

Dickensian

Episode3

By Tony Jordan

íóš Z 201/15

YELLOW Shooting Script

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1 INT. POLICE STATION BUCKET'S OFFICE. DAY 3. 0755 1

Desk sergeant and another uniformed constable at the front desk looking over quizzically at Inspector Bucket who sits in the corner at his desk alone, his notebook beside him, with a pair of tweezers and a magnifying glass, he is studying the small oddly shaped sliver of wood retrieved from Jacob Marley's scalp.

MRS BUMBLE (V. O.)
You hear that Bumble? Murdered!

CUT TO.

FANNY

Them alleys are no place to be walking on your own at night, how many times have I said it?

MRS GAMP

I heard his throat was cut.

FANNY

I heard he was stabbed, through the heart, his innards strewn across the cobbles.

MRS BUMBLE

Take my arm Bumble, I feel faint.

MRS GAMP

Mr Venus says there's an Inspector, from a new police office called the Detective... Investigating any what knew Mr Marley.

FANNY

That will be the gentleman I saw yesterday outside Scrooge and Marley's.

MRS GAMP

Yes it will!

The one you thought was a murderer.

MRS BUMBLE

Mur der er! Anot her one! Take me home Bumble, we're besieged!

MR BUMBLE

Yes dear.

(nods at Mrs Gamp and Fanny)

Ladi es.

Fanny watches Mr Bumble shepherd a complaining Mrs Bumble away, let them go as they pass Peter Cratchit waiting on the Bob joins him pavement.

Alright son?

Bob follows Peter's line of vision to see Nell and her Grandfather step out of The Old Curiosity Shop. She's wearing the yellow ribbon in her hair, sees Peter and they exchange a smile. A wry smile from Bob.

BOB (CONT'D)

I remember when I first went to ask Grandfather James if I could take your Mother out. (MORE)

I got so tongue tied, telling him how hard working I was, he thought I was asking if I could clean the windows.

PETER

So what happened?

BOB

I ended up cleaning the windows.

Bob grins. Go back to Mrs Gamp and Fanny Biggetywitch.

MRS GAMP

Best be off, Mr Wegg is waiting. His leg's playing up again. Angry looking sores he said, kept him up all night.

FANNY

You and him seem to be getting very close.

MRS GAMP

Fanny Biggetywitch... To suggest I am dispoged to enter into a romantic liaison with Mr Wegg as I'm draining the pus from his one good leg, is very insulting indeed and I'll thank you not to repeat it. Good day.

Mrs Gamp scurries away in a ball of moral indignation, leaving a less than impressed Fanny, who then sees Scrooge unlocking the counting house; she strides over to catch him by manoeuvering herself between Scrooge and the door.

FANNY

Morning Mr Scrooge.

SCROOGE

Mss Biggetywitch.

FANNY

I was most distressed to hear about Mr Marley's demise.

SCROOGE

Why? What was he to you?

FANNY

WiSm5 T TonANNY

SCROOGE

If you say so.

FANNY

I heard his innards were strewn about...

Scrooge goes inside and shuts the door, Bob appears and goes in after him

CUT TO:

SI LAS

So how much is this attention going to cost me Mrs Gamp? If you don't mind me asking.

MRS GAMP

Mr Wegg! I'm horrified that you'd think I was dispoged to take money from you.

Money should not be exchanged bet ween friends.

A beat.

MRS GAMP (CONT'D) Of course, if you felt my kindness was worthy of a gin or two...

SI LAS

Two gins it is then.

MRS GAMP

I'll get one of them now.

A look from Silas as Mrs Gamp leaves his leg and heads for the bottle of gin at the bar.

CUT TO.

0840

INT. FAGIN'S DEN. DAY 3.

5

FAG N

(I aughs)

Indeèd my déar, very droll, very droll indeed...

The jewelry now away, Fagin closes the drawer and smiles at Bucket who knows full well the jewelry was probably stolen.

FAGIN (CONT'D)

It's so nice to see you after such a long time. Some refreshment?

BUCKET

Do you know a man called Jacob Marley?

FAG N

May he rest in peace. A terrible thing... The world is full of thieves and cut throats.

A look from Bucket.

FAGIN (CONT'D)

No secrets in this part of town my dear, other peoples business is a currency all of its own...

