

THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES

EPISODE 1

POST PRODUCTION SCRIPT

Writers

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Producer

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Director

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<p>OPEN TO SEQUENCE OF VARIOUS CLIPS AND INTERVIEWS:</p> <p>Several red mini screens of clapper boards.</p> <p>JUMP CUT TO:</p> <p>MAN (NORM) sitting outside a caravan, talking to someone O.O.V.</p> <p>JUMP CUT TO:</p> <p>Back to several red mini screens of clapper boards, filming is about to commence.</p> <p>JUMP CUT TO:</p> <p>WOMAN (CLAUDIA) in dungarees being interviewed.</p> <p>JUMP CUT TO:</p> <p>Black and white fuzzy screen.</p> <p>JUMP CUT TO:</p> <p>Several red mini screens of MAN facing camera.</p> <p>JUMP CUT TO:</p> <p>OLDER WOMAN (JOYCE) being interviewed.</p> <p>JUMP CUT TO:</p> <p>Black and white fuzzy screen.</p> <p>JUMP CUT TO:</p>	<p>ROB So when it starts coming in I start speaking correct?</p> <p>NORM There're always moments when I think... I should've known.</p>	Montage Sequence & Music In: 10:00:00
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<p>MAN (NORM) sitting outside a caravan, talking to someone O.O.V as before.</p> <p>JUMP CUT TO:</p> <p>Black and white fuzzy screen.</p> <p>JUMP CUT TO:</p> <p>Several red mini screens of MAN facing camera.</p> <p>JUMP CUT TO:</p> <p>MAN (NORM) sitting outside a caravan.</p> <p>JUMP CUT TO:</p> <p>Black and white fuzzy screen.</p> <p>JUMP CUT TO:</p> <p>WOMAN (CLAUDIA) in dungarees being interviewed as before.</p> <p>JUMP CUT TO:</p> <p>Black and white fuzzy screen.</p> <p>JUMP CUT TO:</p> <p>OLDER WOMAN (JOYCE) being interviewed as before.</p> <p>JUMP CUT TO:</p> <p>Four red boxes fill the screen, the same MAN as before waiting to speak to CAMERA.</p>	<p>NORM I was dubious at first, but then mum showed me the website.</p> <p>NORM (CONT'D) That was a red flag.</p> <p>CLAUDIA Why didn't you tell, why didn't you see what was happening before it was too late?</p> <p>JOYCE And then suddenly whoosh he'd be off.</p>	
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<p>JUMP CUT TO:</p> <p>Black and white fuzzy screen.</p> <p>JUMP CUT TO:</p> <p>OLDER WOMAN being interviewed as before.</p> <p>JUMP CUT TO:</p> <p>Two red boxes fill the screen, the same MAN as before waiting to speak to CAMERA, as before.</p> <p>JUMP CUT TO:</p> <p>OLDER WOMAN looking to someone off-screen.</p> <p>JUMP CUT TO:</p> <p>Black and white fuzzy screen.</p> <p>JUMP CUT TO:</p> <p>One red box on screen, the same MAN about to commence filming to CAMERA. Lights up on ROB, 50s, white Northern, peers anxiously into the camera as he begins talking.</p>	<p>JOYCE (CONT'D) I never heard from him again.</p> <p>CREW (O.S) Nice and quiet everyone.</p> <p>CREW (O.S) Here we go, and action.</p> <p>ROB I've always fought for what I believed in. And whether I did right or wrong, I meant well. And I wasn't born with a silver spoon. I've had to fight my way up against a corrupt system. And I'm proud of what I've achieved. And yeah, I've made mistakes. But what matters is what's inside a man's heart. And those who know me, know my heart. And to the doubters and the haters, and yeah you know who you are, I believe in a little thing called Karma. And your Karma's coming.</p>	<p>Music Out: 10:00:53</p> <p>Music In: 10:01:27</p>
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<p>CUT TO TITLES:</p>	<p>THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES</p>	<p>Titles In: 10:01:28</p>
<p>CUT TO:</p> <p><u>EXT. ALICE'S BUNGALOW. OUTSKIRTS OF OXFORD - DAY</u></p>		<p>Scene: 10:01:35</p>
<p>Establishing shot.</p>		
<p>CUT TO:</p> <p><u>INT. BOX ROOM. ALICE'S BUNGALOW - DAY</u></p>	<p>Created and Written by Penelope Skinner and Ginny Skinner</p>	<p>Scene: 10:02:37</p>
<p>Swatches of cloth and sketched fashion designs on the walls. ALICE, 45, (VIBE: unruly hair; tweed suit; Selina Kyle) hems a VINYL PINK CAPE on her SEWING MACHINE.</p>	<p>Produced by Georgie Fallon</p>	<p>Credit In: 10:01:38</p>
<p>JUMP CUT TO:</p>	<p>Directed by Robert McKillop</p>	<p>Credit In: 10:01:43</p>
<p>ALICE stands in front of the mirror wearing the cape.</p>	<p>ALICE (V.O) A woman who...</p>	<p>Credit In: 10:01:50</p>
<p>ALICE sighs.</p>	<p>ALICE (CONT'D) ...wears this is not afraid to take up space, she is confident, she is creative...</p>	
<p>Just then her phone rings. We see her mobile screen, it's Juno.</p>		
<p>CUT TO:</p>		

<p><u>INT. LANDING. ALICE'S BUNGALOW - DAY</u></p> <p>ALICE, holding tote, hurries along the narrow landing on her phone.</p> <p>ALICE struggles past crap piled against the wall and tries to open the bathroom door. It is locked. Shit.</p> <p>From ALICE.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM. ALICE'S BUNGALOW - DAY</u></p> <p>ALICE enters to find BENJY and JOSH.</p> <p>On ALICE.</p> <p>A beat.</p> <p>On ALICE.</p>	<p>ALICE (INTO MOBILE) (CONT'D) Yes, you said a soy cappuccino and a- yeah no sorry course you can change your mind. I'm just - hang on Juno.</p> <p>ALICE (CONT'D) Who's in there?</p> <p>BILL (O.S) It's me.</p> <p>ALICE Dad! Don't forget it's wonga day, have you taken your pills?</p> <p>BILL (O.S) Aren't you late for work?</p> <p>ALICE I am going now.</p> <p>BENJY (O.O.V) Josh, put your socks on.</p> <p>JOSH (O.O.V) Not now.</p> <p>ALICE What's all this?</p> <p>BENJY (O.O.V) We've negotiated...</p> <p>BENJY (CONT'D) ...one cartoon in return for Josh putting on his own socks and shoes, haven't we?</p>	<p>Scene: 10:02:22</p> <p>Scene: 10:02:37</p>
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	<p>BENJY (CONT'D) Wow! You look amazing. Ready to kick some arse?</p> <p>ALICE Yeah, I am. It's just with Juno it's all about the pitch. So if I can just stay confident she'll go with it. All I want is the chance to show what I'm capable of.</p> <p>BENJY And you will. You're gonna go in there-</p> <p>On BENJY.</p> <p>ALICE (O.O.V) Yeah.</p> <p>BENJY You're gonna tell yourself, I deserve this.</p> <p>ALICE I deserve this.</p> <p>On ALICE.</p> <p>BENJY (O.O.V) This is long overdue.</p> <p>ALICE This is long overdue.</p> <p>BENJY Obviously don't say that out loud.</p> <p>ALICE This is it. Kiss me!</p> <p>BENJY Yes ma'am.</p> <p>ALICE I'm ready.</p>	
<p>CUT TO:</p> <p><u>EXT. OXFORD - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p>	<p style="text-align: center;">Act One: A Chance Encounter</p>	<p>Scene, Music In & Music Out: 10:03:19</p> <p>Caption In: 10:03:20</p>

<p><u>EXT. OXFORD. STREETS - DAY</u></p> <p>ROB cycles through the streets of Oxford.</p> <p>CUT TO:</p> <p><u>EXT. OXFORD CITY CENTRE - DAY</u></p> <p>PEOPLE in academic robes saunter importantly past shoppers and tourists. And here, wandering among them all, is: ROB.</p> <p>JUMP CUT TO:</p> <p>ROB. But he's different (VIBE: fisherman's jumper) in an orange arctic anorak, humbly distributing leaflets. He now speaks in a posher accent.</p> <p>He turns to another PASSER-BY.</p> <p>CUT TO:</p> <p><u>EXT. BODLEIAN LIBRARY. OXFORD - DAY</u></p> <p>ROB cycling, carrying one LARGE CARDBOARD CUT OUT OF HIMSELF. It hits the wheel, and he comes toppling off his bike:</p> <p>ROB picks himself up.</p>	<p>ROB</p> <p>Special event tonight, Gideon college, we'd love to see you there, you can sign up online. Bring a friend.</p> <p>ROB (CONT'D)</p> <p>Hey, hi there, special event tonight, Gideon college, I'd love to see you there, you can sign up online.</p> <p>WOMAN</p> <p>Sure.</p> <p>ROB</p> <p>Hey Hi-</p> <p>ROB (CONT'D)</p> <p>Argh! Bastard... Bike... Bollocks.</p>	<p>Scene: 10:03:25</p> <p>Scene: 10:03:41</p> <p>Scene: 10:03:51</p>
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<p>PASSERS-BY call out to him, offering their help.</p> <p>ROB picks up his cardboard cut-out.</p> <p>ROB clocks his copy of THE DRAGON QUEEN OF THEWME by CR HARKER on the floor with his LEAFLETS, now soggy.</p> <p>CUT TO:</p> <p><u>EXT. CASH MACHINE NEAR BOOKSHOP. OXFORD CENTRE - DAY</u></p> <p>ALICE, holding dry-cleaning and an open note book, filled with neat 'To Do' lists and colour-coded post-its queues for the cash machine. She doesn't notice. In the Bookshop window, a poster promises: COMING SOON: local author CR HARKER reads extracts from The Final book in her New York Times bestselling DRAZCULABRA series [+ glamorous author pic of CHERYL made large].</p> <p>CUT TO:</p>	<p>FEMALE PASSER-BY (O.O.V) Are you alright?</p> <p>MALE PASSER-BY 1 (O.O.V) Are you alright?</p> <p>FEMALE PASSER-BY (O.O.V) Do you need a hand?</p> <p>MALE PASSER-BY 2 (O.O.V) Can I help you? Are you, are you okay?</p> <p>ROB Oh no we're good, we're good, thank you so much, thank you.</p> <p>Scene: 10:04:22</p>	
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<p><u>EXT. RADCLIFFE SQUARE. OXFORD - DAY</u></p> <p>ROB talking into his Bluetooth, is pushing his bike.</p> <p>A beat.</p> <p>ROB pauses by a POST BOX, pulls out an envelope addressed to - C. ROSE, 23 MIURFIELD ROAD, LEWISHAM, LONDON SE11 4RC.</p> <p>He stuffs it in the letterbox.</p> <p>JUMP CUT TO:</p> <p>ALICE juggling dry cleaning and a coffee, talking on her mobile.</p> <p>JUMP CUT TO:</p> <p>ROB starts walking again.</p> <p>JUMP CUT TO:</p> <p>ALICE on her mobile.</p> <p>JUMP CUT TO:</p> <p>ROB on his mobile walking and talking.</p> <p>JUMP CUT TO:</p> <p>ALICE on her mobile walking and talking.</p> <p>ALICE and ROB approaching each other from opposite directions.</p>	<p>ROB (INTO MOBILE) (CONT'D) But you posted it yesterday, yeah? Then great.</p> <p>ROB (INTO MOBILE) (CONT'D) Well then it should easily be there by now.</p> <p>ALICE (INTO MOBILE) Sorry, I'm just heading there now.</p> <p>ROB (INTO MOBILE) No, you know what, if she doesn't bite, we'll find another way in-</p> <p>ALICE (INTO MOBILE) Shall we take a look at my pitch?</p> <p>ROB (INTO MOBILE) Third time lucky, exactly.</p> <p>ALICE (INTO MOBILE) I can bring it down to your office?</p>	<p>Scene: 10:04:36</p> <p>Music Out: 10:04:42</p>
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<p>JUMP CUT TO:</p> <p>ROB on his mobile walking and talking.</p> <p>JUMP CUT TO:</p> <p>Suddenly, ALICE stops, a look of abject horror on her face as she sees ROB approaching.</p> <p>ALICE stares at ROB. The sounds of the street fade away, replaced by the rush of blood in her ears, her heart in her mouth, pounding, her legs turn to jelly - as, ROB walks towards her, as if in slow motion.</p> <p>He doesn't look ALICE's way. Doesn't notice her staring. He passes by. ALICE turns, helpless, watching as though he is a ghost, a monster, an apparition, a long lost lover. Staring after ROB she sees him hop back on his bike and cycle away. ALICE throws the coffee and dry cleaning and chases after him.</p> <p>CUT TO:</p> <p><u>EXT. COLLEGE GATES. OXFORD - DAY</u></p> <p>ROB heads through the gate with his bike, greeted by the PORTER.</p> <p>CUT TO:</p>	<p>ROB (INTO MOBILE) Yeah it's tonight! Ye. Yeah.</p> <p>ROB (INTO MOBILE) (CONT'D) (O.O.V) Okay. Over and out.</p>	<p>Music In: 10:05:01</p> <p>Scene: 10:05:53</p>
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<p><u>EXT. OUTSIDE THE COLLEGE GATES. OXFORD - DAY - CONTINUOUS</u></p> <p>ALICE races up the steps behind him and gets to the gates as they SLAM SHUT by a CREEPY PORTER.</p> <p>He repeats in the tone that some men reserve specially for 'stupid middle-aged women' and foreigners:</p> <p>On ROB as he cycles through the courtyard.</p> <p>World spinning, ALICE staggers away - then she sees...the LEAFLET: ROB smiling up at her. She reaches down slowly, her hands trembling. As if even a photo of his face is somehow dangerous, she peels the leaflet off the ground and stares at it in horror. It READS:</p> <p>Introduction to Disruptive Exploration</p> <p>She scrabbles for her phone then -</p> <p>CUT TO:</p>	<p>CREEPY PORTER Can I help you?</p> <p>ALICE Sorry. I just-</p> <p>CREEPY PORTER Public entrance on the other side.</p> <p>ALICE Yeah, I'm not-</p> <p>CREEPY PORTER Public entrance. Other side!</p> <p>ALICE (O.O.V) Robbie?</p>	Scene: 10:05:55
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He is no longer there, but she's lost her thread. She stumbles out of the room.	ALICE (CONT'D) Sorry, I just-	
JUNO stands up, looks concerned.	JUNO AI? Are you ok?	
From JUNO, baffled.		
CUT TO:		
<u>EXT. STREETS OF OXFORD - DAY</u>		Scene: 10:08:05
BILL speeds on his mobility scooter.		
CUT TO:		
<u>INT. GREASY SPOON NR GIDEON COLLEGE. OXFORD - DAY</u>		Scene: 10:08:15
ALICE huddled at a table opposite BILL as he stares at the leaflet.	BILL Bloody hell. That is him. Isn't it? Cos remember there was that bloke in Aldi. And the chap at the fair-	
	ALICE Well, I think so. It's just Greenland? Disruptive Exploration? What is all this?	Music Out: 10:08:22
CLOSE on BILL.	BILL What the hell's 'Sar-toot Climate Academy?' and who's Dr Robert Chance?	
	ALICE (O.O.V) It's our Robbie Graham.	
ON SOCIAL MEDIA: A photo of ROB with SIR RALPH UNWIN, 73 (VIBE: lovechild of David Attenborough and Gandalf)	ALICE (CONT'D) I looked him up, look-	
	BILL (O.O.V) He's pals with Sir Ralph Unwin?	
	ALICE	
	I don't understand. It says he's a 'climate scientist'.	

