

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

## **EPISODE 5**

### **POST PRODUCTION SCRIPT**

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<p><b>OPEN TO TITLES:</b></p> <p><b><u>EXT. MAZE.</u></b> <b><u>ARATHDOON - NIGHT</u></b></p> <p>ROB wearing bull horns is snuffing and snorting, half man half bull.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER</u></b> <b><u>BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>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.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. VERANDA.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>Preparation for the BALL is underway. workers, painters, decorations being carried, etc.</p> <p>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.</p>	<p><b>THE FOLLOWING EVENTS ARE BASED ON A PACK OF LIES</b></p> <p>CHERYL Oh lovely, thank you.</p>	<p>Titles In: 10:00:00</p> <p>Music In: 10:00:02</p> <p>—</p> <p>Scene: 10:00:03</p> <p>—</p> <p>Scene: 10:00:14</p> <p>—</p> <p>Music Out: 10:00:17</p> <p>—</p> <p>Scene: 10:00:20</p>
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<p>She pushes it back onto her finger, then heads inside.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b>  <b><u>ARATHDOON - DAY</u></b></p> <p>Back to ROB managing to weakly jingle a little bell. CHERYL, weary but trying to hide it, enters.</p> <p>On ROB.</p>	<p>CHERYL (CONT'D)          You ok in here?</p> <p>ROB          Is there any sign of it yet?</p> <p>CHERYL (O.O.V)          Of what?</p> <p>ROB          My laptop? I really need to find it.</p> <p>CHERYL          Oh. Sorry. It's chaos...</p> <p><b>Created and Written by</b>  <b>Penelope Skinner and Ginny Skinner</b></p> <p>CHERYL (CONT'D)          ...down there. And the board are on their way.</p> <p>ROB          The board? Why?</p> <p>CHERYL          They just want to touch base. Any word from...</p> <p><b>Produced by</b>  <b>Georgie Fallon</b></p> <p>CHERYL (CONT'D)          ...your Swiss account?</p> <p>ROB          Oh. Any day now sweetie. Oh...</p>	<p>Scene:          10:00:36</p> <p>Credits In:          10:00:57</p> <p>Credit In:          10:01:07</p>
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<p>There is a creaking noise.</p> <p>It happens again.</p> <p>CHERYL laughs. ROB does not.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ATTIC.</u></b>  <b><u>ARATHDOON - DAY</u></b></p> <p>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.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b>  <b><u>ARATHDOON - DAY</u></b></p> <p>CHERYL turns away from ROB and up to the ceiling. An indiscernible expression on her face.</p>	<p><b>Directed by</b>  <b>Nicole Charles</b></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>ALICE (O.O.V)        Idiot!</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>
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<p>ROB looks really worried.</p> <p><b>CUT TO CAPTION:</b></p> <p><b>CUT TO:</b></p> <p><b><u>EXT. VERANDA.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>Preparation for the BALL is underway.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ATTIC.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>ALICE lying on the floorboards sending a text to BENJI on her phone. We see all her messages to him:</p> <p>Are you doing it now? Is Dad helping? What have you tried so far? Any news? Benj? Any joy with the laptop?</p> <p>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.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ATTIC.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>POV: Through a spy hole in the floorboards. Down below: ROB asleep in bed, the faint beep of his heart monitor.</p>	<p><b>Act Five:</b> <b>Witch Hunt</b></p>	<p>Caption In: 10:01:43</p> <p>Scene, Music In &amp; Music Out: 10:01:46</p> <p>Scene: 10:01:54</p> <p>Scene: 10:02:01</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN. ALICE'S BUNGALOW - DAY</u></b></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><b>CUT TO:</b></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>Scene: 10:02:04</p> <p>Music Out: 10:02:16</p> <p>Music In: 10:02:40</p>
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<p><b><u>INT. MIDDLE ROOM.</u></b>  <b><u>ALICE'S BUNGALOW -</u></b>  <b><u>DAY / FLASHBACK</u></b></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><b>CUT BACK TO:</b></p> <p><b><u>INT. KITCHEN. ALICE'S</u></b>  <b><u>BUNGALOW - DAY</u></b></p> <p>Back with BILL and BENJY.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MIDDLE ROOM.</u></b>  <b><u>ALICE'S BUNGALOW -</u></b>  <b><u>DAY</u></b></p> <p>BILL empties the bin he put the Filofax pages into earlier. Starts to hunt through the contents. BENJY stands with the kitchen bin, emptying it into a pile. On BENJY, he's not happy.</p> <p>BILL finds a piece of paper.</p> <p><b>CUT BACK TO:</b></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>
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<p>On REGINA and SEBASTIAN.</p> <p>CHERYL can't look at her friend. On CHERYL submerged in shame.</p> <p>On ROB.</p> <p>On CHERYL.</p> <p>On CHERYL.</p>	<p>ROB (O.O.V) Oh...</p> <p>ROB (CONT'D) ...thank goodness!</p> <p>REGINA Cheryl? Did you know about this?</p> <p>REGINA (CONT'D) (O.O.V) Oh don't tell me that's...</p> <p>REGINA (CONT'D) ...why you sold to Scott Maran?</p> <p>SEBASTIAN Regina, please. Can we just?</p> <p>REGINA (O.O.V) Where did the original money go?</p> <p>PRIANA (O.O.V) We had to carry out an internal...</p> <p>PRIANA (CONT'D) ...investigation and as a result of that there are certain steps we need to take. Lola would you um?</p> <p>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...</p> <p>LOLA (CONT'D) (O.O.V) ...of action would be to uh... I'm so sorry Cheryl. Close the Lance and Cheryl Harker scholarship.</p> <p>CHERYL Close the scholarship?!</p>	<p>Music In: 10:04:59</p>
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<p>On CHERYL.</p> <p>On CHERYL.</p> <p><b>DISSOLVE INTO:</b></p> <p><b><u>INT. PARTY. DEXTER CLUB - NIGHT / INT. KITCHEN. CHIOMA'S FLAT - DAY/ FLASHBACK</u></b></p> <p><b>SPLIT SCREEN:</b></p> <p>LEFT HAND SIDE: CLOSE on SANDRINE SANDRINE applauding, beaming.</p> <p>RIGHT HAND SIDE: CLOSE on CHIOMA, sat at her kitchen table.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLWAY. ARATHDOON - DAY</u></b></p> <p>PRIANA and LOLA exit. CHERYL stops in the hallway as REGINA storms past.</p>	<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> <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> <p>REGINA My office. Today at noon. Be there!</p>	<p>Scene: 10:05:36</p> <p>Scene: 10:05:39</p>
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<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><b>CUT TO:</b></p> <p><b><u>INT. TENNIS HOUSE.</u></b> <b><u>ARATHDOON - DAY</u></b></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><b>CUT TO:</b></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>
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<p><b><u>INT. MASTER BEDROOM. ARATHDOON - DAY</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. ATTIC. ARATHDOON - DAY</u></b></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 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 Oh for god's sake.</p> <p>ALICE It's just a wee!</p> <p>CHERYL (O.O.V) You could've...</p> <p>CHERYL (CONT'D) ...warned me! He just gate crashed my meeting!</p> <p>ALICE (O.O.V) Fuck!</p> <p>CHERYL You're meant to be watching him.</p> <p>ALICE 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>
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<p>A beat. ALICE looks guilty.</p>	<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>	
