

THE GUEST

EPISODE THREE
SHOOTING SCRIPT

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QUAY STREET
PRODUCTIONS

B B C

1

EXT. MAYBURY COURT - GARDEN - DAY 15 - 10.21

1

We PICK UP IMMEDIATELY after the end of Ep 2 --

RIA stands frozen, almost stupefied, in the garden, looking up at the house that looms over her --

PHONE gripped in hand. And on the SCREEN --

THAT PHOTO of Fran and Mike together --

-- Fran knew Mike before his death?! --

CUT TO:

2

INT. MAYBURY COURT - KITCHEN - DAY 15 - MOMENTS LATER - 10.26

RIA ventures inside --

RIA

Fran -- Hello? -- Fran?
(louder now, more urgent,
full of terror:)
Fran?

After a beat, FRAN emerges, a bit dishevelled after smashing the PICTURE FRAMES, also at the end of Ep 2 --

FRAN

-- What? -- What's happened? --

Ria can't speak. Instead she simply HOLDS UP HER PHONE. Confused, Fran approaches, leans in ---

FRAN (CONT'D)

What am I looking at?

RIA

It's Mike.

FRAN

... What?

RIA

It's a photo. Of you. And Mike. It was on your Facebook.

Fran narrows her eyes --

FRAN

Ria -- I -- where?

Ria points out Mike, in the far corner of the GROUP SHOT --

RIA

There. That's him.

A shadow falls across Fran's face --

RIA (CONT'D)
Did you know him? Before --

A beat.

FRAN
Are you sure that's him?

RIA
It's him.

Fran takes the PHONE from Ria. Studies it. Then, in horror --

FRAN
Oh my god --

RIA
What's he doing there?
(more forceful now:)
Why is he there?

FRAN
I -- have no idea. He's -- walking
through shot? -- There -- he's got a
tray of drinks for God's sake. This
was -- a Business Awards? -- Maybe?
Years ago --

RIA
Where?

FRAN
The Satellite, is it? The Saturn?
That hotel, off what's that road --
(then, of the photo:)
... Is he a waiter?

RIA
He told me he was a plumber --

FRAN
Maybe he was a waiter before he was
a plumber? Maybe he was a lying
piece of shit? -- Ria, this is --

RIA
-- What? What is it?

FRAN
Cardiff is a small place. Do you
have any idea how many of these
events that I have to go to?

A beat.

FRAN (CONT'D)
Where did you find it?

RIA

I just told you -- on your Facebook.

FRAN

And you think what? That I knew him?
(off her hesitation:)

Ria, if I had something to hide, do
you honestly think I'd put this up
online?? For the whole world to see?

A long beat.

RIA

No.

FRAN

No. I've done everything to try and
keep you safe. Half of which, you
don't even know about --

RIA

What does that mean?

Fran exhales, hands the PHONE back to Ria. Here goes:

FRAN

You should sit down --

Fran sits. Ria, unsure, also sits. Then:

FRAN (CONT'D)

Don't be mad but -- after you were
attacked, I was worried. About you.
I went to university with this guy,
he was a police officer, detective --

RIA

I told you I didn't want --

FRAN

He's not in the police anymore. He
does private work now. I asked him
to look into everything. He came
back first thing this morning. He
found her. The woman who attacked
you.

RIA

Who is she?

Fran pulls out her phone, loads an EMAIL, a passport-type
PHOTO of GEMMA --

FRAN

This is her, isn't it?

Ria almost recoils, yes --

FRAN (CONT'D)

Her name is Gemma. Rice.
(off her look:)
She's Mike's sister.

RIA

Oh my god --

FRAN

My friend, he's going to warn her off. There's more than enough evidence to press charges. Which we're not going to do. But it'll be enough to scare her. Keep her away. He'll make sure of that.

A beat. Ria still processing, her mind racing --

RIA

It's really his sister?

FRAN

Please do not let this woman, this man -- this *dead* man -- ruin your life. Come here --

Fran pulls Ria into a HUG --

FRAN (CONT'D)

It's time to move on. Time to live.

Off Fran, mid hug, entirely inscrutable.

Off Ria, mid hug, can she really trust Fran?

CUT TO:

3

EXT. MAYBURY COURT - NIGHT 15 - 21.01

3

Night cloaks Maybury Court --

CUT TO:

4

**INT. MAYBURY COURT - THE GUEST HOUSE - KITCHEN - NIGHT 15 - 4
21.01**

The SOUND of a low, unsettling Jonathan Glazer-esque THRUM.

Ria pulls up the PHOTO again. Mike and Fran. (She SCREEN-GRABBED it.) Was Fran telling the truth? Is it just a strange coincidence? Or something far more sinister?

We PUSH IN on Ria, her mind turning, as we --

**POP FLASH: EPISODE 1, SCENE 78: INT. MAYBURY COURT - KITCHEN -
NIGHT 7**

Out of the corner of her eye, Ria clocks another FRAMED PHOTO of Fran and husband Simon that she forgot to remove. *Shit.*

RIA

Do you wanna watch a film or something?

MIKE

Yeah. Sounds cool.

A beat. Ria "accidentally" KNOCKS OVER HER GLASS of wine --

RIA

Oh no --

MIKE

I've got it --

Mike grabs some KITCHEN ROLL from the side but it's the very last of the ROLL --

RIA

There's some more --

MIKE

I've got it --

Mike opens a CUPBOARD and pulls out a FRESH ROLL. (Ria doesn't notice but how did Mike know which cupboard to open?)

BACK TO:

On Ria: How did Mike know which cupboard to open!?

Oh god. Dare she start asking questions now? She's beholden to Fran. For the roof over her head. Work. *Everything.*

CUT TO:

5

INT. MAYBURY COURT - LIVING ROOM/OFFICE - NIGHT 15 - 21.02 5

That discordant THRUM grows as we PUSH IN on a pensive FRAN, moving PIECES of the SMASHED GILT FRAME into the CRATE --

Fran pulls out her phone. Dials. Then:

FRAN

We're ready to go...

As the THRUM builds to a disconcerting CRESCENDO, we --

SNAP-CUT TO:

6

INT. MAYBURY COURT - THE GUEST HOUSE - BEDROOM - DAY 16 - 6 07.30

A week or so later, we're ABOVE RIA now. ASLEEP, wrapped in PLUSH SHEETS. Ria's EYES OPEN. Staring at us.

That niggle at the back of her mind, that something is wrong. That she shouldn't be here. Ria sits up, looks around --

-- She's got it good. She can't give it all up now. --

CUT TO:

7 INT. MAYBURY COURT - THE GUEST HOUSE - BATHROOM - DAY 16 - 7
09.45

RIA in the BATH. A moment of calm. Of peace. But then -- the DOORKNOB SLOWLY TURNS. Ria sits up --

RIA
... Hello? ...

The DOORKNOB TWISTS. One way. Then the other --

RIA (CONT'D)
... Hello? ... Fran?

Nothing. Just the FAINT SOUNDS OF FOOTSTEPS retreating --

Off Ria, feeling vulnerable and exposed. *Who was that?*

CUT TO:

8 INT. MAYBURY COURT - THE GUEST HOUSE - BEDROOM - DAY 16 - 8
10.20

RIA pulls on CLOTHES. A few items are Fran's hand-me-downs that we may have seen her wear in our first two episodes --

She looks at herself in the mirror. Takes herself in. Ria looking, dare we say it, a touch more like Fran --

CUT TO:

9 INT. MAYBURY COURT - GARDEN - DAY 16 - 10.34 9

RIA, FLASK OF TEA in one hand, two MUGS in the other, emerges into the GARDEN as DEREK works away. Derek turns --

Ria holds up the FLASK. Derek smiles, pulls a CARD from his pocket --

DEREK
This came for you!

CUT TO:

10 EXT. MAYBURY COURT - GARDEN - DAY 16 - A FEW MINUTES LATER 10
10.37

RIA and DEREK sit on a little bench, sharing their MORNING TEA. Like they do every morning now. A lovely little ritual. Ria opens the CARD which Derek gave her --

"HAPPY NEW HOME!" Ria SMILES, READING the message inside --

DEREK
Who's it from?

RIA
My friend. Sharla.

DEREK
A very thoughtful friend. Not many people send cards anymore. I do, of course. Old fart that I am. I jot down every birthday, every address, in my little black book. But it's all texts and emails and Me-Me's nowadays --

Ria LAUGHS. Can't help but laugh --

DEREK (CONT'D)
What have I said now?

RIA
I think you mean "Memes".

DEREK
Oh is that what I mean?

Derek SMILES. Then:

DEREK (CONT'D)
So you're all settled in?

RIA
Think so. Bit different from my old place.
(more serious / hesitant:) It's just --

DEREK
What? -- Anna?

Ria glances up --

RIA
You keep doing that. Calling me Anna.

A shadow falls across Derek's face --

DEREK
Oh. Do I?

RIA
I don't mind. Anna was -- Fran's old cleaner, wasn't she?

Derek suddenly ANXIOUS --

DEREK

Wouldn't know anything about that.

RIA

No, Fran mentioned her, when we first met. And you've mentioned her before. -- Were you close?

