

# **THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES**

## **EPISODE 4**

### **POST PRODUCTION SCRIPT**

#### **Writers**

**PENELOPE SKINNER and GINNY SKINNER**

#### **Producer**

**GEORGIE FALLON**

#### **Director**

**NICOLE CHARLES**

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<p><b><u>INT. RED ROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>CLOSE on LAPTOP screen and ROB's Instagram page.</p> <p><b>CUT TO:</b></p> <p><b><u>ROB'S SOCIAL MEDIA</u></b></p> <p>CLOSE on SCREEN.</p> <p><b>JUMP CUT TO:</b></p> <p>Images of ROB on his knee proposing.</p> <p><b>JUMP CUT TO:</b></p> <p>Clip of champagne glasses clinking.</p> <p><b>JUMP CUT TO:</b></p> <p>CLOSE on SCREEN.</p> <p><b>JUMP CUT TO:</b></p> <p>Clip of GUEST's at Dexter Club clapping.</p> <p><b>JUMP CUT TO:</b></p> <p>Images of CHERYL's engagement ring.</p> <p><b>JUMP CUT TO:</b></p> <p>Words fill the screen.</p> <p><b>JUMP CUT TO:</b></p>	<p>#shesaidyes!!</p> <p>#dragonwedding!</p> <p>FEMALE VOICE (V.O) So lucky!</p> <p><b>she's so lucky!</b></p> <p>FEMALE VOICES (V.O) She's so lucky!</p>	<p>Scene &amp; Music In: 10:00:00</p> <p>Scene: 10:00:04</p>
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<p>More words fill the screen.</p> <p><b>JUMP CUT TO:</b></p> <p>Social media photo of GOBLIN the DOG.</p> <p>PHOTO of DRAGONS.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. RED ROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>CLOSE on LAPTOP screen and ROB's Instagram page – a VIDEO plays a MONTAGE OF VARIOUS SHOTS:</p> <p>ROB stands in the doorway at Arathdoon.</p> <p><b>CUT TO FULL SCREEN:</b></p> <p>CHERYL joins him.</p> <p><b>JUMP CUT TO:</b></p> <p>An image of the outside of Arathdoon.</p> <p>SCREEN SPLITS into three, showing images of the red room and the study.</p>	<p><b>lucky</b> <b>lucky</b> <b>lucky</b></p> <p><b>lucky</b> <b>lucky</b> <b>lucky</b></p> <p>ROB (THROUGH LAPTOP) Hello there! I'm Doctor Robert Chance.</p> <p>ROB (CONT'D) Come in from the wild winds of Oxfordshire into Arathdoon!</p> <p>CHERYL Welcome!</p> <p>ROB This is Cheryl my lovely lady friend. A.K.A C.R Harker the famous author!</p>	<p>Scene: 10:00:17</p> <p>Music Out: 10:00:18</p> <p>Music In: 10:00:19</p>
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<p><b>JUMP CUT TO:</b></p> <p>Image of the dining room.</p> <p><b>JUMP CUT TO:</b></p> <p>Paintings of characters from CHERYL's books.</p> <p><b>JUMP CUT TO:</b></p> <p>A dragon ornament on a shelf.</p> <p><b>JUMP CUT TO:</b></p> <p>In the garden ROB smooches a large silver dragon ornament. CHERYL smiles. He turns to CAMERA.</p> <p><b>JUMP CUT TO:</b></p> <p>Image of CHERYLs bed.</p> <p><b>JUMP CUT TO:</b></p> <p>ROB and CHERYL are on the balcony overlooking the entrance to the maze.</p> <p><b>JUMP CUT TO:</b></p> <p>BIRDS EYE VIEW of the maze.</p> <p><b>JUMP CUT TO:</b></p> <p>Back with ROB and CHERYL on the balcony.</p> <p><b>JUMP CUT TO:</b></p>	<p>ROB (CONT'D) (V.O) Are you ready for the grand tour?</p> <p>CHERYL (V.O) This is where all seven books were written.</p> <p>ROB (V.O) Dragons! There's quite a few...</p> <p>ROB (CONT'D) (V.O) ...of those around here!</p> <p>ROB (CONT'D) We love dragons!</p> <p>ROB (CONT'D) (V.O) This is where the magic happens!</p> <p>CHERYL (V.O) Rob...</p> <p>ROB What's down there, Cheryl?</p> <p>CHERYL That's the Mind Maze.</p> <p>CHERYL (CONT'D) (V.O) I designed it myself.</p> <p>CHERYL (CONT'D) I have a map of the whole thing that I keep under lock and key.</p>	
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<p>SCREEN SPLIT into three, showing images of the front door from inside, a clock and a stain glass window.</p> <p><b>JUMP CUT TO:</b></p> <p>CHERYL and ROB step out onto the balcony.</p> <p><b>JUMP CUT TO:</b></p> <p>The SCREEN IS SPLIT into four showing an image of the outside of Arathdoon. Then each square changes to an image of a dragon, then CHERYL's book logo sits over the top.</p> <p><b>JUMP CUT TO:</b></p> <p>Back with ROB and CHERYL on the balcony.</p> <p><b>JUMP CUT TO:</b></p> <p>Image of party invitation:</p> <p>Cheryl Harker and Dr. Robert Chance</p> <p>The Annual Myths, Legends &amp; Fantasy Literary Ball</p>	<p>ROB (V.O) You've got the key; I've got the secret.</p> <p>ROB (CONT'D) So why are we showing you around our humble dwelling, I hear you ask. Cheryl?</p> <p>CHERYL Because this house.</p> <p>ROB And the reason for this little vid-</p> <p>CHERYL Yes, is this year's venue...</p> <p>CHERYL (CONT'D) (V.O) ...for the Myths, Legends And Fantasy Literary Ball!</p> <p>ROB I'm Doctor Robert Chance.</p> <p>CHERYL And we look forward to welcoming you...</p> <p>CHERYL (CONT'D) (V.O) ...creators, publishers, artists, and fans to this, our very own fantasy land Arathdoon!</p>		
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<p>June 21 Arathdoon 6pm</p> <p>By Invitation Only</p> <p><b>JUMP CUT TO:</b></p> <p>Back with ROB and CHERYL on the balcony.</p> <p><b>CUT TO TITLES:</b></p> <p><b>CUT TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM. ALICE'S BUNGALOW - DAY</u></b></p> <p>Several days have gone by. The room, as if of an ill person. Old cups, mounds of tissues, bed clothes crumpled. ALICE lies in bed, under bedclothes staring into space as...</p> <p><b>DISSOLVE WITH:</b></p> <p><b><u>INT. STOREROOM. DEXTER CLUB - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on ROB's face fading in and out again.</p> <p><b>CUT BACK TO:</b></p>	<p>ROB We hope you can make it!</p> <p><b>THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES</b></p> <p>ROB (CONT'D) (V.O) Darling, you were fabulous!</p> <p>CHERYL (V.O) Argh, I hate being on camera.</p> <p>ROB (V.O) Now listen to me, you fucking lunatic. You will leave me alone.</p>	<p>Titles In: 10:01:46</p> <p>Music In: 10:01:49    Scene: 10:01:50    Music Out: 10:01:51</p> <p>Scene: 10:02:00</p>
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<p><b><u>INT. ALICE AND BENJY'S BEDROOM.</u></b> <b><u>ALICE'S BUNGALOW - DAY</u></b></p> <p>Back with ALICE in bed as she spies the pink cape, crumpled on the floor.</p> <p><b>DISSOLVE WITH:</b></p> <p><b><u>INT. STOREROOM.</u></b> <b><u>DEXTER CLUB - NIGHT</u></b> <b><u>/ FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on ROB's face and gritted teeth.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM.</u></b> <b><u>ALICE'S BUNGALOW - DAY</u></b></p> <p>Back with ALICE in bed.</p> <p><b>FADE TO:</b></p> <p><b><u>EXT. DOWN BY THE LAKE - DAY /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: ALICE wades through the water.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM.</u></b> <b><u>ALICE'S BUNGALOW - DAY</u></b></p> <p>Back with ALICE in bed.</p>	<p>ROB (CONT'D) (V.O) Leave my fiancée alone. And stop poking your nose into my business.</p> <p>ROB (CONT'D) (V.O) You will drop this.</p>	<p>Scene: 10:02:04</p> <p>Scene: 10:02:08</p> <p>Scene: 10:02:08</p> <p>Scene: 10:02:10</p> <p>Scene: 10:02:15</p>
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<p>She stares at the pink cape.</p> <p>She gets out of bed, picks up the cape and shoves it in a drawer.</p> <p>She gets back into bed.</p> <p>ALICE pulls the covers up, deep in thought.</p> <p><b>DISSOLVE WITH:</b></p> <p><b><u>INT. STOREROOM.</u></b>  <b><u>DEXTER CLUB - NIGHT</u></b>  <b><u>/ FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on ROB's face fading in. Then ROB red and angry as he strangles ALICE.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM.</u></b>  <b><u>ALICE'S BUNGALOW - DAY</u></b></p> <p>ALICE in bed remembering. As - the door opens. ALICE jumps, it's just BENJY.</p> <p>In a raspy voice.</p> <p>He grins. ALICE does not. What's up with her?</p>	<p>ALICE (V.O) I KNEW IT!</p> <p><b>Created and Written by Penelope Skinner and Ginny Skinner</b></p> <p><b>Produced by Georgie Fallon</b></p> <p><b>Directed by Nicole Charles</b></p> <p>BENJY (O.O.V) I'm back!</p> <p>BENJY (CONT'D) Bill says you're not well.</p> <p>ALICE How was it?</p> <p>BENJY Ooh, you sound rough! Yeah it was er great! I now know how to saw a lady in half!</p>	<p>Credits In: 10:02:20</p> <p>Credit In: 10:02:25</p> <p>Credit In: 10:02:29</p> <p>Scene: 10:02:34</p> <p>Scene: 10:02:41</p> <p>Music Out: 10:02:48</p>
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<p>She shakes her head.          BENJY collects the dirty plates and goes. Left alone, ALICE stares into space.</p> <p>Day turns to night.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM. ALICE'S BUNGALOW - NIGHT - CONTINUOUS</u></b></p> <p>ALICE tossing and turning in bed.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM. ALICE'S BUNGALOW - MORNING - CONTINUOUS</u></b></p> <p>ALICE lies awake.</p> <p><b>CUT TO:</b></p>	<p><b>BENJY (CONT'D)</b>          Anyway. I just came to see if you need anything? Lemsip? Snack? Get some fresh air in the field?</p> <p><b>VOICEMAIL (V.O)</b>          Voicemail received Monday at 1.02 PM.</p> <p><b>JUNO (VOICEMAIL) (V.O)</b>          Alice it's me. I think the holiday should come to an end now, don't you? See you in the morning I hope-</p> <p><b>VOICEMAIL (V.O)</b>          Voicemail received. Tuesday at...</p> <p><b>JUNO (VOICEMAIL) (V.O)</b>          Me again. Where are you? This has gone beyond a joke-</p> <p><b>VOICEMAIL (V.O)</b>          Voicemail received...</p> <p><b>JUNO (VOICEMAIL) (V.O)</b>          It's me. Do you...</p>	<p>Music In:          10:03:18</p> <p>Scene:          10:03:29</p> <p>Scene:          10:03:41</p>
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<p><b><u>INT. ALICE AND BENJY'S BEDROOM. ALICE'S BUNGALOW - NIGHT - CONTINUOUS</u></b></p> <p>ALICE lies awake.</p> <p><b>DISSOLVE WITH:</b></p> <p><b><u>INT. STOREROOM. DEXTER CLUB - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: ROB's face as he strangles ALICE.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM. ALICE'S BUNGALOW - NIGHT</u></b></p> <p>ALICE wakes up with a start. Was that a noise outside? On high alert, she listens. Something? She's imagining things. Surely. Then a buzzing. Her phone. UNKNOWN CALLER. Her heart pounds. She picks up.</p> <p>He laughs. A long low laugh. ALICE looks horrified.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ALICE'S BUNGALOW – NIGHT - CONTINUOUS</u></b></p>	<p>JUNO (VOICEMAIL) (CONT'D) (V.O)          ...actually want to be fired?</p> <p>ROB          Now you listen to me, you fucking lunatic...</p> <p>ALICE (INTO MOBILE)          Hello?</p> <p>ROB (THROUGH MOBILE)          Hey, Alley Cat. How's it going?</p> <p>ROB (THROUGH MOBILE) (CONT'D)          Listen I'm just in the neighbourhood, thought I'd give you a call. I must say, I do like your pink house. It's...</p>	<p>Scene: 10:03:46</p> <p>Scene: 10:03:52</p> <p>Scene: 10:03:57</p> <p>Scene: 10:04:33</p>
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<p>ALICE peers out the window - is he out there?</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM.</u></b> <b><u>ALICE'S BUNGALOW - NIGHT</u></b></p> <p>ALICE drops down on the floor under the window listening to ROB's voice on the phone.</p> <p>ALICE drops the phone in horror.</p> <p><b>FADE TO:</b></p> <p><b><u>INT. STOREROOM.</u></b> <b><u>DEXTER CLUB - NIGHT</u></b> <b><u>/ FLASHBACK</u></b></p> <p>FLASHBACK: ROB's face as he strangles ALICE.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MIDDLE ROOM.</u></b> <b><u>ALICE'S SEMI - NIGHT</u></b></p> <p>ALICE races into the room. The house phone rings. She picks it up and puts it to her ear. She hears a CHILD screaming. The line goes dead. ALICE hangs up. What the FUCK was that? With a rising fear, ALICE turns to see. The BUNNY. On the floor.</p>	<p>ROB (THROUGH MOBILE) (CONT'D) ...so you! And ohh...</p> <p>ROB (THROUGH MOBILE) (CONT'D) ...your little boy. Isn't he a cutie? Those gorgeous locks. Anyway. Just wondering if you'd managed to find my Filofax. Cos you should probably give it back now, don't you think? You don't want people thinking you're a crazy little bunny boiler!</p> <p>ROB (CONT'D) (V.O) Whatever the fuck it is you are trying...</p> <p>ROB (CONT'D) ...to do!</p>	<p>Scene: 10:04:36</p> <p>Scene: 10:05:02</p> <p>Scene: 10:05:03</p>
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<p>Oh god. The RABBIT. She stares into its beady red eyes. ROB sent it.</p> <p><b>CAPTION OVER IMAGE:</b></p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM. ARATHDOON - DAY</u></b></p> <p>CHERYL, in her dressing gown, sits in bed, staring the engagement ring. We hear ROB singing MADAME BUTTERLY in the shower.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN. ALICE'S BUNGALOW - DAY</u></b></p> <p>On BENJY making a sandwich. On the table is an opened envelope. As - BILL hurries in, fired up.</p> <p>On BENJY.</p> <p>He slides the envelope - BILL takes it.</p>	<p><b>Act Four: Natural Justice</b></p> <p>ROB (SINGING) (CONT'D) (O.S) Un bel dì, vedremo Levarsi un fil di fumo Sull'estremo confin del mare</p> <p>BILL (O.S) I'm back! Wait till you hear what-</p> <p>BILL (CONT'D) Oh! Hello. Is Alice at work?</p> <p>BENJY Very much not. Where've you been this early on a Wednesday morning?</p> <p>BILL (O.O.V) I uh, just visiting a friend.</p> <p>BILL (CONT'D) I need to talk to her.</p> <p>BENJY Well you better look at this first. Here. I found it in the bin.</p> <p>BENJY (CONT'D) I told you it wasn't flu.</p>	<p>Caption In: 10:05:29</p> <p>Scene &amp; Music In: 10:05:36</p> <p>           </p> <p>Music Out: 10:05:44</p> <p>Scene &amp; Music Out: 10:05:50</p>
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<p>BILL opens the envelope. It's ALICE's P45. She's fired.</p> <p>BILL hesitates. Awkward. BENJY hands BILL the sandwiches and he heads out.</p> <p>Out on BENJY.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM.</u></b> <b><u>ALICE'S BUNGALOW - DAY</u></b></p> <p>The room is in darkness, curtains drawn. ALICE lays in bed, texting KELLY a series of unanswered texts. The door opens, she tugs duvet to hide her bruises. BILL enters.</p>	<p>BILL (O.O.V) What, Juno let her go?</p> <p>BENJY Yeah, and she said nothing. There's more to this isn't there?</p> <p>BILL She's not well.</p> <p>BENJY What's going on?</p> <p>BILL Let me talk to her.</p> <p>BENJY This is about <i>him</i>. Isn't it? What's happened?</p> <p>BILL You take the lad to school. Try not to worry.</p> <p>BILL (CONT'D) So... I've just been to see Joyce Ransome?</p> <p>ALICE Not now dad.</p> <p>BILL She's happy to go on the record. But you should hear her story, love. The things he's told her!</p>	<p>Scene: 10:06:39</p>
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<p>He looks at ALICE. His attempts to cheer her are not working.</p> <p>On BILL.</p> <p>On ALICE.</p> <p>ALICE doesn't answer. BILL frowns.</p> <p>On ALICE as BILL watches her for a moment, texting manically.</p> <p>On BILL.</p>	<p>BILL (CONT'D) What's happened with Juno?</p> <p>ALICE (O.O.V) She fired me.</p> <p>BILL (O.O.V) You can fix it though? Talk to her?</p> <p>BILL (CONT'D) What are you doing?</p> <p>ALICE I'm trying to get hold of Kelly.</p> <p>BILL (O.O.V) Why, what's going on?</p> <p>ALICE Nothing.</p> <p>BILL Well what happened at that party? You said you changed your mind about telling Cheryl, Harker. You said we needed more witnesses.</p> <p>ALICE Yeah, well I changed my mind about everything.</p> <p>BILL But why? What's he done?</p> <p>ALICE (O.O.V) Nothing! It's not him.</p> <p>ALICE (CONT'D) It's me... I've made some very poor decisions, Dad. I've done it all wrong.</p> <p>BILL No you haven't. We've made progress. We've got Joyce Ransome. We've got Kelly.</p>	
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<p><b>CUT TO:</b></p> <p><b><u>EXT. BALCONY.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>CHERYL looks at JUNO FISH's Instagram page. She then looks at the website and clicks on team members. She clicks on the photo of ALICE.</p> <p><b>CUT TO:</b></p> <p><b><u>JUNO'S SOCIAL MEDIA</u></b></p> <p>Image of ALICE's team member photo.</p> <p><b>JUMP CUT TO:</b></p> <p>CLOSE on internet search for Alice Newman.</p> <p><b>CUT TO:</b></p> <p><b><u>ALICE'S SOCIAL MEDIA</u></b></p> <p>Four images: ALICE with BILL; one of ALICE's designs; ALICE's SON; ALICE dressed up.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. BALCONY.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>CHERYL closes her phone and walks off shaking her head.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p>		<p>Scene: 10:08:46</p> <p>Music In: 10:08:54   Scene: 10:08:55   Scene: 10:09:00   Scene: 10:09:03   Scene: 10:09:10  </p>
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<p>ROB, in a new black suit, gazing at himself in the mirror. CHERYL enters.</p> <p>He holds out the scissors.</p> <p>CHERYL helps him cut the tag. He smiles at her, a moment of intimacy.</p> <p>CHERYL shows him the photo of ALICE. ROB stares at it for a moment.</p> <p>CHERYL stares at him. What the hell is he on about?</p>	<p>ROB (O.O.V) Oh, darling...</p> <p>ROB (CONT'D) ...would you mind?</p> <p>ROB (CONT'D) What do you think about Costa Rica?</p> <p>CHERYL In what sense?</p> <p>ROB As a honeymoon destination!</p> <p>CHERYL I need to show you something. It's been <i>bugging</i> me since the party: that woman who introduced herself as Juno Fish? Turns out she really <i>is</i> Juno Fish. I looked her up-</p> <p>ROB Umm. Ok er. And?</p> <p>CHERYL And my new 'friend' who rescued Goblin, and made my dragon gown, she's called Alice Newman. And she's Juno Fish's assistant.</p> <p>ROB I'm not sure I understand.</p> <p>CHERYL Nor do I. The point is, this isn't Juno Fish. This is 'Alice Newman'.</p> <p>ROB I have never seen her before in my life.</p> <p>CHERYL You've never see- You got into her van! She came to the party!</p> <p>ROB And said she was Juno Fish?</p>	<p>Music Out: 10:09:21</p> <p>Music In: 10:09:52</p>
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<p>CHERYL stares at him. What the fuck? Then - he smiles.</p> <p>CHERYL heads out.</p> <p>Off: ROB's anxious look.</p> <p>She turns. Suddenly ROB looks like a lost little boy.</p> <p>From ROB.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MIDDLE ROOM.</u></b> <b><u>ALICE'S BUNGALOW -</u></b> <b><u>DAY</u></b></p> <p>CLOSE on IMAGES of ROB's other victims. PULL-OUT to BILL looking at the investigation board.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM.</u></b> <b><u>ALICE'S BUNGALOW -</u></b> <b><u>DAY</u></b></p>	<p>CHERYL NO! What? She came here and said she was Juno Fish!</p> <p>ROB When?</p> <p>ROB (CONT'D) Are you feeling alright sweetheart?</p> <p>CHERYL Nooo! I'm not feeling alright! I <i>feel</i> like I'm going <i>mad</i>!</p> <p>ROB Where are you going?</p> <p>CHERYL I'm going to <i>speak</i> to Alice Newman! And find out why she's been lying!</p> <p>ROB Wait!</p> <p>ROB (CONT'D) There's something I need to tell you.</p>	<p>Scene: 10:10:54</p> <p>Scene: 10:11:03</p>
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<p>ALICE lays in bed.</p> <p>ALICE gets out of bed.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>ROB is pouring them both a drink. CHERYL sits at the table. ROB places the glass in front of CHERYL.</p> <p>ROB sits. A beat.</p> <p>ROB nods.</p> <p>A beat. She drinks.</p> <p>His face twists into an impression of the emotion called sad.</p>	<p>CLAUDIA (V.O)          I know you don't know me, but I know him and I <i>know</i> you can't trust him-          He'll take everything that matters to you and destroy it-          Get away from him now before it's too late.          You don't know what he's capable of.</p> <p>CHERYL          I don't want a drink.</p> <p>ROB          You might.</p> <p>ROB (CONT'D)          You are the most compassionate, wonderful, intelligent woman I've-</p> <p>CHERYL  <i>Just...</i> get on with it!</p> <p>ROB          When I said I'd never been married, that was a lie. I don't talk about it because it was an extremely unhappy, toxic relationship and I feel disloyal, discussing my ex-wife's misdemeanours.</p> <p>ROB (CONT'D)          But suffice to say, her actions left me with scars. Emotional and physical.</p> <p>CHERYL          I'm very sorry to hear that. But. How is that relevant to-</p> <p>ROB          Because... it's... it's her.</p>	<p>Scene:          10:11:15                     Music Out:          10:11:24</p>
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Prepared by Anastasia Kyriacou (07958 664 704)

