

ORDINARY LIES 2

Written by

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HOLLY

1 INT. HOLLY'S CAR - DAY 9 1 *

Music kicks in, loud - *Lies* by Chvrches. We are inside the car of Holly Pryce, mid-30s, cute face but not traditionally attractive. Quirky.

She drives to work, singing along. This is her favourite part of the day - just her and her tunes.

2 EXT/INT. COOPERS. CAR PARK. HOLLY'S CAR - DAY 9 2 *

Music carries over...

Holly's car parking in the large car park of Coopers Outdoors. Other workers park, tread in.

Holly yawns, then laughs to herself, she grabs her phone and takes a SELFIE of herself - now doing a large fake yawn.

She quickly adds the photo to her NOT BLUE - ABSOLUTELY NOT FACEBOOK - SOCIAL MEDIA page. With the message - YAWNING ALREADY, 8.57!

POST.

3 INT. COOPERS. CALL CENTRE - DAY 9 3 *

Music over...

Holly heading in, passing some regulars (ALLY, KARL and RAY), already hard at work... past the HAPPY PEOPLE SELL sign... past Karl.

KARL
(deadpan voice, into his
headset)
...you don't have to be interested,
I'm a professional interest arouser
- trying to get you to commit to
more mid range sportwear is more
like a calling than a job...

...Holly meets Ally Jones coming this way -

ALLY
Holly, Toke's birthday tomorrow,
are we gonna do card and pressie -

HOLLY
Already on it -

ALLY
I'll arrange the drinks.

Passing is Joe Brierley, HEAD OF SALES - late 40s.

JOE
He says he doesn't want them -

ALLY
Tough, he's not denying the rest of
us a night out -

Holly smiles, heads on...

...right to the end - where her desk is outside Jenna's. *

HOLLY
Morning Jenna -

JENNA
Hi Holly - I need you to RSVP yes
for this -

Hands her an invite for an INDUSTRY 'PERSPECTIVES' DINNER.
Holly, sparks her computer - which is on permanent standby -
and, like the rest of the office based world - fires up her
social media page (unseen by Jenna). *

JENNA (CONT'D)
Oh, and I spoke to Jag this
morning, a couple of the reps are
saying their expenses haven't
reached their accounts...

HOLLY
(rolls her eyes)
It's like dealing with children -
how many times... it's the 5th.
The 5th.

She scribbles a note to 'ring accounts dept'. *

Jenna smiles. Turns to go. *

Holly sees how many people have already LIKED her photo and
reads the comments... Smiles. *

JENNA
You're the oil in the engine Holly.
Oh, speaking of...

Holly turns back.

JENNA (CONT'D)
Personal request - pretty vital
actually -

Holly's eyes widen - relishing the prospect of some important
role that requires her.

JENNA (CONT'D)
You know I'm on holiday from
Tuesday, well while I'm away - you
wouldn't do the honours with Tigger
again would you - there's a spa day
in it for you -

Holly disappointed that is the request. Masks it.

HOLLY
Of course.

She scrolls through other posts -

*

And we SMASH CUT, super fast to: photo of someone's adorable kid; a couple in a pub, beers raised; a comedy drawing of a politician with a penis head; a pair of legs on a beach - 'hard at work!; another couple, laughing and pointing at a horse in the countryside. On and on - a world of people posting about their glorious fun lives. It makes her feel a small pang of inadequacy and disappointment.

4

INT. COOPERS. WAREHOUSE AREA - DAY 9

4 *

Holly heads towards the WAREHOUSE AREA, as she passes through, the warehouse manager **BILLY 'TOKE' TOKINGTON** appears

*

TOKE

Holly, I'm hearing worrying rumours... I'm telling you now, birthday celebrations are for the under 9s, I don't want a cake, I don't want a comedy oversized card with 'witty' remarks from everyone and I most definitely don't want a piss up. Do I make myself clear -

HOLLY

Is it your birthday? I had no idea...

TOKE

You know very well it is... you've got a spread sheet -

Holly heads away. She sees fork lift driver **NEIL SUTHERLAND**, waves, he turns his fork lift and comes this way -

HOLLY
Hiiii -

NEIL
Hiya -

HOLLY
Fancy lunch later -

NEIL
Lunch?

HOLLY
Yeah, lunch, you know, eat together, what do you think I mean?

5

INT. HOLLY'S FLAT. LIVING ROOM - DAY 9

5 *

Holly and Neil snogging hard, clothes coming off.

HOLLY
You stink?

NEIL
It's the smell of hard work.

The top comes off. The smell isn't stopping her.

6 **INT. HOLLY'S FLAT. BEDROOM - DAY 9**

6 *

Post sex. Holly lying in her bed, satisfied smile. She grabs her phone and scrolls to her status, types...

FEELING HAPPY ;-)

NEIL enters, towel round him, out of the shower.

NEIL
(playful)
On your phone, that makes a change -

HOLLY
(puts it down, peels out
of bed)
I'd better make you some lunch -

NEIL
Sandwich to go -
(off her look)
Gotta get back, we're crazy busy -

As she pulls on her clothes she asks -

HOLLY
Shall we do something tonight? Go
and see a film or...

NEIL
Yeah, great.
(remembers)
Oh, I'm out with the footy lot - I
can come after...

HOLLY
Okay...

NEIL
I'll text you...

7 **INT/EXT. HOLLY'S FLAT - DAY 9**

7 *

Neil, sandwich in hand (or gob) dashes out. Quick kiss.

HOLLY
See you back there -

He's away. She watches him go, with a smile. She doubles back inside and as she reaches the kitchen she sees...

HIS WORK JACKET.

Realising he's left it, she quickly grabs it and rushes to the door, but HIS CAR PULLS AWAY.

She tuts, but never mind, she'll take it back in for him - but then she sniffs it - Jesus.

8

INT. HOLLY'S FLAT. KITCHEN - DAY 9

8 *

Kitchen. Her healthy soup simmers in the pan. We find her at the washing machine... she stuffs a few of her own things - towels and whatever - and then is about to cram in his work jacket, but she does what she always does and first checks the pockets.

Left side, full of sweet wrappers, work dockets, crap. She puts them on the counter.

Right side, she pulls out TORN PIECES OF PAPER, like a couple of A4 sheets that have been torn into hundreds of pieces.

She slams them on the work surface. Doesn't give them any thought.

Jacket into the washing machine. LOADS of fabric conditioner. Door slammed. Start.

She stirs her soup. In this moment, all is well in her world. And then... she does a half turn as she reaches for a bowl and notices... on one of the jagged pieces of torn up paper, the word HOLLY.

She moves to the pieces and starts to sift them slightly and finds other sections, some are benign, but others less so. They are half words/phrases that need piecing together like an elaborate jigsaw puzzle. Some words/sentences are crossed out.

Her anxiety increases as she starts to sift with more urgency. And as she pieces phrases together - 'too emotionally needy', 'lack spontaneity', 'not successful/work - so average', 'stuck in routine', 'plays safe/boring sometimes???' what becomes clear to her, with shocking clarity, is that this is the draft of a break up note.

And then the sinker... she finds the underlined heading which simply reads, Me and Holly.

She stares at them in horror. The soup boils over.

9

OMITTED

9 *

10

OMITTED

10 *

11

OMITTED

11 *

12 **INT. COOPERS. WAREHOUSE AREA - DAY 9**

12

*

Holly marching, with purpose, through the warehouse. when, *
ahead, she sees - *

NEIL, chatting and laughing, with WENDY. *

Holly stalls. Watches them. The green eyed monster rising. *
Neil away, still laughing and sharing a backwards smile. *

Holly heads across to Wendy. *

HOLLY
Can't you find your own man?

WENDY
What?

HOLLY
I saw you -

WENDY
Holly...

HOLLY
Down here all day, while I'm up
there - flirting, fooling around -
are you what he's after, Christ,
what an insult -

WENDY
Holly, I've no idea what -

HOLLY
Stay away from him.

Holly heads away. But Wendy isn't the sort to take this lying
down - she's tough, no bullshit...

WENDY
I'm a *lesbian*.

Which stalls Holly. Really? But to keep face, she just *
marches away... *

13 **OMITTED**

13

*

14 **INT/EXT. HOLLY'S FLAT. LIVING ROOM - NIGHT 9**

14

*

Holly's modest little flat. Friday night.

Holly has passed out with all the booze she drank. Doorbell
wakes her. She jolts - what the fuck... What time is it?
Where am I? She orientates herself.

She opens the door to find NEIL there, with chips, post pub.
He's well oiled.

NEIL
You stopped replying to texts?

He heads in. The NOTE is on the table... Holly sees it before he does... eyes widening...

NEIL (CONT'D)
Thought I'd bring you some chips.
Thought we could watch a movie -

HOLLY
Movie -

NEIL
(cheeky face)
Or whatever...

She manages to conceal the NOTE with a magazine.

HOLLY
Oh, right, so you're horny - few
drinks with your mates, then
thought you'd come for a shag -

He stares at her.

NEIL
You alright?

HOLLY
How very *spontaneous* of you -

He looks at her, quizzical. Hold their look.