(off his hesitation:)

D'you know why she left? Derek?

Derek shakes his head. Vulnerable now. Lost.

RIA (CONT'D)

Do you remember anything about her?

A beat where Derek is reaching for something but he can't quite get there. He grows frustrated with himself --

DEREK

I'm sorry. Sometimes -- I get -- confused. And --

Ria's heart breaks for him --

RIA

It's okay. I forget stuff all the time. -- You're okay --

Ria takes Derek's hand. Is this a man losing his faculties? Or perhaps avoiding? Prevaricating?

CUT TO:

11

**INT. MAYBURY COURT - FRAN'S BATHROOM - DAY 16 - CONTINUOUS 11
10.38**

RICHARD at the WINDOW, watching DEREK and RIA. FRAN emerges, just out of the shower, PHONE in hand, reading E-MAILS --

FRAN

They're asking if I want anything more than beer and wine now?

(off his silence:)

Richard?

RICHARD

Should be fine.

Throughout, Richard remains at the window, peering out --

FRAN

Canapés or bowl food?

RICHARD

People will eat whatever. Stop worrying. -- It'll be great.

FRAN

Will it? How do you know? Have you ever opened a studio before?

RICHARD

(then, re: Derek / Ria:) You seen this?

Fran approaches the WINDOW: Derek and Ria sharing their TEA.

FRAN

Oh they're thick as thieves --
(off his look:) Don't look at me. He's your father.

Then, Fran's phone rings. "SIMON" --

FRAN (CONT'D)

It's Simon --

RICHARD

Answer it.

FRAN

(answering, faux bright:) Hello? -- Hi -- yeah -- what time is it there? -- Oh, are they? -- Let me check -- I'll -- yeah, let me -- I'll call you back? -- Okay, yup. -- No, no -- I'm still working on it -- Love you -- bye --

Fran ends the call. Her face falls --

FRAN (CONT'D)

He wants to know why the cameras are off again --

(For the more astute amongst us, we might think: WAIT. Didn't Fran tell the police there weren't cameras in the house?)

RICHARD

Tell him they're not working. You'll have to call someone out --
(off her look:) What's he gonna do, fly home?
(then:) Stop worrying. You can turn them back on when I leave --

Richard KISSES Fran and returns his gaze to Ria and Derek.

CUT TO:

12

**INT. MAYBURY COURT - THE GUEST HOUSE - BEDROOM - DAY 16 - 12
LATER - 11.01**

RIA approaches a chest of DRAWERS, placing her "Happy New Home!" CARD from Sharla on display.

After a beat, Ria opens a DRAWER and pulls out the NOTEBOOK, embossed with Anna's name: "ANNA" / "MAYBURY LIVING". Ria studies it. That strange phrase:

lonely girl lost

Pulling out her phone, she TAPS the phrase into Google. Ria SCANS the results -- CLICKING THROUGH EACH ONE IN TURN --

Her EYES SCAN, hungrily, as we JUMP CUT through the various RESULTS. But none are useful or consequential. A link to a SONG. News stories or "lonely girls in your area" etc --

After a while, Ria grows frustrated and stops.

Ria places the NOTEBOOK back in the DRAWER and SLAMS IT SHUT.

CUT TO:

13

INT. MAYBURY COURT - UTILITY ROOM - DAY 16 - 11.45

13

RIA back at work, throwing LAUNDRY into the WASHING MACHINE, listening to MUSIC on her phone. Reaching up to grab some LAUNDRY TABLETS, she clocks a ROW of THREE OLD TINS.

Something about them --

Ria goes back to the LAUNDRY. But then. She STOPS THE MUSIC.

She takes the first tin, pulls off the LID: Full of SAFETY PINS. The second: A SEWING KIT. The third: Full of BUTTONS.

She places them all back. But still --

Something about them --

Ria takes the first TIN down again. Turns it upside down. The SAFETY PINS fall to the floor. But so too does --

-- A SINGLE KEY --

Ria bends down, scoops it up --

And, instantly, she knows what it's for --

CUT TO:

14

INT. MAYBURY COURT - STAIRS - DAY 16 - 11.46

14

RIA slowly ascends the STAIRS. KEY in hand.

She can see Fran's BEDROOM DOOR is shut. *This is her chance --*

CUT TO:

15

INT. MAYBURY COURT - UPSTAIRS HALLWAY - DAY 16 - 11.47 15

RIA approaches the LOCKED DOOR. She slides the KEY in the lock. Turns. A SATISFYING *CLICK*. It works!

As she's about to OPEN the door --

The SOUND of KNOCK-KNOCK-KNOCK on the FRONT DOOR. *Shit!*

Ria quickly LOCKS the DOOR as a harried FRAN (throwing on the last of her clothes) emerges from the BEDROOM down the hall --

Ria stuffs the KEY into her pocket.

FRAN

Was that the door?

RIA

Yeah. I'll get it now --

FRAN

I'll get it. But I'd love a coffee --

As Fran peels off --

RIA

Did you come into the Guest House
earlier?

FRAN

Excuse me?

RIA

Thought I heard someone come in?

FRAN

Probably Derek. He's always fixing
something or other. Either that or
he was in your knicker drawer --

Fran laughs and departs. Off Ria, definitely not laughing.

CUT TO:

16

INT. MAYBURY COURT - MAIN ENTRANCE - DAY 16 - 11.49 16

FRAN opens the door. A DELIVERY MAN. HUGE BUNCH of FLOWERS --

FRAN

Oh wow -- gosh -- thank you --

As Fran takes the FLOWERS the uninterested DELIVERY MAN takes a SNAP on his PHONE to prove delivery --

Fran SHUTS THE DOOR. Pulls the ACCOMPANYING CARD. Her face falls. Not what she wanted --

CUT TO:

17 **INT. MAYBURY COURT - KITCHEN - DAY 16 - MOMENTS LATER - 11.150**

FRAN puts the FLOWERS on the table. RIA fixes Fran's coffee --

RIA
(of the flowers:)
Oh my god, they're huge.

FRAN
An apology. From Simon. That he'll miss the opening. But he will be back next week. So there is that.

This lands on Ria. What Simon's return might mean for Fran, given what she's told her about Simon's abuse --

RIA
Are you gonna be okay?

FRAN
(ignoring:)
Have you seen my phone charger?

RIA
Table.

Fran clocks the charger. Scoops it up.

FRAN
I'm so late --

RIA
Will you -- need me to move out?

Fran spins --

RIA (CONT'D)
When Simon comes home?

FRAN
No, of course not. Ria, I told you that you could stay as long as you needed. And I meant it. There is one thing you can do --
(of the flowers:)
Get rid of them.

RIA
I'll chuck 'em out.
(of the coffee:)
Do you want milk?

FRAN

Oh, don't worry. I'll grab a coffee

while I'm out --

(then:)

Actually, I was going to ask if you
could give me a hand today. At the
studio --

Ria glances up --

RIA

What about the cleaning?

FRAN

The cleaning can wait!

RIA

Uh -- yeah, course. Just, I need to
put the sheets in the dryer --

FRAN

I'll be in the car --

CUT TO:

18

INT. MAYBURY COURT - UTILITY ROOM - DAY 16 - 11.52

18

RIA slips the KEY safely back into the TIN --

CUT TO:

19

EXT. STUDIO - DAY 16 - 13.30

19

FRAN and RIA approach Fran's new studio. A few BUILDERS
coming and going, finishing the last of the works, depositing
some of Fran's high-end furniture etc.

FRAN

I'm getting e-mails every ten
minutes. She's driving me nuts.
Catering, guest list, music --

RIA

Isn't that her job?

FRAN

Not a real job, is it? "Events." I'd
love to get rid of her. She's a
friend's daughter. Good client.Inside, talking animatedly on her PHONE is LOWRI EVANS, 30s.
A young professional. Bit of a hot mess. But a good heart --

FRAN (CONT'D)

Oh god there she is --

Lowri glances up, WAVES at Fran. As Fran SMILES, WAVES back --

FRAN (CONT'D)
The drip that never dropped.

Suddenly, Ria's PHONE RINGS. "SHARLA CALLING."

FRAN (CONT'D)
Take that if you want? I'll see you
inside --

Before waiting for a response, Fran heads inside. Ria ANSWERS the call, all the while watching Fran and Lowri, greeting each other. A hug. Kiss on the cheek --

RIA (ON PHONE)
Hiya, I can't really (talk) --

CUT TO:

20 **INT. SHARLA'S HOUSE - LIVING ROOM / EXT. STUDIO - DAY 16 - 20
13.31**

SHARLA getting ready to leave for work, pulling on a WORK POLO SHIRT. She works at one of the big call centres in town --

INTERCUT RIA and Sharla --

SHARLA (ON PHONE)
My mum's retiring! Massive piss up,
this Thursday --

RIA (ON PHONE)
What?

SHARLA (ON PHONE)
Annette handed in her notice. Drinks at The Fox. They're all coming.
Lorraine, Pam, d'you remember Sweaty Sue? Dripping her juices into the rice pudding --
(off her silence:) You'll be there, yeah?

RIA (ON PHONE)
Yeah. I'll be there.