<p>From CHERYL.</p> <p><b>CUT TO:</b></p> <p>OLD FASHIONED GLITCHY VIDEO EFFECT.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. JOYCE</u></b> <b><u>RANSOME'S BLOCK</u></b> <b><u>OF FLATS - DAY</u></b></p> <p>CAMCORDER FOOTAGE: JOYCE being interviewed.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. JOYCE</u></b> <b><u>RANSOME'S BLOCK</u></b> <b><u>OF FLATS - DAY -</u></b> <b><u>CONTINUOUS</u></b></p> <p>JOYCE talking to camera.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. JOYCE</u></b> <b><u>RANSOME'S BLOCK</u></b> <b><u>OF FLATS - DAY -</u></b> <b><u>CONTINUOUS</u></b></p> <p>CAMCORDER FOOTAGE: Glitchy as video is stopped.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. KITCHEN.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>Back with CHERYL</p>	<p>JOYCE I used to think trying to get the truth out of him was like, trying to chase a mouse round your skirting board...</p> <p>JOYCE (CONT'D) ...you'd know you were <i>just</i> an inch away from having it and suddenly whoosh! He's off in a totally different direction.</p> <p>ROB (O.O.V) Something happened the other night.</p>	<p>Scene: 10:13:22</p> <p>Scene: 10:13:29</p> <p>Scene: 10:13:37</p> <p>Scene: 10:13:37</p>
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<p>A beat. The DOORBELL CHIMES.</p> <p>He nods sadly. On ROB.</p> <p>On ROB and CHERYL as HILARY comes to the door.</p> <p>LOLA appears behind HILARY, clutching a bunch of papers.</p> <p>On CHERYL.</p> <p>LOLA looks awkward.</p> <p>To LOLA</p>	<p>ROB (CONT'D) At the party... I confronted her. Told her to keep away from you...</p> <p>ROB (CONT'D) And she assaulted me.</p> <p>CHERYL Juno assaulted you? Or not 'Juno'?</p> <p>CHERYL (CONT'D) (O.O.V) What did she do? Did you report it to the police?</p> <p>ROB Would they believe me?</p> <p>HILARY (O.O.V) Sorry to interrupt.</p> <p>HILARY (CONT'D) Lola's here.</p> <p>LOLA You said to pop round.</p> <p>CHERYL Did I?</p> <p>LOLA (O.O.V) I've got the paper...</p> <p>LOLA (CONT'D) ...work you wanted. To speed up Lance's probate?</p> <p>CHERYL When did I ask for that?</p> <p>CHERYL (CONT'D) (O.O.V) Look can you...</p> <p>CHERYL (CONT'D) ...er wait in the other room? I won't be a minute.</p>	<p>Music In: 10:14:08</p>
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<p>LOLA nods and heads out. As soon as they're gone CHERYL turns back to ROB.</p> <p>CHERYL stares at him. Is he - blaming HER??? But - determined not to get side tracked.</p> <p>Micro beat.</p> <p>On CHERYL.</p> <p>CHERYL glares at him. Confused. Inexplicably irritated. She knocks back her glass of wine.</p> <p><b>JUMP CUT TO:</b></p> <p>AN OLD FASHIONED GLITCHY VIDEO EFFECT.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CLAUDIA ROSE'S GARDEN - DAY</u></b></p>	<p>CHERYL (CONT'D) Why didn't you say something to me the moment you saw her or when she turned up at the party?!</p> <p>ROB Because... because I'm scared of her. Alright? I didn't tell you because I know how you are about vulnerability, and I didn't want you to think any less of me!</p> <p>CHERYL How I am about vulnerability?!</p> <p>CHERYL (CONT'D) If you're scared, why did you get into a car with her?</p> <p>ROB I wanted to keep her away from you!</p> <p>ROB (CONT'D) (O.O.V) I didn't know what she was planning. Because she's been threatening me!</p> <p>ROB (CONT'D) She said that if I told you the truth, she would accuse me of- Horrible lies. And I am in an impossible situation, because of course quite rightly, the woman is always believed...</p>	<p>Scene: 10:15:24</p>
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<p>CAMCORDER          FOOTAGE: CLAUDIA          being interviewed.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CLAUDIA ROSE'S          GARDEN - DAY -          CONTINUOUS</u></b></p> <p>CLAUDIA being          interviewed.</p> <p><b>JUMP CUT TO:</b></p> <p>OLD FASHIONED          GLITCHY VIDEO          EFFECT.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLWAY / DINING          ROOM. ARATHDOON -          DAY</u></b></p> <p>On CHERYL arriving,          HILARY having just let          PRIANA in.</p> <p>CHERYL and PRIANA          enter the dining room.          Expensive shopping bags          all over the table. LOLA is          here, looking over          paperwork.</p>	<p>CLAUDIA          There's a connection, see, between this kind of          behaviour and your common everyday          domestic violence.</p> <p>CLAUDIA (CONT'D)          The same false promises, scare tactics,          coercion. And the victims get the same          response: why didn't you leave? Why didn't          you tell? Why didn't you see what was          happening before it was too late?</p> <p>PRIANA (O.O.V)          Sorry to drop in on you like this...</p> <p>PRIANA (CONT'D)          ...do you have a moment?</p> <p>CHERYL          No not really.</p> <p>PRIANA          It is somewhat pressing.</p> <p>CHERYL          Come in.</p> <p>LOLA          Oh hi Priana. Erm-</p> <p>PRIANA          Someone's been shopping!</p>	<p>           Music Out:          10:15:27</p> <p>Scene:          10:15:31</p> <p>Music In:          10:15:45</p> <p>Scene:          10:15:46</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. DINING ROOM / RED ROOM CHERYL'S OFFICE. ARATHDOON - DAY - CONTINUOUS</u></b></p> <p>To PRIANA.</p> <p>CHERYL stares at PRIANA. Terror sweeps over her in an instant. She has gone cold. She feels a sudden wave of dreadful fatigue. From out in the hall, we hear the doorbell.</p> <p>CHERYL focuses - tries to connect with PRIANA.</p> <p>CHERYL's phone, in her hand - RINGING. UNKNOWN CALLER.</p>	<p>LOLA Actually Cheryl, there is something pressing I need to talk to you about, and I've got another meeting to get to, so-</p> <p>CHERYL Give me two minutes, Lola- How can I help?</p> <p>PRIANA I'm sure it's nothing to worry about it's just, we've been trying to make the payment for the additional care. And it's not going through.</p> <p>CHERYL Sorry? Not going through. Why?</p> <p>PRIANA They say there are no funds in the Scholarship account.</p> <p>PRIANA (CONT'D) Cheryl?</p> <p>HILARY (O.S) I'll get it.</p> <p>PRIANA Can you call the bank?</p> <p>CHERYL Yes of, of course, I uh... Oh-</p> <p>CHERYL (CONT'D) Sorry, let me- it might be them.</p>	<p>Scene: 10:16:01</p>
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<p>She turns away from PRIANA, cold sweat, answers phone as she heads into the red room -</p> <p>In the background DANNI walks through the dining room with a face of thunder and into the red room. Just as CHERYL hangs up.</p> <p>CHERYL guides DANNI into her office.</p>	<p>CHERYL (INTO PHONE) (CONT'D) Hello?</p> <p>LIFE INSURANCE PERSON (THROUGH MOBILE) Good morning, is that Ms Harker?</p> <p>CHERYL (INTO MOBILE) Yes speaking.</p> <p>LIFE INSURANCE PERSON (THROUGH MOBILE) My name is Jill and I'm calling from Standwell and Basic Life Insurance, is now a good time to talk?</p> <p>CHERYL (INTO MOBILE) No it's not!</p> <p>DANNI Please tell me it's not true!</p> <p>CHERYL Danni hi! Are you ok?!</p> <p>DANNI No I'm not ok. Why is there a home gym in here? I've only just seen on social media that you're engaged!</p> <p>CHERYL What? What social media? Who?</p> <p>DANNI Everyone's social media, Cee! It's all over social media! And the Ball. Why's <i>he</i> doing it with you?</p> <p>CHERYL It's just a video. I agreed to that weeks ago.</p> <p>DANNI Oh my god. It is true! Can't you see what's happening? He's using you Cee! He's a... oh he's a trumped up, manipulative TWAT! I can't stand him! I just wanna-</p>	
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<p>To PRIANA.</p> <p>To PRIANA.</p> <p>CHERYL hurries out - fighting waves of tiredness and confusion.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLWAY.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>CHERYL hurries into the hall, where ROB is just making his way upstairs.</p> <p>On CHERYL as she hurries over to him.</p> <p>She is tapping at her phone.</p> <p>She stares up at him. Heart pounding. Head swimming.</p>	<p>PRIANA Cheryl?</p> <p>CHERYL Can you just-</p> <p>PRIANA Sebastian wants an update- I need to call him as soon as possible.</p> <p>CHERYL Hang on!</p> <p>DANNI Cee?</p> <p>CHERYL I'll be back.</p> <p>CHERYL (CONT'D) Rob!</p> <p>ROB (O.O.V) Are you ok?</p> <p>CHERYL No, I'm not ok! I'm checking the Scholarship fund account. Priana says it's empty.</p> <p>ROB Does she? How odd. It can't be!</p> <p>CHERYL Oh god. It is empty. It's empty! But you showed me the screenshot. JD did the transfer?</p> <p>ROB Of course he did. It's probably just not showing up yet. Perhaps some delay with the security protocols-</p>	<p>Scene: 10:17:48</p>
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<p>On CHERYL.</p> <p>PRIANA (on the phone) and LOLA enter.</p> <p>To CHERYL.</p> <p>As DANNI enters.</p> <p>On CHERYL. Surrounded, panic and claustrophobia building - her head is suddenly pounding.</p> <p>HILARY enters holding a pair of shears.</p>	<p>CHERYL What security protocols?</p> <p>PRIANA (INTO MOBILE) (O.O.V) Oh she's here. Yes...</p> <p>PRIANA (INTO MOBILE) (CONT'D) I'm with her now, Sebastian-</p> <p>PRIANA (CONT'D) Have you spoken to the bank?</p> <p>CHERYL I err not yet, I just-</p> <p>LOLA I'm so sorry Cheryl, I just really need you to sign these papers, you did say it in your email that it was urgent-</p> <p>CHERYL I didn't send an email!</p> <p>DANNI Are you coming back?</p> <p>PRIANA What should I tell Sebastian?</p> <p>LOLA Sorry Cheryl, you did send me an email.</p> <p>PRIANA Cheryl, he's waiting.</p> <p>ROB Are you feeling alright sweetheart?</p> <p>DANNI Cee?</p> <p>PRIANA Cheryl?</p> <p>HILARY D'you want me to trim the hedges?</p> <p>PRIANA Cheryl?</p>	
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<p>CHERYL breaks - she storms to the front door, flings it open.</p> <p><b>FADE IN AND OUT:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on ROB terrified hearing the screams through RALPH's phone.</p> <p><b>FADE IN AND OUT:</b></p> <p><b><u>INT. DEXTER CLUB - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: REGINA snaps her fingers.</p> <p><b>FADE IN AND OUT:</b></p> <p><b><u>INT. HALLWAY.</u></b> <b><u>ARATHDOON - EVENING / FLASHBACK</u></b></p> <p>FLASHBACK: ALICE, dripping, enters CHERYL's world, stares about her.</p> <p><b>CUT BACK TO:</b></p>	<p>ROB Cheryl? Darling?</p> <p>DANNI Cheryl?</p> <p>PRIANA Cheryl?</p> <p>CHERYL Right! That's it! Go away! All of you! I don't want you here!</p>	<p>Scene: 10:18:52</p> <p>Scene: 10:18:53</p> <p>Scene: 10:18:54</p>
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<p><b><u>INT. HALLWAY.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>BACK with CHERYL.</p> <p>The door slams.</p> <p><b>HARD CUT TO:</b></p> <p><b><u>INT. HALLWAY.</u></b> <b><u>ARATHROON - DAY</u></b></p> <p>CHERYL and ROB sit in the hallway alone.</p>	<p>CHERYL (CONT'D) I can't do this right now! I'm losing my mind! Just GET OUT!</p> <p>ROB Talk to me, sweetheart. I'm really worried about you.</p> <p>CHERYL Where's the money, Rob?</p> <p>ROB It's there. I promise. It just might not be visible.</p> <p>CHERYL Shouldn't it show up as incoming?</p> <p>ROB I'm sure it will. As soon as the protocols are complete.</p> <p>CHERYL I want to believe you. I want to believe you because the alternative is- But this outlandish story about Juno or whoever she is stalking me! And now the money! I just can't think straight!</p> <p>ROB Well to be fair, she's stalking <i>me</i>.</p> <p>CHERYL Is she? So when she found my dog? Was that just a coincidence?</p> <p>ROB Christ. I don't know. Remember I, I did say she'd kidnapped him? Even before I knew who she was!</p>	<p>  Scene: 10:18:55       Scene: 10:19:05   Music Out: 10:19:12</p>
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<p>CHERYL stares at him, denial fighting in her brain. ROB shakes his head modestly. The answer is sad but simple.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. URBAN STREET. LEWISHAM - DAY</u></b></p> <p>ALICE, scared to be out in the world. As she walks ROB's latest voicemails echoes in her mind.</p> <p>ALICE puts her sunglasses on.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CLAUDIA ROSE'S HOUSE. LEWISHAM - DAY</u></b></p> <p>Holding a page from the Filofax (with CLAUDIA ROSE's 12 addresses on). She arrives at one of the addresses. She stares up at the house in front of her, as she heads up the path and knocks on the door.</p> <p>Someone looks out the window for split second. And after a beat the door opens. Here stands CLAUDIA ROSE, 53.</p>	<p>CHERYL What does she want?</p> <p>ROB She wants me.</p> <p>ROB (VOICEMAIL) (CONT'D) (V.O) Hey Alice. Where's my Filofax? Give. It. Back.</p> <p>ROB (VOICEMAIL) (CONT'D) (V.O) What you did to me at that party was assault, Alice. I've reported you to the police.</p> <p>ROB (VOICEMAIL) (CONT'D) (V.O) Alice Newman. Did the police come for you yet? Hm? Hm?</p> <p>CLAUDIA Yes?</p>	<p>Music In: 10:20:20</p> <p>Scene: 10:20:27</p> <p>Scene: 10:20:46</p>
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<p>On ALICE.</p> <p>ALICE removes her shades.</p> <p>CLAUDIA stares at ALICE, trying to process.</p> <p>ALICE steps in, looking over her shoulder.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PATIO BY THE TENNIS HOUSE.</u></b>  <b><u>ARATHDOON - DAY</u></b></p> <p>CHERYL on the phone.</p> <p>A beat as CHERYL listens.</p> <p>A beat as CHERYL listens.</p> <p>She hangs up. Her heart is pounding. CHERYL scrolls to JUNO FISH in her phone. She shudders.</p>	<p>ALICE Claudia?</p> <p>CLAUDIA (O.O.V) Do I know you?</p> <p>ALICE I'm Alice... Newman.</p> <p>ALICE (CONT'D) I... I just came to say, I've never forgotten, that night when you tried to warn me and the letter you wrote me... I'm so sorry. I thought you were mad. But it's me. I'm mad. I'm a shit person who makes shit choices and, I want you to know that I will regret it for the rest of my life. Not listening to you. Not believing you when you tried to tell me what he was really like.</p> <p>CLAUDIA You better come in.</p> <p>CHERYL (INTO MOBILE) Still nothing showing?</p> <p>CHERYL (INTO MOBILE) (CONT'D) What about 'security protocols'? Say, from an offshore account?</p> <p>CHERYL (INTO MOBILE) (CONT'D) Don't worry, I can check again.</p>	<p>Music Out: 10:21:09</p> <p>Scene: 10:21:58</p> <p>Music In: 10:22:16</p>
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<p>What a creep. She goes to block number. But changes her mind.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CLAUDIA ROSE'S HOUSE. LIVING ROOM - DAY</u></b></p> <p>On ALICE as she sits on the sofa opposite CLAUDIA. ALICE has filled CLAUDIA in on some of what has brought her here.</p> <p>On CLAUDIA.</p> <p>ALICE nods.</p> <p>On ALICE, nodding, tears roll down her cheek.</p>	<p>CHERYL (CONT'D) Oh God!</p> <p>CLAUDIA (O.O.V) Well Alice Newman. You've got balls, going after him like...</p> <p>CLAUDIA (CONT'D) ...that.</p> <p>ALICE (O.O.V) I haven't got balls. I'm an idiot. I'm only sorry I didn't come sooner.</p> <p>ALICE (CONT'D) I got carried away. I was looking for 'justice'. Thinking I was some kind of... something I'm not. But I've made everything worse. And now there's other people in danger.</p> <p>CLAUDIA But it's not you, though. Is it? But actually, it sort of is... It's your kindness. Your willingness to trust. That's what he exploits.</p> <p>CLAUDIA (CONT'D) (O.O.V) He capitalises on crisis. Your dad had just had that accident when you met him, right? Any crisis will do. Individual or global.</p> <p>CLAUDIA (CONT'D) That's the real cruelty of what he does. He gets ya' when you think the worst has happened. And then he...</p> <p>CLAUDIA (CONT'D) (O.O.V) ...tells you he's got the answers and he's the only one who can fix it. The crisis is real but his solution is fake. And you know what?</p>	<p>Scene: 10:22:36</p> <p>Music Out: 10:22:55</p>
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<p>CLAUDIA gets up and goes to a cupboard under the stairs.</p> <p>On ALICE, she looks up, notices security cameras all around.</p> <p>CLAUDIA returns with a box and hands it to ALICE.</p> <p>Uneasy, ALICE lifts the lid. On ALICE as she looks through: a pile of post cards and greetings cards - mostly unsigned. Some of them have nasty messages in them. She turns over an Alice in Wonderland postcard. It says: DIE CUNT</p> <p>On ALICE as she looks with growing unease.</p> <p>On ALICE.</p> <p>ALICE touches the scarf at her neck. CLAUDIA clocks it.</p> <p>Footsteps on the stairs - someone is coming.</p> <p>CLAUDIA grabs the box from ALICE and closes it.</p>	<p>CLAUDIA (CONT'D)          He's never gonna stop. It's a bit of a shock seeing your again after all this time.</p> <p>CLAUDIA (CONT'D) (O.O.V)          But, I understand why you're here. Have a look at this.</p> <p>CLAUDIA (CONT'D)          He's your classic predator. Take it from one who knows, he'll keep on hunting. Go on. Have a look.</p> <p>CLAUDIA (CONT'D) (O.O.V)          It doesn't matter where we go, he finds us in the end.</p> <p>ALICE          These are from Robbie?</p> <p>CLAUDIA (O.O.V)          That's from a few weeks ago. Post marked Oxford.</p> <p>ALICE          But why?</p> <p>CLAUDIA (O.O.V)          I dared to have my own mind.</p> <p>ALICE          Um, what about the police? Have they?</p> <p>CLAUDIA          They're very sympathetic. But I can't prove it's him. What did he do to you?</p> <p>ALICE          Nothing! I just-</p>	<p>Music In:          10:24:01</p>
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<p>ZOE, 18, (VIBE: tall; red hair) appears on the stairs.</p> <p>On ALICE and then on ZOE.</p> <p>She stomps back up the stairs. CLAUDIA turns to ALICE.</p> <p>On CLAUDIA.</p> <p>CLAUDIA nods.</p> <p>Out on ALICE.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. SIR RALPH UNWIN'S HOUSE - DAY</u></b></p> <p>A bailiffs van is in the front garden. Various antique furniture and curious artifacts are on the lawn, awaiting removal. BAILIFFS load the van.</p>	<p>CLAUDIA Hey!</p> <p>ZOE Have we got any paint? I wanna do a banner for the demo-</p> <p>CLAUDIA (O.O.V) Zoe, love. This lady's just leaving. Will you give me a minute?</p> <p>ZOE 'Time's Running Out'.</p> <p>CLAUDIA (O.O.V) She's been arrested at four different climate protests. Meanwhile, her father continues to walk the earth, unchallenged. One tiny speck of DNA, is his only input. And yeah. I was pregnant when I came to see you but you never let me say-</p> <p>ALICE (O.O.V) So sorry, Claudia.</p> <p>ALICE (CONT'D) Does he know?</p> <p>CLAUDIA He tried to make me get rid of her. Thought it would put you off marrying him! As I say, I disobeyed him. And he's never forgiven me!</p> <p>SIR RALPH (O.O.V) Ah I hear congratulations are in order! I'm so...</p> <p>SIR RALPH (CONT'D) ...pleased for you both.</p> <p>CHERYL What's all this?</p>	<p>Scene: 10:25:37</p> <p>Music Out: 10:25:41</p>
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<p>CHERYL and SIR RALPH (in his dressing gown and mismatched slippers) are chatting at the front door. CHERYL moves out of the way as a BAILIFF carrying a large jaw bone comes through - she turns back to RALPH.</p> <p>SIR RALPH's eyes widen in immediate panic. CHERYL looks round. Who does he think is listening?</p> <p>SIR RALPH looks about him, anxiously.</p> <p>On CHERYL and RALPH.</p> <p>CHERYL and RALPH step out of the way as a BAILIFF carries a widescreen television out of RALPH's house.</p>	<p>SIR RALPH Oh, it's just a, a minor financial blip, it's nothing to worry about. How are you my dear? Floating on air?</p> <p>BAILIFF 1 Sorry!</p> <p>CHERYL I wanted to talk to you about <i>that</i> night - the academy, the hostages-</p> <p>SIR RALPH Hush hush hush hush! The walls have ears! What did you er, want to talk about?</p> <p>CHERYL Rob and JD assured me that the money would be repaid by Friday but for some reason the bank says there's no sign of a transfer and I'm feeling.</p> <p>SIR RALPH Do you need it right now?</p> <p>CHERYL My students need it. That money's not mine to lend!</p> <p>SIR RALPH You did it to save lives!</p> <p>CHERYL But I still need it back! I <i>am</i> going to get it back?</p> <p>SIR RALPH They're watching us, you know. The Russians. The Saudis. The CIA. None of them wants us to solve this-</p> <p>BAILIFF 2 (O.S) Watch your backs.</p>	
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<p>CHERYL, confused, anxious. Does she know ROB's heart?</p> <p>From the BAILIFFS.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CHERYL'S STUDY</u></b> <b><u>(NOW ROB'S).</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>On the desk the following items are spread out: photos and papers, including but not limited to: a flyer for the moonlight emporium of eternal youth; lots of photos of ZOE, through</p>	<p>CHERYL Why would they be watching us?</p> <p>SIR RALPH It, it, it sounds silly doesn't it, I know I mean it sounds, surreal. But the stakes couldn't be higher.</p> <p>CHERYL But that night, was it real? Did it really-</p> <p>SIR RALPH What, of course it was real! Don't, don't, don't- you mustn't question it! Rob is like a son to me. And he's a good man. He has to be, because the cost to my foundation. To the entire movement if he isn't. No, no, no, no it's unthinkable! And to your scholarship?! No one will understand why you used the-</p> <p>CHERYL I don't have that kind of money.</p> <p>RALPH Then you must find a way to get it. Just pay the money back. Because you trust Rob. And you know his heart!</p> <p>BAILIFF (O.S) All cleared boss.</p> <p>VOICEMAIL MESSAGE (V.O) JD, Red Fox, confirming that phase seven is underway.</p>	<p>Music In: 10:27:26</p> <p>Scene: 10:27:52</p>
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<p>the ages; [lots of other random photos] and a set of house keys. ROB rifles through them lovingly for a moment, before scooping them all into his holdall. Then takes a flat brown A5 envelope out of a desk drawer and pops it into the safe. Closes it. Then-</p> <p>A loud and threatening banging at the front door. ROB frowns. A bit scared. Who's that?</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREET - DAY</u></b></p> <p>ALICE, feeling raw and traumatised as she walks along the street. When, her phone rings. She checks trembling – but she snatches it up.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TAXI - DAY</u></b></p> <p>KELLY wearing a new dress, with rucksack and suitcase.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. / INT. STREET / TAXI - DAY</u></b></p> <p>BACK to ALICE on the street.</p>	<p></p> <p>ALICE (INTO MOBILE) Are you OK?</p> <p>KELLY (THROUGH MOBILE) I'm calling to say...</p> <p>KELLY (INTO MOBILE) (CONT'D) ...please stop texting me. It, it, it's harassment.</p> <p>ALICE (INTO MOBILE) I've been worried about you!</p> <p>KELLY (THROUGH MOBILE) Look please don't.</p>	<p></p> <p>Music Out: 10:28:27</p> <p>Scene: 10:28:28</p> <p>Scene: 10:28:38</p> <p>Scene: 10:28:43</p>
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<p><b>JUMP CUT TO:</b></p> <p>BACK with KELLY in the taxi.</p> <p><b>CUT BACK TO:</b></p> <p>BACK to ALICE on the street.</p> <p><b>JUMP CUT TO:</b></p> <p>BACK with KELLY in the taxi.</p> <p><b>CUT BACK TO:</b></p> <p>BACK to ALICE on the street.</p> <p><b>JUMP CUT TO:</b></p> <p>BACK with KELLY in the taxi.</p> <p>KELLY hangs up.</p> <p><b>CUT BACK TO:</b></p> <p>ALICE stares at the phone in horror. This is her fault. It's all her fault.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLWAY.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></p> <p>CHERYL enters, looks around.</p>	<p>KELLY (INTO MOBILE) (CONT'D) I, I'm feeling more centred than I have in ages. And um, actually I'm, I'm on the way to the airport. Bobby's bought me a ticket to Koh Samui.</p> <p>ALICE (INTO MOBILE) Bobby has?</p> <p>KELLY (THROUGH MOBILE) Yeah, he's gonna come and join me as soon as he can. He wants us to, to spend some...</p> <p>KELLY (INTO MOBILE) (CONT'D) ...time together. Do some healing. I guess I should be um thanking you really.</p> <p>KELLY (THROUGH MOBILE) (CONT'D) For bringing him back into my orbit-</p> <p>ALICE (INTO MOBILE) Kelly, no! Please...</p> <p>ALICE (THROUGH MOBILE) (CONT'D) ...just let me- You need to know what he's capable of!</p>	<p>Music In: 10:28:57</p> <p>Scene: 10:29:27</p>
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<p>An eerie atmosphere. GOBLIN sits in the doorway, whining. The rest of the house feels empty. No lights are on.</p> <p>CHERYL runs halfway up the stairs. Calling his name again.</p> <p><b>CUT TO:</b></p> <p>OLD FASHIONED GLITCHY VIDEO EFFECT</p> <p><b>CUT TO:</b></p> <p><b><u>INT. NORM'S CARAVAN - DAY</u></b></p> <p>CAMCORDER FOOTAGE ON REWIND: NORM gets up from his chair and walks backwards into his caravan.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. NORM'S CARAVAN - DAY - CONTINUOUS</u></b></p> <p>NORM is being interviewed.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CHERYL'S STUDY (NOW ROB'S). ARATHDOON - NIGHT</u></b></p>	<p>CHERYL Rob?</p> <p>CHERYL (CONT'D) (O.O.V) I'm sorry I got held up!</p> <p>CHERYL (CONT'D) (O.O.V) Rob?</p> <p>NORM When my mom died... I took to the road. I said, I'm gonna make that fucker pay. That was ten years ago. Every time I get close, he just - disappears.</p>	<p>Scene: 10:29:52</p> <p>Scene: 10:29:56</p> <p>Scene: 10:30:14</p>
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<p>CHERYL calls ROB's phone - it is switched off. Where is he?</p> <p>She drops her phone on the desk. A beat.</p> <p>She tries ROB's phone again. Off. Something is very, very wrong.</p> <p><b>JUMP CUT TO:</b></p> <p>CHERYL looks around then rummages around in ROB's filing cabinets. She tries to open ROB's safe. No joy. She searches the books on his desk.</p> <p>She gets a PING on her phone. A message from Priana Fisher:</p> <p>Any news on the money????? I need to report this!!!!</p> <p>CHERYL stares in horror. What will she do?</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ALICE AND BENJY'S BEDROOM. ALICE'S BUNGALOW - NIGHT</u></b></p> <p>ALICE lays in bed. Wide awake.</p> <p><b>CUT TO:</b></p>	<p>ROB (VOICEMAIL) You're through to Doctor Robert Chance, please leave a message.</p> <p>ROB (VOICEMAIL) (CONT'D) (V.O) You're through to Doctor Robert Chance, please leave a message.</p> <p>CHERYL (VOICEMAIL) (V.O) It's me! I thought we had dinner plans. Where are you?</p> <p>CHERYL (VOICEMAIL) (CONT'D) (V.O) Why aren't you responding to my messages?</p> <p>CHERYL (VOICEMAIL) (CONT'D) (V.O) With everything that's going on, this really is the last thing I need right now, okay?</p> <p>CHERYL (VOICEMAIL) (CONT'D) (V.O) Just...call me back.</p> <p>CHERYL (CONT'D) (V.O) There are really very few people you can trust in this world.</p>	<p>Scene: 10:31:15</p>
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Prepared by Anastasia Kyriacou (07958 664 704)