NEIL
Shall I go?

On Holly.

HOLLY
...no.

Despite the NOTE, she does like him...

16 INT. HOLLY'S FLAT. KITCHEN - DAY 10 16 *

Weekend. Holly mum has brought food round. Weekly ritual. Her mum is single, dresses younger than she is and has the subtlety and sensitivity of a face slap.

HOLLY'S MUM
(showing photo on her
phone)
(MORE)

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HOLLY'S MUM (CONT'D)

8.

Look, that's his car - Maserati -
you should have felt the thing go -
thought we were gonna take off -
have you ever been in a really fast
car, oh my God... I can see why men
like them, you feel *amazing*.

Holly barely acknowledges her.

HOLLY'S MUM (CONT'D)
What's up with you?

HOLLY
Nothing.

HOLLY'S MUM
Tell your face -

Holly does a mock happy face.

HOLLY'S MUM (CONT'D)
You disapprove. Holly, I'm having
fun - after all them years with
your dad, surely I deserve a -

HOLLY
(cuts in -)
It's not about you. Not
everything's about you, you know -

She pushes her food away. Her mum stares at her.

HOLLY'S MUM
So what's up then -

Holly looks at her mum.

HOLLY
It's Neil... I think he's having
second thoughts -

HOLLY'S MUM
How do you mean, second thoughts?

HOLLY
About being in a relationship.
About... me.

Holly's mum sags - they've been here before.

HOLLY'S MUM
For heaven's sake Holly -

HOLLY
What?

HOLLY'S MUM
Well it's not the first time is it?
Why can't you hold onto them -

HOLLY
So it's MY fault? Thanks.

HOLLY'S MUM
I'm not blaming you but -

HOLLY
But what? But what?

HOLLY'S MUM
I'm worried. It's a bit of a
pattern isn't it - ever since you
know who - you've been -

HOLLY
That's right, bring him up -

HOLLY'S MUM
It's the last time you were happy.
You've lost your self confidence.
Men are like babies, they like
strong women -

HOLLY
Like you? Is that why you're 59 and
shagging strangers on the internet -

Holly makes to leave the room.

*

HOLLY (CONT'D)
(parting shot -)
Why are you never on my side?

17 OMITTED

17 *

18 INT. PUB. BEER GARDEN - DAY 10

18 *

LinkedIn fills the screen. Adam Carver. Recent photo.
Employer PORTER COLLINS.

Location: CARDIFF, WALES.

Holly sitting in a beer garden, surrounded by couples, groups
of friends. She cuts a lonely figure.

She has her phone in her hand. She stares at that face. And
that location. Amazed.

She opens her social media page and, with trepidation,
types...

Adam Carver. Gets a hit. It's him. With a more recent
photo as his main image.

She tries clicking on photos but it says - DO YOU KNOW ADAM?
To see what he shares with friends, send him a friend
request.

Her eyes scan to the relationship status. SINGLE.

On Holly. *Single?*

19 INT. HOLLY'S FLAT. BEDROOM - NIGHT 10 19 *

Holly in her bedroom, pulling down photo albums from a concealed position. Remember when people used to print them off instead of storing them on computers. Well... these are from seven years ago... she ploughs through, *urgently*, and quickly starts to find photos of herself and Adam.

Younger then. Clearly a couple. In love. A serious relationship. And from the look of these snaps - happy.

She takes in his younger face.

And she smiles.

Here is one of them at Stonehenge. Arm wrapped round her, pulling her tight. Both beaming at the camera she holds at arms length, selfie before we knew the phrase.

And for a moment she is in a spell - a blast from the past has hit her with a mighty force. Whether we can tell or not, he was the love of her life...

On Holly.

20 INT. COOPERS. JENNA'S OFFICE. CALL CENTRE - DAY 11 20 *

Jenna in her office, laughing on the phone, talking in that way that Holly knows - just knows - she is talking to her fiancé...

Holly in work at her desk, phone to ear, weary expression, her eyes turn to her computer screen as she talks...

HOLLY
Jag - they'll be in today. Today.
And by the way - I know what
'entertainment' means on a hotel
bill and it's not a business
expense...

*

She googles Porter Collins. A swish corporate website spools into view. They are a massive loss adjustment firm.

She googles PORTER COLLINS STAFF - image search.

Obviously she doesn't get Adam, but there are some hits of staff at various functions. Men in sharp suits. Quite a male environment, business-y.

Her eyes stray from the computer to her boss Jenna in the next office, her eyes go to her nice suit, her hair, her shoes...

Holly looks across the call centre at the team, Fletch is perched on Caz's desk - office couple, flaunting their brilliant relationship...

...then back to her computer...

She checks out the address in the city, presses PRINT.

Jump to

Holly, with put-on-pained-face, enters Jenna's office.

JENNA
Are you alright?

HOLLY
I'm really sorry Jenna, I've got
the most terrible period pains...
is it okay if I leave early?

And for effect she places her hand on her midriff.

21 OMITTED 21 *

22 OMITTED 22 *

23 INT. HOLLY'S FLAT. BEDROOM - DAY 11 23 *

Shopping bags and clothes tags are strewn on the bed.

In her bedroom, we see NAILS BEING PAINTED. Hair, curled and elaborately dried, laser hair removal on legs...

And finally we see the finished article. She looks at herself in the mirror - she has turned herself into a version of her boss Jenna. This is New Holly.

24 INT. PORTER COLLINS. RECEPTION - DAY 11 24 *

Holly - dressed as NEW HOLLY - wanders into the reception of a building which houses various businesses, Porter Collins being one of them. It is a wide open plan reception with seating areas and plants. A beautifully made up receptionist sits behind a curved desk.

Holly affects casual, checks her phone like she is expecting a message about meeting someone and casually takes a seat, grabs a paper from the table. Business Oracle.

Time passes.

Holly waits, eyes on the lifts, they exit. People heading out, heading home... but no Adam.

She waits, taps at her phone - like she is important.

Gives a confident smile to the receptionist. 'I'm fine here, just waiting'.

More lifts open, more people, more faces. None of them Adam.

Holly losing confidence.

And then... ping, lift opens and Adam and another man exit and head for the car park, they are deep in conversation. Don't see Holly. And they are gone.

On Holly... what to do... she exits... round the revolving door... and into the car park... where, ahead...

Adam and his mate are wrapping up, 'great work today, see you tomorrow mate' etc... but by now Adam is right near his car... bleeping it open.

Holly rooted to the spot, unsure what to do, she won't reach him in time... she dashes for her car.

Adam's car pulls away.

Holly sparks her car and makes an elaborate reverse. In her haste to follow she almost takes out a couple of workers. They yell at her. She has no time to stop.

She starts her pursuit of Adam's car.

He indicates left and pulls out onto the main road, in her haste to not lose him she does the same, which means an erratic bit of overtaking. She's driving like a madwoman.

But she manages to keep him in view.

25

INT. HOLLY'S CAR. ADAM'S CAR - DAY 11

25

*

Holly following him. They stop at traffic lights. Which means, the pursuit gap closes and she has to pull in right behind him... Holly tries to mask her face. He is messing around with his sound system, trying to find a tune on his playlist. She watches him.

On Holly, *what am I doing?*

*

The lights turn green and someone beeps from behind.

*

HOLLY

No.

Adam glances in his rear view and Holly has to duck out of view. Adam puts his car into first and away...

26

INT/EXT. SUPERMARKET. HOLLY'S CAR - DAY 11

26

*

Adam's car pulls into the car park of a Morrisons Express type place. Holly follows, parks at a small distance.

She watches him exit his car and head for the store.

Right then... here we go...

She checks her appearance. And follows.

Holly casually walks along the end of the aisles so she can assess where he is - she spots him, right at the end, near the frozen meals section... Holly clocks his basket and realises she needs one too... she quickly tosses a few things into it from the fruit aisle and makes her way down to the other end. On Holly... can she do this...

She turns and sees Adam there, looking at the meals but also texting... she stares at him... he eventually grabs a meal and tosses it into his basket... looks up and -

HOLLY's massive surprise face.

HOLLY
Oh my god. Oh my... Adam.

ADAM
Holly...

HOLLY
Wow... that's...

ADAM
Whoa...

They both kind of laugh. Adam shakes his head, looks at her.

ADAM (CONT'D)
This is crazy.

HOLLY
I know...

ADAM
How long's -

HOLLY
Years. Seven years... I thought you were living down South... New Forest or...

ADAM
Yeah, I moved back... few months ago... long story...

He rolls his eyes. Laughs again. Assessing her.

ADAM (CONT'D)
You look good.

HOLLY
So do you.

They smile.

ADAM
Wow, God, I never thought I'd... this is madness...

She laughs at him.

HOLLY
Give us a hug then -

He moves in and they embrace. It's a bit awkward so they don't hold it long...

ADAM
So - do you work live round here?

HOLLY
Yeah, not far - I've got an apartment...

ADAM
Right -

HOLLY
You?

ADAM
Yeah, bought a place, nothing special - Lapwing Lane.

HOLLY
Nice. Where you working?

ADAM
Porter Collins - for my sins.