BUCKET

I asked if you knew him

FAG N

I don't believe I ever made his acquaint ance.

BUCKET

Then can I ask where I might have found you on Christmas Eve?
Say between nine and half past ten o'clock?

FAGI N

Surely I'm not under suspicion Inspector, I'm not a man of violence, as you very well know.

BUCKET

I know all too well what you are Fagin, would you like me to repeat my question?

FAG N

Between nine and ten thirty? A bite to eat in the Three Cripples, then here my dear, sat by the fire.

5

5 CONTI NUED:

Bucket looks at the large woollen curtain partitioning the room, Fagin sees this.

BUCKET

Can anyone vouch for that?

Bucket slowly walks to the curtain.

FAG N

Those that saw me in the Three Cripples, anyone who may have seen me walk home, because home is where I was.

BUCKET

Organising a girl called Nancy to send to Jacob Marley? A man you didn't know.

A look from Fagin - what does he know?

BUCKET (CONT'D)

Come Fagin, we know each other well enough do we not?

(beat)

A girl being sent to a man like Mr Marley, on your patch? If it wasn't you who sent her, I'll wager you'd know who did. (beat)

I could have a dozen constables here in the blink of an eye.

FAG N

Nancy goes where she pleases.

Bucket then pulls the curtain aside. Nothing there. He looks back at Fagin.

BUCKET

You see much of Bill Sikes these days?

FAG N

Si kes?

BUCKET

He looked after your girls from time to time didn't he? Delivered them where they had to go. Carried a wooden cosh as I recall.

FAG N

I'm not really in that business any more.

6

COMPEYSON

Ask someone.

ARTHUR

(beat)

Actually Compeyson, I've been thinking, maybe I should be at home, at Satis House. I could be more useful there.

COMPEYSON

And have your shirts pressed for you?

(beat)

You' ve never been poor have you Havi sham?

A moment, Compeyson's guard slips just a little, as he looks away, remembers something in his past;

COMPEYSON (CONT'D)

When you have not hing...
The one thing that burns into your soul more than the poverty itself is watching those around you with less wit, who have everything..
The injustice of it tears at your soul.

A beat, as he regains his composure, now turning back to engage fully with Arthur.

COMPEYSON (CONT'D)

No-one will give you what is rightfully yours Arthur, you must wrench it from those who have taken it from you.

(beat)

Become the hunter rather than the hunted.

Arthur glances at the abandoned shirt and flat iron and shakes his head. Compeyson smiles and pats him on the back.

COMPEYSON (CONT'D)

And to win over this sister of yours, I will need cash. She must view me as an equal, a man of means. Fifty should do it.

ARTHUR

Where am I to get my hands on that kind of money?

*

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CONTI NUED: 6 6

COMPEYSON
I'm sure you'll think of something.
The hunter, not the hunted,
remember?

CUT TO.

7 <u>EXT_STREET/_EXT_MANTALI NI S . DAY 3. 0900</u>

7

Honoria is on her way at Mantalini's. Her enjoyment of the winter morning is spoiled by Frances, hot on her heels, persistent as ever...

FRANCES

Does Amelia Havisham know you are seeing your Captain?

HONORI A

She is my friend.

FRANCES

And does she approve?

HONORI A

True friends do not pass judgement on each other.

FRANCES

And if he isn't promoted and remains penniless, you will desist from seeing him?

HONORI A

He will get his promotion, then he will call on father officially for his blessing.
Fortunately I don't need yours.

FRANCES

No you don't. You will do as you wish Honoria, as always. Since Mother died I have been expected to take her place running the house whilst you seem to be left to do as you please without a care in the world.

They arrive outside Mantalinis' and Honoria places a hand on the door..

HONORI A

The role of Mother is one you took upon yourself, ignoring the fact that you lacked any of the qualities necessary to carry it out.

Honoria strides into the shop letting the door swing to behind her leaving a fuming Frances standing in the street.

CUT TO:

8 <u>EXT. DOCKSI DE ALLEY. DAY 3. 0905</u> 8

Bucket and three constables scurry along the long alley towards the docks and Bill Sikes' lodgings.

8

The constables turn to look at Inspector Bucket. He nods and they all rush inside, Bucket strolls towards the lodgings.