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<p>CHERYL turns and exits. To herself.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DRIVEWAY.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>CHERYL leaving. She is flustered. Stressed. Now to face REGINA.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ATTIC.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>ALICE lays on the floor looking through the hole.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ATTIC.</u></b> <b><u>ARATHDOON - DAY -</u></b> <b><u>CONTINUOUS</u></b></p> <p>POV: through the spy hole. ROB opens his eyes.</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 / 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>
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<p><b>CUT BACK TO:</b></p> <p><b><u>INT. ATTIC.</u></b>  <b><u>ARATHDOON - DAY -</u></b>  <b><u>CONTINUOUS</u></b></p> <p>Back to ALICE.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MIDDLE ROOM.</u></b>  <b><u>ALICE'S BUNGALOW -</u></b>  <b><u>DAY</u></b></p> <p>BILL studies the investigation board.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. WASTELAND -</u></b>  <b><u>DAY</u></b></p> <p>BILL on his mobility scooter.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ATTIC.</u></b>  <b><u>ARATHDOON - DAY</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. ATTIC.</u></b>  <b><u>ARATHDOON - DAY -</u></b>  <b><u>CONTINUOUS</u></b></p> <p>ALICE lies on the floor, watching.</p> <p><b>CUT TO:</b></p>	<p>ROB (INTO MOBILE)          Oh yeah, yeah. They said it could be stress related so...</p> <p>ROB (INTO MOBILE) (CONT'D) (O.S)          ...God I feel awful.</p>	<p>Scene: 10:08:52</p> <p>Scene: 10:08:55</p> <p>Scene: 10:09:01</p> <p>Scene: 10:09:05</p> <p>Scene: 10:09:09</p>
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<p><b><u>INT. MASTER BEDROOM. ARATHDOON - DAY</u></b></p> <p>ROB washing down his tablets, still on the phone. He gets to his feet.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ATTIC. ARATHDOON - DAY</u></b></p> <p>ALICE lies on the floor, listening.</p> <p><b>JUMP CUT TO:</b></p> <p>POV: through the spy hole. ROB walks out of the room.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ATTIC. ARATHDOON - DAY - CONTINUOUS</u></b></p> <p>ALICE lies on the floor, watching. She sits up as ROB exits the bedroom.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LANDING. ARATHDOON - DAY</u></b></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><b>CUT TO:</b></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>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>  Scene: 10:09:11   Music Out: 10:09:15  Scene: 10:09:19  Scene &amp; Music In: 10:09:26   Scene: 10:09:30  </p>
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<p><b><u>INT. STOREROOM.</u></b>  <b><u>DEXTER CLUB - NIGHT</u></b>  <b><u>/ FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on ROB's face and gritted teeth.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. LANDING.</u></b>  <b><u>ARATHDOON - DAY</u></b></p> <p>When he is out of sight. ALICE emerges from hiding. Hmm.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STAIRCASE.</u></b>  <b><u>ARATHDOON - DAY</u></b></p> <p>As ROB heads down the stairs listening to his phone. On ALICE as she slowly comes round the corner.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN.</u></b>  <b><u>ARATHDOON - DAY</u></b></p> <p>ROB dries a mug with a tea-towel, lights the gas and reaches for the Bialetti coffee maker.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STAIRCASE.</u></b>  <b><u>ARATHDOON - DAY</u></b></p> <p>ALICE steps out onto the stairs and listens.</p> <p><b>CUT TO:</b></p>	<p>ROB (INTO MOBILE) (CONT'D)          Mm-hm...</p> <p>ROB (INTO MOBILE) (CONT'D) (O.S)          Kelly...</p> <p>ROB (INTO MOBILE) (CONT'D)          ...I will. I just need to find the right time....          Yeah.</p> <p>ROB (INTO MOBILE) (CONT'D) (O.S)          Um...</p>	<p>Scene:          10:09:48</p> <p>Scene:          10:09:49</p> <p>Scene:          10:09:53</p> <p>Scene:          10:09:59</p> <p>Scene:          10:10:08</p>
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<p><b><u>INT. KITCHEN.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>Back with ROB in the kitchen.</p> <p>ROB hangs up. He feels woozy.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STAIRCASE.</u></b> <b><u>ARATHDOON - DAY</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN / HALLWAY.</u></b> <b><u>ARATHDOON - DAY</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. DINING ROOM.</u></b> <b><u>ARATHDOON - NIGHT / FLASHBACK</u></b></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>	<p>Scene: 10:10:13</p> <p>Scene: 10:10:27</p> <p>Scene: 10:10:32</p> <p>Scene: 10:10:56</p>
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<p>Eavesdropping, he looks up and sees ALICE. ALICE freezes.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLWAY – NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: ALICE and ROB shake hands.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CLOWN VAN - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: ROB gives ALICE's shoulder a little squeeze.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. WELLNESS HUT. ABINGDON - DAY / FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on KELLY looking anxious.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CLAUDIA ROSE'S HOUSE. LEWISHAM - DAY / FLASHBACK</u></b></p> <p>FLASHBACK: CLAUDIA ROSE opens her door.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. HALLWAY. ALICE'S BUNGALOW - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: ALICE leans against her front door.</p>		<p>Scene: 10:10:58</p> <p>Scene: 10:10:59</p> <p>Scene: 10:11:02</p> <p>Scene: 10:11:03</p> <p>Scene: 10:11:04</p>
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<p><b>CUT TO:</b></p> <p><b><u>EXT. OUTSIDE THE COLLEGE GATES.</u></b> <b><u>OXFORD - DAY /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: ALICE stares at the leaflet of ROB in horror.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STOREROOM.</u></b> <b><u>DEXTER CLUB - NIGHT</u></b> <b><u>/ FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on ROB's face.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MIDDLE ROOM.</u></b> <b><u>ALICE'S BUNGALOW -</u></b> <b><u>DAY / FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on the investigation board as BILL looks at it.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COURTROOM 3.</u></b> <b><u>ROYAL THAMES</u></b> <b><u>COMBINED COURTS -</u></b> <b><u>DAY / FLASHBACK</u></b></p> <p>FLASHBACK: looks up pleadingly at ALICE.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DOWN BY THE LAKE - DAY /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: GOBLIN sits in ROB's bag.</p>		<p>Scene: 10:11:05</p> <p>Scene: 10:11:06</p> <p>Scene: 10:11:07</p> <p>Scene: 10:11:07</p> <p>Scene: 10:11:08</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. BATHROOM.</u></b> <b><u>GIDEON COLLEGE -</u></b> <b><u>NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: ALICE stands, wild-eyed staring at herself is the smashed mirror.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MIDDLE ROOM.</u></b> <b><u>ALICE'S BUNGALOW -</u></b> <b><u>NIGHT</u></b></p> <p>ALICE crosses off a name on one of ROB's lists.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ALICE &amp; BENJY'S</u></b> <b><u>BEDROOM. ALICE'S</u></b> <b><u>BUNGALOW - NIGHT /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: BENJY sits on the bed.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MIDDLE ROOM.