	<p>BILL He's a what?! He's not dead then! And he's changed his name?!</p> <p>ALICE Where the hell has he been?!</p> <p>BILL Don't tell me he's living here. Oh god- He doesn't know we moved here, Does he?</p> <p>ALICE How could he?</p> <p>BILL He's hasn't been in touch with you or-</p> <p>ALICE Been in touch with me?!</p> <p>BILL What's your mother gonna say?</p> <p>ALICE Uh. No. No, no, no Dad.</p> <p>BILL She thinks he's dead!</p> <p>ALICE No let's just wait, please until we have more information.</p> <p>BILL You're not to talk to him.</p> <p>ALICE I don't want to!</p> <p>BILL You're better off without him!</p> <p>ALICE Course I am! What are you on about?</p> <p>BILL I just mean, we all loved him but you're doing so good now.</p>	
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<p>A beat. ALICE nods.</p> <p>CUT TO MONTAGE OF ROB'S SOCIAL MEDIA:</p> <p>Black and white image of ROB wearing t-shirt: FUCK THE PATRIARCHY</p> <p>JUMP CUT TO:</p> <p>Image of ROB standing in a field with horses.</p> <p>JUMP CUT TO:</p> <p>Image of ROB in a speedboat.</p> <p>JUMP CUT TO:</p> <p>Footage of gushing water.</p> <p>JUMP CUT TO:</p> <p>Footage of forest fire.</p>	<p>BILL (CONT'D) I don't want you going back to how you were. After he went. We were so worried about you.</p> <p>ALICE Have I been waiting for this?</p> <p>BILL Have ya'?</p> <p>ALICE I've imagined so many different ways we might find out what happened to him. But I never in a million years thought-</p> <p>BILL BASTARD! He will be dead when I get my hands on him! What the hell's he playing at?</p> <p>They both look at ALICE's phone at ROB's social media.</p> <p>Montage & Music In: 10:09:53</p>	
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<p>JUMP CUT TO:</p> <p>Picture of ROB with hashtags #saattutclimateacademy #pleasedonate</p> <p>JUMP CUT TO:</p> <p>Image of BROIS JOHNSON and DAVID ATTENBOROUGH.</p> <p>JUMP CUT TO:</p> <p>Footage of ELOM MUSK on the red carpet.</p> <p>JUMP CUT TO:</p> <p>Footage of ELON MUSK being interviewed on the red carpet.</p> <p>JUMP CUT TO:</p> <p>Image of JEFF BEZOS.</p> <p>JUMP CUT TO:</p> <p>Image of ROB holding a trophy.</p> <p>JUMP CUT TO:</p> <p>Plaque from the trophy: WINNER ECOPRENUER OF THE YEAR DR ROBERT CHANCE</p> <p>JUMP CUT TO:</p> <p>Picture of ROB with hashtags #saattutclimateacademy #DONATENOW!</p> <p>JUMP CUT TO:</p>	<p>INTERVIEWER (THROUGH FOOTAGE) Trying to make the world a better place.</p> <p>ELON MUSK (THROUGH FOOTAGE) Aspirationally, yes.</p>	
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QUICK FLASH IMAGES OF ROB.		
JUMP CUT TO: CLOSE-UP image of ROB with a beard.		
CUT TO: <u>EXT. ARATHDOON - DAY</u>	The Day It Begins Again	Scene & Music In: 10:10:14
Establishing shot of hedge maze.		Music Out: 10:10:15 Caption In: 10:10:17
CUT TO: <u>EXT. ARATHDOON. GARDEN - DAY</u>		Scene: 10:10:21
HILARY, the ancient gardener, unravelling a spool of wool in the hedge labyrinth.		
CUT TO: <u>EXT. ARATHDOON - DAY</u>		Scene: 10:10:27
Establishing shot of the back of the mansion.		
CUT TO: <u>EXT. ARATHDOON - DAY</u>		Scene: 10:10:30
Plaque: ARATHDOON		
CUT TO: <u>INT. LIVING ROOM. ARATHDOON - DAY</u>		Scene: 10:10:33
Establishing shot of living room. Velvet curtains drawn.		

<p>CUT TO:</p> <p><u>INT. STUDY.</u> <u>ARATHDOON - DAY</u></p> <p>Establishing shots of study: Bookcases; art in gold frames.</p>	<p>Scene: 10:10:35</p>
<p>CUT TO:</p> <p><u>INT. MASTER</u> <u>BEDROOM.</u> <u>ARATHDOON - DAY</u></p> <p>Sunlight across the bed. Where, fast asleep is - CHERYL HARKER, hair in a scarf. On the bedside table a bottle of temazepam. she opens her eyes. For a moment everything is alright. And then, she remembers. She stares at the other side of the bed.</p> <p>Empty. Mornings will never be the same. CHERYL looks sad.</p> <p>On GOBLIN as CHERLY is cheered to notice A Poodle (GOBLIN) wagging his tail.</p>	<p>Scene: 10:10:50</p>
<p>CUT TO:</p> <p><u>INT. HALLWAY.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL, dressed, heads downstairs. She pauses by a large PORTRAIT - her and LANCE, an older man, twinkly eyed, kind. They look happy.</p>	<p>Scene: 10:11:23</p>

<p>CHERYL looks sad as voices drift out from the other room.</p>	<p>REGINA (O.S) We need more light in here.</p>	
<p>CUT TO:</p> <p><u>INT. DINING ROOM.</u> <u>ARATHDOON - DAY</u></p>		<p>Scene: 10:11:46</p>
<p>REGINA, 64 (VIBE: pioneering publishing powerhouse) flings open the heavy curtains with a flourish on this spacious, well-designed room.</p>	<p>REGINA (CONT'D) Isn't she up yet? Well I suppose at least she's sleeping.</p>	
<p>On the table is a PILE of BOOKS: Drazculabra Book 7: The Dragon Queen of Thewme. LOLA, 37 (VIBE: law degree; ready meals; Tinder) clutching a load of PAPERWORK gazes at the pile of books.</p>	<p>LOLA I can't believe it's finally done!</p> <p>REGINA Ahh tell me about it. I was afraid we were heading for another Game of Thrones. I mean, hit TV show aside, from a publishing point of view, George is taking the piss-</p>	<p>Music Out: 10:11:52</p>
<p>CHERYL enters, beaming, no sign of struggle.</p>	<p>CHERYL (O.S) Morning everyone!</p> <p>LOLA Morning Cheryl!</p>	
<p>Checking her watch.</p>	<p>REGINA Well not quite-</p>	
	<p>CHERYL Lola! What are you doing here? I'm signing Book sevens this morning. Do we have a Scholarship meeting?</p>	
<p>LOLA gives CHERYL the LIST OF SCHOLARSHIP CANDIDATES.</p>	<p>LOLA Oh. Um. Priana's hoping for a decision on the Scholarship candidates by the end of the week? We need to start organising the announcement dinner.</p>	
	<p>CHERYL I still have one shortlisted candidate to visit. We're dealing with young carers, it takes time.</p>	