HOLLY
Still making a living out of others misfortune -

ADAM
Hey, ever since I was a little boy I said, 'when I grow up I want to be an insurance loss adjuster' -

He smiles. He twinkles. She laughs.

ADAM (CONT'D)
You?

HOLLY
(tries to throw it away -)
Oh, I'm a manager... this online sports place -

ADAM
Wow -

HOLLY
Hundred and fifty staff -

ADAM
Amazing.

HOLLY
Yeah... can't complain. It's a lot
of responsibility, long hours, but
I like it - like managing people.
Making sure I get the best from my
team...

She smiles, exuding fake confidence. His phone beeps, text.

ADAM
(glances at it -)
Sorry. Gotta be somewhere.
Running a bit late...

She can't see the message, no indication of what that is or
who he is late for... can't ask...

HOLLY
Right. Yeah. Sure.

ADAM
It's amazing bumping into you, we
should... catch up or...

HOLLY
That'd be great. Unless your wife
would think it was weird - *ex-*
girlfriend alert...
(she pulls an eek face)

ADAM
(he laughs)
I'm sure she'll be fine...

Holly's face drops, ever so slightly...

ADAM (CONT'D)
- especially as we're separated and
she lives with a guy called Zane.

Holly smiles.

HOLLY
Shall we swap numbers or... *

ADAM
Great. Punch yours in there - I'll
call you. *

He hands across his phone. She puts her mobile number in.
But then hits call. Shows him what she's done. *

HOLLY
Then I've got yours.

She hands it back.

ADAM
Good to see you again.

HOLLY
And you -

He goes, replying to that text. We hold on Holly. Chewing away on whether that was a success or not.

She catches sight of herself reflected in the freezer door. She's a different person.

28 **INT. HOLLY'S FLAT. HOLLY'S COMPUTER SCREEN - DAY 11** 28 *

Profile page.

Relationship status - DELETE.

Recent posts being deleted: Yawning already - delete. And further back - a stream of posts that betray a less confident and successful Holly [SCRIPT SEPARATELY]

Holly glances at her photo gallery - and they predominantly feature Holly looking, well, like Holly. She starts to delete them...

Leaving just the ones where she looks fun or cool or like she is having a great time...

Jump to

Job - she deletes old one ('PA to the general manager') and instead leaves Manager, Coopers Outdoors - online sports retailer. *

Jump to *

She changes her PRIVACY settings. New posts not in feed.

Jump to

She goes into other online sites of her non work 'friends' - selects images of holidays, gigs - nights out (groups of people, so faces not easily identifiable) - and beautiful images... *

And SAVES them to her desktop. She then transfers them to her new profile page. *

She is starting to look fun and cool.

29 **EXT. COOPERS. CAR PARK - DAY 12** 29 *

Holly arriving for work.

Across the car park, Ash is arguing with his mum, Kim - from here we can't tell what they are saying but their faces are harsh with one another and their words barbed and sotto.

30 INT. COOPERS. HOLLY'S DESK - DAY 12 30 *

Holly at work. Now satisfied with her page, she sends a friend request to Adam. Smiles. Suddenly... ALLY appears.

ALLY
(all excited)
Can we do it, come on... lets do it...

31 INT/EXT. COOPERS. WAREHOUSE AREA - DAY 12 31 *

Scores of workers, including our regulars - Holly, Ally, Caz, Fletch, Karl, Ray etc... - all filing down the stairs, they have the muffled amusement of a bunch of school kids who are about to pull a brilliant prank.

Two of them are carrying a MASSIVE CAKE. Ally is on her phone, ringing someone -

ALLY
Are you ready, we're coming through any second -

She opens the door and they pile into the warehouse, where a bunch of warehouse staff join them -

They giggle like big kids as someone unfurls a massive happy birthday banner. They quickly hand out party poppers.

And then they all excitedly wait as -

Joe, right on cue, brings Toke out of his office to see -

EVERYONE
Happy, birthday to you, happy
birthday to you, happy birthday
dear To-ooooo. Happy birthday to
you.

Party poppers, cheers. Laughter.

Holly checking her phone... Friend request PENDING.

It sinks her heart a little....

The cake carriers dash over to Toke as somebody blasts 'happy birthday' (Stevie Wonder) over the sound system... Toke just stands there, face fixed.

ALLY
Happy birthday.

She kisses him.

ALLY (CONT'D)
Drinks tonight everyone - The
Feathers - Toke's buying -

Toke just shakes his head, goes back into his office. Which makes everyone laugh all the more.

And then....

And right on cue. Ping. Phone. Friend request accepted.

We hold on Holly... excited... text bounces in, she looks - Adam...

32

EXT. COOPERS - DAY 12

32 *

Holly leaving for the day - Neil catches up with her.

NEIL

Hey, you going straight to the pub -

HOLLY

No, I'm going home -

NEIL

Oh, right - so, what? Shall I see you down there...

HOLLY

I'm not going.

NEIL

How come?

HOLLY

Neil, we're not joined at the hip - *
go out, have a good time.

NEIL

(just looks at her)
...you alright Hols?

HOLLY

Yeh, fine.

She flounces away. Hold on Neil, perplexed.

HOLLY (CONT'D)

(to herself, bitter)
I'm being spontaneous.

33

INT. POSH RESTAURANT. BAR - NIGHT 12

33 *

Holly, dressed very much as NEW HOLLY, clothes that say she is powerful, confident - Jenna clothes - walks in.

Adam is waiting by the bar. She waves 'hi' and struts over.

They kiss, cheeks.

ADAM

Great choice.

HOLLY
You never been here?

ADAM
No, it's fantastic -

HOLLY
I love it, the *best* food - it's
like Australian and Asian tapas -
but there's a million choices - the
trick is to ask the waiter to bring
you a selection...

ADAM
Then that's what we'll do.

HOLLY
Great.

ADAM
Great.

He smiles, happy to be here.

HOLLY
Shall we get our table -

34 INT. POSH RESTAURANT. TABLE - NIGHT 12 34 *

They are eating... bit more relaxed now some wine has
flowed. Loads of eye contact...

HOLLY
...there have been a couple of
serious relationships, one really
serious - Stephen - Irish guy,
beautiful face, kind of pretty but
still masculine - but... ah...
finding the right one... I've been
so busy with my career and
travel... I guess it's not a
problem, there's still plenty of
time...

ADAM
Absolutely -

HOLLY
Why did your marriage not work out -
if you don't mind talking about it -

ADAM
No. No.
(he reflects)
I don't know... we had a good
run... but... I think we just woke
up one day and realised we didn't
have that much in common anymore...

He looks up to find her looking at him.

ADAM (CONT'D)
What?

HOLLY
And the *real* reason?

ADAM
She cheated on me. With a marriage counsellor. Can you believe that? Not ours. But even so... He sits there all day listening to the devastation of infidelity and...

He kinds of laugh/swallows down anger.

ADAM (CONT'D)
Ah, stuff it. It's history. Move on...

Looks between them.

HOLLY
There's a saying in business that I think is really true - 'sometimes the greatest opportunities come brilliantly disguised as the biggest disaster'.

He smiles.

ADAM
That's good.

HOLLY
I think so...

She tops up his wine, then her own.

ADAM
It's certainly worked for you, I mean... I don't wanna drag up old wounds but... you know... the way it ended between us...

He looks nervous.

HOLLY
It's a long time ago.

ADAM
I know, but... I'm not making excuses... I handled it badly... and those letters you sent...

She waves it away.

ADAM (CONT'D)
I hurt you.

HOLLY
Adam, we're having a nice night -

ADAM
I'm sorry. I was immature... the
things I said, way I behaved...

Holly buries away that hurt. Retains her confident exterior.

HOLLY
You were a prick.

They laugh.

ADAM
I've often thought about you, over
the years, you know... thought...
that I'd made a mistake...

She smiles.

ADAM (CONT'D)
We had some good times, didn't we.
Great times -

Holly looks at him. Hold on her.

HOLLY
The best...

She smiles. But something dark arises in her. Just
momentarily. She pushes it aside.

HOLLY (CONT'D)
Need the loo - ask them what
dessert they recommend -

35 **EXT. POSH RESTAURANT - NIGHT 12**

35 *

Outside. Holly crying. Real tears now. Caused by the
memory of something etched into her soul.

36 **EXT. POSH RESTAURANT. STREET - NIGHT 12**

36 *

They are walking away from the restaurant.

ADAM
You know one of the daft things
that's always stayed with me...
I've no idea why, but this always
sticks in my mind... we always used
to start every message and every
phone call -

HOLLY
(dives in)
Hey Mister -

ADAM
Hey Missy -

They smile.

ADAM (CONT'D)
And we'd end like 'bye then you',
or something -

HOLLY
We were cute. I see couples like
that now and want to vomit -

She laughs, to cover that tiny slip into real Holly...

ADAM
So - what now? Are you going to
head off or...

'Another drink?'

HOLLY
I've got back to back meetings
tomorrow, need to be fresh -

He's nodding, sure thing. She hails a cab.

