

THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES

EPISODE 3

POST PRODUCTION SCRIPT

Writers

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Producer

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Director

ROBERT McKILLOP

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| <p><u>EXT. ARATHDOON - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. CHERYL'S STUDY (NOW ROB'S). ARATHDOON - DAY</u></p> <p>ROB, munching a baguette, watching FATAL ATTRACTION. He knows all Michael Douglas' words, mutters them along.</p> <p>FULL SCREEN.</p> <p>OLD FASHIONED GLITCHY VIDEO EFFECT</p> <p>CUT TO:</p> <p><u>EXT. JOYCE RANSOME'S ESTATE. BRISTOL - DAY</u></p> | <p>GLENN CLOSE (AS ALEX) (V.O) I'm not gonna be <i>ignored</i> Dan!</p> <p>MICHAEL DOUGLAS (AS DAN) (V.O) You don't get it...</p> <p>MICHAEL DOUGLAS (AS DAN) (THROUGH SCREEN) (CONT'D) (O.O.V) ...you just- You don't get it.</p> <p>GLENN CLOSE (AS ALEX) (THROUGH SCREEN) (O.O.V) Don't you remember our weekend?</p> <p>MICHAEL DOUGLAS (AS DAN) (THROUGH SCREEN) Hey, hey just- Don't flatter yourself Alex-</p> <p>GLENN CLOSE (AS ALEX) (THROUGH SCREEN) Go ahead, hit me. If you can't fuck me. Why don't you just hit me.</p> <p>MICHAEL DOUGLAS (AS DAN) (THROUGH SCREEN) (O.O.V) You're so sad.</p> <p>MICHAEL DOUGLAS (AS DAN) (THROUGH SCREEN) (CONT'D) You know that Alex? Lonely and very sad.</p> | <p>Scene & Music In: 10:00:00</p> <p>Scene: 10:00:02</p> <p>Scene: 10:00:17</p> |
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| <p>CAMCORDER FOOTAGE: JOYCE RANSOME, 63 is being interviewed.</p> <p>CUT TO:</p> <p><u>EXT. JOYCE RANSOME'S ESTATE. BRISTOL - DAY - CONTINUOUS</u></p> <p>JOYCE talks to the camera.</p> <p>JUMP CUT TO:</p> <p>IMAGE OF ROB.</p> <p>CUT TO:</p> <p><u>EXT. GARDEN - DAY</u></p> <p>CAMCORDER FOOTAGE: CLAUDIA ROSE being interviewed.</p> <p>CUT TO:</p> <p><u>EXT. GARDEN - DAY</u></p> <p>CLAUDIA ROSE talks to the camera.</p> <p>AN OLD FASHIONED GLITCHY VIDEO EFFECT</p> <p>CUT TO:</p> <p><u>INT. CHERYL'S STUDY (NOW ROB'S). ARATHDOON - DAY</u></p> <p>FULL SCREEN: FATAL ATTRACTION</p> | <p>JOYCE (V.O) I was recently divorced, living in Bristol.</p> <p>JOYCE (CONT'D) In this big house I'd inherited from my grandmother.</p> <p>JOYCE (CONT'D) I was struggling to keep up with the bills and someone suggested I take in a lodger. And, well...that's how I met Graham.</p> <p>CLAUDIA (V.O) False...</p> <p>CLAUDIA (CONT'D) ...promises, scare tactics...</p> <p>CLAUDIA (CONT'D) ...coercion.</p> <p>MICHAEL DOUGLAS (AS DAN) I'll pity you. I'll pity you because you're sick.</p> | <p>Scene: 10:00:24</p> <p>Scene: 10:00:35</p> <p>Scene: 10:00:37</p> <p>Scene: 10:00:39</p> |
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| <p>CUT TO:</p> <p><u>EXT. JOYCE</u> <u>RANSOME'S ESTATE.</u> <u>BRISTOL - DAY</u></p> <p>JOYCE talks to the camera.</p> <p>JOYCE, SIGHS, looks away.</p> <p>AN OLD FASHIONED GLITCHY VIDEO EFFECT</p> <p>CUT TO:</p> <p><u>INT. CHERYL'S STUDY</u> <u>(NOW ROB'S).</u> <u>ARATHDOON - DAY</u></p> <p>FULL SCREEN: FATAL ATTRACTION</p> <p>CUT TO TITLES:</p> <p><u>EXT. ALICE'S</u> <u>BUNGALOW - NIGHT</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> | <p>GLENN CLOSE (AS ALEX) Why? Because I won't allow you to treat me like some slut you can just bang a couple of times and throw in the garbage?</p> <p>JOYCE Two weeks after moving in, he'd gone from living in the basement to sharing my bedroom!</p> <p>GLENN CLOSE (AS ALEX) I'll tell your wife! Argh!</p> <p>THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES</p> | <p>Scene: 10:00:48</p> <p>Scene: 10:00:58</p> <p>Titles In: 10:01:01</p> <p>Scene: 10:01:05</p> |
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| <p><u>INT. ALICE & BENJY'S ROOM - NIGHT</u></p> <p>ALICE, and BENJY sit on the bed.</p> <p>Close on ALICE.</p> <p>ALICE doesn't answer.</p> <p>On ALICE.</p> <p>Silence. No answer.</p> <p>On ALICE, starring into space.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY. ARATHDOON - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: ROB and ALICE shaking hands - her look of confusion.</p> <p>CHERYL smiles. ALICE blathers.</p> <p>ALICE stares at ROB. He beams at her.</p> | <p>Created and Written by Penelope Skinner and Ginny Skinner</p> <p>BENJY What were you thinking of, Alice?</p> <p>ALICE I thought it was worth the risk!</p> <p>BENJY (O.O.V) Did you?</p> <p>Produced by Georgie Fallon</p> <p>BENJY (CONT'D) (O.O.V) What did he say when he saw you?</p> <p>BENJY (CONT'D) (O.O.V) Alice?</p> <p>Directed by Robert McKillop</p> <p>BENJY (CONT'D) (O.O.V) What did he do?</p> <p>ROB (V.O) Juno...</p> <p>ROB (CONT'D) I've heard so much about you! We will be eternally grateful for everything you did for Goblin, won't we Cher?</p> <p>ALICE It was just, uh, well.</p> <p>ROB He was just in the water was he?</p> | <p>Scene & Credit In: 10:01:07</p> <p>Caption In: 10:01:17</p> <p>Credit In: 10:01:25</p> <p>Scene: 10:01:29</p> <p>Music Out: 10:01:42</p> |
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| <p>ROB gazes at ALICE, with contempt. But he says-</p> <p>A beat.</p> <p>On ALICE.</p> <p>On ALICE.</p> <p>But ROB is on the JUNO Fish website. ALICE swallows.</p> <p>On ALICE.</p> <p>To ALICE.</p> <p>On CHERYL.</p> | <p>ALICE Yeah, half swimming and, like with his...and I was like, oh god.</p> <p>ROB How astonishing.</p> <p>ROB (CONT'D) What a bloody hero!</p> <p>ROB (CONT'D) So. Cheryl tells me that you're a fashion designer, Juno?</p> <p>ROB (CONT'D) (O.O.V) Juno Fish?</p> <p>ROB (CONT'D) Is that your real name? Fish?</p> <p>ALICE Uh huh.</p> <p>CHERYL (O.O.V) Married name, presumably?</p> <p>ALICE Yeah.</p> <p>CHERYL She's got that shop in town, next to the um-</p> <p>ROB Oh has she indeed? Huh -</p> <p>DANNI (O.S) Cheryl?</p> <p>CHERYL (O.O.V) Anyway...</p> <p>CHERYL (OCNT'D) ...we don't want to hold you up-</p> <p>ALICE (O.O.V) Yes, I better get going.</p> | |
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| On ALICE turning to leave. | ROB (O.O.V) That's odd. | |
| On ALICE. | CHERYL (O.O.V) What is? | |
| | ROB I'm err just on your website, Juno. And you look uh... nothing like you. | |
| On ALICE. | CHERYL (O.O.V) Rob! Don't be rude! | |
| On CHERYL. | DANNI (O.S) Ceeeeeee! | |
| On CHERYL. | ROB (O.O.V) Oh no, no... | |
| | ROB (CONT'D) ...I'm not being rude! I'm serious... | |
| | DANNI (O.S) / ROB (CONT'D) (AT THE SAME TIME) We're dying of thirst in here! / Have a look. | |
| | CHERYL / DANNI (CONT'D) (O.S) (AT THE SAME TIME) Hang on, Rob- / Have you got any more wine? | |
| To ROB. | | |
| To DANNI. CHERYL heads to the Red Room. ROB and ALICE left alone. He waves the phone. | CHERYL (CONT'D) I'm coming, love- | |
| ALICE blurts- | ROB You wanna see? | |
| | ALICE She's a model. The face of the company. It's a- | |
| | ROB Really? | |
| | ALICE Marketing thing. They thought it would make the brand seem, to have someone younger. More attractive. | |

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| <p>CHERYL enters, with a fresh glass of wine.</p> <p>To ALICE.</p> <p>On CHERYL.</p> <p>On CHERYL and then on ALICE.</p> <p>ALICE: OH NO! ROB smiles, all charm. CHERYL stares at ALICE. ALICE forces a smile.</p> <p>CUT TO:</p> <p><u>EXT. STREET OUTSIDE. ARATHDOON - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: ROB and ALICE walk in silence down the drive and across the road to BENJY's van. ALICE unlocks the van and rushes to get inside.</p> <p>CUT TO:</p> <p><u>INT./EXT. CLOWN VAN - NIGHT / FLASHBACK</u></p> | <p>ROB Ha. No way. Huh makes sense I suppose. She is rather lovely.</p> <p>CHERYL (O.S) I'll just say goodbye to these...</p> <p>CHERYL (CONT'D) ...guys and then we can start- Well. I know that Rob's got to get to a concert, but are you sure you can't stay for a movie, Juno?</p> <p>ALICE (O.O.V) No. Thank you. I really better-</p> <p>ROB (O.O.V) Actually, I was rather...</p> <p>ROB (CONT'D) ...hoping that Juno might be able to give me a lift?</p> | <p>Music In: 10:03:19</p> <p>Scene: 10:03:30</p> <p>Scene: 10:03:46</p> |
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| <p>FLASHBACK: ALICE and ROB get in. She puts the keys in the ignition. ROB Checks his reflection. He's so close she can smell him.</p> <p>ALICE starts the engine. SUDDENLY: Madonna blares – Borderline –</p> <p>ALICE stabs it OFF!</p> <p>And then she is driving.</p> <p>CUT TO CAPTION:</p> <p>CUT BACK TO:</p> <p><u>INT. CLOWN VAN - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: ALICE drives. ROB next to her flicking a balloon. He fishes around in the door panel. Pulls out one of BENJY's business cards.</p> <p>A beat.</p> | <p>ROB (CONT'D) I'll give you directions as we go.</p> <p>Act Three: Further Down the Rabbit Hole</p> <p>ROB (CONT'D) 'Benjy Bubble'.</p> <p>ALICE He's a friend. I had an accident. In my Land Rover. Err, dove into a tree.</p> <p>ROB Clown friend.</p> <p>ROB (CONT'D) Dear Christ... Can you imagine?</p> | <p>Music In: 10:04:07 Music Out: 10:04:08 Music Out: 10:04:11 Music In: 10:04:15 Caption In: 10:04:20 Scene: 10:04:26</p> |
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| <p>They drive for a few moments in silence. On ALICE.</p> <p>ALICE turns to him shocked.</p> <p>CLOSE on ALICE.</p> | <p>ROB (CONT'D) (O.O.V) So... fashion designer, hm?</p> <p>ROB (CONT'D) Just like you always wanted.</p> <p>ROB (CONT'D) Are you alright? Juno?</p> <p>ALICE I didn't know. Ok? I swear to god.</p> <p>ROB Didn't know what?</p> <p>ALICE I didn't know Cheryl was your girlfriend! I didn't know you lived in that house-</p> <p>ROB Come on. D'you really expect me to believe that?! Jesus, <i>Alice</i>. No don't look at me like that. I'm not angry, I just want to understand. I mean, you can see why I'm a bit taken aback, right? I find my ex-wife, who I haven't seen for years, sneaking round my girlfriend's house, calling herself 'Juno'! What am I meant to think?</p> <p>ALICE Nothing.</p> <p>ROB Nothing?</p> <p>ALICE Nothing's going on. It's just a design name. Like a stage name.</p> <p>ROB (O.O.V) Oh... a stage name. Oh you can do better than that. Cos according to her website, Juno Fish is your boss, and you're her trusty personal assistant.</p> | |