CUT TO:

9 I NT. BI LL' S ROOM DAY 3. 0906

9

Bill at his table, he looks up as the door crashes open, as he sees the four constables burst through, he stands and darts to his left, but they're on him before he gets far.

Bucket enters and stands in the doorway looking at Bill and the four constables, holding him down.

BUCKET

Let him up lads.

The constables look at each other, thinking that's not a great idea. Bucket picks up the upturned chair by the table.

BUCKET (CONT'D)

Come on, he knows he's not going anywhere, sit him down here.

They lift Bill and sit him back at the table, he glares at Bucket, murder in his eyes. Bucket nods at them reassuringly and they slowly step back.

BI LL

(glares at the Constables around him)
You aint got no cause for all this.

BUCKET

Come now, you didn't expect me to come looking for you on my own.

BI LI

I wish you had...

A wry smile from Bucket. He sits down opposite Bill.

BUCKET

I need to ask you a few questions is all. About Mr Jacob Marley.

BI LL

I aint got nothing to say to you.

BUCKET

It's murder Bill. Someone will hang. Lots of people more important than me, aren't too fussy who.

Bucket stares deep into the malevolent eyes of Bill, then without turning away from Bill he addresses his constables..

ARTHUR

I'm his son, it should all be mine.

JAGGERS

I feel obliged to ask again, why do you need the money?

On Arthur, he clearly can't say.

ARTHUR

I don't have to explain myself to you, I am not a child.

JAGGERS

No, but how am I to release funds without demonstrating good cause?

ARTHUR

I cannot always be at the mercy of my sister, it's impossible!

JAGGERS

She's the head of the company.

ARTHUR

That won't last, the board will never accept her, wait and see.

JAGGERS

Your father made provision for you that will reward hard work and honest endeavour.
You have a home and despite your misgivings, a sister who cares for you deeply.
If you were just to embrace your fathers wishes... Go home Arthur.

On Arthur - troubled, not knowing what to do...

CUT TO:

11 I NT. SATI S HOUSE. DAY 3. 1000 11

Amelia in her father's study, looking very small and very out of her depth.

On the desk a photograph, A proud father with his two small children. A family united.

CUT TO:

BUCKET

Enough to take his life?

GRANDFATHER

Given the right circumstance, perhaps. But though I do not mourn him, I am not the man you're I ooking for.

BUCKET

Even so. Can I ask where you were Christmas Eve?

CRANDFATHER

Her e.

BUCKET

(makes another note)

Al one?

LI TTLE NELL

With me.

Bucket looks up at Nell who stands at her Grandfather's side.

LITTLE NELL (CONT'D)

I've been sick and he didn't leave my side.

Bucket studies Grandfather and Little Nell.

CUT TO:

13 SCENE OM TTED.

13

12

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13 CONTI NUED: 13

14 MARKET STREET. DAY. 1009

14

CONT.

Honoria and Hawdon looking in the Jewellers window. They are relaxed, playful.

HONORI A

I'm not entirely sure I'm ready to be an officers wife.

HAWDON

When my promotion comes, you'll have no choice.

HONORI A

Won't I, now?

HAWDON

No, you'll have to do my bidding. Follow orders like everyone else.

HONORI A

Except I'm not everyone else.

HAWDON

You'll tow the line, Mss Barbary or I shall put you on report.

HONORI A

No seriously, this isn't going to work, I might be persuaded to be the good little wife in public for the sake of appearances, but once we're at home it will have to be a different matter.

SERGEANT GEORGE
Begging your pardon ma'am, I'm
I ooking for Captain Hawdon. Only
he confided in me that he was

calling on Mss Barbary today and I

have urgent need of him

FRANCES

He said he'd be here? At the house?

SERGEANT GEORGE

No ma'am As it's a matter of some importance I took it on myself to call and ask if his whereabouts were known.

FRANCES

No they are not.

SERGEANT GEORGE

Then I am sorry for troubling you ma'am Mss...

Sergeant George steps away, Frances is suddenly intrigued;

FRANCES

You say it's important?

SERGEANT GEORGE

Indeed it is Mss.

FRANCES

Then perhaps you'd like to leave a message.

Frances waits, George realises he has to tell her now,

SERGEANT GEORGE

It's Colonel Mortimer you see Mss, a change of plan, we've now had word that he will be at the barracks for an hour or two until six o'clock this evening.

