

THE GUEST

EPISODE TWO
SHOOTING SCRIPT

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**QUAY STREET
PRODUCTIONS**

B B C

1

INT. MAYBURY COURT - MAIN ENTRANCE - NIGHT 7 - 21.56

1

We pick up minutes after the hook of Ep 1 --

RIA, covered in BLOOD, performs CPR on MIKE --

As Ria pushes down on his STERNUM we hear the sickening sound of RIBS CRACKING --

RIA

Come on! Wake up! Wake up!

We follow Ria's EYE-LINE to her PHONE nearby: A YouTube video plays instructions on how to administer CPR (no, seriously) --

YOUTUBE VIDEO

We're pushing at a beat of about 100 to 120 compressions a minute --

The VIDEO is suddenly interrupted by an AD. (!) "LEARN GUITAR IN 50 DAYS! PLAY A HUNDRED SONGS!" --

RIA

Shit --

Ria jabs at "SKIP AD" with her BLOODIED FINGER --

Nearby, a frantic FRAN paces near the OPEN FRONT DOOR, on the phone to the 999 operator --

The sound of SIRENS in the distance, growing louder --

FRAN (ON PHONE)

Please, just hurry up --

(then:)

He's still not breathing --

Ria and Fran LOCK EYES --

And they both know it's too late --

Because Mike is stone cold dead.

CUT TO:

2

EXT. MAYBURY COURT - DRIVEWAY - NIGHT 7 - LATER - 22.16

2

UNIFORMED OFFICERS cordon off Maybury Court, illuminated by the SWIRLING LIGHTS of POLICE CARS and AMBULANCES. CSI also on the scene, in FULL PROTECTIVE CLOTHING --

A shell-shocked RIA, wrapped in FOIL to keep warm, being checked over by a PARAMEDIC. FRAN nearby as --

DETECTIVE SERGEANT ALEX FLYNN (30s, precocious, competent) approaches --

DS FLYNN

Mrs Sharp? Are you the owner of the house? -- Mrs Sharp?

Fran turns --

DS FLYNN (CONT'D)

Is this your house?

FRAN

Yes. Mine and my husband's. -- Who are you?

DS FLYNN

My name is Detective Sergeant Alex Flynn.

She FLASHES some ID. Then:

DS FLYNN (CONT'D)

Do you have any security cameras in or outside of the house?

FRAN

No -- there's -- no --

DS FLYNN

A video doorbell?

FRAN

No.

DS FLYNN

Okay. I'm going to have to ask you both to come to the station --

Ria glances up, terror etched across her face --

RIA

What for?

DS FLYNN

We need to take some swabs and take statements. But, I do need to inform you, that if the situation changes, you may be placed under arrest --

Off Ria -- terrified --

CUT TO:

3

INT. MAYBURY COURT - DOWNSTAIRS BATHROOM - NIGHT 7 - 22.20 3

- RIA removes her BLOOD-STAINED CLOTHES, which are placed in CLEAR PLASTIC BAGS by CSI --

- Ria changes into some of Fran's spare clothes --

CUT TO:

4 **INT./EXT. POLICE CAR / CITY STREETS - NIGHT 7 - 22.25** 4

RIA's hell continues as she is taken to the station in an UNMARKED POLICE CAR. A strange, disconcerting journey.

CUT TO:

5 **INT. POLICE STATION - INTERVIEW ROOM - NIGHT 7 - 22.40** 5

- RIA's fingernails are SWABBED for blood --
- Ria's injuries are PHOTOGRAPHED --

CUT TO:

6 **INT. POLICE STATION - INTERVIEW ROOM - NIGHT 7 - 23.12** 6

An exhausted RIA (the bruising from Mike's punch now forming) sits opposite DS FLYNN and her colleague, DC NON MARTIN, who scribbles NOTES throughout --

RIA
How much longer do I have to stay?

DS FLYNN
Not too much longer. Just a few more questions. -- So, he's chasing you around the house. Could you talk me through that --

RIA
I've already told you all of this --

Ria exhales, exhausted. She's been there for hours --

DC MARTIN
(change of tack:)
I know this is difficult but, we do have to ask, how many men have you met online?

Ria glances up, affronted --

RIA
What? None.

DC MARTIN
This was the first?

RIA
Yes. We'd been for one drink. I thought he was a nice guy --

DC MARTIN

And, I'm just checking this is
right, you have a boyfriend, that
you live with currently?
(checking notes:)
... Lee?

Ria's head falls --

RIA

I -- thought that maybe me and Lee,
we were going to break up. It wasn't
ever meant to be anything serious
with Mike --

DS FLYNN

Was there, at any time, any
communication between you and Mike
that would suggest that you were
only wanting a casual relationship?

POP FLASH: EP. ONE: Ria takes a SEXY SELFIE for Mike --

RIA

No. We were just going to hang out,
watch a film or something --

DS FLYNN

But things did become intimate?

RIA

Why do you keep asking me the same
questions?

(off her silence:)

We kissed. But then -- Lee was --
calling. And -- I told him. I was
honest. I said that I had a
boyfriend. That I was sorry but I
wanted him to leave -- And he got
really angry --

(then, voice cracking:)

And then he just -- attacked me --
for no reason --

**POP FLASH: EP. ONE: Ria throws the WHISKEY GLASS at MIKE's
head. In reality, she threw the "first punch" --**

RIA (CONT'D)

Started chasing me through the house
--

DS FLYNN

Had you both been drinking at this
point?

RIA

We had had some wine.

DC MARTIN
Were drugs involved?

POP FLASH: EP. ONE: Mike rubs coke into Ria's gums. Hot and horny.

RIA
No.

A beat.

DS FLYNN
So -- he's pursuing you. Chasing
you. Then what happened?

RIA
I called 999 but I couldn't say
anything -- he was just -- coming
for me -- and I remember thinking --
he's going to kill me -- I'm going
to die --
(then:)
We were at the very top of the
stairs and I was trying to get away --
but he kept coming for me -- so I
tried to push him away -- and he --
he just fell backwards --

POP FLASH: EP. ONE: Ria TACKLES Mike as he falls through the bannister --

RIA (CONT'D)
There was all this blood. I tried to
-- I was doing -- you know -- chest
compressions but -- he was -- gone --

Silence.

DS FLYNN
Is there anything else you want to
tell us about what happened?

POP FLASH:

7 **FLASHBACK: INT. MAYBURY COURT - KITCHEN - NIGHT 7 [NEW SCENE]**
- 22.04

**RIA picks up the pieces of the SMASHED WHISKEY GLASS she
threw at Mike, depositing them in the nearby BIN. As she's
doing this, the SOUND OF SIRENS, approaching, and FRAN's
voice, coming from the MAIN ENTRANCE...**

FRAN (O.S.)
Ria, where are you, they're here!

Ria scuttles back towards the MAIN ENTRANCE as the police approach. (NOTE: This happens after Mike's death and just before the police arrive. Between 2/1 and 2/2.)

CUT TO:

8 INT. POLICE STATION - INTERVIEW ROOM - NIGHT 7 - 23.12 8

 RIA
No. -- Nothing.

 DS FLYNN
(then:)
How about your previous conviction?
For assault --

Oh shit. Off a terrified RIA --

CUT TO:

9 EXT. POLICE STATION - NIGHT 7 - 23.20 9

FRAN stands outside the police station, in SHOCK. Not knowing what to do. The trauma of Mike's death invading her cells.

After a beat, Fran's PHONE RINGS -- "RICHARD CALLING."

 FRAN
(answering / composing:)
Hello?

CUT TO:

10 INT. RICHARD'S HOUSE - HALLWAY / KID'S BEDROOM / EXT. POLICE STATION - NIGHT 7 - 23.20

RICHARD on the phone to Fran. In the b/g it's DOMESTIC CHAOS as Richard's wife, ELERI, with SCREAMING BABY JAMES on her arm, strips son WILL'S sheets after he wet the bed --

 RICHARD
Are you home?

INTERCUT BETWEEN FRAN and Richard --

 FRAN
No, I'm still here --

Eleri wraps Will in a DRESSING GOWN as she discards his WET PJ bottoms to one side for now --

 RICHARD
Where's Ria?

 FRAN
She's still in with them. I already gave my statement. Richard, this is a fucking mess --

RICHARD

Have you spoken to Simon?

Will, 7, rushes towards Richard, who scoops him up, lovingly and tenderly comforting his son --

FRAN

I can't get hold of him. And they're not going to let me back in the house until at least tomorrow --

RICHARD (CONT'D)

(to Will, but still listening to Fran:) It's okay, sweetheart. Mummy and daddy will change the sheets and there's nothing to worry about, is there?

RICHARD (CONT'D)

(then: to Fran)
... Wait, why not?

FRAN

I don't know. Forensics, they said --

Eleri, battling a crying Baby James, turns to Richard --

ELERI

Richard, can you get off the phone please?!

Richard reaches out, takes the WET SHEETS from Eleri --

RICHARD

(to Eleri, apologetic:) Something's happened at work --

FRAN

I need to check into a hotel. My car is at the house. Do you think -- would you be able to pick me up?

As Will clings to Richard, as the baby wails --

FRAN (CONT'D)

... Richard?

Off Richard, being pulled in all directions --

CUT TO:

11

EXT. POLICE STATION - NIGHT 7 - LATER - 23.30

11

Later, FRAN still waits outside the station.

