

THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES

EPISODE 5

POST PRODUCTION SCRIPT

Writers

PENELOPE SKINNER and GINNY SKINNER

Producer

GEORGIE FALLON

Director

NICOLE CHARLES

THIS SCRIPT IS THE PRIVATE AND CONFIDENTIAL PROPERTY OF:

Sister Pictures Ltd, 17-18 Haywards Place, London EC1R 0EQ

OPEN TO TITLES:	<h1>THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES</h1>	Titles In: 10:00:00
<u>EXT. MAZE.</u> <u>ARATHDOON - NIGHT</u>		Music In: 10:00:02
ROB wearing bull horns is snuffing and snorting, half man half bull.		Scene: 10:00:03
CUT TO:		
<u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - DAY</u>		Scene: 10:00:14
ROB lays in bed with a heart monitor attached to his chest. On the bedside table, a pill bottle. He looks in a pretty bad way.		Music Out: 10:00:17
CUT TO:		
<u>EXT. VERANDA.</u> <u>ARATHDOON - DAY</u>	CHERYL Oh lovely, thank you.	Scene: 10:00:20
Preparation for the BALL is underway. workers, painters, decorations being carried, etc.		
CHERYL, in her fleecy dressing gown, stares down at the chaos. Then - a little bell rings from somewhere. CHERYL jumps. She closes her eyes. Fuck's sake. She takes something out of her dressing gown pocket. It's the engagement ring.		

She pushes it back onto her finger, then heads inside.		
CUT TO: <u>INT. MASTER BEDROOM. ARATHDOON - DAY</u>		Scene: 10:00:36
Back to ROB managing to weakly jingle a little bell. CHERYL, weary but trying to hide it, enters.	CHERYL (CONT'D) You ok in here? ROB Is there any sign of it yet?	
On ROB.	CHERYL (O.O.V) Of what? ROB My laptop? I really need to find it.	
	CHERYL Oh. Sorry. It's chaos...	
	Created and Written by Penelope Skinner and Ginny Skinner CHERYL (CONT'D) ...down there. And the board are on their way.	Credits In: 10:00:57
	ROB The board? Why? CHERYL They just want to touch base. Any word from...	
	Produced by Georgie Fallon CHERYL (CONT'D) ...your Swiss account?	Credit In: 10:01:07
	ROB Oh. Any day now sweetie. Oh...	

	<p>Directed by Nicole Charles</p> <p>ROB (CONT'D) I don't suppose you could get me another pillow, could you? My back is-</p> <p>ROB (CONT'D) There it is again!</p> <p>CHERYL I didn't hear anything.</p> <p>ROB There! I'm telling you, there's someone in the attic!</p> <p>CHERYL Who? Your crazy ex-wife?</p>	<p>Credit In: 10:01:12</p> <p>Music In: 10:01:27</p> <p>Scene: 10:01:32</p> <p>Scene: 10:01:41</p>
There is a creaking noise.		
It happens again.		
CHERYL laughs. ROB does not.		
CUT TO:		
<u>INT. ATTIC. ARATHDOON - DAY</u>		
CU: A foot shifts off a creaky floorboard - REVEAL: A large room, lined with clutter, boxes, cobwebs, shadows. ALICE is here, in a nightgown, looking wild. She lifts her foot tentatively off the creaky floorboard.	ALICE (O.O.V) Idiot!	
CUT TO:		
<u>INT. MASTER BEDROOM. ARATHDOON - DAY</u>		
CHERYL turns away from ROB and up to the ceiling. An indiscernible expression on her face.		

ROB looks really worried.		
CUT TO CAPTION:	Act Five: Witch Hunt	Caption In: 10:01:43
CUT TO:		
<u>EXT. VERANDA.</u> <u>ARATHDOON - DAY</u>		Scene, Music In & Music Out: 10:01:46
Preparation for the BALL is underway.		
CUT TO:		
<u>INT. ATTIC.</u> <u>ARATHDOON - DAY</u>		Scene: 10:01:54
ALICE lying on the floorboards sending a text to BENJI on her phone. We see all her messages to him:		
Are you doing it now? Is Dad helping? What have you tried so far? Any news? Benj? Any joy with the laptop?		
It's the 11th message in a row she's sent him. Putting the phone down she peeps through a hole in the floor at ROB.		
CUT TO:		
<u>INT. ATTIC.</u> <u>ARATHDOON - DAY</u>		Scene: 10:02:01
POV: Through a spy hole in the floorboards. Down below: ROB asleep in bed, the faint beep of his heart monitor.		

<p>CUT TO:</p> <p><u>INT. KITCHEN. ALICE'S BUNGALOW - DAY</u></p> <p>CLOSE on BENJY's phone as it pings with a message from ALICE:</p> <p>Any joy with the laptop?</p> <p>CU: ROB's LAPTOP SCREEN. Enter password. incorrect password.</p> <p>On BENJY at the breakfast bar, looking at ROB's laptop as BILL enters in his jimjams.</p> <p>CLOSE on laptop screen.</p> <p>CLOSE on laptop screen as BENJY tries another password.</p> <p>CLOSE on laptop screen.</p> <p>BENJY tries typing another into the box: A beat. Then: INCORRECT PASSWORD.</p> <p>CUT TO:</p>	<p>Scene: 10:02:04</p> <p>BILL (O.O.V) How you getting on?</p> <p>BENJY Hhmm...</p> <p>BILL (O.O.V) Have you heard from Alice?</p> <p>BENJY Inputting random words into someone else's laptop isn't yielding the kind of results you find on telly.</p> <p>BILL (O.O.V) She's gonna try and crack that safe. We need a paper trail.</p> <p>BENJY (O.O.V) I change my password once...</p> <p>BENJY (CONT'D) ...a month as recommended for top security, only then I can never remember it so I have to write it down.</p> <p>BILL Why do I remember seeing a list like that lot?</p>	<p>Music Out: 10:02:16</p> <p>Music In: 10:02:40</p>
--	--	--

<p><u>INT. MIDDLE ROOM. ALICE'S BUNGALOW - DAY / FLASHBACK</u></p> <p>FLASHBACK: BILL looks at a page from the Filofax, it's a list of strange words and numbers neatly printed: R0b1, r08123, RO81965, DrRobC234, [etc]. He scrunches it up and tosses it in the bin.</p> <p>CUT BACK TO:</p> <p><u>INT. KITCHEN. ALICE'S BUNGALOW - DAY</u></p> <p>Back with BILL and BENJY.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM. ALICE'S BUNGALOW - DAY</u></p> <p>BILL empties the bin he put the Filofax pages into earlier. Starts to hunts through the contents. BENJY stands with the kitchen bin, emptying it into a pile. On BENJY, he's is not happy.</p> <p>BILL finds a piece of paper.</p> <p>CUT BACK TO:</p>	<p>BILL (CONT'D) (V.O) Oh...</p> <p>BILL (CONT'D) ...hang on!</p> <p>BENJY (O.O.V) Good thing no-one takes the bins out.</p> <p>BILL (O.O.V) I'm off to meet this American chap, he's been after Rob for years. Then I was hoping to speak to Sir Ralph Unwin again but apparently...</p> <p>BILL (CONT'D) ...he's no longer at the same address. Ah! Is this it? It is!</p>	<p>Scene: 10:02:42</p> <p>Scene: 10:02:46</p> <p>Scene: 10:02:48</p>
--	--	--

<p><u>INT. KITCHEN. ALICE'S BUNGALOW - DAY</u></p> <p>Back in the kitchen at the laptop BENJY types in one of the passwords off the list. On laptop screen.</p> <p>BILL chuckles.</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM. ARATHDOON - DAY</u></p> <p>On CHERYL as she sits with the board around the table.</p> <p>Just then the door opens and ROB appears, shirtless and hobbling with his monitor.</p> <p>PRIANA looks at SEBASTIAN. LOLA pulls out a chair for ROB.</p> <p>CHERYL feels her heart pounding in her ears. This is it then. The moment she's been dreading. To LOLA as he sits down.</p> <p>On ROB.</p>	<p>BENJY (O.O.V) Yes! We're in!</p> <p>SEBASTIAN (O.O.V) Hello everyone...</p> <p>SEBASTIAN (CONT'D) ...and thanks for gathering at such short notice-</p> <p>CHERYL Rob!</p> <p>ROB Room for one more?</p> <p>SEBASTIAN So. Um. It has come to our attention that there has been suspicious activity on the Harker Scholarship account. The money in the account was transferred to an offshore account.</p> <p>ROB Oh thank you, Lola.</p> <p>SEBASTIAN (O.O.V) It was absent...</p> <p>SEBASTIAN (CONT'D) ...for several days-</p> <p>REGINA Absent?</p> <p>SEBASTIAN And now has been replaced. Priana?</p>	<p>Scene: 10:03:07</p> <p>Scene: 10:03:17</p> <p>Music Out: 10:03:19</p>
--	---	--

On REGINA and SEBASTIAN. CHERYL can't look at her friend. On CHERYL submerged in shame.	ROB (O.O.V) Oh... ROB (CONT'D) ...thank goodness! REGINA Cheryl? Did you know about this? REGINA (CONT'D) (O.O.V) Oh don't tell me that's... REGINA (CONT'D) ...why you sold to Scott Maran? SEBASTIAN Regina, please. Can we just? REGINA (O.O.V) Where did the original money go?	
On ROB. On CHERYL.	PRIANA (O.O.V) We had to carry out an internal... PRIANA (CONT'D) ...investigation and as a result of that there are certain steps we need to take. Lola would you um? LOLA Ok so. Uh. As a consequence of our findings we have determined that in terms of your legal responsibility to uphold and maintain the security and integrity of the trust, that there has in fact been a breach of uh duty... There's also the matter of Dr Chance's recent criminal conviction a, a short time after your announcement publicly linking him to the scholarship. The board feel this has the potential to bring disrepute to the scheme and that the most appropriate course...	
On CHERYL.	LOLA (CONT'D) (O.O.V) ...of action would be to uh... I'm so sorry Cheryl. Close the Lance and Cheryl Harker scholarship. CHERYL Close the scholarship?!	Music In: 10:04:59

On CHERYL.	<p>SEBASTIAN (O.O.V) The college will continue to sponsor both students this year, but we suggest an upfront one-off payment, followed by immediate closure.</p>	
On CHERYL.	<p>PRIANA (O.O.V) We need you to make a public statement. Something light-</p> <p>SEBASTIAN (O.O.V) Perhaps...</p>	
	<p>SEBASTIAN (CONT'D) ...the suggestion that you've become overwhelmed with the responsibility, you're excited to move on to pastures new, etc. There are strict regulations regarding charitable trusts. Accusations of fraud...</p>	
DISSOLVE INTO: <u>INT. PARTY. DEXTER CLUB - NIGHT / INT. KITCHEN. CHIOMA'S FLAT - DAY/ FLASHBACK</u>		Scene: 10:05:36
SPLIT SCREEN: LEFT HAND SIDE: CLOSE on SANDRINE SANDRINE applauding, beaming.		
RIGHT HAND SIDE: CLOSE on CHIOMA, sat at her kitchen table.		
CUT TO: <u>INT. HALLWAY. ARATHDOON - DAY</u>		Scene: 10:05:39
PRIANA and LOLA exit. CHERYL stops in the hallway as REGINA storms past.	REGINA My office. Today at noon. Be there!	

<p>But REGINA is gone. CHERYL, beat of despair, is then approached by SEBASTIAN. He holds out his hand.</p> <p>CHERYL shakes it. Frustrated, confused.</p> <p>SEBASTIAN leaves. CHERYL has no idea how to feel.</p> <p>CUT TO:</p> <p><u>INT. TENNIS HOUSE. ARATHDOON - DAY</u></p> <p>A creak, a dusty puff, the door pushes open. CHERYL enters. In here, all of LANCE's stuff. Books, papers, tennis rackets, clothes, along with medical equipment, a commode, boxes of medication, gauze.</p> <p>CHERYL stands in the floating dust, catches her breath. Gazes at an old photo of her and LANCE. Smiling. Happy. Young. Then, she digs in an old box, for something. Pulls out a hat. She presses her face into it.</p> <p>CUT TO:</p>	<p>CHERYL Can we just-?</p> <p>SEBASTIAN It's been an honour.</p> <p>CHERYL I replaced that money at great personal cost! Why would I do that if I had some nefarious motive?</p> <p>SEBASTIAN These things happen. We all make mistakes. Just don't let it cost you your reputation.</p> <p>Scene: 10:06:08</p>	
--	--	--

<p><u>INT. MASTER BEDROOM. ARATHDOON - DAY</u></p> <p>CHERYL picks up a tray from the bed.</p> <p>On CHERYL: it sounds different now. His brand of limitless imagination. It sounds - corrupt.</p> <p>CUT TO:</p> <p><u>INT. ATTIC. ARATHDOON - DAY</u></p> <p>ALICE is peeing in a bucket when a noise from below startles her. Is that footsteps on the stairs? Oh god. Is someone coming? Her eyes widen as we reveal: CHERYL.</p> <p>On ALICE pulling up her underwear.</p>	<p>ROB</p> <p>You mustn't give up, my darling. When they break you down, you must bounce back up. If they close your trust, you simply open another one in a different name. Rebrand. Reimagine. Do not succumb to limiting beliefs!</p> <p>CHERYL</p> <p>Oh for god's sake.</p> <p>ALICE</p> <p>It's just a wee!</p> <p>CHERYL (O.O.V)</p> <p>You could've...</p> <p>CHERYL (CONT'D)</p> <p>...warned me! He just gate crashed my meeting!</p> <p>ALICE (O.O.V)</p> <p>Fuck!</p> <p>CHERYL</p> <p>You're meant to be watching him.</p> <p>ALICE</p> <p>Sorry, I thought he was asleep.</p>	<p>Scene: 10:06:30</p> <p>Music Out: 10:06:38</p> <p>Music In: 10:06:48</p> <p>Scene: 10:06:50</p> <p>Music Out: 10:07:08</p>
--	---	---