</u></b> <b><u>ALICE'S BUNGALOW -</u></b> <b><u>NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on the investigation board.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. DEXTER CLUB.</u></b> <b><u>OXFORD - NIGHT /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: ROB stares at ALICE.</p>		<p>Scene: 10:11:08</p> <p>Scene: 10:11:09</p> <p>Scene: 10:11:09</p> <p>Scene: 10:11:09</p> <p>Scene: 10:11:09</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. PRIVATE AREA.</u></b> <b><u>DEXTER CLUB - NIGHT</u></b> <b><u>/ FLASHBACK</u></b></p> <p>FLASHBACK: CHERYL sits talking to ALICE.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HOUSE /</u></b> <b><u>FIREPLACE – NIGHT /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE UP on letter burning in a fire.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CLOWN VAN -</u></b> <b><u>NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: ROB stares at ALICE stone faced.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. WELLNESS HUT.</u></b> <b><u>ABINGDON - DAY /</u></b> <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: KELLY rubs at some scars on her wrists.</p> <p><b>JUMP CUT TO:</b></p> <p>EXTREME CLOSE UP of ROB's mouth.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ARATHDOON -</u></b> <b><u>NIGHT / FLASHBACK</u></b></p>		<p>Scene: 10:11:09</p> <p>Scene: 10:11:09</p> <p>Scene: 10:11:10</p> <p>Scene: 10:11:10</p> <p>Scene: 10:11:10</p>
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<p>FLASHBACK: HOUSE on fire.</p> <p><b>DISSOLVE BACK TO:</b></p> <p><b><u>INT. KITCHEN.</u></b> <b><u>ARATHDOON - DAY</u></b></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 chucks water on the fire. ROB groans.</p> <p>Goes over to him, puts her arms under him, and starts dragging him clear.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. HOUSE / FIREPLACE – NIGHT / FLASHBACK</u></b></p> <p>CLOSE UP of photo of ROB and ALICE burning.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p>	<p>ALICE Why I'm helping you.</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>
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<p>ALICE takes the key out of the inside of the door and locks the room from the outside.</p> <p><b>FADE TO:</b></p> <p><b><u>EXT. WASTE LAND - DAY</u></b></p> <p>BILL on his mobility scooter. On a mission.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. THREELEAPER PRESS - DAY</u></b></p> <p>CHERYL makes her way to REGINA's office.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. REGINA'S OFFICE. THREELEAPER PRESS - DAY</u></b></p> <p>CHERYL and REGINA.</p> <p>CHERYL is finding this very hard. Deeply shameful. She sits.</p> <p>On REGINA.</p> <p>On CHERYL.</p>	<p>RECORDED VOICEMAIL MESSAGE (V.O) You're through to the Unwin Foundation. We're currently closed for personal reasons.</p> <p>REGINA (V.O) How could you let me walk into that meeting without a heads up?</p> <p>CHERYL (V.O) It's... complicated.</p> <p>REGINA (V.O) So you keep saying!</p> <p>REGINA (CONT'D) Did he steal that money?</p> <p>CHERYL Probably.</p> <p>REGINA Probably?!</p> <p>CHERYL (O.O.V) He says he's going to pay me back.</p> <p>REGINA (O.O.V) But you don't believe him? You're not...</p>	<p>Scene: 10:11:55</p> <p>Scene: 10:12:02</p> <p>Scene &amp; Music Out: 10:12:12</p>
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<p>A beat.</p> <p>CHERYL nods. She smiles.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STAIRCASE.</u></b> <b><u>THREELEAPER PRESS</u></b> <b><u>- DAY</u></b></p> <p>CHERYL heads out.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. NORM</u></b> <b><u>NIEDECKER'S</u></b> <b><u>CARAVAN.</u></b> <b><u>COUNTRYSIDE - DAY</u></b></p> <p>BILL pulls up outside a winnebago, hooked up to a TRUCK. BILL knocks on the door.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ALLEYWAY BY</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>ALICE arrives to find BENJY waiting, holding the laptop (password on a post-it on the top).</p> <p>She takes the laptop.</p> <p>He nods. An anxious beat. Then -</p> <p>He holds out a piece of paper. ALICE opens it.</p>	<p>REGINA Well, I'm here now. If you need <i>anything</i>... Anything at all.</p> <p>ALICE You really are magic!</p> <p>BENJY You are being careful aren't you?</p> <p>ALICE He's locked in a room upstairs. Don't worry.</p> <p>BENJY Bill chucked this in as well. Must've been in the Filofax.</p>	<p>Scene: 10:14:00</p> <p>Scene: 10:14:04</p> <p>Scene: 10:14:15</p> <p>Music Out: 10:14:21</p>
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<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><b>CUT TO:</b></p> <p><b><u>EXT. DRIVEWAY.</u></b>  <b><u>ARATHDOON - DAY -</u></b>  <b><u>CONTINUOUS</u></b></p> <p>ALICE and CHERYL head inside.</p> <p>CHERYL glares at ALICE. What the hell does that mean?</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN.</u></b>  <b><u>ARATHDOON - DAY</u></b></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>
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<p>ALICE nods.</p> <p>ALICE takes the knife from CHERYL's hand.</p> <p>From ALICE.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>ROB wakes. He is coming to. What the fuck? How did he get back here?</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STUDY.</u></b> <b><u>ARATHDOON - DAY</u></b></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>	<p>ALICE I locked him in. Cheryl-</p> <p>CHERYL He really did put my dog in a bag didn't he?</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 (CONT'D) We're going to get him!</p> <p>CHERYL Talk to me-</p> <p>ALICE I'm searching his emails for Harker Scholarship Trust. Lots about the announcement party. Nothing particularly suspicious.</p> <p>CHERYL Search Cheryl Harker... Hostages, offshore accounts.</p>	<p>Scene: 10:17:16</p> <p>Scene: 10:17:28</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>ROB sits up.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STUDY.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>Back with CHERYL and ALICE.</p> <p>On CHERYL.</p> <p>CHERYL comes to see the laptop.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>ROB tries the door. Locked. He rattles it.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STUDY.</u></b> <b><u>ARATHDOON - DAY</u></b></p>	<p>ALICE (V.O) Oh hang on...</p> <p>ALICE (CONT'D) (O.O.V) ...you've got two email addresses?</p> <p>CHERYL Uh. No.</p> <p>ALICE Cheryl Dragon Harker at atob mail dot co dot uk.</p> <p>CHERYL Yeah that's me.</p> <p>ALICE (O.O.V) And C R Harker...</p> <p>ALICE (CONT'D) ...Trust at atob mail.</p> <p>CHERYL That's not mine.</p> <p>ALICE (V.O) Wait, there's a folder with some photos.</p>	<p>Scene: 10:17:47</p> <p>Scene: 10:17:54</p> <p>Scene: 10:18:06</p> <p>Scene: 10:18:15</p>
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<p>Back with CHERYL and ALICE.</p> <p>On LAPTOP as ALICE clicks on some JPEGs in an email. Photos of CHERYL asleep in bed. CHERYL GASPS. Photos of CHERYL's TEMAZEPAM.</p> <p>CHERYL takes over at the laptop.</p> <p>Just then the sound they hear ROB calling making them both jump.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b>  <b><u>ARATHDOON - DAY</u></b></p> <p>ROB rattles the door handle.</p> <p>Suddenly the door flies open. CHERYL enters.</p> <p>A beat.</p> <p>She hold them up.</p>	<p>ALICE (CONT'D)          Uh ok well this is pretty sick.</p> <p>CHERYL (O.O.V)          Bastard. What's he taken those for? What do the emails say?</p> <p>ALICE          Well the fake Cheryl account has been sending Rob lots of emails. And he's been replying.</p> <p>CHERYL          Saying what?!</p> <p>ROB (O.S)          Cheryl?!</p> <p>ROB (CONT'D)          Cheryl?</p> <p>ROB (CONT'D)          Oh! Did you lock me in?</p> <p>CHERYL          No. What are you on about?</p> <p>ROB          I just tried the door.</p> <p>CHERYL          It jams sometimes.</p> <p>CHERYL (CONT'D)          I found your pills. Downstairs. Are these your heart pills? For your poorly heart?</p>	<p>Scene:          10:18:36</p> <p>Music Out:          10:18:49</p>