After a beat, RIA emerges ---

Fran turns. Both women LOCK EYES. Then:

RIA

I'm so sorry. I'm so, so sorry --

Ria totally BREAKS DOWN. Fran approaches and envelops Ria in a MATERNAL HUG. Holding her CLOSE. TIGHT. All Ria can do is apologise. And she keeps repeating it over and over again --

CUT TO:

12

EXT. POLICE STATION - NIGHT 7 - LATER - 23.33

12

A FEW MINUTES LATER, RIA and FRAN sit on a low wall --

RIA

They kept asking me all these questions -- they said it was a 'victim statement' -- but that I'd probably need to come back in. There's gonna be a post mortem. Oh god. He's dead. He's dead, and it's my fault --

FRAN

No. He attacked you, Ria. I saw it.

Ria stops. Looks towards Fran.

POP FLASH: EP ONE: FRAN WALKS INTO THE HOUSE AFTER MIKE HAS "FALLEN", AFTER THE ALTERCATION.

FRAN (CONT'D)

And that's exactly what I told the police. You've done nothing wrong.

RIA

But -- you didn't -- see it? --

Fran leans in. Quieter now. More intense:

FRAN

You told me what happened. Just before he fell. And that's good enough for me.

Wait. Fran intentionally lied to the police? For Ria?

FRAN (CONT'D)

It's going to be okay. I've spoken to our lawyer. Talked her through everything. She said there's no way, absolutely no way, that anyone is arresting you, let alone charging you. You have a witness. Me. They have one violent man. And a terrified, pretty little white girl. They even have the 999 recording for goodness sake. They could hear him, he was threatening to kill you. And that's what happened, isn't it?

A beat.

RIA

I told him that I was you. That it
was my house.

(off her look:)

I didn't mean to lie. I just -- I
wanted it to be true --

A beat.

FRAN

Did you tell them that?

Ria shakes her head, no --

RIA

I should go back in?

Ria looks at Fran, desperate for help, for guidance --

FRAN

It's over. It wasn't your fault. No
matter who he thought you were.

(then:)

There's nothing else? -- Ria?

POP FLASH: SC. 8: FLYNN ASKS RIA:

DS FLYNN

**How about your previous conviction?
For assault --**

RIA

(then:)

No.

BEEP! BEEP! Richard's RANGE ROVER pulls up across the road --

FRAN

That's Richard. Come on, we'll give
you a lift home --

RIA

No, I can walk to Sharla's. It's
just round the corner. I can't deal
with Lee right now --

Fran pulls a strip of DIAZEPAM PILLS from her bag --

FRAN

Take one before bed, it'll help you
sleep --

Ria gratefully accepts as Fran crosses the street and hops
into Richard's RANGE ROVER. They pull away --

Ria ALONE now. She turns, takes in the POLICE STATION,
looming over her. From her pocket she pulls a SMALL CARD,
with DS FLYNN'S contact details on --

She should go back inside. Tell them the whole truth.

Instead, Ria pulls out her phone and dials.

RIA

Sharla, it's me. I fucked up so bad.

CUT TO:

13 **EXT./INT. CITY CENTRE HOTEL - BALCONY / BEDROOM - NIGHT 7 13
23.40**

FRAN, on the balcony, on her phone, pacing. RICHARD, inside, watching Fran through closed DOORS --

After a beat, Fran ends the call and returns --

RICHARD

What did he say?

FRAN

He wants to fly home. I told him not to. That there's nothing he can do --

RICHARD

So he's not coming?

Fran shakes her head. No. Richard almost laughs --

RICHARD (CONT'D)

Prick.

FRAN

He's my husband, Richard. Your boss.

RICHARD

If that were me, I'd be on the next flight home. By your side. He doesn't deserve you.

The horror of Mike's death, the horror of the night, washes over Fran once more --

FRAN

I feel sick. There was blood everywhere --

Richard approaches --

RICHARD

It'll be okay --

FRAN

How is it going to be okay? He's dead, Richard.

(then:)

You should leave.

RICHARD

I told Eleri I had to go to the Bristol flat. That I wouldn't be back until tomorrow --

FRAN

Why?

RICHARD

I just told you...

Richard KISSES Fran. Soft and tender. It feels good, to be held. Comforted. Reassured.

RICHARD (CONT'D)

I want to be here for you. I want to protect you. -- And then I want to fuck you on that balcony with the whole world watching.

They KISS again. Harder now. Urgent. But then, Richard receives a TEXT MESSAGE --

He pulls away. **"You need to sort this."** **It's from Simon.**

FRAN

... Who is it?

RICHARD

No-one. Eleri. -- It's fine.

Richard slides his phone back into his pocket. And he pulls Fran back towards him. *What the hell did that mean?!*

CUT TO:

14

**INT. SHARLA'S HOUSE - LIVING ROOM / KITCHEN - NIGHT 7 - 14
23.48**

RIA opposite SHARLA, in her DRESSING GOWN, having just filled her in on what's happened. Sharla's jaw on the floor --

SHARLA

Shitting hell, Ria!?!?

RIA

You're the one who told me that I should dump him --

SHARLA

I didn't say cheat on him! I didn't say kill someone!

RIA

I didn't kill anyone.

ANNETTE, 60s, Sharla's mum, loving all this, the drama, also in a DRESSING GOWN, approaches from the ADJOINING KITCHEN with a CUP OF TEA --

ANNETTE

Here you are love, get this down you. Didn't have any whiskey so it's a tot of vodka in there --

SHARLA

Mum, that's rank --

ANNETTE

Well it's what we've got --

RIA

It's fine, thanks.

Ria drinks the tea. It is, of course, gross. Then:

ANNETTE

You might end up on the news --

SHARLA

Mum --

ANNETTE

Just saying. BBC Wales, at least.

A beat.

SHARLA

Have you got a picture of him?

Ria feels the WALLS CLOSING IN, she needs to get out --

RIA

I need to call Lee --

Ria stands, heads for the FRONT DOOR --

ANNETTE

(to Sharla:)

This'll be a podcast, you mark my words --

Ria turns to clock Annette put her PHONE on CHARGE on the KITCHEN COUNTER. (This is where it lives overnight.)

Ria pulls out the strip of DIAZEPAM. She takes one. Then, desperate for relief, for oblivion, she takes another --

She heads out into the night to call Lee --

CUT TO:

16 **OMITTED** 16

17 **INT. SHARLA'S HOUSE - LIVING ROOM / KITCHEN - LATER** 17

Ria on the sofa, the house DARK and SILENT --

- A DIAZEPAM FOG slowly descends. Ria's EYES TRAINED on Annette's phone, on the KITCHEN COUNTER --

- Ria rises from the sofa, swipes Annette's PHONE --

- Back on the sofa now, with Annette's PHONE in hand, Ria opens a PRIVATE BROWSING TAB --

Ria Googles:

- "Why do people have a post mortem?"
- "Can a post mortem tell how a person cuts their head?"
- "What happens after a person dies?"

But Ria's focus WAXES and WANES as she begins to sink into a full blown DIAZEPAM-INDUCED STUPOR --

Suddenly, on the CEILING above, Ria spies Mike's BLOODIED, DEAD BODY, suspended, DRIPPING BLOOD, staring back at her --

Ria tries to SCREAM, to move, but no sound comes out --

CUT TO:

18 **INT. CITY CENTRE HOTEL - BEDROOM - NIGHT 7 - 23.59** 18

RICHARD FAST ASLEEP now as FRAN sits at a nearby table --

We PUSH IN on Fran, on a chair nearby. FIST stuffed in her mouth, trying to stop herself from CRYING, from SCREAMING. A sense that her tears aren't just for Mike. *But for what?* Off Fran's pain, her trauma, as we --

SNAP CUT TO:

19 **EXT. CARDIFF - ESTABLISHING SHOT - DAWN 8 - 06.47** 19

The next day. The SUN peaks over the horizon.

CUT TO:

20 **INT. CITY CENTRE HOTEL - BEDROOM - DAY 8 - 07.30** 20

FRAN WAKES with a start in the bed. It takes a moment to remember where she is. What happened --

She glances around -- no Richard --

He's long gone. Without word. Without a note.

Fran checks her PHONE. No message either.

Off Fran, abandoned, alone, in that hotel room.

CUT TO:

21

INT. RIA'S FLAT - LIVING ROOM - DAY 8 - 10.00

21

A furious, upset LEE paces, opposite RIA --

LEE

Did you sleep with him?

RIA

No! Lee, I promise --

LEE

Just a couple of harmless dates
then, was it?

(of the bruising:)

Look at your face!

RIA

They weren't -- dates. It was -- I
didn't know what I was doing --

LEE

That's another lie. 'Cos you planned
it, Ria. A weekend away with Sharla,
remember?! You lied to me, straight
to my face. And then you cheated on
me. Did I miss anything out? Oh
yeah, the FUCKING DEAD GUY!!

Ria breaking down now, the weight of it all --

RIA

I'm sorry, okay! I'm so sorry. I
didn't -- I didn't want to hurt you.
I -- I felt -- I feel so trapped.
Living like this, in this place,
with everything, and I can't -- I
can't even breathe. I tried to tell
you but you wouldn't listen --

Lee's head falls. He knows it's true --

RIA (CONT'D)

And I'm scared, Lee. I'm so scared,
that the police, that they won't
leave me alone now, that they'll --

LEE

That they'll what?