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| <p>A long beat.</p> <p>She drives. Scared. But also furious. Beat. He mutters.</p> <p>A beat.</p> <p>She doesn't want to obey. But old habits die hard. So she takes the turn. They drive for a bit, then -</p> <p>ALICE's eyes flicker to him, scared. She peers out of the window - tall hedges either side - where is he taking her? What is he planning? Survival mode kicks in -</p> | <p>ALICE Ok. Yes. I told Cheryl I was Juno because I wanted her to think I was someone. Important. That's all. Just a silly mistake.</p> <p>ROB I don't believe in coincidences.</p> <p>ALICE When I saw you tonight, I thought I was losing my mind I was scared-</p> <p>ROB <i>WATCH</i> the road!</p> <p>ROB (CONT'D) I hit a badger out here once.</p> <p>ROB (CONT'D) Take the next turning on the left.</p> <p>ALICE What? Why?</p> <p>ROB Because I said so. Take it.</p> <p>ALICE Where are we going?</p> <p>ROB Turn right at the end.</p> <p>ALICE You know Robbie, the truth is, when I saw you tonight? I felt ashamed. My mum always used to say I was a bad wife and I didn't believe her. But I was very immature. And I, I, I blamed you for stuff, it wasn't your fault.</p> | | |
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| <p>ROB is instinctively suspicious, yet, everything she is saying is so true he can't help but be convinced. Then -</p> <p>She turns - realises he has brought them to-</p> <p>CUT TO:</p> <p><u>EXT. PUB CAR PARK - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: The clown van pulls into the car park</p> <p>CUT TO:</p> <p><u>INT. ALICE & BENJY'S BEDROOM. ALICE'S BUNGALOW - NIGHT</u></p> <p>CLOSE on ALICE.</p> <p>On ALICE as she nods.</p> <p>A beat.</p> | <p>ALICE (CONT'D) And it's only in recent years I've realised, how lucky I was to have you... You were the best thing that ever happened to me Robbie... I'm really sorry.</p> <p>ROB Pull in here-</p> <p>BENJY (O.O.V) So that was it? You just dropped him off at the pub?</p> <p>BENJY (CONT'D) (O.O.V) Bloody hell...</p> <p>BENJY (CONT'D) ...Al. I thought you were going to say he-</p> <p>ALICE What?</p> <p>BENJY Did something, bad. You lied to me.</p> <p>BENJY (CONT'D) I knew you weren't at Juno's birthday.</p> <p>ALICE Did you?</p> | <p>Scene: 10:07:51</p> <p>Music Out: 10:07:57</p> <p>Scene: 10:07:58</p> |
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| <p>BENJY stares at her for a long beat. She frowns.</p> <p>On BENJY.</p> | <p>ALICE (CONT'D) What?</p> <p>BENJY I'm going away at the weekend. I know. You forgot. I've got a Magic Convention?</p> <p>ALICE I didn't forget! Birmingham!</p> <p>BENJY Blackpool. Nice try. I feel weird about leaving you.</p> <p>ALICE Why?</p> <p>BENJY Because! I thought that if I lied to you, even one time, our whole relationship would be over! So, what changed? Or was it just that I'm not allowed to lie? Cos if this was the other way round-</p> <p>ALICE Ugh! Stop saying that!</p> <p>BENJY I'd be packing my bags. Wouldn't I? All these years of you checking my phone, memorising my passwords. These 'trust issues'. Maybe it's been you the whole time!</p> <p>ALICE (O.O.V) It's not me!</p> <p>ALICE (CONT'D) I have told you all there is to know -</p> <p>BENJY You don't need to lie to me. I support you.</p> <p>ALICE You don't. Every time we talk about him you accuse me of having feelings for him!</p> <p>BENJY You do still have feelings for him!</p> | |
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| <p>She screams with rage. BENJY stares at her. What the fuck?</p> <p>On ALICE, wide eyed.</p> <p>On BENJY.</p> <p>He gets into bed. ALICE sighs. She lays down next to him. BENJY is wearing an eye mask.</p> <p>She pulls his mask down a bit and whispers-</p> <p>BENJY sighs. He lifts up his mask. He looks at her.</p> <p>She nods. He pulls his mask down. She kisses him and they snuggle.</p> | <p>ALICE I DO NOT HAVE FEELINGS FOR HIM!</p> <p>BENJY I mean feelings of hate.</p> <p>BENJY (CONT'D) (O.O.V) What's he gonna do if you keep going with this?</p> <p>ALICE Look he is getting away with it! Again! He ruined my life and he is walking around a free man!</p> <p>BENJY He ruined your life did he? I'm sorry it's so shit, being with me and Josh, living here-</p> <p>ALICE I meant my Dad's life-</p> <p>BENJY Not what you said-</p> <p>ALICE That is what I meant!</p> <p>BENJY I just want you to stop, Alice.</p> <p>ALICE You have made my life worth living. Ok?</p> <p>ALICE (CONT'D) I'm sorry I lied.</p> <p>BENJY You've gotta trust me Alice. You don't need to protect yourself from me.</p> | <p>Music In: 10:09:45</p> |
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| <p>CUT TO:</p> <p><u>EXT. PUB CARPARK - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: Van parked outside pub.</p> <p>CUT TO:</p> <p><u>INT. CLOWN VAN - NIGHT / FLASHBACK - CONTINUOUS</u></p> <p>FLASHBACK: ALICE stares out of the window at the pub. ROB looks at ALICE with compassion.</p> <p>ALICE says nothing.</p> <p>ALICE stares at him. He looks sad.</p> <p>A long beat. ALICE nods.</p> | <p>ROB What's Cheryl gonna say, hm? How's she gonna feel?</p> <p>ALICE We don't- need to say anything.</p> <p>ROB You want me to lie to my soul mate?</p> <p>ROB (CONT'D) Oh Al. I know you. I know how you struggle with your emotions. But you do know what this looks, don't you? It looks like you've probably been stalking me. You found out I was in a new relationship, with someone more successful, more desirable. And furious that she has what's rightfully yours, hell bent on revenge, it seems obvious to me, as it will to others, that you kidnapped her dog, used it to ingratiate yourself with her, as some kind of pathetic attempt to get to me. I would never keep something like this from Cheryl. However much it upsets her, and it will, I am gonna have to tell her what you've done.</p> <p>ROB (CONT'D) And, for old times' sake, I- I can make sure she doesn't press charges. IF. If, you stay away from now on OK?</p> <p>ROB (CONT'D) (O.O.V) Try to move on. Hm?</p> | <p>Scene: 10:10:34</p> <p>Scene: 10:10:39</p> |
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| <p>ALICE nods.</p> <p>ALICE: speechless. He reaches for her, gives her shoulder a little squeeze. He smiles. Then he gets out.</p> <p>Alone, ALICE laughs. A strange, angry laugh, a release, relief, a transformation.</p> <p>CUT TO:</p> <p><u>INT. ALICE & BENJY'S BEDROOM. ALICE'S SEMI - NIGHT</u></p> <p>ALICE still adrenalized by the memory. Remembers - the cape. She glances at BENJY, snoring.</p> <p>Sneaky, she reaches into the pocket - and takes out the Filofax.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM. ALICE'S BUNGALOW - DAY</u></p> <p>ALICE unfolds a large paper map on the dining table.</p> <p>On ALICE.</p> | <p>ROB (CONT'D) Forget about me yeah, Ally Cat? Maybe...think about professional help.</p> <p>ALICE Change of plan. Now he knows I'm onto him. We need to adapt our tactics.</p> <p>BILL (O.O.V) When was the last time you had something to eat?</p> <p>ALICE I'm not hungry. Why?</p> <p>BILL (O.O.V) You seem. I'm worried he's-</p> | <p>Scene: 10:12:50</p> <p>Scene: 10:13:10</p> <p>Music Out: 10:13:13</p> |
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| <p>On ALICE as she places newspaper clipping, and leaflets on the map.</p> <p>On BILL.</p> <p>ALICE, gestures to the Filofax.</p> <p>On the Filofax as BILL flicks through.</p> <p>BILL turns pages - eventually finds the entry for himself -</p> <p>CLOSE on the Filofax: NEWMAN, ALICE 04/08/77 84A Nunthorpe Terrace, Buxton, Tel. 0115 4960192 NW 75-29-12 45555072 <u>DAD ACCIDENT</u></p> | <p>BILL (CONT'D) Taking over again-</p> <p>ALICE No he's not.</p> <p>BILL (O.O.V) Cos when you were with him, you were like-</p> <p>BILL (CONT'D) Not you. I'm not saying it very well.</p> <p>ALICE (O.O.V) I know what you mean, but I'm fine. Honestly.</p> <p>ALICE (CONT'D) Now come on. Look. Here's the Filofax. What do you see?</p> <p>BILL Uh. Names. Numbers? Random words.</p> <p>ALICE (O.O.V) Find you. See if that helps.</p> <p>BILL Me? I'm in here?</p> <p>ALICE You. Me. Mum. Just the Nunthorpe Terrace address.</p> <p>BILL What do these letters mean?</p> <p>BILL (CONT'D) (O.O.V) NW?</p> <p>ALICE (O.O.V) NW is Natwest.</p> <p>ALICE (CONT'D) They're bank accounts and maiden names. And something else. For example, next to my name it says, 'dad accident.'</p> | |
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| <p>CLOSE on the Filofax: NEWMAN, Bill. 12/02/45 84A Nunthorpe Terrace, Buxton, Tel. 0115 4960192 NW 32-90-74 23120900 THACKERY HEDGEHUNTER</p> | <p>ALICE (CONT'D) (O.O.V) And under yours 'Hedgehunter'. What's that?</p> <p>BILL No idea.</p> <p>ALICE Know what I think it is? It's people he's screwed over. People like you and me. We're gonna speak to every single name in that book and persuade them to speak out against him.</p> <p>BILL Blimey. Are we?</p> <p>ALICE I'll speak to the local ones, you start making phone calls-</p> <p>BILL What am I gonna say?!</p> <p>ALICE 'Did a man called Rob Chance ever screw you over'? Or Robbie Graham. We're looking for corroborating witnesses or accounts. Or anything to do with The Saattut Academy.</p> <p>BILL What about Cheryl Harker? Couldn't you just give her this? And get her to report him? Like we said?</p> <p>ALICE No it's too late! By now she'll think I'm the crazy ex. She's won't believe a word I say. She thinks he's charming, and helpful, and kind. She's never gonna take my side. That's why we need people to back us up.</p> <p>BILL You should've just told her in the first place-</p> | |
