

THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES

EPISODE 2

POST PRODUCTION SCRIPT

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<p><u>EXT. ROOF.</u> <u>ARATHDOON - DAY</u></p> <p>CLOSE on ROB smoking, Talking into his mobile.</p> <p>A beat as he listens.</p> <p>PULL-OUT to ROB in a silk robe, on a wicker chair on the roof.</p> <p>ROB stands.</p> <p>CUT TO TITLES:</p>	<p>ROB (INTO MOBILE) JD, this is Red Fox reporting for duty. Are you on a clean line?</p> <p>ROB (INTO MOBILE) (CONT'D) Operation Goose Status update. Phase two is complete. Repeat, phase two is complete. Phase three will commence shortly. Stand by for phase three.</p> <p>THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES</p> <p>ALICE (V.O) I KNEW IT!</p> <p>ALICE (ECHO) I KNEW IT! I KNEW IT! I KNEW IT!</p> <p>CUT TO:</p> <p><u>EXT. DOWN BY THE LAKE - DAY</u></p> <p>WIDE-SHOT of the lake. We hear ALICE's voice echoing.</p> <p>JUMP CUT TO:</p> <p>ALICE in her pink cape, turns back to the dog. She lifts GOBLIN lifts out of the bag the dog.</p>	<p>Scene & Music In: 10:00:00</p> <p>Titles In: 10:00:50</p> <p>Scene & Caption In & Music Out: 10:00:56</p> <p>Credit In: 10:01:02</p>
	<p>Created and Written by Penelope Skinner and Ginny Skinner</p> <p>Produced by Georgie Fallon</p> <p>ALICE (CONT'D) Hello. Who are you?</p>	

	<p>Directed by Robert McKillop</p> <p>ALICE (CONT'D) Who are you?</p> <p>ALICE (CONT'D) Goblin.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW -</u> <u>DAY</u></p> <p>BILL stands in the middle of the room talking on the phone.</p>	<p>Credit In: 10:01:05</p> <p>Scene: 10:01:13</p>
	<p>BILL (INTO TELEPHONE) He tried to kill a dog?</p> <p>ALICE (THROUGH TELEPHONE) Yeah!</p> <p>BILL (INTO TELEPHONE) Robbie? Robbie tried to kill a dog?</p> <p>CUT TO:</p> <p><u>EXT. / INT CLEARING</u> <u>NEAR A MUDDY</u> <u>TRACK / 4X4 - DAY</u></p> <p>ALICE is back at the 4X4.</p>	<p>Scene: 10:01:19</p>
	<p>CUT TO:</p> <p><u>INT. 4X4 - DAY -</u> <u>CONTINUOUS</u></p> <p>ALICE searches the glove compartment.</p>	<p>Scene: 10:01:22</p>
	<p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW /</u> <u>INT. 4X4 - DAY</u></p> <p>Back to BILL.</p>	<p>Scene: 10:01:23</p>
	<p>BILL (INTO TELEPHONE) What are you gonna do then?</p>	

<p>JUMP CUT TO:</p> <p>Back with ALICE in the 4X4. ALICE finds what she is looking for – CLOSE ON JUNO's AA membership card.</p> <p>CUT BACK TO:</p> <p>Back to BILL.</p> <p>JUMP CUT TO:</p> <p>Back with ALICE in the 4X4.</p> <p>CUT BACK TO:</p> <p>Back to BILL.</p> <p>JUMP CUT TO:</p> <p>Back with ALICE in the 4X4.</p> <p>CUT BACK TO:</p> <p>Back to BILL.</p> <p>JUMP CUT TO:</p> <p>Back with ALICE in the 4X4.</p> <p>CUT BACK TO:</p>	<p>ALICE (THROUGH TELEPHONE) What I'm gonna do...</p> <p>ALICE (INTO MOBILE) (CONT'D) ...is, sort this car out so Juno doesn't kill me.</p> <p>ALICE (INTO MOBILE) (CONT'D) (O.O.V) Should take a few hours. Then I'm gonna take this...</p> <p>ALICE (THROUGH TELEPHONE) (CONT'D) ...dog home and talk to his owner – C.R. Harker. Tell her who I am, tell her who Robbie is, tell her exactly what he's done and get her to tell the police!</p> <p>BILL (INTO TELEPHONE) C.R. Harker? As in the book lady?</p> <p>ALICE (INTO MOBILE) Yes, why?</p> <p>BILL (INTO TELEPHONE) Well, she's famous, isn't she?</p> <p>ALICE (INTO MOBILE) Exactly. So she can get them to investigate!</p> <p>BILL (THROUGH MOBILE) Oh...I don't know, love.</p> <p>BILL (INTO TELEPHONE) (CONT'D) Is she gonna wanna listen to the likes of you?</p> <p>BILL (THROUGH MOBILE) (CONT'D) No offence. It's just-</p>	
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<p>Back to BILL.</p> <p>JUMP CUT TO:</p> <p>Back with ALICE in the 4X4.</p> <p>CUT BACK TO:</p> <p>Back to BILL.</p> <p>BILL hangs up.</p> <p>JUMP CUT TO:</p> <p>Back with ALICE in the 4X4. She finds a tiny baggie of white powder. She stares at it - realising something. On GOBLIN sitting shivering, on the driver's seat</p> <p>CUT TO:</p> <p><u>EXT. / INT. CLEARING NEAR A MUDDY TRACK / 4X4 - EVENING</u></p> <p>The 4x4 reverses out from the tree. The bumper falls off. In the distance, storm clouds gathering.</p> <p>ALICE drives back up the dirt road. Suddenly, her driving has become more confident. More purposeful.</p> <p>CUT TO:</p>	<p>BILL (INTO TELEPHONE) (CONT'D) What if she thinks you're some kinda...stalker, or-</p> <p>ALICE (INTO MOBILE) She dumped him Dad.</p> <p>ALICE (THROUGH TELEPHONE) (CONT'D) She obviously sees through him.</p> <p>BILL (INTO TELEPHONE) Be careful love, that's all.</p> <p>ALICE (O.O.V) Juno, not again.</p>	<p>Scene & Music In: 10:02:16</p>
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<p><u>EXT. DRIVEWAY.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>Storm clouds. A rumble of thunder. CHERYL walks up her drive. Panicky, on the phone. She hangs up.</p> <p>CHERYL calls for GOBLIN as she reaches the front door she finds it open. CHERYL stops, stares. Scary.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY.</u> <u>ARATHDOON -</u> <u>EVENING -</u> <u>CONTINUOUS</u></p> <p>Desperate to find the dog, CHERYL enters. Creepy. Her eyes widen: a light on in the red room. She mutters, fearfully -</p> <p>Suddenly: ROB - CHERYL jumps.</p> <p>He smiles, unperturbed.</p>	<p>CHERYL (INTO MOBILE) No, I just got back to the house. I'm hoping he found his way back.</p> <p>CHERYL (CONT'D) Goblin?</p> <p>CHERYL (CONT'D) GOBLIN?! GOBLIN?!</p> <p>CHERYL (CONT'D) Who's there?</p> <p>CHERYL (CONT'D) Rob! You scared me!</p> <p>ROB Sorry, Hilary let me in, I was hoping to get in and out without bothering you. I thought I'd save you the trouble of posting my Dad's cufflinks-</p> <p>CHERYL Is he here?</p> <p>ROB Who?</p> <p>CHERYL Goblin. Have you seen him?</p>	<p>Scene: 10:02:31</p> <p>Scene: 10:02:53</p> <p>Music Out: 10:03:14</p> <p>Music In: 10:03:24</p>
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<p>CHERYL stumbles on into the house and up the stairs calling for the dog - as - ROB turns, a strange look on his face, and follows her. A beat.</p> <p>CUT TO:</p> <p><u>EXT. DRIVEWAY.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>A silver Mercedes parks in the drive. It's pouring with rain. REGINA and DANNI, 36 (VIBE: coffee addiction; bicycle clips) get out and head for the door. DANNI is carrying a bottle of wine.</p> <p>JUMP CUT TO:</p> <p>ALICE tucks the dog in her cape, scurries in through the closing gates, just in time. Keeping to the shadows/trees. REGINA and DANNI ring the doorbell.</p> <p>ALICE spies on the scene, her heart pounding as front door opens and ROB steps out.</p> <p>On ALICE.</p> <p>On ALICE, where is CHERYL? What's happened to her?</p>	<p>ROB Goblin? Er no... Are you alright?</p> <p>CHERYL Goblin? GOBLIN?! GOBLIN?!</p> <p>CHERYL (CONT'D) (O.S) GOBLIN?!</p> <p>Act Two: Down The Rabbit Hole</p> <p>DANNI Why isn't she answering her phone? What's she gonna do if she's lost him?! You know what she's like about that dog!</p> <p>REGINA (O.O.V) It doesn't bare thinking about.</p> <p>ROB Hey. Hi.</p> <p>REGINA (O.O.V) Oh hello.</p> <p>ROB (O.O.V) Can I help you?</p>	<p>Scene: 10:03:46</p> <p>Caption: 10:03:46</p> <p>Music Out: 10:04:00</p> <p>Music In: 10:04:05</p>
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On ALICE.	REGINA (O.O.V) Er we're here to see Cheryl?	
On ALICE.	ROB (O.O.V) Oh. I'm so sorry. She's resting at the moment. She doesn't want any visitors.	
	ROB (CONT'D) Can you come back later?	
	DANNI I'm meant to be at work-	
Re. the wine, he takes it.	ROB Oh is that for her? Shall I um?	
On ALICE.	DANNI (O.O.V) I'm sorry, who are you?	
	REGINA (O.O.V) He is Dr Robert Chance.	
To ROB.	REGINA (CONT'D) We met at your talk. I'm...	
JUMP CUT TO:		
Back at the front door with ROB.	REGINA (CONT'D) ...Regina Winters, Cheryl's editor. And this is Danni, her stepdaughter -	
	ROB Ah! Ha.	
ROB nods. Has CHERYL mentioned a stepdaughter?	DANNI Has she found Goblin?	
On DANNI and REGINA.	ROB (O.O.V) Ah...	
	ROB (CONT'D) ...erm, I'm afraid not. But we'll let you know if there's any news. And thank you so much.	
The door closes. A beat. DANNI turns to REGINA as they head back to the car.	DANNI That's Dr Chance? Oh God. I thought she broke up with him?	
They get back in the car.		