POP FLASH: EP. ONE: Ria throws the WHISKEY GLASS at MIKE's head. In reality, she threw the "first punch" --

What Ria wants to say is: *That they'll find out the truth.* But what she says is:

RIA

I don't know. But someone's dead,
Lee --

Lee wants to comfort her. But he can't. He needs answers --

LEE

It was just twice, that you met him?

Ria nods. Yes.

LEE (CONT'D)

How long had you been messaging?

RIA

I don't know. Not long.

LEE

You do know. Show me. I wanna see
them --

RIA

I don't even have them --

LEE

You said you showed the police --

(off her silence:)

Show them to me. Show me!

A beat. Ria pulls out her PHONE. Hands the PHONE to Lee.

Lee SCROLLS. And SCROLLS. Loads of MESSAGES.

PUSH IN on Lee. The HURT. ANGER. DISGUST.

Suddenly, Lee COMPLETELY BREAKS DOWN. SOBBING.

Like a small child --

Yes, it's 2024, and we're all very evolved, but there's still something shocking about seeing a grown man sobbing.

RIA

... Lee --

Ria tries to reach out, comfort him, hold him --

But Lee bats her away. She tries again.

RIA (CONT'D)

I'm so sorry.

And this time, they CLING to each other. For dear life.

CUT TO:

22

INT. RIA'S FLAT - LIVING ROOM - DAY 8 - LATER - 10.15 22

FIFTEEN MINUTES LATER: RIA and LEE sat on the floor. Both completely exhausted. Drained. Finally:

LEE

You tried to tell me. That you were unhappy. With me. Us. Everything.

(then:)

I was with Boats. Last night. Seeing about a job. His cousin, he works in construction. I was. I was trying --

(then:)

Should have tried harder.

RIA

This isn't on you. You haven't done anything.

A beat.

LEE

Maybe that's the problem? Haven't done anything, have I? My whole life. -- I'm a leech.

RIA

I never said that.

LEE

All your mates do.

Lee wipes at his EYES --

LEE (CONT'D)

If you give me another chance. I'll prove to you that I can be better. I will.

RIA

Lee, I don't know what to do anymore.

LEE

But I love you.

A beat.

RIA

And I love you.

And something in Lee turns. A new determination now --

LEE

There we are then. I'm gonna get a job and -- We'll start where we left off but --

RIA

I got rid of my clients --

LEE

You'll get new ones. Better ones. We'll be alright. I'll make it alright.

(then:)

But you can never see that woman again. She's ruined everything.

Something deep inside Ria twists at the thought of never seeing Fran again but she doesn't want to lose Lee either --

Ria NODS. Okay.

CUT TO:

23

EXT. MAYBURY COURT - OUTSIDE MAIN GATE - DAY 8 - 09.00 23

FRAN outside Maybury Court still cordoned off, arguing with a UNIFORMED POLICE OFFICER --

FRAN

You're not listening to what I'm saying, I live here, that's my house!

POLICE OFFICER

I understand. And if you want to give us a list of items that you --

FRAN

My laptop. I need my laptop. I have an appointment, with a client --

POLICE OFFICER

If you could write down exactly where it would be --

Fran receives a TEXT from Ria:

"Probably best we don't speak again, with all the police stuff going on. I'll put the spare key in the post. Thanks for everything. And -- I'm so sorry."

A shadow falls across Fran's face --

POLICE OFFICER (CONT'D)

Mrs. Sharp?

Fran glances up --

FRAN

What?

Fran turns, reeling from Ria's text, the last 24 hours --

POLICE OFFICER

The laptop.

CUT TO:

24 **INT. RIA'S FLAT - BATHROOM - NIGHT 8 - 19.48** 24

RIA sat on the closed lid of the toilet. PHONE in hand. She can see that her TEXT has been READ. But there's no reply.

Ria and Fran, torn apart --

CUT TO:

25 **INT. RIA'S FLAT - BEDROOM - DAY 9 - 06.52** 25

The next morning, RIA in bed, next to LEE, WIDE AWAKE before her alarm. Ria is online, looking at Mike's Plumbing website. His photo. Obsessively checking his SOCIAL MEDIA --

Comments like: "RIP MIKE. GONE BUT NEVER FORGOTTEN." // "SLEEP WELL MATE." // "A LEGEND OF THE LASH. RIP MATE."

The ALARM goes off. And, amazingly, Lee instantly rises --

RIA

Where are you going?

LEE

Interview.

CUT TO:

26 **EXT. CARDIFF STREET - DAY 9 - 11.11** 26

RIA ambles along a local street. The PIERCING SOUND OF A POLICE SIREN rises as a PATROL CAR screams past her --

Ria almost frozen. How long before the police know that she lied to them? Will they come for her? When? How?

Across the street an UNKNOWN POV watches on, stalking. Ria approaches a run down OFFICE: **CYMRU FRONTLINE CLEAN AND CO.**

CUT TO:

27 **OMITTED** 2728 **INT. DINGY HOTEL - BEDROOM - DAY 10 - 17.30** 28

A PASSAGE-OF-TIME SEQUENCE, over the span of a few weeks, connecting Sc. 28 - Sc 32 --

RIA cleans a horrible old HOTEL ROOM. A STAINED MATTRESS, IRON BURN on the carpet. Gross. Totally fucking gross.

CUT TO:

29 **INT. RIA'S FLAT - HALLWAY - NIGHT 10 - 19.35** 29

That night, RIA returns home to find an OILY BIKE in the hallway, next to an oversized FOOD DELIVERY / THERMAL BAG --

LEE emerges from the living room, proud as punch --

LEE

What d'you think? Boats lent it to me. I'm building an empire!

Yes, Lee's going to be a Fast Food Delivery Rider!

CUT TO:

30 **INT. DINGY HOTEL - STAIRWELL - DAY 11 - 10.15** 30

Another day. RIA mops a DINGY STAIRWELL.

What's the point? It'll never be clean --

CUT TO:

31 **INT. RIA'S FLAT - KITCHEN - NIGHT 11 - 21.12** 31

RIA in-front of the MICROWAVE, waiting for her RUSTLERS BURGER to heat. LEE nearby, waxing lyrical about his new job.

LEE

Most people don't just do one app. They jump between like three. Pick the best job. For the most money. And I joined this What's App group, all the delivery riders --

(then:)

Are you listening?

RIA

Yeah, I'm listening. It's good --

Off Ria, the walls of her small life closing back in --

CUT TO:

32 **INT. DINGY HOTEL - BEDROOM - DAY 12 - 08.35** 32

Another day. RIA back at the HOTEL, CLEANING, when she discovers several USED CONDOMS under the bed --

Ria stops. Frozen. Unable to go on.

MUSIC CUTS. END OF SEQUENCE.

And Ria just stands there. Frozen. This is her life. Again.

CUT TO:

33

INT. RIA'S FLAT - BEDROOM / HALLWAY - NIGHT 12 - 18.40 33

Later that night, a dejected RIA pulls on some fresh clothes, a bit smarter than her usual everyday stuff --

But then -- a NOTIFICATION on her PHONE --

From the DATING APP.

"MICHAEL RICE WINKED AT YOU" (We see the PHOTO of Mike here too, on his profile.)

Ria almost drops the phone --

What. The. Actual. Fuck?

Her hand SHAKING, Ria opens the APP --

And there it is -- "A WINK". From Mike.

Mike who is dead.

A glitch? A malfunction? A sick joke?

LEE (O.S.)

... Ready?

Ria spins, LEE in the doorway. Also dressed up a bit --

LEE (CONT'D)

What? -- What's happened now?

A beat. Will Ria tell Lee? But then:

RIA

Nothing.

CUT TO:

34

INT. MAYBURY COURT - KITCHEN - NIGHT 12 - 18.42

34

FRAN sits down to a STODGY MAC & CHEESE for one. All alone. She pokes it with the fork, as if it were something alien. And then she begins to EAT, EAT, EAT. Fast. Shoving it in.

Then, a SOUND from outside pulls her up. Fran turns -- the GARDEN beyond the GLASS BACK DOORS. An ink black night.

Is someone out there? Watching her?

Suddenly, her PHONE rings. Fran jumps! FACETIME.

It's her sister, HELEN. Fran lets it ring out. Then -- one of those (really annoying) new FACETIME VIDEOS comes through --

FACETIME VIDEO: Sister Helen, niece PENNY and BABY MARTHA.

HELEN (ON VIDEO)
Hello?! Fran, we're outside! Open
the gates!

Off Fran, the very last thing she needs. She moves towards
the bin and lets the MAC & CHEESE fall out of her mouth --

CUT TO:

34A **EXT. CURRY HOUSE - NIGHT 12 - 19.06**

34A

LEE and RIA head into a trendy curry house --

CUT TO:

35 **INT. CURRY HOUSE - NIGHT 12 - 19.34**

35

LEE has taken Ria for a CURRY. He's NERVOUS, chatting away as
RIA, still spooked by that WINK, struggles to eat --

LEE

Boats, his cousin, he used to live
in America. And he knows -- like all
about apps and stuff. So he said I
should speak to him about my idea...
And if it takes off, I'll sell it to
Apple. Proper money. Everything.

As Lee waffles on, Ria pulls out her phone, under the table,
checks the DATING APP again --

LEE (CONT'D)

Which is why, thing is, what it is
is [sic], what I'm trying to say --

"MICHAEL RICE WINKED AT YOU" Still there. Still threatening.

LEE (CONT'D)

(finally:)
I think we should get married.

Ria glances up -- what?

LEE (CONT'D)

I don't have a ring. Not yet. But
I'll get one. And -- I do love you.
I know I don't say it much. But.
I've never loved anyone else.