SHARLA (ON PHONE)
Where you at?

RIA (ON PHONE)
Nowhere -- just in work --

Ria spies FRAN and LOWRI head inside --

RIA (ON PHONE) (CONT'D)
Sharl, I'll call you back in a bit,
I gotta go --

Ria abruptly ends the call --

CUT TO:

21

INT. STUDIO - DAY 16 - A FEW MINUTES LATER - 13.33

21

LOWRI walks FRAN through the space as RIA arrives --

LOWRI

I was thinking DJ over here. With
the drinks station -- here --

FRAN

When you say DJ?

LOWRI

Like chilled out. Low key. More Lana
Del Rey. Less YMCA.

Lowri laughs at her own "joke". Fran does not.

FRAN

Fine. But let's put them over there,
out of the way --

RIA

Shouldn't they be further back?

Record scratch. Fran and Lowri turn --

RIA (CONT'D)

I mean, you don't want, like a log
jam near the door?

LOWRI

(finally:)

She ain't wrong --

Off Fran, impressed or furious at Ria?

CUT TO:

22

INT. COFFEE SHOP - DAY 16 - 15.30

22

FRAN and RIA in the queue to get coffee --

RIA

I shouldn't have said anything.
About the DJ. Wasn't my place.

FRAN

Wasn't a bad idea. And it got me
thinking. How would you feel about
taking on some extra
responsibilities?

RIA

Like -- how do you mean?

FRAN

(light:)

"Like" -- be my assistant?

(off Ria's shock:)

It would be part time at first and you'll still need to clean until I can make other arrangements, but you'd have more money coming in. A career path. Maybe even some travel in the future --

Ria's EYES LIGHT UP --

FRAN (CONT'D)

Probably not Positano, but still.

(then:)

... Well?

RIA

Uh, yes! Definitely! When would you want me to start?

FRAN

Yesterday. All hands on deck for the launch on Thursday. I do not trust that shower of shite back there --

RIA

Oh. It's Annette's drinks on Thursday night --

FRAN

Who's Annette?

RIA

Sharla's mum. She's retiring. She was a dinner lady. Our dinner lady. "Annette Chips." That's what we called her. She pretty much raised me, after my mum...

Fran doesn't respond. And so --

RIA (CONT'D)

But. I can make it work --

FRAN

Great. E-mail me your bank details, copy of your passport and we'll get you setup on pay-roll --

Ria can't quite believe it. More money? A career path?

FRAN (CONT'D)

(to Barista:)

Small cappuccino, please. Ria, what are you having?

RIA

Same. I'll get it --

Ria pulls out her PHONE to pay. Feeling good. Flush. But there's a flicker of something across Fran's face. Sadness.

But why?

CUT TO:

23

EXT. MAYBURY COURT - GARDEN - DAY 16 - 17.04

23

RIA returns home as DEREK packs away for the day --

DEREK

The wanderer returns. I was all set to split a flapjack with you this afternoon --

RIA

I've been with Fran, at the studio --

DEREK

Very swish. I didn't save you any, if that's what you're wondering --

RIA

She offered me a job. As her assistant. I'm gonna be a PA --

A shadow falls across Derek's face --

DEREK

That's -- wonderful news --

Derek turns, sets about collecting his TOOLS --

RIA

I'm almost out of my overdraft for the first time in -- forever. Maybe now I can even start saving --
(off his silence:)

Are you not happy for me?

DEREK

Delighted.

Then, a little more accusatory than she means to sound --

RIA

Were you in the Guest House this morning?

Derek turns --

RIA (CONT'D)

I was in the bath and --

DEREK

The Guest House is out of bounds.

RIA

(then:)

Right. Sorry. I didn't mean to --
(accuse you) --

But Derek peels off. Off Ria, a rising sense of unease again.

CUT TO:

24 **INT. MAYBURY COURT - THE GUEST HOUSE - BEDROOM - NIGHT 16 - 24
21.09**

That night, RIA in bed as she finds Lowri on INSTAGRAM, adds her as a friend. Almost immediately, Lowri FOLLOWS HER BACK --

Off Ria, an enigmatic smile. *Taking back control* --

But what's her plan?

CUT TO:

25 **INT. MAYBURY COURT - KITCHEN / BACK DOOR - NIGHT 16 - 21.105**

Later, FRAN approaches the BACK DOOR. She opens it. RICHARD is there, waiting. He enters, silently. Fran looks towards the Guest House to spy RIA's SILHOUETTE moving about. Good.

She's tucked away for the night --

Fran closes the door. LOCKS it. Double checks.

CUT TO:

26 **OMITTED** 26

27 **INT. MAYBURY COURT - LIVING ROOM/OFFICE - NIGHT 16 - 21.16 27**

FRAN and RICHARD sort through COLD, HARD CASH. Counting, wrapping, and depositing it in the SAFE (normally hidden behind the BOOKCASE) --

RICHARD

(of the money:)

How much longer for all this?

FRAN

Not long. There's too much here, I know that. It'll be done. Takes time, that's all. I'm on it.

(then:)

Fancy a curry later?

RICHARD

Yeah, maybe.

FRAN

We could get a takeaway, if you
didn't want to go out?
(off his silence, light:)
Or I could go sit in the corner and
fuck myself?

Richard exhales. Something he has to say:

RICHARD

Eleri and the kids are back
tomorrow.

A beat.

FRAN

Two weeks you said they were away?

RICHARD

She had another falling out with her
mum, changed her flights. I'm
picking them up in the morning --

FRAN

Thanks for telling me.

RICHARD

I'm telling you now. I only found
out myself last night --

FRAN

You won't be coming on Thursday
then?

RICHARD

It's a work event. I'll be there.
(off her silence:)
Don't be like that. Don't ruin it
now. These past few days have been --
bliss -- haven't they?

FRAN

(gives her "the ick":)
Please don't say the word "bliss".
(then:)
Why not tell her about us then?

A beat.

RICHARD

I can't do that to the kids. You
know that. Not yet.

FRAN

People separate, Richard. People
with kids, happens all the time --

RICHARD

Yeah and it ruins families. It destroyed mine, when my dad --

FRAN

Oh for Christ sake. I can't listen to this again --

RICHARD

What about Simon?

Fran shakes her head. Annoyed, upset. She places the last of the CASH in the SAFE. She stands and departs --

RICHARD (CONT'D)

Great, now you're mad at me.

But she's already gone --

CUT TO:

28

EXT. MAYBURY COURT - GARDEN - NIGHT 16 - 21.19

28

FRAN VAPES in the garden. RICHARD approaches. He stands next to her. After a long beat:

FRAN

I'm not mad at you.

Fran passes the vape to Richard. He takes a drag. Throughout the following, they pass it back and forth --

RICHARD

We've got it good, haven't we? Maybe when the kids are older --

FRAN

Simon called last night too. He talked about it again. Taking early retirement. Slowing down.

(then:)

I can just about manage when he's on another continent every other week. But I can't have him in this house, 24/7. You know what he's capable of.

Richard's head falls.

RICHARD

If there was something I could do --

FRAN

There is. There really is.

ANGLE ON: RIA watching, from the window of the Guest House. The LIGHTS OFF so she can't be seen by Fran or Richard --

CUT TO:

29

INT. MAYBURY COURT - THE GUEST HOUSE - LIVING ROOM - NIGHT 216
- 21.20

RIA at the window, LIGHTS OFF, watching RICHARD and FRAN in the garden, when her PHONE pings. A DM from Lowri --

Lowri: "Heard you'll be working on the launch. Exciting!"

This is what Ria wanted. Needed. Then:

Ria: "Hey, yeah so excited!" (then:) "How long have you been working with Fran?"

But then, Ria's PHONE RINGS. An UNSAVED NUMBER.

Huh? Is that Lowri? Calling? About Fran? Ria answers --

RIA

... Hello?

FEMALE VOICE (O.S.)

Don't hang up --

RIA

Who is this?

(off their silence?)

Hello? -- Who is this?

FEMALE VOICE (O.S.)

It's Gemma. -- Mike's sister.

Ria HANGS UP. Heart pounding out of her chest! She quickly BLOCKS the number. *Fuck, fuck!*

Pacing, not knowing what to do, where to turn, she reaches for the strip of DIAZEPAM, in a nearby drawer --

Reaching for relief.

CUT TO:

30

EXT. CARDIFF - DAY 17 - 15.05

30

ESTABLISHING SHOT. A few days later.

CUT TO:

31

INT. MAYBURY COURT - THE GUEST HOUSE - BEDROOM - DAY 17 - 31
15.05

RIA applies MAKE-UP in the MIRROR, the studio tonight. LOWRI on SPEAKERPHONE. A sense they've become friends --

RIA (ON PHONE)

Two drop outs and one more confirmation. So what's that now?

CUT TO:

32

INT. STUDIO / INT. MAYBURY COURT - THE GUEST HOUSE - BEDROOM ³²
DAY 17 - 15.05

LOWRI orchestrating CATERERS and DRINKS and SUPPLIES for the launch this evening, on the phone to RIA --

INTERCUT Ria and Lowri --

LOWRI (ON PHONE)

Uh. Fifty seven. Though not everyone who accepted will show up, so we'll probably end up around -- fifty.
 What time are you getting here?