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| <p>On BILL as he glances down at the Filofax.</p> <p>ALICE turns to him - a beat of dread - why that name? Why now?</p> <p>On ALICE.</p> <p>CLOSE ON the Filofax: TWO PAGES: At the top ROSE, CLAUDIA (BOOZE) and then lots of addresses crossed out.</p> <p>From ALICE, worried.</p> <p>CUT TO:</p> <p><u>INT. HOUSE / FIREPLACE - NIGHT</u></p> <p>CLOSE UP on letter signed 'Claudia' burning in a fire.</p> <p>CUT TO:</p> <p><u>INT. DESIGN STUDIO. JUNO FISH HQ - DAY</u></p> <p>ALICE sits at her desk, staring at the Filofax. One name in particular: CLAUDIA ROSE. Terrified, haunted, she takes a deep breath. Then forces herself to dial the number-</p> | <p>ALICE (O.O.V) The best way to help her is to get proof. So she can see for herself what he's really like.</p> <p>BILL Who's 'Claudia Rose'?</p> <p>ALICE Is she in there?</p> <p>BILL (O.O.V) I know that name, don't I?</p> <p>ALICE Yeah it's Rob's ex. Before me.</p> <p>BILL Didn't she go missing or something?</p> <p>BILL (CONT'D) Why's she got so many addresses?</p> <p>CLAUDIA (V.O) Please, call me. It's Claudia. Please listen to me.</p> <p>CLAUDIA (CONT'D) (V.O) I know you don't know me. But I <i>know</i> him and I <i>know</i>- You don't know what he's capable of- You can't trust him! He's not who you think he is- He will take everything that matters to you and destroy it. Get away from him! Now! Before it's too late. I <i>know</i> him. Don't say I didn't warn you.</p> | <p>Music In: 10:15:01</p> <p>Scene: 10:15:28</p> <p>Scene: 10:13:34</p> |
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| <p>CUT TO:</p> <p><u>INT. HOUSE - NIGHT</u></p> <p>CLAUDIA knocks on the window.</p> <p>CUT BACK TO:</p> <p><u>INT. DESIGN</u> <u>STUDIO/OFFICE. JUNO</u> <u>FISH HQ - DAY</u></p> <p>Back to ALICE calling CLAUDIA. An automated message kicks in.</p> <p>Shaking with a horrified kind of relief, ALICE hangs up.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL in her dressing gown, making a pot of tea, opens a cupboard. A beat. Saucepans.</p> <p>She opens another cupboard finding the mugs. On CHERYL shaking her head.</p> <p>CHERYL turns - and is horrified/delighted to see that ROB is wearing her DRAGON ROBE - over boxers and singlets -</p> <p>On CHERYL, she laughs.</p> <p>ROB gyrates his hips.</p> | <p>AUTOMATED MESSAGE (THROUGH MOBILE) The number you have dialled is no longer in service.</p> <p>CHERYL Uh?</p> <p>ROB (O.O.V) Good morning beautiful!</p> <p>CHERYL No!! Rob! You'll stretch it!</p> <p>ROB (MOCK AMERICAN ACCENT) Uhh I think it fits me like a glove.</p> <p>ROB (CONT'D) (O.O.V) Hasn't she done...</p> <p>ROB (CONT'D) ...well, old Juno Fishy Fish?</p> | <p>Scene: 10:15:58</p> <p>Scene: 10:16:00</p> <p>Scene: 10:16:08</p> <p>Music Out: 10:16:37</p> |
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| <p>CHERYL frowns - but ROB is happy.</p> <p>On CHERYL.</p> <p>But he has already gone to let them in.</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM.</u> <u>ARATHDOON - DAY</u></p> <p>ROB is here with PRIANA and LOLA - already chatting. CHERYL enters. She has been waiting for them in the kitchen.</p> <p>On PRIANA and LOLA.</p> | <p>ROB (CONT'D) Oh! That'll be them!</p> <p>CHERYL Them who?</p> <p>ROB (O.O.V) Priana and Lola. They've...</p> <p>ROB (CONT'D) ...come over to make plans for the party.</p> <p>CHERYL What party?</p> <p>ROB The Scholarship announcement?</p> <p>CHERYL You mean the dinner!</p> <p>LOLA We need to confirm the venue ASAP, and we've got catering quotes and- oh hi Cheryl.</p> <p>CHERYL Hi!</p> <p>ROB So what are we thinking, Friday the fourteenth? Full steam ahead?</p> <p>LOLA We're zoning in on the Dexter Club-</p> <p>CHERYL (O.O.V) The Dexter!?</p> <p>CHERYL (CONT'D) How much is that?</p> <p>PRIANA We're a bit worried about budget-</p> | <p>Scene: 10:17:48</p> |
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| On CHERYL. | CHERYL That's not- | |
| | ROB (O.O.V) Especially in your... | |
| | ROB (CONT'D) ...'dragon themed dressing gown'. | |
| On ROB. | CHERYL (O.O.V) It's... | |
| | CHERYL (CONT'D) ...NOT a dressing gown! | |
| On LOLA and PRIANA. | ROB (O.O.V) I need you guys to brainstorm famous people that you know. It's got to be... | |
| | ROB (CONT'D) ...huge, but also at the same time exclusive so- Go! Go! Go! Go! Go! | |
| And with that, he is gone. An awkward beat. | CHERYL I don't know any famous people. | |
| Then, something occurs to CHERYL. | CHERYL (CONT'D) Oh Juno Fish? She's quite well known locally, and she designed my gown. I'm sure she'd come. | |
| From CHERYL. | | |
| CUT TO: | | |
| <u>INT. DESIGN STUDIO.</u> <u>JUNO FISH HQ - DAY</u> | | |
| On ALICE as she sits at her desk, staring at the Filofax. ALICE looks up. | JUNO (O.O.V) Alice? | |
| | JUNO (CONT'D) Can we have a word please? | |
| ALICE looks worried. Forces a smile. | | |
| CUT TO: | | |
| | | Scene: 10:19:20 |

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| <p><u>INT. KITCHEN. JUNO</u> <u>FISH HQ - DAY</u></p> <p>On ALICE as she enters to find JUNO, flanked by LIONEL, with some papers spread out in front of them on the table.</p> <p>JUNO points to the pieces of paper - they appear to be Transport related fine notification letters.</p> <p>JUNO passes the next lot of papers to ALICE.</p> <p>On ALICE, she looks at LIONEL. It was obviously LIONEL.</p> <p>ALICE glares up to where POPPY is now legging it back up the stairs. Little traitor. On ALICE.</p> <p>ALICE picks up the papers, helpless - mind racing. From JUNO.</p> | <p>JUNO (CONT'D) (O.O.V) So!</p> <p>JUNO (CONT'D) I finally had a call from the mechanics with an estimate for the car. Wonderful, I think. I can take this to Alice and we can discuss a repayment plan. But then Lionel comes in with a big red face telling me these have arrived! Someone ran a red light on the A34 out near the Peartree Roundabout and incurred a one hundred pound fine. <i>And</i> before you get into more trouble by denying it, it's timed and dated about half an hour before you drove into a tree.</p> <p>ALICE Oh god. I'm so sorry.</p> <p>JUNO <i>And</i> someone has been parking illegally outside 'Temptress Night Club' and has accumulated over three thousand pounds worth of tickets!</p> <p>ALICE That's not me!</p> <p>JUNO (O.O.V) Well it certainly wasn't me. And it wasn't Lionel, so- And can you please explain to me what's been happening in the storeroom.</p> <p>JUNO (CONT'D) Poppy told me she saw you down there with a lady, working on one of your <i>own</i> designs. Care to comment?</p> <p>JUNO (CONT'D) (O.O.V) I'll leave these with you.</p> | <p>Scene: 10:19:27</p> <p>Music In: 10:20:33</p> |
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| <p>CUT TO:</p> <p><u>INT. DESIGN STUDIO.</u> <u>JUNO FISH HQ - DAY</u></p> <p>ALICE takes a seat at her desk. What the fuck is she going to do? SO UNFAIR! And then - she has an idea. She hesitates. Can she do it?</p> <p>She pulls the drawer open, takes out the baggie. Picks up the paperwork. Then turns and heads back into the kitchen, her face taking on a strange, fixed expression - she's not taking this shit anymore -</p> <p>CUT BACK TO:</p> <p><u>INT. KITCHEN. JUNO</u> <u>FISH HQ - DAY</u></p> <p>Back in the kitchen. On JUNO (alone) lighting a cigarette.</p> <p>She holds up the BAGGIE.</p> <p>On JUNO.</p> | <p>ALICE (O.O.V) Nobody uses...</p> <p>ALICE (CONT'D) ...cash anymore, do they? Except you. Always asking me to go to the cash machine. I didn't even think about it. Till I found this-</p> <p>JUNO What's that?</p> <p>ALICE (O.O.V) Your cocaine Juno.</p> <p>ALICE (CONT'D) It was in your car!</p> <p>JUNO You know what? You know who I think that belongs to?</p> | <p>Scene: 10:20:37</p> <p>Scene: 10:20:53</p> |
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| <p>ALICE folds the baggie into JUNO's hand. She holds on.</p> <p>JUNO gasps. Then - sees ALICE is serious.</p> <p>A beat.</p> | <p>ALICE Go on.</p> <p>JUNO Nina.</p> <p>ALICE The Nanny.</p> <p>JUNO Well think about it. She's been driving Poppy round for the past-</p> <p>ALICE Juno!</p> <p>JUNO What?</p> <p>ALICE What's Lionel gonna say? Hm? You promised him when you had kids.</p> <p>JUNO Please don't tell Lionel! Please Alice? You don't have to pay the stupid fines! And I'll talk to him about the car! I promise.</p> <p>ALICE Fine. Great. Thanks.</p> <p>ALICE (CONT'D) And. I want a promotion. Junior Designer.</p> <p>ALICE (CONT'D) My designs are good. People with excellent taste, <i>love them!</i></p> <p>JUNO Like who?!</p> <p>ALICE Like...</p> <p>ALICE (CONT'D) Like...</p> | | |
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| <p>On ALICE.</p> <p>On JUNO.</p> <p>JUNO GASPS at her in disbelief.</p> <p>ALICE raises her eyebrows, proud of herself. From ALICE.</p> <p>CUT TO:</p> <p><u>EXT. ARATHDOON - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. CHERYL'S STUDY (NOW ROB'S).</u> <u>ARATHDOON - DAY</u></p> <p>ROB, munching a baguette, watching FATAL ATTRACTION.</p> <p>His mobile BUZZES. ROB hits pause and picks up-</p> | <p>JUNO (O.O.V) I'm sorry...</p> <p>JUNO (CONT'D) ...Alice, but I am <i>not</i> going to be blackmailed!</p> <p>ALICE (O.O.V) Ok fine.</p> <p>ALICE (CONT'D) But from now on I'm sticking to my job description! I'll do agendas, diaries, marketing, travel. But anything beyond that? No. You can fetch your own coffee. You can take your own kids to nursery. You can OPEN YOUR OWN POST!</p> <p>ALICE (CONT'D) And I'm taking a holiday!</p> <p>ROB (INTO MOBILE) Saattut Climate Academy, how can I help you?</p> <p>JD (THROUGH MOBILE) Red fox? It's Lone Wolf.</p> | <p>Music Out & Music In: 10:22:07</p> <p>Scene: 10:22:10</p> <p>Scene: 10:22:13</p> |