<p><b>CUT TO:</b></p> <p><b><u>INT. MIDDLE ROOM.</u></b> <b><u>ALICE'S BUNGALOW -</u></b> <b><u>DAY</u></b></p> <p>BILL stares at the investigation board. ALICE enters, in pyjamas.</p> <p>He already has. But she doesn't say it. Can't say it.</p> <p>On BILL, he stares at her - not sure what to say. BILL scurry's to cover up the investigation board as BENJY enters holding an empty toilet roll.</p>	<p>ALICE Did you post my parcel?</p> <p>BILL No. And I'm not going to. I'm not giving up! We're this close!</p> <p>ALICE I'm scared, Dad.</p> <p>BILL What of? He's not gonna hurt you. I won't let him.</p> <p>ALICE I went to see Claudia Rose.</p> <p>BILL And?</p> <p>ALICE I needed to say...I was sorry.</p> <p>BILL What for?</p> <p>ALICE Because... before I married Robbie, she came to warn me... And I still married him. And I still let you invest in his scheme. And I think that's why I wanted to catch him so badly. Cos... deep down I've always known it was my fault.</p> <p>BENJY (O.S) We got any loo roll?</p> <p>BENJY (CONT'D) What's going on here?</p>	<p>Scene: 10:31:55</p>
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Prepared by Anastasia Kyriacou (07958 664 704)