HOLLY (CONT'D)
It's been great though - I've
really enjoyed it -

ADAM
Me too, and how good is that food -

He smiles, moves in and kisses her on the cheek. They look
at one another and he asks tentative -

ADAM (CONT'D)
Can I see you again?

On Holly...

HOLLY
(keeping the power)
I'll call you -

She climbs into the cab. It pulls away and she watches him
disappear into the distance.

Holly enters the pub, her new Holly attire now amended,
jacket off, shirt tied into a knot at the waist. She is
looking great - and feels confident.

She sees the others (everyone here except Toke). They are
pissed, they cheer her arrival. Neil bounces to his feet.

NEIL
You came - you look amazing.

HOLLY
Get me a drink.

They are all up dancing, and right there in the middle of them, where she would never normally be - is Holly. She is really going for it, enjoying herself. People notice.

Not least Neil.

Holly notices him noticing, and likes it.

ANGLE - Ash at the bar with Karl.

KARL

Pass this graffiti on my way to work every morning - *Jack Fielden has a tiny dick*, written in massive letters on a bridge. And every day I think - that is some determined revenge - to publicly denigrate his penis size - I respect it.

Ally appears at their shoulders...

ALLY

(drunk-ish)

Hello boys... talking about anything interesting?

ASH

Jack Fielden's tiny dick.

ALLY

Oh yeah, I think I've met him.

She laughs, then a silence falls. A slight awkwardness between the three of them for a discussion point.

ALLY (CONT'D)

Did you know Ash used to be a footballer. Did he tell you?

KARL

No, but he couldn't have been any good or he wouldn't be working in a call centre.

Karl smiles, good. Ash just calmly walks out. Ally whacks Karl, hard.

ALLY

Dick brain.

KARL

What?

ALLY

Injury - ruined his career.

KARL

(shrugs)

I wanted to work in a deli -

Ally chases after Ash.

KARL (CONT'D)
- but I couldn't cut the mustard.

38 EXT. THE FEATHERS - NIGHT 12 38 *

Ally crashes out the back of the building where Ash is. He is
sparking a fag...

ALLY
Ash, I'm sorry. My big mouth.

ASH
It's fine -

ALLY
No, really, I should just shut my
trap sometimes...

ASH
Forget about it.

Ally just shrugs. Looks at him. Hold. And then, to her
surprise, Ash turns to her -

ASH (CONT'D)
I love your hair.

On Ally, what?

ALLY
Oh, thanks.

ASH
Shall we go on a date?

ALLY
What? I thought -

ASH
I don't want a girlfriend.

ALLY
So why the date...

ASH
Meal then... just us... see what
happens...

ALLY
(thrilled)
Yeah, great.

ASH
Okay, cool.

On Ally, who then asks -

ALLY
So... just to clarify, you like my hair and you want to go out...

Ash nods.

ALLY (CONT'D)
Just checking.

Ash smiles. Ally beams. This has turned into a good night...

39 INT. COOPERS. HOLLY'S DESK - DAY 13

39 *

Everyone hungover.

Holly at her desk, looking surprisingly sprightly. Jenna heads out. Hands her the INDUSTRY 'PERSPECTIVES' DINNER invite. Complete with 'I fucked up face'.

JENNA
This dinner - I've just realised, it's the night before I fly - there'll be networking til all hours, wine -

HOLLY
Want me to cancel?

JENNA
Would you? I think I'm trying to cram too much in -

HOLLY
Sure.

JENNA
(smiles, turns to go)
Or maybe...
(turns back)
We could ask Jag - to represent the company - he's always up for a night in a hotel.

HOLLY
Sure, if you like -

JENNA
Ask him. If not, cancel.

She goes back in her office. We stay on Holly. Looking at the invite...

Holly brings up the webpage - Aldencote Hall, amazing hotel in its own grounds. Oldy worldy, but tasteful, elegant. Four poster beds.

Pick out the quote: *the views across the city are worth the trip alone...*

On Holly, looking at the photos.

40 INT/EXT. COOPERS. WAREHOUSE SMOKING AREA - DAY 13 40 *

Coopers smoking area. Holly heads across to the smoking area, where, ahead, she can see Jag giving it large/showing off, with Wendy... he's such a sleaze...

As Holly gets closer, we hold on her face, her thoughts...

JAG
Holly, holly, my favourite of ALL
Jenna's personal assistants...

HOLLY
Jag. Wendy.

They haven't made up from their earlier confrontation. Holly looks at Jag, and shuffles the invite behind her back.

She just stands there. It's a bit weird.

JAG
What can I do for you? Anything
sexual, will be considered - *

HOLLY
Sexual? I'd rather shag a
bucktoothed baboon - *

WENDY
Not much difference. *

Holly smiles, walks away. Jag gives Wendy a look. *

Holly goes, obviously not gonna tell him... *

41 INT. COOPERS. WAREHOUSE AREA - DAY 13 41 *

Holly walking back in with a mischievous look on her face. Neil peeling away from Toke, heading this way.

As they get close, she says, sotto -

HOLLY
Follow me.

42 INT. COOPERS. SECLUDED SPOT - DAY 13 42 *

Concealed position, Holly and Neil. She has told him her plan. Giddy faced...

HOLLY
What do you think -

NEIL
Are you out of your mind -

HOLLY
It'll be fun -

NEIL
Until she finds out, and we both
get fired.

HOLLY
She won't find out. I run her life,
she only knows what I tell her -
When do we ever do anything wild,
screw the consequences...

NEIL
Hols...

HOLLY
WHAT?

NEIL
(chewing away at it)
It'd be fun, but... No, let's go
for a meal or something, gig maybe,
I'll look who's on -

She stares at him. Fine, you had your chance...

HOLLY
Forget it, I was just trying to
liven things up a bit - thought
you'd have LIKED that.

She marches off. Leaving Neil regretful...

43 OMITTED 43 *

44 EXT. ALDENCOTE HALL - NIGHT 14 44 *

Holly's car parks. She steps out, looks up at the Hall. In
a word - WOW.

45 INT. ALDENCOTE HALL. FOYER - NIGHT 14 45 *

Holly enters the foyer and looks around, it is *spectacular*.
Real 'how the other half live' stuff. Sweeping staircase,
chandeliers, but with a modern twist...

Holly pulls her wheelie suitcase to reception.

Receptionist, 'hello... checking in?'

HOLLY
Yes, I'm here for Industry
Perspectives.

'And your name?'

HOLLY (CONT'D)
Jenna Moss.

46 INT. ALDENCOTE HALL. HOTEL ROOM - NIGHT 14

46 *

Holly enters her hotel room. And - oh my days - it's totally stunning. MASSIVE bed. En suite with stand alone bath. The works... she slowly enters and as the door closes behind her, she can't help herself, she dives head long onto the bed and does a fun little leg jiggle. So excited...

47 OMITTED

47 *

48 INT. ALDENCOTE HALL. BAR - NIGHT 14

48 *

Holly, looking amazing, pampered and primped, arrives down into the bar area where she finds Adam waiting. She waves across, he stands, takes her in.

ADAM
Wooooow.

HOLLY
(with a smile)
Me or the hotel?

ADAM
You. Well and the... both.

She laughs, a pleased, confident laugh.

ADAM (CONT'D)
How was the conference?

HOLLY
Insufferable.

He smiles.

ADAM
Thanks for inviting me.

HOLLY
Shall we get a drink?

ADAM
Definitely.

Across the way, Holly sees a gaggle of BUSINESS TYPES, they are clearly here for the industry dinner.

49 INT. JENNA'S APARTMENT. BEDROOM - NIGHT 14

49 *

Jenna in her flat, packing. Mobile to her ear. She gets Holly's answer machine... exhales, irritated.

JENNA
Holly, it's Jenna, can you call
when you get this, thanks -

50 INT. RESTAURANT. BAR - NIGHT 14 50 *

Ally waiting in the bar area of some reasonable (but low end) restaurant. She is sucking her G&T through a straw. She is done up nice. Really excited about her date. She messes with her phone, occasionally scans the entrance.

Jump to

Short time later... Ally still waiting, bit anxious now, scanning that door. No sign of him. Waiter passes, looks at her, pitying her still waiting for her date...

Jump to

Too late now, he's clearly a no show. Ally slides off her stool, grabs her coat and heads for the door, gutted.

51 INT. NIGHT STREET - NIGHT 14 51 *

Ally walking down a night time street. All around her are people - either in couples or small groups going somewhere... no one but her is alone.

We isolate her in loneliness. As the banter and laughter echoes around her. And then slowly move in on her face.

52 EXT. ALDENCOLE HALL - NIGHT 14 52 *

Views across the city... they have drinks. This is later now. They are in good spirits, chatting away.

HOLLY
You're lying -

ADAM
I'm not - I remember every detail -
well, maybe not every -

HOLLY
(laughing, cuts in)
Go on then - what was I wearing -

ADAM
Red dress, amazing. And boots, big
chunky black boots, so hot. Boots,
leg, dress.
(he pretends to have died
from arousal, she laughs)
And your hair was kinda tied up.
And you had like a million
bracelets on... I spent the whole
night wondering many there were,
and whether you took them off at
night -

HOLLY
I was clearly amazing company.