	<p>CHERYL (CONT'D) I'll get back to you as soon as I can. Regina, let's set up in the Red Room, it's more comfortable.</p> <p>They head to the adjoining room.</p> <p>CUT TO:</p> <p><u>INT. RED ROOM.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL, now on her third cup of coffee, with snacks, sits with REGINA.</p> <p>REGINA Now I know the tour wasn't everything we hoped for but-</p> <p>CHERYL It was humiliating.</p> <p>REGINA But the online feedback is ninety-nine percent positive.</p> <p>CHERYL Don't lie to me. The fans hate it.</p> <p>REGINA A few disgruntled people cross about the ending. I mean so what? You can't please all the people all of the time! You know that-</p> <p>CHERYL I'm so sorry. Was I trying to write while caring for my terminally ill husband? So sorry to disappoint. Soulless vampires.</p> <p>On CHERYL.</p> <p>REGINA (O.O.V) There's already demand for a prequel.</p> <p>REGINA (CONT'D) Personally I don't think we should go down that road.</p> <p>CHERYL Why not?</p> <p>REGINA Well don't you want a change? Create a new world?</p>	<p>Scene: 10:12:33</p>
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CHERYL thinks about this. On REGINA. REGINA chuckles. On CHERYL. On CHERYL she looks anxious. She doesn't want to work out who she is without LANCE. Doesn't want to be alone. REGINA, trying again- On REGINA as LOLA enters. LOLA passes her ROB's LEAFLET and a HANDWRITTEN NOTE signed Ralph x.	<p>CHERYL A new world...</p> <p>CHERYL (CONT'D) (O.O.V) You know, I...</p> <p>CHERYL (CONT'D) ...wouldn't mind writing a sci-fi.</p> <p>REGINA Or. What about a memoir? You could have a chapter about me.</p> <p>CHERYL I don't know. I don't really know what I wanna do. I haven't thought past the paperback.</p> <p>REGINA So take a break. Go on holiday!</p> <p>CHERYL On my own?!</p> <p>REGINA (O.O.V) Well people do. Take a bit of...</p> <p>REGINA (CONT'D) ...time to, you know. Work out who you are. Without Lance.</p> <p>REGINA (CONT'D) (O.O.V) Or get back on the dating sites.</p> <p>REGINA (CONT'D) Have a go at meeting someone else?</p> <p>CHERYL No, Danni was right. It's too soon.</p> <p>LOLA (O.O.V) Sorry to interrupt...</p> <p>LOLA (CONT'D) ...um Hilary said this just come in the post?</p>	
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LOLA wanders off. As CHERYL scans it, then-	CHERYL (READING) 'Hope you can still make it'?	
On CHERYL as she passes the hand written note to REGINA.	CHERYL (CONT'D) Did I say I'd go to this? REGINA (O.O.V) Who's it...	
CHERYL rolls her eyes.	REGINA (CONT'D) ...from? Ooh, Ralph Unwin Foundation Lectures?! Oh yes please! The nation's second favourite natural historian and broadcaster. I love him.	
On CHERYL.	REGINA (CONT'D) Oh it's at Gideon. CHERYL Exactly. Why would I say I'd go? It doesn't make sense.	
REGINA peers down at the LEAFLET.	REGINA (O.O.V) Well it might be good... REGINA (CONT'D) ...to go back. Face the demons.	
On REGINA.	CHERYL Not demons. Good memories. REGINA Who's Dr Robert Chance? And what's 'Disruptive Exploration'?	
From CHERYL.	CHERYL (O.O.V) Who knows? CHERYL (CONT'D) Who cares? I'm not going and that's the end of it!	
CUT TO: <u>INT. DESIGN STUDIO.</u> <u>JUNO FISH HQ - DAY</u>		Scene: 10:14:44

ALICE sits with JUNO.	
A beat.	<p>JUNO I'd have <i>bloody</i> jumped on the bastard and <i>wrung</i> his neck.</p>
On ALICE.	<p>JUNO (CONT'D) Have you called the police?</p> <p>ALICE And said what?</p>
On JUNO.	<p>JUNO (O.O.V) Sorry darling, we were quite...</p> <p>JUNO (CONT'D) ...shitfaced when you told me the story and it, it was a while ago but if memory serves, this is the husband that <i>buggered</i> off with all your money. Didn't your Dad lose his house?</p>
JUNO chuckles.	<p>ALICE (O.O.V) Yes but it was...</p> <p>ALICE (CONT'D) ...more complicated than that. Maybe I didn't explain-</p> <p>JUNO (O.O.V) No, no you...</p> <p>JUNO (CONT'D) ...did, in between ugly crying! You seemed to think it was complicated, hun, but it sounded to me like he saw you lot coming! And the police won't take kindly to a university man diddling gullible poor people. No offence.</p> <p>ALICE No but he wasn't that. Before. He was a self-made property developer. He didn't even go to university!</p>
On ALICE.	<p>JUNO (O.O.V) It's a long...</p> <p>JUNO (CONT'D) ...time ago, isn't it? When did you get married?</p>

	<p>ALICE July 2005.</p>	
<p>On ALICE.</p>	<p>JUNO (O.O.V) Well, you'll have to explain all of...</p>	
<p>JUNO swipes through ROB's images as she talks.</p>	<p>JUNO (CONT'D) ...that. And mention your Dad's in a wheelchair!</p>	
	<p>ALICE My dad's not in a wheelchair.</p>	
	<p>JUNO Isn't he? Oh. You told me he was.</p>	
<p>On ALICE.</p>	<p>JUNO (CONT'D) (O.O.V) Look...</p>	
	<p>JUNO (CONT'D) ...just go down there right now. And tell them what you told me. Maybe without drinking a litre of wine first.</p>	
	<p>ALICE Will they believe me?</p>	
	<p>JUNO Are you telling the truth?</p>	
	<p>ALICE Of course!</p>	
	<p>On ALICE.</p> <p>JUNO (O.O.V) Then of...</p>	
	<p>JUNO (CONT'D) ...course they'll believe you! Why would you make it up? Or here's a thought, do drink a litre of wine, turn up at his talk <i>thing</i>, threaten to start telling people. He'll probably offer to pay you back on the spot - oh look!</p>	
<p>JUNO has arrived at a photo of ROB and SIR RALPH UNWIN. She turns her phone to show ALICE.</p>	<p>JUNO (CONT'D) He really is friends with Sir Ralph Unwin! Such a genius.</p>	

<p>ALICE tries to connect with the strength of this idea. The simplicity of it. Why does that idea make her feel so afraid?</p> <p>CUT TO:</p> <p>INT. DESIGN STUDIO/ OFFICE. JUNO FISH HQ - DAY</p> <p>Everyone else has gone home. ALICE sits alone at her desk, staring at the LEAFLET. She spies the caped mannequin in the corner. Taunting her. She looks at ROB's social media.</p> <p>JUMP CUT TO:</p> <p>ALICE finds a beanie left behind on an ergonomic chair. She pulls it on.</p> <p>CUT TO:</p> <p>INT. RED ROOM. ARATHDOON - DAY</p>	<p>JUNO (CONT'D) Are you sure it's the same guy?</p> <p>ALICE Yes.</p> <p>JUNO Might he have an identical twin?</p> <p>ALICE No.</p> <p>JUNO Well, it's up to you hun. But you've got to <i>do</i> something. Stand up for yourself for goodness sake!</p> <p>Music In: 10:16:31</p> <p>Scene: 10:16:33</p> <p>Scene: 10:17:10</p>
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<p>CHERYL signs the last book. She closes it.. Beyond this room, the house is silent and empty. What now?</p> <p>She turns to some papers, labelled SCHOLARSHIP CANDIDATES. Then decides she is too tired. She glances at her laptop. She braces herself, then opens it. Already on: Drazculabra Book 7: online reviews. We hear them out loud as CHERYL reads:</p> <p>CHERYL slams the computer.</p> <p>CHERYL spies ROB's leaflet.</p> <p>CUT TO:</p> <p><u>EXT. GIDEON COLLEGE - NIGHT</u></p>	<p>TAUNTING FEMALE VOICE 1 (V.O) What a disappointment! We waited three years and got this <i>shit</i>!</p> <p>TAUNTING MALE VOICE 1 (V.O) / TAUNTING MALE VOICE 2 (V.O) (AT THE SAME TIME) Too much exposition, no plot- / Don't waste your money! / All in all a total failure! / Worst ending EVER! RIP Knight of Spires!</p> <p>TAUNTING MALE VOICE 3 (V.O) Harker's reputation has plummeted. Rubbish! It's the worst ending ever!</p> <p>TAUNTING MALE VOICE 4 (V.O) When I got to the end I wanted to <i>cut</i> Harker's <i>throat</i> and chuck her on a fire. She should have spent less time wiping her husband's arse and more time-</p> <p>CHERYL God!</p>	<p>Music Out: 10:17:17</p> <p>Scene & Music In: 10:18:07</p>
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<p>CHERYL and REGINA walk arm in arm through the gate.</p>		
<p>CUT TO:</p> <p><u>EXT. PORTERS CABIN. GIDEON COLLEGE - NIGHT - CONTINUOUS</u></p>		Scene: 1018:10
<p>CHERYL and REGINA at the Porter's cabin.</p> <p>They head into the quad. Once out of earshot, CHERYL murmurs.</p>	<p>CHERYL (CONT'D) God, I can't remember the last time I was here.</p> <p>REGINA I'm here for you. Ok? You can <i>do</i> this.</p> <p>CREEPY PORTER Ms Harker! Long time no see!</p> <p>CHERYL Yes indeed Mick. How are you?</p> <p>CREEPY PORTER We're all very sorry for your loss.</p> <p>CHERYL Thank you.</p> <p>CHERYL (CONT'D) Lance hated that guy.</p>	
<p>CUT TO:</p> <p><u>EXT. GIDEON COLLEGE - NIGHT</u></p>		Scene: 10:18:29
<p>ALICE - wearing the BEANIE pulled down over her hair, arrives at the college.</p>		
<p>CUT TO:</p> <p><u>EXT. PORTERS CABIN. GIDEON COLLEGE - NIGHT - CONTINUOUS</u></p>		Scene: 10:18:32
<p>ALICE enters the gate passing the porters cabin.</p>		

<p>CUT TO:</p> <p>EXT. GIDEON COLLEGE QUAD - NIGHT</p> <p>CHERYL and REGINA walk through the quad. ALICE is a few steps behind them feeling conspicuous and horribly surreally unhinged.</p>	<p>Scene: 10:18:37</p>
<p>JUMP CUT TO:</p> <p>CHERYL clocks RALPH among the throng of people. A beat.</p>	<p>CHERYL (CONT'D) Ralph!</p>
	<p>RALPH Ah!</p>
	<p>CHERYL Thank you for your note!</p>
On CHERYL.	<p>SIR RALPH (O.O.V) Note?</p>
SIR RALPH looks quite confused by this.	<p>SIR RAPLH (CONT'D) But I?</p>
On RALPH.	<p>CHERYL (O.O.V) You know my...</p>
	<p>CHERYL (CONT'D) ...editor, Regina.</p>
On CHERYL and REGINA.	<p>SIR RALPH (O.O.V) Err...</p>
To REGINA. To CHERYL.	<p>SIR RALPH (CONT'D) ...yeah we've met I'm sure. My dear. How are you? I'm so sorry for your loss.</p>
CHERYL smiles. On ALICE as she spots SIR RALPH UNWIN! ROB's new friend. Her heart pounding, as she eavesdrops.	<p>CHERYL (O.O.V) So how do you know tonight's speaker?</p>

ON ALICE as RALPH talks about ROBBIE.	SIR RALPH (O.O.V) Ahh...	
On ALICE: everything PULSES surreally - ROBBIE really is an arctic explorer this is all real.	SIR RALPH (CONT'D) ...yes we met at the Old Boy's club. He's done seven solo-expeditions and founded his 'Climate Academy' singlehanded. I mean I could just go on and on.	
Then suddenly a voice booms out from unseen speakers.	VOICE (THROUGH MIC) (O.S) Ladies and gentlemen, please welcome, director of the world famous 'Saattut Climate Academy' founder of the global sensation that is Disruptive Exploration. He's an activist, a scholar, and an award-winning eco-preneur. He's Doctor Robert Chance!	Music Out: 10:19:22
ALICE stares in horror as - a FIGURE appears on top of the building and starts floating down on invisible wires - it's ROB.		Music In: 10:19:40
The CROWD clap. He is wearing a fisherman jumper and a KILT, descending towards a giant arctic platform when the wires catch, ROB flips upside down, his kilt slipping. On: the CROWD gasp, CHERYL and REGINA look at each other, grinning as he lands on the platform. ROB rights himself. The CROWD applauds.	ROB Yep oh hey, oh I'm fine, I'm fine! Woo erm ah- Thank you, thank you, thank you. Thank you for braving the cold and er coming here tonight to listen to a talk by yet another middle aged cis white bloke.	Music Out: 10:20:06
More laughter, murmurs, smiles. Only REGINA eye rolls.		