<p>When the car is gone, she sneaks up to a window at the front of the house. Peers in. Is CHERYL ok in there? What's happening? Has he hurt her? Or... worse?</p> <p>ALICE POV: inside the house, ROB moves into another room, carrying the WINE BOTTLE, and his FILOFAX.</p> <p>ALICE's eyes widen - she recognises that Filofax. Then - the DOG barks. Oh shit.</p> <p>JUMP CUT TO:</p> <p>ALICE hides in the bushes. As - AT THE WINDOW - ROB appears. He peers out into the drive.</p> <p>ALICE waits a beat, then takes the DOG out from her cape. She lifts up the lid of the bin, drops him into it and heads off.</p> <p>CUT TO:</p> <p><u>EXT. GARDENS. / INT. HOUSE ARATHDOON - EVENING - CONTINUOUS</u></p> <p>ALICE circles the house, peering through windows.</p> <p>ALICE POV: ROB in the kitchen, on his phone. He puts the wine bottle into the dishwasher.</p>	<p>ALICE</p> <p>I'm really sorry. Shh, shh, shh... Come on. I'll be back.</p>	<p>Scene: 10:05:33</p>
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ROB passes into another room. Calling to CHERYL.	ROB I'm going to search in the wood! I'm taking your car!	
CUT TO: <u>EXT. DRIVEWAY.</u> <u>ARATHDOON -</u> <u>EVENING</u>		Scene: 10:05:55
ALICE steps out of the shadows, just in time to see ROB drive away in CHERYL's car.		
ALICE runs to the house. This is it. She reaches for the dragon doorknocker. Bangs it.		
Immediately from the bin, the DOG starts barking. Oh SHIT. She's been so preoccupied by ROB that she forgot why she was here, she hurries to the bin.	ALICE Fuck!	
She fishes the angry DOG out.	ALICE (CONT'D) It's okay, it's okay.	
CHERYL stands in the doorway wearing an old fleece dressing gown - she looks dishevelled, exhausted, as though she has been crying for hours.	CHERYL Goblin!	
GOBLIN runs to CHERYL.	CHERYL (CONT'D) I don't believe it!	
On GOBLIN as he jumps into her arms - she stares at him in wonder. To ALICE.	CHERYL (CONT'D) Oh, I thought I'd lost you. CHERYL (CONT'D) Where on earth did you find him? You can't just stay out there. Will you come in?	

On ALICE, not sure what to do.	CHERYL (CONT'D) (O.O.V) I want to hear...	
CHERYL hurries inside. ALICE watches. Does she dare enter? How long will ROB be gone?	CHERYL (CONT'D) ...everything, come in, come in! CHERYL (CONT'D) (O.S) Hey darling! Goblin!	Music Out: 10:06:45
CUT TO:		
<u>INT. HALLWAY.</u> <u>ARATHDOON -</u> <u>EVENING -</u> <u>CONTINUOUS</u>		Scene: 10:06:46
ALICE, dripping, enters CHERYL's world, stares about her.		
CHERYL comes back.	CHERYL (CONT'D) I can't find my phone. I was going to uh, call my friend Rob.	Music In: 10:07:05
On ALICE as she stares at CHERYL. ROB? ROB is her friend? Didn't she dump ROB? Isn't that why he tried to drown the dog?	ALICE Your friend? CHERYL (O.O.V) He's gone out searching. Poor Rob, I was in such a state, he must think I'm completely mad. CHERYL (CONT'D) I'm so sorry. I'm Cheryl by the way. Harker. And you are?	
JUMP CUT TO:	ALICE I'm... EXTREME CLOSE UP of ROB's mouth.	
CUT BACK TO:	ROB Don't listen to her, she's doolally.	

<p><u>INT. HALLWAY.</u> <u>ARATHDOON -</u> <u>EVENING -</u> <u>CONTINUOUS</u></p> <p>ALICE stares at CHERYL's smiling face and out of a fearful, almost childish, impulse, she blurt out:</p> <p>ALICE cringes even as she says it. Is it possible anyone would believe her to be JUNO FISH? And yet, CHERYL simply smiles and hurries back in towards the kitchen.</p> <p>ALICE takes a deep breath and follows.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON -</u> <u>EVENING -</u> <u>CONTINUOUS</u></p> <p>CHERYL is hurriedly wrapping GOBLIN in a towel to dry. ALICE enters, staring around as if in a dream. CHERYL hands ALICE a pair of dry socks.</p>	<p>ALICE Err....</p> <p>ALICE (CONT'D) Juno. Juno Fish.</p> <p>CHERYL Come through.</p> <p>CHERYL (CONT'D) (O.O.V) Come through. I'll get you some dry socks.</p> <p>CHERYL (CONT'D) There we are, come on. Time to get dry. There we go.</p> <p>CHERYL (CONT'D) So... Tell me everything. Where was he?</p> <p>ALICE Who?</p> <p>CHERYL The dog? Where did you find him?</p> <p>ALICE He was...in the lake.</p> <p>CHERYL What d'you mean, he was in the lake?</p>	<p>Scene: 10:07:29</p> <p>Music Out: 10:07:36</p> <p>Scene: 10:07:47</p>
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	<p>ALICE Well, he was sort of drowning. In Botley Lake. So I jumped in.</p> <p>CHERYL You <i>jumped</i> into the lake?</p> <p>ALICE Yeah and, I got him out and I saw, I saw 'Arathdoon' on his collar.</p> <p>CHERYL swoops down on the dog.</p> <p>She turns back to ALICE. Who is staring at her strangely.</p> <p>CHERYL smiles at ALICE. ALICE stares at CHERYL. And says:</p> <p>CHERYL grabs a book 7. Picks up a pen, as -</p> <p>A beat. ALICE: horrified. Oh no. Her lie is already unravelling -</p> <p>CHERYL hands ALICE the book.</p> <p>On ALICE, she tries to seem like she isn't sweating intensely.</p>	
		Music In: 10:08:52

Music Out:
10:09:13

	<p>CHERYL (CONT'D) ...and the next he just disappeared.</p> <p>ALICE Lance?</p> <p>CHERYL The dog!</p> <p>ALICE Right...uh...sorry.</p> <p>CHERYL Are you ok? You look a bit-</p> <p>ALICE I'm so sorry, I, I think I need to-</p> <p>CHERYL Here, here, sit-</p> <p>CHERYL (CONT'D) Glass of water.</p> <p>CHERYL (CONT'D) I hate to say it Juno, but there must all sorts in that lake.</p> <p>CHERYL (CONT'D) How about a real drink?</p> <p>CUT TO:</p> <p><u>INT. THE RED ROOM. ARATHDOON - NIGHT</u></p> <p>A half-drunk bottle of sherry. CHERYL is grooming GOBLIN.</p> <p>CHERYL, on comfortable ground, has told this story many times-</p>	<p>Music In: 10:09:25</p> <p>Scene: 10:09:59</p> <p>Music Out: 10:10:01</p>
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She sits opposite ALICE.	<p>CHERYL (CONT'D) His daughter, Danni, my stepdaughter, she came to live with us after her mother died. She was into all these books, dragons and elves and the more I read, the more I realised there were never any characters she could identify with? So, I started writing my own. And Danni's still a fan. But she's very busy, I'm not sure she has time to read.</p>	
On ALICE.	<p>ALICE What does she do?</p>	
A beat. She drifts off.	<p>CHERYL (O.O.V) She's a cameraperson on a... CHERYL (CONT'D) ...TV hospital drama. She works very hard. It's her way of coping, you know. And I'm the same, or I was before I finished my last book. Now I'm a bit...</p>	
A long beat.	<p>ALICE Do you miss him? Your husband? Sorry, it's a stupid question.</p>	
A beat.	<p>CHERYL I do. I mean, he was ill for a few years. Dementia. So for me he's been gone a long time, but...</p>	Music In: 10:11:22
	<p>ALICE Not the same but... when I was eighteen, my Dad had what they call a life altering accident? Hurt his spine. He went from this cheerful, strong, funny, to someone who struggled to walk, needed help to go to the toilet.</p>	
	<p>ALICE (CONT'D) And he got very depressed.</p>	
	<p>CHERYL Were you close?</p>	
	<p>ALICE Oh yeah. I'm an only child, see so, I was his pride and joy. And he was my hero. So when he changed like that, overnight really, it was like, I'd lost my best pal.</p>	

A beat.		
CHERYL nods. For a moment they both remember.	ALICE (CONT'D) Anyway! Sorry, I didn't mean to-	Music Out: 10:12:23
CHERYL's expression changes.	ALICE (CONT'D) Have you started seeing anyone new? Or does it feel too soon?	Music In: 10:12:29
On ALICE.	CHERYL Well. Okay. Can I trust you?	
	ALICE Oh yes.	
A beat. CHERYL looks happy suddenly, thinking about ROB. And the penny drops for ALICE. ROB wasn't planning revenge. His plan was much darker. On ALICE: Tell her the truth! NOW! But CHERYL gets up.	CHERYL (O.O.V) I met a man recently, Rob. CHERYL (CONT'D) It was just a fling. I ended it. And then tonight he came by to pick up some stuff and he just... CHERYL (CONT'D) He postponed his flight to stick around to help me look for Goblin. Isn't that something? Not a lot of people would do something like that, would they? In fact I need to find my phone to let him know, poor man! He's out searching in the woods. ALICE D'you want me to phone it?	Music Out: 10:13:10
From ALICE.	CHERYL Great! Let me give you my number.	
CUT TO:		
<u>EXT. / INT. PUB</u> <u>CAR PARK / CHERYL'S CAR - NIGHT</u>		Scene: 10:13:19
ROB, seat cranked back, eating fries, listening to LAUREN LAVERNE on the radio.	LAUREN LAVERNE (THROUGH RADIO) ...by Marvin Gaye. Cheryl Harker, you've described the origins of the Harker Scholarship founded in 2007, but it's changed recently?	