Ria checks the time on her phone --

RIA (ON PHONE)

Just after seven, I think --

LOWRI (ON PHONE)

What are you wearing?

RIA (ON PHONE)

(joking:)

Oh. Like a really nice, really classy velour tracksuit --

LOWRI (ON PHONE)

Oh my God! Me too! --

SUPPLIER

(to Lowri, of DRINKS:)

Where do you want these, love?

LOWRI (ON PHONE)

Ria, I gotta go, see you in a bit -

RIA (ON PHONE)

See ya in a bit! Bye!

LOWRI

(to SUPPLIER, pointing:)

There. No, not there. There.

Ria ends the call and continues her MAKE-UP. Then, in a JUMP SCARE, Ria clocks FRAN in the MIRROR --

RIA

Oh my god!

Ria spins, Fran in the doorway, all dressed up --

FRAN

Still live here.

RIA

(then:)

Fran, you look -- incredible --

FRAN

Did you want to travel together?

RIA

Oh. I thought you were going with --
uh -- Richard?

FRAN

No. Not anymore.

A beat. Ria not dressed yet --

FRAN (CONT'D)

Let's stick to the plan, I'll meet
you there.

RIA

I can come with you now, if --

FRAN

No, it's fine. I'll see you there.

Fran turns to depart, when --

RIA

... Fran?

She stops. Turns.

RIA (CONT'D)

I don't want to lie or be dishonest
or anything --
(then:)

I was going to pop into Annette's
drinks quickly. On the way. Just to
drop off a card. Like ten minutes.

A beat.

FRAN

You should show your face.

(then:)

Oh -- I almost forgot --

Fran hands over a SMALL WRAPPED GIFT to a surprised Ria --

RIA

This is for me?

FRAN

Yeah, but I wouldn't get too
excited. -- Open it then --

Ria tears at the WRAPPING. It's a SMALL MOLESKIN NOTEBOOK,
with her name embossed on it. Exactly the same as Anna's.

"RIA // MAYBURY LIVING" Ria's stomach drops --

FRAN (CONT'D)

Don't you like it?

A beat. Ria glances up, mask back on --

RIA

I love it. Thank you.

FRAN

For your assisting duties.

(then:)

Right. I really am leaving now.

And with that, Fran departs --

RIA

(calling after her:)

Won't be late!

As Fran departs, Ria flicks through the NOTEPAD. Empty. No strange three words. Then, she opens the nearby drawer. Pulls out the NOTEBOOK that belonged to Anna. Identical.

CUT TO:

33 **EXT. MAYBURY COURT - GARDEN - SUNSET 17 - 18.03** 33

RIA, dressed now, crosses the garden with purpose, her mind turning on those NOTEBOOKS, on Anna --

She clocks Derek's TOOLS (rake, shovel etc) discarded. Slightly strange. But no time to stop.

CUT TO:

34 **INT. MAYBURY COURT - UTILITY ROOM - SUNSET 17 - 18.04** 34

RIA heads inside, grabs the KEY from the TIN and retreats --

CUT TO:

35 **INT. MAYBURY COURT - MAIN ENTRANCE - SUNSET 17 - 18.05** 35

RIA ascends the STAIRS, KEY in hand --

CUT TO:

36 **INT. MAYBURY COURT - UPSTAIRS HALLWAY - SUNSET 17 - 18.07** 36

RIA approaches the LOCKED ROOM. Heart beating out of her chest now. She slides the KEY inside. Turns the LOCK.

It CLICKS OPEN --

And Ria slowly heads inside --

CUT TO:

37

INT. MAYBURY COURT - LOCKED ROOM - SUNSET 17 - 18.07

37

Inside, RIA TURNS ON THE LIGHT, to REVEAL:

A small box room. A guest room. But no windows.

-- SINGLE BED. BEDSIDE TABLE. LAMP. --Ria ventures further inside. Looks around. She notices TWO DEADBOLTS on the inside of the door. *Wtf?*

Approaching the BEDSIDE TABLE she opens the TOP DRAWER. Nothing. Middle one. Nothing. Bottom one. Nothing.

Whatever this room is, it's definitely not Simon's office --

Ria receives a text from Sharla: "Are you on your way?"

CUT TO:

38

INT. MAYBURY COURT - MAIN ENTRANCE - SUNSET 17 - 18.10 38As RIA, reeling, heads downstairs, she spies DIRTY FOOTPRINTS -- freshly made -- on the floor. *Where did these come from?*

She follows them, as if a trail of breadcrumbs --

CUT TO:

39

INT. MAYBURY COURT - CELLAR - NIGHT 17 - 18.11

39

The DIRTY FOOTPRINTS lead RIA down into the VAULTED CELLAR.

And there's DEREK. Back to Ria. Head down. Shoulders hunched.

RIA

... Derek?

He doesn't turn. Ria approaches. Slowly, slowly --

RIA (CONT'D)

Derek?

She reaches out, touches his shoulder. Finally, Derek turns. TEARS in his eyes. Lost. Confused.

RIA (CONT'D)

What is it? What's wrong?

(off his hesitation:)

Derek, has something happened?

Derek points to a SMALL WOODEN STOOL in the corner --

DEREK

She was right there --

RIA

Who was?

DEREK
That poor girl --

RIA
What poor girl. Who?

Ria's PHONE PINGS. A MESSAGE, from Sharla: "Helloooooooo?"

RIA (CONT'D)
Derek who are you talking about? Are
you talking about Anna? Is that it?
Derek -- where is she?

Derek turns, utterly vulnerable, seemingly lost --

DEREK
I don't want to go into a home.

RIA
What? Nobody's saying that. Are
they?

DEREK
Please don't let them take me away.

RIA
Nobody's taking you away --

Another TEXT MESSAGE from Sharla. "Bitch! Where you at?" --

RIA (CONT'D)
Shit. -- Why don't you come
upstairs, have a sit down? I have to
go but we can talk about all of this
in the morning, okay? Come on --

Derek nods as Ria leads him upstairs.

ANGLE ON: A SMOKE ALARM. A tiny RED LIGHT. It's a PIN HOLE
CAMERA, hiding in plain sight --

CUT TO:

40

INT. STUDIO - NIGHT 17 - 18.11

40

Final preparations for the opening. LOWRI buzzes about. FRAN
in the midst of it all but looking at her phone: HIDDEN
CAMERA FOOTAGE of Ria wiping Derek's MUDDY FOOTPRINTS --

We see on her CAMERA APP that the whole HOUSE is WIRED UP.
Each LITTLE BOX on the screen, a different room --

**CONFIRMATION NOW: FRAN HAS HIDDEN CAMERAS INSTALLED IN THE
HOUSE. SHE LIED TO THE POLICE. But why?**

LOWRI
Frannie babes, can I borrow you a
sec?

Fran slips her phone away, inscrutable, and peels off --

FRAN

Do not call me babes. And definitely
do not call me Frannie --

LOWRI

Oh. Soz.

CUT TO:

41 EXT. LOCAL PUB - NIGHT 17 - 19.10

41

RIA pulls into the car park. She hops out of the car and hurries towards the pub, running late --

REVEAL: GEMMA, parked up, unseen, watching on. A terrifying, lingering presence --

CUT TO:

42 INT. LOCAL PUB - NIGHT 17 - 19.11

42

A shaken RIA heads into the pub, likely the same one from Ep 1. She feels self-conscious about being so dressed up --

An ERUPTION of laughter. SHARLA, ANNETTE and a gaggle of DINNER LADIES in the corner. Annette's colleagues. Proper Cardiff girls. Sharla clocks Ria, comes rushing over --

SHARLA

Ria! Oh my God, you look a-mazing!

Another squeal of LAUGHTER from Annette's table --

SHARLA (CONT'D)

They're all wrecked. Came straight
from work --

RIA

I can't stay long --

SHARLA

Alright, you literally just got
here. Come and say hello --

Sharla directs Ria towards the table --

SHARLA (CONT'D)

Mum, look who it is --

ANNETTE

Ria! Hiya love! Look at me, retired!
I know what you're thinking, she
don't look a day over thirty!

Laughter!

LORRAINE

Ha! Dream on, dreamer!

ANNETTE

(to Pam / the others:)

You all remember Ria from school?

LORRAINE

Jacket potato, cheese and beans. And a Dandelion and Burdock. Everyday, without fail. You boring sod --

RIA

That's me.

(then:)

Annette, can I get you a drink?

ANNETTE

Bacardi and coke. Cheers, lovely.

SHARLA

I'll come with you --

As Ria and Sharla peel off towards the bar --

LORRAINE

(of Ria:)

Bit overdressed, ain't she?

CUT TO:

43

INT. LOCAL PUB - THE BAR - NIGHT 17 - 19.12

43

RIA and SHARLA at the bar, waiting to be served. Sharla just looks at Ria. Beaming. Then:

RIA

... What?

SHARLA

Look at you. New job, new house. Face like a slapped arse.

A beat.

RIA

I think I'm gonna quit...

SHARLA

You what?

RIA

It's not really working out --

SHARLA

Mate, you been sniffing glue? You're not quitting. What are you gonna do?