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| <p>He fishes around under the desk for the key, goes over to his filing cabinet. He puts the key in the drawer. Unlocks it.</p> <p>ROB laughs. He opens the draw in his filing cabinet. Where the fuck is it?</p> <p>Hanging up ROB thinks. Maybe he put it in his safe. He taps in 1-9-6-7. It opens. Nothing. He slams it shut. He turns back to his desk.</p> <p>From ROB, furious.</p> <p>CUT TO:</p> | <p>ROB (INTO MOBILE) Ah, it's you! Finally. Did you get it?</p> <p>JD (THROUGH MOBILE) Affirmative. I have Thumper.</p> <p>ROB (INTO MOBILE) Uh huh. Copy that. And you'll deliver it for me yeah?</p> <p>JD (THROUGH MOBILE) Yes. Of course. Do you have the address?</p> <p>ROB (INTO MOBILE) Uh, no I don't I have a recent address, you might have to look it up, um...bear with me.</p> <p>JD (THROUGH MOBILE) Affirmative.</p> <p>ROB (INTO MOBILE) (CONT'D) Does it have red eyes?</p> <p>JD (THROUGH MOBILE) Yes. As requested.</p> <p>ROB (INTO MOBILE) Good man!</p> <p>JD (THROUGH MOBILE) It wasn't easy to locate one with red eyes. I had to call in a favour from an old flame in-</p> <p>ROB (CONT'D) Erm hang on, let me call you back.</p> <p>JD (THROUGH MOBILE) Oh.</p> <p>ROB No, no, no, no, no, no, no, no... WHERE THE FUCK IS IT?!</p> | | |
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| <p><u>EXT. JUNO FISH HQ.</u> <u>OXFORD - DAY</u></p> <p>ALICE (pink cape) storms out of the office. Her eyes ablaze. She seems, perhaps, a tad unhinged, but also triumphant.</p> <p>She takes out the FILOFAX - red circles drawn around certain names.</p> <p>CUT TO:</p> <p><u>INT. KEYCUTTERZ.</u> <u>OXFORD - DAY</u></p> <p>CLOSE on the Filofax. Key names circled in red:</p> <p>GREY, Mike, KeyCutterz, 12 GURNARD ROAD;</p> <p>ABIOLA, Billy, 405A HAZEL AVENUE, ROSE HILL;</p> <p>C, Kelly Wellness Hut, Abingdon.</p> <p>ALICE lowers the Filofax. She's at the counter with MIKE GREY, 28. He is shaking his head, shrugging. ALICE shows him a photo of ROB on her phone.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S SEMI - DAY</u></p> <p>BILL is making phone calls, scribbling out names.</p> | <p>BILL (V.O) Oh hello...</p> | <p>Scene, Music Out & Music In: 10:23:35</p> <p>Scene: 10:23:45</p> <p>Scene: 10:23:52</p> |
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| <p>CU: on a torn page of FILOFAX, the name EVANS, TIMOTHY EXAM CHEAT</p> <p>CUT TO:</p> <p><u>EXT. NEWS & FOOD STORE. OXFORD - DAY</u></p> <p>ALICE exits the shop.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM. ALICE'S SEMI - DAY</u></p> <p>BILL adds red string to the investigation board.</p> <p>CUT TO:</p> <p><u>INT. THE WELLNESS HUT. ABINGDON - DAY</u></p> <p>ALICE talks to the RECEPTIONIST who is shaking her head.</p> <p>CUT TO:</p> <p><u>EXT. BLOCK OF FLATS - DAY</u></p> <p>ALICE holding the FILOFAX, walks toward a block of boarded up flats. She tries the door, but there is clearly no one here.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM. ALICE'S SEMI - DAY</u></p> | <p>BILL (INTO TELEPHONE) (CONT'D) ...I'm trying to reach Mr Timothy Evans.</p> <p>BILL (CONT'D) (V.O) Yes I can hold.</p> <p>ALICE (V.O) Is Kelly here today?</p> <p>ALICE (CONT'D) Can I leave a message?</p> <p>ALICE (VOICEMAIL) (CONT'D) (V.O) Hi Kelly, my name's Alice. I got your number from your colleague. I think that you might know a man I'm looking for called Robert, or Robbie. Anyway, can you call me back?</p> | <p>Scene: 10:24:01</p> <p>Scene: 10:24:02</p> <p>Scene: 10:24:06</p> <p>Scene: 10:24:09</p> <p>Scene: 10:24:21</p> |
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| <p>BILL sat at the table on the telephone.</p> <p>JUMP CUT TO:</p> <p>BILL crosses off more names.</p> <p>JUMP CUT TO:</p> <p>BILL hangs up the telephone.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN. JUNO</u> <u>FISH HQ - DAY</u></p> <p>KIDS run upstairs. LIONEL reads his phone. JUNO opens her own post: A green envelope. Inside, an Invitation to the 14th Annual Harker Scholarship Announcement. Special Guest Dr Robert Chance, Director of the Saattut Academy. JUNO is delighted.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S SEMI - DAY</u></p> <p>BILL hold up a page of Filofax, but instead of addresses, it's a list of strange words and numbers: R0b1, r08123, RO81965, DrRobC234, [etc].</p> <p>He scrunches it up and tosses it in the bin.</p> <p>JUMP CUT TO:</p> | <p>BILL (O.O.V) What's all this gobbledygook?</p> | <p>Scene: 10:24:24</p> <p>Scene: 10:24:32</p> |
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| <p>BILL on sofa, fed upthrows the phone.</p> <p>CUT TO:</p> <p><u>INT. GREEN CORRIDOR</u> <u>OUTSIDE CHALFORDS</u> <u>& FONTAINE</u> <u>SOLICITORS - DAY</u></p> <p>ALICE, having double checked the name in the Filofax, she puts it in her bag and knocks on the door.</p> <p>CUT TO:</p> <p><u>INT. LOLA</u> <u>DARTMOUTH'S OFFICE</u> <u>- DAY</u></p> <p>A cosy, messy office. Papers everywhere. Empty coffee cups. LOLA flustered, has spilled coffee on the INVITATION LIST for the Harker Scholarship, and is trying to mop it up.</p> <p>LOLA freezes - strangely horrified. ALICE clocks it.</p> | <p>LOLA (O.S) Hang on. Shit. Ow. Hello?</p> <p>ALICE I'm here to see Ms Dartmouth?</p> <p>LOLA (O.S) Oh yes er, come in.</p> <p>LOLA (CONT'D) Hi er sorry. I'm Lola um, did we have something in the diary?</p> <p>ALICE Uh yes!</p> <p>LOLA Oh my secretary's on holiday, um catch me up. Is this, is this a new case?</p> <p>ALICE No it's not a case. I just wanted a quick chat about Dr Robert Chance?</p> <p>LOLA Uh why? Um what about him?</p> <p>ALICE Do you know him?</p> | <p>Scene & Music Out: 10:24:42</p> <p>Scene: 10:24:55</p> |
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| <p>LOLA laughs nervously.</p> <p>ALICE frowns. What's going on here?</p> <p>LOLA sits down opposite ALICE, suspicious.</p> <p>On ALICE.</p> | <p>LOLA Barely. I've, I uh I met him a few times through a client. But uh-</p> <p>ALICE When did you first meet him?</p> <p>LOLA Are you a journalist?</p> <p>ALICE No, no-</p> <p>LOLA What then?</p> <p>ALICE I'm conducting an investigation.</p> <p>LOLA What kind of investigation?</p> <p>ALICE On behalf of an interested party.</p> <p>LOLA Who?</p> <p>ALICE I can't tell you that yet.</p> <p>LOLA Well. Like I said, I met Dr Chance through a client. I hardly know the man.</p> <p>ALICE And which client would that be?</p> <p>LOLA (O.O.V) Sorry-</p> <p>LOLA (CONT'D) What's this about? Who are you? Can I see some ID?</p> <p>ALICE Sure!</p> | |
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| <p>LOLA watches ALICE pat her pockets and slowly give up.</p> <p>On LOLA.</p> <p>ALICE stares at LOLA. What the hell is going on?</p> <p>CUT TO:</p> <p><u>EXT. ALICE'S BUNGALOW - NIGHT</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM. ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE sits at the table looking at the book CHERYL gave her. After a beat she opens it and starts to read.</p> <p>CUT TO:</p> | <p>ALICE (CONT'D) Oh... Yep... I must have left it...yeah. But, listen, has your client ever given him any money? Invested in his academy?</p> <p>LOLA Dr Chance doesn't seek investment, quite the opposite. His academy provides money for scholarships. That information is publicly available on his website.</p> <p>ALICE (O.O.V) It's just...</p> <p>ALICE (CONT'D) ...there's a situation. Dr Chance is in the habit of making promises he can't keep.</p> <p>LOLA Look I'm sorry, I, I don't know who you are but I can't, I mean, I don't want to get involved! So just- leave me alone!</p> <p>ALICE (READING) (V.O) A clear, cold night enveloped Arathdoon in peaceful darkness but Doonathra was troubled by an uneasy sense of dread. Beyond...</p> | <p>Music In: 10:26:25</p> <p>Scene: 10:26:31</p> <p>Scene: 10:26:33</p> |
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| <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>On framed artwork on the walls.</p> <p>JUMP CUT TO:</p> <p>ROB is fast asleep in bed. CHERYL lies awake. She watches him.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM. ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE reading.</p> <p>CUT BACK TO:</p> <p><u>INT. MASTER BEDROOM. ARATHDOON - NIGHT</u></p> <p>CHERYL goes to touch ROB's scar but changes her mind and rolls over. ROB is awake.</p> <p>CUT TO:</p> <p><u>EXT. DRIVEWAY. ALICE'S BUNGALOW - DAY</u></p> | <p>ALICE (READING) (CONT'D) (V.O) ...the slumbering city she could hear the dragons...</p> <p>ALICE (READING) (CONT'D) (V.O) ...murmur across the wind. Beware the Knight of Spires, came the haunting growl. For he is an enemy so subtle, he could have a weapon at your throat, while all you see is his smile.</p> <p>ALICE (READING) (CONT'D) (V.O) You must be patient. Doonathra brooded...</p> <p>ALICE (READING) (CONT'D) (V.O) ... knowing that for now, all she could do was bade her time and keep watch.</p> <p>ALICE (READING) (CONT'D) (V.O) But the Knight of Spires stalked her thoughts like a wolf on the flock.</p> | <p>Scene: 10:26:43</p> <p>Scene: 10:26:44</p> <p>Scene: 10:26:57</p> <p>Scene: 10:27:00</p> <p>Scene: 10:27:11</p> |
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| <p>BENJY is loading up the clown van when he spots a red eyed white rabbit on the road.</p> <p>CUT TO:</p> <p><u>EXT. ALLEYWAY NEAR ARATHDOON - DAY</u></p> <p>On ROB walking down the alley head down.</p> <p>ROB looks up to see JD, 44, (VIBE: English Philip Stuckey) who has the whiff of a man who has been in the pub since 9am, wearing a stained rugby shirt, denim cut-offs, very grubby converse and carrying a holdall. On ROB.</p> <p>On ROB.</p> | <p>JD (O.O.V) Red Fox?</p> <p>ROB Did you get it done?</p> <p>JD As requested.</p> <p>ROB Anyone follow you here?</p> <p>JD (O.O.V) No chance.</p> <p>JD (CONT'D) Any word on your Filofax?</p> <p>ROB She's got it.</p> <p>JD (O.O.V) You sure it's not the American?</p> <p>ROB I mean. No. I can't be sure of anything. Christ I'm naive! This is why women always end up taking advantage of me.</p> <p>JD So what's the plan? What do we do?</p> <p>ROB The only thing we can do. We accelerate Operation Goose. And then move straight on to phase six.</p> <p>JD Is the Goose ready?</p> | <p> Music Out: 10:27:16</p> <p>Scene: 10:27:42</p> |