	<p>CUT TO:</p> <p><u>INT. CHERYL'S STUDY. ARATHDOON - NIGHT</u></p> <p>CHERYL searches around, as ALICE calls the phone.</p> <p>On ALICE.</p> <p>On CHERYL.</p> <p>CHERYL (THROUGH RADIO) Yes. After I became a long term carer for my husband, Lance, I decided to offer the scholarship exclusively to young carers.</p> <p>ALICE It's ringing.</p> <p>CHERYL (O.O.V) It might be on silent.</p> <p>CHERYL (CONT'D) That coat. Is it one of yours?</p> <p>ALICE Cape. Yes. It's from our new Busy Bee Mums line?</p> <p>CHERYL I love it! I always think of your stuff as more...</p> <p>ALICE Chintzy?</p> <p>CHERYL Not in a bad way-</p> <p>ALICE (O.O.V) Well.</p> <p>ALICE (CONT'D) I'm changing direction. I just do all that cutesy shit 'cause it sells, but I've got to a point now where I'm like, fuck it, enough fried egg aprons, I wanna design stuff I'm passionate about!</p> <p>CHERYL Must be fun being able...</p>	<p>Scene: 10:13:35</p>
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<p>On ALICE, she sees a HIKERS BACKPACK against the wall. Goes towards it to hunt inside it, as -</p> <p>On ALICE, she takes her hands away from the backpack. Dammit.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - NIGHT</u></p> <p>CHERYL heads on into the kitchen and starts moving things.</p> <p>She shifts a big pile of magazines and out falls - ROB's FILOFAX - it had been tucked out of sight. On ALICE as she reacts viscerally as she picks it up. She holds it like a bomb that might go off. Oh god she wants to look inside. But she doesn't dare.</p> <p>CHERYL takes her phone out of the teapot.</p> <p>CHERYL is distracted. She wanders out of the room.</p> <p>ALICE is alone with the FILOFAX.</p> <p>JUMP CUT TO:</p> <p>CLOSE UP of Filofax on a white surface.</p>	<p>CHERYL (CONT'D) (O.O.V) ... to make what you want. Where's that phone? I have ideas for clothes, but I wouldn't know where to start!</p> <p>CHERYL (CONT'D) That's Rob's. It won't be in there.</p> <p>CHERYL (CONT'D) (O.O.V) He must have been in my study.</p> <p>CHERYL (CONT'D) (O.O.V) That's Rob's too. Just pop it on the side. Thanks Juno.</p> <p>CHERYL (CONT'D) (O.O.V) I can hear it. What the...</p> <p>CHERYL (CONT'D) I'm losing my marbles! A thousand missed calls! Hang on-</p>	<p>Scene: 10:14:21</p> <p>Music In: 10:14:29</p>
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<p>JUMP CUT TO:</p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p>CUT BACK TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - NIGHT</u></p> <p>Terrified of being caught, she reaches for it. Opens it. And stares down. Her mind is racing too fast she starts to flick through the pages: Names.</p> <p>CUT TO MONTAGE:</p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p>ALICE turns a page. Addresses.</p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p>ALICE reads.</p> <p>CLOSE UP of burning paper.</p> <p>ALICE flicks another page – more names, addresses, notes next to each one.</p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p>The page flicks – more names and addresses.</p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p>CLOSE UP of fire burning.</p>	<p>ROB Ally Cat.</p> <p>ROB (CONT'D) Abortion.</p> <p>ROB (CONT'D) Crash.</p> <p>ROB (CONT'D) (V.O) Johnson, Marie. Melsbury, Hertfordshire.</p> <p>ROB (CONT'D) (V.O) Kelly C, Abington, Junkie.</p> <p>ROB (CONT'D) 863 03 92...</p> <p>ROB (CONT'D) 863 03 92...</p>	<p>Scene: 10:14:59</p> <p>Montage: 10:15:05</p>
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<p>ALICE turns another page. – notes are scribbled out.</p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p>CLOSE UP of fire burning.</p> <p>ALICE turns a page.</p> <p>CLOSE ON a photo of ROB and ALICE burning.</p> <p>ALICE turns a page.</p> <p>CLOSE ON a photo of ROB and ALICE burning.</p> <p>ALICE turns a page.</p> <p>CLOSE ON a photo of ROB and ALICE burning.</p> <p>ALICE turns a page.</p> <p>CLOSE ON a photo of ROB and ALICE burning.</p> <p>CUT BACK TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - NIGHT</u></p> <p>ALICE turns a page. In the back - folded neatly - a NEWSPAPER CLIPPING - it is LANCE HARKER's obituary.</p> <p>CUT TO:</p> <p><u>INT. CHERYL'S CAR - NIGHT</u></p> <p>ROB, still sat, eating fries, listening to LAUREN LAVERNE</p>	<p>ROB (CONT'D) (V.O) Newman, Alice.</p> <p>ROB (CONT'D) (V.O) Harker, Cheryl. Arathdoon, Oxford. Recent widow to...</p>	<p>Scene: 10:15:18</p> <p>Scene: 10:15:29</p> <p>Music Out: 10:15:33</p>
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<p>He slurps his big milkshake loudly.</p> <p>Suddenly his phone rings - CHERYL calling. He rolls his eyes.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - NIGHT</u></p> <p>ALICE folds up the newspaper clipping and puts it back. On ALICE closing the Filofax with fumbly hands, just as CHERYL enters.</p> <p>ALICE freezes as ROB's voice drifts poshly through the phone. Her eyes widen anxiously - she needs to get out of here.</p> <p>On CHERYL as she hangs up, ALICE is already hurrying out.</p> <p>ALICE turns to leave.</p> <p>CUT TO:</p>	<p>CHERYL (THROUGH RADIO) Well when I agreed, Lance and I were meant to be hosting together but er- I decided to brave it alone as it's such a good cause.</p> <p>LAUREN LAVERNE (THROUGH RADIO) Time for some more music. What's your-</p> <p>CHERYL (INTO MOBILE) (O.O.V) I'll tell you when you get here.</p> <p>CHERYL (INTO MOBILE) (CONT'D) I want to see the look on your face. Where are you now?</p> <p>ROB (THROUGH MOBILE) Just round the corner in the woods. I'll be with you shortly.</p> <p>CHERYL (INTO MOBILE) (O.O.V) Hope you didn't get too wet.</p> <p>CHERYL (INTO MOBILE) (CONT'D) See you soon-</p> <p>ALICE (O.O.V) Thank you so much for the drink. Erm, I'm gonna get...</p> <p>ALICE (CONT'D) ...out of your hair.</p> <p>CHERYL Oh. OK.</p>	<p>Scene: 10:15:52</p> <p>Music In: 10:16:02</p>
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<p><u>EXT. DRIVEWAY. ARATHDOON - NIGHT</u></p> <p>ALICE steps out pulling up her hood.</p> <p>On the front gates as they begin to open, headlights approach. CHERYL hurries back inside.</p> <p>ALICE stares, terrified, as ROB approaches. She has to get out of here!</p> <p>CHERYL returns, holding out the SIGNED BOOK.</p> <p>ALICE grabs it, steps into the rain and runs off down the drive - past the approaching car - which slows.</p> <p>The car stops in front of the house and ROB gets out. ALICE and ROB stare at each other through the rainstorm.</p> <p>CHERYL comes to the door holding the dog. ROB turns and is horrified.</p> <p>ROB turns back to the gates. On ALICE as she runs off. He turns back to CHERYL. A strange look on his face. She turns back to look at him, and just in time, he smiles.</p> <p>CUT TO:</p>	<p>CHERYL (CONT'D) Are you sure I can't give you anything...</p> <p>CHERYL (CONT'D) (O.O.V) ... for- Oh wait! Your book!</p> <p>CHERYL (CONT'D) Here.</p> <p>ALICE Thank you!</p> <p>CHERYL (O.O.V) Okay, bye!</p> <p>ALICE I'm gonna get you!</p> <p>CHERYL That lady, look she saved him from drowning! It's a miracle?</p>	<p>Scene: 10:16:16</p>
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<p><u>INT. RED ROOM. ARATHDOON - NIGHT</u></p> <p>ROB stands by the fireplace looking a pile of papers in his hand.</p> <p>He holds up a stack of MISSING DOG POSTERS. GOBLIN's little face smiles out from them – CHERYL, opening a bottle of champagne, winces -</p> <p>ROB drops the posters.</p> <p>On ROB.</p> <p>CHERYL steps closer to ROB.</p> <p>A beat as they smile at each other.</p> <p>He grins, turns away and picks up his BACK PACK.</p> <p>He hesitates. Does she want him to stay?</p>	<p>ROB Guess we won't be needing these?!</p> <p>CHERYL Oh god. You went to so much trouble.</p> <p>ROB All that matters is that he's safe. And you're smiling again.</p> <p>CHERYL Oh...you've been so kind. You went out of your way to help me.</p> <p>ROB No. I didn't-</p> <p>CHERYL (O.O.V) Yes you did.</p> <p>CHERYL (CONT'D) You gave me hope!</p> <p>CHERYL (CONT'D) I'm sorry I was so mad.</p> <p>ROB You were delightful. Even in your darkest hour.</p> <p>ROB (CONT'D) Right! I should...get out of your hair.</p> <p>CHERYL Unless.</p>	<p>Scene: 10:17:14</p> <p>Music Out: 10:17:25</p>
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	<p>CHERYL (CONT'D) You've probably got somewhere to be, do you?</p>	
On CHERYL.	<p>ROB (O.O.V) Actually...</p> <p>ROB (CONT'D) ...I'm not even sure where I'm sleeping tonight! I should be halfway to Kangerlussuaq!</p> <p>CHERYL Sorry.</p>	
On CHERYL.	<p>ROB (O.O.V) Oh no...</p> <p>ROB (CONT'D) ...no. Don't be silly.</p> <p>CHERYL Do you want to... I was thinking we could have a celebratory drink or... I don't want to complicate...</p>	
On CHERYL.	<p>ROB (O.O.V) No, no, no... I mean.</p> <p>ROB (CONT'D) We're mates. Right?</p> <p>CHERYL Right!</p>	
He puts down his bag. She smiles. ROB pops the champagne. They laugh.	<p>ROB I mean if you want me to stay, I'll stay.</p> <p>ROB (CONT'D) It's not complicated.</p> <p>CHERYL Oh...</p>	
CUT TO:		

<p><u>INT. MIDDLE ROOM. ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE stands in the middle of the room in her pyjamas chatting to BILL. On BILL.</p> <p>On BILL.</p> <p>On ALICE</p> <p>ALICE looks anxious, every moral voice in her head is shouting at her to warn CHERYL. But her gut says otherwise-</p>	<p>BILL I still can't believe he tried to kill a dog!</p> <p>ALICE (O.O.V) This is the...</p> <p>ALICE (CONT'D) ...man I married, Dad! I mean, when did he get like this?</p> <p>BILL You don't think it's worth another go at the police?</p> <p>ALICE (O.O.V) They won't believe me.</p> <p>ALICE (CONT'D) It's still our word against his!</p> <p>BILL (O.O.V) What's he playing...</p> <p>BILL (CONT'D) ...at? I mean other than persecuting this poor lady.</p> <p>ALICE Whatever it is, it's a long way from dodgy property scams, Dad. Oxford University. C.R Harker. Sir Ralph Unwin. Head of the Saattut Climate Academy? Whatever that is.</p> <p>BILL Should we not warn this Mrs Harker?</p> <p>ALICE (O.O.V) I was going to Dad but-</p> <p>ALICE (CONT'D) What if she doesn't believe me? She'll tell him. Then what?</p> <p>BILL Uh. I don't know. What?</p>	<p>Scene: 10:19:03</p>
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ALICE - suddenly gripped by a powerful internal fear.	ALICE Then he'll start won't he? Saying I'm crazy! Calling me a liar! Get me arrested for stalking and then everyone'll turn on me and we'll have to move again.	Music In: 10:20:01
A beat.	ALICE (CONT'D) He doesn't know we're onto him. We're still ahead.	
On BILL.	ALICE (CONT'D) (O.O.V) She's obviously a very wealthy woman.	
ALICE thinks. An idea is forming in her mind.	ALICE (CONT'D) We need evidence of a pattern and proof of what he's up to now.	
A beat.	BILL Okay, love. But. How do we get that?	
	ALICE What if...letting him do whatever he's gonna do to her, is how we catch him?	
	BILL Sounds wrong.	
	ALICE I know it does, but we've tried to do the right thing and no one cares! The police are doing nothing. So it's up to us.	
A beat.	ALICE (CONT'D) You wanna let him get away with it? D'you wanna walk away?	
On BILL.	ALICE (CONT'D) (O.O.V) Then for a little while longer...	
From ALICE.	ALICE (CONT'D) ...we carry on.	
CUT TO:		
<u>INT. RED ROOM.</u> <u>ARATHDOON - NIGHT</u>		Scene: 10:21:00

On CHERYL. Most of the champagne has been sunk. ROB is on the phone.	ROB (INTO MOBILE) (O.S) No mate, what's the earliest? ROB (INTO MOBILE) (CONT'D) Seven forty five out of where? Stansted. See, I'll be back in Saattut by lunchtime. Yeah it'll be fine. Alright. Okay.	Music Out: 10:21:02
On ROB as he hangs up and comes back into the room.	CHERYL (O.O.V) Everything okay? ROB Oh he'll get over it. He knows how much I love animals, so...	
ROB looks at GOBLIN affectionately. On ROB.	CHERYL (O.O.V) What was he... CHERYL (CONT'D) ...doing by Botley Lake? That's what I can't get over. How did he get there?	
On ROB as he picks up GOBLIN. Peers at him.	ROB Are we sure it's the same dog? CHERYL (O.O.V) What? Yes! Why'd you say that?	
On ROB holding GOBLIN in the air.	ROB Oh no reason. Just me being weird. CHERYL (O.O.V) Aw, put him down...	
ROB puts the DOG down, GOBLIN runs to CHERYL. ROB sits down.	CHERYL (CONT'D) ...he doesn't like it. ROB He doesn't like me you mean.	
ROB frowns. Why the fuck didn't he remove the fucking collar?	ROB (CONT'D) The other one liked me. CHERYL Rob! I know my dog. Anyway, he was wearing his collar. That's how Juno knew where to find me.	