(MORE)

SHARLA (CONT'D)

Go back to cleaning some bogging hotel? Where are you gonna live? On Annette's sofa again?

(off her hesitation:) Has something happened?

A familiar LAUGH. Ria turns to spy LEE and BOATS at a nearby table, a WOMAN, 20s, on Lee's lap, all over him --

SHARLA (CONT'D)

Just ignore him.

Lee looks back at Ria. Aware that she's there, watching on.

BARMAN

Girls, what you having?

CUT TO:

44

INT. LOCAL PUB - NIGHT 17 - 19.25

44

RIA sits, uncomfortable, on the periphery as ANNETTE and her colleagues HOWL and HOOT with laughter. SHARLA too --

ANNETTE

Yeah, and that was only 'cos you lost your nail in the chilli!

LORRAINE

I thought cook were gonna boil me!
Ah, she were tamping, weren't she?

Ria turns. LEE and that WOMAN, still all over each other.

We PUSH IN on Ria, needing to get out --

CUT TO:

45

EXT. LOCAL PUB - NIGHT 17 - 19.31

45

RIA beelines for her car, when --

WOMAN'S VOICE (O.S.)

Hey!

Ria turns. GEMMA bounds towards her. *Fuck!*

Fearing another attack, Ria *runs, runs, runs* to her car, FUMBLING KEYS, desperate to get inside --

GEMMA

Stop! Ria!

With a split second to spare, Ria gets in the car, LOCKS the doors and starts the engine. Gemma BANGS on the WINDOW now --

GEMMA (CONT'D)

I need to talk to you! Ria!!

Ria, terrified, reverses. Skids away, into the night --

CUT TO:

46 EXT. STUDIO - NIGHT 17 - 19.40

46

RIA, shaken after being accosted by Gemma, her interaction with Derek, slices through a gaggle of GUESTS, drinking WINE and CHAMPAGNE. The sophisticated set.

She glances backwards, worried Gemma may have followed her --

CUT TO:

47 INT. STUDIO - NIGHT 17 - 19.53

47

It's busy inside too. People mill. Drink. Admire Fran's signature pieces. A DJ plays cool, chilled MUSIC --

LOWRI in the corner, hauling extra bottles of WINE onto the drinks table. RIA clocks FRAN with a gaggle of GUESTS. She grabs a GLASS OF WINE, downs it, to steady her nerves. Grabs another. Taking a breath, mask on, she beelines for Fran --

RIA

Hiya --

FRAN

Ria, you remember my sister, Helen?

HELEN

(tipsy, of her wine:)

Mum's night off! Cheeky. I'll regret it in the morning. This is my husband, Marc --

MARC

Nice to meet you -- Rhian, was it?

RIA

Ria.

HELEN

Marc works in finance.

MARC

CFO. Boring as it sounds --

HELEN

Course, I'm doing the real work. CEO of the house. No days off for mum!

MARC

And what is it you do?

HELEN

Ria is Fran's cleaner --

RIA
Assistant, actually. Now.

HELEN
Oh. I thought you were the cleaner.
(then, to Fran:)
You do go through them --

This lands on Ria. "You do go through them."

Fran spies RICHARD arrive. Despite their previous fight, she's relieved to see him (and get away from HELEN) --

FRAN
Excuse me --

Fran peels off but then, just behind Richard is ELERİ, his wife. She catches up, takes his hand. Fran stops dead.

Ria clocks Fran's hurt. The betrayal.

Meanwhile, MARC pops a canapé into his gob --

MARC
These are scrummy, aren't they?

Marc is harmless, a goof, but he gives Ria "the ick."

CUT TO:

48

INT. STUDIO - NIGHT 17 - LATER - 20.18

48

Later, FRAN approaches RICHARD at the drinks table. No Eleri.

FRAN
You could have told me.
(off his look:)
Your wife, Richard --

RICHARD
She said she wanted to come last minute. I couldn't say no.

FRAN
You could've called --

RICHARD
I didn't know if we were still talking --

FRAN
Talking now aren't we?
(then, quieter now:)
Your father was in the cellar again.
(off his look:)
With Ria.

This lands on Richard. As he spies RIA across the showroom chatting away to HELEN and MARC --

RICHARD

She's been trouble since day one,
I've told you that --

FRAN

I don't know what you want me to do.

RICHARD

Just put her on a plane!

But before they can get into it further --

ELERI (O.S.)

Oh Fran, it's all so wonderful!

Fran turns --

FRAN

Eleri, so lovely to see you! Thank
you so much for coming --

ELERI

I love it all! Can I buy *everything*?

Fran laughs, smiles. The lid on a scream --

CUT TO:

49

INT. STUDIO - NIGHT 17 - LATER - 20.51

49

Later, RIA still penned in a corner with MARC and HELEN --

MARC

It was a fork in the road, really.
Turn left, a career in high finance.
Turn right, pop star. Potentially. I
still jam out when I can --

HELEN

He's very good. Sort of like Ed
Sheeran meets Billie Eilish via...
Stormzy, in some ways.

MARC

(earnestly:)

It is eclectic.

RIA

Sounds... great.

(then:)

So, did you both know Fran's old
cleaner well?

HELEN
(laughing:)
Which one?

RIA
Anna, was it?

MARC
Oh we liked her, didn't we? Had
something about her. Bit of spunk.

RIA
Do you know why she left?

HELEN
I've no idea. One day she was there,
the next she was gone --

MARC
My sister-in-law, we love her
dearly, but she does tend to blow
hot and cold.

RIA
Have you got a number for her?

HELEN
For Anna?

RIA
She left a couple of things at the
house. I wanted to return them --

HELEN
I don't tend to keep in contact with
my sister's old cleaners.

RIA
No. Course not.
(then:)
Excuse me. Need to -- use the loo --

Ria peels off, passing ELERI who watches FRAN and RICHARD
talking across the room. Conspiring. Richard's hand on the
small of her back. Close. Too close.

Eleri watches. And she knows.

CUT TO:

50

EXT. STUDIO - NIGHT 17 - LATER - 21.09

50

RIA approaches LOWRI, who smokes, glass of wine in hand.

RIA
Seems to be going well?

LOWRI

Yeah, though I just got a bollocking
'cos apparently it's not the wine
she signed off on. Even though it
is. She's such a dick.

Ria turns, spies FRAN inside, pressing the flesh --

RIA

Fran can be -- you know --

LOWRI

Yeah, *I know*. How you can handle
being her assistant, well beyond me.

RIA

Bit like managing a teenager
sometimes --

LOWRI

Yeah, no shit, babes. The mood
swings! That'll be all those pills --

Ria turns, *huh!?* --

LOWRI (CONT'D)

Oh come on. She's always on
something. Has to be --

RIA

You're talking about Fran?

LOWRI

Yes, Fran! The other day I said I
had a headache and she's like:
"Here's some co-codamol!" And mum,
she hates flying. Terrified of it.
And the doctor wouldn't prescribe
her, what is it, Valium, or
whatever. Anyway, she was telling
Fran and apparently she was like:
"Here's sixty of 'em!"
(then:)
You seriously haven't noticed?

Ria turns to take in Fran --

RIA

I mean -- she did give me some
Diazepam this one time but --

LOWRI

See!

Ria's mind turns over. Then:

RIA

Can I ask you something? D'you know
what this means?

Ria pulls out her phone, shows Lowri a PHOTO of the NOTE she snapped. **"lonely girl lost"**

LOWRI

What is it?

RIA

My friend sent it to me. I looked it up. It's a song, and there's weird articles but -- I don't think that's what it means --

LOWRI

Can't you ask her?

RIA

I think it's -- like a game?

LOWRI

"Lonely girl lost." Oh you know what it could be --

(off her look:)

That thing where the three words, you know, it like links to a location, oh what's it called --

RIA

'What3Words'. Course it is --

Ria annoyed at herself she didn't figure that out sooner --

LOWRI

Yeah. Show me them again, babes --

Lowri pulls out her phone. Loads "what3words.com" Lowri types in "lonely girl lost" --

LOWRI (CONT'D)

Here we are. Looks like -- it's a train station in -- oh. Antwerp.

Ria like: wtf?!

LOWRI (CONT'D)

That's Spain, init? What do you win?

RIA

(then:)

Not sure yet.

Then, Fran spies Ria outside. She BECKONS her inside with her FINGER. Ria, mind turning, racing, has been summoned --

RIA (CONT'D)
We should go back in --

Ria heads back into the fray --

CUT TO:

51 **EXT. CARDIFF - DAY 18 - 07.18**

51

ESTABLISH: The next day --

CUT TO:

52 **INT. MAYBURY COURT - THE GUEST HOUSE - BEDROOM - DAY 18 - 07.18 52**

RIA in bed. FLOWERS nearby, the ones Fran told her to chuck.

On her phone, Ria has the ANTWERP CITY STATION pulled up on Google. *What the hell is that about?!*

CUT TO:

53 **EXT. MAYBURY COURT - GARDEN - DAY 18 - LATER - 07.40 53**

RIA, now dressed and showered, heads into the garden with her MORNING FLASK OF TEA --

She glances around. No Derek. Which is... strange.