(finally:)
Will you? Marry me?

Ria's stomach drops --

LEE (CONT'D)

Don't say no. Please. Don't say no.

RIA

I'm not saying no. I don't -- know
what I'm -- (saying)

LEE

Say yes.
(finally:)
You owe me this. After everything.

A beat. Ria nods. Then:

RIA

Yes.

APPLAUSE!

Ria turns to spy the RESTAURANT STAFF all watching on,
CLAPPING! The HEAD WAITER brings over TWO COBRA BEERS --

WAITER

On the house!

LEE

Cheers, mate. Thanks.

Lee SHAKES HANDS with the STAFF --

LEE (CONT'D)

Cacking myself I was --

But as we PUSH IN on Ria -- we know, this isn't what she
wants. Her PHONE RINGS, making her jump --

As Ria sees who is calling, a SHADOW falls across her face --

LEE (CONT'D)

Who is it?

RIA

The police.

Ashen, Ria slips away --

CUT TO:

36

INT. CURRY HOUSE - NIGHT 12 - MOMENTS LATER - 19.37

36

At the back of the restaurant, RIA paces on the phone --

RIA (ON PHONE)

Should I -- do I need a lawyer or --
okay ---- Yeah -- Okay -- Bye --

Ria ends the call. Unravelling.

On her PHONE she pulls up Fran's contact.

Her finger HOVERS over the CALL button. *Dare she?*

CUT TO:

37

**INT. MAYBURY COURT - LIVING ROOM/OFFICE / INT. CURRY HOUSE 37
- NIGHT 12 - 19.39**

FRAN now being "treated" to a preview of niece PENNY'S new dance routine. Think that dance from the horror film "Megan".

HELEN and BABY MARTHA nearby. Helen beams.

Fran's PHONE RINGS. "RIA CALLING."

Seeing Ria's name, Fran flushes with relief. She knew she'd come back to her.

HELEN

Who is it? Don't answer it.

FRAN

I need to take this --

HELEN

(annoyed, then, to Penny:)
Keep going, darling. That's it.
Nice, strong lines --

Fran peels off, answering --

FRAN

... Hello?

INTERCUT WITH FRAN AND RIA:

RIA (ON PHONE)

Fran, it's me. I -- didn't know who else --

FRAN

What is it? What's happened?

RIA

Uh. The police just called. Said that I need to go to the station right now. They're going to interview me under caution -- And -- I don't know what that means --

LEE (O.S.)

... Ria?

Ria turns to spy LEE approaching --

LEE (CONT'D)

Who are you talking to?

Off Ria, staring down the barrel now --

CUT TO:

38 **EXT. POLICE STATION - NIGHT 12 - 20.00**

38

Establishing shot. RIA approaching, alone. No Lee. --

CUT TO:

39 **INT. POLICE STATION - RECEPTION / WAITING AREA - NIGHT 12 - 39
20.01**

RIA paces inside the police station.

After a beat, FRAN enters. The women LOCK EYES.

Everything that has happened. Then:

RIA
I'm really sorry --

FRAN
Come here. You silly sausage.

Fran hugs Ria, who allows herself to be held --

After a beat, DS FLYNN approaches --

DS FLYNN
Ria? We can take you through now --

RIA
(of Fran:)
Can she come in with me?

DS FLYNN
Sorry.

FRAN
It's okay. I'll be right here.
(hushed, in Ria's ear:)
Just remember you're not under
arrest. You can leave at anytime --

Off Ria, as we --

CUT TO:

40 **INT. POLICE STATION - INTERVIEW ROOM - NIGHT 12 - 20.10 40**

A terrified RIA sits opposite DS FLYNN and DC MARTIN. A PIECE OF PAPER / a REPORT in front of them --

DS FLYNN
Do you understand why we're
interviewing you under caution
today?

Ria shakes her head. No.

DS FLYNN (CONT'D)
If you could answer yes or no, for
the tape, please --

RIA
No.

DS FLYNN
A few new details have come to light
about the death of Michael Rice and
we'd like to discuss those with you.
Would that be okay?

RIA
Yes.

A beat.

DS FLYNN
Following the post mortem, the
toxicology report shows that Michael
had both alcohol and cocaine in his
system the night that he died --

Panic grips Ria as she struggles to maintain her composure --

DS FLYNN (CONT'D)
So drugs were involved?
(off her hesitation:)
Did you take cocaine with Michael?

A beat. Ria nods.

DS FLYNN (CONT'D)
(not unkind:)
For the tape.

RIA
Yes. -- But -- hardly any. He had
brought it with him -- I didn't want
to do it -- I felt -- pressured --

DS FLYNN
How much did you take?

RIA
I don't know. Not much. A line. Two.
I never normally do it. I don't.

DS FLYNN
Why did you lie to us, Ria, when we
asked you about drugs, the last time
we spoke?

A long beat.

DC MARTIN

We also found a smashed glass, in
the bin. There were traces of Mike's
blood on it --

POP FLASH: RIA THROWING THE GLASS --

DC MARTIN (CONT'D)

And your DNA.

DC Martin pushes a PRINT OUT / PHOTO of the EVIDENCE across
the table --

Oh god. *Ria feels like she's going to vomit* --

DS FLYNN

Would you like some water?

Ria nods. Flynn pours her a glass of water.

Ria picks it up. Her HAND SHAKES. She sips. Then:

DS FLYNN (CONT'D)

Why was the glass broken, Ria? Why
was it in the bin? -- Ria?

RIA

(then:)

Because -- I -- threw it at him --
(off their silence:)
He kept doing more and more lines --
and he became -- really terrifying --
and then he was attacking me, when I
asked him to leave -- and I just
picked it up -- and I threw it -- I
didn't mean to -- I didn't mean to --

A beat.

DS FLYNN

So, Mike attacked you and you threw
a glass at him and then -- how did
it end up in the bin?

RIA

I put it there.

DS FLYNN

Why did you do that, Ria?

RIA

I don't know. I -- was scared --
that -- you'd think I started it --
but he was doing drugs and he
wouldn't leave and -- I panicked --
(then:)

Are you going to arrest me?

A beat.

DS FLYNN

Ria, lying to a police officer is a very serious crime. Your story, on the whole, it is consistent. But the details within it, they keep changing. And that's a concern.

RIA

But I'm not under arrest?

DS FLYNN

(then:)

No.

RIA

So I can leave?

Flynn and Martin exchange a glance --

DS FLYNN

It would be better for you, if you stayed and answered our questions.

(then:)

We've also looked further into your previous arrest and we do need to ask you --

RIA

(more forceful now:)

I don't have to stay, do I?

DS FLYNN

(finally:)

No. You don't.

Off Ria, terrified. But getting the fuck out of there.

CUT TO:

41

INT. CAFE / COFFEE SHOP - NIGHT 12 - 21.05

41

RIA and FRAN in an anonymous cafe. Ria ashen. Then:

FRAN

They don't have anything, Ria. The post mortem would have showed that he died from the fall. Everything else is irrelevant. I've told you. The CPS would never, ever prosecute. My lawyer knows it. I know it. They know it. That's why you walked out of there. You did really well.

(then:)

They didn't say anything else? It was just toxicology, the glass?

Ria nods, not wanting to mention her previous assault charge. Fran reaches out, takes Ria's hand. Ria allows herself to be held, but then --

FRAN (CONT'D)
Oh you poor thing.

RIA
There's something else.

Ria retracts her hand, pulls up the DATING APP on her PHONE and turns the SCREEN to Fran. After a beat:

FRAN
What am I looking at?

RIA
It's the dating app, where I met Mike. He -- "winked" at me --

FRAN
... Okay?

RIA
Today. This was today.

Fran glances up. *Wtf?* Her blood runs cold. But then:

FRAN
Ria, Mike is dead.

RIA
Then who did this?!

FRAN
I -- I don't know. It's probably a technical glitch. Some pre-programmed nonsense, to keep people -- talking? I don't know. -- Are you sleeping?

RIA
Not really.
(then:)
Me and Lee got engaged.

Oh.

FRAN
Is that what you want?

RIA
What other man would have -- after everything that's happened --

FRAN
But you don't love him. Please don't marry a man, a boy, you don't love.
(MORE)

FRAN (CONT'D)

(off her silence:)

I know what's happening is --
traumatic. For everyone. But that
doesn't mean you should retreat back
into your small life, with your
small man. Don't settle, Ria. You've
come too far.

Despite everything, Ria knows that Fran is right.

CUT TO:

42

INT. RIA'S FLAT - LIVING ROOM - NIGHT 12 - 22.00

42

A vulnerable RIA arrives home to find LEE in the living room,
his OILY BIKE turned upside down as he works on the CHAIN --

RIA

... Lee?

Lee stands --

LEE

What did they say?

RIA

Just more questions. Same questions
really. Nothing.

LEE

There you are then.

Ria sits on the edge of the SOFA. Pensive.

LEE (CONT'D)

I don't know why you wouldn't let me
come with you --

RIA

Lee I need to speak to you --

LEE

Got some cans in the fridge, if you
want one? Celebrating, aren't we?

RIA

Lee -- just -- stop --

(then:)

I don't want to get married.

(off his look:)

And I think you should move out.

Lee almost LAUGHS. Stops.

LEE

What? -- Ria, what are you talking
about? We are getting married.

Ria stands --

RIA

I shouldn't have said yes.