A beat. ALICE looks guilty.	<p>CHERYL Yeah, he should be! The doctor told him to take it easy.</p> <p>ALICE Did he?</p> <p>CHERYL As did the entire team of cardiologists who examined him. He might be a compulsive liar, but he hasn't faked that monitor! I can't have another man die in this house.</p> <p>ALICE He's a middle aged man complaining of heart pain. It'd be pretty slack not to give him a monitor! What did the board say?</p> <p>CHERYL They're closing the scholarship.</p> <p>ALICE Oh Cheryl. I'm so sorry.</p> <p>CHERYL Are you? Maybe if you'd told me sooner.</p> <p>CHERYL (CONT'D) I actually came to tell you I'm going out.</p> <p>ALICE Oh, I'll be here, watching.</p> <p>CHERYL What's happening with the laptop?</p> <p>ALICE He's making progress.</p> <p>CHERYL And the safe?</p> <p>ALICE We might need Semtex.</p> <p>CHERYL Please don't let me regret this course of action, Alice.</p>	
-----------------------------	--	--

	<p>ALICE You won't. I promise! We're gonna get him! Can you feel it?!</p> <p>CHERYL We're not Thelma and Louise! You're here to keep an eye on what Rob's up to and help locate my missing cash. In return I'm giving you an opportunity to find your 'evidence'. So focus! You haven't earned my trust yet, Alice. If he disappears or dies on your watch-</p> <p>ALICE He's not gonna die. He's not ill.</p> <p>CHERYL I will hold you accountable!</p> <p>ALICE Come on Alice. You can do this. I'm not afraid anymore.</p>	<p>Music In: 10:08:20</p> <p>Scene: 10:08:42</p> <p>Scene: 10:08:46</p> <p>Scene: 10:08:49</p>
<p>CHERYL turns and exits. To herself.</p>		
<p>CUT TO:</p> <p><u>EXT. DRIVEWAY.</u> <u>ARATHDOON - DAY</u></p>	<p>CHERYL leaving. She is flustered. Stressed. Now to face REGINA.</p>	
<p>CUT TO:</p> <p><u>INT. ATTIC.</u> <u>ARATHDOON - DAY</u></p>	<p>ALICE lays on the floor looking through the hole.</p>	
<p>CUT TO:</p> <p><u>INT. ATTIC.</u> <u>ARATHDOON - DAY -</u> <u>CONTINUOUS</u></p>	<p>POV: through the spy hole. ROB opens his eyes.</p>	

<p>CUT BACK TO:</p> <p><u>INT. ATTIC.</u> <u>ARATHDOON - DAY -</u> <u>CONTINUOUS</u></p> <p>Back to ALICE.</p>	<p>Scene: 10:08:52</p>
<p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW -</u> <u>DAY</u></p> <p>BILL studies the investigation board.</p>	<p>Scene: 10:08:55</p>
<p>CUT TO:</p> <p><u>EXT. WASTELAND -</u> <u>DAY</u></p> <p>BILL on his mobility scooter.</p>	<p>Scene: 10:09:01</p>
<p>CUT TO:</p> <p><u>INT. ATTIC.</u> <u>ARATHDOON - DAY</u></p> <p>POV: Through the spy hole. ROB sits on the end of the bed talking into his mobile as he takes his pills.</p>	<p>Scene: 10:09:05</p>
<p>CUT TO:</p> <p><u>INT. ATTIC.</u> <u>ARATHDOON - DAY -</u> <u>CONTINUOUS</u></p> <p>ALICE lies on the floor, watching.</p>	<p>Scene: 10:09:09</p>

<p><u>INT. MASTER BEDROOM. ARATHDOON - DAY</u></p> <p>ROB washing down his tablets, still on the phone. He gets to his feet.</p> <p>CUT TO:</p> <p><u>INT. ATTIC. ARATHDOON - DAY</u></p> <p>ALICE lies on the floor, listening.</p> <p>JUMP CUT TO:</p> <p>POV: through the spy hole. ROB walks out of the room.</p> <p>CUT TO:</p> <p><u>INT. ATTIC. ARATHDOON - DAY - CONTINUOUS</u></p> <p>ALICE lies on the floor, watching. She sits up as ROB exits the bedroom.</p> <p>CUT TO:</p> <p><u>INT. LANDING. ARATHDOON - DAY</u></p> <p>ROB walks along the landing, talking.</p> <p>As he turns the corner we see ALICE is hiding, if he turns now he will see her - but thankfully he doesn't.</p> <p>CUT TO:</p>		<p>Scene: 10:09:11</p> <p>Music Out: 10:09:15</p> <p>Scene: 10:09:19</p> <p>ROB (INTO MOBILE) (CONT'D) (O.S) So you on the beach? I love Koh Samui.</p> <p>ROB (INTO MOBILE) (CONT'D) Wish I was there. Oh not long now.</p> <p>Scene & Music In: 10:09:26</p> <p>ROB (INTO MOBILE) (CONT'D) The ball's crucial for my profile Kelly, everyone in Oxford will be there. I can't miss it! I'll fly out as soon as I'm better. Yeah it's fancy dress... No Cheryl's finding me something. I'm not well enough.</p>
--	--	--

<p><u>INT. STOREROOM.</u> <u>DEXTER CLUB - NIGHT</u> <u>/ FLASHBACK</u></p> <p>FLASHBACK: CLOSE on ROB's face and gritted teeth.</p> <p>CUT BACK TO:</p> <p><u>INT. LANDING.</u> <u>ARATHDOON - DAY</u></p> <p>When he is out of sight. ALICE emerges from hiding. Hmm.</p> <p>CUT TO:</p> <p><u>INT. STAIRCASE.</u> <u>ARATHDOON - DAY</u></p> <p>As ROB heads down the stairs listening to his phone. On ALICE as she slowly comes round the corner.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - DAY</u></p> <p>ROB dries a mug with a tea-towel, lights the gas and reaches for the Bialetti coffee maker.</p> <p>CUT TO:</p> <p><u>INT. STAIRCASE.</u> <u>ARATHDOON - DAY</u></p> <p>ALICE steps out onto the stairs and listens.</p> <p>CUT TO:</p>		Scene: 10:09:48
		Scene: 10:09:49
		Scene: 10:09:53
		Scene: 10:09:59
		Scene: 10:10:08

<p><u>INT. KITCHEN.</u> <u>ARATHDOON - DAY</u></p> <p>Back with ROB in the kitchen.</p> <p>ROB hangs up. He feels woozy.</p> <p>CUT TO:</p> <p><u>INT. STAIRCASE.</u> <u>ARATHDOON - DAY</u></p> <p>ALICE on the stairs - hears a smash. She waits a beat. Why is ROB now so quiet? What is going on in the kitchen?</p> <p>CUT TO:</p> <p><u>INT. KITCHEN / HALLWAY.</u> <u>ARATHDOON - DAY</u></p> <p>ALICE decides to brave it and sneak closer.</p> <p>ALICE enters to see: ROB, unconscious, among shards of glass and booze. On the side, the tea towel catches light. A small flame burns. Oh god - what should she do?</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM.</u> <u>ARATHDOON - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: ROB lurking by the double door in the dining room.</p>	<p>ROB (INTO MOBILE) (CONT'D) Kk, I'm, I'm, I'm gonna go. I, I erm just feeling a bit... yeah.</p>	Scene: 10:10:13
		Scene: 10:10:27
		Scene: 10:10:32

Eavesdropping, he looks up and sees ALICE. ALICE freezes.		
CUT TO: <u>INT. HALLWAY – NIGHT / FLASHBACK</u>		Scene: 10:10:58
FLASHBACK: ALICE and ROB shake hands.		
CUT TO: <u>INT. CLOWN VAN - NIGHT / FLASHBACK</u>		Scene: 10:10:59
FLASHBACK: ROB gives ALICE's shoulder a little squeeze.		
CUT TO: <u>INT. WELLNESS HUT. ABINGDON - DAY / FLASHBACK</u>		Scene: 10:11:02
FLASHBACK: CLOSE on KELLY looking anxious.		
CUT TO: <u>EXT. CLAUDIA ROSE'S HOUSE. LEWISHAM - DAY / FLASHBACK</u>		Scene: 10:11:03
FLASHBACK: CLAUDIA ROSE opens her door.		
CUT TO: <u>EXT. HALLWAY. ALICE'S BUNGALOW - NIGHT / FLASHBACK</u>		Scene: 10:11:04
FLASHBACK: ALICE leans against her front door.		

<p>CUT TO:</p> <p><u>EXT. OUTSIDE THE COLLEGE GATES.</u> <u>OXFORD - DAY / FLASHBACK</u></p> <p>FLASHBACK: ALICE stares at the leaflet of ROB in horror.</p>	<p>Scene: 10:11:05</p>
<p>CUT TO:</p> <p><u>INT. STOREROOM.</u> <u>DEXTER CLUB - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: CLOSE on ROB's face.</p>	<p>Scene: 10:11:06</p>
<p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW - DAY / FLASHBACK</u></p> <p>FLASHBACK: CLOSE on the investigation board as BILL looks at it.</p>	<p>Scene: 10:11:07</p>
<p>CUT TO:</p> <p><u>INT. COURTROOM 3.</u> <u>ROYAL THAMES</u> <u>COMBINED COURTS - DAY / FLASHBACK</u></p> <p>FLASHBACK: looks up pleadingly at ALICE.</p>	<p>Scene: 10:11:07</p>
<p>CUT TO:</p> <p><u>EXT. DOWN BY THE LAKE - DAY / FLASHBACK</u></p> <p>FLASHBACK: GOBLIN sits in ROB's bag.</p>	<p>Scene: 10:11:08</p>

<p>CUT TO:</p> <p><u>INT. BATHROOM.</u> <u>GIDEON COLLEGE -</u> <u>NIGHT / FLASHBACK</u></p> <p>FLASHBACK: ALICE stands, wild-eyed staring at herself in the smashed mirror.</p>	<p>Scene: 10:11:08</p>
<p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW -</u> <u>NIGHT</u></p> <p>ALICE crosses off a name on one of ROB's lists.</p>	<p>Scene: 10:11:09</p>
<p>CUT TO:</p> <p><u>INT. ALICE & BENJY'S BEDROOM.</u> <u>ALICE'S BUNGALOW - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: BENJY sits on the bed.</p>	<p>Scene: 10:11:09</p>
<p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW -</u> <u>NIGHT / FLASHBACK</u></p> <p>FLASHBACK: CLOSE on the investigation board.</p>	<p>Scene: 10:11:09</p>
<p>CUT TO:</p> <p><u>INT. DEXTER CLUB.</u> <u>OXFORD - NIGHT /</u> <u>FLASHBACK</u></p> <p>FLASHBACK: ROB stares at ALICE.</p>	<p>Scene: 10:11:09</p>

<p>CUT TO:</p> <p><u>INT. PRIVATE AREA. DEXTER CLUB - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: CHERYL sits talking to ALICE.</p>	<p>Scene: 10:11:09</p>
<p>CUT TO:</p> <p><u>INT. HOUSE / FIREPLACE - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: CLOSE UP on letter burning in a fire.</p>	<p>Scene: 10:11:09</p>
<p>CUT TO:</p> <p><u>INT. CLOWN VAN - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: ROB stares at ALICE stone faced.</p>	<p>Scene: 10:11:10</p>
<p>CUT TO:</p> <p><u>INT. WELLNESS HUT. ABINGDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: KELLY rubs at some scars on her wrists.</p>	<p>Scene: 10:11:10</p>
<p>JUMP CUT TO:</p> <p>EXTREME CLOSE UP of ROB's mouth.</p>	
<p>CUT TO:</p> <p><u>EXT. ARATHDOON - NIGHT / FLASHBACK</u></p>	<p>Scene: 10:11:10</p>

<p>FLASHBACK: HOUSE on fire.</p> <p>DISSOLVE BACK TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - DAY</u></p> <p>ALICE imagines the entire mansion engulfed in flames - imagines leaving him here.</p> <p>Letting him burn - then - she blinks. She grabs the kettle and chuckles water on the fire. ROB groans.</p> <p>Goes over to him, puts her arms under him, and starts dragging him clear.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - DAY</u></p> <p>ALICE heaves ROB back into bed. She pulls out his slippers from her pocket and slips them on his feet and heads to the door.</p> <p>CUT TO:</p> <p><u>INT. HOUSE / FIREPLACE – NIGHT / FLASHBACK</u></p> <p>CLOSE UP of photo of ROB and ALICE burning.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - DAY</u></p>		<p>Scene: 10:11:12</p> <p>Scene: 10:11:32</p> <p>Scene: 10:11:47</p> <p>Scene: 10:11:49</p>
--	--	---

ALICE takes the key out of the inside of the door and locks the room from the outside.		
FADE TO:		
<u>EXT. WASTE LAND - DAY</u>		Scene: 10:11:55
BILL on his mobility scooter. On a mission.	RECORDED VOICEMAIL MESSAGE (V.O) You're through to the Unwin Foundation. We're currently closed for personal reasons.	
CUT TO:		
<u>EXT. THREELEAPER PRESS - DAY</u>		Scene: 10:12:02
CHERYL makes her way to REGINA's office.	REGINA (V.O) How could you let me walk into that meeting without a heads up?	
	CHERYL (V.O) It's... complicated.	
CUT TO:	REGINA (V.O) So you keep saying!	
<u>INT. REGINA'S OFFICE. THREELEAPER PRESS - DAY</u>		Scene & Music Out: 10:12:12
CHERYL and REGINA.	REGINA (CONT'D)	
CHERYL is finding this very hard. Deeply shameful. She sits.	Did he steal that money?	
	CHERYL	
	Probably.	
	REGINA	
	Probably?!	
On REGINA.	CHERYL (O.O.V)	
	He says he's going to pay me back.	
On CHERYL.	REGINA (O.O.V)	
	But you don't believe him? You're not...	