CUT TO:

54 **INT. MAYBURY COURT - KITCHEN - DAY 18 - 09.18 54**

FRAN at the table, eating breakfast (yogurt, granola), nursing a bit of a HANGOVER (not that she'd admit to it) --

RIA opposite, FLASK OF TEA still in hand --

FRAN
I should have let him go years ago.
Didn't have the heart. Richard
thought it would help, to keep busy.
But -- what with the falls and --
(then:)
If it makes you feel better, it's a
really nice place, from what Richard
said. Costs a fortune, I know that --

RIA
What's it called? The home?

FRAN
I've no idea.

RIA
Where is it?

FRAN

I don't know. The one in Lisvane --

Fran rises, leaving her BOWL / CUP. Ria places the FLASK down, picks up Fran's detritus and heads to the dishwasher --

Meanwhile, Fran pulls some FLOSS from her nearby handbag, picking at the granola in her teeth. (Which is gross).

FRAN (CONT'D)

Any plans, for your day off?

Ria's back to Fran, mind turning, loading the dishwasher --

RIA

Just seeing Sharla.

FRAN

Oh. Thought we might go into town.
Do a bit of shopping?

RIA

(then, a lie:)

I -- really need to see Sharla.
She's having trouble with -- work.

Fran hurt by this. The rejection.

FRAN

Okay.

Fran departs as Ria takes in the FLASK. Where is Derek?

CUT TO:

55

INT. MAYBURY COURT - FRAN'S BEDROOM - DAY 18 - 09.40

55

Fran at the WINDOW watching Ria driving away. Fran's been abandoned. All alone now. Lonely. The SILENCE of an EMPTY HOME. Fran grabs at her PHONE, calls "RICHARD" --

After a beat --

ELERI (O.S.)

Hello?

Huh? Fran checks, she definitely called Richard --

FRAN

Oh. Hi? -- I was looking for --

ELERI (O.S.)

It's Eleri, Fran.

Oh shit.

FRAN

Elerie. Hi. How are you? Thanks so much for coming last night --
(off her silence:) Is Richard available?

ELERI (O.S.)

No. He can't come to the phone right now. He's with his dad --

FRAN

Right. Course. Could you ask him to give me a call? It's a work thing --

ELERI (O.S.)

Is it? A work thing? -- Really?

Fran's blood runs cold. *Fuck-fuck-fuck--*

ELERI (O.S.) (CONT'D)

I want you to stay away from my husband. Do you understand?

Fran stands there, frozen --

FRAN

Elerie, I -- we work together --

ELERI (O.S.)

Do you think I'm stupid?

FRAN

No, I --

ELERI (O.S.)

Now Derek is no longer working at the house, there's no reason for him to be there every day, is there?

The LINE GOES DEAD. *Shit.* Fran left humiliated. Isolated.

CUT TO:

56

EXT. PLEASANCE MEADOWS CARE HOME - DAY 18 - 10.10

56

RIA approaches a grand VICTORIAN CARE HOME --

- Ria parks up. Alights. But then she spies, RICHARD nearby, pulling a HOLD-ALL from the boot of the car --

One of the MANAGERS next to him. *Shit!*

RICHARD

This is the last of it. Doesn't travel light, does he?

MANAGER

We encourage as many things from
home as possible. More the better --

Off Ria, what does she do now? She turns back to her car,
clocks the HENRIETTA HOOVER on the backseat --

Heads for the MAIN ENTRANCE --

CUT TO:

57	OMITTED	57
58	OMITTED	58
59	INT. PLEASANCE MEADOWS CARE HOME - ENTRANCE/RECEPTION - DAY 18 - 10.16	9

RIA enters, TABARD on, HENRIETTA HOOVER trailing, passing
reception, heading straight for the DOOR that leads inside --

But it's LOCKED. The RECEPTIONIST, distracted with a client,
barely glances up, BUZZES Ria through.

Nobody more invisible than a cleaner --

CUT TO:

60	INT. PLEASANCE MEADOWS CARE HOME - DAY ROOM - DAY 18 - 10.20	10
	RIA peeks in the DAY ROOM. A number of OLD PEOPLE sat about, pacing, watching the TV. But no Derek --	

CUT TO:

61	INT. PLEASANCE MEADOWS CARE HOME - CONSERVATORY - DAY 18 - 61 10.23	11
----	--	----

RIA enters and spies DEREK at the WINDOW, standing patiently,
looking out, his hands behind his back --

RIA

... Derek? ... Derek?

Derek turns. But he doesn't recognise her --

RIA (CONT'D)

It's me. Ria.

DEREK

(totally vulnerable:)

I want to go home.

Ria has one eye on the door, terrified that Richard will
emerge at any moment. Ria takes Derek's hand --

RIA

Are you okay? -- Are you hurt?
(off his confusion:)
Derek, I'm going to help you, I
promise, but I need to show you
something first --

Ria pulls up the Google search for the TRAIN STATION in
ANTWERP --

RIA (CONT'D)

Does this mean anything to you? It's
a train station -- in Belgium. Do
you remember Fran or Richard ever
talking about --

DEREK

(agitated:)

I -- don't know. I want to go home!

RIA

I know. It's okay. You're okay.
(then, gently:)
Listen, there's a room too,
upstairs, at Fran's house --

A look of recognition from Derek --

RIA (CONT'D)

She said it was Simon's office but --

DEREK

That poor woman.

RIA

Who? You keep saying that. Are you
talking about Anna?

(off his hesitation:)

Derek, tell me what happened to her.

DEREK

Please -- take me home --

Ria exhales, takes his hand, to comfort him. Then, she
glances around, she spies a BIRTHDAY CARD on the side, for
one of the other residents. Suddenly, an idea --

RIA

Did you ever send Anna a card?
Birthday, Christmas? You told me
that you do that, you send cards.
(then:)
Derek, where are your things?

CUT TO:

62

**INT. PLEASANCE MEADOWS CARE HOME - DEREK'S ROOM - DAY 18 - 62
10.25**

DEREK in a chair, confused, as RIA roots through his bags. Eventually she finds an old BLACK ADDRESS BOOK. *Bingo!*

MANAGER (O.S.)

And we have a full schedule of
activities. Every day --

Ria's blood runs cold as RICHARD and the MANAGER enter. Ria turns her back. Head down. In her cleaning tabard.

MANAGER (CONT'D)

We'll keep you busy, won't we,
Derek?

RICHARD

Dad, what d'you think? Nice, init?

In a heart-stopping moment, Ria pretends to wipe down a side counter, slipping the ADDRESS BOOK into her pocket --

DEREK

You've tricked me --

RICHARD

No, dad, this a really nice place --

DEREK

It's not my home! I WANT TO GO HOME!

As Derek continues to be AGGRESSIVE, as some dementia patients can, Ria uses the commotion to slip away --

RICHARD

Dad, please, come on, stop --

Richard, cut up, tries to comfort his father. This is hard for him too. The day you put a parent in a home --

RICHARD (CONT'D)

(to MANAGER)

I'm sorry --

MANAGER

No need to apologise --

CUT TO:

63

EXT. CARDIFF - BARBER SHOP - DAY 18 - LATER - 11.08

63

RIA approaches a (closed) BARBER SHOP, checks the address in Derek's ADDRESS BOOK. Inside, NICK, 50s, cleans up --

Hesitantly, Ria KNOCKS. Nick approaches, opens the door --

NICK
We're closed, love.

RIA
I was -- looking for Anna?

A beat.

NICK
Who are you?

RIA
I'm Ria. I'm a friend. From school.
I was hoping to get back in touch.
Do you know where I can find her?

NICK
I haven't seen my daughter in almost
ten months. Nobody has.

RIA
It's just -- I'm working with her
old boss. Fran. Francesca Sharp.

A shadow falls across Nick's face. Finally:

NICK
You better come in.

CUT TO:

64

INT. CARDIFF - BARBER SHOP - DAY 18 - 11.15

64

NICK fixes RIA a cup of tea from a TEA STATION on the side as she takes in the many photos of ANNA on the NOTICEBOARD.

NICK
When she first started everything
was great. It was towards the end of
lockdown. And she'd been in trouble,
financially. We both had. This place
closed overnight. She was a
beautician, you see, by trade. Had a
little space out the back, here.
Course, it all just went away. But
Fran really helped her out --

RIA
How?

NICK
Gave her a job for starters.
Cleaning at first. It was some money
coming in, at least. But after a
while she started doing odds and
ends, admin stuff, that sort of
thing. Extra cash.
(MORE)

NICK (CONT'D)

She was living with with me at the time, upstairs, but it wasn't long before she ended up moving in with Fran. She had a little guest house, I think. It was perfect. Her own space.

A shadow falls across Ria's face as Nick struggles to hold back his emotions --

NICK (CONT'D)

She's my little girl. My beautiful little girl. It doesn't make any sense. She was doing so well. It was like -- she was her old self again. She even went on holiday. To Dubai. And I thought -- good for you. You deserve that. And then, a month later, she went again. Three months after that, she went again. I remember saying to her -- where's all the money coming from? She eventually told me -- Fran was paying. For everything. Flights, accommodation. Spending money --

RIA

Why would she do that?