LEE

But you did. You already said yes --

RIA

I didn't mean it! I was confused, everything that happened. I'm really sorry. I think you're lovely and kind and you're going to make someone so happy. You are. But not me.

A beat. Lee stands now too.

LEE

Ria, you're still in shock, okay? I get it, everything that's happened, but -- you said that you loved me --

Then, a SOUND from out in the HALLWAY --

LEE (CONT'D)

Who's that?

A beat. FRAN emerges in the doorway. She has a couple of LETTERS in hand (that she's picked up from the hallway -- one is an OFFICIAL LOOKING ENVELOPE, perhaps Council Tax) --

RIA

Lee, this is Fran --

FRAN

I'm just here for Ria.

Lee struggles to process --

LEE

(then, to Ria:)
This was her idea, wasn't it?

FRAN

I don't want any trouble --

Lee turns, approaches Ria, more desperate now --

LEE

Ria, you don't mean it. I know you don't. Please --

Ria looks towards Fran --

LEE (CONT'D)

Don't look at her. Look at me! Ria,
don't you see what she's doing?
She's trying to break us up --

RIA

I'm not going to change my mind.

LEE

You already said yes --

RIA

I know. And I shouldn't have. That
was my fault. That's -- that's me.

Lee begins to pace, unravelling --

RIA (CONT'D)

Lee, can you just calm down a
minute? We can talk about it --

LEE

With her here?!

RIA

This isn't about her. It's about us.

LEE

Fuccckkkkkkk!!!

A beat.

RIA

Okay, you need to leave --

LEE

And go where?!

RIA

I don't know, to your mum's!

LEE

To my mum's? Did you actually just
say that?

RIA

Please, Lee, just go --

LEE

Why?

RIA

'Cos I'm not settling for you.

Silence.

LEE

You really want me to go?

RIA

Yes.

Lee takes in Ria. And Fran. He knows he's defeated --

After a beat, Lee turns, and departs, passing Fran --

LEE

You're bad fucking news.

(to Ria:)

Do not trust this woman!

And with that, Lee is gone --

The FRONT DOOR SLAMMING behind him.

A beat. The SOUND OF the FRONT DOOR OPENING AGAIN.

Lee returns, scoops up his OILY BIKE and walks it out --

The FRONT DOOR SLAMS once more.

Silence. Ria turns to Fran --

RIA

What now?

Fran places the POST/LETTERS down on the side.

FRAN

Come back to work.

Ria almost LAUGHS. Is she serious?!

FRAN (CONT'D)

I know. After what happened, it won't exactly be easy. -- But I certainly need you. And it's got to be better than that bloody hotel you've been working in?

(finally:)

Think about it, at least.

Off Ria, it's not like there are better options right now --

CUT TO:

43

INT. RIA'S FLAT - BEDROOM - NIGHT 12 - 23.11

43

RIA in bed. Alone. Turning everything over in her mind. It's strange, without Lee. Unable to sleep, Ria pulls out the STRIP OF DIAZEPAM that Fran gave her from her BEDSIDE DRAWER --

-

She pops a PILL for some relief. Then, she grabs her PHONE --

Pulls up that DATING APP again. Not another WINK.

But this time, a PRIVATE MESSAGE, from MIKE:

"You're going to pay."

Ria BOLTS UPRIGHT and DROPS her phone, which falls to the floor. Her breath SHORT and SHALLOW --

What the fuck?!

- Ria slowly gets out of the bed, picks up the PHONE. Her EYES WIDE as she takes in the MESSAGE --

Off Ria's PANIC -- What the fuck?

WHAT. THE. ACTUAL. FUCK?!

FADE TO:

44 **EXT. RIA'S FLAT - DAY 13 - 08.20**

44

The next day, RIA hasn't slept as she hauls her HENRIETTA HOOVER and CLEANING SUPPLIES back into the car --

Ria's eyes dart around, nervous. Scared. That WINK, that MESSAGE, from beyond the grave. Could Mike still be alive?

From across the street that UNKNOWN POV continues to stalk.

CUT TO:

45 **EXT. MAYBURY COURT - DRIVEWAY - DAY 13 - 08.55**

45

RIA pulls into the driveway, returning to the "scene of the crime." Her heart almost beating out of her chest now --

Ria cuts the engine. Checks her phone. For the hundredth time that morning. That terrifying MESSAGE still there.

But no new ones. For now.

CUT TO:

46 **EXT./INT. MAYBURY COURT - MAIN ENTRANCE - DAY 13 - 09.00** 46

Like in episode one, RIA ventures inside. No sign of Fran. Her eyes immediately drawn to the BOTTOM OF THE STAIRS --

POP FLASH: Ep ONE: MIKE'S DEAD, BLOODIED BODY --

Ria ventures further inside --

RIA

Hello? ... Fran? ... Hello?

FRAN (O.S.)

In the kitchen!

CUT TO:

47

INT. MAYBURY COURT - KITCHEN - DAY 13 - 09.01

47

RIA enters as FRAN dashes about, packing her HANDBAG etc --

FRAN

Morning! Really sorry, I need to get to the Bristol apartment. The client's back from the States a week early now and the floor's still not finished --

Fran takes in an ashen Ria, approaches --

FRAN (CONT'D)

Oh Ria. I know. It was weird for me too, coming back in here for the first time. I even had someone come in and sage the whole house. And I don't even believe in that stuff --

RIA

Really?

FRAN

No. But I did think about it.
(then:)
You did nothing wrong, remember?

RIA

Still haven't heard from the police.

FRAN

You're going to be fine. Trust me.

Ria nods, not believing it. Ria wants to tell Fran about the MESSAGE but she's rushing around, grabbing KEYS etc --

FRAN (CONT'D)

Oh. And there's a weird smell in the fridge.

RIA

I'll -- take a look.

And with that, Fran departs --

Off Ria, alone. Back in that house.

CUT TO:

48

INT. MAYBURY COURT - KITCHEN - DAY 13 - 10.30

48

RIA furiously CLEANS the KITCHEN --

CUT TO:

49

INT. MAYBURY COURT - UPSTAIRS HALLWAY - DAY 13 - 11.06 49

RIA vacuums. That LOCKED ROOM again. And then she notices -- something near the handle. A VERY SMALL DARK SMEAR. DARK RED.

She approaches. Is it... BLOOD?

Ria, once again, tries the HANDLE. Still LOCKED. Bending down, she attempts to peer through the KEYHOLE. Darkness.

Ria stands. Even more unnerved than before.

What the hell is in there?

CUT TO:

50

INT. MAYBURY COURT - MAIN ENTRANCE - DAY 13 - 12.11 50

RIA now MOPS near the foot of the STAIRS, where MIKE died.

It's as if her EYES can't avoid that spot, involuntarily drawn back to it. Again and again.

Suddenly, **VIOLENT FLASHES** of Mike's death:

- MIKE CHASING RIA --

- MIKE IMPALED ON THE LIGHT FITTING --

- RIA PERFORMING CPR ON A DEAD MIKE --

Ria is frozen, EYES FIXED on the spot, MOP in hand. Suddenly, she's struggling to breathe. GASPING for breath --

It's a full blown, terrifying PANIC ATTACK --

CUT TO:

51

EXT. MAYBURY COURT - GARDEN - DAY 13 - MOMENTS LATER - 12.12 51

RIA escapes in the garden, GASPING for AIR --

Doubled over now, Ria glances up to spy DEREK (the GARDENER) staring back at her --

JUMP TO: Ria and Derek perched on a BENCH. Ria calmer now, her breathing returning to normal --

Derek shares his FLASK OF TEA --

DEREK

My Amira used to get panic attacks. Something rotten. She was a sensitive soul. Like you.

(then:)

Nice sugary tea. Always does the trick.

Ria SMILES --

DEREK (CONT'D)

... What?

RIA

Nothing. You remind me of my gramps.

DEREK

That's a good thing, I hope?

Ria nods. *Yes, it's a very good thing.* Then:

RIA

Is Amira -- your wife?

DEREK

She was the love of my life.

(then:)

She passed. Two years back now.

RIA

I'm so sorry.

DEREK

What is it they say? Better to have loved and lost than never loved at all. Bollocks. That's what I think of that. This pain, without her, it's almost too much to bear. I should have gone before her. What can you do?

Silence.

RIA

Can I ask you something? When I first started here, you said to me, you said: *"Get out of here while you can."*

DEREK

Did I? -- When was that then?

RIA

I think you'd fallen over and Richard had come to pick you up --

Derek's mind TICKS OVER, as if trying to recall --

RIA (CONT'D)

Why did you say that to me?

A shadow falls across Derek's face. More serious now.

RIA (CONT'D)

Derek? -- Can you remember?

Derek turns to Ria. They LOCK EYES. Then:

DEREK

You have no idea what happens in
this house, do you?

RIA

No. I -- what happens in this house?

Derek looks almost SCARED now. Smaller. Weaker.

RIA (CONT'D)

Derek? What is it? Please, tell me --

Just as it looks as though Derek is about to talk --

RICHARD (O.S.)

... Dad?

They turn, startled, as RICHARD approaches --

RICHARD (CONT'D)

What are you doing?

DEREK

What's it look like I'm doing? I'm
having a chat with Anna --

A SHADOW falls across Richard's face. Anna? Then:

RICHARD

Dad, that's Ria --

A beat. Richard checks his watch, needing to wrap this up --

RICHARD (CONT'D)

Come on, let's get you home --

And before either can protest, Richard whisks Derek away --

CUT TO:

52

EXT. MAYBURY COURT - MAIN ENTRANCE - DAY 13 - 12.14

52

RICHARD escorts DEREK into the RANGE ROVER before turning and approaching RIA, who stands at the FRONT DOOR --

Richard charming, all smiles. Friendly. But there's an undercurrent of something more dangerous too. Sinister.