	<p>REGINA (CONT'D) ...seriously intending to marry this man?</p> <p>CHERYL I'm just-</p> <p>On CHERYL.</p> <p>REGINA (O.O.V) Please don't...</p> <p>REGINA (CONT'D) ...tell me you're in love with him!</p> <p>CHERYL No! No, I was... in love with the idea of not being alone. But now? He makes my skin crawl.</p> <p>REGINA So why is he still living in your house?!</p> <p>CHERYL He had a heart attack! Whatever he's done, he's still a human being!</p> <p>REGINA Oh Cheryl... you're too kind-hearted!</p> <p>CHERYL I'm just biding my time.</p> <p>A beat. Regina nods.</p> <p>On CHERYL.</p> <p>REGINA (O.O.V) I know what this is about.</p> <p>REGINA (CONT'D) I'm sorry if I didn't...</p> <p>REGINA (CONT'D) ...do enough... when Lance was ill... if I didn't-</p> <p>CHERYL You were fine.</p> <p>CHERYL (CONT'D) Ok maybe you could've done more.</p> <p>CHERYL (CONT'D) But maybe it's me... I find it very hard to ask for help. So...</p>	
--	--	--

Music In:
10:12:49

A beat.	REGINA Well, I'm here now. If you need <i>anything</i> ... Anything at all.	
CHERYL nods. She smiles.		
CUT TO:		
<u>INT. STAIRCASE. THREELEAPER PRESS - DAY</u>		Scene: 10:14:00
CHERYL heads out.		
CUT TO:		
<u>EXT. NORM NIEDECKER'S CARAVAN. COUNTRYSIDE - DAY</u>		Scene: 10:14:04
BILL pulls up outside a winnebago, hooked up to a TRUCK. BILL knocks on the door.		
CUT TO:		
<u>EXT. ALLEYWAY BY ARATHDOON - DAY</u>		Scene: 10:14:15
ALICE arrives to find BENJY waiting, holding the laptop (password on a post-it on the top).	ALICE You really are magic!	Music Out: 10:14:21
She takes the laptop.	BENJY You are being careful aren't you?	
He nods. An anxious beat. Then -	ALICE He's locked in a room upstairs. Don't worry.	
He holds out a piece of paper. ALICE opens it.	BENJY Bill chucked this in as well. Must've been in the Filofax.	

<p>CLOSE on the SAFE CODE: 1967.</p> <p>She stares at him in wonder. Then she blurts -</p> <p>BENJY looks at her. She looks at him hopefully. CHERYL spots them from across the road.</p> <p>ALICE hurries over to CHERYL. BENJY heads off in the opposite direction.</p> <p>CUT TO:</p> <p><u>EXT. DRIVEWAY.</u> <u>ARATHDOON - DAY - CONTINUOUS</u></p> <p>ALICE and CHERYL head inside.</p> <p>CHERYL glares at ALICE. What the hell does that mean?</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL and ALICE stare at the carnage in the kitchen. A burnt tea towel. Shattered glass. A pool of water on the floor.</p>	<p>ALICE (O.O.V) You're kidding. You legend!</p> <p>ALICE (CONT'D) Benjy Dhillon will you marry me? If I make sure it's all, legal. Do you think, you might consider it?</p> <p>CHERYL What are you doing out here?!</p> <p>ALICE Oh you're back!</p> <p>ALICE (CONT'D) That was Benjy. He got in! And uh, just so you know, there was a bit of an incident.</p> <p>CHERYL What?</p> <p>CHERYL (CONT'D) Did he see you?</p> <p>ALICE No.</p>	<p>Music In: 10:14:37</p> <p>Scene: 10:15:07</p> <p>Music Out: 10:15:12</p> <p>Scene: 10:15:16</p>
--	--	--

ALICE hands CHERYL ROB's pills. CHERYL shakes her head, piecing it together. CHERYL screams with rage. CHERYL picks up a knife.	<p>CHERYL Still think he's faking it?</p> <p>ALICE That's what he's been taking. It's Temazepam.</p> <p>CHERYL Temazepam?</p> <p>ALICE It's a sleeping pill-</p> <p>CHERYL I know what Temazepam is.</p> <p>ALICE You know one of the side effects of taking too much... a slow heart beat? Confusion, weakness.</p> <p>CHERYL He's inducing a change in his heart rate. For the monitor. That's why he's weak and sleepy.</p> <p>CHERYL (CONT'D) I'm going to fucking KILL HIM!</p> <p>ALICE Wait- wait-</p> <p>CHERYL Lying around, getting <i>me</i> to fetch him pillows! And along he's been making himself sick?</p> <p>ALICE I know, but-</p> <p>CHERYL I'm gonna put that pillow over his face! And don't think I won't! How could he do this to me?</p> <p>ALICE Shhh! I know! Listen-</p> <p>CHERYL Why are you still here? You should be hiding.</p>	Music In: 10:15:41
--	---	-----------------------

	<p>ALICE I locked him in. Cheryl-</p> <p>CHERYL He really did put my dog in a bag didn't he?</p> <p>ALICE nods.</p> <p>CHERYL (CONT'D) And then threw him in the lake? Oh god. Oh god. Oh god-</p> <p>ALICE But Cheryl listen. We have his computer. And we have his safe code. Which means... evidence. Yeah? Give me the knife.</p> <p>ALICE takes the knife from CHERYL's hand.</p> <p>From ALICE.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - DAY</u></p> <p>ROB wakes. He is coming to. What the fuck? How did he get back here?</p> <p>CUT TO:</p> <p><u>INT. STUDY.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL (using BENJY's code) taps numbers into the SAFE. ALICE searches Harker Scholarship Trust- in ROB's emails -</p> <p>ALICE looks at the door.</p> <p>ALICE types it in.</p>	
--	--	--

Scene:
10:17:16

Scene:
10:17:28

CUT TO: <u>INT. MASTER BEDROOM. ARATHDOON - DAY</u>		
ROB sits up.	ALICE (V.O) Oh hang on...	Scene: 10:17:47
CUT TO: <u>INT. STUDY. ARATHDOON - DAY</u>		Scene: 10:17:54
Back with CHERYL and ALICE.	ALICE (CONT'D) (O.O.V) ...you've got two email addresses? CHERYL Uh. No. ALICE Cheryl Dragon Harker at atob mail dot co dot uk.	
On CHERYL.	CHERYL Yeah that's me. ALICE (O.O.V) And C R Harker...	
CHERYL comes to see the laptop.	ALICE (CONT'D) ...Trust at atob mail. CHERYL That's not mine.	
CUT BACK TO: <u>INT. MASTER BEDROOM. ARATHDOON - DAY</u>		Scene: 10:18:06
ROB tries the door. Locked. He rattles it.	ALICE (V.O) Wait, there's a folder with some photos.	
CUT TO: <u>INT. STUDY. ARATHDOON - DAY</u>		Scene: 10:18:15

Back with CHERYL and ALICE. On LAPTOP as ALICE clicks on some JPEGS in an email. Photos of CHERYL asleep in bed. CHERYL GASPS. Photos of CHERYL's TEMAZEPAM.	ALICE (CONT'D) Uh ok well this is pretty sick. CHERYL (O.O.V) Bastard. What's he taken those for? What do the emails say?	
CHERYL takes over at the laptop. Just then the sound they hear ROB calling making them both jump.	ALICE Well the fake Cheryl account has been sending Rob lots of emails. And he's been replying. CHERYL Saying what?!	
CUT BACK TO: <u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - DAY</u>	ROB (O.S) Cheryl?!	Scene: 10:18:36
ROB rattles the door handle. Suddenly the door flies open. CHERYL enters.	ROB (CONT'D) Cheryl? ROB (CONT'D) Oh! Did you lock me in?	
A beat. She hold them up.	CHERYL No. What are you on about? ROB I just tried the door. CHERYL It jams sometimes. CHERYL (CONT'D) I found your pills. Downstairs. Are these your heart pills? For your poorly heart?	Music Out: 10:18:49

He takes the bottle from her. On CHERYL as she glares at him as he flops back into bed. And that's it. She snaps. On ROB.	ROB That's right. CHERYL How are you feeling? ROB Um my chest feels a bit funny. CHERYL Aww. Should I call an ambulance? ROB (O.O.V) Oh no, no, no it's alright. ROB (CONT'D) I'm mostly feeling a bit better actually. Just... weak. CHERYL Weak? You're feeling weak are you? You managed to get up and poke your nose into my meeting but now you're feeling a little <i>weak</i> all of a sudden? ROB A bit weak. Yeah. CHERYL Sorry! No! I can't do it. I'm not capable for some reason. Because see, those are sleeping pills Rob. They're not for a heart condition. ROB I never said they were! CHERYL (O.O.V) I just... CHERYL (CONT'D) ...asked you and you said they were your heart pills! ROB Oh I call them my heart pills because I always get them for my heart thingy! They help me sleep because I get so stressed about it.	Music In: 10:19:24
--	---	-----------------------

CHERYL slams the end of the bed. CHERYL pulls the duvet off ROB. CUT TO: <u>INT. STUDY.</u> <u>ARATHDOON - DAY</u> ALICE looks round at the sound of raised voices. CUT TO: <u>INT. MASTER</u> <u>BEDROOM.</u> <u>ARATHDOON - DAY</u> BACK with ROB and CHERYL. On ROB.	CHERYL Bullshit! ROB Excuse me? CHERYL You know the strange thing? You're a shit liar. And I noticed you're a shit liar ages ago but I thought it was because you didn't really mean to lie. But you do mean to lie, don't you? ROB Why are you attacking me? CHERYL There never were any hostages? Were there? You spent my students' money on a home gym and fancy clothes, then gave some back like you were doing me a favour! Where's the rest of it? WHAT HAVE YOU DONE WITH IT? ROB (O.S) What are you on about?!	Scene: 10:20:46 Scene: 10:20:48
--	--	--

<p>CHERYL starts tugging the ring off her finger. She throws it at him.</p> <p>CUT TO:</p> <p><u>INT. STUDY.</u> <u>ARATHDOON - DAY</u></p> <p>ALICE looking at a document on the laptop. She scrolls down and sees that CHERYL has signed it.</p> <p>Then ALICE clocks that the voices upstairs have gone quiet.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - DAY</u></p> <p>BACK with ROB and CHERYL. CHERYL's already said too much oops. On CHERYL.</p>	<p>ROB What are you doing? Cheryl? NO! Ow! Is this because of the stupid money?</p> <p>CHERYL The stupid money? My colleagues think I'm guilty of financial negligence! I've all but been accused of fraud!</p> <p>ROB So what? You know you didn't do it-</p> <p>CHERYL They think I did!</p> <p>ROB Who cares what other people think?</p> <p>CHERYL I do! Ok? I care!</p> <p>ALICE She's signed it? What the- ?</p> <p>ROB So what are you saying? It's over?</p> <p>ROB (CONT'D) (O.O.V) Fine!</p>	<p>Scene: 10:21:24</p> <p>Scene: 10:21:37</p>
---	--	---

<p>A beat as ROB sits up.</p> <p>From the bedside table he takes out a whisky bottle.</p> <p>From CHERYL.</p> <p>CUT TO:</p> <p><u>INT. STUDY.</u> <u>ARATHDOON - DAY</u></p> <p>ALICE picks up the safe code. She goes over to the safe and taps it in. Opens it. Inside, not much. Just a slender A4 brown envelope. She opens it. Inside: A signed HEADSHOT of ROB, with a little message.</p> <p>CUT TO:</p> <p>OLD FASHIONED GLITCHY VIDEO EFFECT.</p> <p>CUT TO:</p> <p><u>EXT. NORM</u> <u>NIEDECKER'S</u> <u>CARAVAN - DAY</u></p> <p>CAMCORDER FOOTAGE of NORM being interviewed.</p> <p>CUT TO:</p>	<p>ROB (CONT'D) Oh God I need a drink.</p> <p>ROB (CONT'D) I'll tell you the truth! The whole truth! I swear!</p> <p>ALICE (READING) 'Thanks for believing in me. Dr Robert Chance'.</p> <p>ALICE (CONT'D) Fuckhead.</p> <p>NORM Terry's business was called 'The Moonlight Emporium of Eternal Youth'.</p>	<p>Scene: 10:22:03</p> <p>Music Out: 10:22:20</p> <p>Scene: 10:22:35</p>
--	---	--

<p><u>EXT. JOYCE</u> <u>RANSOME'S ESTATE.</u> <u>BRISTOL - DAY</u></p> <p>CAMCORDER FOOTAGE: JOYCE RANSOME, 63 is being interviewed.</p> <p>CUT TO:</p> <p><u>EXT. CLAUDIA'S</u> <u>GARDEN - DAY</u></p> <p>CAMCORDER FOOTAGE: CLAUDIA ROSE being interviewed.</p> <p>CUT TO:</p> <p><u>EXT. JOYCE</u> <u>RANSOME'S ESTATE.</u> <u>BRISTOL / NORM</u> <u>NIEDECKER'S</u> <u>CARAVAN / CLAUDIA'S</u> <u>GARDEN - DAY</u></p> <p>CAMCORDER FOOTAGE: JOYCE, being interviewed.</p> <p>JUMP CUT TO:</p> <p>CAMCORDER FOOTAGE of NORM being interviewed.</p> <p>JUMP CUT TO:</p> <p>CAMCORDER FOOTAGE: JOYCE, being interviewed.</p> <p>JUMP CUT TO:</p> <p>CAMCORDER FOOTAGE of NORM being interviewed.</p>	<p>JOYCE That's how I met Graham.</p> <p>CLAUDIA We fell for it. Hook, line and sinker.</p> <p>JOYCE (V.O) Two weeks...</p> <p>JOYCE (CONT'D) ...after moving in, he'd gone from living in the basement to sharing my bedroom!</p> <p>NORM Terry had all this official research.</p>	<p>Scene: 10:22:40</p> <p>Scene: 10:22:41</p> <p>Scene: 10:22:45</p>
---	--	--

JUMP CUT TO: CAMCORDER FOOTAGE: CLAUDIA being interviewed.	CLAUDIA She told him and he came after me.	
JUMP CUT TO: CAMCORDER FOOTAGE of NORM being interviewed.	NORM I guess I just ignored my own mind.	Music In: 10:22:59
JUMP CUT TO: CAMCORDER FOOTAGE: JOYCE, being interviewed.		
JUMP CUT TO: OLD FASHIONED GLITCHY VIDEO EFFECT.		
JUMP CUT TO: CAMCORDER FOOTAGE of NORM being interviewed.	NORM (CONT'D) I should've known.	
CUT TO: CAMCORDER FOOTAGE: JOYCE, being interviewed.		
JUMP CUT TO: CAMCORDER FOOTAGE: CLAUDIA ROSE being interviewed.	CLAUDIA Coercion.	
JUMP CUT TO: CAMCORDER FOOTAGE ON REWIND: JOYCE walking backwards.	CLAUDIA (CONT'D) (V.O) He's your classic predator.	