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| <p>JD nods. This seems like a good idea.</p> <p>From ROB.</p> <p>CUT TO:</p> <p><u>INT. RESTAURANT.</u> <u>OXFORD - DAY</u></p> <p>A fancy restaurant. CHERYL and REGINA have finished lunch - and REGINA is just paying the bill. To WAITRESS.</p> <p>To CHERYL.</p> | <p>ROB I hope so. She really is the most extraordinary woman.</p> <p>JD You think she'll go for it?</p> <p>ROB Perhaps, if we bring in The Captain?</p> <p>ROB (CONT'D) Now hit me.</p> <p>JD Oh Christ-</p> <p>ROB Don't be a pussy. Just hit me!</p> <p>REGINA Thank you. Obviously it's great for the extra student.</p> <p>CHERYL He's changing her life!</p> <p>REGINA He's only contributing half the finances and he's getting a co-sponsorship credit, and an association with your brand, your trust, your years of hard work, not to mention a direct affiliation with that university-</p> <p>CHERYL He's already affiliated with the university and without his contribution there's no way the college would have agreed.</p> | <p>Scene & Music In: 10:28:31</p> <p></p> |
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| <p>An awkward pause. Tension between them that didn't used to be there. CHERYL sighs. She hates this.</p> <p>On CHERYL.</p> <p>A beat.</p> <p>On CHERYL.</p> | <p>REGINA There are other ways to raise money if you set your mind to it-</p> <p>CHERYL Like selling my TV rights to Scott Maran, that kind of thing?</p> <p>REGINA No. And I resent your boyfriend's accusation that I am encouraging you to make decisions on a purely financial basis.</p> <p>CHERYL When did he say that?</p> <p>REGINA 'Read the small print!'</p> <p>CHERYL Oh come on. He was joking!</p> <p>REGINA Did you see me laughing?</p> <p>CHERYL I know you don't approve.</p> <p>REGINA No I don't <i>disapprove</i>. But I do-</p> <p>CHERYL Please don't say you worry about me-</p> <p>REGINA (O.O.V) Alright I won't say it.</p> <p>REGINA (CONT'D) It's just-</p> <p>CHERYL What is it?</p> <p>REGINA (O.O.V) Oh Cher...</p> | |
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| <p>REGINA picks up her bag and gets up.</p> <p>On CHERYL.</p> <p>CHERYL shrugs. REGINA turns and walks away. She frowns. She doesn't WANT to. But how can she not? She takes out her phone. Stares at - ROB's socials. She swipes through posts featuring SELFIES of him and BRENDA- #kindness #bekind #youngcarers #CRHarker #disruptiveexploration #Saattutacademy ROB has been posting a lot about her. Her house. Her dog. Him in her ROBE.</p> <p>She is not happy.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM. ALICE'S BUNGALOW - NIGHT</u></p> <p>ALICE sits at the table reading.</p> <p>CUT TO:</p> <p><u>INT. HOUSE - NIGHT</u></p> <p>CLOSE UP of photo of ROB and ALICE burning.</p> | <p>REGINA (CONT'D) I have to go. I've got a meeting. Mwah. It's lovely to see you-</p> <p>REGINA (CONT'D) Just... Take a look at his social media.</p> <p>REGINA (O.O.V) As someone who's always been very private, he's made your life very, very public.</p> <p>CHERYL (READING) (V.O) Doonathra's heart grew cold and she finally understood the terrible truth. She had waited too long. There was no undoing...</p> <p>CHERYL (READING) (CONT'D) (V.O) ...her fate.</p> | <p>Music In: 10:30:18</p> <p>Scene & Music Out: 10:30:37</p> <p>Scene: 10:30:46</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. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW - NIGHT</u></p> <p>Back to ALICE reading.</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM.</u> <u>ARATHDOON - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: CHERYL leads ALICE out via the dining room.</p> <p>JUMP CUT TO:</p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p>CUT TO:</p> <p><u>EXT. DRIVEWAY.</u> <u>ARATHDOON - NIGHT</u></p> <p>CHERYL gets home. Determined to confront ROB about his Insta. But - a black Jaguar is parked in the driveway. Who is here?</p> <p>JUMP CUT TO:</p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p>CUT TO:</p> | <p>ROB She's crazy!</p> <p>CHERYL (READING) (WHISPER) (V.O) No way back...</p> <p>CHERYL (CONT'D) (V.O) He must think I'm completely mad. I'm losing my marbles!</p> <p>ROB She's doolally.</p> <p>CHERYL (READING) (V.O) Betrayal hung heavy about her heart, an icy mist.</p> <p>ROB It's just you and me!</p> | <p>Scene: 10:30:50</p> <p>Scene: 10:30:52</p> <p>Scene: 10:30:57</p> |
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| <p><u>INT. MIDDLE ROOM. ALICE'S BUNGALOW - NIGHT</u></p> <p>Back to ALICE reading.</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM. ARATHDOON - NIGHT</u></p> <p>CHERYL enters - takes in the scene in front of her, aghast.</p> <p>On SIR RALPH (looking frail and very anxious), is helping ROB clean his bloody face. The house is in disarray: drawers emptied, furniture turned over. On CHERYL as ROB groans in pain.</p> <p>JD, in a sharp suit, with his phone, enters -</p> <p>On CHERYL.</p> <p>On CHERYL.</p> <p>On CHERYL.</p> | <p>CHERYL (READING) (V.O) She finally understood the true toll of the sacrifices...</p> <p>CHERYL (READING) (CONT'D) (V.O) ...she had made kinship and truth.</p> <p>CHERYL (O.O.V) Ralph?</p> <p>SIR RALPH (O.O.V) Oh Cheryl. I'm afraid, you've had a break in.</p> <p>SIR RALPH (CONT'D) And they've hurt Rob-</p> <p>CHERYL What? What do you mean?</p> <p>ROB They we were wearing masks. I couldn't-</p> <p>JD I just spoke to Simon. It's worse than we thought. It's more than one-</p> <p>ROB (O.O.V) Jesus Christ - how many?</p> <p>JD (O.O.V) They think ten-</p> <p>SIR RALPH (O.O.V) TEN?!</p> <p>ROB Get hold of Crake! NOW!</p> | <p>Scene: 10:31:04</p> <p>Scene: 10:31:09</p> <p>Music Out: 10:31:16</p> |
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| On JD hurries back into the other room. | <p>CHERYL (O.O.V) Rob.</p> <p>CHERYL (CONT'D) Who's that man? What's happening in my house?</p> | |
| On CHERYL. | <p>ROB (O.O.V) That's JD. He's my lawyer.</p> <p>ROB (CONT'D) He's here because the academy's been attacked!</p> | |
| On CHERYL. | <p>RALPH (O.O.V) Initial reports just...</p> <p>RALPH (CONT'D) ...say arson attack, but now it seems there's an ongoing situation.</p> <p>CHERYL I don't understand. Why would someone attack a climate academy? And why break in here? What, what were they looking for?</p> | |
| ROB gets up and goes to CHERYL. | <p>ROB We do a lot of sensitive research into Big Pharma and Big Oil. And there are certain individuals, organisations, Governments who want to get hold of it. And when I refused to open the safe they-</p> | |
| ROB indicates his bloody nose. On CHERYL And ROB as JD comes back in. | <p>JD (O.O.V) Crake can't release any...</p> <p>JD (CONT'D) ...cash from your trust. Liabilities inequities. Says it won't clear till Friday-</p> <p>ROB Friday?! It'll be dead by Friday!</p> <p>CHERYL Who'll be dead? Rob?!</p> | |
| ROB looks at JD. JD nods. ROB turns to CHERYL. | | |

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| <p>She nods. OK. He passes her the glass of whisky.</p> | <p>ROB Cheryl, you cannot breathe a word of this to anyone do you understand?</p> <p>ROB (CONT'D) Drink this... Whoever attacked the academy, has taken ten of my researchers' hostage. There is a ransom demand. Now obviously I can afford it, but my trust manager isn't playing ball. I have got six million pounds sitting in a Swiss bank account and I cannot get access to it. Ralph has been incredibly generous but we are still short by over a hundred thousand, and time's running out.</p> <p>CHERYL I wish I could help - I just-</p> | |
| <p>On CHERYL.</p> | <p>ROB (O.O.V) What um...</p> <p>ROB (CONT'D) ...do you have? Liquid-wise? That you could get hold of tonight?</p> <p>CHERYL Tonight?. A, a, a few thousand?</p> <p>ROB A few thousand? Is that it?</p> | |
| <p>On ROB.</p> | <p>CHERYL (O.O.V) Well Lance...</p> <p>CHERYL (CONT'D) ...was sick for a very long time. I've been through most of our savings. And the rest is still in probate. The only place I keep that sort of money is the Scholarship account but-</p> <p>ROB The Scholarship account?</p> <p>CHERYL But it's- it's not mine.</p> <p>ROB No you're right. Half of its mine-</p> | |

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| <p>He turns away. Goes back over to JD and RALPH. A beat. CHERYL stares at them for a moment. Then, unsure what else to do, leaves.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - NIGHT</u></p> <p>CU: the whisky glass on the bedside table, nearly empty. CHERYL is fast asleep, when. The lights flip on.</p> <p>But no, it's ROB, followed by JD and SIR RALPH. On CHERYL she tries to clear her head - did she drink that much whisky?</p> <p>On CHERYL.</p> | <p>CHERYL A third. And that's not-</p> <p>ROB Just forget it! It, it doesn't matter! Forget I said anything! It's my problem! Just- Just go and get some sleep.</p> <p>ROB (CONT'D) Wake up! We need you!</p> <p>CHERYL Lance, dear? What is it?</p> <p>ROB (O.O.V) JD has been through the legalities. He's got the website up...</p> <p>ROB (CONT'D) ...we just need the password-</p> <p>CHERYL What website?</p> <p>ROB (O.O.V) Your brilliant...</p> <p>ROB (CONT'D) ...idea about using the Scholarship. Just until Friday. We have spoken to Crake-</p> | <p>Music In: 10:33:40</p> <p>Scene: 10:33:41</p> |
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| | <p>CHERYL Who said that?</p> | | |
| On SIR RALPH. | <p>ROB (O.O.V) Who said there's no reason?</p> | | |
| On SIR RALPH. | <p>CHERYL (O.O.V) Who said I'm the only...</p> <p>CHERYL (CONT'D) ...signatory?</p> <p>ROB Does it matter? We can worry about the details when there aren't <i>lives</i> at stake! The money will be back into the account before anyone else knows it's even happened!</p> | | |
| On CHERYL. | <p>SIR RALPH (O.O.V) They've sent a recording.</p> | | |
| RALPH is holding up a mobile and plays a voice memo - the sound of people SCREAMING, CRYING, in EXTREME DISTRESS. A burst of gunfire. Terrifying- | <p>SIR RALPH (CONT'D) Please Cheryl.</p> <p>ROB (O.O.V) Please... Cheryl.</p> | | |
| On SIR RAPLH holding up his mobile. | <p>JD (O.O.V) We just need the password, Cheryl.</p> | | |