FRANCES

That's it?

SERGEANT GEORGE

Yes ma'am, the Captain will understand.

The Sergeant again moves to go, Frances feels she needs to know more.

FRANCES

No wait.

Sergeant George Looks back.

FRANCES (CONT'D)

If it's as important as you say, I'm keen to give him the message properly and promptly on his return. Yet I'm unsure as to the nature of the Colonel's visit... (beat)

(MORE)

The Captain is very dear to me you see.

Sergeant George smiles and relaxes.

SERGEANT GEORGE

It's well known that the Colonel likes Captain Hawdon and also that he has a commission to offer before leaving to go to the colonies. (leans in a little,

conspiratorial)

So you see if the Captain can get to the barracks before six, well it would serve him very well indeed.

Sergeant George takes a slip of paper from his pocket.

SERGEANT GEORGE (CONT'D)

I wrote him a note to say as much.

FRANCES

(taking the note) Then I shall ensure the Captain gets it, the very second I see him

SERGEANT GEORGE

Thank you Mss. Good day to you.

FRANCES

Good day.

17

Honoria and Captain James stop outside Mantalini's.

HONORI A

I hate having to snatch time here and there.

JAMES

Soon, we'll never be apart. You'll be my wife and we'll travel the world, to the colonies. India! You'll ride an elephant at sunset.

HONORI A

You really think all that can happen?

JAMES

I'll make it so.

They're aware they are in public and people are passing, but are yearning for physical contact.

JAMES (CONT'D)

I ache for you, every second of every minute of every hour of every day.

He takes her hand and kisses it, staring into her eyes.

CUT TO:

18 INT. ARTHUR'S ROOM DAY 3.

1236

18

Arthur staring out of the window as there's a knock at the door. He strides to open it. He's shocked to see Amelia.

AMELI A

Arthur.

ARTHUR

What are you doing here?

AMELI A

Aren't you going to ask me in?

Arthur taken aback as Amelia sweeps past him, leaving him to close the door behind her. Amelia looks around the room

ARTHUR

I'm afraid it's not what you're used to.

AMELI A

Nor you.

ARTHUR

To what do I owe the pleasure, sister?

AMELI A

Perhaps I could bring myself to understand why you may be angry with father, but it's beyond me why you act with such hostility toward me.

ARTHUR

You wonder why I'm hostile, when you now have everything that is mine by right?

AMELI A

It was father's last wish that I inherit, what am I to do?

ARTHUR

Give it to me!

AMELI A

And go against father's dying wishes? You ask too much.

ARTHUR

Then why are you here? Just to revel in my misery?

AMELI A

I'm here to ask you to come home.

ARTHUR

I don't have a home.

AMELI A

We both know that's not true.

A moment between them, is Arthur wavering;

AMELIA (CONT'D)

Perhaps we can also discuss your salary from the brewery, make things more comfortable for you.

ARTHUR

(the moment gone, he laughs, incredulous)
So that's why you came?
To offer me charity!
The crumbs from your table?

AMELI A

It doesn't have to be like this Arthur.

18

ARTHUR

Then give me what's mine.

AMELI A

I cannot.

A moment between them, before Arthur wrenches the door open.

ARTHUR

Then get out!

Amelia studies Arthur, he is angry. Without a word she passes him and out.

CUT TO:

19 I NT. THREE CRI PPLES.

DAY 3.

1330

19

Mr Bumble is sitting in a chair by the fire, talking to Mrs Gamp.

MR BUMBLE

With all the talk of murderers roaming the streets Mrs Bumble has worn herself out and is sleeping, which is a state I find very acceptable.

MRS GAMP

On account of the peace and quiet her sleeping provides no doubt.

MR BUMBLE

Mrs Bumble is a very passionate woman in every respect, but mostly she is very passionate about giving instruction and insisting those instructions are carried out to the letter.

Which can be very tiring not only to her what is supplying that passionate entreaty but also to him what is in receipt of it.

MRS GAMP

You have the patience of a saint Mr Bumble, I've often said it...
You warm yourself by the fire and let me fetch you a drink.

Mrs Camp gets to her feet.

MR BUMBLE

Thank you Mrs Gamp, your nursing capacity knows no bounds.
A small ale will suffice.