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<p>CHERYL slams the end of the bed.</p> <p>CHERYL pulls the duvet off ROB.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STUDY.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>ALICE looks round at the sound of raised voices.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>BACK with ROB and CHERYL.</p> <p>On ROB.</p>	<p>CHERYL Bullshit!</p> <p>ROB Excuse me?</p> <p>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?</p> <p>ROB Why are you attacking me?</p> <p>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?</p> <p>ROB (O.S) What are you on about?!</p> <p>ROB (CONT'D) Have you taken something?</p> <p>CHERYL No I haven't...</p> <p>CHERYL (CONT'D) ...taken something. You've taken something! You've taken everything!</p>	<p>Scene: 10:20:46</p> <p>Scene: 10:20:48</p>
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<p>CHERYL starts tugging the ring off her finger. She throws it at him.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STUDY.</u></b> <b><u>ARATHDOON - DAY</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></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? <i>You</i> 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>
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<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><b>CUT TO:</b></p> <p><b><u>INT. STUDY.</u></b> <b><u>ARATHDOON - DAY</u></b></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><b>CUT TO:</b></p> <p>OLD FASHIONED GLITCHY VIDEO EFFECT.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. NORM NIEDECKER'S CARAVAN - DAY</u></b></p> <p>CAMCORDER FOOTAGE of NORM being interviewed.</p> <p><b>CUT TO:</b></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>
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<p><b><u>EXT. JOYCE RANSOME'S ESTATE. BRISTOL - DAY</u></b></p> <p>CAMCORDER          FOOTAGE: JOYCE          RANSOME, 63 is being interviewed.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CLAUDIA'S GARDEN - DAY</u></b></p> <p>CAMCORDER          FOOTAGE: CLAUDIA          ROSE being interviewed.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. JOYCE RANSOME'S ESTATE. BRISTOL / NORM NIEDECKER'S CARAVAN / CLAUDIA'S GARDEN - DAY</u></b></p> <p>CAMCORDER          FOOTAGE: JOYCE,          being interviewed.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER          FOOTAGE of NORM          being interviewed.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER          FOOTAGE: JOYCE,          being interviewed.</p> <p><b>JUMP CUT TO:</b></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>
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<p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE: CLAUDIA being interviewed.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE of NORM being interviewed.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE: JOYCE, being interviewed.</p> <p><b>JUMP CUT TO:</b></p> <p>OLD FASHIONED GLITCHY VIDEO EFFECT.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE of NORM being interviewed.</p> <p><b>CUT TO:</b></p> <p>CAMCORDER FOOTAGE: JOYCE, being interviewed.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE: CLAUDIA ROSE being interviewed.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE ON REWIND: JOYCE walking backwards.</p>	<p>CLAUDIA She told him and he came after me.</p> <p>NORM I guess I just ignored my own mind.</p> <p>NORM (CONT'D) I should've known.</p> <p>CLAUDIA Coercion.</p> <p>CLAUDIA (CONT'D) (V.O) He's your classic predator.</p>	<p>Music In: 10:22:59</p>
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<p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE ON REWIND: NORM gets up and walks backwards.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE: CLAUDIA pacing in the garden.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE: JOYCE, being interviewed.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. NORM NIEDECKER'S CARAVAN - DAY</u></b></p> <p>We see BILL recording NORM on his camcorder.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. NORM NIEDECKER'S CARAVAN - DAY</u></b></p> <p>CAMCORDER FOOTAGE of NORM stepping out of his caravan.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. NORM NIEDECKER'S CARAVAN - DAY - CONTINUOUS</u></b></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>NORM (V.O) A few days later there's a big protest outside the Moonlight Emporium. People saying that it's dangerous. I call Terry, he comes straight down to prove it's all totally safe.</p>	<p>Scene: 10:23:15</p> <p>Scene: 10:23:19</p> <p>Scene: 10:23:29</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM. ARATHDOON - EVENING</u></b></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>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>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> </p> <p>Music Out: 10:23:32</p> <p>Scene: 10:24:06</p> <p>Music In: 10:25:16  </p>
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<p>CHERYL stares at him. New horror creeping over her.</p> <p>He presses play on his phone again, CHERYL horrified as -</p> <p>He presses stop. He watches her. She stares at him. She starts to feel foggy.</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>	
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<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><b>CUT TO:</b></p> <p><b><u>INT. TENNIS HOUSE.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></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>
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<p>On CHERYL.</p> <p>From CHERYL, head in hand. She takes a deep breath.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - EVENING</u></b></p> <p>ROB sits at the dressing table, writing a note.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TENNIS HOUSE.</u></b> <b><u>ARATHDOON - EVENING</u></b></p> <p>BACK with CHERYL and ALICE.</p> <p>On CHERYL.</p>	<p>ALICE (O.O.V) I was hoping we'd struck gold, but it's just another rabbit hole.</p> <p>CHERYL What do the emails say?</p> <p>ALICE Are you ok?</p> <p>CHERYL I'm... I'm...just feeling a bit...</p> <p>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.</p> <p>CHERYL Anything useful?</p> <p>ALICE (O.O.V) Fake Cheryl has...</p> <p>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.</p> <p>CHERYL Oh well that's not gonna happen.</p>	<p>Scene: 10:27:34</p> <p>Scene: 10:27:47</p>
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<p>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:</p> <p>On CHERYL.</p> <p>CHERYL looks up at ALICE.</p> <p>ALICE stares at it. A beat. They are both terrified.</p> <p>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.</p> <p>He glances down at the note in her hand.          On CHERYL.</p> <p>ROB steps towards CHERYL.</p> <p>He snatches the note from her. On CHERYL.</p>	<p>CHERYL (CONT'D)          It's clean.</p> <p>ALICE          Be careful!</p> <p>CHERYL (READING)          'I just can't take the pain of the loss of the great love of my life.'</p> <p>ALICE          A suicide note?</p> <p>CHERYL          He's done it in my handwriting.</p> <p>ROB          Oh. You're awake.</p> <p>CHERYL          Why wouldn't I be?</p> <p>ROB          That door jammed again.</p> <p>ROB (CONT'D)          I see you found my note.</p> <p>ROB (CONT'D)          You reading my private stuff now?</p> <p>ROB (CONT'D) (O.O.V)          You made me want to end it all, going on at me so much. But...</p> <p>ROB (CONT'D)          ...changed my mind. So. Sorry about that.</p>	<p>Music Out:          10:30:22</p>