	<p>ROB Ah yes. The mysterious Juno. The hooded woman. What was she like?</p> <p>CHERYL Nice. Interesting. A bit odd.</p> <p>ROB pours more champagne - the last few drops</p> <p>ROB Alright, we are always honest with each other aren't we, so I am just gonna say my weird thought. We don't know this Juno woman, do we? Are we sure she didn't kidnap the dog just so she could 'rescue' it to get in with you? Or trick you into giving her a reward?</p> <p>CHERYL No! She's not that odd. And who on earth would think of such a thing?!</p> <p>ROB pulls a face. CHERYL's phone pings. CHERYL frowns as she reads a text - FROM DANNI. On CHERYL.</p> <p>He gets up and goes to fetch another bottle - CHERYL is reading her texts, doesn't realise - She looks up. But he has gone.</p> <p>From CHERYL.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - NIGHT</u></p> <p>ROB music on pouring more champagne. CHERYL enters, holding her phone. He offers her a full glass. She doesn't take it.</p> <p>A beat.</p>	<p>Scene & Music In: 10:22:54</p>
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ROB opens the fridge - his face hidden by the door. ROB peers out from the fridge, an apple in his mouth.	CHERYL (CONT'D) Did Danni come by today? With Regina? ROB Danni? CHERYL She's a bit upset. She says they came by and you sent them away? ROB Oh god. CHERYL What? ROB Um, two women did come round when you were upstairs um, sort of... screaming? CHERYL Oh god. Did they hear? ROB No. no, no, no, no, no, no. Um one of them did say she was your publisher? Editor? CHERYL Regina. On ALICE.	Music In & Music Out: 10:23:49
CHERYL is tapping out a reply. ROB looks anxious.	ROB (CONT'D) ...but she said she was busy, I thought she was some junior... The last thing I wanted to do was upset your friends and family! CHERYL Don't worry about it. She'll be fine.	

<p>She puts her phone down. Relieved. He holds out the glass of champagne again. Taking it she smiles.</p> <p>A beat.</p> <p>A beat.</p> <p>He does a little dance move. CHERYL laughs. As, he dances towards her, singing the song.</p> <p>He knows ALL THE WORDS?!</p> <p>ROB hold out his hand CHERYL accepts and they dance.</p> <p>And with a big swoosh, he lifts her up into the air and sits her on the table.</p> <p>CHERYL caught up in the moment kisses him passionately.</p> <p>CUT TO:</p>	<p>CHERYL (CONT'D) Cheers.</p> <p>CHERYL (CONT'D) It's been a tough few years.</p> <p>ROB You've done amazingly. Okay? Looking after a loved one like you did? Is the hardest thing anyone can do.</p> <p>ROB (CONT'D) But. You know what you deserve now?</p> <p>CHERYL What?</p> <p>ROB Some fun. Some laughs. Someone to look after <i>you</i> for a change. And maybe...a little bit of dancing.</p> <p>ROB (SINGING) (CONT'D) You take my self, you take my self-control, You got me livin' only for the night. Before the morning comes, the story's told, You take my self, you take my self-control...</p> <p>CHERYL Oh no.</p> <p>ROB What have you done to me?</p>	
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<p><u>INT. ALICE AND BENJY'S ROOM.</u></p> <p><u>ALICE'S BUNGALOW - NIGHT</u></p> <p>BENJY in bed asleep.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u></p> <p><u>ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE sits at the table staring at the Book VII CHERYL gave her.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u></p> <p><u>ARATHDOON - NIGHT</u></p> <p>CHERYL is fast asleep in bed. ROB lies awake. Checking she won't wake, he rises soundlessly from the bed.</p> <p>JUMP CUT TO:</p> <p>He is naked except for a Saattut Academy t-shirt with logo and thermal Norwegian socks (and nothing else). He stands in front of the dressing table and shines a little torch over it.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u></p> <p><u>ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE opens the book from CHERYL.</p>		<p>Scene, Music Out & Music In: 10:25:22</p> <p>Music Out: 10:25:23</p> <p>Music In: 10:25:24</p> <p>Scene: 10:25:26</p> <p>Scene: 10:25:34</p> <p>Scene: 10:25:51</p>
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<p>She looks at the dedication: "To Juno, With gratitude, Cheryl".</p>		
<p>Ugh. She feels terrible that she didn't tell CHERYL the truth.</p>		
<p>CUT TO:</p>		
<p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - NIGHT</u></p>		Scene: 10:26:01
<p>ROB opens the dressing table draw and pulls out a bottle of temazepam.</p>		
<p>JUMP CUT TO:</p>		
<p>CHERYL is still fast asleep.</p>		
<p>CUT TO:</p>		
<p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW - NIGHT</u></p>		Scene: 10:26:13
<p>Back to ALICE reading the dedication.</p>		
<p>CUT TO:</p>		
<p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - NIGHT</u></p>		Scene: 10:26:17
<p>ROB continues to search the dressing table. He pulls out some papers. Bingo. THE PAPERWORK LOLA GAVE CHERYL IN EP 1.</p>		
<p>CUT TO:</p>		

<p><u>INT. BOX ROOM.</u> <u>ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE sits staring at the table.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - NIGHT</u></p> <p>Moments later, ROB is sitting with his FILOFAX. Copying names from the scholarship candidates paperwork neatly and carefully into the pages</p> <p>CUT TO:</p> <p><u>INT. BOX ROOM.</u> <u>ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE adds some final touches to her design for a dragon gown.</p> <p>CUT TO:</p> <p><u>EXT. GARDEN.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL's GARDENER prunes the roses.</p> <p>CUT TO:</p> <p><u>EXT. ROOF.</u> <u>ARATHDOON - DAY</u></p> <p>ROB talks on his phone. He smokes.</p>		Scene: 10:26:29
		Scene: 10:26:33
		Scene: 10:26:42
		Scene: 10:26:52

ROB (INTO MOBILE)
Operation Goose Status update. Phase two is complete. Repeat, phase two complete. Phase three will commence shortly. Stand by for phase three.

Music Out: 10:26:56

<p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL in bed. She opens her eyes. For a moment everything is alright. And then, she remembers. She stares at the other side of the bed. Empty. Mornings will never be the same. Then - realises - ROB's flight! Has he gone? What time is it? 8.21.</p> <p>From his bed, the DOG watches her, accusingly. She shrugs.</p> <p>So who is downstairs?</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - DAY</u></p> <p>Opera blares! CHERYL enters the kitchen. ROB is here, wearing a white shirt, white trousers, a white jumper round his neck.</p> <p>From somewhere ROB has sourced a large quantity of expensive boulangerie boxes, two bottles of champagne and an enticing assortment of delicious pastries. He turns, sees her, looks nervous.</p> <p>On CHERYL as he turns the music down.</p>	<p>CHERYL What?</p> <p>ROB (O.O.V) Okay so...</p>	<p>Scene & Music In: 10:27:09</p> <p>Scene: 10:27:37</p>
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	<p>ROB (CONT'D) ...I had planned to slip out, leave you wanting more, wondering when and if I'm going to call, but I woke up late and I missed my flight! So! I thought, that <i>maybe</i>, if it wasn't too awful, you might allow me to hang around like a bad smell and we could share a delicious breakfast from my favourite boulangerie. What do you think?</p> <p>CHERYL I mean-</p>	
On CHERYL.	<p>ROB (O.O.V) You've got plans?</p> <p>CHERYL No, no-</p> <p>ROB No plans? Or no pastries?</p> <p>CHERYL No plans!</p>	
On CHERYL.	<p>ROB (O.O.V) I'll book the...</p> <p>ROB (CONT'D) ...next flight and I will be out of your hair by this evening.</p> <p>CHERYL Oh! Okay. Sure.</p> <p>ROB Really?</p> <p>CHERYL Or you could-</p> <p>ROB What?</p> <p>CHERYL Stay a bit longer. No, you probably need-</p>	
On CHERYL.	<p>ROB (O.O.V) No, no, no...</p>	

	<p>She smiles. He smiles. On ROB.</p> <p>ROB (CONT'D) ...no, no, no. I mean. I could. And I'd love to. If I'm not encroaching on your mind space?</p> <p>CHERYL (O.O.V) I'm sorry I said that.</p> <p>CHERYL (CONT'D) It's all so new, I was feeling-</p> <p>ROB No, no you don't have to apologise. I get it. We don't have to label anything. We can just have fun. And then when you're sick of me you can kick me back up to the North Pole.</p> <p>She laughs. He grins.</p> <p>CUT TO:</p> <p><u>EXT. DRIVEWAY.</u> <u>ALICE'S BUNGALOW - DAY</u></p> <p>ALICE and BILL (scooter) parting ways.</p> <p>He beams. Zooms away. ALICE smiles. She hasn't seen him like this for ages. He is purposeful again. Her phone starts ringing. JUNO calling. Uh oh. ALICE takes a breath. And picks up -</p> <p>CUT TO:</p> <p><u>INT. DESIGN STUDIO.</u> <u>JUNO FISH HQ - DAY</u></p> <p>The DESIGNERS sit listening, as JUNO rants at ALICE who is sat at her desk.</p> <p>ALICE</p> <p>So we know what we're doing? And you sure you're up to this?</p> <p>BILL</p> <p>Don't you worry about me, love. Never felt better! I'll deal with Unwin, you call Harker.</p> <p>ALICE (INTO MOBILE)</p> <p>Juno.</p> <p>JUNO</p> <p>Lionel's raging! He wants your head on a stick! Poppy was waiting at school for four hours! The car's a write off! You'll have to pay the excess-</p>	
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Scene &
Music Out:
10:29:03