<p>JUMP CUT TO:</p> <p>CAMCORDER FOOTAGE ON REWIND: NORM gets up and walks backwards.</p> <p>JUMP CUT TO:</p> <p>CAMCORDER FOOTAGE: CLAUDIA pacing in the garden.</p> <p>JUMP CUT TO:</p> <p>CAMCORDER FOOTAGE: JOYCE, being interviewed.</p> <p>CUT TO:</p> <p><u>EXT. NORM NIEDECKER'S CARAVAN - DAY</u></p> <p>We see BILL recording NORM on his camcorder.</p> <p>CUT TO:</p> <p><u>EXT. NORM NIEDECKER'S CARAVAN - DAY</u></p> <p>CAMCORDER FOOTAGE of NORM stepping out of his caravan.</p> <p>CUT TO:</p> <p><u>EXT. NORM NIEDECKER'S CARAVAN - DAY - CONTINUOUS</u></p> <p>NORM sits outside his caravan talking to BILL.</p>	<p>CLAUDIA (CONT'D) He's never gonna stop.</p> <p>JOYCE After that crash, in the tunnel in Paris. I never heard from him again.</p>	<p>Scene: 10:23:15</p> <p>Scene: 10:23:19</p> <p>Scene: 10:23:29</p>
--	---	--

	<p>NORM (CONT'D) Strips off all his clothes and says, I'm going under that lamp and I won't come out till I've lost ten years! You watch! It's perfectly safe! So in he goes. He ends up giving himself these terrible burns. All over one side of his back. I call 911. Ambulance takes him away... and that was it. He absconded from the hospital. Left Mom with nothing but lawsuits from people who used to be her friends.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - EVENING</u></p> <p>ROB and CHERYL sit drinking whisky.</p> <p>CHERYL feeling rage, gulps her whisky.</p> <p>She swigs her whisky. Slams the glass down angrily.</p> <p>He gives her a sad look. Then, takes out his phone plays.</p>	<p>Music Out: 10:23:32</p> <p>Scene: 10:24:06</p> <p>ROB My mother, was a very troubled woman. And, as a result, I have quite a particular reaction in response to certain behaviours from the opposite sex. It's called 'over-extending'. So. When you told me about the stress you were experiencing with your scholarship, I felt, rightly or wrongly coerced is too strong a word perhaps but compelled to help you out.</p> <p>ROB (CONT'D) I paid you fifty thousand pounds. I was then expected to help out with the announcement dinner. Attend meetings. I put that home gym and those new clothes on my credit card, because I felt an incredible pressure to live up to <i>your</i> expectations. I admit, I- I've been afraid to say no to you Cheryl... You are a very volatile woman, you can be intimidating.</p> <p>CHERYL Can I?</p> <p>CHERYL) (THROUGH MOBILE) (RECORDING) (CONT'D) Right. That's it! Go away! All of you! I don't want you here!</p>	<p>Music In: 10:25:16</p>
--	--	--	---------------------------

	<p>DANNI (THROUGH MOBILE) (RECORDING) Cee!</p> <p>ROB (THROUGH MOBILE) (RECORDING) Cheryl?</p> <p>CHERYL (THROUGH MOBILE) (RECORDING) I can't do this right now! I'm losing my mind! Just GET OUT!</p> <p>CHERYL (CONT'D) You were recording me?!</p> <p>ROB Not on purpose. You know what I'm like with technology.</p> <p>ROB (CONT'D) The thing is, sometimes, when I'm triggered, I can experience blackouts. So. Your story about the hostages. I can't remember any of it... All I know is this.</p> <p>CHERYL (THROUGH MOBILE) (RECORDING) I've already paid the money back in.</p> <p>ROB (THROUGH MOBILE) (RECORDING) Have you?</p> <p>CHERYL (THROUGH MOBILE) (RECORDING) I couldn't risk the board finding out.</p> <p>ROB (THROUGH MOBILE) (RECORDING) Wow. Ok.</p> <p>CHERYL (THROUGH MOBILE) (RECORDING) It's done now. So...</p> <p>CHERYL (CONT'D) What do you want?</p>	
--	--	--

<p>The world blurs around her.</p> <p>CHERYL gets up and staggers out of the room.</p> <p>She slams the door on her way out. He hears the key turn in the lock.</p> <p>CUT TO:</p> <p><u>INT. TENNIS HOUSE. ARATHDOON - EVENING</u></p> <p>CHERYL and ALICE crouch in the tennis house. ALICE has the laptop with her.</p>	<p>ROB I love you Cheryl. I don't want to lose you. We're so good together. I want to be with you for the rest of my life!</p> <p>CHERYL He's been recording me. If I accuse him, he's gonna say it was all me. We need to find something in writing to Ralph or to, to this JD person. Anything like that?</p> <p>ALICE The most incriminating email is from fake Cheryl, copying in a Lola Dartmouth?</p> <p>CHERYL My lawyer. Right. She was talking about emails I didn't remember sending.</p> <p>ALICE So he's been emailing himself pretending to be you? And replying?</p> <p>CHERYL Yeah! Course he has!</p> <p>ALICE But how do we prove it's not you writing the emails?</p> <p>CHERYL We can't! It's my word against his! Which is why he's done it!</p>	<p>Scene: 10:26:35</p> <p>Music Out: 10:26:41</p> <p>Music In: 10:27:16</p>
--	--	---

On CHERYL. From CHERYL, head in hand. She takes a deep breath. CUT TO: <u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - EVENING</u> ROB sits at the dressing table, writing a note. CUT TO: <u>INT. TENNIS HOUSE.</u> <u>ARATHDOON - EVENING</u> BACK with CHERYL and ALICE. On CHERYL.	ALICE (O.O.V) I was hoping we'd struck gold, but it's just another rabbit hole. CHERYL What do the emails say? ALICE Are you ok? CHERYL I'm... I'm...just feeling a bit... ROB (V.O) I just can't take the pain anymore. The loss of the great love of my life is too much for me to bear. CHERYL Anything useful? ALICE (O.O.V) Fake Cheryl has... ALICE (CONT'D) ...copied Rob in on an email to Sandwell and Basic to update her life insurance policy so that on the event of your marriage to Rob, he becomes your beneficiary. CHERYL Oh well that's not gonna happen.	Scene: 10:27:34 Scene: 10:27:47
---	---	--

	<p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - EVENING</u></p> <p>ROB sits at CHERYL's dressing table, with a bottle of TEMAZEPAM, tips the pills out onto the surface -</p> <p>CUT TO:</p> <p><u>INT. TENNIS HOUSE.</u> <u>ARATHDOON - EVENING</u></p> <p>On CHERYL as ALICE pores over the document on the laptop.</p> <p>CHERYL POV: the room spinning.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - EVENING</u></p> <p>ROB sits at the dressing table, looking into the mirror.</p> <p>CUT TO:</p>	<p>ALICE And something about a clause if you decide not to get married?</p> <p>CHERYL What kind of clause?</p> <p>ALICE (V.O) Seventeen...</p> <p>ALICE (READING) (CONT'D) (O.O.V) ...one D. 'In the event that the policy holder dies...</p> <p>ALICE (READING) (CONT'D) ...before her marriage Dr Chance will receive a one-off payment'.</p> <p>ALICE (CONT'D) Hang on a second.</p> <p>ALICE (CONT'D) (V.O) If you die before you get married...</p>	<p>Music In: 10:28:03</p> <p>Scene: 10:28:09</p> <p>Scene: 10:28:19</p>
--	--	--	---

<p><u>INT. TENNIS HOUSE. ARATHDOON - EVENING</u></p> <p>On CHERYL as she gets up and staggers the commode.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM. ARATHDOON - EVENING</u></p> <p>ROB sits at the dressing table, crying.</p> <p>CUT TO:</p> <p><u>INT. TENNIS HOUSE. ARATHDOON - EVENING</u></p> <p>CHERYL rams her fingers down her throat and forces herself to be sick.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM. / TENNIS HOUSE. ARATHDOON - EVENING</u></p> <p>ROB kneels on the bed crying and punching at the mattress.</p> <p>JUMP CUT TO:</p> <p>ALICE helps CHERYL to a chair with a glass of water.</p> <p>JUMP CUT TO:</p>	<p>ALICE (CONT'D) (O.O.V) ...he will receive one point two million pounds?</p> <p>Scene: 10:28:31</p> <p>ALICE (CONT'D) Cheryl!</p> <p>Scene: 10:28:36</p> <p>ALICE (CONT'D) (V.O) Are you ok?</p> <p>Scene: 10:28:39</p>	
--	---	--

ROB sits at the dressing table, crying into the mirror.		
JUMP CUT TO: CHERYL tries to catch her breath.	ALICE (CONT'D) Talk to me! What's happening?	
JUMP CUT TO: ROB sits at the dressing table, crying into the mirror.	CHERYL He had whisky...	
JUMP CUT TO: BACK with CHERYL and ALICE.	CHERYL (CONT'D) (V.O) ...in the bedside table.	
JUMP CUT TO: CHERYL nods. Of ALICE horrified.	CHERYL (CONT'D) I thought it was a bit odd but-	
JUMP CUT TO: ROB takes a HAIR PIN out of the drawer. He opens it to flatten it out. He looks towards the locked door.	ALICE Did you drink it?	
CUT TO: <u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - EVENING</u>		Scene: 10:29:24
CHERYL and ALICE arrive back at the room - the door is open. CHERYL enters.	CHERYL He got out!	Music Out: 10:29:27
		Music Out: 10:29:28 Music In: 10:29:32

CU: the whisky glass now clean and empty. CHERYL spies: on her dressing table, an empty bottle of pills, and a note. Weighed down by a photo of LANCE. She picks it up and reads it:	CHERYL (CONT'D) It's clean. ALICE Be careful! CHERYL (READING) 'I just can't take the pain of the loss of the great love of my life.'	
On CHERYL.	ALICE A suicide note?	
CHERYL looks up at ALICE.	CHERYL He's done it in my handwriting.	
ALICE stares at it. A beat. They are both terrified.		
The sound of the toilet flushing in the bathroom. ALICE dives out of the room - as - CHERYL turns to see ROB exits the bathroom. His face is all puffy and sad.	ROB Oh. You're awake.	
He glances down at the note in her hand. On CHERYL.	CHERYL Why wouldn't I be?	Music Out: 10:30:22
ROB steps towards CHERYL.	ROB That door jammed again.	
He snatches the note from her. On CHERYL.	ROB (CONT'D) I see you found my note.	
	ROB (CONT'D) You reading my private stuff now?	
	ROB (CONT'D) (O.O.V) You made me want to end it all, going on at me so much. But...	
	ROB (CONT'D) ...changed my mind. So. Sorry about that.	

	<p>ROB gets back into bed. CHERYL stares at him in horror.</p> <p>CUT TO:</p> <p><u>EXT. TENNIS COURT.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>HILARY trims the bushes.</p> <p>CUT TO:</p> <p><u>EXT. GARDEN.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>BIRDS EYE VIEW of CHERYL and ALICE walking.</p> <p>JUMP CUT DOWN TO CHERYL AND ALICE, walking and talking.</p> <p>ROB (CONT'D) I told you I was vulnerable. I need you Cheryl.</p> <p>ALICE He tried to poison you and fake your suicide note. We've got to go to the police!</p> <p>CHERYL He'll say he was trying to kill himself.</p> <p>ALICE I'm scared Cheryl. We have to report this!</p> <p>CHERYL Let's play it forward. I call the police and tell them my boyfriend tried to fake my suicide.</p> <p>ALICE Well they take it seriously. It's policy.</p> <p>CHERYL They'll come to speak to him. He appears to be vulnerable and unwell. He denies it. He suggests I might be paranoid and unstable and he's got evidence to back it up.</p> <p>ALICE But they look him up, and see he's got a recent conviction for violence. So they err on the side of caution and take him in for questioning...</p>	<p>Scene: 10:30:57</p> <p>Scene: 10:31:00</p>
--	---	---

	<p>ALICE (CONT'D) Maybe they test your blood. Maybe they find traces of temazepam.</p> <p>CHERYL He'll tell them I've been addicted to temazepam...</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - DAY</u></p> <p>On the bedside table a bottle of temazepam. CHERYL fast asleep, hair in a scarf.</p> <p>CUT BACK TO:</p> <p><u>EXT. GARDEN.</u> <u>ARATHDOON - EVENING</u></p> <p>BACK with CHERYL and ALICE.</p> <p>CUT TO:</p> <p><u>INT. MASTER BEDROOM.</u> <u>ARATHDOON - DAY</u></p> <p>CHERYL pulls the duvet off ROB as he cowers in the bed.</p> <p>CUT BACK TO:</p> <p><u>EXT. GARDEN.</u> <u>ARATHDOON - EVENING</u></p> <p>BACK with CHERYL and ALICE.</p> <p>CUT TO:</p>	<p>Music In: 10:31:42</p> <p>Scene: 10:31:46</p> <p>Scene: 10:31:50</p> <p>Scene: 10:31:52</p> <p>Scene: 10:31:56</p>
--	--	---