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<p>ROB gets back into bed. CHERYL stares at him in horror.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. TENNIS COURT.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></p> <p>HILARY trims the bushes.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. GARDEN.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></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>
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<p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>On the bedside table a bottle of temazepam. CHERYL fast asleep, hair in a scarf.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. GARDEN.</u></b> <b><u>ARATHDOON - EVENING</u></b></p> <p>BACK with CHERYL and ALICE.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b> <b><u>ARATHDOON - DAY</u></b></p> <p>CHERYL pulls the duvet off ROB as he cowers in the bed.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. GARDEN.</u></b> <b><u>ARATHDOON - EVENING</u></b></p> <p>BACK with CHERYL and ALICE.</p> <p><b>CUT TO:</b></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>CHERYL (CONT'D) (V.O) ...since caring for my husband and he's got photos to prove it.</p> <p>CHERYL (CONT'D) He'll tell them I'm an...</p> <p>CHERYL (CONT'D) (V.O) ...intimidating woman prone to violent outbursts.</p> <p>CHERYL (CONT'D) The police officers will take one look at me and believe every word he says. They'll ask...</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>
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<p><b><u>INT. STAIRCASE.</u></b>  <b><u>THREELEAPER PRESS</u></b>  <b><u>- DAY / FLASHBACK</u></b></p> <p>FLASHBACK: CHERYL leaves REGINA's office heads out.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN.</u></b>  <b><u>ARATHDOON - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: ROB passes CHERYL a slip of paper. A bank transfer - £50,000.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. DINING ROOM.</u></b>  <b><u>ARATHDOON - DAY / FLASHBACK</u></b></p> <p>FLASHBACK: CHERYL sits with the board around the table.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLWAY.</u></b>  <b><u>ARATHDOON - DAY / FLASHBACK</u></b></p> <p>FLASHBACK: CHERYL feeling like she is losing her mind shouts at her colleagues.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. GARDEN.</u></b>  <b><u>ARATHDOON - EVENING</u></b></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>
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<p><b>CUT TO:</b></p> <p><b><u>EXT. POLICE STATION - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: ALICE exits the station. She sits on the steps crying.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CORRIDOR. ROYAL THAMES COMBINED COURTS - DAY / FLASHBACK</u></b></p> <p>FLASHBACK: ALICE, BILL and BENJY, follow PC BELL down the corridor.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COURTROOM 3. ROYAL THAMES COMBINED COURTS – DAY / FLASHBACK</u></b></p> <p>FLASHBACK: THREE MAGISTRATES sit in a row.</p> <p><b>JUMP CUT TO:</b></p> <p>ROB sat in the dock.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TINY INTERVIEW ROOM. POLICE STATION - NIGHT / FLASHBACK</u></b></p> <p>FLASHBACK: ALICE sits at a table opposite SHARON.</p> <p><b>CUT BACK TO:</b></p>	<p>CHERYL (V.O) Arrest me for wasting police time.</p> <p>ALICE (V.O) Maybe they do believe you but they know...</p> <p>ALICE (CONT'D) (V.O) ...a jury won't...</p> <p>ALICE (CONT'D) (V.O) ...and there's not enough evidence to get it...</p> <p>ALICE (CONT'D) (V.O) ...past the CPS.</p>	<p>Scene: 10:32:19</p> <p>Scene: 10:32:22</p> <p>Scene: 10:32:24</p> <p>Scene: 10:32:28</p>
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<p><b><u>EXT. GARDEN.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></p> <p>BACK with CHERYL and ALICE sitting on a bench.</p> <p>CHERYL nods.</p> <p><b>CUT TO:</b></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>Scene: 10:32:31</p>
<p><b><u>INT. CLAUDIA ROSE'S</u></b>  <b><u>HOUSE. LIVING ROOM -</u></b>  <b><u>DAY</u></b></p> <p>FLASHBACK: ALICE looks through a pile of CLAUDIA's post cards and greetings cards with nasty messages.</p> <p><b>CUT TO:</b></p>	<p>ALICE (CONT'D) (V.O)          How does he keep getting away with it? Over...</p>	<p>Scene: 10:32:50</p>
<p><b><u>INT. WELLNESS HUT.</u></b>  <b><u>ABINGDON - DAY /</u></b>  <b><u>FLASHBACK</u></b></p> <p>FLASHBACK: CLOSE on KELLY C.</p> <p><b>CUT BACK TO:</b></p>	<p>ALICE (CONT'D) (V.O)          ...and over?</p>	<p>Scene: 10:32:54</p>
<p><b><u>EXT. GARDEN.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></p> <p>BACK with CHERYL and ALICE sitting on a bench.</p>	<p>CHERYL          Because he's the hero isn't he?</p>	<p>Scene: 10:32:56</p>

<p><b>CUT TO:</b></p> <p><b><u>MONTAGE OF TV CLIPS</u></b></p> <p>JIMMY SAVILE taking part in a fun run.</p> <p><b>JUMP CUT TO:</b></p> <p>Photo of JEFFREY EPSTEIN.</p> <p><b>JUMP CUT TO:</b></p> <p>JIM JONES, the cult leader.</p> <p><b>JUMP CUT TO:</b></p> <p>CORONER wheeling out a body at NICOLE BROWN SIMPSON's home.</p> <p><b>JUMP CUT TO:</b></p> <p>JIM and TAMMY BAKKER heading to Press Conference.</p> <p><b>JUMP CUT TO:</b></p> <p>OJ SIMPSON acquittal footage showing on a large screen on the side of a building.</p> <p><b>JUMP CUT TO:</b></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> <p>CHERYL (CONT'D) (V.O) It protects him.</p> <p>CHERYL (CONT'D) (V.O) It gives him the benefit of the doubt.</p> <p>CHERYL (CONT'D) (V.O) And however...</p> <p>CHERYL (CONT'D) (V.O) ...extreme or awful his actions...</p> <p>CHERYL (CONT'D) (V.O) ...are, we await his redemption.</p> <p>CHERYL (CONT'D) (V.O) His moment of transformation.</p>	<p>Scene: 10:33:22</p>
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<p>CROWD of people celebrating the acquittal of OJ SIMPSON.</p> <p><b>JUMP CUT TO:</b></p> <p>Black and white footage of Con Man, CHARLES PONZI.</p> <p><b>JUMP CUT TO:</b></p> <p>BERNARD MADOFF arriving at Federal Court.</p> <p><b>JUMP CUT TO:</b></p> <p>JORDAN BELFORT walking along street talking to a camera.</p> <p><b>JUMP CUT TO:</b></p> <p>DEREK CHAUVIN booking photo.</p> <p><b>JUMP CUT TO:</b></p> <p>Catch Me If You Can premiere screener.</p> <p><b>JUMP CUT TO:</b></p> <p>HARVEY WEINSTEIN on red carpet posing for photographers.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. GARDEN.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></p> <p>BACK with CHERYL and ALICE sitting on a bench.</p>	<p>CHERYL (CONT'D) (V.O)          Monologues of introspection...</p> <p>CHERYL (CONT'D) (V.O)          ...explanation, justification... freely given...</p> <p>CHERYL (CONT'D) (V.O)          ...safe in the knowledge that most...</p> <p>CHERYL (CONT'D) (V.O)          ...of the audience has been...</p> <p>CHERYL (CONT'D) (V.O)          ...so conditioned to...</p> <p>CHERYL (CONT'D) (V.O)          ...take his side, they don't even know they're...</p> <p>CHERYL (CONT'D) (V.O)          ...doing it.</p> <p>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>	<p>Scene:          10:33:52</p>