<p>ALICE sits down. Her whole body is shaking. She can't speak. Who will believe her word against ROB's? a beat.          On ALICE.</p> <p>To BILL.</p> <p><b>FADE TO:</b></p> <p><b><u>INT. STOREROOM.</u></b>  <b><u>DEXTER CLUB - NIGHT</u></b>  <b><u>/ FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on red ROB's face as he strangles ALICE.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. MIDDLE ROOM.</u></b>  <b><u>ALICE'S BUNGALOW - DAY</u></b></p> <p>BACK with ALICE and the POLICE.</p> <p>On ALICE. She closes her eyes, relieved.</p> <p>On BILL and BENJY as they stare in shock.</p>	<p>PC BELL (CONT'D)          ...at the Dexter Club, last Friday night. Do you know what he might have been referring to?</p> <p>BENJY          Alice? What's this?</p> <p>BENJY (CONT'D) (O.O.V)          What altercation?          Did you know about this?</p> <p>PC BELL (V.O)          All right, it's okay.</p> <p>PC BELL (CONT'D) (O.O.V)          Well, after he made the...</p> <p>PC BELL (CONT'D)          ...reports we checked on the CCTV from the club, Alice. His allegation was that you had assaulted him, but we don't think he was aware of the camera at the time. It clearly showed he was the aggressor... He's been arrested.</p> <p>BILL (O.O.V)          What did he...</p> <p>BILL (CONT'D)          ...do? What is this?</p> <p>PC BELL (O.O.V)          You didn't tell your family, Alice?</p>	<p>Scene:          10:33:41</p> <p>Scene:          10:33:43</p>
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ALICE shakes her head.	BILL (O.O.V) Why didn't you?		
On ALICE. To PC BELL.	BENJY (O.O.V) What's he been arrested for?		
On BILL and BENJY and then on ALICE.	PC BELL (O.O.V) He's been arrested on suspicion of ABH. If he's charged the case will go to court.		
CLOSE on ALICE.	BENJY (O.O.V) ABH?		
	BENJY (CONT'D) What did he do?!		
	BILL I don't understand-		
On BILL and BENJY.	PC BELL (O.O.V) We think we have enough...		
	PC BELL (CONT'D) ...evidence to press charges but it would be helpful if you are willing to make a statement.		
A beat. On ALICE, her head is spinning. But eventually, she nods.	PC BELL (CONT'D) (O.O.V) Would you be comfortable with that?		
	ALICE I, I, I think I would be. Yep.		
On ALICE.	PC BELL (O.O.V) That's great.		
	PC BELL (CONT'D) Look I know now's not a good time, so we'll be in touch. And as part of his bail conditions he'll be forbidden to approach you or contact you, but-		
	BILL He's getting bail?		
PC BELL nods.	PC BELL We'll see ourselves out.		
The POLICE get up. Smiling. Sympathetic.			