NICK

Exactly what I wanted to know. I couldn't get a straight answer. Not long after that, they fell out. Anna wouldn't say what about. At the same time she broke up with the guy she'd been seeing. It all went to shit. Ended up moving back in with me. Hard for her. She was in the lap of luxury, then back with her old man.

Nick hands Ria a cup of tea. Sees her looking at the (many) PHOTOS of Anna on the NOTICEBOARD. Almost like a shrine. Her "MISSING PERSONS" poster too.

NICK (CONT'D)

Were you good friends, in school?

A beat.

RIA

Not close. But -- friends.

(then:)

Did you ever find out what they fell out about?

NICK

I tried asking. But she was so low, after she lost that job.

(MORE)

NICK (CONT'D)

Anxious and... depressed, really. That's what she was. I said, get back to the beautician stuff, you know. Back on the horse. A week later she went for a walk and never came back. It's like she vanished, off the face of the earth. And my world stopped.

As Nick struggles on, Ria's head spins --

NICK (CONT'D)

I went to the police. Filed a missing person's report. I'm doing everything I can but -- nobody's heard from her, seen her.

(then:)

She had her issues but to just -- disappear like that. Her phone's not been used, credit cards. It was her birthday three weeks ago. Nothing.

RIA

Have you spoken to Fran?

NICK

She said she'd like to help, if she could. But they were just words.

Ria then turns back to the NOTICEBOARD, clocking a PHOTO of... Anna and Mike (!) KISSING. In love!?

OH. MY. GOD. MIKE! AGAIN! EVERYWHERE SHE TURNS. HOW?! WHY?!

NICK (CONT'D)

Want my advice? Run. Get out. Get as far away from that woman as you can. And do it now.

Ria turns, her mind racing. Finally, of her tea:

RIA

Sorry, d'you have a bit more sugar?

Nick nods, heads for a side room. As Nick departs, Ria pulls the PHOTO from the NOTICEBOARD. She turns it over and sees:

A long code, scrawled in Anna's HANDWRITING, matching the three words in the notebook:

**"1E99423A4ED27608A15A2616A2B0E9E52CED330AC530EDCC32C8FFC6A526
AEDD"**

Off Ria, what the fuck?

CUT TO:

65

EXT. MAYBURY COURT - GARDEN - EVENING 18 - 18.00

65

Sunset. FRAN knocks on the door of the GUEST HOUSE. Peers through windows. All locked up. No sign of Ria. Where is she?

She's been gone too long. Fran pulls out her phone, dials --

It goes straight to V/MAIL. *Fuck*. Fran leaves a message:

FRAN

(faux nonchalance:)

It's me. I'm going to order some food in a bit. Let me know if you want anything. -- You've been gone a while. Hope everything's okay. Bye.

Fran ends the call. A sense that she's unravelling --

CUT TO:

66

EXT. ELY - BOATS'S HOUSE - NIGHT 18 - 19.00

66

RIA KNOCKS on another door now. A MOPED chained up outside. After a beat, it's ENTHUSIASTICALLY OPENED by -- LEE --

RIA

Hi.

Lee just stares at her. Finally:

LEE

Thought you were gonna be Dominos.

CUT TO:

67

INT. ELY - BOATS'S HOUSE - LIVING ROOM - NIGHT 18 - 19.10 67

RIA and LEE sit opposite each other. All a bit awkward. Lee still angry with Ria, for finishing with him. Then:

RIA

Called your mum. She said you'd moved out.

LEE

You know what Gaynor's like. Driving me nuts. Boats's brother is away -- said I could have his room. 'Cos you know, you made me homeless.

Silence.

RIA

I need to ask you something: Did you definitely not say anything, to the council, about the flat?

LEE
I already told you --

RIA
Tell me again. -- And whatever you
say I'll believe you --

LEE
I didn't say anything. To anyone.
Why would I?

A beat.

RIA
I think it was Fran.
(off his look:)
And there's this room, in the house,
this weird room -- and it's all got
something to do with a train station
in Antwerp --

LEE
Ria -- you actually sound insane --

RIA
I know. But listen, her cleaner,
before me, Anna. She's -- gone --

LEE
What do you mean -- gone?

RIA
And look at this --

Ria pulls out the PHOTO of Anna and Mike --

RIA (CONT'D)
That's Anna. And Mike.

LEE
I really don't wanna see him --

RIA
Why are they together? Look on the
back --

Lee turns the photo over. That long code:

**"1E99423A4ED27608A15A2616A2B0E9E52CED330AC530EDCC32C8FFC6A526
AEDD"**

RIA (CONT'D)
It's a crypto key.

LEE
How d'you know that?

RIA

I put it into Google. Came straight up. -- Anna's dad was saying that she was going back and forth to Dubai. That Fran was paying for everything. Why, Lee, *why*!?

Ria's PHONE RINGS --

LEE

Is that her?

RIA

It's the police.
(standing:)
Can I --

LEE

Use the bedroom --

Ria stands, heads for the bedroom --

RIA

(answering, terrified, her voice wavering:)
... Hello?

CUT TO:

68

INT. BOAT'S HOUSE - BEDROOM - NIGHT 18 - 19.14

68

A few minutes later, RIA, almost catatonic, perched on the edge of the bed. The door slowly opens. LEE. Then:

RIA

They said they're closing the investigation. That there'll be a coroner's inquest, next year --

LEE

What's that mean?

RIA

They're definitely not gonna charge me with anything. Fran was right.

LEE

So what? Like -- that's it?

RIA

For now.

TEARS in her eyes, the relief of it. Lee approaches, sits on the bed next to her.

Ria FIGHTS BACK THE TEARS as Lee puts an arm around her.

LEE

Told you. You're gonna be alright.

RIA

(then:)

Who was that girl? In the pub?

LEE

Nobody. Just a girl. I was trying to
make you jealous. Did it work?

RIA

Yeah.

Lee smiles. Ria too. Then:

LEE

Dominos arrived. Got one of those
big dips --

Ria smiles, takes in Lee. Their EYES LOCKED. Lovely Lee. That old familiarity. That safety.

RIA

Lee, I can't go back to that woman.

LEE

Then stay here. I have the room for
the next few weeks, at least. I got
a moped now, I'm earning better
money, saving for a deposit. For a
place. A proper place. I mean it'll
probably take years but --

(then:)

Stay. With me.

After a beat, Ria slowly leans in. And they KISS.

Soft at first, then, gradually, more intense. Things get more heated. More urgent --

Soon, Ria pushes Lee down, onto the bed, climbing on top --

But as Lee unbuckles his belt, Ria spies a NECKLACE, a distinctive HEART SHAPED LOCKET, on the bedside table --

She stops. Her blood runs cold --

LEE (CONT'D)

What?

RIA

Whose necklace is that?

Lee clocks it. A shadow falls across his face.

RIA (CONT'D)
... It's Sharla's?
(off his hesitation:)
What is Sharla's necklace doing
here?

LEE
I dunno, it's just a necklace --

Lee sits up. A terrible liar --

LEE (CONT'D)
Nothing. We were just hanging out.
(off her look:) What?

RIA
(then:) Please tell me you didn't --
(off his silence:) Are you sleeping with her?

LEE
No. No! -- Ria --

She hauls herself off the bed, stands --

LEE (CONT'D)
We didn't! We're not --

Lee stands now too --

LEE (CONT'D)
Ria, we didn't --

RIA SHE'S MY BEST FRIEND!

LEE
I DIDN'T SLEEP WITH HER!

Off Ria, can she believe him?

CUT TO:

69

EXT. MAYBURY COURT - NIGHT 18 - 20.00

69

RIA, who has been CRYING, pulls up in-front of the house, rushes out the car --

She needs to pack her bags and get out. Now.

CUT TO:

70

EXT. MAYBURY COURT = GARDEN = NIGHT 18 = 20.01

70

RIA walks, runs, to the Guest House, keys in hand, when --

MAN'S VOICE (O.S.)

... Ria!

Ria stops. Turns. SIMON! At the back door --

SIMON

Will you come and join us for a
glass of wine?

RIA

Simon. Hi. I -- I thought you were
back next week?

SIMON

Moved some things around. I've been
away far too long --

A beat.

RIA

I -- I'm really tired --

SIMON

Oh come on. Can't say no to some
duty free wine and a big Toblerone --
(off her hesitation:) Come. I won't take no for an answer!

Off Ria's terror, is Simon a threat? The smiling assassin.

CUT TO:

71

INT. MAYBURY COURT - KITCHEN - NIGHT 18 - 20.21

71

At the table, SIMON pours RIA a glass of wine. FRAN nearby,
on edge. This scene is about everything not being said --

SIMON

Fran says you've been squatting.
Can't get rid of you for love nor
money -- I'm pulling your leg!

Ria "laughs", sips her wine. Then, of his early return:

SIMON (CONT'D)

Good surprise?

FRAN

Good surprise.

They CLINK glasses and DRINK. Then, to Ria --

SIMON

Have you noticed? How loud this one
drinks? Drives me stir crazy.

(to Fran, with a SMILE:)

My little camel, aren't you? Glug-

glugging away.