<p><u>INT. STAIRCASE. THREELEAPER PRESS - DAY / FLASHBACK</u></p> <p>FLASHBACK: CHERYL leaves REGINA's office heads out.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN. ARATHDOON - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: ROB passes CHERYL a slip of paper. A bank transfer - £50,000.</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM. ARATHDOON - DAY / FLASHBACK</u></p> <p>FLASHBACK: CHERYL sits with the board around the table.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY. ARATHDOON - DAY / FLASHBACK</u></p> <p>FLASHBACK: CHERYL feeling like she is losing her mind shouts at her colleagues.</p> <p>CUT BACK TO:</p> <p><u>EXT. GARDEN. ARATHDOON - EVENING</u></p> <p>BACK with CHERYL and ALICE sitting on a bench.</p>	<p>CHERYL (CONT'D) (V.O) ...around. Turns out I've made some...</p> <p>CHERYL (CONT'D) (V.O) ...very poor financial decisions lately. My...</p> <p>CHERYL (CONT'D) (V.O) ...trust is closing down under suspicion of negligence.</p> <p>CHERYL (CONT'D) (V.O) I'm an unreliable witness.</p> <p>ALICE They release him due to lack of evidence.</p>	<p>Scene: 10:32:03</p> <p>Scene: 10:32:08</p> <p>Scene: 10:32:11</p> <p>Scene: 10:32:16</p> <p>Scene: 10:32:17</p>
---	---	--

CUT TO: <u>EXT. POLICE STATION - NIGHT / FLASHBACK</u> FLASHBACK: ALICE exits the station. She sits on the steps crying.	CHERYL (V.O) Arrest me for wasting police time.	Scene: 10:32:19
CUT TO: <u>INT. CORRIDOR. ROYAL THAMES COMBINED COURTS - DAY / FLASHBACK</u> FLASHBACK: ALICE, BILL and BENJY, follow PC BELL down the corridor.	ALICE (V.O) Maybe they do believe you but they know...	Scene: 10:32:22
CUT TO: <u>INT. COURTROOM 3. ROYAL THAMES COMBINED COURTS - DAY / FLASHBACK</u> FLASHBACK: THREE MAGISTRATES sit in a row.	ALICE (CONT'D) (V.O) ...a jury won't...	Scene: 10:32:24
JUMP CUT TO: ROB sat in the dock.	ALICE (CONT'D) (V.O) ...and there's not enough evidence to get it...	
CUT TO: <u>INT. TINY INTERVIEW ROOM. POLICE STATION - NIGHT / FLASHBACK</u> FLASHBACK: ALICE sits at a table opposite SHARON.	ALICE (CONT'D) (V.O) ...past the CPS.	Scene: 10:32:28
CUT BACK TO:		

<p><u>EXT. GARDEN.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>BACK with CHERYL and ALICE sitting on a bench.</p> <p>CHERYL nods.</p> <p>CUT TO:</p> <p><u>INT. CLAUDIA ROSE'S HOUSE. LIVING ROOM - DAY</u></p> <p>FLASHBACK: ALICE looks through a pile of CLAUDIA's post cards and greetings cards with nasty messages.</p> <p>CUT TO:</p> <p><u>INT. WELLNESS HUT. ABINGDON - DAY / FLASHBACK</u></p> <p>FLASHBACK: CLOSE on KELLY C.</p> <p>CUT BACK TO:</p> <p><u>EXT. GARDEN.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>BACK with CHERYL and ALICE sitting on a bench.</p>	<p>ALICE (CONT'D) We don't even have enough evidence to get a fraud conviction.</p> <p>CHERYL And even if they do believe he wants to kill me, they're powerless until I'm actually dead. So they tell me to run away. Find a safe place. I leave my home and everything I've worked for.</p> <p>ALICE And you spend the rest of your life looking over your shoulder.</p> <p>ALICE (CONT'D) (V.O) How does he keep getting away with it? Over...</p> <p>ALICE (CONT'D) (V.O) ...and over?</p> <p>CHERYL Because he's the hero isn't he?</p>	<p>Scene: 10:32:31</p> <p>Scene: 10:32:50</p> <p>Scene: 10:32:54</p> <p>Scene: 10:32:56</p>
---	--	---

	<p>ALICE Hardly.</p> <p>CHERYL Hero doesn't mean he's doing good. It just means we're on <i>his</i> journey... Like Macbeth. A ruthless mass murderer on a quest for power. But who do we blame? His wife. The system has been designed for men like Rob.</p>	
CUT TO:		Scene: 10:33:22
<u>MONTAGE OF TV CLIPS</u>		
JIMMY SAVILE taking part in a fun run.	CHERYL (CONT'D) (V.O) It protects him.	
JUMP CUT TO:		
Photo of JEFFREY EPSTEIN.	CHERYL (CONT'D) (V.O) It gives him the benefit of the doubt.	
JUMP CUT TO:		
JIM JONES, the cult leader.	CHERYL (CONT'D) (V.O) And however...	
JUMP CUT TO:		
CORONER wheeling out a body at NICOLE BROWN SIMPSON's home.	CHERYL (CONT'D) (V.O) ...extreme or awful his actions...	
JUMP CUT TO:		
JIM and TAMMY BAKKER heading to Press Conference.	CHERYL (CONT'D) (V.O) ...are, we await his redemption.	
JUMP CUT TO:		
OJ SIMPSON acquittal footage showing on a large screen on the side of a building.	CHERYL (CONT'D) (V.O) His moment of transformation.	
JUMP CUT TO:		

CROWD of people celebrating the acquittal of OJ SIMPSON.	CHERYL (CONT'D) (V.O) Monologues of introspection...	
JUMP CUT TO: Black and white footage of Con Man, CHARLES PONZI.	CHERYL (CONT'D) (V.O) ...explanation, justification... freely given...	
JUMP CUT TO: BERNARD MADOFF arriving at Federal Court.	CHERYL (CONT'D) (V.O) ...safe in the knowledge that most...	
JUMP CUT TO: JORDAN BELFORT walking along street talking to a camera.	CHERYL (CONT'D) (V.O) ...of the audience has been...	
JUMP CUT TO: DEREK CHAUVIN booking photo.	CHERYL (CONT'D) (V.O) ...so conditioned to...	
JUMP CUT TO: Catch Me If You Can premiere screener.	CHERYL (CONT'D) (V.O) ...take his side, they don't even know they're...	
JUMP CUT TO: HARVEY WEINSTEIN on red carpet posing for photographers.	CHERYL (CONT'D) (V.O) ...doing it.	
CUT BACK TO:		
<u>EXT. GARDEN.</u> <u>ARATHDOON -</u> <u>EVENING</u>		Scene: 10:33:52
BACK with CHERYL and ALICE sitting on a bench.	CHERYL (CONT'D) Rob will remain entirely plausible up until the point when he murders me, at which point, finally the narrative will switch onto his dubious mental health. I drove him to it.	

	<p>CHERYL (CONT'D) He was stressed. A passionate man trying his best in the face of relentless societal pressure. And a million Hollywood movies and the great canon of English literature will swoop in to rescue him while my books, tainted by the association of murder, will be withdrawn from shelves and eventually be forgotten. Yes, he'll get locked up. But he'll write a memoir from his cell. It'll become a bestseller. Get turned into a podcast. Then a Netflix documentary. Then a Netflix drama. Women from all over will write to him in prison. He'll marry one of them. And it will all start all over again...</p> <p>A beat.</p> <p>They sit there. The sun is beginning to set. As we PAN UP ABOVE THEM voices overlap.</p> <p>CUT TO CAPTION:</p> <p>CUT TO:</p> <p><u>EXT. ARATHDOON - DAY</u></p> <p>The Annual Myths, Legends & Fantasy Literary Ball! People arriving. Amazing costumes. A GREEN (red) CARPET extends down the garden path, and people in fabulous costumes are being photographed.</p>	<p>CHERYL (CONT'D) And yet here we are, Alice. Still playing by the rules.</p> <p>VOICES (V.O) Drugged her....then killed her beloved dog. / In 1996...was once again accused...this time- / ...crisis to target vulnerable pensioners. / Real estate projects... / How could she- / ...he has never been charged. / ...hundreds... / The children haven't spoken to- /psychological abuse-</p> <p>Making a Myth</p>	<p>Music In: 10:35:11</p> <p>Music Out: 10:35:33</p> <p>Music Out, Music & Caption In: 10:35:34</p> <p>Scene: 10:35:38</p>
--	--	--	--

<p>CUT TO:</p> <p><u>INT. MASTER BEDROOM. ARATHDOON - DAY</u></p> <p>CHERYL and ROB getting ready for the party. CHERYL (trying to hide her nerves) is in her silk robe, at her dressing table pretending to write a speech.</p>	<p>CHERYL (V.O) Welcome to the annual myths...</p>	Scene: 10:35:42
<p>CUT TO:</p> <p><u>EXT. ARATHDOON - DAY</u></p> <p>More GUESTS arrive.</p>	<p>CHERYL (CONT'D) (V.O) ...legends and fantasy literary ball.</p>	Scene: 10:35:45
<p>CUT TO:</p> <p><u>EXT. ALICE'S BUNGALOW - DAY</u></p> <p>BENJY races out of the bungalow with a suitcase followed by ALICE with a smaller case and they jump into BENJY's van.</p> <p>BILL and DIANA are already inside.</p>	<p>CHERYL (CONT'D) (V.O) Before we get started, I have a small announcement to make.</p> <p>ALICE Has everyone got everything?</p> <p>BILL All set. Let's go.</p> <p>BENJY Yeah.</p>	Scene: 10:35:48
<p>CUT TO:</p> <p><u>INT. MASTER BEDROOM. ARATHDOON - DAY</u></p> <p>CHERYL unlocks a SECRET DRAWER. Takes out a MAP of the MAZE - slides it into her bra.</p>	<p>ROB (O.S) Have you finished your speech, darling?</p>	Scene: 10:36:01

	<p>CHERYL I'm keeping it short. Start by focusing on the positive. This is all the young people we've helped to date, etc. But sadly due to personal and work commitments the scholarship won't be continuing next year. That sort of thing... Does it sound ok?</p> <p>On CHERYL.</p> <p>ROB enters the room.</p> <p>A beat.</p> <p>Just then HILARY enters.</p> <p>ROB double takes at HILARY's costume. Then beams.</p> <p>On ROB.</p> <p>ROB turns to CHERYL with a grin.</p> <p>He kisses CHERYL, her skin crawling.</p>	
	<p>ROB (O.O.V) Short and sweet.</p> <p>ROB (CONT'D) Sounds perfect.</p> <p>ROB (CONT'D) I'm proud of you babe. Thanks for giving me another chance. Is tonight the night I finally get you to come out of the spare room?</p> <p>HILARY Dr Chance? Your costume is here.</p> <p>ROB Er thank you Hilary.</p> <p>HILARY (O.O.V) It's just...</p> <p>HILARY (CONT'D) ...I need a hand to bring it up. It's a bit heavy.</p> <p>ROB Heavy?</p> <p>HILARY (O.O.V) Mm!</p> <p>ROB What have you ordered me darling?</p> <p>CHERYL It's a special surprise.</p> <p>CHERYL (CONT'D) You deserve it. Go, go get ready! We need to get a move on.</p>	

<p>He grins, turns to HILARY. On CHERYL.</p> <p>As HILARY turns to leave. ROB looks back at CHERYL then follows her out.</p> <p>Out on CHERYL as she watches them leave.</p> <p>CUT TO:</p> <p><u>EXT. GARDENS.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>The party in full swing.</p> <p>Among the guests, LOLA [The Mad Hatter]; Priana [Sherlock Holmes] Regina [Medusa]; DANNI [Doonathra]. The crowds part, and a ripple of applause starts as CHERYL [Dragon Queen of Thewme] arrives, accompanied by ROB [The Knight of Spires].</p> <p>They greet people, charming, delightful, not a sign of anything wrong.</p>	<p>ROB (O.O.V) Good grief, Hilary...</p> <p>ROB (CONT'D) ...who on earth are you meant to be?</p> <p>HILARY Argus?</p> <p>ROB The shop?</p> <p>HILARY The all-seeing giant... Thought you studied classics?</p> <p>Scene: 10:37:46</p> <p>CHERYL Gorgeous!</p>	
--	--	--

On CHERYL and ROB as they approach PRIANA.	PRIANA Hi! How are you? Fabulous party. Is Dr Chance here, or?	
ROB [Knight of Spires] cranks up the VISOR on his helmet.	ROB Hey guys!	
As ROB explains to the PRIANA who he is, BILL [entirely in disguise as Herne the Hunter] passes CHERYL [Dragon Queen of Thewme], as she slyly slides THE MAP into his hand. On CHERYL.	PRIANA Dr Chance! Or should I say Sir Lancelot?!	ROB Ah... not quite! I'm er actually the Knight of Spires from book seven-
On CHERYL as she turns, looking for - aha - ALICE [now entirely in disguise as the White Rabbit]. ALICE taps her POCKET WATCH, to remind CHERYL of the time. On CHERYL as she nods.	PRIANA (O.O.V) Of course. I should have recognised you.	ROB (O.O.V) He saves the day, which some people weren't happy with but personally I found it most captivating.
ROB laughs.	PRIANA (O.O.V) Doesn't Doonathra kill him?	
CUT TO:		
<u>EXT. GARDENS.</u> <u>ARATHDOON -</u> <u>EVENING</u>		Scene: 10:39:04
CHERYL arrives on the balcony. The GUESTS fall silent.	CHERYL Thank you so much for coming to The Annual Myths, Legends & Fantasy Literary Ball. But before we get going, I have a small and rather sad announcement to make regarding the future of the Harker Scholarship. For personal reasons, the scheme will shortly be closing.	Music Out: 10:39:24