<p>The family wait as the two POLICE OFFICERS leave. When the front door is closed, an awkward beat.</p> <p>BENJY he gets up.</p> <p>ALICE doesn't know what to say, except-</p> <p>But he is already gone. A beat of silence. The back door slams. BILL is trembling, overwhelmed with emotion-</p> <p>A beat.</p> <p>BILL breaks down crying.</p> <p>ALICE cries too.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. WAITING AREA.</u></b> <b><u>OXFORD POLICE</u></b> <b><u>STATION - DAY</u></b></p> <p>CHERYL waiting on a plastic chair.</p> <p><b>FADE TO:</b></p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p><b>FADE BACK TO:</b></p>	<p>BENJY I should get Josh over to Mum's.</p> <p>ALICE Are you coming back?</p> <p>BILL Hedgehunter... I spoke to a financial advisor. Before I invested in the scheme. 'Hedgehunter' they were called. They told me, in no uncertain terms, not to give any money. That it sounded like a scam. But I thought it worth the risk.</p> <p>BILL (CONT'D) (O.O.V) I should have told you. But all the time I've let you feel bad...</p> <p>BILL (CONT'D) ...I let you go after him- Oh, my baby, my baby girl.</p> <p>ROB She's crazy.</p>	<p>Music In: 10:35:08    Music Out: 10:35:14</p> <p>Scene: 10:36:01</p>
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<p><b><u>INT. WAITING AREA.</u></b> <b><u>OXFORD POLICE</u></b> <b><u>STATION - DAY</u></b></p> <p>Back to CHERYL waiting.</p> <p><b>FADE TO:</b></p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p><b>FADE BACK TO:</b></p> <p><b><u>INT. WAITING AREA.</u></b> <b><u>OXFORD POLICE</u></b> <b><u>STATION - DAY</u></b></p> <p>Back to CHERYL waiting. ROB emerges from custody. His shoulders are slumped. He looks deeply and profoundly grateful to see CHERYL. He opens his arms.</p> <p>CHERYL doesn't say anything. She gets up and walks away.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. POLICE STATION -</u></b> <b><u>DAY - CONTINUOUS</u></b></p> <p>CHERYL emerges onto the steps of the station, followed by ROB.</p>	<p>DANNI (V.O) Oh he's a trumped up, manipulative TWAT!</p> <p>ROB Let me take care of you.</p> <p>ROB (CONT'D) She's setting me up. She's a vicious bitter woman.</p> <p>CHERYL And d'you think they believe her?</p> <p>ROB You don't know Alice. Thankfully my lawyer's pretty sure it'll get thrown out of court, but it's a bureaucratic <i>nightmare</i>-</p> <p>CHERYL You've got to go to court?!</p>	<p>Scene: 10:36:08</p> <p>Scene: 10:36:15</p> <p>Scene: 10:36:28</p> <p>Music Out: 10:36:31</p>
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On CHERYL.	<p>ROB (O.O.V) Yeah in two weeks.</p> <p>ROB (CONT'D) I hope you'll come with me?!</p>	
On CHERYL, she sighs.	<p>ROB (CONT'D) (O.O.V) You are my fiancé.</p> <p>CHERYL Where's the money, Rob?!</p> <p>ROB The bail money?</p> <p>CHERYL The scholarship money! And don't give me any shit about protocols!</p>	
ROB looks completely taken aback. And genuinely offended.	<p>ROB Wow. Okay. Well. Clearly you're more concerned with the money than my psycho ex who wants to annihilate me, or the fifteen people who had their lives threatened, but- no problem, I'll check in with JD-</p> <p>CHERYL Ten people.</p>	
He takes out his phone. He phones 'JD'.	<p>ROB What?</p>	
On CHERYL.	<p>ROB (CONT'D) (O.O.V) Voicemail.</p> <p>ROB (CONT'D) You know what? I've just remembered. He's in Islamabad.</p> <p>CHERYL I thought you spoke to him this morning.</p> <p>ROB Well I did. Because. He dialled in. But that's ok, I'll ask his secretary-</p>	
ROB makes another call. On CHERYL.	<p>ROB (INTO MOBILE) (CONT'D) (O.O.V) Susie! How's it...</p>	