20 I NT. SCROOGE & MARLEY'S. DAY 3.

1415 20

Edward Barbary sits in front of Scrooge who counts the bank notes in front of him

SCROOGE

The funds you were expecting arrived?

EDWARD

You have seven pounds in your hand sir.

SCROOGE

And another forty that isn't.

EDWARD

You'll have the rest when I have it.

SCROOGE

You talk about the repayment of your loan as something that will happen at your convenience and not according to the terms we agreed. I will see the rest or you shall see the bailiff.

EDWARD

How dare you speak to me like that?

SCROOGE

If you prefer polite conversation over tea and dilled cucumber sandwiches, perhaps you would be better placed asking your bankers to lend you money?

Edward avoids eye contact with Scrooge.

SCROOGE (CONT'D)

I thought not. Good day, sir.

Edward glares at Scrooge before leaving, passing Arthur on his way in. Scrooge looks Arthur up and down.

SCROOGE (CONT'D)

So what brings a Havisham to my humble establishment?

ARTHUR

A I oan.

SCROOGE

Security?

ARTHUR
I have a stake in the Havisham brewerv.

Scrooge's eyes glisten...

CUT TO:

21 EXT. OLD CURI OSI TY SHOP.

NI GHT 3. 1615 21

Peter fresh from work, smooths down his hair and adjusts himself, before raising his hand to enter the Old Curiosity Shop. Before he does so, the door opens and he finds himself face to face with Nell's Grandfather.

CUT TO:

22 POLICE STATION. CELLS. NIGHT 3. I NT.

1620

22

Bill sits alone, not looking particularly uncomfortable, giving the sense its not the first police cell he's inhabited. He doesn't even look up at the clang of keys or when Bucket appears with two Constables. The Constables stay in case they're needed, Bucket steps up to sit beside Bill.

BUCKET

Well you've had a good while to think. Is there anything you'd like to tell me?

Bill looks up now, glaring at Bucket.

BUCKET (CONT'D)

Like to grab hold of my head and push it through that wall Bill wouldn't you?

(beat)

Temper you see, I've got one meself, though Mrs Bucket has rounded the edge off it over the years.

(beat)

I know you dropped a girl called Nancy off at Jacob Marley's at eight o'clock, picked her up again. What time?

BI LL

Ni ne.

BUCKET

And where did you go from then until half past ten?

BI LL

For a drink.

BUCKET

Where?

Can't remember.

A look from Bucket, he decides to change tack.

22

22 CONTI NUED:

BUCKET

Tell me about this Nancy, Bill.. Pretty is she?

Bill reacts for the first time at the mention of Nancy.

BUCKET (CONT'D)

It's a crying shame it is.
Sending a young girl to a man like that.
Not a nice man by all accounts.

Bucket watches Bill's fists tighten, anger rising.

BUCKET (CONT'D)

Hate to think of it.

(beat, then quietly)
Is that why you done him Bill? Did
he hurt her? After you dropped her
off home, you went back didn't you?
You saw him leave the house and
followed him Down towards the
docks, waiting for your moment,
then he turned down that alley..
Out of sight and you saw your
chance! Didn't you Bill?

A beat.

BI LL

No. And you've got no proof I did. Cos if you did you wouldn't be here still talking to me...
(beat)

I got witnesses that will swear they saw me somewhere else when Marley got what was coming to him So if you've got something, then let's you and me do a little dance for the beak in the morning. But if you haven't, then I want to be sleeping in my own bed tonight.

OUT on Bucket.

CUT TO:

23 INT. BARBARY HOUSE. HALL. NI GHT 3. 1630 23

A slightly flushed Honoria enters the hallway and takes off her hat and coat. Frances appears on the stairs.

FRANCES

You're home.

23

HONORI A

So it would seem

FRANCES

Your Captain has returned to his barracks?

HONORI A

No, he's not due back until tomorrow, why do you ask?

FRANCES

I was being polite, I'm sorry, it won't happen again.

HONORI A

Please Frances, I have no wish to argue with you.
(beat)
Were there any callers for me?

FRANCES

None.

Frances watches as Honoria walks out of the hallway.

CUT TO:

24

24 EXT. MARKET STREET. NI GHT 3. 1700

Bob walks home in good spirits, as the Old Curiosity Shop comes into view he looks across to see a very glum looking Peter inside, cleaning the windows. Bob grins broadly, before continuing on his way, let him go and pick up Bill Sikes who steps out of the shadows.