Murmurs among the crowd. ROB looks sad.	<p>GUESTS (TOGETHER) Oh shame! / Shame!</p> <p>CHERYL As some of you may be aware, Dr Robert Chance of the Saattut Academy in Greenland was recently convicted of a violent crime. What the press haven't reported is that Rob has suffered a heart attack and has been struggling with his mental health ever since.</p>	
ROB freezes. GUESTS surreptitiously glance his way. A beat. CHERYL indicates ROB in the crowd. He gives her a look - what the fuck? But smiles.	<p>CHERYL (CONT'D) But he's here tonight, dressed as the Knight of Spires, a popular character from my latest novel. We will be closing the trust in order to focus on Rob's wellbeing. So thank you for your support and understanding. But for now, let's all relax, and have a fabulous evening!</p>	Music In: 10:40:26
Applause. ROB looks far from happy.		Scene: 10:40:31
CUT TO:		
<u>EXT. GARDENS.</u> <u>ARATHDOON -</u> <u>EVENING</u>		
The party continues. CHERYL (avoiding ROB) and RABBIT [ALICE] pass each other, amid partygoers.	<p>CHERYL (CONT'D) There was a hold up on the M40. Don't worry. They'll be here.</p>	
DANNI [Doonathra] approaches - mutters in passing.	<p>DANNI They're en route. ETA nine o clock.</p>	
They all move apart. As ROB approaches CHERYL with a face of thunder.	<p>ROB D'you care to explain yourself?</p>	
She takes his arm, they walk up to the house.	<p>CHERYL What's wrong, dear?</p>	

	<p>ROB You just threw me under the bus in front of half of Oxford!</p> <p>CHERYL I didn't throw you under the bus!</p> <p>ROB You made me sound mad! I'm not mad!</p> <p>CHERYL Everybody's being <i>very</i> kind.</p> <p>DANNI approaches, dressed as Doonathra she takes his arm as CHERYL moves off.</p> <p>ROB's eyes flicker side to side. Looking for a chance to get away as DANNI leads him inside.</p> <p>CUT TO:</p> <p><u>EXT. GARDENS.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>The party continues. CHERYL watches from the balcony.</p> <p>JUMP CUT TO:</p> <p>LOLA clocks ROB by the buffet table.</p> <p>CUT TO:</p> <p><u>EXT. BY THE BUFFET TABLE. GARDENS.</u> <u>ARATHDOON -</u> <u>EVENING -</u> <u>CONTINUOUS</u></p>	
--	--	--

Scene:
10:41:09

Scene:
10:41:19

<p>KNIGHT OF SPIRES [REGINA], VISOR DOWN, standing at the buffet table selecting canapés as LOLA approaches.</p> <p>The KNIGHT [REGINA] turns to see LOLA looking concerned.</p> <p>She smiles then walks away. The KNIGHT [REGINA] hurls a sausage roll at her. Then another as she dodges out the way.</p> <p>The KNIGHT throws another.</p> <p>LOLA gasps horrified. On LOLA and THE KNIGHT.</p> <p>SEBASTIAN [Puck] comes to stop the KNIGHT but the KNIGHT levels his AXE at SEBASTIAN other partygoers gasp.</p> <p>On the KNIGHT.</p> <p>On SEBASTIAN, LOLA and the KNIGHT.</p> <p>CHERYL rushes over.</p> <p>The KNIGHT slices the axe hard into a JELLY.</p>	<p>LOLA (O.S) Dr Chance?</p> <p>LOLA (CONT'D) Um... I think you're really amazing. And er if you ever want to talk or need a shoulder to cry on then call me?</p> <p>LOLA (CONT'D) What- Wh- What's going on?</p> <p>LOLA (CONT'D) Stop!</p> <p>SEBASTIAN (O.O.V) What the hell are you...</p> <p>SEBASTIAN (CONT'D) ...doing?</p> <p>PARTYGOER Oh God.</p> <p>SEBASTIAN (CONT'D) (O.O.V) Alright where's Cheryl? Someone...</p> <p>SEBASTIAN (CONT'D) ...get Cheryl!</p> <p>CHERYL (O.O.V) I'm here what's happening?</p> <p>CHERYL (CONT'D) Rob? Oh god put the axe down. Put it down.</p>	<p>Music Out: 10:41:40</p> <p>Music In: 10:41:46</p>
---	--	--

The CROWD GASP.	CHERYL (CONT'D) Ou! I'm sorry, he's overwhelmed. Come on.	
To ROB.	SEBASTIAN (O.O.V) The next time you point...	
On CHERYL as she leads the KNIGHT away. SEBASTIAN glares after them -	SEBASTIAN (CONT'D) ...an axe at me, you won't be walking anywhere!	
She leads the KNIGHT away. PRIANA pats SEBASTIAN arm to calm him down.	CHERYL Sebastian! Please! He's unwell!	
CUT TO:		
<u>EXT. GARDENS.</u> <u>ARATHDOON -</u> <u>EVENING</u>		Scene: 10:42:10
The party in full swing.		
JUMP CUT TO:		
Across the path entrance to the MAZE, a small chain with a notice blocks the way: DO NOT ENTER		
CUT TO:		
<u>EXT. MAZE. GARDENS.</u> <u>ARATHDOON -</u> <u>EVENING</u>		Scene: 10:42:13
Birds eye view of the maze.		
CUT TO:		
<u>EXT. DRIVEWAY.</u> <u>ARATHDOON -</u> <u>EVENING</u>		Scene: 10:42:15

<p>Three PEOPLE enter together. They stride, heroically, towards the house. Like that bit in the West Wing where they go into the courtroom.</p> <p>They are: CLAUDIA (wearing an Extinction Rebellion t-shirt); NORM and JOYCE. They have come as themselves. And they have come with a purpose.</p> <p>CUT TO:</p> <p><u>EXT. GARDENS.</u> <u>ARATHDOON - EVENING</u></p> <p>RABBIT [Alice] standing in the middle of the party. Anticipation. Tension. All around her, costumed people are partying wildly. She checks her pocket watch.</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM.</u> <u>ARATHDOON - EVENING</u></p> <p>ROB sits in the chair asleep as the clock chimes nine.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN.</u> <u>ARATHDOON - EVENING</u></p> <p>The clock strikes nine.</p> <p>CUT TO:</p>		<p>Scene: 10:42:23</p> <p>Scene: 10:42:27</p> <p>Scene: 10:42:30</p>
---	--	--

<p><u>EXT. GARDENS.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>A LOUD BANG - people turn - oooh - to see a billowing tower of smoke. BENJY [Merlin] emerges from the smoke, with DIANE [the Red Queen]. BENJY opens his magic box and DIANE enters. BENJY closes the box and waves his arms magically, then opens it. The box is empty. People applaud. Then - jump, delighted - as DIANE appears behind them, screaming.</p> <p>On the CROWD when we hear a scream.</p> <p>The KNIGHT of Spires [REGINA] is on the ROOF of the house.</p> <p>On the CROWD and then on the KNIGHT [REGINA] as she ducks out of sight.</p> <p>From LOLA.</p> <p>CUT TO:</p> <p><u>INT. DINING ROOM.</u> <u>ARATHDOON -</u> <u>EVENING</u></p>	<p>BENJY Ladies and gentlemen, behold!</p> <p>DIANE Off with their heads! Off with their heads!</p> <p>LOLA (O.O.V) Argh!</p> <p>LOLA (CONT'D) He's on the roof!</p> <p>LOLA (CONT'D) He's gonna jump! Rob! No!</p> <p>GUEST (O.O.V) Come down!</p> <p>LOLA No!</p> <p>DANNI (O.O.V) I'm calling an ambulance.</p>	<p>Scene: 10:42:33</p> <p>Music In: 10:42:35</p> <p> </p> <p>Music Out: 10:42:36</p> <p>Music In: 10:43:11</p> <p> </p> <p>Music Out: 10:43:14</p> <p>Scene: 10:43:36</p>
---	--	---

<p>CHERYL enters. ROB is here. He needs to rest because his armour is so heavy.</p> <p>CUT TO:</p> <p><u>EXT. DRIVEWAY.</u> <u>ARATHDOON - EVENING</u></p> <p>On AMBULANCE as it drives up the drive. Blue lights flashing. DANNI waits at the front door.</p> <p>VINAY, HANDSOME AND WELL BUILT PARAMEDIC (M) and MARIA, ATTRACTIVE GLAMOROUS PARAMEDIC (F) leap out.</p> <p>CUT BACK TO:</p> <p><u>INT. DINING ROOM.</u> <u>ARATHDOON - EVENING</u></p> <p>Back with CHERYL and ROB.</p> <p>DANNI and the PARAMEDICS enter. CHERYL looks relieved.</p>	<p>ROB I got your text. What is it?</p> <p>CHERYL Have you tried the smoked salmon? I think it might be off.</p> <p>ROB Is that it?</p> <p>DANNI (O.O.V) Oh, thank God.</p> <p>DANNI (CONT'D) (O.S) They're just through...</p> <p>DANNI (CONT'D) ...here.</p> <p>CHERYL Oh thank goodness you're here.</p> <p>MARIA Is this the chap?</p> <p>CHERYL Yes, this is Rob.</p>	<p>Music Out: 10:43:41</p> <p>Scene: 10:43:47</p> <p>Scene: 10:43:56</p>
--	--	--

On ROB.	MARIA (O.O.V) Hi Rob. MARIA (CONT'D) How are you feeling?	
On DANNI and CHERYL.	ROB Err I'm fine... What's happening? MARIA (O.O.V) Are you hearing... MARIA (CONT'D) ...voices, Rob? ROB Um. I can hear your voice.	
On ROB.	MARIA (O.O.V) Is the voice telling... MARIA (CONT'D) ...you to do something dangerous? ROB What voice? CHERYL The voice in your head, sweetheart.	
To MARIA.	ROB What voice in my head?	
On MARIA and VINAY. ROB jumps.	CHERYL It told him to jump off of the roof. ROB (O.O.V) Err... ROB (CONT'D) ...Cheryl sweetheart. What the fuck is going on? CHERYL They're here to help you. ROB Jesus Christ!	Music In: 10:44:32

On the white rabbit [ALICE] outside the window. Then on ROB.	MARIA (O.O.V) Did you see something, Rob?	
He points to the window. The RABBIT waves. Everyone else peers at the window as if they can't see anything there.	ROB Err a giant fucking rabbit!	
On CHERYL.	MARIA Where? I can't see anything.	
They watch him as the RABBIT takes its head off. On ALICE.	ROB (O.O.V) What? MARIA What kind of giant rabbit, Rob?	
	ROB (O.O.V) Well... ROB (CONT'D) ...obviously not a real- ROB (CONT'D) (O.O.V) Oh you...	
To CHERYL.	ROB (CONT'D) ...are fucking kidding me! Of course it's you! Of course it is!	
On ROB as he looks at them all. MARIA looks anxious:	ROB (CONT'D) Did she get to you? CHERYL Who, darling?	
He turns back.	MARIA (O.O.V) Is the big... MARIA (CONT'D) ...rabbit telling you to hurt yourself, Rob?	
	ROB It's not a big rabbit! It's my lunatic of an ex-wife! She's been stalking and harassing me and presumably now she's here to-	

The rabbit is gone. What the... ??	ROB (CONT'D) This isn't funny!	
On ROB.	MARIA (O.O.V) Do you want to come and have a little sit in the ambulance, Rob?	Music Out: 10:45:30
ROB backs away. His armour clanks. He starts stripping off his armour.	ROB No I fucking don't. Keep away from me. This isn't fucking funny! You know what? I'm gonna walk away... before I lose my temper.	Music In: 10:45:34
On ROB.	MARIA (O.O.V) We really...	
MARIA turns to VINAY. VINAY reaches into his medical bag and takes out a large syringe.	MARIA (CONT'D) ...would like to take a look at you. Check you're ok?	
The PARAMEDICS step towards him. On ROB as he starts to panic.	ROB I'm fine, keep away from me please-	
ROB continues to undress.	MARIA Vin? ROB Oh fuck no!	
VINAY (O.O.V) Calm down, Rob. It's gonna be okay.	VINAY (O.O.V) Calm down, Rob. It's gonna be okay.	
ROB	ROB What the fuck! Err Cheryl? Please tell them I'm fine! Tell them to <i>piss off!</i> Cheryl?!	
CHERYL	CHERYL We don't want you to hurt yourself.	
TO the PARAMEDICS.	ROB Oh fuck off you stupid cunt.	
ROB picks up a platter of food and throws it at them.	I have no intention of hurting myself. Do not lay a finger on me and do <i>not</i> stick a single needle in me.	Music In: 10:46:25

<p>He grabs his axe and waves it at them.</p> <p>ROB jabs his axe at VINAY, before dodging out-</p> <p>MUSIC PLAYS. GLORIA by Laura Brannigan. Exciting upbeat chords play over -</p> <p>CUT TO:</p> <p><u>EXT. GARDENS.</u> <u>ARATHDOON -</u> <u>EVENING</u></p> <p>ROB, in his chainmail tunic and pants, carrying the axe, bursts out of the house - people scream and run out of the way. ROB runs away.</p> <p>ROB heads towards the side of the house, but HILARY [Argus] waves a red flag at him, blocking his path - ROB turns back and heads towards the stairwell -</p> <p>CUT TO:</p> <p><u>EXT. TENNIS COURTS -</u> <u>EVENING</u></p> <p>ROB hurries down the stairs. Pulling of his tunic he races across the court to the entrance of the maze. He leaps the sign reading DO NOT ENTER.</p> <p>ALICE and CHERYL pursue ROB.</p>	<p>ROB (CONT'D) ARGH!!!!</p> <p>ROB (CONT'D) Get out of my way!</p> <p>ROB (CONT'D) Fuck off!</p> <p>CHERYL (O.O.V) Please! Rob!</p> <p>CHERYL (CONT'D) Let us help you!</p>	<p> </p> <p>Music Out: 10:46:31</p> <p>Scene: 10:46:38</p> <p>Scene: 10:46:50</p>
--	--	--

<p>CUT TO:</p> <p><u>INT. DINING ROOM - EVENING</u></p> <p>DANNI with the PARAMEDICS, laughing, joking and shaking hands.</p>	<p>DANNI</p> <p>That was amazing. No seriously I'll be in touch with your agent.</p>	Scene: 10:47:04
<p>CUT TO:</p> <p><u>INT. HALLWAY. ARATHDOON - EVENING</u></p> <p>The 'other' Knight of Spires remove their helmet. It's Regina!</p>		Scene: 10:47:09
<p>CUT TO:</p> <p><u>EXT. MAZE. ARATHDOON - NIGHT</u></p> <p>GLORIA plays. ROB runs. TRIUMPHANT! Thinking he has escaped. But as he turns a corner - up ahead - there is a puff of smoke.</p> <p>Huh? From the smoke, a WOMAN emerges. It's CLAUDIA ROSE.</p> <p>ROB gapes. ROB backs away. Horrified look on his face. He hurries on through the maze - twisting and turning - turns another corner - and up ahead of him Another WOMAN.</p> <p>This time it's JOYCE RANSOME.</p>	<p>CLAUDIA ROSE</p> <p>Long-time no see.</p> <p>JOYCE</p> <p>Graham? Is that you?</p>	Scene: 10:47:16

ROB backs away, takes another path - ROB twists and turns into a dead end.		
CUT TO:		
<u>EXT. DRIVEWAY.</u> <u>ARATHDOON - NIGHT</u>		Scene: 10:47:49
A Police car arrives at the house, blue lights, sirens. It screeches to a halt and TWO POLICE OFFICERS (MPC1 + WPC2) leap out. HILARY is here waiting. HILARY points them in ROB's direction.	HILARY He's hearing voices he's threatening to hurt himself or someone else.	
MPC1 races down the side of the house, shouting into his radio.	MPC1 (INTO RADIO) Possible mental health incident requesting support over.	
Out on HILARY.		
CUT BACK TO:		
<u>EXT. MAZE.</u> <u>ARATHDOON - NIGHT</u>		Scene: 10:48:00
BIRDS EYE VIEW of ROB racing around the maze.		
CUT TO:		
<u>EXT. MAZE.</u> <u>ARATHDOON - NIGHT - CONTINUOUS</u>	NORM Hey Terry. This is for my Mom.	Scene: 10:48:02
ROB rounds a corner and NORM NIEDECKER appears.	ROB Argh!	Music In: 10:48:07
NORM punches ROB in the face - ROB staggers backwards, wiping blood from his nose.		