<p>ROB strides off, on the phone. CHERYL stares after him.</p> <p>CHERYL sighs despairingly.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. FIELD - DAY</u></b></p> <p>ALICE and BENJY stand looking out over a field.</p> <p>He shakes his head.</p>	<p>ROB (INTO MOBILE) (CONT'D) ...going? Yeah, any chance you can get hold of JD?</p> <p>ALICE Thanks for meeting me. You've been gone ages.</p> <p>BENJY I've been driving round Oxford. I thought, if I see him, I'm gonna drive my van into the fucker.</p> <p>ALICE I take it you didn't?</p> <p>BENJY What I keep trying to work out is why you feel you can't tell me stuff, Al.</p> <p>ALICE It's not you.</p> <p>BENJY 'It's not you it's me?'</p> <p>ALICE Not like that. I just mean. What he did. Not just the other day. When we were married. It's... made it very difficult for me to trust. Anyone. Even people I love. Maybe, especially people I love. But we were alright before. Weren't we? Before all this?</p> <p>BENJY Were we? You never wanted to get married to me... I thought it was because he put you off, now I'm thinking it's because there's something missing between us.</p> <p>ALICE There's nothing missing.</p>	<p>Scene: 10:37:40</p>
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<p>She looks at him. No more lies.</p> <p>A beat.</p> <p>They share a kiss.</p> <p>From the two of them hugging in the sunset.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. GARDENS.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></p>	<p>BENJY I think there might be.</p> <p>ALICE There's not! It's just-</p> <p>ALICE (CONT'D) I never did the fucking paperwork. To divorce him. It was expensive and there were so many forms and my head was a mess and there was so much to sort out. And then the time went by. And, and then I met you. And by then I'd told myself he was most likely dead so many times, I just... sort of believed it.</p> <p>BENJY Paperwork?</p> <p>ALICE Just sodding paperwork.</p> <p>ALICE (CONT'D) Are you angry with me?</p> <p>BENJY I think I would've been before. But now I just- I should've been there! I should've stopped him!</p> <p>ALICE You can't think like that.</p> <p>BENJY I can't help it!</p> <p>ALICE Are we gonna be okay?</p> <p>BENJY After this is over. It's just you and me.</p>	<p>Music In: 10:39:41</p> <p>Scene: 10:40:05</p>
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<p>CHERYL sits on the solitary garden chair drinking tea.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN.</u></b> <b><u>ARATHDOON - DAY /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: ROB wearing a white shirt, white trousers, a white jumper round his neck. The kitchen is filled with expensive boulangerie boxes, two bottles of champagne and an enticing assortment of delicious pastries.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN.</u></b> <b><u>ARATHDOON - DAY /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: ROB enters wearing CHERYL's DRAGON ROBE - over boxers and singlets.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CAFE ON COWLEY ROAD - NIGHT /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: First dinner date in candle lit café. ROB smiles at CHERYL.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN.</u></b> <b><u>ARATHDOON - NIGHT /</u></b> <b><u>FLASHBACK</u></b></p>		<p>Scene: 10:40:09</p> <p>Scene: 10:40:13</p> <p>Scene: 10:40:15</p> <p>Scene: 10:40:16</p>
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<p>FLASHBACK: ROB dances in the kitchen singing a song.</p> <p><b>JUMP CUT TO:</b></p> <p>CHERYL sat on the table, holds ROB's face in her hands.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN.</u></b> <b><u>ARATHDOON - DAY /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: ROB dressed all in white smiles at CHERYL.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ARCHES. OXFORD</u></b> <b><u>- NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: A picturesque, candle lit stone tunnel. A singer and harpist play as ROB and CHERLYL sit and watch.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. GARDENS.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></p> <p>Back with CHERYL sat in the garden. She SIGHS. ROB exits the house.</p>	<p>ROB I'm sorry. You were right. There's been an administrative error at the Swiss end. But don't worry. You will get your money back.</p> <p>CHERYL How long?</p>	<p>Scene: 10:40:21</p> <p>Scene: 10:40:22</p> <p>Scene: 10:40:29</p> <p>Music Out: 10:40:43</p>
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<p>He takes a stack of cash out. Drops it on the table.</p> <p>On ROB.</p> <p>A pause.</p> <p>A beat.</p> <p>On ROB.</p> <p>A beat.</p>	<p>ROB Three weeks. Maximum.</p> <p>CHERYL Three weeks?</p> <p>ROB Three grand. That's just for starters.</p> <p>CHERYL I've already paid the money back in.</p> <p>ROB Have you?</p> <p>CHERYL (O.O.V) I spoke to Scott...</p> <p>CHERYL (CONT'D) ...Maran. He organised a fast payment in return for all sorts of ownership over my book rights. I couldn't risk the board finding out.</p> <p>ROB Wow. Okay.</p> <p>CHERYL It's done now. So.</p> <p>CHERYL (CONT'D) Did you hurt that woman?</p> <p>ROB I would never do that. She attacked me, Cheryl. She's deeply unwell.</p> <p>ROB (CONT'D) Oh Christ, what a mess. I'm so sorry. I just don't want my past to destroy <i>our</i> future.</p> <p>CHERYL (O.O.V) I don't know Rob.</p> <p>ROB Just say the word and I'll go and you'll never hear from me again.</p>	
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<p>On CHERYL.</p> <p>He gets down on his knees.</p> <p>From LONG-SHOT of ROB on his knees.</p> <p><b>CUT TO CAPTION:</b></p> <p><b>CUT TO:</b></p> <p><b><u>INT. LIVING ROOM.</u></b> <b><u>ALICE'S BUNGALOW - DAY</u></b></p> <p>ALICE looks at herself in the mirror. She's wearing a sombre trouser suit. Then, the others enter, chatting. BILL, is fumbling with his tie. BENJY, wearing a smart black suit (his funeral suit). BILL stops, didn't realise ALICE is here.</p> <p>BENJY steps behind ALICE at the mirror, they smile at each other, encouraging, daring to hope - justice is finally within reach.</p>	<p>ROB (CONT'D) (O.O.V) Or...</p> <p>ROB (CONT'D) Let me stay. Let me be by your side, every morning when you wake up, let me take you out to restaurants, let me be your plus one at stuffy lectures and exciting parties. Let's get dressed up together and go to the ball. Let me grow old with you. Let me take care of you. You can trust me, Cheryl. I promise you. Once this is over, it'll just be you and me.</p> <p><b>D - DAY</b></p> <p>BILL This ABH business, I looked it up, it carries a maximum sentence of five years. Five years! It doesn't sound like much, but he'll be out of her hair for a bit anyway.</p> <p>BILL (CONT'D) You look great, love. How you feeling?</p> <p>ALICE Yeah I'm ready. I think.</p> <p>BILL Good! He won't wriggle out of this one! Wait 'til Cheryl Harker finds out what he did. Once you've stood in court and said your piece. Justice will finally be served! We'll have his nuts in a fruit jar.</p>	<p>Music In: 10:42:17  </p> <p>Music In: 10:42:55   </p> <p>Caption In: 10:42:56   </p> <p>Music Out: 10:42:57  </p> <p>Scene: 10:43:01  </p>
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<p><b>CUT TO:</b></p> <p><b><u>EXT. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>A sunny day. A couple of JOURNALISTS hanging about. CHERYL and ROB arrive. CHERYL wears a sombre trouser suit, looks oddly reduced. ROB in a discreetly expensive suit, looks fabulous. As they approach. On ROB and CHERYL as a PHOTOGRAPHER steps forward, flashes a photo ROB takes hold of CHERYL's hand. EUSTACE hurries ahead to open the door for them.</p>	<p>CHERYL Oh God, there's press here.</p> <p>ROB Don't worry darling, I've got this.</p> <p>JOURNALIST (O.O.V) Miss Harker...</p> <p>EUSTACE (O.O.V) I'm gonna get us...</p> <p>EUSTACE (CONT'D) ... pushed to the end of the day and hopefully they'll give up on a story.</p> <p>EUSTACE (CONT'D) (O.S) Okay yes...</p>	<p>Scene: 10:43:35</p>
<p><b>CUT TO:</b></p> <p><b><u>EXT. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>The NEWMANS arrive at Court. Overawed. Nervous. The REPORTERS ignore them. But there to ALICE's surprise, outside waiting are CHARLES and DIANE. She's dressed up as if for a wedding. Hat.</p> <p>DIANE glances at BENJY in his smart suit.</p>	<p>EUSTACE (CONT'D) (V.O) ...thank you. Enough!</p> <p>DIANE Oh!... You look quite smart! I'd always assumed you didn't know how.</p> <p>BILL Eyes on the prize, Di. Today's a good day and it's all about Alice.</p> <p>DIANE Well, must say, makes me much less anxious about my funeral.</p>	<p>Scene: 10:43:51</p>