CUT TO:

25 <u>I NT. BARBARY HOUSE. DI NI NG ROOM NI GHT 3 1759.</u> 25

Honoria, Frances and Edward have just finished a meal. Frances has her bible beside her.

FRANCES

Honoria, now Christmas Day is out of the way, we've been meaning to talk to you... About father's business interests...

EDWARD

(looking up) Frances, no...

FRANCES

She has a right to know.

25

HONORI A

Know what?

FRANCES

We are facing ruin.

Honoria looks at her father who bows his head.

FRANCES (CONT'D)

Our suppliers in the East Indies have ceased trading, a month after we had paid in advance for an extremely large order.

EDWARD

All is not lost, there may still be some stock..

FRANCES

We have no money, our Christmas was purchased with a loan from Scrooge and Marley.

(beat)

Father had hoped to protect you, but I'm sure you would want to share the burden.

HONORI A

(looks at Edward)
Of course I would!

Frances stands and picks up her bible;

FRANCES

Excellent. Then I shall leave father to explain everything to you himself..

Frances turns as the small clock on the sideboard chimes six o'clock, she allows herself just the faintest of smiles, before leaving the room

CUT TO:

26 <u>I NT. ARTHUR' S ROOM NI GHT 3. 1805</u> 26

Compeyson sits in the chair, a little agitated. He stands eagerly as the door opens to reveal Arthur.

COMPEYSON

Arthur, where have you been, I've been waiting hours!

ARTHUR

(cal mly)

You set me´a task did you not?

Compeyson reacts, avaricious, suddenly interested;

COMPEYSON

And?

A moment between them, before Arthur takes out a large envelope from under his jacket and hands it to Compeyson who opens it and takes out a huge bundle of bank notes, he looks up at Arthur in wonder.

ARTHUR

Use it as you will. (beat)

I want every penny back that belongs to me.

CUT TO:

27 <u>I NT. FAGI N'S DEN. NI GHT 3.</u> 1810 27

Fagin comes out from behind the woollen curtain to find Bill Sikes staring at him, oozing menace. Fagin immediately warm, and amiable.

FAG N

Bill my dear, thank goodness, I've been trying to get word to you all day.

BI LL

Is that right?

FAG N

I thought you needed to know, Inspector Bucket is looking for you.

BI LL

Here was he?

FAG N

A fleeting visit.

BI LL

Funny he came here looking, when all the time he knew where I lived.

FAG N

He did?

BI LL

Must have done, on account of him kicking my door in.

(beat)

(MORE)

BILL (CONT'D)

Unless of course he only found out where I lived after he'd been here.

FAGI N

I'd mind what you're saying Bill, you shouldn't go accusing people of things like that...

BIII

Sell me down the river did you Fagin?

FAG N

You've had a very difficult day my dear, I can see that... Come and warm yourself by the fire, see if I can't find you a drop of something.

Bill steps in to Fagin with a real air of menace.

BI LL

How about I crack open your skull and see if the lies fall out...

Bill moves forward just an inch further then stops and looks down. Fagin is holding a cut throat razor to his heart.

Fagin's expression changes, now it's him who has the menace..

FAGI N

Have you forgotten who I am Bill?
In your rage? Forgotten the order
of things my dear?
 (beat, he leans in; sotto)
You threaten me again and I'll gut
you like a fish and feed you to the
rats.

A moment between them, Bill clearly weighing up his chances.

FAGIN (CONT'D)

Now or never Bill...

A moment, then Bill spins on his heels and walks out.

On Fagin, no sign of concern as he puts his blade back under his coat. He moves away behind the curtain, he passes a small wooden box, which had been covered by cloth, but the cloth is moved by Fagin's coat as he passes.

Let Fagin go and PAN DOWN to the wooden box, now revealed as a box of wallets, there on the top is a brown leather wallet with the initials J. Min brass studded letters....

CUT TO:

28 <u>I NT. BARBARY'S HOUSE. DRAWING ROOM NI GHT 3. 1815</u> 28

Frances opens her bible and takes Sergeant George's note, she glances over her shoulder towards the dining room before holding it over a candle, watching it burn, before throwing it into the fire.

FADE OUT.

END OF EPI SODE THREE