<p>When he looks up, NORM has vanished.</p> <p>Another puff of smoke and this time, two figures emerge. BILL [Henne] and DIANE [Red Queen veil now lifted]. BILL on his scooter. BILL turns on his headlight and starts driving towards him. And - ROB turns and RUNS.</p> <p>BILL slowly chases ROB through the maze.</p> <p>CUT TO:</p> <p><u>EXT. MAZE.</u> <u>ARATHDOON - NIGHT -</u> <u>CONTINUOUS</u></p> <p>ROB runs. ROB turns a corner and suddenly is faced with himself a reflection? Or a vision?</p> <p>It's him, in his pants, carrying his axe, but on his head two bull horns - he appears, snuffing and snorting, half man half bull - is he losing his fucking mind?</p> <p>ROB turns to see BILL slowly coming towards him.</p> <p>ROB stares at him for a beat then starts to run. BILL follows.</p> <p>CUT TO:</p> <p><u>EXT. MAZE/THE HEART</u> <u>OF THE MAZE.</u> <u>ARATHDOON - NIGHT</u></p>	<p>ROB (CONT'D) No, no, no!</p> <p>ROB (CONT'D) (V.O) This is the opportunity of a lifetime Mr Newman.</p>	<p> </p> <p>Music Out: 10:48:23</p> <p>Scene: 10:48:28</p> <p> </p> <p>Scene: 10:49:01</p>
--	--	--

<p>ROB - exhausted, bleeding, like a hunted animal - BILL closing in on him. ROB takes the only opening left to him and staggers into the centre of the maze where he discovers a gathering: DIANE, ALICE, CHERYL, JOYCE, BENJY, NORM, CLAUDIA ROSE and REGINA, as BILL follows ROB in.</p> <p>On ALICE and CHERYL.</p> <p>POLICE OFFICERS burst in – WPC2, MPC1 and 3 others - they quickly identify the crazed, laughing, angry bloody man with the axe.</p> <p>On ALICE.</p> <p>On ALICE.</p>	<p>ROB (CONT'D) Oh, oh, oh, oh, oh, oh. What's all this then? What This Is Your Life?</p> <p>WPC2 (O.S) Police!</p> <p>WPC2 (CONT'D) Drop your weapon!</p> <p>MPC1 What's your name, mate?</p> <p>ROB Er officer, er my name is Doctor Robert Chance. I am the director of the Saattut Academy in Greenland, an affiliate of Oxford University. I uh have no intention of hurting anybody and ha, ha...there is patently no need to arrest me!</p> <p>WPC1 (O.O.V) Why the axe, Mr Chance?</p> <p>ROB Doctor Chance! This is an ornamental axe. I am attending a party. It is not a weapon!</p> <p>ALICE He's been hearing voices.</p> <p>ROB (O.O.V) Oh...</p> <p>ROB (CONT'D) ...fuck off Alice -</p>	
--	---	--

	ALICE He's not well!	
On ALICE.	ROB (O.O.V) She's the one...	
	ROB (CONT'D) ...who is not well -	
On ROB. WPC1 to a fellow officer.	WPC 1 (O.O.V) Can we do some background, Trina?	
	ROB I'll give you some background. This batshit crazy bunny boiler is a <i>delusional</i> middle aged shrew who is <i>obsessed</i> with me! Was I really that good, Alice?	
On CHERYL and then on ALICE..	MPC1 (O.O.V) Sorry, madam, what's your relationship to this man?	
	ALICE I'm his wife-	
	ROB You're not my wife!	
	CHERYL She's his wife-	
To OFFICERS.	ROB She is not my wife!	
To OFFICERS.	ALICE I'm Alice Graham-	
	ROB She-Devil!	
	WPC1 Calm down, sir!	
	ROB You can shut up an' all!	
On ROB.	MPC1 (O.O.V) Sir let's try and keep calm...	

	<p>MPC1 (CONT'D) ...Mr Chance.</p> <p>ROB Doctor Chance!</p> <p>WPC1 And who are all these people?</p> <p>ROB These people are all my enemies!</p>	
On WPC1 and MPC1 as they look at each other. Uh oh.	<p>ALICE (O.O.V) We just want you...</p> <p>ALICE (CONT'D) ...to be safe, Rob!</p>	
On ROB.	<p>BENJY (O.O.V) We're worried about...</p> <p>BENJY (CONT'D) ...you, mate!</p> <p>ROB Who the fuck are you? Cheryl. Cheryl please explain to these police officers who I am?</p>	
CHERYL to ROB.	<p>CHERYL I'm changing the rules.</p> <p>ROB What's that?</p>	
To the POLICE OFFICERS.	<p>CHERYL I'm a friend of his wife.</p>	
She looks at ROB. He stares at her aghast.	<p>ROB Cheryl? CHERYL!</p>	
	<p>WPC1 Sir?</p>	
On WPC1.	<p>ROB (O.O.V) She is...</p> <p>ROB (CONT'D) ...not a friend of my wife! She is a fellow victim!</p>	

He gestures wildly at ALICE.	ROB (CONT'D) And clearly she's been brainwashed! <i>This</i> insane witch has travelled around the entire country collecting people who bear a grudge against me, presumably using that you stole from me and she has brought them all here to attack me! Haven't you?	
	ALICE Yes dear.	
	ROB You will pay for this!	
	WPC1 Sir, if you don't calm down.	
To WPC1.	ROB OH COCK OFF. You are gonna regret this sweetheart. I was up at Oxford with your boss. Do you want me to give him a call?	
	WPC1 My boss is a woman.	
On WPC1.	ROB (O.O.V) I'm talking about the...	
	ROB (CONT'D) ...Prime Minister you ignorant tart.	
On ROB.	MPC1 (O.O.V) Sir!	
	ROB No! NO! I'm sorry but I am so sick of <i> fucking women! Fucking crazy, fucking women</i> making my life hell when all I ever do is try and help them! I GIVE AND I GIVE AND I GIVE AND WHAT DO I GET BACK? HUH!	
	CHERYL Maybe you should try telling the truth-	
	ROB The truth? The TRUTH?	
On ROB.	WPC1 (O.O.V) Sir!	

	<p>ROB YOU CAN'T HANDLE THE TRUTH!</p> <p>On ROB. He spins round.</p> <p>ZZZZZZLAAAAAM. A taser wire shoots out - WPC1 TASERS ROB, he falls flat on his face. -</p> <p>ZZAAAAAAP. Another taser. ROB - jerks around a bit. ALICE leans over as if to comfort ROB and hisses at him.</p> <p>On ALICE as WPC2 approaches, take the axe from his hand. WPC1 reads him his rights.</p> <p>To ALICE. ALICE nods.</p> <p>From BIRDS EYE VIEW.</p> <p>CUT TO:</p> <p><u>EXT. POLICE STATION - NIGHT</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. CORRIDOR OUTSIDE CELL. POLICE STATION - NIGHT</u></p>	<p>WPC1 (O.O.V) Sir!</p> <p>ROB Mmmm!</p> <p>ROB (CONT'D) You ungrateful bi-</p> <p>ALICE This is for Kelly you abusive piece of shit.</p> <p>WPC1 (O.O.V) Robert Chance, you are being detained under Section...</p> <p>WPC1 (CONT'D) ...136 of the Mental health Act, you will be taken to a place of safety. You can be kept there until an assessment is completed, for up to twenty-four hours. You're the wife?</p> <p>WPC1 (CONT'D) I need you to come with me.</p> <p>ROB (V.O) I'm being framed!</p>	<p>Scene: 10:52:24</p> <p>Scene: 10:52:26</p>
--	--	---	---

<p>ROB is helped into a cell by TWO OFFICERS. He SCREAMS with rage. The cell door slams. Through the slot in the door ROB shouts.</p> <p>CUT TO:</p> <p><u>INT. INTERVIEW ROOM.</u> <u>POLICE STATION -</u> <u>NIGHT</u></p> <p>ALICE sits opposite a kind faced DOCTOR (35).</p> <p>ALICE takes out a photo. Slides it across the table to the doctor. It's the wedding photo DIANE gave her. She braces herself to tell one last porkie:</p> <p>A beat as the DOCTOR hands ALICE a clipboard.</p> <p>The DOCTOR carefully tries to read ALICE's expression.</p>	<p>ROB (CONT'D) I'M A VICTIM OF A HATE CRIME! THIS IS A WITCH HUNT! ARRRH! ARRRH!</p> <p>ROB (CONT'D) I AM A PHD SCIENTIST!</p> <p>DOCTOR Your husband is still very distressed, Mrs Chance.</p> <p>ALICE Graham. Chance is one of his fantasy names. As is the 'doctor'. We've been married for nearly twenty years. His real name is Robert Graham from Stoke.</p> <p>DOCTOR The police can't find any record of a Satuut Academy in Greenland. Or a Dr Chance. He's certainly constructed a complex and convincing delusion.</p> <p>ALICE It's very real for him.</p> <p>DOCTOR Mrs Chance, Graham sorry, in order to get your husband the help he needs, I do need your consent.</p> <p>DOCTOR (CONT'D) I've spoken to my colleagues and we think it's best to get him in under a Section Three? He can be assessed and given an appropriate course of treatment, but we would anticipate him being there for at least six months.</p> <p>DOCTOR (CONT'D) Does that feel like a long time?</p>	<p>Scene: 10:52:39</p> <p>Music Out: 10:52:46</p>
---	--	---

<p>ALICE sighs.</p>	<p>ALICE Not really. But it's a start.</p>	Music In: 10:53:42
<p>She signs the consent form to have ROB sectioned with a flourish. Alice Graham.</p>		
<p>We can hear ROB SCREAMING from his cell.</p>		Scene: 10:53:51
<p>CUT TO:</p>		
<p><u>INT. CORRIDOR</u> <u>OUTSIDE CELL</u> <u>POLICE STATION - NIGHT</u></p>	<p>ROB Arrrrrrrrrrrrrrh!</p>	Scene: 10:53:51
<p>ROB screams through the small slot in the cell door.</p>		
<p>CUT TO:</p>		Scene: 10:53:53
<p><u>EXT. GARDENS.</u> <u>ARATHDOON - DAY</u></p>		
<p>CHERYL is in her garden chair, sipping a coffee. GOBLIN sits by her side. ALICE arrives and sits on LANCE's chair next to her.</p>	<p>ALICE We've got six months to live.</p>	
	<p>CHERYL Six months. Is that it?</p>	
	<p>ALICE Six months to plan for when he gets out. We've got evidence to sort through. And new witnesses to speak to.</p>	
	<p>CHERYL You know the only reason I'm talking to you is because you saved my dog. And I was brought up to always forgive.</p>	

	<p>ALICE Me too.</p> <p>CHERYL But I don't know if I can forgive myself.</p> <p>ALICE Yeah... That's the hard bit isn't it?</p> <p>ALICE (CONT'D) Benjy's cooking breakfast. D'you wanna come over?</p> <p>CHERYL I don't... Thanks though.</p> <p>REGINA (O.S) Oh you are awake!</p> <p>CHERYL Ah! Thanks darling.</p> <p>CHERYL (CONT'D) Oooh...</p> <p>CHERYL (CONT'D) I'm sorry, darling.</p> <p>DANNI Missed you.</p>	
		Scene: 10:55:44

<p>She takes a moment and heads into the middle room.</p> <p>CUT TO:</p> <p><u>INT. MIDDLE ROOM.</u> <u>ALICE'S BUNGALOW - DAY - CONTINUOUS</u></p> <p>NORM, CLAUDIA are here, along with BENJY, JOSH, BILL and DIANE they all CHEER when ALICE enters. She grins, but she is mostly exhausted. ALICE picks up JOSH giving him a hug.</p> <p>As she puts JOSH down.</p> <p>She hesitates a moment. BILL and DIANE are chuckling and laughing while holding hands. To DIANE.</p> <p>ALICE smiles. She catches BENJY looking at her. What? He grins.</p> <p>She raises her eyebrows. She knows what he means. She wants to say more.</p>	<p>BILL (O.S) Here she is!</p> <p>JOSH Mummy!</p> <p>EVERYONE Hey! / Oh! Bravo!</p> <p>ALICE Hi!</p> <p>BENJY Want a bacon sarnie, love?</p> <p>ALICE Sure. Be back in a minute I'm just gonna get changed.</p> <p>JOSH Okay.</p> <p>BILL Oh she did a first rate job you know.</p> <p>BENJY Alright then.</p> <p>ALICE What's that?</p> <p>BENJY I said alright... Okay... Yes.</p> <p>ALICE Yes.</p>	<p>Scene: 10:55:57</p>
---	--	----------------------------