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<p>A beat.</p> <p>They sit there. The sun is beginning to set. As we PAN UP ABOVE THEM voices overlap.</p> <p><b>CUT TO CAPTION:</b></p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ARATHDOON - DAY</u></b></p> <p>The Annual Myths, Legends &amp; 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)          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>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><b>Making a Myth</b></p>	<p>Music In:          10:35:11</p> <p>  </p> <p>  </p> <p>  </p> <p>  </p> <p>  </p> <p>  </p> <p>  </p> <p>  </p> <p>Music Out:          10:35:33</p> <p> </p> <p>Music Out,          Music &amp;          Caption In:          10:35:34</p> <p> </p> <p>Scene:          10:35:38</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b>  <b><u>ARATHDOON - DAY</u></b></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><b>CUT TO:</b></p> <p><b><u>EXT. ARATHDOON - DAY</u></b></p> <p>More GUESTS arrive.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ALICE'S BUNGALOW - DAY</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. MASTER BEDROOM.</u></b>  <b><u>ARATHDOON - DAY</u></b></p> <p>CHERYL unlocks a SECRET DRAWER. Takes out a MAP of the MAZE - slides it into her bra.</p>	<p>CHERYL (V.O)          Welcome to the annual myths...</p> <p>CHERYL (CONT'D) (V.O)          ...legends and fantasy literary ball.</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> <p>ROB (O.S)          Have you finished your speech, darling?</p>	<p>Scene:          10:35:42</p> <p>Scene:          10:35:45</p> <p>Scene:          10:35:48</p> <p>Scene:          10:36:01</p>
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<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>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>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>	
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<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><b>CUT TO:</b></p> <p><b><u>EXT. GARDENS.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></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>CHERYL          Gorgeous!</p>	<p>Scene:          10:37:46</p>
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<p>On CHERYL and ROB as they approach PRIANA.</p> <p>ROB [Knight of Spires] cranks up the VISOR on his helmet.</p> <p>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.</p> <p>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.</p> <p>ROB laughs.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. GARDENS.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></p> <p>CHERYL arrives on the balcony. The GUESTS fall silent.</p>	<p>PRIANA Hi! How are you? Fabulous party. Is Dr Chance here, or?</p> <p>ROB Hey guys!</p> <p>PRIANA Dr Chance! Or should I say Sir Lancelot?!</p> <p>ROB Ah... not quite! I'm er actually the Knight of Spires from book seven-</p> <p>PRIANA (O.O.V) Of course. I should have recognised you.</p> <p>ROB (O.O.V) He saves the day, which some people weren't happy with but personally I found it most captivating.</p> <p>PRIANA (O.O.V) Doesn't Doonathra kill him?</p> <p>CHERYL Thank you so much for coming to The Annual Myths, Legends &amp; 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.</p>	<p>Scene: 10:39:04</p> <p>Music Out: 10:39:24</p>
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<p>Murmurs among the crowd. ROB looks sad.</p> <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> <p>Applause. ROB looks far from happy.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. GARDENS.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></p> <p>The party continues.          CHERYL (avoiding ROB) and RABBIT [ALICE] pass each other, amid partygoers.</p> <p>DANNI [Doonathra] approaches - mutters in passing.</p> <p>They all move apart. As ROB approaches CHERYL with a face of thunder.</p> <p>She takes his arm, they walk up to the house.</p>	<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> <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> <p>CHERYL (CONT'D)          There was a hold up on the M40. Don't worry. They'll be here.</p> <p>DANNI          They're en route. ETA nine o'clock.</p> <p>ROB          D'you care to explain yourself?</p> <p>CHERYL          What's wrong, dear?</p>	<p>Music In:          10:40:26</p> <p>Scene:          10:40:31</p>
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<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><b>CUT TO:</b></p> <p><b><u>EXT. GARDENS.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></p> <p>The party continues. CHERYL watches from the balcony.</p> <p><b>JUMP CUT TO:</b></p> <p>LOLA clocks ROB by the buffet table.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. BY THE BUFFET</u></b> <b><u>TABLE. GARDENS.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING -</u></b> <b><u>CONTINUOUS</u></b></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 very kind.</p> <p>DANNI Oh hey Rob. I have been meaning to ask you about the impact of the climate emergency on the ice dependent species. Could you maybe talk me through it?</p>	<p>Scene: 10:41:09</p> <p>Scene: 10:41:19</p>
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<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>
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<p>The CROWD GASP.</p> <p>To ROB.</p> <p>On CHERYL as she leads the KNIGHT away. SEBASTIAN glares after them -</p> <p>She leads the KNIGHT away. PRIANA pats SEBASTIAN arm to calm him down.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. GARDENS.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></p> <p>The party in full swing.</p> <p><b>JUMP CUT TO:</b></p> <p>Across the path entrance to the MAZE, a small chain with a notice blocks the way: DO NOT ENTER</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. MAZE. GARDENS.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></p> <p>Birds eye view of the maze.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DRIVEWAY.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></p>	<p>CHERYL (CONT'D) Ou! I'm sorry, he's overwhelmed. Come on.</p> <p>SEBASTIAN (O.O.V) The next time you point...</p> <p>SEBASTIAN (CONT'D) ...an axe at me, you won't be walking anywhere!</p> <p>CHERYL Sebastian! Please! He's unwell!</p>	<p>Scene: 10:42:10</p> <p>Scene: 10:42:13</p> <p>Scene: 10:42:15</p>
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<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><b>CUT TO:</b></p> <p><b><u>EXT. GARDENS.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. DINING ROOM.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></p> <p>ROB sits in the chair asleep as the clock chimes nine.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. KITCHEN.</u></b> <b><u>ARATHDOON -</u></b> <b><u>EVENING</u></b></p> <p>The clock strikes nine.</p> <p><b>CUT TO:</b></p>		<p>Scene: 10:42:23</p> <p>Scene: 10:42:27</p> <p>Scene: 10:42:30</p>
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<p><b><u>EXT. GARDENS.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></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><b>CUT TO:</b></p> <p><b><u>INT. DINING ROOM.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></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                      Music Out:          10:42:36</p> <p>Music In:          10:43:11                      Music Out:          10:43:14</p> <p>Scene:          10:43:36</p>
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<p>CHERYL enters. ROB is here. He needs to rest because his armour is so heavy.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DRIVEWAY.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></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><b>CUT BACK TO:</b></p> <p><b><u>INT. DINING ROOM.</u></b>  <b><u>ARATHDOON -</u></b>  <b><u>EVENING</u></b></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>
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On ROB.	MARIA (O.O.V) Hi Rob.	
