INT. JS MOTORS - RECEPTION OFFICE AREA - DAY 8 - 10.30

Tracy and Viv busy on reception. Viv is taking calls, as Tracy leads a young family - mum, dad, two kids - to the waiting area.

TRACY

Grab a seat, there's teas, coffee, juice for the kids - our sales advisor will be with you shortly -

She smiles, professional, then nods at Viv with a mischievous grin and heads over to the sales team

TRACY (CONT'D)
Important email about next week, Viv's just sent it - check your i nbox. . .

They all do so... Emma, Grace, Marianne...

EMMA

What is it?

Emma clicks on the attachment and it opens to reveal

A PHOTO OF TRACY AND VIVIN THEIR BIKINIS, SUN HATS ON, COCKTALLS IN HAND, IN ONE OF THEIR BEDROOVS - SMILING.

Viv has appeared next to Tracy.

TRACY/ VI V

(they sing, and <u>dance</u>, big ki ds)

Whoa! We're going to Ibiza, whoa! back to the island, whoa! We're gonna have a party...

EMMA.

(one track mind at the minute - wedding) I hope you're going to save some energy for my hen night, it's like two days after you get back -

TRACY

You know me, always up for a party -

EMMA

And I don't care how funny you think it is, I'm telling you now - of you - no stripper -

TRACY

Too late, he's already booked.

That last line shouted to Paracetamol Pete, across the room he turns, confused. Laughter from the girls.

BETH

Busy girls!

They turn to her, naughty school girls.

BETH (CONT'D)

Isn't it bad enough we've to manage without both receptionists for a week, without you doing nothing while you're actually here.

Foul mood. Tracy and Viv scuttle back to their home, they are the lowest rung on the JS Motors hierarchy and we should feel their lowly status.

Beth turns to Marianne.

BETH (CONT'D)
How can they sell with that going on? You're in charge.

Beth strides away. It's an embarrassing public reprimand and Marianne is seriously stung by it.

Marty comes bounding up to reception. No evidence of the shame of last week in his demeanour.

MARTY

(grabs the info sheet)
I'm on fire this morning, I could sell condoms to Catholics (sotto to Tracy)
Kids names?

TRACY

George and Sophie.

He heads over to the waiting family, with his info sheet.

MARTY

(big smile on his face, addresses the kids) George, Sophie - I believe you're interested in buying a new car let me guess, you want the Beamer -

The family all laugh, kids love that he is talking to them

GRACE

(passing, sly dig -) Anyone died today Marty?

She heads away, and we see that despite his attempts at bonhomie, he is still very much persona non grata.

2 INT. JS MOTORS - BETH'S OFFICE - DAY 8 - 10.45

2

Beth working. Marianne appears in her doorway.

2 CONT:

MARI ANNE

What the hell was that?

Bet h I ooks up.

BETH C

You're not one of the girls anymore, Marianne, you're management, you wanna try behaving like it -

Marianne stares at her, they both know that's not the real issue here.

MARI ANNE

I thought we'd sorted all this -

Beth says nothing.

MARIANNE (CONT'D)

If you've got an accusation to make about me and Dave, then I suggest you make it, or better still, let's take it to M ke -

Beth stares at her.

BETH

You say the calls were work calls, nothing more - weekends, two in the morning, five times a night...

MARI ANNE

(reiterates her defense) He was my manager - we were under a lot of pressure -

BETH

Fi ne.

Doesn't believe her.

MARI ANNE

You don't believe me.

BETH

No. I don't.

Hold the look between them

BETH (CONT'D)

But I can't prove it, so where does that I eave us -

Hold on Marianne. Who becomes strongly defensive.

MARI ANNE

I don't have to take this - think what you like -

She goes. We hold on Beth, bothered and affected by this, but realising she has slender proof.

3 EXT. ESTATE - DAY 8 - 18.30

3

Council estate. Far from salubrious, but not Ken Loach grim

Tracy walking across the estate where she lives. She passes a huge NATIONAL LOTTERY poster in the news agents window.

4 INT. TRACY'S HOUSE - LIVING ROOM/KITCHEN - DAY 8 - 18.35 4

Modest house, without obvious affluence.

Tracy arrives home. Her mum, TANYA (single mother), who is only in her thirties, so must have had Tracy young, is watching TV - some talent show - with Tracy's brother Robbie. They're eating on their laps.

TRACY

Thanks for waiting.

ROBBI E

We were starving.

TANYA

M crowave, two minutes -

TRACY

Stuff you anyway, this time tomorrow I'll be drinking cocktails in the Spanish sun - 35e1 170.0 44w.205 Tc 0.06 Tw (They'

Tracy's bedroom, her wardrobe open, clothes everywhere -HUNDREDS OF ITEMS, dead fashionable. And SHOES, must be forty pairs.

Skype between Tracy and Viv. Each in their own bedroom late at night, whispered conversation.

VI V (O. S.)

Listen to this...

She is reading from a ROUGH GUIDE.

VIV (CONT'D)

... Playa Dorada has a sparkling tenmile shoreline, fronted by coral reefs and aquamarine blue lagoons, backed by green hills shrouded in sugar cane, banana palms and lush tropical vegetation...

TRACY

Sounds like paradise.

VI V

Nicer than I biza.

TRACY

Don't know about that - I'm dreading the flight - ten hours, there'd better be free booze.

VI V

We'll turn it into party plane. What you wearing on the flight?

TRACY

My Tulisa jumpsuit - what about you?