	<p>ROB (CONT'D) And thank you also for understanding why I cannot do this sitting in the confines of a stuffy lecture hall. Disruptive Exploration it's not theoretical. It is urgent. It is vital. And speaking entirely from personal experience, it has the capacity to be utterly transformational.</p> <p>A beat.</p> <p>On ALICE as she stares at ROB.</p> <p>PEOPLE laugh, smile fondly, except on ALICE who looks around at the crowd.</p> <p>ALICE, her outrage growing. Lies! All lies!</p> <p>He turns to RALPH. He presses his hands together in gratitude and bows. RALPH bows back.</p> <p>A long beat.</p>	
	<p>ROB (CONT'D) (O.O.V) Back in the day...</p> <p>ROB (CONT'D) ...I was what your mother might call, 'a bit of a shit.'</p> <p>ROB (CONT'D) (O.O.V) I was privileged enough to be...</p> <p>ROB (CONT'D) ...born into a wealthy family. Top notch education. Job waiting me at my father's firm. I made a fortune. I lost a fortune. I made a fortune, but then one night, after quaffing a two hundred pound bottle of Chateau whatever in my Islington penthouse apartment, I fell asleep watching... a Ralph Unwin documentary on the Arctic.</p> <p>ROB (CONT'D) And I had a dream.</p> <p>ROB (CONT'D) I was standing on a glacier in the Arctic. And the seas were crashing around me. And the sky was full of stars. But the ice beneath my feet was melting. Now. If you ask a Greenlandic Angakkuq, they will tell you I had a Shamanic Dream. A personal prophecy of huge symbolic power... Now whether you believe in that kind of thing or not, all I can tell you is that the very next day, on the morning of the third of June 2005, I left my lucrative job in the family business, I booked a ticket North... and I dedicated my life to combatting the polar ice melt. And I've never looked back.</p>	Music In: 10:21:37

A smattering of applause. ALICE stares astonished.	ROB (CONT'D) And I choose never to look back, because the only thing that matters now, the only thing we must focus on...is not the past, it's the f-	
HARD CUT TO:		
INT. BATHROOM. GIDEON COLLEGE - NIGHT	ALICE	Scene: 10:22:58
ALICE stands, wild-eyed, shouting:	Fuck off, you <i>liar!</i> You realised the error of your ways did ya? But you didn't think to say sorry? Got to the North Pole but couldn't get your <i> fucking arse</i> up to Derbyshire?	Music Out: 10:23:00
Her hand reaches out to slam - what we realise is glass - the glass cracks. REVEAL: ALICE is shouting at herself in the mirror. She regains composure and PURPOSE - leaves the bathroom. CUT TO:		Music In: 10:23:07
INT. BANQUET HALL. GIDEON COLLEGE - NIGHT		Scene: 10:23:15
ALICE enters the hall. Purposeful. Determined. She stalks over to ROB.		
ROB is chatting to SIR RALPH, laughing.		
There's a flash as the photographer snaps a picture.		
ALICE stares at his back. Then the picture darkens and everyone stops moving apart from ROB.		

	<p>PAST ROBBIE (V.O) Oh my god, she's crazy! Don't listen to her! She's doolally She's not a well woman. Alice? Alice? I'm worried about her...She's always had problems. I can't get through to her. She won't listen. Are you okay? She's volatile. You know that Alice, you know that I'm the only one who speaks the truth. There's too many lies in this world, Alice.... She is completely doolally.</p> <p>JUMP CUT TO:</p> <p>EXTREME CLOSE-UP on ROB'S mouth.</p> <p>CUT BACK TO:</p> <p>The lights come up and the room starts buzzing again. ROB is still chatting to RALPH.</p> <p>ALICE looks around. She loses courage, and hurries away almost colliding with CHERYL on her way in.</p> <p>And without clocking each other, they go on their ways.</p> <p>CUT TO:</p> <p><u>EXT. OXFORD POLICE STATION - NIGHT</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>EXT. OXFORD POLICE STATION - NIGHT</u></p> <p>ALICE braces herself. As all around the bells of Oxford are chiming.</p>	
	<p>ROB She's crazy.</p> <p>ROB (CONT'D) It does, it does. You know that. You know that I know-</p> <p>ALICE Sorry-</p> <p>CHERYL Sorry-</p>	<p>Music In: 10:24:15 Music Out: 10:24:20</p> <p>Scene: 10:24:34</p> <p>Scene: 10:24:37 Music Out: 10:24:38</p>

<p>She takes a mirror out. Applies frosted pink lipstick with a shaky hand.</p>		
<p>CUT TO:</p> <p><u>INT. RECEPTION.</u> <u>POLICE STATION -</u> <u>NIGHT</u></p>		<p>Scene: 10:24:42</p>
<p>ALICE enters and rips off her hat, nervous and uncertain, she approaches the desk.</p>	<p>POLICE OFFICER (O.S) Yes Madam?</p>	
<p>CUT TO:</p> <p><u>INT. BANQUET HALL.</u> <u>GIDEON COLLEGE -</u> <u>NIGHT</u></p>	<p>ALICE I've come to report a crime?</p>	<p>Scene & Music In: 10:24:56</p>
<p>CHERYL is holding a coat and her coat ticket, arguing with the YOUNG MAN doing the coats.</p>	<p>CHERYL <i>This isn't my coat.</i></p> <p>YOUNG MAN Sorry.</p>	
<p>On CHERYL and the YOUNG MAN as he looks through the coats.</p>	<p>CHERYL I'm sorry this is definitely a man's coat-</p> <p>ROB (O.O.V) Excuse me, did I hear you say you have the wrong coat?</p>	
<p>It's DR CHANCE! Holding her coat. He looks sheepish as he holds out a different black coat. To YOUNG MAN.</p>	<p>ROB (CONT'D) Could we have got muddled up?</p>	
<p>To ROB.</p>	<p>CHERYL That is mine. Thank you.</p>	
<p>They swap coats. They both pull on their own coats. They shake hands. He's half in half out of his coat.</p>	<p>ROB And there's me trying to sneak out without anybody noticing. I'm Rob, by the way.</p> <p>CHERYL I... yeah. I'm Cheryl. Harker.</p>	

	<p>ROB Right then. How do I get out of here? Err oh, look. Exit!</p> <p>CHERYL walks, he follows.</p> <p>They walk for a bit.</p> <p>On ROB.</p> <p>ROB</p> <p>CHERYL</p> <p>AREN'T YOU SUPPOSED TO BE THE GUEST OF HONOUR?</p> <p>ROB</p> <p>Ach. I've done the important bit.</p> <p>ROB (CONT'D)</p> <p>WHAT DID YOU THINK OF THE EVENING? IF YOU DON'T MIND MY ASKING.</p> <p>CHERYL</p> <p>OH I THOUGHT IT WAS A VERY, IMPORTANT EVENT.</p> <p>ROB</p> <p>YET YOU'RE LEAVING ALREADY?</p> <p>CHERYL (O.O.V)</p> <p>ONLY BECAUSE...</p> <p>CHERYL (CONT'D)</p> <p>...I WANT TO GRAB DINNER BEFORE I GO HOME.</p> <p>ROB</p> <p>YEAH? ERR I MEAN. I SUPPOSE I COULD.</p> <p>CHERYL</p> <p>SORRY?</p> <p>ROB</p> <p>OH GOD. YOU DIDN'T MEAN THAT. WHAT IS WRONG WITH ME THIS EVENING? IT'S MY NATURAL OPTIMISM, SEE? I'M SO HUNGRY I COULD EAT A HORSE, I JUST CAN'T STAND EATING ALONE.</p> <p>CHERYL</p> <p>YEAH ME NEITHER.</p> <p>ROB</p> <p>ERM WITHOUT MAKING ASSUMPTIONS OF ANY KIND, YOUR BOYFRIEND-SLASH GIRLFRIEND-SLASH HUSBAND-SLASH PARTNER PROBABLY WOULDN'T LIKE YOU HAVING DINNER WITH A STRANGE ACADEMIC, WOULD HE-SLASH-SHE?</p>	
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	<p>CHERYL I'm widowed.</p> <p>ROB Ah. I see. Is that why you're wearing black?</p> <p>CHERYL What? No-</p> <p>ROB Do you sit at home with the clocks stopped and the curtains drawn?</p> <p>CHERYL No! Not in the least.</p> <p>ROB Good. Alright then. Well in that case, how do you feel about Tabbouleh?</p> <p>CHERYL is taken aback. Although not entirely displeased!</p> <p>CUT TO:</p> <p><u>INT. DIMLY LIT CORRIDOR. POLICE STATION - NIGHT</u></p> <p>ALICE follows SHARON, 52, (VIBE: Prison warden with highlights). Posters on the wall declare things like 'WORRIED YOUR PARTNER MAY HAVE AN ABUSIVE PAST? CALL 101'.</p> <p>CUT TO:</p> <p><u>INT. TINY INTERVIEW ROOM. POLICE STATION - NIGHT</u></p> <p>ALICE sits at a table opposite SHARON.</p>	<p>Scene & Music Out: 10:26:30</p> <p>Scene: 10:26:46</p>
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	<p>SHARON (CONT'D) You say what's happened and I'll ask you if there's anything I need you to clarify.</p> <p>ALICE Okay so. Basically. My husband left me. Very suddenly.</p> <p>SHARON Well, that's not the crime, is it?</p> <p>SHARON (CONT'D) Sorry. Carry on. When was this?</p> <p>ALICE Fifteen years ago. He went out. To get a Chinese takeaway. And he never came back. We phoned all round, went out searching, checked all the hospitals, waited. But nothing.</p> <p>SHARON What was his name?</p> <p>ALICE His name's Robbie Graham. But-</p> <p>SHARON (O.O.V) And at the time of disappearance...</p> <p>SHARON (CONT'D) ...did you file a missing person's report?</p> <p>ALICE Uh, No. We, uh- because-</p> <p>SHARON (O.O.V) Did he have...</p> <p>SHARON (CONT'D) ...any mental health issues? Was he depressed or on any medication?</p> <p>ALICE No, no-</p>	
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	<p>SHARON And he didn't leave a note, or any indication where he might be going?</p> <p>ALICE The last thing he said was, 'Have you got a tenner? I fancy a chow mein'.</p> <p>SHARON Right, ok, so. We <i>can</i> make a report but I wouldn't hold out much hope if he's been missing for this long-</p> <p>ALICE No, no, sorry! That's not why I'm here. I'm here because I've just seen him. Today. In Oxford. I also found this?</p> <p>ALICE (CONT'D) (O.O.V) He's pretending to be some kind of...</p> <p>ALICE (CONT'D) ...posh science expert. But he's not! He's calling himself Dr Chance. That's a lie! He's a property developer from Stoke!</p> <p>SHARON (O.O.V) Ms Newman...</p> <p>SHARON (CONT'D) ...is someone in immediate danger?</p> <p>ALICE Erm no, it's not-</p> <p>SHARON (O.O.V) Is this man...</p> <p>SHARON (CONT'D) ...threatening to harm someone?</p> <p>ALICE No! Not exactly it's more like-</p> <p>SHARON (O.O.V) Well, y'know...</p>	
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	<p>SHARON (CONT'D) ...I'm really sorry but this isn't something that the police would-</p> <p>ALICE COULD YOU JUST LET ME GET TO THE POINT?</p> <p>A beat. SHARON pauses. Then opens her palms like, go on. On SHARON.</p> <p>A beat.</p> <p>ALICE (CONT'D) (O.O.V) Sorry.</p> <p>ALICE (CONT'D) I'm really sorry. It's just the point I'm making... is that he did things. When we were married he got my dad, and some of my dad's friends, folks from round where we lived, to invest in holiday homes in Florida? I invested too.</p> <p>ALICE (CONT'D) He said it was the 'opportunity of a lifetime'. Yeah, that we'd be rich beyond our wildest dreams. Right? So. Dad went all in with his accident compensation, his pension, only then, the scheme hit some problems. And we all had to give more money. And more money. And Dad started taking all these loans out. And Robbie was reassuring everyone that they'd get it back and that it would be in their account in a few days and that was when...</p> <p>ALICE runs out of steam, exhausted by emotion.</p> <p>ALICE nods.</p> <p>SHARON When he disappeared.</p> <p>SHARON (CONT'D) That must have been very difficult.</p> <p>ALICE I know this sounds- but when we got married... he was sort of like. Not the answer to my prayers but, before we met I was like, stuck at home helping my Dad cos, well that's another story but Robbie made this whole thing about how he was gonna look after me.</p>	Music In: 10:29:48
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	<p>A beat.</p> <p>A beat.</p> <p>From ALICE.</p> <p>CUT TO:</p> <p><u>INT. CAFE ON COWLEY ROAD - NIGHT</u></p> <p>ROB and CHERYL sit at a table. They're laughing hysterically.</p> <p>CHERYL laughs.</p> <p>ROB spots the WAITRESS and calls her over.</p> <p>The WAITRESS stares at him like he's mad.</p> <p>The WAITRESS leaves, ROB laughs. A beat.</p> <p>ALICE (CONT'D) But it was <i>all</i> lies. He was just racking up more debt. And I'm still paying it off! And not just me. My Mum and Dad lost their house. Then they split up. We... We all loved Robbie.</p> <p>ALICE (CONT'D) We trusted him. He was part of <i>our</i> family.</p> <p>ALICE (CONT'D) How can you do that to people you love? How much do you have to hate your wife to leave her without even telling her?</p> <p>ROB My bloody tech guy said it was safe. So I said are you sure about the kilt, Ernie? He said, it'll be fine!</p> <p>ROB (CONT'D) Um oh excuse me? Can we er-</p> <p>WAITRESS Yes?</p> <p>ROB Just get just get a bit of everything on the menu?</p> <p>ROB (CONT'D) Er jus, everything. Bring it all!</p> <p>WAITRESS Okay?</p> <p>ROB Thank you.</p>	<p>Scene & Music In: 10:30:55 Music Out: 10:30:56</p>
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	<p>ROB (CONT'D) / CHERYL (TOGETHER) So...</p> <p>CHERYL (CONT'D) (O.O.V) No you go on.</p> <p>ROB I was just gonna say, I am so sorry I haven't heard of your books.</p> <p>On ROB.</p> <p>CHERYL (O.O.V) Don't be...</p> <p>CHERYL (CONT'D) ...silly</p> <p>On CHERYL - not sure whether to be appalled or delighted.</p> <p>ROB (O.O.V) I used to <i>love</i> fiction...</p> <p>ROB (CONT'D) ...but well these days I just read boring academic stuff.</p> <p>A beat.</p> <p>ROB (CONT'D) What were you gonna say?</p> <p>CHERYL Oh, that story about shamanic dreams did that really happen?</p> <p>ROB Um... I am an unusual scientist Miss Harker I believe there are things in this world we won't ever be able to experience.</p> <p>CHERYL Like?</p> <p>ROB Like... For example there's all this neuroscience about how music realises dopamine in your brain, but what I experience when I listen to a piece of music that's astonishing goes beyond that. Opera, cheesy pop, satanic thrash metal. For me music is something spiritual.</p>	
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	<p>CHERYL Towards the end of his illness, my husband stopped recognising me. He thought I was a nurse or his mother. I'd say to him, no dear I'm Cheryl, I'm your wife. And he'd say no, no, my wife is Miriam. That was his first wife.</p> <p>ROB Ouch!</p> <p>On ROB.</p> <p>CHERYL (O.O.V) Then...</p> <p>CHERYL (CONT'D) ...one morning I had the radio on in his room and 'I Want You' by Marvin Gaye came on. And suddenly he started singing along, knew all the words. And he looked at me and he said, this was our song and I said yes...and for about an hour we talked. A momentary reprieve before the dementia took him back.</p> <p>A beat.</p> <p>CHERYL stops, emotional. A long beat.</p> <p>A beat.</p> <p>ROB smiles at CHERYL, CHERYL smiles back.</p> <p>CUT TO:</p> <p><u>INT. TINY INTERVIEW</u> <u>ROOM. POLICE</u> <u>STATION - NIGHT</u></p> <p>SHARON hands ALICE a cup of tea. ALICE takes the tea. Grateful.</p>	
		Scene & Music Out: 10:34:03