ADAM
(laughing)
You were.
(she pulls a face)
You WERE. I took you home didn't
I...

HOLLY
Yeah, you dirty bugger.

ADAM
Hey, I don't remember you
protesting.

HOLLY
First date, I should have made you
wait... it was the wine...

ADAM
Yeah right...

HOLLY
Actually, it was romantic. That
room you had, it was like a den,
and the music you played, that
album...

ADAM
Mazzy Star...

HOLLY
Mazzy Star... it was beautiful.

They smile at the memory. And the moment becomes a little
weird... romantic, but also, reflective, nostalgic for a
different time, a simpler time...

HOLLY (CONT'D)
Good times...

ADAM
Yeah... it all seemed easy then
didn't it... life...
(beat)
God, I miss that time -

Hold their look.

HOLLY
Yeah. Me too...

Hold their look. They turn away, look out at the amazing
view. Which is equally romantic. Then back at one another.

HOLLY (CONT'D)
(empty glass)
Another...?

ADAM
Yeah, but... I need to work out how
the hell I'm gonna get home...
(can't drive now)

Hold their look.

HOLLY
Don't worry about it.

Hold their look.

And music comes in FADE INTO YOU, Mazzy Star. And we hold on
them for quite a long time... eyes to eyes... the look of two
people who, once, were really in love...

53 OMITTED

53 *

54 INT. ALDENCOLE HALL. LIFT. CORRIDOR - NIGHT 14

54 *

Lift. Simply play the looks between them, the sexual tension
of them both knowing this is the lift that is taking them
upstairs to have sex again after so many years.

No words. She reaches for his hand... *

And then, the lift stops. The doors open.

And as they start to step out, Holly comes face to face with
JAG, in dinner suit... heading in...

HOLLY
Jag.

JAG
Holly -

Jag can't believe it, he's staggered to see her here and
quickly assesses the situation with Adam. It's a really
weird moment. Holly knows she has to take control.

HOLLY
Adam, this is Jag, one of the sales
reps. Jag, Adam...

ADAM
Pleased to meet you.

They shake.

HOLLY
I suppose you'll be heading down to
the champagne bar... don't get too
drunk, just because it's free you
don't have to drink it all...
(laughs)
Have a good night. I'll see you
Monday...

And with that, Holly is leading Adam away down the corridor. Jag watching them go... Holly glancing back.

HOLLY (CONT'D)
(making excuses to Adam)
Sorry, he's a bit of bore, if we'd
got engaged we'd have never got
away...

Adam smiles.

HOLLY (CONT'D)
Oh God, you know what, seeing him's
just reminded me - I've not done
something, I said I'd call the
chief exec - shit - I'm so sorry,
can you give me two minutes...

ADAM
...yeah.

HOLLY
Here's my room card. 202. I'm
really sorry, it'll just be on my
mind if I don't do it - fix us a
drink...

She peels away, back along the corridor she came from...
shit, shit... she hits the lift button, but then thinks
better of it and heads towards the stairs, crazed woman
now... *

She crashes out into the lobby and scans for Jag, she darts
into the bar area and sees him... heads across... to where
his face is fixed to 'smug delight'.

HOLLY (CONT'D)
Jag, Jag...

JAG
Oh this'll be good, I can't wait to
hear this -

HOLLY
What are you doing here?

JAG
What am I doing here? That's your
approach. Try again Holly, how
about what are YOU doing here?

HOLLY
How did you know?

JAG
Jenna texted me, except I had no
idea what she was on about - why's
that Holly - she thinks you forgot,
told me to come anyway, claim the
room back, we thought you were
getting sloppy but all the time...

He laughs at her audacity.

HOLLY
Okay, fine, I can hardly deny it -
but it's not what it seems -

JAG
Isn't it? Who is he?

HOLLY
An old friend. He's sick. He's
got some problems, we just needed
some time to -

JAG
DO I LOOK STUPID.

HOLLY
You can't tell anyone -

JAG
Tell anyone - this is going on
Twitter.

HOLLY
Jag, I mean it -

JAG
Or what? How you gonna explain it
to Jenna -

HOLLY
Mistake. Only you and me know - it
can stay that way -

JAG
You're off your head. What if it
comes out, then I'm in the shit
with you, they might think we
planned it, like we're having an
affair or something -

HOLLY
Who's gonna think that -

JAG
I'm not getting involved.

HOLLY
Jag, I'm warning you - I've got
shit on you and I'll use it - The
Blackpool conference, you and
Eleanor - might that be something
your wife'd be interested in - or
how about the Prague trip?

The gloves are off now.

JAG
Like that is it?

HOLLY
Go to your drinks. Talk shit like
usual. Have a nice night -
(and a threat)
No one finds out.

Hold their look. Tense. Jag smiles, can't fucking believe
this behaviour from Holly.

JAG
Gotta hand it to you Holly, I'd
never have expected it from you.
I'm almost impressed.

He goes.

We stay on Holly, bullet dodged.

As she turns and heads back to the stairs, she dials Jenna.
Gets voicemail. We hear the message.

HOLLY
(sing song PA voice)
Jenna, hi, it's Holly, sorry to
call so late, I've just spoke to
Jag, I'm SO sorry, my mistake,
don't know where my head's at, but
don't worry, I'll smooth it all
out. Have a great holiday. And
please don't worry about the cat, I
won't forget him. Bye.

Sorted. She breathes a small sigh of relief, straightens
herself out, tries to regain NEW HOLLY but as she heads back
along the corridor to her room, her mobile rings.

NEIL.

She curses, *for God's sake*. She stares at the phone, what to
do... She steels herself, answers.

HOLLY (CONT'D)
Hello.

NEIL
Where are you?

HOLLY
My mum's, why?

Small silence.

NEIL
Your mum's? On a Friday night.

HOLLY
Yes, why?

NEIL
I just called round... wanted to
see you -

On Holly.

HOLLY
Okay, sorry, I... well I'm not
there, so...

NEIL
Yeah... are you coming back?

HOLLY
...no. I'm staying the night here.
Look, mum's a bit down, she's had a
bad thing with this guy online, he
was into weird stuff, I'll tell you
about it when I see you... look I'd
better go...

NEIL
...Okay...

HOLLY
I'll call you tomorrow.

NEIL
Bye.

She hangs up. Stands there. The romantic mood has TOTALLY
evaporated now. Hold on her a moment, she is lying to
everyone... what has she become... she heads to her room.

55

INT. ALDENCOTE HALL. HOTEL ROOM - NIGHT 14

55

*

She steps into the hotel room where Adam is waiting. He is
pouring them drinks from the mini bar...

ADAM
Hi... get it done?

She says nothing. Just looks at him.

HOLLY
Adam...

He can tell from her face that all is not well.

ADAM
Uh-oh.

HOLLY
Look, maybe we're rushing - you
know... I mean... it's great, and
I'm loving reconnecting but...

He's staggered.

ADAM
You want me to go?

HOLLY
 I want it to be right, when, it
 happens again, I want everything to
 be... Perfect.

He motions to their surroundings - perfect.

HOLLY (CONT'D)
 I can get you a taxi - on account.

Hold their look. This is a crazy scenario. They kind of
 laugh...

56 OMITTED 56 *

57 INT. ALLY'S FLAT. HALLWAY - NIGHT 14 57 *

Ally's door opens and Ash produces a bottle of vodka - *

ASH
 Sorry I didn't make it to the
 restaurant, bit of an issue - *

ALLY
 How do you even know where I live? *

ASH
 Ways and means. How's about we -
 get this party started... *

He's on something. Ally looking at him.

ALLY
 You off your face? *

ASH
 No. Yes. You want some? God, you
 look amazing. No make up suits
 you, you have got a beautiful face -

He goes in. Ally watches, part angry, part amused, part
 flattered... she decides to roll with it...

58 INT. ALLY'S FLAT. BEDROOM - NIGHT 14 58 *

Ally and Ash having sex and doing drugs. As sexy and
 debauched as we can get away with...

59 INT. COOPERS. CALL CENTRE - DAY 15 59 *

Holly strutting through work, she is naturally looking better
 now, with her new hair and skin and nails done...

But she holds herself with more confidence.

HOLLY
(sees Ally)
Good weekend?

ALLY
Surprisingly athletic.

She smiles a secret look across at Ash, who is just immersed, rather resignedly, in his work.

ALLY (CONT'D)
You?

HOLLY
Not bad...

And she pulls a 'naughty face'. Ally immediately intrigued.

ALLY
What? What is it? No, you have to tell me, I insist -

Holly motions for her to follow. Which she duly does.

60 INT. COOPERS. JENNA'S OFFICE - DAY 15 60 *

HOLLY leads her in to Jenna's office (she's on holiday now). Ally closes the door. Holly sits in Jenna's chair.

ALLY
Come on, spill, I want all the goss... you've never got goss... this must be massive...

HOLLY
Ex boyfriend. Expensive hotel.
Let's just say we reacquainted.

ALLY
(this is gold)
You screwed him -

HOLLY
Not exactly, as good as -

ALLY
As good as, what does that mean?