| On CHERYL. | <p>ROB (O.O.V) Just...</p> <p>ROB (CONT'D) ...enter the password!</p> <p>SIR RALPH Please...</p> | | |
| CHERYL looks at the THREE MEN looming over her. The scary recording plays. RALPH's terrified eyes. CHERYL stares at the laptop: The Harker Trust bank account log in screen is open. As if in slow motion, CHERYL taps in the password. Hits return. | | | |

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| <p>As JD takes the computer - CHERYL turns to ROB.</p> <p>On ROB and then on CHERYL.</p> <p>CHERYL nods - eyes wide, terrified. She wants to change her mind - but she doesn't know how, the world seems to be moving too fast and she feels foggy headed.</p> <p>And just as quickly as they arrived, ROB, RALPH and JD are gone.</p> <p>CHERYL's face moves in a way which she hopes is a smile. But she isn't sure. She feels she is falling down a rabbit hole.</p> <p>CUT TO:</p> <p><u>INT. RECEPTION. THE WELLNESS HUT. ABINGDON - DAY</u></p> <p>ALICE sits in reception when her phone rings, she pulls it out of her bag: CHERYL calling. Uncertainty, guilt, doubt, fear, crowd ALICE's mind. Should she pick up?</p> | <p>CHERYL Wait. What's he doing?</p> <p>ROB It's OK babe.</p> <p>JD (O.O.V) In a moment, your bank will call to take you through some security questions. Don't...</p> <p>JD (CONT'D) ...indication any of this is happening or people will die. Do you understand?</p> <p>ROB Thank you!</p> | <p>Music Out: 10:35:48</p> <p>Scene: 10:35:52</p> <p>Music In: 10:35:57</p> |
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| <p>Looking up she sees KELLY C, 26, coming towards her. ALICE pockets her phone and stands up. On KELLY.</p> <p>From ALICE.</p> <p>CUT TO:</p> <p><u>INT. WELLNESS HUT.</u> <u>ABINGDON - DAY</u></p> <p>ALICE sits with KELLY C, she shows her a photo of ROB. ALICE's eyes light up. Oh BINGO. But KELLY looks anxious.</p> <p>On ALICE.</p> | <p>ALICE (O.O.V) You must be Kelly.</p> <p>KELLY I know him. His name's Bobby. Bobby Martin.</p> <p>KELLY (CONT'D) Did he ask you to come?</p> <p>ALICE Oh no, no it, it's nothing like that. I um. I used to know him. I'm just-</p> <p>KELLY Oh well he, he used to be my boyfriend. So.</p> <p>ALICE Uh huh.</p> <p>KELLY (O.O.V) Funny...</p> <p>KELLY (CONT'D) ...I can talk about it now, but if you'd have asked me six months ago... How is he?</p> <p>ALICE He's ok.</p> <p>KELLY 'Cos it was um, one of them, toxic relationships yeah. Um a sort of chemical reaction. You just <i>push</i> each other's <i>buttons</i>. I'm um, I'm not meant to have um contact. Poor Bobby put up with a lot of shit from me.</p> | <p>Music Out: 10:36:14</p> <p>Scene: 10:36:17</p> |
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| <p>ALICE stares at KELLY. Trying to take this in.</p> <p>KELLY goes quiet. She looks sad, ashamed.</p> <p>KELLY rubs at some scars on her wrists. ALICE frowns.</p> | <p>KELLY (CONT'D) But that was um that was before my diagnosis, so I, I was out of control, and um perceiving things all wrong. And um I had like, stuff in my past that I hadn't quite dealt with and um-</p> <p>ALICE Sorry can I just ask, did he ever get you to invest in anything? Or lend him money?</p> <p>KELLY No, no um the opposite, really. Thing is I, I sort- I sort of um had a bit of a habit, and so I was doing some escorting. And um, well Bobby used to look after my money for me. Y'know so I didn't go crazy and spend it all... And that's actually what caused our final break up in the end because um I wanted to buy a train ticket to go and see my mum. And um Bob said no. So y'know we ended up, police. The works. I got sectioned.</p> <p>ALICE How? Er why?</p> <p>KELLY Oh um I... I smashed a bottle and apparently I um threatened to kill him.</p> <p>KELLY (CONT'D) And that's how I got my diagnosis.</p> <p>KELLY (CONT'D) It explained everything, my behaviour. Why I can get so unreasonable. And when they explain it to you it's amazing! You, you go, right okay so the world isn't against me, it's just me. It's just the way I am. And you can learn ways to not be like that anymore.</p> <p>ALICE Not to be angry?</p> | |
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| <p>ALICE nods. She stares at KELLY.</p> <p>KELLY's mouth hangs open.</p> <p>KELLY shakes her head. But she doesn't seem surprised.</p> <p>A beat.</p> <p>ALICE stares at KELLY. On KELLY.</p> | <p>KELLY I, I, I didn't just snap my fingers I um I retrained. I found things that resonated with me. Like um, like wellness! In a way Bobby was the one who, who pointed me onto that path. He always said I needed help.</p> <p>ALICE He used to say the same to me. When we were married.</p> <p>KELLY Sorry ah... You and Bobby? When was this?</p> <p>ALICE A long time ago now, but. He never told you he was married?</p> <p>ALICE (CONT'D) When we first met, he treated me like a goddess. Best boyfriend I've ever had. Bar none. Then when we got married...it was like... I mean, he said I changed. He said I had unrealistic expectations of marriage. But whatever it was, there was no getting through to him. He just, denied, everything I was feeling to the point where over time it became easier just to live in a world in which we both accepted that I was completely unreasonable.</p> <p>ALICE (CONT'D) He used to track of my periods on a chart in the kitchen, and when it was my time of the month, he used to make this huge deal about how I was gonna be even crazier than usual... And it was true. I, forgot plans. Kept finding things in odd places. I thought I was going crazy.</p> <p>ALICE (CONT'D) (O.O.V) And the worst thing is...</p> | <p>Music In: 10:39:22</p> |
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| <p>ALICE shakes her head. The memory is too hard to talk about-</p> <p>A beat.</p> <p>On KELLY hopeful, but wary.</p> <p>From ALICE.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW -</u> <u>DAY</u></p> <p>On a PHOTO of JOYCE 'Ransome' on the investigation board. PULL-OUT to more PHOTOS, more sticky notes with names, tracked with red wool on the map. As BILL talks ALICE through it. On it, a headshot of and post-it reading 'TIMOTHY EVANS' (55) and several photograph printouts of ROB, circa 1988 with TIMOTHY EVANS at University.</p> <p>On ALICE.</p> | <p>ALICE (CONT'D) ...somebody tried to warn me about him, and I didn't believe them. And by the time I did sorry I-</p> <p>ALICE (CONT'D) I've never told anyone about this... All I'm trying to say is...</p> <p>ALICE (CONT'D) You're not... it's not... it might not all be you.</p> <p>ALICE (CONT'D) (O.O.V) You see?</p> <p>ALICE (CONT'D) And. The thing is Kelly. I really, really, really need your help... And not just me. Other people too. There are other people just like us.</p> <p>BILL (O.O.V) 'Robert Gray from Dulwich...</p> <p>BILL (CONT'D) ...graduated Barnard College 1988'. I phoned the records office. They confirmed it.</p> <p>ALICE Did they?</p> <p>BILL (O.O.V) I spoke with the Timothy boy, he seems very nice.</p> | <p>Scene: 10:41:38</p> <p>Music Out: 10:41:50</p> |
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| <p>ALICE turns away. She stares into the mirror.</p> <p>ALICE reaches for the mirror. She touches it, as if, for a moment, expecting it to be soft, to allow her hand through. Instead, she presses her fingers to the glass.</p> | <p>BILL (CONT'D) Robbie was his room-mate.</p> <p>ALICE And is he gonna help us?</p> <p>BILL I'm sorry love, I did try, but he says he doesn't want to get involved. Can you believe it? He went to Oxford.</p> <p>ALICE No.</p> <p>BILL And his real name's Robert Gray.</p> <p>ALICE Robbie would not get into Oxford-</p> <p>BILL He'd already been there when you married him!</p> <p>ALICE I didn't marry Robert Gray. I married Robbie Graham. And he didn't have scars on his back, did he? From his childhood? Burns?</p> <p>BILL Burns? No way.</p> <p>ALICE How many more lies Robbie?</p> <p>BILL If we can prove he married you with a false name...isn't that a crime?</p> | <p>Music In: 10:42:18</p> |
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| <p>On BILL.</p> <p>A beat.</p> <p>A beat.</p> <p>She stares at herself in the mirror.</p> <p>ALICE's phone rings. It's CHERYL.</p> <p>On ALICE.</p> <p>A beat.</p> <p>On the PHONE as she picks it up.</p> <p>On BILL as ALICE answers her phone.</p> <p>CUT TO:</p> <p><u>EXT. GARDEN.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL on the phone.</p> <p>CUT BACK TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW - DAY</u></p> <p>Back to ALICE on her phone.</p> <p>On BILL.</p> | <p>ALICE (O.O.V) Prove it how?</p> <p>ALICE (CONT'D) I burned all the wedding photos when we lost the house. Remember?</p> <p>ALICE (CONT'D) Idiot.</p> <p>ALICE (CONT'D) Shit. Cheryl again. Oh God, oh God, oh God.</p> <p>BILL You can't avoid her forever.</p> <p>BILL (CONT'D) (O.O.V) Answer it!</p> <p>ALICE (O.O.V) Here we go.</p> <p>ALICE (INTO MOBILE) (CONT'D) (O.O.V) Hello?</p> <p>CHERYL (INTO MOBILE) Juno, hi it's Cheryl. I just wondered if you got my invitation...</p> <p>CHERYL (THROUGH MOBILE) (CONT'D) ...to the scholarship announcement party at the Dexter Club this evening? Rob's officially becoming a partner.</p> <p>ALICE (INTO MOBILE) (O.O.V) The party? Oh, er, yes!</p> | <p>Music In: 10:42:54</p> <p>Scene: 10:43:09</p> <p>Scene & Music Out: 10:43:14</p> |
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| <p>CUT TO:</p> <p><u>EXT. GARDEN.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL on the phone.</p> <p>CUT BACK TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW - DAY</u></p> <p>Back to ALICE on her phone.</p> <p>CUT TO:</p> <p><u>EXT. GARDEN.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL on the phone.</p> <p>CUT BACK TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW - DAY</u></p> <p>Back to ALICE on her phone.</p> <p>On ALICE as she hangs up.</p> <p>On BILL.</p> | <p>CHERYL (INTO MOBILE) Um, I'm feeling a bit...</p> <p>ALICE (THROUGH MOBILE) What?</p> <p>CHERYL (INTO MOBILE) I mean it would just be nice to have a chat.</p> <p>CHERYL (THROUGH MOBILE) (CONT'D) I didn't know who else to call and I know you won't judge me. Perhaps we could speak tonight?</p> <p>CHERYL (INTO MOBILE) (CONT'D) Something strange is happening.</p> <p>ALICE (THROUGH MOBILE) I, err, of course, I'll see you there.</p> <p>CHERYL (THROUGH MOBILE) Thanks Juno.</p> <p>BILL (O.O.V) Well?</p> <p>ALICE (O.O.V) He hasn't told her. She still thinks I'm Juno.</p> | <p>Scene: 10:43:22</p> <p>Scene: 10:43:29</p> <p>Scene: 10:43:34</p> <p>Scene: 10:43:40</p> |