RICHARD

Didn't know you were back?

RIA

First day.

RICHARD
 (then, of Derek:)
 My old man, he's starting to get
 pretty confused, muddled --

RIA
 He was telling me about -- Amira. Is
 that your mum?

RICHARD
 She's not dead, if that's what he
 told you. She left him. Years ago.
 (off her look:)
 He creates these stories,
 narratives, in his head --

RIA
 Okay.

RICHARD
 Okay.

Richard SMILES again. But his EYES, LOCKED on Ria, do not --

RICHARD (CONT'D)
 Really good to have you back.
 (finally:)
 Maybe don't fuck it up so
 spectacularly this time?

And with that, Richard departs --

Off Ria, shaken. Who the fuck is this guy?

CUT TO:

53 **INT. BRISTOL APARTMENT - NIGHT 13 - 18.40** 53

FRAN paces a gorgeous high-end apartment, just coming to the
 end of a major REFURBISHMENT. NEW SOFAS, DUST SHEETS etc --

FRAN
 No -- I'm at the apartment now --
 I'm saying that I can't even track
 it anymore --

CUT TO:

54 **INT./EXT. RICHARD'S RANGE ROVER / STREET / INT. BRISTOL
 APARTMENT - NIGHT 13 - 18.40** 54

A stressed RICHARD has pulled over on the PHONE to Fran --

RICHARD
 I can't get down there right now --

INTERCUT RICHARD AND FRAN:

FRAN

What about later? I have to wait for the flooring guy and by the time I get back, they'll be closed --
(off his hesitation:)

Richard, we need those pieces. You know how important it is. Simon is losing his mind. This is your job, remember, it is literally your job --

RICHARD

I'll go first thing in the morning --

FRAN

Why not now?

RICHARD

Because I've just dropped my dad off, Eleri's going out tonight and I have to get back for the kids!

And with that, Fran ends the call. Richard's big, full life. His family. How can she compete? TEARS prick her eyes --

RICHARD (CONT'D)

... Hello?

CUT TO:

55

INT. MAYBURY COURT - KITCHEN - NIGHT 13 - 21.30

55

Back at Maybury Court, RIA cleans out the FRIDGE.

Endless containers of SPOILT, ROTTING FOOD. No wonder Fran complained of a bad smell. What the hell is wrong with her?

RIA

(of the stench:)

Jesus --

Ria's PHONE PINGS. A TEXT MESSAGE. From an UNSAVED NUMBER.

"I'm coming for you."

And attached: The SEXY SELFIE that Ria sent to MIKE.

Oh God!

- Ria tries to CALL the NUMBER. Straight to v/mail --

- "The mailbox is full and cannot accept any messages at this time. Goodbye."

- Ria texts back. "Who is this?"

- But then: "MESSAGE FAILED TO SEND"

- Ria loads the DATING APP, Mike's profile, but it's gone.

DELETED.

Off Ria's horror, when --

FRAN (O.S.)
It still stinks in here.

Ria JUMPS! SCREAMS! FRAN right behind her --

RIA
Fran --

FRAN
Sorry. I do live here.

There it is again. That weird power play / shift from Fran.

RIA
Is -- everything okay?

FRAN
Fine. Shitty day.
(more conciliatory now:)
Are you okay? You look awful.

Ria wants to tell Fran about the TEXT MESSAGES but given her short mood, and Ria's SHOCK, she decides against it --

RIA
Yeah.

Of course, Ria's not fine. She's far from it.

CUT TO:

56

INT. RIA'S FLAT - HALLWAY / LIVING ROOM - NIGHT

56

Later, Ria heads into the flat, she LOCKS the door behind her. Pulls the CHAIN across. Finally, safe inside.

She scoops up a pile of POST --

As she enters the LIVING ROOM an OFFICIAL LOOKING LETTER catches her eye. She opens it. Reads. We see glimpses:

"EViction PROCEEDINGS."

CUT TO:

57

**EXT. GABALFA FISH & CHIP SHOP - HIGH STREET - NIGHT 13 - 57
22.36**

LEE, amongst a GAGGLE OF DELIVERY DRIVERS, waits on his BIKE for an order to come through.

A furious RIA approaches, LETTER in hand, GRABBING him --

RIA
Are you fucking kidding me?!

LEE
Ria -- ??

RIA
(re: the LETTER)
They're evicting me!

LEE

RIA
The council! I just got a letter.
Why would you do that to me?

With the OTHER DRIVERS watching, Lee pulls Ria to one side --

LEE
I didn't do anything --

RIA
Yes you did. You're the only person
who knows --

LEE
-- I'm not the only person! --

RIA

LEE
Ria, I swear, I didn't tell anyone!
I wouldn't --

RIA
(then:) Is it you too? With the messages?

LEE

RIA
(more vulnerable now:)
It's really not you?

LEE
I don't know what you're talking
about! Bias --

And with that, Bia turns and departs, as we HARD CUT TO:

CUT TO:

58

INT. CORNER SHOP - NIGHT 13 - 22.50

58

RIA, the weight of the world on her shoulders, her eyes red and tired, stalks the LONELY AISLES, filling a basket --

WOMAN (O.S.)

Excuse me, could you pass the milk,
up there?

Ria spins. A WOMAN, 30s, next to her, pointing --

WOMAN (CONT'D)

That one -- just there --

Ria reaches up for a GLASS BOTTLE OF MILK --

She hands it over to the WOMAN. Then:

WOMAN (CONT'D)

You're Ria, aren't you?

RIA

Excuse me?

WOMAN

Is your name Ria?

RIA

Sorry, have we (met) --

-- *SMASH!* --

In a SHOCKING MOMENT OF VIOLENCE, the WOMAN SMASHES the BOTTLE right in Ria's face!

Ria hits the deck, GLASS SMASHING, MILK POURING --

Ria's head gushes with BLOOD as she falls to the floor. The WOMAN jumps on her, FISTS SWINGING, a relentless beating --

-- *WHACK! WHACK!* --

Ria struggles to FIGHT BACK. A proper, real, messy SCRAP --

The CONCERNED SHOPKEEPER comes running, trying to pull the feral WOMAN off Ria --

SHOP KEEPER

Hey! Stop! Stop now!

As they TUSSLE on the floor, the WOMAN pulls Ria close and WHISPERS MENACINGLY in her ear --

WOMAN

You're a fucking whore!

CUT TO:

59

EXT. CORNER SHOP - NIGHT 13 - LATER - 23.09

59

A shaken RIA being tended to by PARAMEDICS who are patching up her (fairly minor) HEAD WOUND. Blood on her top etc --

An AMBULANCE and POLICE CAR nearby --

PARAMEDIC

You might have a concussion. You really should let us take you to the hospital to get checked over --

RIA

I just want to go home.

PARAMEDIC

D'you have someone you can call, to come and pick you up?

RIA

I can walk home, it's not far.

PARAMEDIC

If you won't go to the hospital, if you won't talk to the police, then please, have someone come and pick you up --

Ria nods. As the PARAMEDIC moves off (packing MEDIC BAG), Ria pulls out her PHONE, dials SHARLA. Then:

RIA

Sharla, it's me --

SHARLA (O.S.)

Did you break up with Lee?!

RIA

What?

SHARLA (O.S.)

Boats said you told him you'd marry him then finished with him?!

Ria can't have this conversation. Not now. She simply ENDS THE CALL. The PARAMEDIC turns, having overheard--

PARAMEDIC

Anyone else you can call? --

Off Ria, there is one person --

CUT TO:

60

EXT. CORNER SHOP - NIGHT 13 - LATER - 23.40

60

Later, with the police gone, as the AMBULANCE drives away, a maternal FRAN helps RIA into her car. Possibly wrapping a jacket around her to keep her warm --

FRAN

I don't understand, was she trying to mug you, or --

RIA

She wasn't trying to mug me! She knew who I was! She knew my name!

FRAN

Did you get a good a look at her, at least? What did she look like?

RIA

I don't know! A woman. Thirties, forties --

FRAN

What about the police?

RIA

What about them? I'm not pressing charges. They've already interviewed me under caution. They're already investigating. This'll just make everything worse. I don't want them involved --

FRAN

Ria, what if this woman comes back?

RIA

Oh god. I'm gonna be sick.

A beat.

FRAN

We need to get you somewhere safe. For a few days, at least. We own a little cottage on the coast. It's normally rented out but it's free this weekend. We can have a few days away --

RIA

Me and you? You're my boss. Isn't that --

FRAN

A bit weird? Maybe. But I think we're a little beyond employer and employee by now, don't you?

Off Ria, maybe it isn't such a terrible idea --

FADE TO:

61

INT./EXT. FRAN'S CAR / RIA'S FLAT - DAY 14 - 10.00

61

The next morning, FRAN arrives outside Ria's flat --

-- BEEP-BEEP! -- BEEP!-BEEP! --

RIA scuttles towards the car with her LITTLE OVERNIGHT BAG --

RIA

Hiya.