HOLLY
All but - use your imagination.

Ally does a little dance of excitement.

ALLY
(despite being in office,
speaks sotto)
What about Neil?

HOLLY
What about him? He's had his
chance, he's not even serious, just
likes having me hanging around -

ALLY
He seems serious.

HOLLY
He isn't - take my word for it.

ALLY
Wow, Holly. This is hardcore - I
mean, me, yes, every time, but YOU -

Holly just smiles.

HOLLY
You can't tell anyone.

ALLY
My lips are sealed.

HOLLY
No, really. No-one.

She does a zip on mouth motion.

61 OMITTED 61 *

62 OMITTED 62 *

63 INT. HOLLY'S FLAT. KITCHEN. LIVING ROOM - NIGHT 15 63 *

HOLLY in her crummy flat cooking a meal for one.

Holly sitting in front of TV. Watching crap. Eating the
pasta she has made from a bowl.

Her eyes go to THAT NOTE, across on the side table.

On Holly.

64 INT. JENNA'S APARTMENT - DAY 16 64 *

Holly lets herself in... The cat immediately appears. *

Holly pets it. *

She glances round at the apartment, taking it in (either she
has never been here before or it's different to how she
remembers, new furniture). She takes in the BEAUTIFUL
APARTMENT, tasteful furniture, artwork, three small framed
photos of Jenna and her boyfriend on one wall. *

Evidence of male presence in the flat too - trainers,
magazines, whatever... they share the flat... *

It's a million miles from her own place. *

She heads into the kitchen to feed Tigger. Again, wow factor kitchen. Smeg fridge, stylish pots and pans, v expensive oven and hob unit. It screams class. *

Holly has a slight envy. As she gets the cat food out of the fridge she eyes Jenna's TO DO LIST pinned on the notice board. Even that makes her envious... as it regards preparation for her exotic holiday. *

Holly makes a brew. Finds cups. Finds some 'healthy' biscuits... *

Holly watching TV. Feet up on the foot stool. *

Later... Holly opening the door to the bedroom. *

Holly looking through Jenna's drawers. Finds a drawer with sex toys in it. Holly amused... *

HOLLY
Oh, Jenna...

Ploughs on through other drawers. Including her underwear drawer. She assesses some of the clothes. *

Holly undressing... *

Holly pulling on Jenna's clothes INCLUDING underwear. *

Holly dressed as Jenna. *

Holly taking snaps of herself as Jenna. Selfies. *

Holly lying on Jenna's bed. Fully clothed. *

65 OMITTED 65 *

66 INT. HOLLY'S FLAT. BEDROOM - NIGHT 16 66 *

Holly and Neil having sex. Her mind is elsewhere. *

Jump to

Neil asleep. Holly on social media, looking at people's posts. FUN LIVES, FUN LIVES, FUN LIVES. *

On Holly, that hollow feeling that her own life is hopeless, unfulfilled, a disappointment. *

67 INT. COOPERS. CALL CENTRE - DAY 17 67 *

Holly at work, bored, looking across the call centre at all the workers, most of them younger - some of them chat and banter and have fun... *

She grabs her phone. She types -

SORRY ABOUT THE WEEKEND. CAN I COOK FOR YOU?

She stops. Deletes.

Types... DINNER? MY PLACE? TONIGHT? She thinks then adds X.

68 OMITTED

68 *

69 INT. JENNA'S APARTMENT. KITCHEN. LIVING ROOM - DAY 17 69 *

Holly attending to food prep in the kitchen, kind of loving it, like it's the life she should be living... *

Adam here now, admiring the living space. *

ADAM
This is lovely - you've got it
really nice... *

HOLLY
Yeah, it's okay - what's your place
like - you always had an eye for
design - *

ADAM
Yeah it's... a dump. *

They laugh. *

HOLLY
I'm sure it isn't. Dinner's on, be
about half an hour. I'm assuming
you still eat lamb - *

He does. *

HOLLY (CONT'D)
Make yourself at home. I'll get you
a drink. Lager? *

ADAM
Great - *

The phone starts ringing, it startles her. Obviously she
can't answer it. Lets it ring out -

HOLLY
That'll be nothing, no one ever
calls on the landline. *

Adam starts glancing at the book shelves as she fixes drinks. *

She heads through with the drinks -

ADAM
Who's Jenna -

Holly almost stops still.

HOLLY
What?

ADAM
(he's by the bookshelf)
Inscription in these Douglas Adams
books - to Jenna.

HOLLY
Oh, Jenna. Jennifer. From work.
She gave them to me.

ADAM
Wow - they might be worth a few
quid... signed...

HOLLY
Doubt it.

ADAM
You read them?

HOLLY
(she hopes they are comic)
Yeah, they're great. Really funny.

ADAM
I was always trying to get you to
read these. You hated fantasy -

HOLLY
People change.

He gives an 'ain't that the truth' face.

ADAM
You certainly have. You're so
together now - I know it's seven
years but you're like...

HOLLY
A different person.

He laughs.

ADAM
A bit.

HOLLY
I'm not really Adam. It's the same
old me.

ADAM
Yeah... well it's working.

Hold their look. And hold it. And we are back to where we
were at the hotel... that attraction again.

*

70 INT. JENNA'S APARTMENT. BEDROOM - DAY 17 70 *

Bedroom.

They kiss. Tender at first, tentative. Then passionate.

Clothes are coming off. His shirt, her top. She reacts to her body being kissed... all those old sensations coming back to life... bodies that haven't touched in so long...

It's like an explosion.

Play this, play the passion.

And although she is totally caught up in it, Holly catches a glimpse of herself in the mirror... it's like she is watching herself star in an amazing movie...

71 INT. JENNA'S APARTMENT. BEDROOM - DAY 17 71 *

Afterwards... lying together. We hold on Holly, and we see an expression we recognise as belonging to the real Holly. It's a need in her, as she cuddles up to him.

She glances over at Jenna's make up area and notices a decorative J hanging there, hadn't see it before. She doubts he'll see it but kisses/distracts him to be sure.

HOLLY
That was amazing. Will you stay -

ADAM
Definitely. So... how did it fair... with the old days?

HOLLY
Less stamina, more skill.

ADAM
(he laughs)
I'll take that -

HOLLY
You've obviously been practicing.

ADAM
(with a smile)
Use it or lose it.

And in he goes again for more. They are kissing. Sex starting up again...

From the other room, a MOBILE RINGTONE can be heard.

ADAM (CONT'D)
Shit, is that my -

HOLLY
Where is it?

ADAM
It's in my coat. Hang on.

HOLLY
Leave it...

ADAM
No, I'd better just -

He kisses her and heads off for it. We hold on Holly. She has no vision, just audio.

But all she hears is a 'Hello' followed by the sound of him moving further away, possibly to another room - the action of someone who wants privacy/doesn't want over hearing.

Holly cranes to hear. Curiosity gets the better of her. She quietly peels out of bed and sneaks to a better vantage point. She still can't hear but she can *hear his tone* - it is both urgent and sotto...

He hangs up, heads back through. Holly quickly dives back into bed and the position he left her -

HOLLY
(nonchalant)
Everything alright?

ADAM
Yeah, no, it's... the guy in the flat above, he's a dickhead... he's got himself locked out, I've got his key, so I've got to go and -

Gestures - bailing him out.

HOLLY
Can't he call anyone else?

ADAM
I'm really sorry.

He starts pulling his clothes on. He's lying. *

ADAM (CONT'D)
(tries to make light)
Not doing very well at spending the night together are we -

He laughs. On Holly, mind whirring.

HOLLY
(testing him)
Come back, after -

ADAM
Yeah, maybe... I'll call you. Sorry
-

Holly watching him, bothered. Something nagging her... *

72 OMITTED 72 *

73 INT. JENNA'S APARTMENT. HALLWAY - NIGHT 17 73 *

Hard cut to - *

Holly frantically getting HER clothes, pulling her things together, grabs her bag, digs in but can't find her keys... shit, shit... needs to act fast... when she spots *
Jenna's car keys on a row of hooks. Fuck it, grabs them. *

74 INT. JENNA'S CAR - NIGHT 17 74 *

Holly starts the car. Does a U turn. Almost crashing it into the reverse wall, such is it's power.

75 EXT. STREETS - NIGHT 17 75 *

Night time streets. Jenna's car tailing Adam's at a respectable distance...
On Holly. Knowing what she is doing is crazy...

76 EXT. STREET. ADAM'S HOUSE - NIGHT 17 76 *

Different part of town.
Adam's car pulls in... further down the street... Jenna's car pulls in...
Holly watches... as Adam gets out. He heads to a CERTAIN DOOR, and rings the doorbell, waits.
On Holly...
A woman opens the door. They swap words, urgent words. Like something is wrong. He reprimands her.
They go inside.
Stay on Holly. WTF.

77 INT. JENNA'S CAR - NIGHT 17 77 *

Holly driving Jenna's car, fast, mind racing with what she has just seen, her mind totally absorbed in what she has just seen and what it means...
Tension, tension. The sense that something bad is going to happen...
Hold on her face until...
FLASH.