ALICE smiles at SHARON.	SHARON (CONT'D) Having said that, unfortunately a verbal report isn't sufficient. We do need more tangible evidence.	
A beat as ALICE thinks. On ALICE	ALICE Oh. I see. You mean- SHARON A paper trail of documents, bank statements, anything where we can prove he's indicated an intention to do <i>one</i> thing with your money and further proof that he's done otherwise?	
She points at the disruptive exploration leaflet.	SHARON (CONT'D) (O.O.V) And... SHARON (CONT'D) ...also useful, some indication that this behaviour is part of a pattern? Something he's done since, perhaps more usefully, something he's doing now?	
On ALICE.	ALICE I don't know what he's done since. But this is what he's doing now- SHARON Lecturing?	
On ALICE.	ALICE Lying! SHARON (O.O.V) Lying's isn't a crime. Unfortunately.	
	SHARON (CONT'D) The other thing we need to think about is intent. Cos like you said- ALICE Intent?	
	SHARON (O.O.V) We don't really know whether or not Dr Chance, intended to steal, or...	

	<p>SHARON (CONT'D) ...whether he was just a very bad businessman.</p> <p>On ALICE, head in her hands.</p> <p>SHARON (CONT'D) (O.O.V) Which again, isn't a crime. A lot of successful folk have lost money before they make their millions.</p> <p>SHARON (CONT'D) So, without evidence, I'm afraid we can't take this case any further and erm, we won't be able to recover your money unfortunately. But good news is, we've got a special website dedicated to this kind of thing... so if you think of anything, or you remember anything more, you can go on here, and make a report.</p> <p>ALICE A website?</p> <p>SHARON There's one of those online forms you can fill in.</p> <p>OUT on ALICE.</p> <p>CUT TO:</p> <p><u>EXT. POLICE STATION - NIGHT</u></p> <p>ALICE exits the station. She sits on the steps crying.</p> <p>CUT TO:</p> <p><u>INT. ARCHES. OXFORD - NIGHT</u></p> <p>ROB and CHERLYL enter a picturesque, candle lit stone tunnel and take a seat. A singer and harpist play at the other end of the tunnel.</p>	<p>Music In: 10:35:27</p> <p>Scene: 10:36:02</p> <p>Music In: 10:36:20</p> <p>Scene: 10:36:28</p> <p>Music Out: 10:36:30</p>
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	<p>ROB I had a musical chum in college who let me in on this little secret. Students have been practicing here for generations because of the special acoustic properties in the tunnel.</p> <p>They sit in silence and watch. After a moment CHERYL turns to ROB and ROB turn to her.</p> <p>CHERYL shrugs.</p> <p>They kiss.</p> <p>CUT TO:</p> <p><u>EXT. HALLWAY.</u> <u>ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE walks to her front door.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY.</u> <u>ALICE'S BUNGALOW - NIGHT - CONTINUOUS</u></p> <p>ALICE enters, her shoulders slumped. BILL opens his bedroom door and comes into the hallway.</p> <p>ALICE steps forward into the living room.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW - NIGHT - CONTINUOUS</u></p>	<p>Scene: 10:38:35</p> <p>Music Out: 10:38:38</p> <p>Scene: 10:38:39</p> <p>Scene: 10:38:52</p>
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<p>BENJY sitting with CHARLES, 75, as DIANE, 73 (pink lipstick) steps into the middle of the room.</p> <p>JUMP CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW -</u> <u>NIGHT - MOMENTS</u> <u>LATER</u></p> <p>BILL, DIANE, BENJY and ALICE, all shouting at each other. On DIANE.</p> <p>On DIANE.</p> <p>On ALICE.</p> <p>On BILL.</p> <p>On DIANE.</p>	<p>DIANE Oh Alice! I've been so worried!</p> <p>ALICE Hello mother.</p> <p>DIANE What on earth were you doing Alice?!</p> <p>BILL (O.O.V) Of course there's...</p> <p>BILL (CONT'D) ...something they can do about it!</p> <p>DIANE Going to the police-</p> <p>BENJY (O.O.V) Why the hell am I only...</p> <p>BENJY (CONT'D) ...finding out about this now?</p> <p>BILL They should be out there...</p> <p>BILL (CONT'D) ...looking for evidence-</p> <p>DIANE (O.O.V) It'll just look like...</p> <p>DIANE (CONT'D) ...Sour Grapes!</p> <p>BENJY (O.O.V) I thought it was a work thing?</p>	<p>Scene: 10:38:59</p>
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	<p>ALICE EVERYBODY STOP SHOUTING! YOU'RE GOING TO WAKE JOSH!</p> <p>JUMP CUT TO:</p> <p>Calm has resumed.</p> <p>On CHARLES and DIANE having a drink.</p> <p>On BILL and BENJY.</p> <p>On ALICE, she blinks hard, trying not to panic, then.</p> <p>On BENJY.</p> <p>BENJY stares at her. Confused, cross. He sighs.</p> <p>BILL (O.O.V) Sorry about all this love. It's just a shock, is all.</p> <p>BILL (CONT'D) A disappointment.</p> <p>DIANE (O.O.V) Alice spying on him like...</p> <p>DIANE (CONT'D) ...some lunatic.</p> <p>BENJY And you told me he was dead.</p> <p>ALICE No I told you we never heard from him again and he was most likely dead!</p> <p>BENJY If he's still alive, does that mean you're still married?</p> <p>ALICE No! Don't be silly-</p> <p>BILL (O.O.V) She filled in a load of papers and got a divorce put through without him.</p> <p>BENJY When?</p> <p>ALICE (O.O.V) Ages ago.</p> <p>ALICE (CONT'D) Before I met you.</p>	
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On BENJY and BILL.	DIANE (O.O.V) To think, you could've... DIANE (CONT'D) ...been married to a doctor instead of living in sin with a professional clown. BENJY Thanks, Di.	
On BENJY and BILL.	ALICE (O.O.V) I don't even know...	
To DIANE.	ALICE (CONT'D) ...why Dad told you!	
On ALICE.	DIANE (O.O.V) For once... DIANE (CONT'D) ...he did right by me.	
To ALICE.	BILL Was Sir Ralph Unwin really there?	
On BENJY and BILL.	ALICE (O.O.V) Yeah. ALICE (CONT'D) They're like, mates.	
To BILL.	DIANE And you told me he was a wrong'un-	
On DIANE.	BILL (O.O.V) Diane. Use your noggin. BILL (CONT'D) Robbie didn't get O levels. He left school at fifteen. How's he become an Oxford scientist?!	
On BILL.	DIANE (O.O.V) Well he could've gone to Oxford after he knew us. DIANE (CONT'D) You know a <i>mature</i> student-	