Ria hops inside as Fran pulls away --

Off Fran, inscrutable, driving Ria away --

REVEAL: The WOMAN WHO ATTACKED RIA, unseen by Ria and Fran, across the road, watching on. She's not done with Ria yet --

CUT TO:

62

INT./EXT. FRAN'S CAR / CARDIFF STREETS - DAY 14 - 10.11 62

FRAN drives. RIA peers out of the window as the CITY begins to fall away. But the weight of everything weighs down on her. Mike's death, the police, the messages, the attack --

CUT TO:

63

EXT. COASTAL HOLIDAY HOME - DAY 14 - 12.00

63

Fran's car pulls up outside the HOLIDAY HOME. It isn't an oversized glass box-type property or anything like that. Just a nice little holiday home. Real and grounded --

FRAN cuts the ignition. Then:

FRAN

Come on, let's get pissed.

Off RIA, oh. Is it *that* kind of weekend?

CUT TO:

64

INT. COASTAL HOLIDAY HOME - KITCHEN - DAY 14 - 12.04

64

RIA and FRAN enter and dump their bags down --

FRAN

Do you want to go up first, choose a bedroom?

RIA

You go. I don't mind which one I have.

FRAN

Ria, you don't need to be so
grateful all the time --

And with that, Ria scoops up her BAGS and heads upstairs --

It's like, at any moment, Fran's mood can turn on a dime.

CUT TO:

65 **INT. COASTAL HOLIDAY HOME - KITCHEN / DINING AREA - DAY 14 65**
LATER - 14.30

RIA sets up the table for a LATE LUNCH. Nearby, FRAN opens a bottle of WINE --

RIA

So peaceful here.

FRAN

It's where Richard and I used to
come, in the beginning. To get away.

A beat.

RIA

When was the last time you were both
here?

Fran doesn't answer. We get the sense it was a while ago now.

Ria's phone VIBRATES. Another MESSAGE. From that UNSAVED NUMBER: "You can run but you can't hide."

Ria almost gasps. Terrified by the message in front of her --

FRAN

What's wrong?

(off her shock:)

Ria, I can't keep you safe if you
won't talk to me --

RIA

(then:)

I think they might be following me --

FRAN

Who?

RIA

I don't know. Whoever attacked me
last night. Maybe. I keep getting
messages --

FRAN

What do you mean, messages?

RIA

Messages. Threatening messages. I just got one now --

Ria turns her phone. Fran clearly concerned but doing her best to cover --

RIA (CONT'D)

I thought that maybe it was Lee at first but -- he wouldn't. He's not a psychopath --

A long beat.

RIA (CONT'D)

What if they come here?

Then, game face back on --

FRAN

Nobody is coming here. They'd have to get through me first. And that's not going to happen.

(then:)

Ria, you're safe.

Fran reaches out and takes Ria's hand --

FRAN (CONT'D)

I promise you. *I promise.*

A beat. Ria pulls her hand back. There's something else --

FRAN (CONT'D)

What?

RIA

... I'm being evicted.

(off her look:)

Lee told the council that we were sub-letting, from this guy. Flat's in his name. I know it's illegal but people do it.

FRAN

Oh Ria --

RIA

After my mum, I lived with Sharla and her mum Annette -- but -- couldn't stay there forever. It's the only place I could afford. Lee was never gonna pay for anything --

FRAN

What are you going to do?

RIA

I have no idea.

A beat.

FRAN

I'm taking you out. There's a little pub, down near the village.
(off her hesitation:) You need a break from your own head.

A beat. Ria nods. Needing relief.

CUT TO:

66

INT. RURAL PUB - DAY 14 - 16.45

66

Early evening. A burst of LAUGHTER. FRAN and RIA prop up the bar, on their second or third gin and tonic by now --

A HOT YOUNG BARMAN behind the bar. Paul Mescal vibes.

FRAN

His name was, I want to say -- Jon? Jack? James? It was over in twenty seconds flat. Honestly, I wasn't even sure it had happened. I might still be a virgin --
(then:) Go on. Who was your first?

RIA

Lee.

FRAN

Oh fuck off --

Laughter.

RIA

I'm serious. I told you, I've never been with anyone else.

FRAN

Ria, I love you. But you need to get a life. And you need to get laid --

RIA

I did let Michael Harmer finger me once behind the Happy Shopper. But that's it. Been Lee ever since.
(then:)

Why? How many men have you --

FRAN

Too bloody many. Not just men either
--

(MORE)

FRAN (CONT'D)
(off Ria's shock:)
You are such a prude, Ria.

Fran enjoying this. Being the provocateur.

RIA
No, I'm not. Wait. So you're... bi?

FRAN
Nah, not really. But, you know,
willing to help out on a busy night.
(off her shock again:)
Oh my god. Your face!

RIA
I just... think you've had a much
more exciting life than me.

FRAN
That's one word for it.
(then:)
It was all a bit wild, in my teenage
years. Twenties I barely remember.

RIA
(wistful -- Ria didn't have
that luxury)
Sounds like fun.

Fran reaches over, gives Ria's hand a squeeze. She knows Ria
doesn't have the luxury of pissing away her youth.

FRAN
It was an unconventional upbringing.
That's for sure.

There's more to this. Fran's past.

FRAN (CONT'D)
But then I met Simon.

RIA
How old were you?

FRAN
I'd just turned -- thirty. Ready to
settle down. That's what people do,
isn't it? He was safe. Not boring.
Not dull. But safe. I made the
mistake of thinking that was love.
(then:)
It was everything I needed, at the
time. But after we got married, it
all changed. He changed.

RIA
Changed how?

Fran looks at Ria. And Ria thinks she knows. But then --

FRAN
(deflecting, to the
BARMAN:)
What about you? Who was your first?

BARMAN
Me? --

FRAN
Don't think I can't see you
listening --

BARMAN
Saving myself. Waiting for the right
woman --

He gives them a CHEEKY WINK --

FRAN
Well, you may have just met her. Ria
meet -- what was your name?

BARMAN
James.

Fran and Ria LAUGH HYSTERICALLY --

BARMAN (CONT'D)
What?

FRAN
Nothing. James meet Ria.

He nods, smiling and peels off to UNLOAD GLASSES --

RIA
I would. I'd shag him.

FRAN
(then:)
Top us up then.

Fran nods to the BOTTLE OF GIN just behind the bar --

FRAN (CONT'D)
Go on. Just grab it, top us up --

RIA
No way! I can't do that.

FRAN
Just do it. Quickly. I dare you.

RIA
No --

FRAN

Ria.

A beat. Ria, with the BARMAN'S back turned, leans over and grabs the bottle of GIN from behind the bar --

She tops up their drinks and replaces the bottle. Hoot! Hoot!

CUT TO:

67

INT. RURAL PUB - EVENING 14 - LATER - 18.14

67

FRAN, drunker now, perched at the bar, drinking, inscrutable. RIA, also drunk, returns from the loo.

FRAN

You didn't ask for any of this. I was the one who encouraged you to meet him. -- Maybe it's my fault?

RIA

Think we've had too much to drink.

FRAN

Which is why: You'll come and stay with me --

RIA

What?

FRAN

The Guest House. It's yours. Until we can sort out that eviction nonsense, at least. You can't stay at the flat on your own. It's not safe. So, when we get back, you'll move in, with me --

RIA

(grateful / emotional:)

Fran, I --

FRAN

I know. I'm wonderful. It's true.
(then:)

Now grab the bottle --

RIA

What? No. No way.

FRAN

Do it -- or I'll fire you.

Ria laughs. Fran doesn't.

FRAN (CONT'D)

I'm serious. You won't have a job.
Or a place to live. Do it --

A beat. Ria reaches over the bar and swipes the bottle of GIN and tucks it under her top. Ria's heart beating fast when --

BARMAN

Excuse me --

They turn --

BARMAN (CONT'D)

Can I get you ladies anything else?

FRAN

Oh. No. Thank you. We know when we've had enough.

Ria and Fran suppress LAUGHTER --

CUT TO:

68

EXT. CLIFF TOP - EVENING 14 - LATER - 18.24

68

Not too long before sundown. FRAN and RIA sit on the CLIFF, overlooking the BEACH. WAVES CRASHING in the near distance --

Throughout the following, they pass the BOTTLE OF BOOZE that Ria swiped, back and forth --

RIA

I've been lying. To you. I've been arrested before. The police know.

FRAN

What?

RIA

For assault. Years ago. Not long after my mum died. I was seventeen. My step-dad, he -- he wasn't really my step-dad, they weren't married. But. Even when my mum was alive, he was always -- touching my arm, or -- standing too close. I hated it. Hated him. He smelt like cigarettes and... Carling Black Label. That's what he drank. It was a few weeks after the funeral, he was smashed and -- he --

(then:)

I don't really remember what happened. Just hitting him. And hitting him. And hitting him. When I woke up, they'd put me in this -- "Secure Setting" -- that's what they called it --

FRAN

What's that?

RIA

Bit like being sectioned. It was horrible. They let me out after a couple of days. And then, obviously, he wanted to press charges. So --

FRAN

Where is he now? Your step-dad?

RIA

He met someone else. Fucked off. Thank god.

Silence. Fran takes Ria's hand.

FRAN

I'm so sorry that happened to you.

(then:)

When you asked why Simon and I never had kids. -- I didn't want to bring them into this life. With him. Being the way he is.

RIA

How is he?

Fran silent. But Ria knows. For sure now. Then:

RIA (CONT'D)

My step-dad used to hit my mum. She never left him. He'd sober up, say sorry, she'd make excuses. They went on like that for years.

(finally:)

What about Richard?

FRAN

It's more than a fling. I know that. I love him.