HOLLY reacts to the blast of light, looks in her rear view.

Fuck, no.

She pulls over. We hold on her face as she stares back in rising horror...

SPEED CAMERA.

78 INT. HOLLY'S FLAT. BEDROOM - NIGHT 17 78 *

Holly lying awake in her own flat, alone. It's a stark contrast to the bliss of lying with Adam in Jenna's place.

79 INT. ALLY'S FLAT. BEDROOM - DAY 18 79 *

Morning. Ally looking terrible, tries to pull clothes on. Evidence of a wild night... Ash in her bed, they clearly had sex again... she attempts to wake him.

ALLY
Ash... Ash... we have to go.

ASH
(barely stirs)
Not doing it.

ALLY
You have to -

ASH
No way.

ALLY
You'll get sacked.

He pulls the duvet over himself, end of. On Ally, hasn't got time for this...

ALLY (CONT'D)
Okay... help yourself to food. I'll leave you a key.

80 INT. COOPERS. HOLLY'S DESK - DAY 18 80 *

Holly at work, phone to ear, speaks sotto.

HOLLY
Yes, no... look, it's a simple question, I admit speeding, I just want to know if I can pay the fine without a letter being sent out...
(listens, in despair)
No... I understand that... yes, I appreciate the legality... but could the letter NOT be sent, if I just pay the money now...

During this, from way across the other side of the office she sees NEIL approaching, his face not looking pleased.

HOLLY (CONT'D)
I'm just asking if you can -

NEIL
Word. Now.

He heads away again, towards the toilets.

HOLLY
I'm going to have to call you back.

81 INT. COOPERS. OUTSIDE TOILETS - DAY 18

81 *

Outside the toilets. Holly appears. Neil immediately thrusts a phone in her face - photo of herself, 'pampering'.

NEIL
That's Aldencote Hall.

HOLLY
No, it isn't.

NEIL
Don't bullshit me, Holly.
Wendy showed it me -

HOLLY
(curses)
Well who showed it to her? Jag?

NEIL
You told me you were at your mum's -
lied to me - blatant lie - and all
the time...

HOLLY
I invited you Neil.

NEIL
And I told you it was a bleedin'
stupid idea.

HOLLY
Well, I didn't think so - I thought
it might be fun, spontaneous, a
little bit wild...

All said with emphasis.

NEIL
I don't know what's come over you
recently, you're acting -

HOLLY
(cuts in -)
What? Weird, different? Yeah, I
wonder why Neil - I WONDER WHY.

She storms off. Leaving Neil without a clue what she is on about...

82 INT. COOPERS. CALL CENTRE - DAY 18 82 *

Ally watching Kim, across the call centre, standing by the empty desk of Ash. She is pounding Joe with questions. She is clearly agitated and anxious. Joe doing his best to placated/comforted her. Ally watching...

83 INT. COOPERS. KIM'S TEA CUPBOARD - DAY 18 83 *

Kim's tea cupboard. Kim, calmer now, preparing food/drinks. Ally knocks and enters. Big smile for Kim.

KIM
I'm not ready -

ALLY
I'm not here for food.

Kim turns to her.

ALLY (CONT'D)
Joe says you're worried, about Ash.

KIM
He didn't come home - he's not
answering my calls.

ALLY
Yeah... he's at mine.

KIM
Yours.

Ally nods, apologetic.

KIM (CONT'D)
(kind of goes for her)
Why is he there? What's he doing
there? Have you any idea what I've
been going through -

ALLY
Alright, alright -

KIM
What's he doing there?

ALLY
We're kind of... seeing each other.
We haven't told anyone, so...

KIM
Where do you live? I'm going round -

ALLY
No, no, Kim -

KIM
Where do you live...

ALLY
Look, he's fine - we're just having
a laugh - I think he just needs -

Kim slams ALLY against the wall. Incredible surprise.

KIM
You know nothing about him. He
needs to be home. That's what he
needs... is he drinking? Has he got
drugs?

ALLY
(lies)
No.

KIM
(knows she's lying)
Where do you live? Give me your
address.

ALLY
You're not having it -

KIM
Do I have to go to Jenna...

ALLY
Kim, you're not having it. He's
told me all about how possessive
you are - so just leave him
alone...

Ally wrestles herself free of Kim's grip.

ALLY (CONT'D)
(as she goes)
I was trying to be nice.

84

EXT. STREET. ADAM'S HOUSE - DAY 18

84 *

Holly, in her own car, parked outside that house that Adam
went into. She has been here some time...

When, eventually... the door opens...

The woman exits... dashes out, big hurry... and into her
car... pulls away...

Holly decides to follow.

85

INT/EXT. HOLLY'S CAR. STREET - DAY 18

85 *

Holly's car following...

The woman's car pulls up... she dives out...

Holly parks, she watches as the woman heads towards a school. *
For school pick up time... *

Time jump to *

Holly exits her car and waits on the street. *

Some parents start to head this way with their uniformed kids, the post school chat etc... *

Holly eyes them and then... *

The woman appears, with her young son (N.B He has his arm in a plastercast). She carries his school bag... *

On Holly... What to do... suddenly, she surges forward, towards the woman and boy and with a precision BARGE she knocks the boy's school bag clean out of her hands... *

HOLLY
I'm so sorry, my fault, I'm really sorry...

She's down picking it up, handing it back, but only after she has clocked the NAME TAG BEHIND CLEAR PLASTIC.

Jude Carver.

She hands the bag over. They go. And Holly stands rooted to the spot, as parents and kids pass by her. *

86 INT. HOLLY'S CAR - DAY 18 86 *

Holly in her car, furious scrolling through FRIENDS on Adam's social media page.

Face after face after face pass us by until we eventually find...

THE WOMAN.

Just as furiously... she starts clicking on photographs in her ALBUMS, and quickly discovers

BIRTHDAY PARTY.

Inside the album are photos of a kid's recent birthday party. 8 year olds all over - balloons with 8 on, a cake.

And there... hugging his son, is Adam.

It's like a body blow to Holly.

She just sits there staring at the photo.

Can't move, can't breathe.

87 EXT. JENNA'S APARTMENT - DAY 18 87 *

Adam heads towards the door, which opens on his arrival.

ADAM
What's this - a booty call?

He smiles, Holly ushers him in.

88 INT. JENNA'S APARTMENT. KITCHEN - DAY 18 88 *

Holly and Adam in the kitchen, she is acting weird. Starts making them a drink, then abruptly stops.

(N.B Throughout this Holly is just Holly, no pretense at her new role now, that's all gone)

HOLLY
Shame you couldn't come back the other night -

ADAM
Yeah, by the time I was home...

HOLLY
But you got your neighbour in, that's the main thing...

ADAM
Yeah.

HOLLY
That's all that matters... someone called you... in an emergency, and you shot straight out to help -

ADAM
(sensing her oddness)
Wouldn't say emergency -

HOLLY
Really? Call at that time of night - you dash straight there... that only usually happens when it's someone close, maybe someone's sick or had an accident - someone like your wife or your... child.

That word just hangs there. Adam doesn't give himself away. But HOLLY holds his look.

She slowly moves to her bag and produces a PRINT OUT, from the Internet. Lays it down.

PHOTO OF HIS KID, from the birthday party.

ADAM
- right.

HOLLY
Right? RIGHT?

ADAM
What can I say, Holly? You want me to lie, say he's not mine...

HOLLY
Well you've never mentioned him Adam, perhaps you forgot, easy to forget you've got a son I suppose, easy thing to slip your mind -

He's can't/doesn't respond.

HOLLY (CONT'D)
All the conversations we've had and you haven't ONCE mentioned your beautiful eight-year-old boy. Now why would that be...

Adam looks away.

ADAM
Look, Holly -

HOLLY
I don't wanna hear it. All the things you told me - all the lies after we split up - I knew there was someone else - someone you were going to down there for, someone else - but a KID, Adam, a bleedin' kid - you did well to keep that quiet -

ADAM
...I knew it'd kill you.

HOLLY
Oh, so you were being kind, well thanks... thank you so much, that's amazing of you -

ADAM
Holly, it was a mistake - not a mistake, I liked her, the mum, Lisa, we tried to make it work... *

HOLLY
I don't care.

ADAM
We split up years ago, but we both agreed to move back - so Jude could be near our family -

HOLLY
I don't FUCKING care. You broke my heart. Left me in pieces...

ADA
I'm sorry.

HOLLY
I loved you so much.

ADAM
I'm sorry -

HOLLY
I was a wreck for months. Months
and months and...

ADAM
I'm sorry -

HOLLY (CONT'D)
Stop saying that -

ADAM
- but you're good now, you got back
on your feet, made a success of
your life - who knows I might have
held you back -

Holly curses or lashes out at something. The sheer frustration at his perception of her.

HOLLY
Would you like to see another
photograph...

She goes to her bag again.

Produces a small square photograph, black and white. We don't see it yet... as she lays it down...

We now see the SCAN PHOTOGRAPH. 12 week scan.

HOLLY (CONT'D)
The one you left me with... the one
I got rid of...

On Adam. He stares at it.