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| <p>On: ALICE's face. Creeping horror and realisation, the doubt in CHERYL's voice. On BILL.</p> <p>On BILL.</p> <p>BENJY walks past the middle room. ALICE and BILL pull a tablecloth over the investigation board on the table.</p> <p>At this moment, BENJY comes through, carrying a WHITE RABBIT in a cage. Meaning the rabbit.</p> <p>On ALICE.</p> <p>On ALICE as she stares at the rabbit, something about it is scaring her, but what? Why does she feel so untethered? She needs to get a grip. As - On ALICE.</p> <p>She forces a smile. Kisses him. Reassured, he heads out, as.</p> | <p>ALICE (CONT'D) Of course, he hasn't told Cheryl. Why do I believe a single word he says?</p> <p>ALICE (CONT'D) (O.O.V) He's not after investment for his Academy.</p> <p>BILL You what now?</p> <p>ALICE (O.O.V) Lola told me he's involved in scholarships. He's after Cheryl's trust money!</p> <p>ALICE (CONT'D) Shit! We need to warn Cheryl.</p> <p>BENJY Right! I'm off!</p> <p>BILL What the devil's that?</p> <p>BENJY (O.O.V) A bunny.</p> <p>BENJY (CONT'D) (O.O.V) I found it in the driveway.</p> <p>ALICE You found it?</p> <p>BENJY (O.O.V) You alright love? You don't look yourself.</p> <p>ALICE No, I, I'm. Fine. I'm- It's nothing.</p> <p>ALICE (CONT'D) Hope it's magic!</p> | | |
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| <p>BENJY goes. Front door slams. ALICE lets out a big SIGH. Then, she and BILL uncover the investigation board - suddenly determined. On BILL.</p> <p>BILL shrugs. ALICE stares at the board.</p> <p>On ALICE.</p> <p>From BILL.</p> <p>CUT TO:</p> | <p>BENJY Bye.</p> <p>ALICE (O.O.V) Now, Kelly's agreed to help us. Is there anyone else?</p> <p>ALICE (CONT'D) Who do we have left? Who's Joyce Ransome?</p> <p>BILL The lady in Bristol. She said she's willing to talk but not over the phone. I thought I might head down there.</p> <p>ALICE No, no, no there's no time for that! Who else?</p> <p>ALICE (CONT'D) We need to warn Cheryl.</p> <p>BILL (O.O.V) Hold up-</p> <p>BILL (CONT'D) I, I, I thought we said we-</p> <p>ALICE No I know there's a good chance she won't believe us Dad but we have to risk it. He's getting her to go into partnership with his scam, in public. We can't let that happen. And she's already started to doubt herself. Losing her compass. I can hear it in her voice! Either he's speeding things up or, or we have let it go too far. Either way we need to tell her <i>now</i> before it's too late! I'll call Kelly. We just have to hope she's enough to convince Cheryl. And if she doesn't believe us, at least one day she'll know we tried.</p> | <p>Music Out: 10:44:53</p> |
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| <p><u>INT. HALLWAY.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>CHERYL, wearing the Dragon Robe, stares up at the portrait of her and LANCE. She is in a strange kind of a daze, thoughts racing, voices crowding her brain. ROB comes down the stairs, dressed up like MICHAEL DOUGLAS in Fatal Attraction.</p> <p>She watches him carefully. He seems entirely casual. On CHERYL.</p> <p>He offers her his arm.</p> <p>CUT TO:</p> <p><u>INT. DEXTER CLUB.</u> <u>OXFORD - NIGHT</u></p> | <p>ROB You ready?</p> <p>ROB (CONT'D) Let's go change some young lives.</p> <p>CHERYL Have we heard from JD yet? About the money?</p> <p>ROB Not yet.</p> <p>CHERYL I'm feeling bad I never told Priana. Maybe I should mention it tonight-</p> <p>ROB There's no need. We'll have all the cash back in the account before she's has breakfast tomorrow. Ok?</p> <p>ROB (CONT'D) (O.O.V) Now then.</p> <p>ROB (CONT'D) I want you to stop worrying and enjoy your night.... Because tonight... is all about you!</p> | <p>Scene: 10:45:46</p> <p>Music In: 10:46:18</p> <p>Scene: 10:46:33</p> |
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| <p>ROB and ALICE arrive at the swanky venue. ROB is greeting well-dressed guests like old friends.</p> <p>JUMP CUT TO:</p> <p>ALICE watches from across the room.</p> <p>JUMP CUT TO:</p> <p>A JOURNALIST, holding out a phone (recording)-</p> <p>He falters as he sees ALICE across the room. She stands there, staring at him. She is dressed up. Her face is set in an expression of fiery defiance: yes I'm here. And this is on. ROB turns back to the JOURNALIST.</p> <p>ROB stares back at ALICE. How dare she defy him! On ALICE smiling as PRIANA takes to the stage.</p> <p>ALICE turns and strides purposefully towards the fire escape area.</p> <p>CUT TO:</p> <p><u>INT. FIRE ESCAPE.</u> <u>DEXTER CLUB – NIGHT</u> <u>- CONTINUOUS</u></p> <p>ALICE hurrying, checks she isn't being followed.</p> | <p>ROB (CONT'D) How you doing?</p> <p>JOURNALIST (O.O.V) Can I ask you for a comment?</p> <p>ROB Sure, sure um, I'm so delighted to be here, what a fantastic cause, what-</p> <p>ROB (CONT'D) What an evening it's gonna be!</p> <p>PRIANA (O.O.V) Thank you everyone! And welcome! Just to give you a heads up we'll be doing the official presentation...</p> <p>PRIANA (INTO MIC) (CONT'D) ...and a couple of speeches in about fifteen minutes.</p> | <p>Scene: 10:47:22</p> |
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| <p>Then she races up to the fire door. She tugs at it and it opens to reveal:</p> <p>KELLY C comes down the stairs, looking terrified.</p> <p>On KELLY.</p> <p>ALICE hold out her hand.</p> <p>KELLY takes it.</p> <p>CUT TO:</p> <p><u>INT. DEXTER CLUB - NIGHT - CONTINUOUS</u></p> <p>ALICE and KELLY re-enter the party. ALICE clocks ROB and CHERYL.</p> <p>JUMP CUT TO:</p> <p>CHERYL stands in the middle of the party with ROB, who is busy chatting away to people who are complete strangers to her. Isn't this meant to be her event? Does she even know anyone?</p> <p>JUMP CUT TO:</p> <p>Back with ALICE and KELLY.</p> <p>A beat and then KELLY clocks ROB.</p> | <p>ALICE Kelly. Come in.</p> <p>KELLY Why are there photographers outside? You, you said it was a dinner-</p> <p>ALICE (O.O.V) It's all fake, don't believe any of it.</p> <p>ALICE (CONT'D) Trust me. Let's find Cheryl. We don't have much time.</p> <p>ROB ...it's, it's a philosophy, I think probably more than that. it's a...</p> <p>KELLY It doesn't look fake. This party looks pretty fucking real!</p> <p>KELLY (CONT'D) God. There he is.</p> | <p>Scene, Music Out, Music In & Music In: 10:47:45</p> |
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Prepared by Anastasia Kyriacou (07958 664 704)

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| <p>A beat.</p> <p>KELLY shakes her head. Rob sighs.</p> <p>ROB sighs.</p> <p>A beat as he looks at her.</p> <p>On ROB.</p> <p>ROB pulls her into a hug.</p> <p>JUMP CUT TO:</p> <p>ALICE passing the front of the bar searching for KELLY when she spots CHERYL hiding in a private area of the club.</p> <p>JUMP CUT TO:</p> | <p>ROB (CONT'D) Are you off your meds?</p> <p>ROB (CONT'D) Have you been drinking?</p> <p>KELLY No, no I haven't come here to cause a scene. A lady came to see me. She said all these, all these things about you-</p> <p>ROB I know exactly the lady you're talking about. And I know why she asked you to come here.</p> <p>ROB (CONT'D) And I know when you're not ok.</p> <p>ROB (CONT'D) How much have you taken?</p> <p>KELLY (O.O.V) Nothing!</p> <p>KELLY (CONT'D) Honestly I promise-</p> <p>ROB Come on.</p> <p>ROB (CONT'D) Let's get you out of here-</p> <p>ALICE Cheryl, Can I have a word?</p> <p>CHERYL Juno! I'm so pleased you made it!</p> | |
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| <p><u>INT. PRIVATE AREA.</u> <u>DEXTER CLUB - NIGHT</u></p> <p>On CHERYL wiping her face.</p> <p>On ALICE.</p> <p>A beat.</p> <p>On ALICE.</p> <p>ROB steps into the private area.</p> <p>CHERYL wipes her eyes.</p> <p>His eyes flicker to ALICE. What's she been saying?</p> | <p>CHERYL (CONT'D) People have been admiring my gown-</p> <p>ALICE (O.O.V) Are you ok?</p> <p>ALICE (CONT'D) What happened?</p> <p>CHERYL (O.O.V) Nothing!</p> <p>CHERYL (CONT'D) I'm fine! Isn't it a good party? Sorry about that phone call. There are really very few people you can trust in this world. You realise that when someone gets ill. 'You find out who your friends are'. That's what they say, isn't it? Turns out? I didn't have many. Not really. Oh at first, when he was diagnosed and there was <i>all</i> the drama, people sent messages. <i>Please</i> let me know if there's anything we can do Cheryl! ANYTHING!</p> <p>CHERYL (CONT'D) But two years down the line, you're caring for a husband who doesn't recognise you, sitting on a mountain of dirty laundry, you haven't washed or slept or eaten, or even left the house for three weeks, and you've got a toothache and you need to go to the dentist but you can't find a single person who'll come and sit with him for a couple of hours.</p> <p>ROB (O.O.V) Cheryl?</p> <p>ROB (CONT'D) What are you doing hiding in here?</p> <p>CHERYL Oh...</p> | <p>Scene: 10:51:43</p> <p>Music In: 10:52:11 Music Out: 10:52:14</p> <p>Music In: 10:53:06 </p> |