<p>She kisses CHARLES goodbye (he's going to wait outside).</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STAIRCASE / LOBBY AREA, ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>The NEWMANS make their way up the stairs to a large communal area.</p> <p>ALICE checks the court lists.</p> <p><b>JUMP CUT TO:</b></p> <p>BILL sets off.</p> <p>Rows of seating. BENJI and ALICE sit. DIANE wipes a seat next to her and sits. On the back of one of the seats is a large bottle of sanitizer with the words DON'T DRINK printed on it. They look at it.</p> <p>BENJY wanders off. A GROUP OF YOUTHS in cheap shiny suits gathers nearby, laughing. Several of them have slings, neck braces etc.</p>	<p>SECURITY (V.O) ID please. Any sharp items? Metal items in the tray please.</p> <p>ALICE Oh God, how am I supposed to find our case?</p> <p>BILL I'll go and ask.</p> <p>BENJY I mean, how desperate would you have to be?</p> <p>ALICE I suppose he's probably here somewhere.</p> <p>DIANE Well he'll be in a cell or something I suppose?</p> <p>BENJY I'll have a scout about.</p>	<p>Scene: 10:44:18</p>
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<p>DIANE huddles a bit closer to ALICE.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CONFERENCE ROOM. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>A small room, one window and a door with a small pane of glass in it. On CHERYL as she stares out of the window. Outside it is glorious, in here it is bleak. ROB and EUSTACE at a table in quiet conversation.</p> <p>EUSTACE has his laptop open.</p> <p>CHERYL reluctantly heads for the door.</p> <p>CHERYL turns back and gives him a look. As she heads out the door we see BENJY walking past.</p> <p>When she is gone, EUSTACE presses play on a VIDEO of CCTV on his laptop. It's the footage from the camera at the party. EUSTACE watches as ROB launches himself at ALICE. He frowns.</p> <p>On LAPTOP.</p>	<p>EUSTACE (O.O.V) The CPS only handed it over this morning. Apparently, the footage is quite-</p> <p>ROB Darling, any chance you could get us a couple of coffees?</p> <p>CHERYL From where? I don't know.</p> <p>EUSTACE There's a coffee machine on the third floor. But you'll have to use the stairs. The lift's broken.</p> <p>EUSTACE (CONT'D) No sugar for me.</p> <p>ROB Clearly it's a deep fake. I smell Russians.</p> <p>EUSTACE (O.O.V) Even so.</p> <p>EUSTACE (CONT'D) I... I think we need to talk about your plea.</p>	<p>Scene: 10:44:58</p> <p>Music Out: 10:45:14</p>
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<p>ROB does not look happy.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LOBBY AREA.</u></b> <b><u>ROYAL THAMES</u></b> <b><u>COMBINED COURTS -</u></b> <b><u>DAY</u></b></p> <p>On a MAN in a wheelchair with an eyepatch is parked nearby. BILL sits down by DIANE.</p> <p>BENJY hurries towards them.</p> <p>DIANE reaches into her bag takes something out and passes to ALICE. CLOSE on a wedding photo of her and ROB. Young, smiling, full of hope.</p> <p>ALICE looks at DIANE. She doesn't know whether to hug her or murder her. ALICE smiles and nods.</p>	<p>BILL (O.O.V) It's court thirteen...</p> <p>BILL (CONT'D) ...but we can't go in yet. There's been some kind of delay. We have to listen out for the tannoy-</p> <p>BENJY I've just seen him! He's in a little room down at the end.</p> <p>DIANE Oh, so he gets his own private room! While we sit out here with the dregs of society!</p> <p>ALICE Ok, well just keep your eye on that door there. That's court thirteen. They can't start the trial without him.</p> <p>DIANE Ohh I forgot, I found this.</p> <p>DIANE (CONT'D) (O.O.V) I don't know how...</p> <p>DIANE (CONT'D) ...but it managed to escaped the inferno. I just thought you know it might, might be of use to you for your 'investigation'.</p> <p>ALICE Yeah.</p>	<p>Scene: 10:45:47</p>
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<p>Then - DIANE sighs dreamily.</p> <p>Off: Alice: Murder.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>Establishing shot.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LOBBY AREA. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>The NEWMANS are now the only ones left waiting. DIANE is eating sandwiches from a Tupperware container. She hasn't offered ALICE one. They are tired of waiting. ALICE stares at the large bottle of sanitizer. The label on it now reads DRINK ME. She blinks. The bottle of sanitizer returns to normal. ALICE, shakes her head, looks around.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CORRIDOR. ROYAL THAMES COMBINED COURTS - DAY - CONTINUOUS</u></b></p> <p>ALICE, followed by BENJY, follow PC BELL down the corridor.</p>	<p>DIANE Oh... was such a gorgeous wedding.</p> <p>ALICE Oh! Excuse me, officer?</p> <p>ALICE (CONT'D) Officer erm, Hi. Do you know what's happening?</p>	<p>Music In: 10:46:49</p> <p>Scene: 10:46:51</p> <p>Scene: 10:46:55</p> <p>Music Out: 10:47:24</p> <p>Scene: 10:47:26</p>
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<p>Suddenly a TANNOY ANNOUNCEMENT-</p> <p>They head off.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COURTROOM 3.</u></b> <b><u>ROYAL THAMES</u></b> <b><u>COMBINED COURTS -</u></b> <b><u>DAY</u></b></p> <p>A dingy court room. THREE MAGISTRATES sit in a row.</p> <p>ROB is in a little doc. He stands.</p>	<p>PC BELL Um, they shouldn't be too long now. Looks like he's gonna plead guilty.</p> <p>ALICE Guilty!</p> <p>BENJY Guilty! That's great!</p> <p>BILL Will he be sentenced today?</p> <p>PC BELL Err should be. He's argued it down to common assault. So-</p> <p>BILL Common assault? W, w, what's that mean?</p> <p>BENJY Do we get to see him sent down!</p> <p>PC BELL That's the plan.</p> <p>TANNOY All parties in the case of Chance to court eighteen.</p> <p>ALICE Court eighteen?! Um that's not what they said before.</p> <p>MAGISTRATE Dr Robert Chance.</p>	<p>Music In: 10:47:54</p> <p>Scene: 10:47:57</p>
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<p>On CHERYL sat in the upper level, on her own. Just behind her is NORM NIEDECKER in a baseball cap.</p> <p>CHERYL gasps. Two minutes ago he was protesting innocence!</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LOBBY AREA.</u></b> <b><u>ROYAL THAMES</u></b> <b><u>COMBINED COURTS -</u></b> <b><u>DAY</u></b></p> <p>The NEWMANS hurry in search of court eighteen. They go the wrong way. They turn and go back the other way.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. UPPER LEVEL,</u></b> <b><u>COURTROOM 3.</u></b> <b><u>ROYAL THAMES</u></b> <b><u>COMBINED COURT -</u></b> <b><u>DAY</u></b></p> <p>CHERYL sitting anxiously watching proceedings.</p> <p><b>CUT TO:</b></p>	<p>MAGISTRATE (CONT'D) (O.O.V) You are charged with common assault.</p> <p>MAGISTRATE (CONT'D) How do you plead?</p> <p>ROB Guilty.</p> <p>ALICE Security said it was that way!</p> <p>BILL OK...</p> <p>MAGISTRATE (V.O) In light of the change of plea and in the absence of the victim to deliver her impact statement...</p> <p>MAGISTRATE (CONT'D) ...we shall now proceed to mitigation. Do you have anything to say on behalf of your client?</p>	<p>Scene: 10:48:14</p> <p>Scene: 10:48:24</p>
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<p><b><u>INT. COURTROOM 3.</u></b>  <b><u>ROYAL THAMES</u></b>  <b><u>COMBINED COURTS -</u></b>  <b><u>DAY</u></b></p> <p>EUSTACE stands.</p> <p><b>JUMP CUT TO:</b></p> <p>On the upper level - the NEWMANS finally burst into the court room on the opposite side of the upper level and try to take their seats as quickly / discreetly as they can.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL:        ROB in the dock.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL:        With the NEWMANS.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL:        with EUSTACE.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL:        With the NEWMANS.        Then on CHERYL as she stares across at ALICE.        Their eyes meet and CHERYL looks away.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL:        ROB in the dock.</p> <p><b>JUMP CUT TO:</b></p>	<p>EUSTACE        Your Worships...</p> <p>EUSTACE (CONT'D) (O.C)        ...a huge amount is riding on your decision...</p> <p>EUSTACE (CONT'D) (O.O.V)        ...today.</p> <p>EUSTACE (CONT'D) (O.C)        You could say the....</p> <p>EUSTACE (CONT'D)        ...fate of the planet rests in your hands.</p> <p>EUSTACE (CONT'D) (O.O.V)        Dr Chance is a leading climate scientist and his research, both in the field and on behalf of governments is essential...</p> <p>EUSTACE (CONT'D) (O.O.V)        ...to the ongoing fight against the climate crisis.</p>	<p>         Scene:        10:48:29                 Music Out:        10:48:33</p>
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<p>THE UPPER LEVEL: With the NEWMANS.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL: ROB in the dock looking so humble.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL: With CHERYL.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL: With EUSTACE.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL: With the NEWMANS. ALICE reddens. As EUSTACE continues, all the NEWMANS get more uncomfortable.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL: With EUSTACE.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL: With CHERYL then across to ALICE.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL: With EUSTACE.</p> <p><b>JUMP CUT TO:</b></p>	<p>EUSTACE (CONT'D) (O.O.V) A custodial sentence would catastrophically affect this vital work at a crucial stage.</p> <p>EUSTACE (CONT'D) (O.O.V) He has pleaded guilty your Worships at the earliest...</p> <p>EUSTACE (CONT'D) (O.O.V) ...opportunity despite mitigating circumstances that could well have led to an acquittal.</p> <p>EUSTACE (CONT'D) His mental health has been severely hampered by the persecution he has suffered at the hands of his ex-wife.</p> <p>EUSTACE (CONT'D) (O.O.V) Her sudden reappearance in his life, her threatening actions...</p> <p>EUSTACE (CONT'D) ...left him terrified.</p> <p>EUSTACE (CONT'D) (O.O.V) Forced to defend himself in a completely uncharacteristic manner. He is supported here...</p> <p>EUSTACE (CONT'D) ...today by his fiancée C.R. Harker.</p>	<p>Music In: 10:49:21</p>
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<p>THE UPPER LEVEL: With CHERYL, then on ALICE.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL: With EUSTACE.</p> <p>ROB makes a tiny cough - a sob? EUSTACE pauses.</p> <p>On the THREE MAGISTRATES as they look at ROB.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL: ALICE makes eye contact with CHERYL. CHERYL looks away first.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL: With EUSTACE.</p> <p>ROB's on his feet looking up pleadingly at ALICE. He turns to the MAGISTRATES.</p> <p>As EUSTACE raises his hand at ROB. With apparent pained resignation, ROB sits. EUSTACE rallies and carries on.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL: With CHERYL.</p> <p><b>JUMP CUT TO:</b></p>	<p>EUSTACE (CONT'D) (O.O.V) A well-known author. Her loyalty...</p> <p>EUSTACE (CONT'D) ...speaks volumes.</p> <p>EUSTACE (CONT'D) (O.O.V) He says...</p> <p>EUSTACE (CONT'D) (O.O.V) ...he can't begin to forgive himself for this temporary slip, allowing himself to be pushed to the point of laying....</p> <p>EUSTACE (CONT'D) ...hands on another person -</p> <p>ROB Alice I'm sorry! Whatever happened to make you so angry, I'm sorry! I couldn't, I couldn't let Cheryl suffer. I was afraid of what Alice might do to her!</p> <p>EUSTACE Robbie please.</p> <p>EUSTACE (CONT'D) (O.O.V) I would submit, your worships, that...</p>		
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<p>THE LOWER LEVEL: With EUSTACE.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL: With ALICE as tears roll down her cheeks, BENJYY comforts her.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL: With ROB.</p> <p>There is a silence.</p> <p>The MAGISTRATES put their heads together to confer. Their hushed, mumbling voices are the only sound in court.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL: CHERYL accidentally makes eye contact with ALICE. ALICE stares across at CHERYL. She looks away.</p> <p><b>JUMP CUT TO:</b></p> <p>THE LOWER LEVEL: With the THREE MAGISTRATES.</p> <p>ROB stands.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL: With ALICE.</p>	<p>EUSTACE (CONT'D) ...Dr Chance...</p> <p>EUSTACE (CONT'D) (O.O.V) ...is a gentle and caring man. A gentleman in the true sense of the word.</p> <p>EUSTACE (CONT'D) (O.O.V) We hope you will take this into account when considering his sentence.</p> <p>MAGISTRATE We shall take a few moments.</p> <p>MAGISTRATE (CONT'D) Doctor Robert Chance.</p> <p>MAGISTRATE (CONT'D) Having taken into account the early guilty plea, his...</p> <p>MAGISTRATE (CONT'D) (O.O.V) ...clean record, and the importance of his line of work.</p>		
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<p><b>CUT TO:</b></p> <p>THE LOWER LEVEL: On the courtroom.</p> <p><b>JUMP CUT TO:</b></p> <p>THE UPPER LEVEL:          CHERYL looks blank.          On ALICE as she gasps.</p> <p>DIANE gets up.</p> <p>NORM puts his head in his hand.</p> <p>CHERYL leaves.</p> <p>The room empties out.</p> <p>ROB stands in the dock looks up at ALICE.</p> <p>She doesn't answer and exits.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LOBBY AREA.</u></b>  <b><u>ROYAL THAMES</u></b>  <b><u>COMBINED COURTS -</u></b>  <b><u>DAY</u></b></p> <p>ALICE stands with her family. CHARLES has joined them , BILL is panting with rage.</p>	<p>MAGISTRATE (CONT'D)          We are imposing a fine of one thousand pounds.</p> <p>BILL (O.O.V)          What did they- Did they say a fine?</p> <p>DIANE          YOU CALL THAT JUSTICE? I ca-</p> <p>MAGISTRATE (O.O.V)          Quiet! Please!</p> <p>BILL (O.O.V)          Sit down!</p> <p>BILL (CONT'D)          I need some air.</p> <p>BENJY (O.O.V)          Come on Bill, let's get you out of here.</p> <p>ROB          Happy now?</p> <p>BENJY (V.O)          Your Dad's not well, we need to get him home.</p> <p>BILL          There's nothing wrong with me! It's the system that's sick! A thousand pounds! That's the price is it, for strangling a woman?</p> <p>DIANE          You pay that for watching television without a license!</p>	<p>Music Out:          10:51:32</p> <p>Music In:          10:51:33</p> <p>Scene:          10:52:00</p> <p>Music Out:          10:52:12</p>
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<p><b>Jump CUT TO:</b></p> <p>CHERYL waiting along the corridor from the NEWMANS. ROB exits the courtroom.</p> <p>CHERYL walks away.</p> <p><b>JUMP CUT TO:</b></p> <p>ALICE sees CHERYL hurrying towards the bathroom.</p> <p>ALICE follows CHERYL. The NEWMANS exit. Off: ROB: his heart twinges at the thought of losing CHERYL.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. FRONT STEPS.</u></b> <b><u>ROYAL THAMES</u></b> <b><u>COMBINED COURTS -</u></b> <b><u>DAY</u></b></p> <p>BILL, BENJY, CHARLES and DIANE hurry away. The ONE REMAINING REPORTER is texting on his phone. ROB exits the court with EUSTACE.</p>	<p>BILL They should have let you stand up and say your piece! He did. Why not you?</p> <p>BENJY It wouldn't have done any good... You did well. You were very brave.</p> <p>ROB I had to plead guilty, I had no choice!</p> <p>ROB (CONT'D) Where are you going?!</p> <p>CHERYL To the bathroom!</p> <p>ROB You're not breaking up with me?</p> <p>ALICE I'll catch you up.</p> <p>REPORTER Dr Chance?</p>	<p>Scene: 10:52:46</p>
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<p>He approaches the REPORTER - he's a man with a message. ROB clears his throat and starts making his speech to the single reporter.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TOILETS. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>A murky cramped toilet with two cubicles, smeary mirror, tiny sinks. ALICE stands by the sink. CHERYL emerges.</p> <p>Wary of ALICE, chooses to ignore her, goes to the sink. Washes her hands. In silence.</p> <p>CHERYL moves to the hand dryer.</p> <p>Loud hot air blasts out onto CHERYL's hands. ALICE tries to keep talking.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. FRONT STEPS. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>With ROB giving his speech.</p> <p><b>CUT TO:</b></p>	<p>ROB Oh hi, there. Erm thanks for waiting.</p> <p>ROB (CONT'D) As Rudyard Kipling once said...</p> <p>ALICE I'm not gonna waste your time by trying to say sorry-</p> <p>CHERYL Excuse me-</p> <p>ALICE I'm just gonna say what I should've said the first time we met. I'm gonna tell you the truth-</p> <p>ALICE (CONT'D) When I met Robbie I-</p> <p>ALICE (CONT'D) I thought he was the man of my dreams. He was charming, exciting.... the answer to all my prayers.</p> <p>ROB If you can keep your head when everyone around you is losing theirs, and blaming it on you...</p>	<p>Scene: 10:53:03</p> <p>Music In: 10:53:23</p> <p>Scene: 10:53:34</p>
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<p><b><u>INT. TOILETS. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>SLOW MO: ALICE is making her speech. Her mouth moves but we don't hear clearly what she's saying.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. FRONT STEPS. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>Back with ROB giving his speech.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TOILETS. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>CLOSE on ALICE's mouth. Her lips move in slow motion, we can't hear what she is saying.</p> <p>CHERYL stares at herself in the mirror.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. FRONT STEPS. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>Back with ROB giving his speech.</p> <p><b>CUT TO:</b></p>	<p>ROB (CONT'D) Sure, I've made mistakes. But what matters is what's inside a man's heart.</p> <p>ROB (CONT'D) (V.O) For those who know me...</p> <p>ROB (CONT'D) ...know my heart.</p>	<p>Scene: 10:53:41</p> <p>Scene: 10:53:45</p> <p>Scene: 10:53:51</p> <p>Scene: 10:53:56</p>
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<p><b><u>INT. TOILETS. ROYAL THAMES COMBINED COURTS - DAY</u></b></p> <p>ALICE also speaking in real time.</p> <p>A long pause. CHERYL stares at ALICE.</p> <p>CLOSE on CHERYL.</p> <p>CHERYL stares at ALICE, denial fighting in her brain.</p> <p>A beat.</p> <p>A beat.</p>	<p>ALICE That's what I was doing at your party. So.</p> <p>CHERYL What an elaborate tale.</p> <p>ALICE It's the truth. Because there is such a thing. Robbie wants you to think that there isn't, so he can <i>control</i> and manipulate your reality. If you think the reality he will creates for you will be better than your own, however <i>hard</i> yours is, then I'm sorry Cheryl, but you're wrong!</p> <p>ALICE (CONT'D) (O.O.V) I know you want to believe in him, but <i>please</i>...</p> <p>ALICE (CONT'D) ...don't let him use your goodness against you!</p> <p>CHERYL He said you took my dog.</p> <p>ALICE He took the dog! He's a liar!</p> <p>CHERYL Takes one to know one, doesn't it?</p> <p>CHERYL (CONT'D) And as for my 'reality'? You know nothing about me! You say he wounded you by lying to you? Well what do you think you've done to me?</p> <p>CHERYL (CONT'D) I let you into my home! I wore your clothes! You made me feel like I owed you. And now you have the <i>audacity</i> to tell me you were doing it all for my sake? You are a nasty, dishonest woman who clearly has a lot of problems. And now I'd like to leave please-</p>	<p>Scene: 10:54:00</p> <p>Music Out: 10:54:12</p> <p>Music In: 10:54:19</p>
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<p>ALICE steps aside. CHERYL heads for the door.</p> <p>But CHERYL is gone. ALICE breathes out. A huge effort.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LOBBY AREA.</u></b> <b><u>ROYAL THAMES</u></b> <b><u>COMBINED COURTS -</u></b> <b><u>DAY</u></b></p> <p>CHERYL pauses outside the toilets. She gathers herself and heads out.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. FRONT STEPS.</u></b> <b><u>ROYAL THAMES</u></b> <b><u>COMBINED COURTS -</u></b> <b><u>DAY</u></b></p> <p>ROB talks to the REPORTER. CHERYL exits the court house.</p> <p>To CHERYL.</p> <p>CHERYL stares at him.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN.</u></b> <b><u>ARATHDOON - NIGHT /</u></b> <b><u>FLASHBACK</u></b></p>	<p>ALICE He's dangerous, I thought today would prove that-</p> <p>CHERYL Get out of my way!</p> <p>ALICE I'm scared he's gonna hurt you... You've got access to his, his, his computer, his emails, with your help we could stop him-</p> <p>ROB He was amazing, what was great is that we could discuss things as sort of on a, on a really-</p> <p>ROB (CONT'D) Oh Cheryl sweetie er come and meet Chris. Tell him about our wedding plans-</p>	<p>Scene: 10:56:15</p> <p>Scene: 10:56:21</p> <p>Scene: 10:56:32</p>
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<p>FLASHBACK: ROB hands CHERYL a slip of paper. A bank transfer - £50,000.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LIVING ROOM.</u></b> <b><u>CHIOMA'S FLAT - DAY /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: ROB and BRENDA laughing at something on his phone.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. BACK IN THE</u></b> <b><u>PARTY. DEXTER CLUB</u></b> <b><u>- NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: ROB shows CHERYL a screenshot of a transfer of £150,000 marked 'TRANSACTION COMPLETE'.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TOILETS. ROYAL</u></b> <b><u>THAMES COMBINED</u></b> <b><u>COURTS - DAY /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: ALICE's lips move in slow motion, we can't hear what she is saying.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. FRONT STEPS.</u></b> <b><u>ROYAL THAMES</u></b> <b><u>COMBINED COURTS -</u></b> <b><u>DAY</u></b></p>	<p>ALICE ....were his property schemes...</p>	<p>Scene: 10:56:33</p> <p>Scene: 10:56:35</p> <p>Scene: 10:56:36</p> <p>Scene: 10:56:38 Music In: 10:56:39</p> <p>     </p>
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Prepared by Anastasia Kyriacou (07958 664 704)