	MARIA (CONT'D) How are you feeling?	
	ROB Err I'm fine... What's happening?	
On DANNI and CHERYL.	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.	
	ROB What voice in my head?	
To MARIA.	CHERYL It told him to jump off of the roof.	
On MARIA and VINAY.	ROB (O.O.V) Err...	
	ROB (CONT'D) ...Cheryl sweetheart. What the fuck is going on?	
	CHERYL They're here to help you.	
ROB jumps.	ROB Jesus Christ!	Music In: 10:44:32

<p>On the white rabbit [ALICE] outside the window. Then on ROB.</p> <p>He points to the window. The RABBIT waves. Everyone else peers at the window as if they can't see anything there.</p> <p>On CHERYL.</p> <p>They watch him as the RABBIT takes its head off. On ALICE.</p> <p>To CHERYL.</p> <p>On ROB as he looks at them all. MARIA looks anxious:</p> <p>He turns back.</p>	<p>MARIA (O.O.V) Did you see something, Rob?</p> <p>ROB Err a giant fucking rabbit!</p> <p>MARIA Where? I can't see anything.</p> <p>ROB (O.O.V) What?</p> <p>MARIA What kind of giant rabbit, Rob?</p> <p>ROB (O.O.V) Well...</p> <p>ROB (CONT'D) ...obviously not a real-</p> <p>ROB (CONT'D) (O.O.V) Oh you...</p> <p>ROB (CONT'D) ...are fucking kidding me! Of course it's you! Of course it is!</p> <p>ROB (CONT'D) Did she get to you?</p> <p>CHERYL Who, darling?</p> <p>MARIA (O.O.V) Is the big...</p> <p>MARIA (CONT'D) ...rabbit telling you to hurt yourself, Rob?</p> <p>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-</p>		
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<p>The rabbit is gone. What the... ??</p> <p>On ROB.</p> <p>ROB backs away. His armour clanks. He starts stripping off his armour.</p> <p>On ROB.</p> <p>MARIA turns to VINAY. VINAY reaches into his medical bag and takes out a large syringe.</p> <p>The PARAMEDICS step towards him. On ROB as he starts to panic.</p> <p>ROB continues to undress.</p> <p>TO the PARAMEDICS.</p> <p>ROB picks up a platter of food and throws it at them.</p>	<p>ROB (CONT'D) This isn't funny!</p> <p>MARIA (O.O.V) Do you want to come and have a little sit in the ambulance, Rob?</p> <p>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.</p> <p>MARIA (O.O.V) We really...</p> <p>MARIA (CONT'D) ...would like to take a look at you. Check you're ok?</p> <p>ROB I'm fine, keep away from me please-</p> <p>MARIA Vin?</p> <p>ROB Oh fuck no!</p> <p>VINAY (O.O.V) Calm down, Rob. It's gonna be okay.</p> <p>ROB What the fuck! Err Cheryl? Please tell them I'm fine! Tell them to <i>piss off!</i> Cheryl?!</p> <p>CHERYL We don't want you to hurt yourself.</p> <p>ROB Oh fuck off you stupid cunt. 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.</p>	<p>Music Out: 10:45:30</p> <p>Music In: 10:45:34</p> <p>Music In: 10:46:25</p>
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<p>ROB backs away, takes another path - ROB twists and turns into a dead end.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DRIVEWAY.</u></b> <b><u>ARATHDOON - NIGHT</u></b></p> <p>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.</p> <p>MPC1 races down the side of the house, shouting into his radio.</p> <p>Out on HILARY.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. MAZE.</u></b> <b><u>ARATHDOON - NIGHT</u></b></p> <p>BIRDS EYE VIEW of ROB racing around the maze.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. MAZE.</u></b> <b><u>ARATHDOON - NIGHT - CONTINUOUS</u></b></p> <p>ROB rounds a corner and NORM NIEDECKER appears.</p> <p>NORM punches ROB in the face - ROB staggers backwards, wiping blood from his nose.</p>	<p>HILARY He's hearing voices he's threatening to hurt himself or someone else.</p> <p>MPC1 (INTO RADIO) Possible mental health incident requesting support over.</p> <p>NORM Hey Terry. This is for my Mom.</p> <p>ROB Argh!</p>	<p>Scene: 10:47:49</p> <p>Scene: 10:48:00</p> <p>Scene: 10:48:02</p> <p>Music In: 10:48:07</p> <p>           </p>
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<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>	
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On ALICE.	ALICE He's not well!		