Scene:
10:29:24

	<p>ALICE I can't afford that! Juno-</p> <p>JUNO Is this about your designs? Sour grapes. Are you punishing me?</p> <p>ALICE No!</p> <p>JUNO Well what then? What is this about? You can't just abandon Poppy and <i>drive</i> my car into a tree!</p> <p>ALICE No and you're not supposed to-</p> <p>JUNO What? What am I not supposed to do?</p> <p>JUNO (CONT'D) <i>Please don't take advantage of my good nature</i>, Alice. I know there's a lot going on in your <i>personal</i> life. But if you bring your problems into work again, it will be the last time.</p> <p>JUNO (CONT'D) And can you <i>please</i> get the Busy Bee marketing bump across to Colin ASAP!</p> <p>ALICE can't bring herself to say it.</p> <p>JUNO marches off with the parting shot -</p> <p>JUNO storms away. ALICE fishes something out of her bag, the BAGGIE.</p> <p>Such good ammunition. Why didn't she use it? She opens her desk drawer. Drops the baggie in. She takes out her phone. Goes to call CHERYL HARKER. But when she looks around, the DESIGNERS are all too quiet. She can't do this here.</p>	
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<p>CUT TO:</p> <p><u>INT. KITCHEN. ARATHDOON - DAY</u></p> <p>CHERYL and ROB at the end of a wonderful breakfast. They are both full, satisfied.</p> <p>CHERYL nods.</p> <p>CHERYL smiles.</p> <p>CHERYL's phone rings. She checks to see who it is.</p> <p>On CHERYL rolling her eyes.</p> <p>On ROB.</p> <p>He waves a hand. It's fine. And so, apologetic, CHERYL does-</p>	<p>CHERYL</p> <p>Have you never want to get married?</p> <p>ROB</p> <p>I mean, I wanted to. I just never met the right woman.</p> <p>ROB (CONT'D)</p> <p>At heart I'm such a romantic. Well probably watched too many movies as a kid, I just never met... The One. Now talking of my work, and I know it's a cliche, but I've been so dedicated these past few years, I just haven't had a chance to meet anyone. Now I'm getting older I need to reassess my priorities. And yeah I mean, there's still so much to be done, but... I'd also like to settle down. Find happiness. I hope I deserve it.</p> <p>CHERYL</p> <p>Of course you do. It's just a matter of finding the right person isn't it?</p> <p>CHERYL (CONT'D)</p> <p>Unknown number.</p> <p>ROB (O.O.V)</p> <p>No, no, no, no...</p> <p>ROB (CONT'D)</p> <p>...take it.</p> <p>CHERYL (O.O.V)</p> <p>No, it's okay-</p> <p>ROB</p> <p>Mmm no it's fine.</p> <p>CHERYL (INTO MOBILE)</p> <p>Hello?</p> <p>ALICE (THROUGH MOBILE)</p> <p>Cheryl! It's Juno! Fish! I kept your number. I hope you don't mind?</p>	<p>Scene & Music In: 10:30:45</p>
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<p>On ROB.</p> <p>CHERYL winces, shit, she wishes she hadn't picked up. ROB looks surprised. Dog lady?! What does she want?</p> <p>CHERYL gets up and heads towards the veranda. ROB frowns.</p> <p>CUT TO:</p> <p><u>EXT. VERANDA.</u> <u>ARATHDOON - DAY -</u> <u>CONTINUOUS</u></p> <p>CHERYL wanders out onto the veranda.</p> <p>CUT TO:</p> <p><u>INT. TOILET CUBICLE.</u> <u>JUNO FISH HQ - DAY</u></p> <p>ALICE, on the phone, squashed into a cubicle, trying to sound breezy.</p> <p>CUT TO:</p> <p><u>EXT. VERANDA.</u> <u>ARATHDOON / INT.</u> <u>TOILET CUBICLE.</u> <u>JUNO FISH HQ - DAY</u></p> <p>Back with CHERYL on the veranda.</p> <p>JUMP CUT TO:</p> <p>Back with ALICE in the cubicle.</p>	<p>CHERYL (INTO MOBILE) (O.O.V) Juno.</p> <p>CHERYL (INTO MOBILE) (CONT'D) Oh, er no course I don't mind.</p> <p>ALICE (THROUGH MOBILE) How's Goblin doing?</p> <p>CHERYL (INTO PHONE) He's fine! No ill-effects from his little adventure. How about you?</p> <p>ALICE (THROUGH MOBILE) Oh I'm fine. What did your friend say? When he saw Goblin? Bet he was surprised wasn't he?</p> <p>CHERYL (INTO MOBILE) He was! He's here now actually.</p> <p>ALICE (INTO MOBILE) Oh erm...what you up to?</p> <p>CHERYL (INTO MOBILE) Err... Not much. Just relaxing.</p>	<p>Scene & Music Out: 10:32:08</p> <p>Scene: 10:32:16</p> <p>Scene: 10:32:20</p>
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She goes for it.	ALICE (INTO MOBILE) So! Excitingly, I have a proposition for you.	
CUT BACK TO: Back with CHERYL on the veranda.	ALICE (THROUGH MOBILE) (CONT'D) I know you said you have ideas for clothes, but you don't know what to do with them.	
	CHERYL (INTO MOBILE) Did I?	
	ALICE (THROUGH MOBILE) So, I thought...	
JUMP CUT TO: Back with ALICE in the cubicle.	ALICE (INTO MOBILE) (CONT'D) ...why don't I make you an outfit?!	
CUT BACK TO: Back with CHERYL on the veranda.	ALICE (THROUGH MOBILE) (CONT'D) You imagine it! I'll design it!	
JUMP CUT TO: Back with ALICE in the cubicle.	ALICE (INTO MOBILE) (CONT'D) And in case you're thinking that this sounds like some weird offer....	
CUT BACK TO: Back with CHERYL on the veranda.	ALICE (THROUGH MOBILE) (CONT'D) ...um I was thinking why don't you wear it to an event.	
JUMP CUT TO: Back with ALICE in the cubicle.	ALICE (INTO MOBILE) (CONT'D) Promote my brand?	
	CHERYL (THROUGH MOBILE) I mean...	
CUT BACK TO: Back with CHERYL on the veranda.	CHERYL (INTO MOBILE) (CONT'D) ... that's very kind of you Juno, but I don't really do...	
JUMP CUT TO:		

Back with ALICE in the cubicle.	CHERYL (THROUGH MOBILE) (CONT'D) ...events as such-	
CUT BACK TO: Back with CHERYL on the veranda.	ALICE (INTO MOBILE) But, but, but, hang on- I just thought, you know because of what happened with Goblin.	
JUMP CUT TO: Back with ALICE in the cubicle.	ALICE (THROUGH MOBILE) (CONT'D) Me saving his life and all. I thought you'd be willing...	
CUT BACK TO: Back with CHERYL on the veranda. CHERYL frowns.	ALICE (INTO MOBILE) (CONT'D) ...to do me a favour. But that's okay.	
JUMP CUT TO: Back with ALICE in the cubicle.	CHERYL (INTO MOBILE) No, no, I am very grateful, if I'd be doing you a favour, then -	
CUT BACK TO: Back with ALICE in the cubicle.	ALICE (THROUGH MOBILE) Really? It wouldn't take...	
JUMP CUT TO: Back with CHERYL.	ALICE (INTO MOBILE) (CONT'D) ...much of your time. And I'd really appreciate it!	
CUT BACK TO: Back with CHERYL on the veranda.	CHERYL (INTO MOBILE) Oh thinking about it, I do have an event...	
JUMP CUT TO: Back with ALICE in the cubicle.	CHERYL (THROUGH MOBILE) (CONT'D) ...coming up.	
CUT BACK TO: Back with CHERYL on the veranda.	ALICE (INTO MOBILE) Great!	
JUMP CUT TO: Back with ALICE in the cubicle.	CHERYL (INTO MOBILE) It's low key, but it's very important...	
	CHERYL (THROUGH MOBILE) (CONT'D) ...to me.	

<p>ALICE - feeling awful - even in her triumph -</p> <p>CUT BACK TO:</p> <p>Back with CHERYL on the veranda.</p> <p>JUMP CUT TO:</p> <p>Back with ALICE in the cubicle.</p> <p>ALICE hangs up. Sweating. Ugh. She feels gross. But she did it. The realisation is strangely - empowering?</p> <p>CUT TO:</p> <p><u>EXT. VERANDA / GARDEN. ARATHDOON - DAY</u></p> <p>CHERYL stares at the phone. ROB comes out to join her -</p> <p>CHERYL laughs.</p> <p>ROB laughs.</p> <p>CHERYL stares out at the garden as she chats.</p>	<p>ALICE (INTO MOBILE) I've got a space in the design studio...</p> <p>ALICE (THROUGH MOBILE) (CONT'D) ...in about an hour.</p> <p>CHERYL (INTO MOBILE) Oh I see. Well, I suppose I could.</p> <p>ALICE (INTO MOBILE) I'll text you the address!</p> <p>CHERYL Fuck. Oh god. Why? Why? Why?</p> <p>ROB What did she want?</p> <p>CHERYL She wants to 'make me an outfit'.</p> <p>ROB She what?</p> <p>CHERYL To 'promote her brand'.</p> <p>ROB I told you! She stole your dog so she could turn you into her Fashion mule!</p> <p>CHERYL Ugh.</p>	<p>Scene: 10:33:39</p>
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<p>On HILARY pulling up BINDWEED.</p> <p>HILARY looks at the solo garden chair. She looks at ROB. ROB looks innocently back at HILARY. HILARY shakes her head muttering.</p> <p>CHERYL frowns then smiles at ROB.</p> <p>CUT TO:</p> <p><u>INT. BACK ROOM.</u> <u>JUNO FISH HQ - DAY</u></p> <p>Dusty. Cardboard boxes. Tall mirrors along one wall. The door is forced open, releasing a shower of dust. ALICE - dressed up not unlike Juno Fish herself - breezy - steps inside.</p> <p>On CHERYL, entering: This place is oddly - er - shit.</p> <p>CUT TO:</p> <p><u>EXT. GARDEN.</u> <u>ARATHDOON - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. CHERYL'S STUDY</u> <u>(NOW ROB'S).</u> <u>ARATHDOON - DAY</u></p>	<p>CHERYL (CONT'D) (O.O.V) Hilary?</p> <p>CHERYL (CONT'D) What happened to Lance's chair? It's just vanished!</p> <p>HILARY I haven't moved the chair. Chairs have legs. Maybe it walked.</p> <p>ALICE Here we are then. Do come in.</p> <p>ALICE (CONT'D) (O.O.V) Welcome to Juno Fish. Sorry the place is a bit of a mess, renovations.</p> <p>NARRATOR (V.O) ...about the future. Enabling bright...</p>	<p>Scene & Music In: 10:34:17</p> <p>Scene: 10:34:31</p> <p>Scene: 10:34:34</p>
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<p>ROB, munching a baguette, watching CHERYL's computer, feet up on her desk.</p> <p>CUT TO:</p> <p><u>EXT. BANBURY ROAD.</u> <u>OXFORD - DAY</u></p> <p>BILL scoots down the drive of a big fancy house in a well-to-do neighbourhood.</p> <p>BILL rings the doorbell.</p> <p>CUT BACK TO:</p> <p><u>INT. CHERYL'S STUDY</u> <u>(NOW ROB'S).</u> <u>ARATHDOON - DAY</u></p> <p>ROB, still watching CHERYL's computer.</p> <p>CUT TO:</p> <p><u>EXT. BANBURY ROAD.</u> <u>OXFORD - DAY</u></p> <p>SIR RALPH UNWIN, walks up his drive carrying shopping. BILL scoots towards him as he heads away from the house.</p>	<p>NARRATOR (THROUGH COMPUTER) (CONT'D)</p> <p>...young carers to study at Oxford. We pay for the additional care of your loved ones, so that you have time to study.</p> <p>NARRATOR (THROUGH COMPUTER) (CONT'D)</p> <p>...founded in 2015 by Lance and Cheryl Harker. The Harker scholarship trust.</p> <p>BILL Ah! Uh. Oh. Hello. You are Sir Ralph Unwin?</p> <p>SIR RALPH Yeah I am. Can I help you?</p> <p>BILL Good god man, I haven't seen you since, oh when was it?</p> <p>SIR RALPH I'm sorry?</p> <p>BILL Boat race. Seventy six, was it?</p>	<p>Scene: 10:34:43</p> <p>Scene: 10:34:53</p> <p>Music Out: 10:34:58</p> <p>Scene: 10:35:00</p>
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	<p>SIR RALPH Was it?</p> <p>BILL The dark blues beat the light blues by a whisker and er you and er big chap. Son of Lord... You, me and him had far too much port. Ended up at the Head of a River. Anyway, anyway. He was there last night.</p> <p>SIR RALPH Uh e uh, ju- ju- <i>Who was where?</i></p> <p>BILL At the club! Dr Robert Chance? Says he's got some Academy I might like to invest in?</p> <p>SIR RALPH's eyes light up.</p> <p>From BILL.</p> <p>CUT TO:</p> <p><u>INT. LIVING ROOM. SIR RALPH'S HOUSE - DAY</u></p> <p>RALPH is showing BILL the ACADEMY WEBSITE. A photo of ROB and Sir RALPH standing on top of a mountain, as -</p> <p>BILL (CONT'D) You must be in good shape, old boy... I can't even get up the stairs!</p> <p>SIR RALPH Ha. Now well between you and me, that is what they call photo 'shop'.</p> <p>BILL H- How d'you mean?</p> <p>SIR RALPH Well they take your picture from somewhere else altogether, and then drop you into that image. Not that I couldn't, you understand. I mean I was up Snowden only last week for Osprey conservation.</p> <p>On BILL as he listens. Interesting. Very interesting.</p> <p>SIR RALPH (CONT'D) (O.O.V) I did ask Rob whether it was normal to cheat such things, but he assured me it was all above board.</p>	
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Scene:
10:35:52