	<p>ALICE Wikipedia says he graduated in 1988 so-</p> <p>DIANE He's got a Wikipedia?!</p> <p>BENJY You can write your own Wikipedia.</p> <p>BILL Can you?</p> <p>DIANE No I don't think you can.</p>	
On CHARLES and DIANE.	<p>ALICE (O.O.V) I don't think it's...</p> <p>ALICE (CONT'D) ...true! He's not suddenly a scientist!</p>	
On BENJY and BILL.	<p>DIANE (O.O.V) Oh Alice, what's he gonna say when he finds out...</p> <p>DIANE (CONT'D) ...that you've been to the police? How's he gonna feel?</p>	
ALICE SHOUTS.	<p>ALICE I DON'T CARE HOW HE FEELS?</p>	
To CHARLES.	<p>DIANE And you wonder why he left you! She burned all the wedding photos you know. mmm, she was very bitter!</p>	
She stares at DIANE. Years of mother/daughter fury and resentment. Unspoken. Pass between them. ALICE knocks back her drink.	<p>ALICE Bitter? I was bitter?</p>	
ALICE gets up. She stumbles to the door.	<p>BILL Come on now, I, I, I don't think we should-</p> <p>ALICE I'm really tired. Sorry.</p>	

On BENJY and BILL. DIANE rises. On ALICE. From DIANE. CUT TO: <u>INT. HALLWAY.</u> <u>ALICE'S BUNGALOW - NIGHT</u> ALICE slams the door behind her MOTHER and screams. Then she leans against it. CUT TO: <u>EXT. ALICE'S BUNGALOW - NIGHT</u> BILL watches, sadly, from the window.	DIANE (O.O.V) Listen whatever... DIANE (CONT'D) ...happened, back then, the important thing is there were rights and wrongs on both sides. Your father in particular made some very poor decisions. Robbie's obviously turned his life around. And well I don't know why you can't too for god's sake. ALICE If he's turned his life around, why is he still lying? DIANE I can't go through this again. It'll destroy me! DIANE (CONT'D) Come on Charles, we should go. BILL (O.O.V) Will you not be needing a bed for the night, then Di? DIANE No Bill. Charles has booked us into The Randolph. ALICE Arrrgh!	Scene: 10:41:44 Music In: 10:41:45 Scene: 10:41:52
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<p>From his POV we see DIANE get into the car with CHARLES.</p> <p>CUT TO:</p> <p><u>INT. ALICE & BENJY'S BEDROOM. ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE in bed with BENJY, staring into space.</p> <p>ALICE looks at him, feeling a sudden stab of intense hatred.</p> <p>ALICE feels bad. She misjudged him. She hugs him.</p> <p>CUT TO:</p> <p><u>EXT. ARATHDOON - NIGHT</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM. ARATHDOON - NIGHT</u></p> <p>A trail of clothes, discarded on the way to bed. CHERYL's DOG sniffs around.</p> <p>CLOSE ON CHERYL (silk nightie) smiling in bed next to ROB, naked next to her. She gazes at him.</p>	<p>BENJY How did you feel? When you saw him?</p> <p>ALICE Nothing. What do you mean?</p> <p>BENJY I'm just trying to imagine it. If you went missing and, then I, saw you again after all those years...</p> <p>ALICE I wouldn't do that to you.</p>	<p>Scene: 10:42:01</p> <p>Scene: 10:42:24</p> <p>Scene: 10:42:47</p>
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<p>The rise and fall of his chest as he breathes. He's so... alive. Virile.</p>		
<p>CUT TO:</p> <p><u>EXT. NORM NIEDECKER'S CARAVAN - DAY</u></p>		Scene: 10:42:42
<p>CAMCORDER FOOTAGE: NORM NIEDECKER, 57, American, (VIBE: Country Club gone Nomadland) exits his caravan and sits outside while being interviewed.</p>	<p>NORM When Terry joined the Retirement Community Bridge Club...</p>	Music Out: 10:42:47
<p>CUT TO:</p> <p><u>EXT. NORM NIEDECKER'S CARAVAN - DAY</u></p>		Scene: 10:42:55
<p>NORM NIEDECKER, being interviewed.</p>	<p>NORM (CONT'D) ...he was the youngest member by thirty four years. Took my mother six days to agree to marry him. Three weeks before her eighty ninth birthday, she gave him two point two million dollars.</p>	
<p>JUMP CUT TO:</p> <p>AN OLD FASHIONED GLITCHY VIDEO EFFECT.</p>		
<p>CUT TO:</p> <p><u>EXT. STREET. OXFORD - DAY</u></p>		Scene & Music In: 10:43:13
<p>ROB rides his bike to the college.</p>		
<p>CUT TO:</p>		

<p><u>EXT. THE COLLEGE GATES. OXFORD / INT. DESIGN STUDIO. JUNO FISH HQ - DAY</u></p> <p>SPLIT SCREEN LEFT: ROB walks his bike through the gate.</p> <p>SPLIT SCREEN RIGHT: ALICE sits at her desk.</p> <p>SCREEN slides left.</p> <p>CUT TO:</p> <p><u>INT. DESIGN STUDIO. JUNO FISH HQ - DAY - CONTINUOUS</u></p> <p>ALICE is researching ROB. She circles a list on her not book:</p> <ul style="list-style-type: none">- evidence- paper trail- intent- what is he up to now? <p>ALICE flick over to the Gideon College website.</p> <p>CUT TO:</p> <p><u>EXT. GIDEON COLLEGE. OXFORD - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. GIDEON COLLEGE. OXFORD - DAY</u></p> <p>ROB approaches SIR RALPH UNWIN as he</p>	<p>Scene: 10:43:16</p> <p>Scene: 10:43:23</p> <p>Scene: 10:43:34</p> <p>Scene: 10:43:36</p>
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<p>talks to a group of GENTLEMEN. SIR UNWIN is happy to see him, shakes his hand.</p>	<p>SIR UNWIN Yea- Ahh!</p>	
<p>CUT TO:</p> <p><u>INT. DESIGN STUDIO. JUNO FISH HQ - DAY</u></p>		<p>Scene: 10:43:40</p>
<p>ALICE gets a notification on her mobile. It's from ROB's social media. It's a photo of him shaking hands with SIR UNWIN.</p>		
<p>CUT TO:</p> <p><u>EXT. ALICE'S BUNGALOW - DAY</u></p>		<p>Scene: 10:43:47</p>
<p>Establishing shot.</p>	<p>BENJY (O.S) Alice?</p>	
<p>CUT TO:</p> <p><u>INT. HALLWAY.ALICE'S BUNGALOW - DAY</u></p>		<p>Scene: 10:43:48</p>
<p>ALICE leaves the house closing the door behind her.</p>	<p>ALICE I'm off to work. I'll see you later.</p>	
<p>CUT TO:</p> <p><u>INT. HALLWAY. ALICE'S BUNGALOW - DAY</u></p>		<p>Scene: 10:43:51</p>
<p>JOSH sits at the table waving his magic wand. BENJY focuses in on ALICE's research wall. A pink sticky note says:</p>		
<p>Robbie / Gideon College 01632 960347</p>		
<p>From BENJY.</p>		

CUT TO: <u>EXT. GIDEON COLLEGE - DAY</u> ALICE marches into a building.	ALICE (CONT'D) (V.O) Oh hello, can you put me through to the...	Scene: 10:44:00
CUT TO: <u>EXT. OXFORD CITY CENTRE - DAY</u> ROB hands out Leaflets.	ALICE (CONT'D) (V.O) ...Saattut climate academy please? MAN (V.O) Yes the academy isn't based in Gideon College they just rent...	Scene: 10:44:03
CUT TO: <u>EXT. OUTSIDE THE COLLEGE GATES. OXFORD - DAY</u> ALICE peers through the gates.	MAN (CONT'D) (V.O) ...rooms for lectures.	Scene: 10:44:07
CUT TO: <u>INT. DESIGN STUDIO. JUNO FISH HQ - DAY</u> EXTREME CLOSE-UP on a list of ROB's whereabouts in ALICE's diary: <u>Fri 3rd</u> 9.45-10.05 Robbie @ Library 10.15-11.45 Robbie @ Gallery Café 12-1.30 Robbie @ Hotspit Grill		Scene: 10:44:10
CUT TO:		

<p>MONTAGE OF ROB'S SOCIAL MEDIA:</p> <p>Photo of ROB standing in a doorway.</p> <p>JUMP CUT TO:</p> <p>Photo of ROB with #regula</p> <p>JUMP CUT TO:</p> <p>Photo of boats on the river with #ROMANTIC #OXFORD</p> <p>JUMP CUT TO:</p> <p>Photo of ROB with #regularhaunt</p> <p>CUT TO:</p> <p><u>INT. DESIGN STUDIO.</u> <u>JUNO FISH HQ - DAY</u></p> <p>ALICE sits at her desk looking at an image of ROB from his social media, drinking coffee.</p> <p>On ALICE staring into space.</p> <p>ALICE turns to see JUNO, dangling the keys to the 4x4. From ALICE getting up.</p> <p>CUT TO:</p> <p><u>INT. / EXT 4X4.</u> <u>OXFORD - DAY</u></p> <p>ALICE drives. POPPY sits in the back SCREAMING.</p>		<p>Montage: 10:44:12</p> <p>Scene: 10:44:18</p> <p>Scene: 10:44:25</p>
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ALICE drives slowly.	AUTOMATED VOICEMAIL (V.O) You are through to the automated voicemail service...	
CUT TO: <u>INT. BOX ROOM.</u> <u>ALICE'S SEMI - DAY</u>		Scene: 10:44:32
ALICE listens to a voicemail message.	AUTOMATED VOICEMAIL (THROUGH MOBILE) (CONT'D) (V.O) ...for- ROB (AUTOMATED VOICEMAIL) (THROUGH MOBILE) Saattut Climate Academy-	
	AUTOMATED VOICEMAIL (THROUGH MOBILE) This mailbox is full. Please try again later-	
ALICE sighs.		
CUT TO: <u>INT. DESIGN STUDIO.</u> <u>JUNO FISH HQ - DAY</u>		Scene: 10:44:37
ALICE sits at her desk looking you the Saattut Climate Academy but the website isn't working.	ALICE What? JUNO Are you ready then?	
ON ALICE.	JUNO (CONT'D) (O.O.V) You're popping out to get me cash!	Music Out: 10:44:47
From ALICE.	ALICE Right! Yes. Great!	
CUT TO: <u>EXT. WOODLAND - DAY</u>		Scene: 10:44:50
CHERYL and ROB walking GOBLIN.	ROB I devoured the entire series in practically one sitting, and I thought the ending was fantastic.	