RIA

Does he love you?

FRAN

We've talked about being together. He wants to leave his wife. And it would be better for the kids, in the long run. Not to have parents who hate each other. Resent each other.

RIA

And Simon?

A beat.

FRAN

If Simon ever found out, he'd --

RIA

What?

FRAN

Kill me.

A beat. Fran, uncomfortable, she's said too much. Shared too much. That's the wine talking. So, she deflects, cruelly --

FRAN (CONT'D)

But you know all about that, don't you? What it feels like to kill --

RIA

I didn't kill anyone.

FRAN

Really?

RIA

Really.

A beat.

FRAN

Oh come on, Ria, don't look so glum. You're gonna get away with it. I lied for you, remember? You do know that, don't you? Because we've never really talked about it. You've never really thanked me --

A beat. Their EYES LOCKED.

Then, Fran bursts into LAUGHTER --

FRAN (CONT'D)

I'm joking! So serious all the time.

A beat. Ria LAUGHS too. But -- a bit perturbed by it all --

CUT TO:

69

EXT. COASTAL WALK - DUSK 14 - 18.29

69

SUNSET now. RIA and FRAN walk along the COASTLINE, close to the edge. Too close. Ria watches Fran march ahead. Both still drunk. Fran's words turning: "You know all about that... what if feels like to kill" // "I lied for you, remember?"

Suddenly, Ria grabs Fran by the arm --

FRAN

What are you doing?

A beat where anything might happen. But then:

RIA

... You're too close to the edge.

And they continue onwards. Off Ria, she wasn't about to push Fran over the edge. Was she?

CUT TO:

70 **INT. COASTAL HOLIDAY HOME - BEDROOM - NIGHT 14 - LATER - 70
21.30**

With the BEDROOM DOOR AJAR, RIA UNDRESSES when FRAN, passing on the landing, spies the hundreds of TINY SCARS, on Ria's STOMACH, THIGHS, the backs of her LEGS --

Ria used to cut herself as a teenager, during the darkest days after her mother's death --

Ria glances up to spy Fran, watching on. Their EYES LOCK.

A beat. And then -- Fran peels off.

CUT TO:

71 **INT. COASTAL HOLIDAY HOME - BEDROOM - NIGHT 14 - 22.24 71**

Later, FRAN in bed, PHONE in hand. She has a VOICEMAIL.

SIMON. Summoning the last of her energy, she presses PLAY:

SIMON (V.O.)

Sweetheart, it's me. I keep getting your voicemail. Hope all is well. Just checking in on that shipment. Did you track it down? Call me when you get this. I love you.

The VOICEMAIL ends. Fran SILENT. STILL. Then, EXPLODING in ANGER, she SLAMS the PHONE down into the BED.

Her BREATH RAGGED --

FADE TO:

72 **EXT. COAST - ESTABLISHING SHOT - DAY 15 - 07.33 72**

The next morning, the SUN RISING.

CUT TO:

73 **INT. COASTAL HOLIDAY HOME - BEDROOM - DAY 15 - 07.33 73**

RIA WAKES UP. For a moment she forgets where she is --

And then, an almighty HANGOVER descends --

She can hear the Radio (Radio 4) from the kitchen downstairs.

Ria rises, grabs for her PHONE but she drops it. It falls and bounces under the bed. Ria gets down on her hands and knees to retrieve it -- and then, she spies -- SOMETHING --

Lodged between the MATTRESS and BED SLATS. She pulls out --

A SMALL MOLESKIN NOTEBOOK. Dusty. Long forgotten. Anna's name embossed on the front. "ANNA." Underneath, the name of Fran's business: "MAYBURY LIVING".

Ria flips through the NOTEBOOK. Pages and pages of WORK SCRIBBLINGS, MEETING NOTES, FURNITURE MEASUREMENTS etc --

Then, BLANK PAGES -- until --

One page, near the end, a strange phrase:

lonely girl lost

Scrawled in messy HANDWRITING.

Off Ria, *what the hell?*

CUT TO:

74

INT. COASTAL HOLIDAY HOME - DAY 15 - 07.40

74

A hungover RIA heads into the kitchen to find FRAN, already dressed, pouring COFFEE. That slightly awkward, morning after a boozy night feeling --

RIA

Morning --

FRAN

I woke up to an email. That shipment finally showed up. I need to collect it ASAP and get the pieces to Bristol before the client gets back -

-

RIA

Oh. What time did you want to leave?

FRAN

About twenty minutes ago.

A beat.

RIA

I'll go and pack my things.
(then:)

Were you serious? About me staying with you?

FRAN
 No, it was a joke.
 (off Ria's look:)
 Course I was serious.

Ria flushes with relief. Fran grabs her KEYS, pulls off a SINGLE KEY --

FRAN (CONT'D)
 Here, this is for you --

RIA
 Thank you. Seriously, Fran, thank you so much.

Fran approaches, proffering the key --

FRAN
 You can get special cream, for those scars. I'm gonna get some for you.

And with that, Ria takes the KEY.

CUT TO:

75 **EXT. THE GOWER - DAY 15 - 08.10**

75

FRAN and RIA driving home --

CUT TO:

76 **EXT./INT. MAYBURY COURT - THE GUEST HOUSE - DAY 15 - 09.38** 76

Later, RIA lets herself into the GUEST HOUSE. Her OVERNIGHT BAG in hand --

Ria explores her plush new, self-contained home. It's a far cry from the council flat --

Ria smiles. THE CAT THAT GOT THE CREAM.

Is Ria far more in control than we know?

Ria pairs her PHONE with the BOSE SPEAKER. MUSIC RISES as Ria begins to DANCE around her new home. All of this, it's hers.

CUT TO:

77 **INT. WAREHOUSE - DAY 15 - 10.00**

77

JOEY, 40s, CROWBAR in hand, leads FRAN through a HUGE WAREHOUSE SPACE. OVERSIZED CRATES / PALLETS stacked high --

FRAN
 Do you know what happened? It completely fell off the tracking --

JOEY

Happens sometimes. Gets held up at customs, border patrol, for whatever reason --

They approach a LARGE WOODEN CRATE --

JOEY (CONT'D)

But seal's unbroken. Shall I?

Fran NODS. Joey prises the CRATE OPEN with the CROWBAR. Inside, ANTIQUE FURNITURE, tightly packed and packaged. Also, some SMALLER SEALED CRATES/BOXES inside --

Fran scoops down, examines a WOODEN BOX (about the size of a LARGE CRATE OF WINE) --

JOEY (CONT'D)

... Happy?

FRAN

I'll take this one. Richard will be by first thing, to sort everything else.

Off Fran, thank god for that. MUSIC IN, as we --

CUT TO:

78

**INT. MAYBURY COURT - THE GUEST HOUSE - BEDROOM - DAY 15 - 78
10.01**

MUSIC CONTINUES as --

RIA unpacks her bags. She finds the MOLESKIN NOTEBOOK. "ANNA." She took it, from the holiday home. Opening it, inside, that strange phrase again: "**lonely girl lost**"

Ria stares at it, takes it in. And then, she throws it in a nearby drawer. Out of sight, out of mind.

ANGLE ON: Ria jumps on the bed and pulls out her phone. She scrolls through a couple of PHOTOS from her time away (drunkenly taken in the pub -- a selfie of Ria and Fran) --

Then -- that VIDEO. Fran and Richard fucking --

She goes to DELETE it. But then -- decides not to --

After a beat, Ria pulls up Fran's SOCIAL MEDIA ACCOUNT. She starts at the beginning, scrolling through OLD PHOTOS --

This brilliant woman, this enigma, who has saved her --

CUT TO:

79

EXT. MAYBURY COURT - DRIVEWAY - DAY 15 - 10.15

79

MUSIC CONTINUES as FRAN hauls the CRATE towards the house --
What the hell is in there?!

CUT TO:

80

INT. MAYBURY COURT - THE GUEST HOUSE - DAY 15 - 10.15

80

MUSIC CONTINUES as RIA idly scrolls through Fran's social media. A GROUP PHOTO. A PARTY of some sort.

And, in the far corner, she spies --

Fran... and... Mike!!!!

POP FLASH: EP 1: MIKE CHASES RIA THROUGH THE HOUSE --

-- WAIT! --

Fran knew Mike before his death!?

HOW? WHAT? WHY?

Off Ria: **WHAT. THE. HOLY. FUCK?!**

CUT TO:

81

INT. MAYBURY COURT - LIVING ROOM/OFFICE - DAY 15 - 10.17 81

MUSIC CONTINUES as --

FRAN LOCKS the OFFICE DOOR --

She moves towards the CRATE, prising it open. Inside, a number of GILT PICTURE FRAMES. Fran snaps a PHOTO on her PHONE and sends a TEXT: "They're here."

CUT TO:

82

**EXT. MAYBURY COURT - THE GUEST HOUSE - DAY 15 - MOMENTS LATER
- 10.17**

82

MUSIC CONTINUES as --

RIA, phone in hand, SHAKEN TO HER CORE by what she's seen, emerges into the garden, glancing up at the main house --

CUT TO:

83

INT. MAYBURY COURT - LIVING ROOM/OFFICE - DAY 15 - 10.20 83

MUSIC CONTINUES as --

FRAN stands over one of the FRAMES, laid on a TOWEL, on the floor. She calmly raises a HAMMER and brings it CRASHING DOWN --

The FRAME SMASHES, as we --

SNAP TO BLACK.

END OF EPISODE TWO.