	<p>BILL But you- you have been there? Greenland, the Academy?</p> <p>SIR RALPH Yeah well you see it's funny you should ask. It's a bit of a running joke with Rob and I. Every time I'm due to visit there's some crisis. Bad weather. Gas leak. So in the end, we just decided to plop me into here, until we could take some shots for real. It is amazing what they can do these days, isn't it?</p> <p>SIR RALPH smiles. From BILL.</p> <p>CUT TO:</p> <p><u>INT. BACK ROOM.</u> <u>JUNO FISH HQ - DAY</u></p> <p>ALICE (being a bit JUNO) measures CHERYL with a tape measure.</p> <p>CHERYL shrugs. ALICE forces herself to be enthusiastic</p> <p>CHERYL smiles. She's not that comfortable talking about it-</p>	
		Scene: 10:36:59

	<p>CHERYL We're just having fun.</p> <p>ALICE Is he um, staying at yours?</p> <p>CHERYL For now.</p> <p>ALICE Oh he must be keen. Lucky you.</p>	
On ALICE.	<p>CHERYL (O.O.V) Oh he's very energetic.</p> <p>CHERYL (CONT'D) Everything's a new exciting plan or adventure.</p>	Music In: 10:37:38
ALICE nods. Oh she remembers.	<p>ALICE Oh, spontaneous. Love that.</p> <p>CHERYL Yeah, and he doesn't care what anyone thinks.</p>	
On ALICE.	<p>CHERYL (CONT'D) (O.O.V) And I am so in my head the whole time.</p> <p>ALICE Oh yeah. Me too.</p>	
On ALICE.	<p>CHERYL (O.O.V) And he's funny.</p> <p>CHERYL (CONT'D) Always dancing around like a lunatic.</p>	
On ALICE, she smiles. That's so ROBBIE. For a second she is back in time, remembering falling in love with him herself.	<p>CHERYL (CONT'D) (O.O.V) And he knows all the words to cheesy pop songs. And after the past few years I suppose it feels... exciting and-</p> <p>ALICE And like anything's possible.</p> <p>CHERYL Plus he's stopped all the chat about me meeting his mother. So that's a relief!</p>	

<p>CHERYL laughs. ALICE stares at her for a beat. His mother?! Then, hastily covering up, she manages -</p> <p>From CHERYL smiling.</p>	<p>ALICE Would you like Dragons down both sides? Or just one?</p> <p>CHERYL Uh. Both. Why not?!</p>	<p>Music Out: 10:38:28</p>
<p>CUT TO:</p> <p><u>EXT. ALICE'S BUNGALOW - NIGHT</u></p> <p>Establishing shot.</p>	<p>ALICE (V.O) How'd you get on with Unwin?</p>	<p>Scene: 10:38:31</p> <p>Music In: 10:38:33</p>
<p>CUT TO:</p> <p><u>INT. BOX ROOM, ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE has been here sewing the lining for the Dragon Robe – BILL hands her a few sheets of printed out graphs and papers. The header reads Investment Opportunity Information Breakdown - Saattut Climate Academy.</p>	<p>ALICE (CONT'D) Sir Ralph gave you this?</p> <p>BILL He told me the photos weren't real. Then he handed me that. That's what he's giving potential investors. Said it was the opportunity of a lifetime!</p> <p>ALICE Remember?</p> <p>BILL "There's no time to go into details but look at the aggregate! People are making a fortune. Florida property's booming!"</p>	<p>Scene: 10:38:35</p>

	<p>ALICE So it's the same! Oh he's acting all 'la-di-da I'm a boffin' but it's the same shitty basic scam!</p>	
On BILL.	<p>ALICE (CONT'D) (O.O.V) D'you think Cheryl's already invested? How does Unwin fit in?</p> <p>BILL Maybe Unwin's the expertise this time.</p>	
	<p>ALICE Either way, the point is, have we got enough proof?</p> <p>BILL This is a paper trail, right?</p>	
On BILL.	<p>ALICE (O.O.V) Except. We could've made these...</p> <p>ALICE (CONT'D) ...ourselves. How do we prove they're his? And. Where's the evidence anyone's actually invested? Do you remember Robbie's weird Filofax? I saw it, at Cheryl's. I know, I know. Please don't look at me like that. She said he's using her study. I could go-</p>	
BILL looks suddenly very anxious -	<p>BILL Oh I don't know about all this love. I think we might be getting in over our heads.</p> <p>ALICE Dad! We need to stay focused. That Filofax could be essential evidence. As soon as we have enough proof we will make sure Cheryl knows everything, she will be fine.</p>	
On BILL, he looks worried. He hopes not.	<p>ALICE (CONT'D) (O.O.V) We won't let anything bad happen to her.</p>	
BILL, he nods.		
From ALICE.		
CUT TO:		