She gives him a look. CHERYL smiles. That's ok, isn't it? She tells herself it is. CUT TO:	<p>ROB (CONT'D) Original, gripping, moving. Honestly, I don't know what these idiots on the internet are on about.</p> <p>CHERYL It's because there was such a long gap between books six and seven, all this fan fiction started appearing about how the Knight of Spires and Doonathra get together. Which was <i>never</i> the intention! He was always this corrupt, evil, monster but this sub-section of my fandom for some reason co-opted him as their hero.</p> <p>ROB That's ridiculous.</p> <p>CHERYL Doonathra killing him was supposed to be this huge victory, instead they've taken against her. And me.</p> <p>ROB Well, I thought it was a victory. And I think you're a frikkin genius. I am completely and totally in awe of you and feel entirely unworthy to even be in your presence. No I'm serious. Not only are you a superb novelist, you are extraordinarily beautiful and wonderful company. So consider me your new number one fan. Five stars!</p> <p>CHERYL Fine, well, I will soak in your enthusiasm for as long as I have the pleasure of your company... When do you leave for the Arctic?</p> <p>ROB Hm? Oh. It's been pushed. So you have the pleasure of my company for a few more days!</p>	Music In: 10:46:01
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<p><u>INT. MIDDLE ROOM. ALICE'S BUNGALOW - EVENING</u></p> <p>ALICE at her laptop looking at the RALPH UNWIN FOUNDATION website.</p> <p>Picking up her phone ALICE dials a number.</p> <p>ALICE hangs up. Frustrated.</p> <p>As BENJY drops a box on the table.</p> <p>He doesn't say anything. She looks at him.</p> <p>On BENJY.</p>	<p>RALPH UNWIN FOUNDATION AUTO-ANSWER (THROUGH MOBILE) Welcome to the Unwin Children of the world Foundation, please choose from the following options. Press one to make a donation. Press two-</p> <p>BENJY You're not stalking again are you?!</p> <p>ALICE I'm not stalking. I'm investigating. The police won't do it, so -</p> <p>ALICE (CONT'D) What?</p> <p>BENJY I'm saying nothing... Except if it was the other way round, and I was spending every night Google-stalking Debbie-</p> <p>ALICE Wouldn't take long.</p> <p>BENJY What d'you mean?</p> <p>ALICE (O.O.V) I mean I Google...</p> <p>ALICE (CONT'D) ...stalked <i>all</i> your ex-girlfriends extensively, the moment I found out their names, and there was not much to find. So...</p>	<p>Scene: 10:46:24</p> <p>Music Out: 10:46:36</p>
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BENJY smiles and leaves, ALICE slaps his bum on his way out.		
CUT TO:		
<u>INT. DINING TABLE.</u> <u>THE OLD RECTORY</u> <u>GRILL. OXFORD -</u> <u>EVENING</u>		Scene: 10:47:17
ROB and CHERYL having dinner. GOBLIN by CHERYL's feet.	ROB Hmm so I have a little proposal for you-	Music In: 10:47:18
CHERYL looks worried. He laughs.	ROB (CONT'D) No don't panic. It's not that serious. I have a little chateau in the Dordogne. Beautiful countryside. Tennis courts. Swimming pool. Fantastic wine cellar. I was wondering whether you fancy accompanying me on un petit vacances?	
CHERYL who feels horrified tries to look thoughtful.	CHERYL Thing is, I uh, I can't really leave Goblin.	
A beat.	ROB The dog?	
A beat. CHERYL looks at him.	ROB (CONT'D) Wouldn't he be ok just for a few days? CHERYL It's complicated. I know that I'm a bit funny about him, it's just... My stepdaughter Danni bought him for me after Lance died and er he's just very special.	
	CHERYL (CONT'D) I'm sorry.	
	ROB No... Not at all. Not a problem.	

From ROB trying to look sincere.		
CUT TO:		
<u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW - EVENING</u>		Scene & Music Out: 10:48:29
BILL asleep in his chair. BENJY is taking JOSH up to bed. ALICE kisses the little guy goodnight and is immediately distracted as her phone PINGS. She glances at it-		Music In: 10:48:34
A photo of CHERYL from her dinner with ROB.		
ALICE jumps up and rushes to BILL. She thrusts her phone in his face, waking him up.	ALICE Dad? Wake up.	
	BILL Wha- wha- what's going on?	
	ALICE He's on a date! With another woman!	
	BILL You- You, you can't just-	
She WHISPERS.	ALICE I can't just what?! Tell Benjy I've gone to the shop.	
She hurries out. BILL tries to get up out of his chair. But she's off before he has time to rise-	BILL Be careful!	
CUT TO:		
<u>INT. THE OLD RECTORY GRILL - EVENING</u>		Scene & Music In: 10:48:59

<p>ALICE, beanie on, sneaks up to a small table next to ROB and CHERYL. She listens in on their conversation.</p> <p>ALICE's eyes widen - what's happening here?</p> <p>A beat.</p> <p>A beat - ROB gobsmacked.</p>	<p>ROB I'd love to meet her. Maybe we could arrange a dinner or something, er you could bring Danni? I could invite my brother? And then if that goes well, I could be terribly brave and let you meet my mother.</p> <p>CHERYL Look listen... um... I've had such a good time getting to know you-</p> <p>ROB Ah you're so sweet! I feel exactly the same!</p> <p>CHERYL However I think this is all moving a bit fast. I'm neglecting stuff I'm meant to be doing and-</p> <p>ROB I thought you had a whole new chapter of your life opening up!</p> <p>CHERYL I, I, I, I do and it's, it- it's just... I'm supposed to be meeting young carers for my scholarship.</p> <p>ROB Well that won't take long, will it?</p> <p>CHERYL No, it's, it's just mind space.</p> <p>CHERYL (CONT'D) I, I feel like maybe the sensible thing to do is call it a day?</p> <p>CHERYL (CONT'D) I just need to focus on myself for a bit, and as you said you're a no strings kind of guy so...</p> <p>ROB Yeah, yeah absolutely.</p> <p>CHERYL Good. Alright then. Thank you.</p>
	<p>Music Out: 10:49:26</p>

A beat. CHERYL smiles, relieved. He smiles. Then-	ROB Can I still come to your Blackwells book signing thing? Just as a fan? CHERYL Do you mind if you don't?	
Humble. Defeated. Then- Off her look.	ROB I think I left um my father's cufflinks at your house. Would it be ok if- ROB (CONT'D) You pop them in the post?	
CHERYL waves at the waiter. To WAITER.	CHERYL No problem. CHERYL (CONT'D) Can we get the cheque please?	Music In & Music Out: 10:50:58
ALICE watches ROB give CHERYL a respectful goodbye hug. As CHERYL leaves with GOBLIN he slumps back in his chair.	ROB Err no! No. No, no I'll get it. Um I insist. CHERYL (O.O.V) Thank you for being such a gentleman. CHERYL (CONT'D) Come on, Goblin. Come on, baby.	
ROB starts to cry. Real tears. ALICE fights a wave of pity. Is she incredibly shitty for spying on him? He gets up. ALICE resists the urge to follow him. From ALICE.		
CUT TO: <u>EXT. JUNO FISH HQ - DAY</u>		Scene: 10:51:47
Establishing shot.		
CUT TO:		

<p><u>INT. DESIGN STUDIO. JUNO FISH HQ - DAY</u></p> <p>ALICE at her desk, catching up with the mounds of paperwork - turns to see JUNO, dropping the keys to the 4x4.</p> <p>Blows kisses to ALICE.</p> <p>JUNO pulls a 'mad' face and bursts out LAUGHING. She walks away laughing. ALICE turns to stare at the Pink Caped Mannequin. Her dream garment.</p> <p>CUT TO:</p> <p><u>EXT. OXFORD CENTRE - DAY</u></p> <p>ALICE stomps along wearing her pick cape.</p> <p>CUT TO:</p> <p><u>EXT. CASH MACHINE NEAR BOOKSHOP. OXFORD CENTRE - DAY - CONTINUOUS</u></p>	<p>JUNO The new Nanny hasn't turned up. And someone needs to collect Poppy? But you can take the Range Rover. And if you could just get me a teeny bit of cash? Fifty quid. Mwah! Love you forever.</p> <p>ALICE Did you decide yet? About my cape?</p> <p>JUNO Oh. Yeah. Well um. The team felt it was a bit, a bit quirky for the brief.</p> <p>ALICE Quirky?</p> <p>JUNO Yeah you know. A bit, a bit zany. A BIT MAD!</p>	<p>Scene: 10:51:49</p> <p>Music Out: 10:51:53</p> <p>Music In: 10:52:34</p> <p>Scene: 10:52:36</p> <p>Scene: 10:52:43</p>
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<p>ALICE in her pink cape joins the queue for the cash machine.</p> <p>Ahead of her, a YOUNG WOMAN wears green face paint. She looks up at the poster she barely noticed the other day: CR HARKER TODAY at 2.30pm. She gasps. That's the woman ROB was on a date with!!!!</p> <p>CUT TO:</p> <p><u>INT. BLACKWELLS BOOKSHOP. OXFORD - DAY</u></p> <p>CHERYL, holding Book 7, looks out at the assembled fans who are waiting for her to sit and read. On GOLBIN as he comes running down the stairs to CHERYL.</p> <p>CUT BACK TO:</p> <p><u>EXT. CASH MACHINE NEAR BOOKSHOP. OXFORD CENTRE - DAY</u></p> <p>As ALICE looks at CHERYL's poster, she looks round - to her HORROR – passing behind her, is ROB. What on earth is he doing here? He enters the bookshop.</p> <p>From ALICE, curious.</p> <p>CUT TO:</p>		<p>Scene: 10:52:59</p> <p>Scene: 10:53:09</p>
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<p>INT. BLACKWELLS BOOKSHOP. OXFORD - DAY</p> <p>CHERYL stands reading an extract of BOOK SEVEN. REGINA is here. GOBLIN is sniffing around.</p> <p>JUMP CUT TO:</p> <p>ALICE enters and spies ROB standing behind a bookshelf, tucked where CHERYL can't see him. What is he up to? ALICE looks over at CHERYL.</p> <p>JUMP CUT TO:</p> <p>CHERYL head down reading to the crowded.</p> <p>JUMP CUT TO:</p> <p>ALICE looks back to ROB but he is gone. Where's he gone?</p> <p>JUMP CUT TO:</p> <p>Back on CHERYL. She closes the book. Her fans APPLAUD unenthusiastically.</p> <p>JUMP CUT TO:</p> <p>ALICE goes in search for ROB.</p> <p>JUMP CUT TO:</p> <p>Back with CHERYL and REGINA.</p>	<p>CHERYL The knight of Spires had to die so that Arathdo...</p> <p>CHERYL (CONT'D) (O.O.V) ...might thrive, but what of Doonathra's own life? Who was she now? Their champion of legend, their long awaited queen, a little girl who set out on adventure with a heart full of hope. There is nothing else left for me to do...</p> <p>CHERYL (CONT'D) ...she told the gathering shadows.</p> <p>CHERYL (CONT'D) (O.O.V) There is one thing always, the shadows replied.</p> <p>CHERYL (CONT'D) Remember love.</p> <p>REGINA (O.O.V) Right then...</p> <p>REGINA (CONT'D) ...any questions?</p>	<p>Scene: 10:53:23</p> <p>Music Out: 10:53:57</p> <p>Music In: 10:54:00</p>
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<p>A FAN, dressed as (bad versions of) the Knights of Spires leaps up.</p> <p>From CHERYL deep breath.</p> <p>CUT TO:</p> <p><u>EXT. THE STREET OUTSIDE THE BOOKSHOP - DAY</u></p> <p>ROB heads for a Jeep parked across the road. He places his holdall on the front seat and gets in. What's he up to?!</p> <p>JUMP CUT TO:</p> <p>ALICE bursts out of the bookshop just as ROB's Jeep pulls out into the street. ALICE's phone rings. JUNO calling. Shit. ALICE is going to be in big trouble. Should she go get Poppy? Or follow Rob? She looks at the big black 4x4 parked up nearby. She should really go get Poppy. And then -</p> <p>CUT TO:</p> <p><u>EXT. COUNTRY LANE - DAY</u></p> <p>BIRDS EYE VIEW of a tree covered country lane where we can just make out ALICE in the 4x4 following ROB in his JEEP.</p> <p>CUT TO:</p>	<p>FAN 1</p> <p>Why did you kill the Knights of Spires? He was the best one!</p> <p>Scene: 10:54:09</p> <p>Scenes & Music In: 10:54:40 Music Out: 10:54:41</p>	
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<p><u>INT. THE JEEP. OXFORD - DAY - CONTINUOUS</u></p> <p>‘THE GOING GETS TOUGH’ plays on the stereo.</p> <p>CUT TO:</p> <p><u>INT. / EXT. THE 4X4. OXFORD - DAY - CONTINUOUS</u></p> <p>ALICE is stuck behind a yellow car. She doesn’t want to lose ROB so she goes to overtake. Up ahead she can see ROB crossing the lights, they are green. ALICE pulls back into her lane as the lights turn amber. The Jeep nips through.</p> <p>THE LIGHT TURNS RED. ALICE hesitates - she’s never run a red light in her life. She SLAMS HER FOOT ON THE PEDAL - zooms on - horns blare.</p> <p>ROB turned down a side street - ALICE crunches the gears - turns left.</p> <p>CUT TO:</p> <p><u>EXT. / INT. DIRT ROAD/ THE JEEP/ THE 4X4 - DAY</u></p> <p>ROB drives along a dirt road. ALICE follows a little way behind.</p> <p>JUMP CUT TO:</p>	<p>ROB (SINGING) Oh ooh ... I gotta get it through to you... Whoo... When the going gets tough, the tough get going, and when the going rough-</p> <p>ALICE ARRRRRGH! Sorry! Fuck.</p>	<p>Scene 10:54:46</p> <p>Music In: 10:54:59</p> <p> </p> <p> </p> <p> </p> <p> </p> <p>Scene & Music Out: 10:55:00</p> <p>Music In: 10:55:13</p> <p> </p> <p>Music Out: 10:55:14</p> <p> </p> <p> </p> <p> </p> <p>Scene: 10:55:33</p>
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ROB turns off towards an obscure and remote area.		
JUMP CUT TO: ALICE in the 4x4 hits a pothole. Panicking, ALICE slams the accelerator instead of the brake - the 4x4 goes CAREENING down the track, and crunch - drives into a TREE. The front of the vehicle destroyed.	ALICE (CONT'D) ARRRRRGH!	
ALICE gets out of the vehicle.	ALICE (CONT'D) Argh!	Music Out: 10:55:59
CUT TO: <u>EXT. OBSCURE AND REMOTE LOCATION - DAY</u>		Scene: 10:56:01
ROB gets out of the jeep.		
CUT TO: <u>EXT. CLEARING NEAR A MUDDY TRACK - DAY</u>		Scene: 10:56:04
ALICE runs from the vehicle reeling but still fixated on finding ROB. There he is! Heading for the lake.		Music In: 10:56:06
CUT TO: <u>EXT. OBSCURE AND REMOTE LOCATION - DAY</u>		Scene: 10:56:07
ROB grabs the holdall from the passenger seat and heads towards the lake.		