(MORE)

SIMON (CONT'D)

(back to Ria:)

Glug! Glug!

Ria sees this for what it is. It's not banter, it's something more sinister. She clocks how uncomfortable Fran is around Simon. Ria's phone vibrates. "LEE CALLING." She cancels it --

SIMON (CONT'D)

Didn't tell you about the flight, did I? This child, ogre, screaming, the whole way. Non-stop. Kids shouldn't be allowed in business. If I had children I'd stick them at the back of the plane and be happy about it. Screw the points, welcome to the real world. Am I being unreasonable?

Ria's phone VIBRATES. A text from Lee. "**Ria, nothing happened! I love you. Call me. Your [sic] not safe there.**"

Over the following, Simon slides his hand under the table, gripping at Ria's knee. Ria freezes --

SIMON (CONT'D)

D'you remember, when we went to South Africa for Helen's wedding? There was that little shit opposite. What was he? Four? Five?

FRAN

I remember.

SIMON

Ria, I can't even begin to tell you. Between that twat and Fran's glugging, I'm surprised anyone made it out alive.

(in Fran's face, laughing:)

Glug! Glug!

Simon starts rubbing Ria's knee now. Fight kicking in, Ria pushes his hand away and abruptly stands. Fran watching. Knowing what Simon has done --

RIA

I need the loo --

As Ria peels off --

SIMON

Wine isn't all that bad, is it?

CUT TO:

RIA beelines for the FRONT DOOR but that means passing the bottom of the stairs --

POP FLASH: EP 1. MIKE'S CONTORTED, DEAD BODY.

RIA glances back, Simon and Fran, out of sight now --

She continues to the door. Silently opens it, and dashes out.

CUT TO:

73 **EXT. MAYBURY COURT - NIGHT 18 - 20.24**

73

RIA rushes down the side of the house, towards the garden --

CUT TO:

74 **EXT. MAYBURY COURT - GARDEN - NIGHT 18 - 20.25**

74

RIA runs, runs, runs towards the Guest House --

CUT TO:

75 **INT. MAYBURY COURT - THE GUEST HOUSE - BEDROOM - NIGHT 18 - 20.35**

About ten minutes have passed now as RIA throws the last of her THINGS into the SUITCASE -- everything she can -- when:

FRAN (O.S.)

Ria, what are you doing?

Ria spins. FRAN. Finally:

RIA

Leave me alone --

FRAN

Come back in the house --

RIA

I met Anna's dad --

Fran doesn't blink. Gives nothing away. Then:

FRAN

Why don't you come back inside and we can talk everything through --

RIA

I'm not going back in there --

FRAN

Simon's gone to bed.

RIA

I don't care. I don't trust you.

FRAN

I'm not asking you to trust me. I'm asking you to come into the house.

(MORE)

FRAN (CONT'D)

(then:)

I'm not letting you drive in this state.

Fran holds up RIA'S KEYS (she forgot them in the house.) Off Ria, terrified, but desperately needing answers --

CUT TO:

76

INT. MAYBURY COURT - BACK DOOR - NIGHT 18 - 20.41

76

FRAN moves through the BACK DOOR, towards the DINING ROOM. Places Ria's KEYS on the side. RIA follows Fran, onwards --

CUT TO:

77

INT. MAYBURY COURT - DINING ROOM - NIGHT 18 - 20.59

77

FRAN sits. RIA sits. Fran pours Ria a GLASS OF WINE. And herself one too. Finally:

RIA

I really wanted to believe you. That that photo, with Mike, was what you said it was -- a coincidence. I knew, deep down, it couldn't be. And now I know that it wasn't --

A beat. Fran takes a long drink of wine --

FRAN

That wasn't a question, Ria.

RIA

(more direct now:)

Did you report me, to the council?

FRAN

Report you for what?

RIA

You know what. -- Was it you?

FRAN

Ria, I have no idea what you're talking about.

RIA

I trusted you. But you're just -- you're using me --

FRAN

Nobody's using you, Ria.

Ria raises the glass to her lips, her HAND SHAKING, as she drains the glass --

FRAN (CONT'D)
(of the wine:)
I think you should slow down --

RIA
Where is Anna? What happened to her?

Fran almost laughs --

RIA (CONT'D)
Did you keep her in that room?

Fran stops laughing. A shadow falls across her face.

RIA (CONT'D)
"Simon's office." Really? You lied.
Like you lied about everything else.
(then:)
Why did you keep sending her to
Dubai? -- *Where is she?*

FRAN
I think you're getting a little
carried away --

Ria pulls out the photo of Mike and Anna, puts it on the table in-front of Fran. Still, she gives nothing away --

RIA
And I think you collect broken young
women. Make them need you. And then
use them. Mike was in on it too,
wasn't he? I don't know how but --

FRAN
Ria, this is all in your head. I
have done everything in my power to
help you. And there's not an ounce
of gratitude, is there?
(then:)
What do you want?

RIA
(screaming:)
I just want the truth!

A beat.

FRAN
I think -- you've had too much wine.
I think you're upset --

RIA
Don't do that -- don't -- I want you
to tell me. About Mike. And Anna.
The prescription drugs. Whatever the
fuck it is you've got going on --

FRAN

Ria, you're scaring me --

Ria suddenly SLAMS her hands on the table! Hard! Loud!

RIA

Stop lying!

FRAN

About what? Why would I lie?

RIA

Because you can! 'Cos you have money
and power and I'm just a cleaner --
Because you're fucked up! I don't
know! I don't know...

A beat. Tears prick Fran's eyes now. The facade cracking --

RIA (CONT'D)

Tell. Me. The. Truth.

FRAN

What truth?! There is no truth. The
truth is -- you're not well. You've
become -- obsessed. With me. My
life. Everything that I have --

RIA

NO! --

Suddenly, enraged, Ria grabs the nearby CORKSCREW, lunges at
Fran, who stands, terrified --

FRAN

Ria, stop, that's enough --

Ria's BREATH SHORT and RAGGED now. Another panic attack?

RIA

(desperate, with TEARS:)

Why won't you tell me the truth?

Ria becoming unsteady on her feet --

FRAN

(shouting out:)

Simon! Simon! Get down here!

Ria wants to SCREAM but she can't, something is happening to
her body now. Almost like it's shutting down --

RIA

Just tell me why -- please --

Ria sways, struggling to focus --

RIA (CONT'D)

I -- I don't feel well --

FRAN

You're drunk -- Look at you --

Ria drops the CORKSCREW. And trying to steady herself, she knocks the BOTTLE OF WINE over --

FRAN (CONT'D)

(shouting upstairs:)

Simon! Simon!

Fran watches, scared, as Ria violently pushes herself away from the table as Fran turns, heading for the stairs --

Ria stumbles towards the BACK DOORS --

CUT TO:

78 **EXT. MAYBURY COURT - BACK STAIRS - GARDEN - NIGHT 18 - 21.00**

RIA stumbles out of the BACK DOORS. From Ria's POV, EVERYTHING GOES BLACK. Then back into FOCUS. BLACK again. As if going in and out of a drunken BLACK OUT --

Suddenly, Ria falls DOWN THE CONCRETE STAIRS, hitting her head as she tumbles --

As she hits the ground below, BLOOD trickles from Ria's head. She stirs, GROGGY, HURT --

That SOUND again. A low, unsettling THRUM. Building. Building. Growing LOUDER. Suddenly, we --

CUT TO:

78A **EXT. MAYBURY COURT - FRONT ENTRANCE - NIGHT - 21.21** 78A

Fran approaches her car, OVERNIGHT BAG in hand --

HARD-CUT TO:

79 **INT. MAYBURY COURT - THE GUEST HOUSE - BEDROOM - DAWN 19 - 79 07.56**

The next morning. ECU ON: RIA. Her EYES slowly peel open --

In BED. Dried vomit on her top, around her mouth --

Confused and disorientated, Ria glances around. *How did she get here?* She spies HARPER THE CAT at the WINDOW, watching.

Ria touches her head. Feels BLOOD. Looks down and sees --

Gripped in her hand... a HAMMER (a MEAT TENDERISER) --

Ria slowly rises, as if a corpse, back from the dead --

WHAT. THE. FUCK. HAPPENED?

CUT TO:

80 **EXT. MAYBURY COURT - GARDEN - DAWN 19 - 07.58** 80

RIA, HAMMER in her BLOOD-STAINED HAND, her clothes BLOODIED, from the gash on her head, ambles towards the main house --

CUT TO:

81 **INT. MAYBURY COURT - KITCHEN - DAWN 19 - 08.00** 81

RIA ventures inside. The house still and silent.

RIA
Fran? Are you there? Fran?

Ria moves inside. Further. Deeper.

RIA (CONT'D)
... Hello?

And then, she turns a corner and she sees -- it. Him:

-- SIMON'S DEAD BODY --

Half of his face CAVED IN. Ria glances down. BLOODY HAMMER still in hand.

-- TINY CHUNKS OF FLESH ON THE HEAD --

Did Ria bludgeon Simon to death?!

Off Ria's horror, as we --

SNAP TO BLACK.

END OF EPISODE THREE.