<p><u>INT. MASTER BEDROOM. ARATHDOON - NIGHT</u></p> <p>On CHERYL sat on the bed, looking through her Scholarship paperwork.</p> <p>ROB is getting ready for bed.</p> <p>On CHERYL.</p> <p>He's only ever read the name. In the paperwork. Correcting pronunciation.</p> <p>On ROB.</p>	<p>ROB (O.O.V) So, your last scholarship interview tomorrow? What's this candidate like? D'you think she's a potential winner?</p> <p>CHERYL (O.O.V) Mm, what's that?</p> <p>ROB Are you all set for tomorrow?</p> <p>CHERYL Just getting my head in gear.</p> <p>ROB (O.O.V) Well she sounds impressive.</p> <p>ROB (CONT'D) It's 'Chioma', right?</p> <p>CHERYL Chioma.</p> <p>ROB Chioma. Ah.</p> <p>CHERYL (O.O.V) She's a brilliant student, caring for her mother.</p> <p>ROB Do you think everybody has got the capacity for care like that? Do all parents and kids have that bond?</p> <p>CHERYL Well I... well the reason we support them is because of the situations they're in, it's not because they actually care more.</p> <p>ROB I was thinking... maybe... well I would love to come with you tomorrow. To meet one of them, see what she's like.</p>	<p>Scene & Music Out: 10:40:07</p>
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	<p>CHERYL I don't think that would be appropriate.</p> <p>On ROB.</p> <p>ROB nods meekly, lost in thought. He sits down on the end of the bed and pulls off his shirt, revealing his SCARS, then grabs a t-shirt and pulls it on. He winces, breathes a bit funny. Is he - crying?! She looks up at him, concerned.</p> <p>CHERYL (CONT'D) Rob? Hey, is there... if there's something you want to talk about.</p> <p>ROB Sorry. I'm such an idiot.</p> <p>CHERYL You're not an idiot.</p> <p>ROB There is something I'd like to tell you. But. I'm not expecting pity.</p> <p>CHERYL Oh... I mean. I won't. Tell me.</p> <p>ROB Look it's not a big deal. It's just um... When I was a child, my mother struggled with her 'nerves' as she called them... And there was, look I wouldn't call it violence, it was a different time, and she said I was a difficult child, so... and it led me into some problems with relationships later on, yada yada, I don't want to get into details, but... the idea of someone like you, reaching out to kids in difficult situations. I find that very moving.</p> <p>A beat.</p> <p>CHERYL looks at him.</p>	
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<p>This is a new side of him.</p> <p>ROB looks up at her, hope glistening in his eyes.</p> <p>CUT TO:</p> <p><u>EXT. CHIOMA'S BLOCK OF FLATS - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY / KITCHEN. CHIOMA'S FLAT - DAY</u></p> <p>CHERYL and CHIOMA, 18, (VIBE: University Challenge; choir) sit at the table.</p> <p>ROB is in the living room with BRENDA. He examines a small owl ornament.</p>	<p>CHERYL If I still had a few minutes to chat with her in private...</p> <p>CHIOMA (V.O) Other universities teach you computer languages...</p> <p>CHIOMA (CONT'D) ...whereas at Oxford they teach you why you should focus on each language, and you also learn programming. And so-</p> <p>CHERYL And you have no other family nearby, is that right?</p> <p>CHIOMA Just me and my Mum. Always has been. That's why this Scholarship is ideal for my situation. Cos you cover the cost of additional care, right?</p> <p>CHERYL Yes. So that you're free to study. But with the understanding of flexibility from the college.</p> <p>CHIOMA Thank you so much, Miss Harker. I really appreciate this opportunity.</p> <p>CHERYL You are an extraordinary young woman. We'll be in touch soon.</p>	<p>Scene: 10:43:26</p> <p>Scene: 10:43:30</p>
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<p>From the other room, ROB's laughter peals. CHIOMA giggles.</p> <p>CHERYL gets up and heads into the living room.</p> <p>CUT TO:</p> <p><u>INT. LIVING ROOM. CHIOMA'S FLAT - DAY</u></p> <p>ROB and BRENDA looking at something on his phone.</p> <p>BRENDA laughs her head off. CHERYL and CHIOMA watch them. CHERYL shakes her head. Look at him. He is quite something! CHIOMA beams.</p> <p>CUT TO:</p> <p><u>INT. CHIOMA'S BLOCK OF FLATS - DAY</u></p> <p>CHERYL and ROB head down the stairs.</p>	<p>ROB You can't make it up, can you?</p> <p>ROB (CONT'D) She's the one, surely? Gotta be. She's a superstar.</p> <p>CHERYL Trouble is, so's the other one. Sandrine's been caring for <i>both</i> parents since she was nine. She's predicted top grades and she wants to go into medicine. How on earth am I going to choose?</p> <p>ROB Why'd you have to?</p> <p>CHERYL There's only enough money for one!</p> <p>ROB Is there, though?</p>	<p>Scene: 10:44:20</p> <p>Scene: 10:44:31</p>
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<p>CHERYL gives him a look. What's he mean?</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM.</u> <u>ARATHDOON - DAY</u></p> <p>A meeting of the Harker Trust. Present: CHERYL, looking smart, holds up photos of Chioma and Sandrine, REGINA, PRIANA FISHER, LOLA DARTMOUTH and SEBASTIAN ADAMS.</p> <p>CHERYL slides ROB's brochures to the board. PRIANA hands them around.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY.</u> <u>ARATHDOON - DAY - CONTINUOUS</u></p> <p>ROB lurks, listening in.</p> <p>CUT BACK TO:</p> <p><u>INT. DINING ROOM.</u> <u>ARATHDOON - DAY - CONTINUOUS</u></p> <p>Back in the room with CHERYL. REGINA looks at the brochure.</p>	<p>CHERYL I just think we're succumbing to limiting beliefs! Why can't we sponsor two?</p> <p>PRIANA It's a matter of time, not to mention securing the funding.</p> <p>CHERYL Thank you Priana, I hoped you'd say that.</p> <p>CHERYL (CONT'D) (O.O.V) I have received...</p> <p>CHERYL (CONT'D) (O.S) ...a very <i>generous</i> offer from a pioneering...</p> <p>CHERYL (CONT'D) ...academic institution in Greenland, at the forefront...</p> <p>CHERYL (CONT'D) (O.O.V) ...of climate research. The Saattut Academy.</p> <p>CHERYL (CONT'D) If Gideon College can bring fifty percent of the funding for the second student, they will come on board as co-sponsor...and match your generous donation.</p>	<p>Scene: 10:44:55</p> <p>Scene: 10:45:14</p> <p>Scene: 10:45:21</p> <p>Music In: 10:45:34</p>
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<p>The BOARD look at each other. Really?</p> <p>CUT TO:</p> <p><u>INT. HALLWAY.</u> <u>ARATHDOON - DAY - CONTINUOUS</u></p> <p>Back with ROB listening in.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - NIGHT</u></p> <p>CHERYL and ROB celebrate. Music. Cocktails.</p> <p>He passes her a slip of paper. A bank transfer - £50,000 - CHERYL doesn't know what to say. He raises a glass.</p> <p>They cheers. They drink.</p> <p>BEFORE THE FOLLOWING, AN OLD FASHIONED GLITCHY VIDEO EFFECT:</p> <p><u>EXT. NORM NIEDECKER'S CARAVAN - DAY</u></p> <p>CAMCORDER FOOTAGE of NORM being interviewed.</p> <p>CUT TO:</p>	<p>CHERYL (CONT'D) I'm confident we can do this. We just have to believe in the vision. As my board, I'm asking you to trust me.</p> <p>CHERYL (CONT'D) Are you sure about this?</p> <p>ROB I am so sure, my darling, I've already done this-</p> <p>ROB (CONT'D) To Chioma and Sandrine.</p> <p>NORM Terry's business was called 'The Moonlight Emporium of Eternal Youth'.</p>	<p>Scene: 10:45:44</p> <p>Scene: 10:45:53</p> <p>Scene: 10:46:35</p> <p>Music Out: 10:46:36</p>
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<p><u>EXT. NORM NIEDECKER'S CARAVAN - DAY - CONTINUOUS</u></p> <p>NORM being interviewed as above.</p> <p>A beat, shakes his head.</p> <p>From NORM shaking his head.</p> <p>CUT TO:</p> <p><u>INT. BOX ROOM. ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE sewing the lining for the Dragon Robe.</p> <p>PAN ACROSS TO: ALICE'S sketch of the robe.</p> <p>CUT TO:</p> <p><u>INT. CHERYL'S STUDY (NOW ROB'S). ARATHDOON - DAY</u></p> <p>ROB, sits at the desk answering a call.</p>	<p>NORM (CONT'D) He had this huge warehouse out in the desert full of, ok to the untrained eye they looked like standard sunbeds. But Terry assured us they were full of nano-technology. And in combination with a specially developed formula, which you drank two to three times a day, spending time under this light was scientifically proven to not only combat but actively reverse the ageing process.</p> <p>NORM (CONT'D) I was dubious at first but then mom showed me the website. Terry had all this official research. Peer-reviewed medical papers. Countless testimonials. This thing <i>seemed</i> not just legit. But world-changing. And yeah. We thought Mom's two million dollars would soon turn into fifty.</p>	<p>Scene: 10:46:40</p> <p>Music In: 10:47:37</p> <p>Scene: 10:47:43</p> <p>Scene: 10:48:03</p>
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<p>CUT TO FULL SCREEN:</p> <p>SAATTUT CLIMATE ACADEMY INVESTMENT IMAGERY:</p> <p>Graphs, statistics, close-up on scrolling text.</p> <p>CUT TO:</p> <p><u>INT. BOX ROOM.</u> <u>ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE sewing, glances at her phone and a message from CHERYL: OK, will see you then</p> <p>CUT TO:</p> <p><u>INT. CHERYL'S STUDY (NOW ROB'S).</u> <u>ARATHDOON - DAY</u></p> <p>ROB opens his one draw in the filing cabinet and pulls out his Filofax. And opens it to CHIOMA's address.</p> <p>CUT TO:</p> <p><u>ROB'S SOCIAL MEDIA POST</u></p> <p>A PHOTO of CHERYL and LANCE.</p> <p>JUMP CUT TO TEXT ON SCREEN:</p>	<p>ROB (INTO MOBILE) (CONT'D) (V.O) Ah, yes! The Saattut Academy's thrilled to be partnering with the Harker Scholarship Trust.</p> <p>Scene: 10:48:15</p> <p>ROB (INTO MOBILE) (CONT'D) (V.O) Ah, yes! The Saattut Academy's thrilled to be partnering with the Harker Scholarship Trust.</p> <p>Scene: 10:48:22</p> <p>ROB (INTO MOBILE) (CONT'D) (V.O) Ah, yes! The Saattut Academy's thrilled to be partnering with the Harker Scholarship Trust.</p> <p>Scene: 10:48:29</p> <p>6,947 reactions DRROBERTCHANCE PROUD TO BE ASSOCIATED WITH THESE LEGENDS. EXCITING NEWS COMING SOON! #ORIGINALFOUNDERS #LANCEHARKER #CRHARKER #CHERYLHARKER #DRROBERTCHANCE</p>	
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<p>JUMP CUT TO:</p> <p>PHOTOS and biographies of STUDENTS.</p> <p>JUMP CUT TO:</p> <p>BLACK AND WHITE PHOTOS of CHIOMA and SANDRINE.</p> <p>JUMP CUT TO:</p> <p><u>INT. BACK ROOM.</u> <u>JUNO FISH HQ - DAY</u></p> <p>CHERYL tries on the robe lining - as - ALICE fiddles -</p> <p>ALICE: What the fuck? What's she missing? But she says:</p> <p>ALICE smiles. Guilt creeping in.</p>	<p>CHERYL And now, thanks to Rob, my Scholarship has the funding to support both of them.</p> <p>ALICE He just <i>gave</i> you the money?</p> <p>CHERYL He's given me half and the college have agreed to put in the rest. So-</p> <p>ALICE Wow. He sounds incredible!</p> <p>CHERYL Oh he's such a force of nature. You know for the first time in a long time I can look into the future and feel optimistic about what's coming...</p> <p>ALICE That must be very nice.</p> <p>CHERYL Actually, it's nice to be able to talk about him without feeling judged.</p> <p>ALICE Uh, are people not being supportive?</p>	<p>Scene: 10:48:39</p> <p>Music Out: 10:48:43</p>
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<p>ALICE tries to hide her incredulity. ROB never had scars-</p> <p>From ALICE.</p> <p>CUT TO:</p> <p><u>EXT. ARATHDOON - NIGHT</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. RED ROOM.</u> <u>ARATHDOON - NIGHT</u></p> <p>CHERYL, DANNI and REGINA are here. HILARY is also here, looking smart (for HILARY). But why do REGINA and DANNI look so annoyed? Ah. It is because also here, is ROB - wearing his bike jacket, sitting on the sofa, drinking a glass of champagne.</p>	<p>CHERYL No it's not that. It's just... Well, I think I feel guilty. It's so fast. And I'm a widow.</p> <p>ALICE Well how does your stepdaughter feel?</p> <p>CHERYL I think she's suspicious. And I understand why. Rob's not... under his brash exterior, actually he's very kind-hearted... He's got these terrible scars on his back. From his childhood.</p> <p>ALICE What kind of scars?!</p> <p>CHERYL I think they're burns, something to do with his mother, anyway Danni and Regina are coming over on Wednesday night and they've made it very clear that under no circumstances is Rob allowed to be there!</p> <p>Scene: 10:50:07</p> <p>Scene: 10:50:11</p>	
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When is he going? As-	REGINA Scott Maran is a <i>huge</i> deal, I mean he makes good quality stuff. What have you got to lose?	
On DANNI and REGINA.	CHERYL (O.O.V) My integrity?	
	CHERYL (CONT'D) You know what the fans are like about TV adaptations-	
	ROB However much Regina loves money, I'm sure she wouldn't want you to sacrifice your integrity, darling!	
Ignoring ROB.	REGINA He's already sending over a suggested deal, you should at least take a look.	
	ROB Make sure you read the small print!	
To ROB.	REGINA Excuse me?	
	ROB I'm kidding.	
Uncomfortable beat.	CHERYL We'll talk about it later.	
Then -	CHERYL (CONT'D) Oh Danni! Talk to Rob about Yakutsk!	
To ROB.	Danni worked on a travel show before she got her big gig on Medical.	
On DANNI and REGINA.	ROB (O.O.V) Ah! Yakutsk!	
	ROB (CONT'D) Oh what a place...	
	ROB (IN RUSSIAN) (CONT'D) ...takaya krasivaya! Translation: ...so beautiful!	
	DANNI It's beautiful isn't it?	

	<p>ROB Mm. How long were you there?</p> <p>DANNI About two months?</p> <p>ROB Ah that's a shame. Takes a while to really immerse yourself in the language and culture.</p> <p>DANNI Oh I did Russian at A level so-</p> <p>ROB Mm. Well it's not quite the same thing.</p>	
On CHERYL and HILARY.	<p>DANNI (O.O.V) Well, you must have seen the woolly mammoths.</p> <p>DANNI (CONT'D) They're amazing.</p>	
On DANNI and REGINA.	<p>ROB (O.O.V) Yeah, yeah no, actually...</p> <p>ROB (CONT'D) ...I was asked to advise on the impact of climate change on their preservation.</p>	
On CHERYL.	<p>DANNI (O.O.V) Oh. I'm pretty sure they're...</p> <p>DANNI (CONT'D) ...safe while they're in a museum no?</p>	
ROB clears his throat and jumps up.	<p>ROB Ladies I must be off. I'm taking Ralph to see Jonathan Powell do Rachmaninoff at St Hilda's, so-</p>	
ROB swoops down and kisses CHERYL.	<p>ROB (CONT'D) My darling. Hilary. Danni. Regina.</p>	
ROB leaves. DANNI and REGINA turn to CHERYL. They are not happy.		