	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>On WPC1 and MPC1 as they look at each other. Uh oh.</p> <p>On ROB.</p> <p>CHERYL to ROB.</p> <p>To the POLICE OFFICERS.</p> <p>She looks at ROB. He stares at her aghast.</p> <p>On WPC1.</p>	<p>MPC1 (CONT'D) ...Mr Chance.</p> <p>ROB Doctor Chance!</p> <p>WPC1 And who are all these people?</p> <p>ROB <i>These people are all my enemies!</i></p> <p>ALICE (O.O.V) We just want you...</p> <p>ALICE (CONT'D) ...to be safe, Rob!</p> <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> <p>CHERYL I'm changing the rules.</p> <p>ROB What's that?</p> <p>CHERYL I'm a friend of his wife.</p> <p>ROB Cheryl? CHERYL!</p> <p>WPC1 Sir?</p> <p>ROB (O.O.V) She is...</p> <p>ROB (CONT'D) ...not a friend of my wife! She is a fellow victim!</p>	
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<p>He gestures wildly at ALICE.</p>	<p>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?</p> <p>ALICE          Yes dear.</p> <p>ROB          You will pay for this!</p> <p>WPC1          Sir, if you don't calm down.</p>	
<p>To WPC1.</p>	<p>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?</p> <p>WPC1          My boss is a woman.</p>	
<p>On WPC1.</p>	<p>ROB (O.O.V)          I'm talking about the...</p> <p>ROB (CONT'D)          ...Prime Minister you ignorant tart.</p>	
<p>On ROB.</p>	<p>MPC1 (O.O.V)          Sir!</p> <p>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!</p> <p>CHERYL          Maybe you should try telling the truth-</p> <p>ROB          The truth? The TRUTH?</p>	
<p>On ROB.</p>	<p>WPC1 (O.O.V)          Sir!</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><b>CUT TO:</b></p> <p><b><u>EXT. POLICE STATION - NIGHT</u></b></p> <p>Establishing shot.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CORRIDOR OUTSIDE CELL. POLICE STATION - NIGHT</u></b></p>	<p>ROB YOU CAN'T HANDLE THE TRUTH!</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>
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<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><b>CUT TO:</b></p> <p><b><u>INT. INTERVIEW ROOM. POLICE STATION - NIGHT</u></b></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>
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<p>ALICE sighs.</p> <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> <p><b>CUT TO:</b></p> <p><b><u>INT. CORRIDOR</u></b> <b><u>OUTSIDE CELL.</u></b> <b><u>POLICE STATION -</u></b> <b><u>NIGHT</u></b></p> <p>ROB screams through the small slot in the cell door.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. GARDENS.</u></b> <b><u>ARATHDOON - DAY</u></b></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 Not really. But it's a start.</p> <p>ROB Arrrrrrrrrrrrrh!</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>Music In: 10:53:42</p> <p>Scene: 10:53:51</p> <p>Scene: 10:53:53</p>
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<p>CHERYL shakes her head.</p> <p>A beat. Then-</p> <p>For a moment, CHERYL wonders if she must accept the invitation. If it would be rude to say no. Then-</p> <p>ALICE gets up and walks away. CHERYL sits in the garden alone with her dog for a beat then-</p> <p>CHERYL delighted to see REGINA approach with coffee. A beat later, DANNI comes into the garden and hugs CHERYL.</p> <p>From the three of them, and GOBLIN.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLWAY.</u></b> <b><u>ALICE'S BUNGALOW - DAY</u></b></p> <p>ALICE enters, dropping her keys and closing the door behind her.</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>	<p>Scene: 10:55:44</p>
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<p>She takes a moment and heads into the middle room.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. MIDDLE ROOM.</u></b>  <b><u>ALICE'S BUNGALOW -</u></b>  <b><u>DAY - CONTINUOUS</u></b></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>
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<p>On ALICE as JOSH distracts him.</p> <p>She leaves.</p> <p>BILL jumps up and follows ALICE.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. HALLWAY.</u></b> <b><u>ALICE'S BUNGALOW -</u></b> <b><u>DAY - CONTINUOUS</u></b></p> <p>ALICE is about to go into her box room.</p> <p>ALICE turns back. BILL is hovering in the doorway.</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><b>CUT TO:</b></p> <p><b><u>INT. BOX ROOM.</u></b> <b><u>ALICE'S BUNGALOW -</u></b> <b><u>DAY</u></b></p>	<p>JOSH (O.O.V) Daddy, Daddy...</p> <p>JOSH (CONT'D) ...Daddy.</p> <p>BILL We did it.</p> <p>BILL (CONT'D) We got him.</p> <p>ALICE Thanks to Cheryl.</p> <p>BILL I didn't think it could be done.</p> <p>ALICE I know. But we did it.</p> <p>BILL I- I- I-</p> <p>ALICE I know, Dad... I love you too.</p>	<p>Scene: 10:56:38</p> <p>Music In: 10:57:15</p> <p>Scene: 10:57:16</p>
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Prepared by Anastasia Kyriacou (07958 664 704)

	<p>Cheryl Harker Marianne Jean-Baptiste          Rob Chance Alistair Petrie          Alice Newman Rebekah Staton</p> <p>Benjy 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</p> <p>Director of Photography Nick Martin          Production Designer Candida Otton          Casting Director Carla Stronge          Costume Designer Gabriela Yiaxis          Hair &amp; Make Up Designer Laura Miles          Editor Sarah Louise Bates          Composer Arthur Sharpe</p> <p>Line Producer Robert Price          1<sup>st</sup> Assistant Director Timothy Wood          Script Editor Rachel Finnegan          Script Supervisor Abdoulie Mboob          Location Manager Iain FM Smith          Production Sound Mixer Jeremy Brown          Gaffer Theo Milford          Production Accountant Spencer Archer          Post Production Supervisor Hannah Dunnell</p> <p>Executive Producers for the BBC Jo McClellan          Nawfal Faizullah</p> <p>Chief Operating Officer Dan Isaacs          Head of Legal &amp; Business Affairs Laura Crowley          Director of Finance Matt Wesley          Head of Production Magali Gibert          Production Executive Amanda Wasey          Head of Communications Alex Wells          Assistant Communications Manager Suman Randhawa          Legal &amp; Business Affairs Marnie Wilkes          Anastasia Villarosa          Luke Bridges</p> <p>Stunt Coordinators Gary Kane          Derek Lea          Stunt Performers James Grogan          Gary Hoptrough</p> <p>Casting Associate Mary-Ellen O'Hara          Casting Assistant Hayley Russell</p> <p>2<sup>nd</sup> Assistant Director James Hill          3<sup>rd</sup> Assistant Director Alex Jordan          Floor Runners Marcus Freeth          Amy Wellington</p>	
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	Production Coordinator	Alastair Crees	
	Assistant Production Coordinator	Steph Van Geete	
	Production Secretary	Emma Kayani	
	Production Assistant	Bella Wallington	
	Clearance Coordinator	Jessica Moran	
	1 <sup>st</sup> Assistant Accountant	Lewis Hickson	
	Assistant Accountant	Simone Charles	
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	2nd Assistant Camera	Matthew Heath	
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	Dressing Prop Hands	Victor Aubourg Lee Langton Reece Palmer Sam Williams	
	Standby Carpenter	Dave Bilsberry	
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	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</p> <p>Electricians Christopher Barber Dashnor Qarkaxhiu Wioletta Wyszynska</p> <p>Generator Op Luis Santos</p> <p>HOD Rigger Sydney Erasmus</p> <p>Riggers Tom Bird Ben Marsden</p> <p>Key Grip Sean Kelly</p> <p>Grip Assistant Edward Harper-Jones</p> <p>SFX MachineShop</p> <p>Assistant Location Manager James Doyle</p> <p>Unit Manager Guy Hodgkinson</p> <p>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</p> <p>On Set Covid Supervisor Josh Taylor</p> <p>Covid Coordinator Alice Markey</p> <p>Covid Unit Manager Dave Morley</p> <p>Covid Testing Coordinator Martyne Green</p> <p>Assistant Covid Testing Coordinator Elliot Jokinen</p> <p>Covid Testing Secretary Emma Cramp</p> <p>Covid Marshalls Kirsty May Lennox Ben Reed</p> <p>Health &amp; Safety Advisor Harry Norris</p> <p>Unit Medic Colin Mills</p> <p>1<sup>st</sup> Assistant Editor Annalisa Boyd</p> <p>2<sup>nd</sup> Assistant Editor Craig Hobson</p> <p>Music Supervisor Danny Layton</p> <p>Music Editor Ed Hamilton</p> <p>Orchestrator Benjamin Woodgates</p> <p>Music Assistants Sophie Cotton Victoria Wijeratne</p> <p>Post Production Accountant Matt Dalton</p> <p>Post Production Paperwork Anastasia Kyriacou</p> <p>VFX Supervisor Pete Young</p> <p>VFX Producer Evren Olgun-Knight</p> <p>VFX Line Producer Chloe Saunders</p> <p>VFX Artists Jon Berridge Ken Macrae</p>	
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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