<p>On ALICE as JOSH distracts him.</p> <p>She leaves.</p>	<p>JOSH (O.O.V) Daddy, Daddy...</p> <p>JOSH (CONT'D) ...Daddy.</p>	
<p>BILL jumps up and follows ALICE.</p>		
<p>CUT TO:</p>		
<p><u>INT. HALLWAY.</u> <u>ALICE'S BUNGALOW - DAY - CONTINUOUS</u></p>		<p>Scene: 10:56:38</p>
<p>ALICE is about to go into her box room.</p>	<p>BILL We did it.</p>	
<p>ALICE turns back. BILL is hovering in the doorway.</p>	<p>BILL (CONT'D) We got him.</p>	
<p></p>	<p>ALICE Thanks to Cheryl.</p>	
<p></p>	<p>BILL I didn't think it could be done.</p>	
<p></p>	<p>ALICE I know. But we did it.</p>	
<p></p>	<p>BILL I- I- I-</p>	
<p>He nods. They smile. Emotional. Proud of each other. So much has happened. But for once, they have triumphed. ALICE heads off.</p>	<p>ALICE I know, Dad... I love you too.</p>	
<p></p>		<p>Music In: 10:57:15</p>
<p>CUT TO:</p>		
<p><u>INT. BOX ROOM.</u> <u>ALICE'S BUNGALOW - DAY</u></p>		<p> </p> <p>Scene: 10:57:16</p> <p> </p>

<p>ALICE enters her studio. The air is still. Calm. The pink cape, ruined and dirty hangs on the mannequin. She stares at it for a moment.</p> <p>CUT TO:</p> <p><u>INT. PSYCHIATRIC WARD - DAY</u></p> <p>ROB sits in a plastic chair. Waiting. A radio is on.</p> <p>The KIND FACED DOCTOR enters carrying snacks.</p> <p>ROB takes the snacks. The KIND FACED DOCTOR sits opposite ROB.</p> <p>He winks. A beat of sexual tension.</p> <p>CUT BACK TO:</p> <p><u>INT. BOX ROOM. ALICE'S BUNGALOW - DAY</u></p> <p>Back with ALICE. Upon reflection, is it actually crazy enough? She thinks maybe not. She pulls out sketch pad. A pencil and begins to sketch.</p> <p>CUT TO END CREDITS:</p>	<p>RADIO ANNOUNCER (THROUGH RADIO) Some breaking news just in, we're hearing that Sir Ralph Unwin, the nation's second favourite broadcaster and natural historian, has been reported missing. Unwin, who is eighty-two years old and is known for...</p> <p>KIND FACED DOCTOR I'm not meant to let you have snacks in the session, but...</p> <p>ROB Thanks, Jessie, you're a star.</p>	<p>Scene: 10:57:29 Music Out: 10:57:33</p> <p>Scene: 10:58:02 End Credits In: 10:58:32</p>
--	--	--

	<table> <tbody> <tr><td>Cheryl Harker</td><td>Marianne Jean-Baptiste</td></tr> <tr><td>Rob Chance</td><td>Alistair Petrie</td></tr> <tr><td>Alice Newman</td><td>Rebekah Staton</td></tr> <tr><td> </td><td> </td></tr> <tr><td>Benji Dhillon</td><td>Julian Barratt</td></tr> <tr><td>Bill Newman</td><td>Karl Johnson</td></tr> <tr><td>Sebastian Adams</td><td>Will Adamsdale</td></tr> <tr><td>Priana Fisher</td><td>Chandrika Chevli</td></tr> <tr><td>Lola Dartmouth</td><td>Maya Sondhi</td></tr> <tr><td>Regina</td><td>Sandra James-Young</td></tr> <tr><td>Claudia Rose</td><td>Siân Reeves</td></tr> <tr><td>Norm Niedecker</td><td>Donald Sage Mackay</td></tr> <tr><td>Joyce Ransome</td><td>Liz Crowther</td></tr> <tr><td>Hilary The Gardener</td><td>Margaret Jackman</td></tr> <tr><td>Danni Harker</td><td>Sacharissa Claxton</td></tr> <tr><td>Diane</td><td>Ellie Haddington</td></tr> <tr><td>Maria The Paramedic</td><td>Inès De Clercq</td></tr> <tr><td>MPC1</td><td>Stuart Pendred</td></tr> <tr><td>WPC1</td><td>Amelia Armande</td></tr> <tr><td>Doctor</td><td>Maria McColgan</td></tr> <tr><td>Josh Dhillon</td><td>Alfie Harrison</td></tr> <tr><td> </td><td> </td></tr> <tr><td>Director of Photography</td><td>Nick Martin</td></tr> <tr><td>Production Designer</td><td>Candida Otton</td></tr> <tr><td>Casting Director</td><td>Carla Stronge</td></tr> <tr><td>Costume Designer</td><td>Gabriela Yiaxis</td></tr> <tr><td>Hair & Make Up Designer</td><td>Laura Miles</td></tr> <tr><td>Editor</td><td>Sarah Louise Bates</td></tr> <tr><td>Composer</td><td>Arthur Sharpe</td></tr> <tr><td> </td><td> </td></tr> <tr><td>Line Producer</td><td>Robert Price</td></tr> <tr><td>1st Assistant Director</td><td>Timothy Wood</td></tr> <tr><td>Script Editor</td><td>Rachel Finnegan</td></tr> <tr><td>Script Supervisor</td><td>Abdoulie Mboob</td></tr> <tr><td>Location Manager</td><td>Iain FM Smith</td></tr> <tr><td>Production Sound Mixer</td><td>Jeremy Brown</td></tr> <tr><td>Gaffer</td><td>Theo Milford</td></tr> <tr><td>Production Accountant</td><td>Spencer Archer</td></tr> <tr><td>Post Production Supervisor</td><td>Hannah Dunnell</td></tr> <tr><td> </td><td> </td></tr> <tr><td>Executive Producers for the BBC</td><td>Jo McClellan Nawfal Faizullah</td></tr> <tr><td> </td><td> </td></tr> <tr><td>Chief Operating Officer</td><td>Dan Isaacs</td></tr> <tr><td>Head of Legal & Business Affairs</td><td>Laura Crowley</td></tr> <tr><td> </td><td> </td></tr> <tr><td>Director of Finance</td><td>Matt Wesley</td></tr> <tr><td>Head of Production</td><td>Magali Gibert</td></tr> <tr><td>Production Executive</td><td>Amanda Wasey</td></tr> <tr><td>Head of Communications</td><td>Alex Wells</td></tr> <tr><td>Assistant Communications Manager</td><td>Suman Randhawa</td></tr> <tr><td>Legal & Business Affairs</td><td>Marnie Wilkes Anastasia Villarosa Luke Bridges</td></tr> <tr><td> </td><td> </td></tr> <tr><td>Stunt Coordinators</td><td>Gary Kane Derek Lea</td></tr> <tr><td> </td><td> </td></tr> <tr><td>Stunt Performers</td><td>James Grogan Gary Hoptrough</td></tr> <tr><td> </td><td> </td></tr> <tr><td>Casting Associate</td><td>Mary-Ellen O'Hara</td></tr> <tr><td>Casting Assistant</td><td>Hayley Russell</td></tr> <tr><td> </td><td> </td></tr> <tr><td>2nd Assistant Director</td><td>James Hill</td></tr> <tr><td>3rd Assistant Director</td><td>Alex Jordan</td></tr> <tr><td>Floor Runners</td><td>Marcus Freeth Amy Wellington</td></tr> </tbody> </table>	Cheryl Harker	Marianne Jean-Baptiste	Rob Chance	Alistair Petrie	Alice Newman	Rebekah Staton			Benji Dhillon	Julian Barratt	Bill Newman	Karl Johnson	Sebastian Adams	Will Adamsdale	Priana Fisher	Chandrika Chevli	Lola Dartmouth	Maya Sondhi	Regina	Sandra James-Young	Claudia Rose	Siân Reeves	Norm Niedecker	Donald Sage Mackay	Joyce Ransome	Liz Crowther	Hilary The Gardener	Margaret Jackman	Danni Harker	Sacharissa Claxton	Diane	Ellie Haddington	Maria The Paramedic	Inès De Clercq	MPC1	Stuart Pendred	WPC1	Amelia Armande	Doctor	Maria McColgan	Josh Dhillon	Alfie Harrison			Director of Photography	Nick Martin	Production Designer	Candida Otton	Casting Director	Carla Stronge	Costume Designer	Gabriela Yiaxis	Hair & Make Up Designer	Laura Miles	Editor	Sarah Louise Bates	Composer	Arthur Sharpe			Line Producer	Robert Price	1 st 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			Executive Producers for the BBC	Jo McClellan Nawfal Faizullah			Chief Operating Officer	Dan Isaacs	Head of Legal & Business Affairs	Laura Crowley			Director of Finance	Matt Wesley	Head of Production	Magali Gibert	Production Executive	Amanda Wasey	Head of Communications	Alex Wells	Assistant Communications Manager	Suman Randhawa	Legal & Business Affairs	Marnie Wilkes Anastasia Villarosa Luke Bridges			Stunt Coordinators	Gary Kane Derek Lea			Stunt Performers	James Grogan Gary Hoptrough			Casting Associate	Mary-Ellen O'Hara	Casting Assistant	Hayley Russell			2 nd Assistant Director	James Hill	3 rd Assistant Director	Alex Jordan	Floor Runners	Marcus Freeth Amy Wellington	
Cheryl Harker	Marianne Jean-Baptiste																																																																																																																													
Rob Chance	Alistair Petrie																																																																																																																													
Alice Newman	Rebekah Staton																																																																																																																													
Benji Dhillon	Julian Barratt																																																																																																																													
Bill Newman	Karl Johnson																																																																																																																													
Sebastian Adams	Will Adamsdale																																																																																																																													
Priana Fisher	Chandrika Chevli																																																																																																																													
Lola Dartmouth	Maya Sondhi																																																																																																																													
Regina	Sandra James-Young																																																																																																																													
Claudia Rose	Siân Reeves																																																																																																																													
Norm Niedecker	Donald Sage Mackay																																																																																																																													
Joyce Ransome	Liz Crowther																																																																																																																													
Hilary The Gardener	Margaret Jackman																																																																																																																													
Danni Harker	Sacharissa Claxton																																																																																																																													
Diane	Ellie Haddington																																																																																																																													
Maria The Paramedic	Inès De Clercq																																																																																																																													
MPC1	Stuart Pendred																																																																																																																													
WPC1	Amelia Armande																																																																																																																													
Doctor	Maria McColgan																																																																																																																													
Josh Dhillon	Alfie Harrison																																																																																																																													
Director of Photography	Nick Martin																																																																																																																													
Production Designer	Candida Otton																																																																																																																													
Casting Director	Carla Stronge																																																																																																																													
Costume Designer	Gabriela Yiaxis																																																																																																																													
Hair & Make Up Designer	Laura Miles																																																																																																																													
Editor	Sarah Louise Bates																																																																																																																													
Composer	Arthur Sharpe																																																																																																																													
Line Producer	Robert Price																																																																																																																													
1 st 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																																																																																																																													
Executive Producers for the BBC	Jo McClellan Nawfal Faizullah																																																																																																																													
Chief Operating Officer	Dan Isaacs																																																																																																																													
Head of Legal & Business Affairs	Laura Crowley																																																																																																																													
Director of Finance	Matt Wesley																																																																																																																													
Head of Production	Magali Gibert																																																																																																																													
Production Executive	Amanda Wasey																																																																																																																													
Head of Communications	Alex Wells																																																																																																																													
Assistant Communications Manager	Suman Randhawa																																																																																																																													
Legal & Business Affairs	Marnie Wilkes Anastasia Villarosa Luke Bridges																																																																																																																													
Stunt Coordinators	Gary Kane Derek Lea																																																																																																																													
Stunt Performers	James Grogan Gary Hoptrough																																																																																																																													
Casting Associate	Mary-Ellen O'Hara																																																																																																																													
Casting Assistant	Hayley Russell																																																																																																																													
2 nd Assistant Director	James Hill																																																																																																																													
3 rd Assistant Director	Alex Jordan																																																																																																																													
Floor Runners	Marcus Freeth Amy Wellington																																																																																																																													

	Base Runner Emile Cheung	
	Unit Photographer Massimiliano Giorgeschi	
	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	
	1 st Assistant Accountant Lewis Hickson	
	Assistant Accountant Simone Charles	
	Accounts Trainee Temi Adegbesan	
	1 st Assistant Camera Ian Pearce	
	2 nd 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 Kym Menzies-Foster	
		Katie Mahon
		Gaby Winwood
	Hair & Make Up Trainee Bella Wingate	

	<p>Best Boy Barry Gross Electricians Christopher Barber Dashnor Qarkaxhiu Wioletta Wyszynska Generator Op Luis Santos</p> <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 & Safety Advisor Harry Norris</p> <p>Unit Medic Colin Mills</p> <p>1St Assistant Editor Annalisa Boyd 2nd 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>	
--	---	--

Colourist Toby Tomkins
Online Editor Richard Ellis
Confirm Editor Steve Knight
Picture Post Producer Rachael Yates

Re-Recording Mixer Stefano Marchetti
Sound Effects Editor Piers Lawrence
ADR Mixer James Gregory
ADR Editor Louisa Kearns

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



End Card
with Logos In:
10:58:56

Music Out:
10:58:59

Cut to Black:
10:59:04