<p>CUT TO:</p> <p><u>INT. BOX ROOM,</u> <u>ALICE'S BUNGALOW -</u> <u>NIGHT</u></p> <p>CLOSE on ALICE's sewing machine.</p>	<p>Scene: 10:52:14</p>
<p>CUT TO:</p> <p><u>INT. MIDDLE ROOM,</u> <u>ALICE'S BUNGALOW -</u> <u>NIGHT</u></p> <p>ALICE, looking nice, is SPEED-READING Josh, Pinocchio- A GARMENT, hidden by a cover, hangs on the door.</p>	<p>Scene: 10:52:17</p>
<p>She slams the book shut.</p>	<p>ALICE (READING) “One morning he said to his father: ‘I’m going to the neighbouring market to buy myself a jacket, a cap and a pair of shoes. When I return,’ he added, laughing, ‘I shall be so well dressed that you will take me for a fine gentleman.’ And leaving the house he began to run merrily and happily along. And all at once he heard himself called by name and turning round he saw a big snail crawling out from the hedge!” The end!</p>
<p>JUMP CUT TO:</p> <p>ALICE grabs her coat and the garment bag. BENJY, drying a dish with a towel, watches her through the doorway.</p>	<p>BENJY You look nice.</p> <p>ALICE I’m late! Can I take the van?</p> <p>BENJY Just a few people from work is it?</p>
<p>ALICE avoids meeting his eye - grabs the van keys - as -</p> <p>Re garment bag.</p>	<p>ALICE I’m not sure to be honest. You know what Juno’s like with her birthday-</p> <p>BENJY What’s that?</p>

<p>She hurries out. He waits for the door to slam.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN. ALICE'S BUNGALOW - NIGHT - CONTINUOUS</u></p> <p>BENJY goes to the CALENDAR. Nothing tonight. He turns a few months over.</p> <p>JUNO's birthday is not for two more months.</p> <p>CUT TO:</p> <p><u>INT. RED ROOM. ARATHDOON - NIGHT</u></p> <p>Back with CHERYL, REGINA, DANNI and HILARY. Tensions have risen.</p> <p>On CHERYL then on HILARY.</p> <p>Suddenly - a ring on the doorbell.</p>	<p>ALICE This? Oh it's just something I'm working on. I'm gonna drop it off in the office on my way. Don't wait up!</p> <p>Scene: 10:52:53</p> <p>CHERYL We're just having fun. Why do I have to keep justifying it?!</p> <p>REGINA We're not asking you to justify it.</p> <p>DANNI (O.O.V) We just think it's a bit weird.</p> <p>DANNI (CONT'D) First you broke up. And now he's living here?</p> <p>CHERYL He's not living here! And we didn't break up, I just took a step back because it was- it was-</p> <p>DANNI 'Moving too fast'? Wasn't that it?</p>	
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<p>On DANNI and REGINA.</p> <p>CHERYL gets up.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY.</u> <u>ARATHDOON - NIGHT -</u> <u>CONTINUOUS</u></p> <p>CHERYL opens the door to reveal - ALICE holding up the robe in its cover -</p> <p>From ALICE holding up the robe.</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM.</u> <u>ARATHDOON - NIGHT</u></p> <p>CHERYL is now wearing the magnificent dragon robe. ALICE watches CHERYL's face carefully.</p> <p>CHERYL does a twirl. ALICE's eyes shine. The idea that CHERYL likes her design is overwhelming. In fact, she might cry. For a moment the two women smile at each other. ALICE feels the horror of what she is doing to CHERYL. The others come in and start admiring the robe-</p>	<p>CHERYL Who on earth?</p> <p>DANNI He better not be back.</p> <p>CHERYL (O.O.V) Juno?</p> <p>ALICE Sorry to just drop by unannounced, it's just that it's ready! Do you wanna try it on?!</p> <p>CHERYL Look at the sleeves!</p> <p>ALICE Do you like it?</p> <p>CHERYL I love it!</p> <p>ALICE Really?</p> <p>DANNI (O.S) What's all this then?</p> <p>DANNI (CONT'D) Ooh.</p> <p>CHERYL What do you think?</p>	<p>Scene: 10:53:35</p> <p>Scene: 10:53:45</p>
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<p>On CHERYL.</p> <p>On DANNI, REGINA and HILARY.</p> <p>As they are distracted by admiring CHERYL ALICE realises this is her chance - and steps away.</p> <p>ALICE hastily exits.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY/ CHERYL'S STUDY. ARATHDOON - NIGHT - CONTINUOUS</u></p> <p>ALICE enters. No one here. Crosses the hallway into CHERYL's study.</p> <p>CUT TO:</p> <p><u>INT. CHERYL'S STUDY. ARATHDOON - NIGHT - CONTINUOUS</u></p> <p>ALICE closes the door behind her. On ALICE as she crosses over to the other door that leads into the red room is slightly ajar. Terrified. Is she really doing this? But she HAS to take this chance.</p>	<p>REGINA (O.O.V) Oh...</p> <p>REGINA (CONT'D) ...it's fabulous darling!</p> <p>DANNI What's the occasion?</p> <p>CHERYL (O.O.V) I thought I...</p> <p>CHERYL (CONT'D) ...could wear it to my Scholarship announcement dinner.</p> <p>ALICE Might just pop to the loo.</p> <p>Scene: 10:54:15</p> <p>Music In: 10:54:17</p> <p>Scene: 10:54:27</p> <p>DANNI (O.S) I just think the first impression counts....</p> <p>DANNI (CONT'D) ...Cee and I'm sorry but he's made a bad one!</p>
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<p>With trembling hands, she tries the safe. Locked. She taps a number randomly, but it makes a loud beep and she doesn't dare try another.</p> <p>She turns to the filing cabinet, opens drawers she thought would be full of papers, but they are empty - except for a book the LONELY PLANET GUIDE TO GREENLAND and a porn mag.</p> <p>ALICE pulls at the last drawer. It is labelled SAATTUT CLIMATE ACADEMY. And it is fucking locked.</p> <p>ALICE turns on her phone torch and gets down on her hands and knees, searching. She spies something! Taped under the desk is a TINY KEY! She unlocks the SAATTUT ACADEMY DRAWER. Slides it open. She reaches in and pulls out - THE BLACK FILOFAX. Yes! Oh yes!</p> <p>CUT TO:</p> <p><u>INT. HALLWAY</u> <u>ARATHDOON - NIGHT</u></p> <p>ALICE closes the study door and crosses back over to the dining room with a huge smile on her face.</p> <p>CUT TO:</p>		<p>Scene: 10:55:49</p> <p>Music Out: 10:55:59</p>
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<p><u>INT. DINING ROOM. ARATHDOON - NIGHT - CONTINUOUS</u></p> <p>ALICE enters the dining room and to her HORROR she sees ROB. He hasn't gone out at all. He is here. Lurking by the double door in the dining room. Eavesdropping.</p> <p>ALICE freezes - a small animal fearful of a predator. ALICE goes to leave. And then as if in slow motion ROB turns. And he looks at ALICE</p> <p>ALICE - stares at ROB. Expecting RAGE - but instead, he just looks horribly shocked and busted. She blinks. Then - hardly aware of what she is doing, she backs away as if she hasn't seen him.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY / STUDY - NIGHT - CONTINUOUS</u></p> <p>ALICE hurries back through the hallway into the study to-</p> <p>CUT TO:</p> <p><u>INT. RED ROOM / DINING ROOM - NIGHT - CONTINUOUS</u></p> <p>ALICE stumbles through the red room.</p>	<p>CHERYL (O.S) I know what this is really about. It's about your father-</p> <p>ALICE Fuck, fuck, fuck, fuck.</p> <p>ALICE (CONT'D) I uh, I just realised I'm actually gonna have to go, I uh-</p>	<p>Scene & Music In: 10:56:02</p> <p>Scene: 10:56:29</p> <p>Scene: 10:56:39</p>
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<p>On CHERYL.</p> <p>CHERYL leads ALICE out via the dining room -</p> <p>ALICE - terrified she will see ROB, but he's not here. She glances around. Did she imagine him?</p> <p>CUT TO:</p> <p><u>INT. HALLWAY - NIGHT - CONTINUOUS</u></p> <p>On CHERYL and ALICE.</p> <p>ALICE slowly looks up. ROB comes bounding down the stairs.</p> <p>ROB breathing hard trots down the last few steps into the hallway. ALICE - terror - it's all over.</p>	<p>CHERYL Are you ok, Juno?</p> <p>ALICE (O.O.V) I'm fine, it's just er...</p> <p>ALICE (CONT'D) ...I've uh, forgotten, er there's a- I should be at a work thing, I'm really sorry-</p> <p>CHERYL Here this way. I'll show you out.</p> <p>CHERYL (CONT'D) Are you sure everything's ok?</p> <p>ALICE Oh yeah, sorry about this.</p> <p>ROB (O.S) Sorry! Sorry!</p> <p>CHERYL Rob? I thought you'd gone!</p> <p>ROB I really am going now-</p> <p>ROB (CONT'D) I forgot my phone.</p>	<p>Scene: 10:57:16</p>
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CHERYL steps in.	CHERYL Ah, sorry Juno! This is Rob. Rob-	
ROB smiles at her. ALICE stares at him. Does he actually not recognise her? Beaming, he reaches out to shake her hand - befuddled, scared, overwhelmed - she takes it.	ROB Juno! How wonderful to meet you!	
JUMP CUT TO:		
CLOSE on photo of ROB and ALICE burning.		
CUT BACK TO:		
<u>INT. HALLWAY - NIGHT</u> <u>- CONTINUOUS</u>		Scene: 10:57:52
CLOSE on ALICE and ROB's hands. ALICE pulls her hand away, staring at him. She forces a smile.		
Out on ALICE.		
CUT TO BLACK:		Cut to Black: 10:57:57
CUT TO END CREDITS:	Executive Producers Naomi de Pear Lydia Hampson Alice Tyler	
	Executive Producers Penelope Skinner Ginny Skinner	
	Cheryl Harker Marianne Jean-Baptiste Rob Chance Alistair Petrie Alice Newman Rebekah Staton	
	Bill Newman Karl Johnson Regina Sandra James-Young Danni Harker Sacharissa Claxton Benji Dhillon Julian Barratt	
	Hilary The Gardener Margaret Jackman	
		End Credits In, Music In & Music Out: 10:58:00

	<p>Juno Fish Romola Garai Sir Ralph Unwin Derek Jacobi Chioma Doyin Ajiboye Sebastian Adams William Adamsdale Priana Fisher Chandrika Chevli Lola Dartmouth Maya Sondhi Norm Niedecker Donald Sage Mackay Josh Dhillon Alfie Harrison</p> <p>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</p> <p>Line Producer Robert Price 1st 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</p> <p>Executive Producers for the BBC Jo McClellan Nawfal Faizullah</p> <p>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</p> <p>Sunt Coordinator Derek Lea</p> <p>Stunt Performer Steph Carey</p> <p>Casting Associate Mary-Ellen O'Hara Casting Assistant Hayley Russell</p> <p>2nd Assistant Director James Hill 3rd Assistant Director Stefan Maile Floor Runners Marcus Freeth Base Runner Amy Wellington Intimacy Coordinator Emile Cheung Jenefer Odell</p> <p>Unit Photographer Ludovic Robert</p> <p>Production Manager Tilly Sharp Production Coordinator Alastair Crees Assistant Production Coordinator Steph Van Geete Production Secretary Emma Kayani Production Assistant Bella Wallington Clearance Coordinator Jessica Moran</p>	
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	1 st Assistant Accountant Assistant Accountant Accounts Trainee 1 st Assistant Camera 2 nd Assistant Camera Camera Trainees	Lewis Hickson Simone Charles Temi Adegbesan 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 Supervisor Assistant Costume Designer Costume Standby Costume Trainee	Lucy Pugh-Bevan Darcy Davies Melanie Hope Chiara Vicini	
	Hair & Make Up Supervisor Hair & Make Up Artists Hair & Make Up Trainee	Emily Wilcox Linda M Brown Katie Mahon Gaby Winwood 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	
	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 Foley Artist Foley Editor	Rob Price Jason Swanscott Lilly Blazewicz	



End Card with
Logos In:
10:58:27

Music Out:
10:58:30

Cut to Black:
10:58:34