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| <p>He sees CHERYL has been crying.</p> <p>To CHERYL.</p> <p>On ROB.</p> <p>ALICE nod. ROB glances between them. Is CHERYL lying? Has ALICE said something? But no, in fact CHERYL seems fine with him.</p> <p>To ALICE.</p> <p>ROB puts his arm around CHERYL and leads her back into the party.</p> <p>Out on ALICE.</p> <p>CUT TO:</p> <p><u>INT. BACK IN THE PARTY. DEXTER CLUB - NIGHT - CONTINUOUS</u></p> <p>ROB and CHERYL re-enter the party, he holds out his phone and shows her a screenshot showing a transfer of £150,000 from 'Chance Offshore' to the Harker Scholarship Trust Account marked 'TRANSACTION COMPLETE'.</p> <p>CHERYL breathes out. A huge sigh of relief. Then - a nagging doubt.</p> | <p>ROB Juno, how are you?</p> <p>ROB (CONT'D) Everything ok?</p> <p>CHERYL (O.O.V) I'm just...</p> <p>CHERYL (CONT'D) ...feeling a bit emotional being here without Lance. I was just telling Juno what a lovely party you organised, wasn't I Juno?</p> <p>CHERYL (CONT'D) Sorry!</p> <p>ROB You can relax, by the way. I just got this from JD. It's gone back in...</p> <p>ROB (CONT'D) (O.O.V) My researchers are on a plane to Copenhagen. Your money is all back where it belongs.</p> | <p>Scene: 10:53:32</p> |
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| <p>In a MICHAEL DOUGLAS tone.</p> <p>She stares at him. Defiant.</p> <p>He tries again.</p> | <p>ROB Course I've told Cheryl!</p> <p>ALICE Question is, why not? Have you lied about me? Pretended I don't exist?</p> <p>ROB You need help Alice. You know that?</p> <p>ALICE You need a new line. I'm not who I used to be-</p> <p>ROB Oh, I think you are. Peculiar little Alice Newman and her 'kooky outfits'. Poor old Cheryl looks <i>ridiculous</i> in that gown.</p> <p>ALICE She looks fabulous.</p> <p>ROB Are you trying to humiliate her?</p> <p>ALICE I see you Robbie. I see who you are. I see what you are.</p> <p>ROB (MOCK AMERICAN ACCENT) Oh CUT THE SHIT, will ya?!</p> <p>ROB (CONT'D) Give it back to me, right now. And I'll let you walk away.</p> <p>ALICE Give what back?</p> <p>ROB I don't know what possible use it could be to you, but I know you took it. And I want it back.</p> <p>ALICE No.</p> <p>ROB Give. It. Back.</p> | | |
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| <p>Suddenly - quick as a flash - his right hand grabs her throat and pushes her against the wall. ROB methodically chokes her.</p> <p>A beat.</p> <p>He looks into her eyes - her TERRIFIED, WIDE, eyes -</p> <p>Urine streams down ALICE's leg. ROB scowls. He let's go. ALICE drops to the ground. ROB watches her for a moment. Faintly concerned. His usual manner resumes.</p> <p>He leaves.</p> <p>ALICE clutching her neck. She desperately inhales.</p> <p>CUT TO:</p> <p><u>INT. BY THE STAGE.</u> <u>DEXTER CLUB - NIGHT</u></p> <p>CHERYL, LOLA, CHIOMA, PRIANA and SANDRINE, waiting by the stage. JUNO approaches. She embraces CHERYL.</p> | <p>ALICE I'm not gonna do as you say any more. I'm never gonna go away. And I'm never gonna give it back-</p> <p>ROB Now listen to me, you fucking lunatic. You will leave me alone. Leave my fiancée alone. And stop poking your nose into my business. Stop trying to do whatever the <i>FUCK it is you are trying to do!</i></p> <p>ROB (CONT'D) You will drop this. Or I'll hurt you. I will hurt you. You understand?</p> <p>ROB (CONT'D) Jesus, clean yourself up. You dirty Bitch.</p> <p>JUNO Oh Cheryl, darling. Thank you for the invitation. What a fabulous evening and such a fantastic cause.</p> <p>CHERYL Thank you. I'm so sorry, have we?</p> | <p>Scene: 10:55:44</p> |
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| <p>CHERYL stares at JUNO. Did she say her name was JUNO FISH?!!</p> <p>CHERYL stares after JUNO. What the FUCK was that? JUNO passes ROB. But CHERYL doesn't have time to think about it - because ROB is back -</p> <p>From CHERYL.</p> <p>CUT TO:</p> <p><u>INT. STOREROOM.</u> <u>DEXTER CLUB - NIGHT</u></p> <p>ALICE sits in the dark, gasping for air.</p> <p>CUT TO:</p> <p><u>INT. PARTY. DEXTER</u> <u>CLUB - NIGHT</u></p> <p>Everyone applauding. SANDRINE and CHIOMA on the stage, beaming.</p> <p>On JUNO and LIONEL. ROB smiles down at the CROWD.</p> <p>CUT TO:</p> <p><u>INT. STOREROOM.</u> <u>DEXTER CLUB - NIGHT</u></p> <p>ALICE looks up trying to catch her breath.</p> <p>CUT BACK TO:</p> | <p>JUNO I'm Juno Fish. And this is my husband Lionel, listen we're having a little soirée in a couple of weeks. Would you and Dr Chance like to come? I'll have my assistant call you. Love your robe by the way. Fabulous!</p> <p>JUNO (CONT'D) Oh, excuse me.</p> <p>ROB Took a wrong turn by the loo!</p> <p>PRIANA (O.S) The winners of The Harker Scholarship Trust are Chioma...and Sandrine Johnston.</p> <p>PRIANA (CONT'D) (O.S) Thanks to our new official partner, Doctor Robert Chance.</p> | <p>Scene: 10:56:19</p> <p>Scene: 10:56:25</p> <p>Scene: 10:56:36</p> |
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| <p><u>INT. PARTY. DEXTER CLUB - NIGHT</u></p> <p>Back with ROB, he smiles down at the CROWD.</p> <p>CUT TO:</p> <p><u>INT. STOREROOM. DEXTER CLUB - NIGHT</u></p> <p>ALICE still slumped on the floor.</p> <p>CUT BACK TO:</p> <p><u>INT. PARTY. DEXTER CLUB - NIGHT</u></p> <p>PRIANA, LOLA, CHIOMA SANDRINE have all left the stage, CHERYL is about to step down but ROB pulls her back to the centre. She laughs a little, what's he up to?</p> <p>ROB looks at the CROWD with a cheeky smile, then drops down onto one knee as he pulls a ring box from his pocket and opens it.</p> <p>We can't hear ROB but see him mouth 'WILL YOU MARRY ME'.</p> <p>CHERYL takes in ROB's hopeful, vulnerable expression.</p> <p>CHERYL looks unsure but she sees the hopeful CROWD staring at her, smiling at him, waiting, expectant, hopeful.</p> | | <p>Scene: 10:56:38</p> <p>Scene: 10:56:48</p> <p>Scene: 10:56:50</p> |
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| <p>CUT TO:</p> <p><u>INT. STOREROOM.</u> <u>DEXTER CLUB - NIGHT</u></p> <p>ALICE clutching at her neck, crying.</p> <p>JUMP CUT TO:</p> <p>CLOSE ON a security camera, a tiny red-light blinks on and off.</p> <p>CUT TO BLACK:</p> <p>CUT TO END CREDITS:</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>Joyce Ransome Liz Crowther Claudia Rose Siân Reeves Benjy Dhillon Julian Barratt Bill Newman Karl Johnson Lola Dartmouth Maya Sondhi Priana Fisher Chandrika Chevli Juno Fish Romola Garai Lionel Thomas Kadman Poppy Ella Critchell JD John Cummins Regina Sandra James-Young Sir Ralph Unwin Derek Jacobi Kelly Natasha Culzac Chioma Doyin Ajiboye</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</p> | <p>Scene: 10:57:45</p> <p>Cut to Black & Music Out: 10:57:56</p> <p>End Credits & Music In: 10:57:59</p> |
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| | <p>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>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 Amy Wellington Base Runner Emile Cheung</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> <p>1st Assistant Accountant Lewis Hickson Assistant Accountant Simone Charles Accounts Trainee Temi Adegbesan</p> <p>1st Assistant Camera David Agha-Rafei 2nd Assistant Camera Rachel Wood Camera Trainees Lou Alvarez Eric Ladino-Hernandez</p> <p>Digital Image Technician Sam Spurgeon Q Take Operator Wezley Joao Ferreira</p> <p>Boom Operator Garie Kan Sound Assistant Benjamin Gandy</p> <p>Art Director Louise Vogel Standby Art Director Rosalind Mather Assistant Art Director Harriet Wall Art Department Assistant David Lloyd</p> <p>Set Decorator Amanda Smith Production Buyer Leah Beardmore Assistant Production Buyer Mollie Denny-Gelder</p> <p>Graphic Designer Natalie Connell Graphics Assistant Jimena-Lucia Parra-Mello</p> | | |
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| | <p>Animal Handler Jo Vaughan</p> <p>Action Vehicle Supervisor Ben Dillon Action Vehicle Coordinator Stuart Morgan</p> <p>Property Master Craig Cheeseman</p> <p>Standby Props Reece Palmer Alex Randall</p> <p>Dressing Prop Hands Victor Aubourg Lee Langton Sam Williams</p> <p>Standby Carpenter Dave Bilsberry</p> <p>Costume Supervisor Rhys Tucker Assistant Costume Designer Darcy Davies Costume Standby Melanie Hope Lucy Pugh-Bevan Costume Trainee Chiara Vicini</p> <p>Hair & Make Up Supervisor Emily Wilcox Hair & Make Up Artists Linda M Brown Katie Mahon Gaby Winwood</p> <p>Hair & Make Up Trainee Bella Wingate</p> <p>Best Boy Barry Gross Electricians Christopher Barber Dashnor Qarkaxhiu Wioletta Wyszynska</p> <p>Generator Op Luis Santos</p> <p>Standby Rigger Ben Marsden</p> <p>Key Grip Phil Whittaker Grip Assistant Edward Harper-Jones</p> <p>SFX MachineShop</p> <p>Assistant Location Manager James Doyle Unit Manager Guy Hodgkinson Location Assistants Mark James Birch Mariam Hayat</p> <p>Transport Captain Tina Faulkner</p> <p>Unit Drivers Andy Barton Daniel Decent Neil Schartau Gary Wardley</p> <p>Minibus Drivers Ian Goldswain Martin James Lester Jones Lee Kitchen</p> <p>Covid Supervisor Kyrah Russell On Set Covid Supervisor Josh Taylor Covid Coordinator Alice Markey Covid Unit Manager Dave Morley Covid Testing Coordinator Martyne Green Assistant Covid Testing Coordinator Elliot Jokinen Covid Testing Secretary Emma Cramp</p> | |
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| | <p>Covid Marshalls Pam Chohan Kirsty May Lennox Ben Reed</p> <p>Health & Safety Advisor Harry Norris</p> <p>Unit Medic Richard Mason</p> <p>Assembly Editors Annalisa Boyd Christopher CF Chow BFE</p> <p>Archive Supervisor Sue Tiplady</p> <p>Music Supervisor Danny Layton</p> <p>Post Production Accountant Matt Dalton</p> <p>Post Production Paperwork Anastasia Kyriacou</p> <p>VFX Supervisor Pete Young VFX Producer Evren Olgun-Knight VFX Line Producer Chloe Saunders VFX Artists Jon Berridge Ken Macrae</p> <p>Colourist Toby Tomkins Online Editor Richard Ellis Confirm Editor Steve Knight Picture Post Producer Rachael Yates</p> <p>Re-Recording Mixer Stefano Marchetti Sound Effects Editor Piers Lawrence ADR Mixer James Gregory ADR Editor Louisa Kearns</p> <p>Foley Mixer Rob Price Foley Artist Jason Swanscott Foley Editor Lilly Blazewicz</p> | |
| |  <p>The image shows a black end card with the word 'SISTER' in large white letters, followed by 'for BBC' and the BBC logo. At the bottom, it says '© Sister Pictures Limited MMXXIII'.</p> | <p>End Card with Logos In: 10:58:26</p> <p>Music Out: 10:58:33</p> <p>Cut to Black: 10:58:34</p> |