ADAM
Why didn't you tell me...

HOLLY
Because you didn't want me. You
didn't bleedin' want me -

She goes for him, actually goes for him. Really vicious. Ad-libbed screams and protest, but Adam manages to escape.

HOLLY (CONT'D)
You bastard. You bastard... get
out of my house. GET OUT.

She chases him to the door, hitting, kicking and generally
manhandling him out of the house...

HOLLY (CONT'D)
You bastard, get out, get out, get
out. I HATE YOU.

On Holly, wild, kind of crazed.

Adam wedges himself in the doorway -

(N.B The cat is loitering at a distance).

ADAM
(protests)
Holly, I'm sorry, please, you're
right - I was a bastard, I was, but
I'm not that guy anymore...

HOLLY
Bull. Shit.

There's a slight doorway struggle.

HOLLY (CONT'D)
- why didn't you tell me - why did
you keep him a secret.

ADAM
I wanted to - but how could I - how
could I...

HOLLY
(struggle)
It's all lies Adam, LIES LIES,
everything you told me was -

ADAM
- it isn't -

HOLLY
- did you even feel anything, when
we were together -

ADAM
Of course - Holly, I swear -
Please, just let be back -

HOLLY
NO!

She slams the door, but at the exact the moment that the cat
makes a dash for it. Bang! She traps the cat. Horrendous
screech of pain from the cat. It flops.

HOLLY (CONT'D)
Shit. SHHHITTT. The cat...

Releases the door.

ADAM
Jesus, is it alright... is it
dead...

HOLLY
Call someone... HELP ME. HELP!!!

She hits the deck, starts stroking the cat. It's alive, but
clearly in a bad way...

HOLLY (CONT'D)
I'm sorry, it's okay, we'll get
help, it'll be okay... shit,
shit...

Suddenly a NEIGHBOUR from the flat above appears.

NEIGHBOUR
What's going on? What's all the -

ADAM
Accident, cat... I'm trying to find
a number for a vet -

NEIGHBOUR
(sees the cat, freaks)
Oh Jesus, is it dead, what's
happened? She loves that cat -

HOLLY
It was an accident -

NEIGHBOUR
I heard you fighting. Jenna's gonna
go mental - Who are you anyway?
What the hell are you doing here?

Holly just looks up... sees Adam looking quizzical at those
remarks... she sags...

HOLLY
I'm... I'm... I don't know...

She looks at Adam, at the neighbour, back to Adam, then down
at the cat... all this is over...

89 INT. COOPERS. ENTRANCE - DAY 19 89 *

Holly trudges into the entrance of Coopers.

90 INT. COOPERS. CALL CENTRE - DAY 19 90 *

Holly makes her way through the call centre. Karl and Ray
are arguing about Ray taking his shoes and socks off - 'it's
not the smell, it's a visual distraction...' for Holly, it
just blurs away... it's background noise...

*

*
*
*
*

Holly at her desk. She just sits... stares at the empty office where Jenna works...

Her heart sinks.

91 **INT. COOPERS. WAREHOUSE AREA - DAY 19** 91 *

Holly walks slowly through the warehouse, to where Neil is working on his forklift. He stops when he sees her.

She looks terrible.

NEIL
You okay?

HOLLY
Never better.

She kind of laughs at that. Gallows humour.

HOLLY (CONT'D)
Neil... I think we should call it a day, don't you -

NEIL
- what? Hols... why?

HOLLY
Come on, let's not... Neil, I found your note -

NEIL
Note?

HOLLY
All the things you don't like about me - all the things that are... wrong, with me...

She produces the sellotaped together note or the section of it that we saw earlier...

HOLLY (CONT'D)
It was in your jacket. When I washed it for you...

NEIL
(takes it)
- yeah... and you read this...

HOLLY
Of course...

NEIL
And you thought...

She just stares at him.

HOLLY
It says. It's there -

NEIL
What does it say?

HOLLY
Me and Holly. There. Neil, don't
try and... it's all written down.

Neil just stares at THE NOTE. Long silence. A stillness now, a total calm. Neil eventually looks up.

NEIL
They're about myself.

HOLLY
- what?

NEIL
(hard to admit)
The list... emotionally needy,
plays safe, not successful...
they're about myself. They're
reasons I'm not GOOD enough for you
- the reasons you'll end it one
day...

He's fighting back emotions.

HOLLY
I thought it was about me -

NEIL
No.

HOLLY
Are... are you lying...

NEIL
No. Holly, I... really like you...
I might even *love* you - but, I
don't think you feel the same...

On Holly, sucker punched.

NEIL (CONT'D)
You act like I'm not good enough,
like I'm second best - I can feel
it, and I was trying to work out
why...

He's upset.

HOLLY
Neil, that's not true... that's
not...

But she realises it is. She stops, can't lie to herself anymore...

HOLLY (CONT'D)
 You're right. You deserve better.
 Find someone that really loves you.
 I'm sorry. I'm sorry -

She goes...

Walks away, leaving NEIL stunned, wanting to chase her but not knowing what to do... she ups her pace...

He watches her go.

92 OMITTED 92 *

93 OMITTED 93 *

94 INT. HOLLY'S FLAT. BEDROOM. HALLWAY - NIGHT 19 94 *

Holly sitting alone in her flat. Flicking through posts on Facebook, but with detachment, the idle voyeur of other people's lives... it has no effect now... *

Holly staring at post after post when... doorbell.

She goes to the door.

Jenna standing there. Relatively calm exterior, so we have no idea what she is thinking...

JENNA
 Hi -

HOLLY
 I'm so so sorry -

JENNA
 Can I come in?

95 INT. HOLLY'S FLAT. LIVING ROOM - NIGHT 19 95 *

Holly leads Jenna into her flat. Play the dense silence - Holly not knowing what's to come.

HOLLY
 (needs to fill that
 silence)
 ...how's the cat?

But Jenna doesn't answer. She takes in the crummy flat - a mess - so different from her own.

She perches on a seat. Holly sits opposite.

HOLLY (CONT'D)
 Jenna, if I can try and -

Jenna stops her with a hand gesture.

JENNA
(slowly speaks, ever the
boss, in control)
Holly, you've always been a
brilliant PA. Loyal, hard working -
you've always looked after me
brilliantly, and I'm sure you had
your reasons for this - *behaviour* -

On Holly... hope...

JENNA (CONT'D)
But if there is one thing I've
learned over the years... when the
trust's gone, there's nothing -

Hope evaporates.

HOLLY
Jenna, please -

JENNA
I want you to hand in your notice.
And I don't want to ever see you
again... I strongly advise you to
get some help -

Holly's face contorts. Hopeless...

Jenna gets up and makes to leave. But as she heads for the door, words burst from Holly's mouth -

HOLLY
It's alright for you isn't it, with
your perfect life - perfect flat,
perfect boyfriend - everywhere I
look - at work, online - everyone's
got these amazing lives... and I'm
just stuck, on the other side of
the fence, watching -

Hold the look between them.

JENNA
Holly... the lives you're seeing,
it's an illusion.

*

Jenna goes...

We stay with Holly...

Music over...

Jenna climbs back into her car... and checks her phone...
one voicemail - she listens.

FEMALE VOICE
Jenna, it's your -
(corrects)
It's me. Did you get my letter?
About... my release... I need to
talk to you. Call me... please...

HOLD ON HER FACE.

She deletes the message.

97 INT. HOLLY'S FLAT - NIGHT 19

97 *

Music over...

Holly online. DELETE ACCOUNT button. The cursor hovers over it. Holly about to press when -

PING. A message pops in. ADAM.

She can't help herself, opens it.

It's a link to MAZZY STAR, Fade Into You. Holly presses play and the song begins... hold on her face...

Another message. Ping. You're crazy.

//0/jkOn Holly.

Another message. Ping. But I'm as much to blame as you.

On Holly.

Another message. Ping. How about we get to know each other again. No more secrets, no more lies. The REAL us...

On Holly.

Final message.

LIKE WE USED TO BE.

GbMusic continues... hold on her face, her thoughts...

She types a reply, which we don't see and presses send. She manages a small smile.

98 OMITTED

98 *

99 INT. ALLY'S FLAT - DAY 20

99 *

Ally enters her flat with two bottles of wine. She heads in her door with a spring in her step. Immediately announcing - *

ALLY
We've got company - mister white
and mister -

She stops... we hold on what she is looking at... we don't see what it is for a few moments... just watch her face drop.

THEN, we see it...

Drug paraphernalia. But not weed or coke, this is chasing the dragon territory...

She heads through... quietly... scared now...

ALLY (CONT'D)
Ash... Ashton...

She heads along the corridor to the bathroom... slowly opens the door, scared what she will find...

And inside, sitting at the far wall, with a duvet wrapped round him, looking in another world... is Ash.

ALLY (CONT'D)
What the...

Ash is sort of vacant.

Ally goes over, crouches down by him...

ALLY (CONT'D)
Ash...

She looks at him, he manages to turn his eyes to her. He looks at her and slowly says -

ASH
I love your hair...

Hard cut to black. Music over credits.

END OF EPISODE