<p>On ALICE.</p> <p>On ALICE.</p> <p>To herself.</p> <p>CHERYL calls out to ALICE “What’s wrong with you? He’s having a heart attack!” but we can’t hear her, just see her lips moving.</p> <p>ALICE stares - frozen with indecision - he’s faking it - he’s got to be faking it - but - but - but she takes out her phone - dials 999.</p> <p>OVERHEAD SHOT: CHERYL helps ROB.</p> <p>The REPORTER takes photos. CHERYL pushes his camera away.</p> <p>ALICE phones for an ambulance. ROB stares up at the sky...</p> <p><b>CUT TO END CREDITS:</b></p>	<p>CHERYL (O.O.V) It’s okay.</p> <p>ALICE No-</p> <p>CHERYL (O.O.V) It’s okay.</p> <p>CHERYL (CONT’D) Get an ambulance!</p> <p>ALICE It’s not real-</p> <p>CHERYL Get-</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>Music In: 10:57:27</p> <p>  </p> <p>  </p> <p>  </p> <p>  </p> <p>  </p> <p>Music Out: 10:57:31</p> <p>End Credits In: 10:57:32</p>
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	<p>Benjy Dhillon Julian Barratt          Bill Newman Karl Johnson          Joyce Ransome Liz Crowther          Hilary The Gardener Margaret Jackman          Lola Dartmouth Maya Sondhi          Claudia Rose Siân Reeves          Priana Fisher Chandrika Chevli          Danni Harker Sacharissa Claxton          Zoe Rose Albertine Kotting McMillan          Sir Ralph Unwin Derek Jacobi          Kelly Natasha Culzac          Norm Niedecker Donald Sage Mackay          PC Bell Dana Haqjoo          Josh Dhillon Alfie Harrison          JD John Cummins          Diane Ellie Haddington          Magistrate Robert Irons</p> <p>Director of Photography Nick Martin          Production Designer Candida Otton          Casting Director Carla Stronge          Costume Designer Gabriela Yiaxis          Hair &amp; Make Up Designer Laura Miles          Editor Sarah Louise Bates          Composer Arthur Sharpe</p> <p>Line Producer Robert Price          1<sup>st</sup> Assistant Director Timothy Wood          Script Editor Rachel Finnegan          Script Supervisor Abdoulie Mboob          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 &amp; 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 &amp; Business Affairs Marnie Wilkes          Anastasia Villarosa          Luke Bridges</p> <p>Casting Associate Mary-Ellen O'Hara          Casting Assistant Hayley Russell</p> <p>2<sup>nd</sup> Assistant Director James Hill          3<sup>rd</sup> Assistant Director Alex Jordan          Floor Runners Marcus Freeth          Amy Wellington          Base Runner Emile Cheung</p> <p>Unit Photographer Massimiliano Giorgeschi</p> <p>Production Manager Tilly Sharp          Production Coordinator Alastair Crees          Assistant Production Coordinator Steph Van Geete          Production Secretary Emma Kayani</p>	
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	Production Assistant Bella Wallington Clearance Coordinator Jessica Moran  1 <sup>st</sup> Assistant Accountant Lewis Hickson Assistant Accountant Simone Charles Accounts Trainee Temi Adegbesan  1st Assistant Camera Ian Pearce 2nd Assistant Camera Matthew Heath Camera Trainees Lou Alvarez Eric Ladino-Hernandez  Digital Image Technician Alistair Holloway Q Take Operator Wezley Joao Ferreira  Boom Operator Garie Kan Sound Assistant Benjamin Gandy  Art Director Louise Vogel Standby Art Director Catherine Oswald Assistant Art Director Harriet Wall Art Department Assistant David Lloyd  Set Decorator Amanda Smith Production Buyer Leah Beardmore Assistant Production Buyer Mollie Denny-Gelder  Graphic Designer Natalie Connell Graphics Assistant Jimena-Lucia Parra-Mello  Animal Handler Jo Vaughan  Action Vehicle Supervisor Ben Dillon Action Vehicle Coordinator Stuart Morgan  Property Master Craig Cheeseman  Standby Props George Price Alex Randall Dressing Prop Hands Victor Aubourg Lee Langton Reece Palmer Sam Williams  Standby Carpenter Dave Bilsberry  Costume Supervisor Rhys Tucker Assistant Costume Designer Darcy Davies Costume Standby Melanie Hope Lucy Pugh-Bevan Costume Trainee Chiara Vicini  Hair & Make Up Supervisor Emily Wilcox Hair & Make Up Artists Linda M Brown Katie Mahon Gaby Winwood Hair & Make Up Trainee Bella Wingate  Best Boy Barry Gross Electricians Christopher Barber Dashnor Qarkaxhiu Wioletta Wyszynska Generator Op Luis Santos		
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	<p>HOD Rigger Sydney Erasmus          Riggers Tom Bird          Ben Marsden</p> <p>Key Grip Sean Kelly          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          Covid Marshalls Kirsty May Lennox          Ben Reed</p> <p>Health &amp; Safety Advisor Harry Norris</p> <p>Unit Medic Colin Mills</p> <p>1<sup>St</sup> Assistant Editor Annalisa Boyd          2<sup>nd</sup> Assistant Editor Craig Hobson</p> <p>Music Supervisor Danny Layton          Music Editor Ed Hamilton          Orchestrator Benjamin Woodgates          Music Assistants Sophie Cotton          Victoria Wijeratne</p> <p>Post Production Accountant Matt Dalton          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</p>	
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	<p>ADR Mixer James Gregory ADR Editor Louisa Kearns</p> <p>Foley Mixer Rob Price Foley Artist Jason Swanscott Foley Editor Lilly Blazewicz</p>  <p>© Sister Pictures Limited MMXXIII</p>	<p>End Card with Logos In: 10:57:59</p> <p>Music Out: 10:58:02</p> <p>Cut to Black: 10:58:07</p>
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