<p>CUT TO:</p> <p><u>EXT. DOWN BY THE LAKE - DAY</u></p> <p>ALICE dives behind a tree. ROB glances around. ALICE watches as ROB throw the holdall into the lake. In the woods, ALICE sees ROB throw the holdall in the lake.</p> <p>ALICE gasps. He turns and walks back.</p> <p>ALICE ducks behind the tree. SHIT. What the FUCK? She watches him get back in his Jeep. She hesitates. What should she do? What was in the bag?</p> <p>The Jeep revs and pulls away. ALICE runs down to the water.</p> <p>CUT TO:</p> <p><u>INT. BLACKWELLS BOOKSHOP. OXFORD - DAY</u></p> <p>CHERYL and REGINA are getting ready to leave - chatting - suddenly she glances around, where has the dog got to?</p> <p>To REGINA.</p> <p>REGINA shakes her head. CHERYL goes looking for him.</p> <p>CUT TO:</p>		<p>Scene: 10:56:13</p> <p>Scene: 10:56:45</p>
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<p><u>EXT. DOWN BY THE LAKE / INT. BLACKWELLS BOOKSHOP - DAY</u></p> <p>ALICE wades through the water looking for the holdall.</p> <p>JUMP CUT TO:</p> <p>CHERYL searches desperately around the bookshop.</p> <p>On CHERYL.</p> <p>CUT BACK TO:</p> <p>ALICE searches the water.</p> <p>CUT TO:</p> <p><u>EXT. BLACKWELLS BOOKSHOP/ DOWN BY THE LAKE - DAY</u></p> <p>CHERYL runs out onto the street looking for her dog.</p> <p>JUMP CUT TO:</p> <p>ALICE drags herself and the bag out of the water.</p> <p>CUT BACK TO:</p> <p>CHERYL screaming for the dog.</p> <p>JUMP CUT TO:</p> <p>ALICE pulls drop the heavy and unzips it. Her eyes go wide.</p>	<p>CHERYL (CONT'D) Goblin?</p> <p>REGINA (O.O.V) Has anyone seen a little black dog?</p> <p>CHERYL Goblin? Goblin?!</p> <p>CHERYL (CONT'D) Goblin? Goblin?!</p>	<p>Scene: 10:56:56</p> <p>Scene: 10:57:14</p>
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<p>CUT BACK TO:</p> <p>CHERYL calls for her dog.</p> <p>JUMP CUT TO:</p> <p>There in the bag sits GOBLIN.</p> <p>ALICE spins round and throws her hands in the air.</p> <p>Her cries echo around the woods.</p> <p>CUT TO:</p> <p>ROB standing with his back to us in front of a red background.</p> <p>ROB turns to the camera.</p> <p>CUT TO END CREDITS:</p>	<p>CHERYL (CONT'D) Oh God! Goblin?</p> <p>ALICE I KNEW IT!</p> <p>ALICE (ECHO) I KNEW IT! I KNEW IT! I KNEW IT!</p> <p>ROB What?</p> <p>Executive Producers Naomi de Pear Lydia Hampson Alice Tyler</p> <p>Executive Producers Penelope Skinner Ginny Skinner</p> <p>Cheryl Harker Marianne Jean-Baptiste Rob Chance Alistair Petrie Alice Newman Rebekah Staton</p> <p>Norm Niedecker Donald Sage Mackay Claudia Rose Siân Reeves Joyce Ransome Liz Crowther Benjy Dhillon Julian Barratt Josh Dhillon Alfie Harrison Mick The Porter Paul Putner Juno Fish Romola Garai Bill Newman Karl Johnson Hilary The Gardener Margaret Jackman Regina Sandra James-Young Lola Dartmouth Maya Sondhi Sir Ralph Unwin Derek Jacobi Duty Sergeant Dominic Geraghty Sharon Sutara Gayle Diane Ellie Haddington Poppy Ella Critchell</p>	<p>Music Out: 10:57:44</p> <p>Music In: 10:57:57</p> <p>End Credits In: 10:58:00</p>
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	Director of Photography Ollie Downey BSC Production Designer Candida Otton Casting Director Carla Stronge Costume Designer Gabriela Yiaxis Hair & Make Up Designer Laura Miles Editor Robin Peters Composer Arthur Sharpe	
	Line Producer Robert Price 1 st Assistant Director Angharad Batten Script Editor Rachel Finnegan Script Supervisor Dionne Grant Location Manager Iain FM Smith Production Sound Mixer Jeremy Brown Gaffer Theo Milford Production Accountant Spencer Archer Post Production Supervisor Hannah Dunnell	
	Executive Producers for the BBC Jo McClellan Nawfal Faizullah	
	Chief Operating Officer Dan Isaacs Head of Legal & Business Affairs Laura Crowley Director of Finance Matt Wesley Head of Production Magali Gibert Production Executive Amanda Wasey Head of Communications Alex Wells Assistant Communications Manager Suman Randhawa Legal & Business Affairs Marnie Wilkes Anastasia Villarosa Luke Bridges	
	Sunt Coordinators Derek Lea James Grogan	
	Stunt Performers Paul Bailey Katy Bullock Steph Carey George Harris Mark Slaughter Ross Upton	
	Casting Associate Mary-Ellen O'Hara Casting Assistant Hayley Russell	
	2 nd Assistant Director James Hill 3 rd Assistant Director Stefan Maile Floor Runners Marcus Freeth Amy Wellington Base Runner Emile Cheung	
	Intimacy Coordinator Jenefer Odell	
	Unit Photographer Ludovic Robert	
	Production Manager Tilly Sharp Production Coordinator Alastair Crees Assistant Production Coordinator Steph Van Geete Production Secretary Emma Kayani Production Assistant Bella Wallington Clearance Coordinators Charlotte Goldney Jessica Moran	

	1 st Assistant Accountant Assistant Accountant Accounts Trainee	Lewis Hickson Simone Charles Temi Adegbesan	
	1 st Assistant Camera 2 nd Assistant Camera Camera Trainees	David Agha-Rafei Rachel Wood Lou Alvarez Eric Ladino-Hernandez	
	Digital Image Technician Q Take Operator	Sam Spurgeon Wezley Joao Ferreira	
	Boom Operator Sound Assistant	Garie Kan Benjamin Gandy	
	Art Director Standby Art Director Assistant Art Director Art Department Assistant	Louise Vogel Rosalind Mather Harriet Wall David Lloyd	
	Set Decorator Production Buyer Assistant Production Buyer	Amanda Smith Leah Beardmore Mollie Denny-Gelder	
	Graphic Designer Graphics Assistant	Natalie Connell Jimena-Lucia Parra-Mello	
	Animal Handler	Jo Vaughan	
	Action Vehicle Supervisor Action Vehicle Coordinator	Ben Dillon Stuart Morgan	
	Property Master	Craig Cheeseman	
	Standby Props Dressing Prop Hands	Zahid Malik Alex Randall Victor Aubourg Lee Langton Reece Palmer Sam Williams	
	Standby Carpenter	Dave Bilsberry	
	Costume Supervisors Assistant Costume Designer Costume Standby Costume Trainee	William McGovern Lucy Pugh-Bevan Darcy Davies Melanie Hope Chiara Vicini	
	Hair & Make Up Supervisor Hair & Make Up Artists	Emily Wilcox Linda M Brown Katie Mahon Gaby Winwood	
	Hair & Make Up Trainee	Bella Wingate	
	Best Boy Electricians Generator Op	Barry Gross Christopher Barber Dashnor Qarkaxhiu Wioletta Wyszynska Luis Santos	
	Standby Riggers	Sam Colclough Ben Marsden	

	Key Grip Grip Assistant	Phil Whittaker Edward Harper-Jones
	SFX	MachineShop
	Assistant Location Manager Unit Manager Location Assistants	James Doyle Anton Wright Mariam Hayat Guy Hodgkinson
	Transport Captain	Tina Faulkner
	Unit Drivers	Andy Barton Daniel Decent Neil Schartau Gary Wardley
	Minibus Drivers	Ian Goldswain Martin James Lester Jones Lee Kitchen
	Covid Supervisor On Set Covid Manager On Set Covid Supervisor Covid Coordinator Covid Unit Manager Covid Testing Coordinator Assistant Covid Testing Coordinator Covid Testing Secretary Covid Marshalls	Kyrah Russell Minhaz Zee Josh Taylor Alice Markey Dave Morley Martyne Green Elliot Jokinen Emma Cramp Nadia Addada Pam Chohan Ben Reed
	Health & Safety Advisor	Harry Norris
	Unit Medic	Richard Mason
	Assembly Editors	Annalisa Boyd Christopher CF Chow BFE
	Archive Producer	Sue Tiplady
	Music Supervisor	Danny Layton
	Post Production Accountant	Matt Dalton
	Post Production Paperwork	Anastasia Kyriacou
	VFX Supervisor VFX Producer VFX Line Producer VFX Artists	Pete Young Evren Olgun-Knight Chloe Saunders Jon Berridge Ken Macrae
	Colourist Online Editor Confirm Editor Picture Post Producer	Toby Tomkins Richard Ellis Steve Knight Rachael Yates
	Re-Recording Mixer Sound Effects Editor ADR Mixer ADR Editor	Stefano Marchetti Piers Lawrence James Gregory Louisa Kearns

Foley Mixer Rob Price
Foley Artist Jason Swanscott
Foley Editor Lilly Blazewicz



End Card
with Logos In:
10:58:27

Music Out:
10:58:30

Cut to Black:
10:58:34