VI V

7 EXT. MANCHESTER AI RPORT - DAY 9 - 06.30

AEROPLANES taking off.

JIMMY's car is parked outside the DEPARTURE BAY. The girls have their bags on the pavement.

JIMMY - cool young guy, twenties, tanned (wearing a baseball cap) - kisses Tracy as Viv stands to one side like a plum The kiss goes on a bit. Viv coughs loudly. They part.

Jimmy fishes into his inside pocket, hands her an envelope.

JI MMY

Tickets, cash. You'll be met outside the airport by two guys I know - they'll introduce themselves as Bale and Ronaldo.

The girls smile.

JIMMY (CONT'D)

Not their real names.

TRACY

Do they look like them?

JI MMY

Only from a distance. Have a good holiday.

TRACY

We will.

Jimmy slaps her arse and Tracy grabs her suitcase, blowing him a kiss as she giddily heads towards the terminal.

Jimmy watches them go, they look like two ordinary young women excited about their holiday...

8 EXT. INTERNATIONAL AIRPORT - DOMINICAN REPUBLIC - DAY 9 - 8 13.00

Large sign is seen - Welcome to the Dominican Republic.

Viv and Tracy exit the airport with their bags. They blink into the beautiful sunshine. Viv slides her shades on.

TRACY

Sunshi ne!

VI V

Look, palmtrees in the airport.

' BALE'

Vi vi enne, Tracy?

They turn to find TWO DR LADS, not much older than themselves, smiling at them They're lookers.

TRACY

Bal e and Ronal do?

RONALDO turns around to reveal the name on the back on his Madrid football shirt. They laugh.

' RONALDO

How was your flight?

TRACY

Great.

VI V

Three movies and wine on tap, it was my like day.

BALE

(smiles -)

Let us help with your bags.

And - ever the gentlemen - they scoop up the girls' bags and start carrying them to their waiting car.

RONAL DO

This way.

Tracy and Viv share a look. Treated like royalty.

TRACY

I could get used to this.

She smiles flirtily at him

Their BAGS are dumped in the boot of a BATTERED CAR and the rear door is opened for them by Ronal do.

RONALDO

We'll take you to your hotel.

The girls enter. Door slammed behind them Bale and Ronaldo jump in the front. Engine sparked and the car fires away like a bat out of hell.

9 I NT/ EXT. CAR/ STREET - DAY 9 - 13, 20

9

Dance music thumping out.

Car SPEEDING through the Dominican Republic streets - Viv and Tracy in the back loving every second. White knuckle ride.

Music continues over...

10 I NT. HOTEL ROOM - DAY 10 - 15.00

10

Tracy and Viv hanging up their clothes, loads of fashionable stuff - these are trend followers.

Tracy and Viv getting changed into their bikinis. They arrange themselves in their mirrors to make sure they are looking fantastic - hair up, tits great.

They I ook at one another.

TRACY

Pool.

11 EXT. HOTEL - SWIMMING POOL - DAY 10 - 16,00

11

Viv and Tracy jump simultaneously into the swimming pool. Their heads bob back above the water and they scream with delight. Let the holiday begin...

12 EXT. PLAYA DORADA/ STREETS - DAY 10 - 19.00

12

Viv and Tracy walking through the main tourist drag. They are like children - in awe of all the new sights and sounds. They constantly nudge each other and point to various sights/attractions/people. Then giggle or gossip.

They do 'selfies' on their phones, and we crash into shot after shot hitting the screen in a stylised montage - photos that will soon find themselves on Facebook or Twitter...

They pass TWO YOUNG LADS heading this way.

LAD 1

Alright, girls.

TRACY

Typical, you come half way round the world and meet Scousers!

Tracy and Viv are away, laughing.

13 EXT. PLAYA DORADA - OUTSI DE BAR - NI GHT 10 - 21.30

13

Music continues...

Viv and Tracy have colourful hulas placed around their neck by a DANCING WAITER as he serves them expensive cocktails.

They're in their element.

TWO DUTCH LADS opposite smile at them and make encouraging gestures. Smiles and flirting.

Viv and Tracy glance at each other, unspoken, they are saying 'those guys are fit!!!'

JUMP TO:

Music thumping. The four of them together now. Chatting, drinking. Flirting...

JUMP TO:

Viv, Tracy and the DUTCH GUYS dancing. They have 'coupled' off and 'dirty dancing' with their guys.

14 EXT. BEACH - DAY 11 - 08.45

14

And from this to total calm. Almost silence. Only the sound of the sea. Sun bouncing off the surface of the water. Tracy and Viv are swimming in the amazing turquoise ocean.

Viv looks back at the beach, takes in where she is -

VI V

(treading water)

Tracè -

TRACY

What?

VI V

I love being here with you -

TRACY

(smiles)

I love being here with you -

Hold on them, best of friends and allowing themselves a moment where they acknowledge it - both treading water -

TRACY (CONT'D)

Are you trying to do a wee -

VI V

Yeh -

TRACY

So am I -

They how with laughter -

VI V

(splashes her)

Dirty cow -

TRACY

(splashes back)

You dirty cow-

VIV dirty cow...

RONALDO (CONT'D)

The hotel manager knows us. He'll be watching you -

VI V

What's that supposed to mean?

RONALDO

You're here for a purpose. Yes. Don't forget it -

And with that, they get up and head away. Hold the look between Viv and Tracy...

16 I NT/ EXT. JS MOTORS - DAY 11 - 15.40

16

Rain pours down. The forecourt is a sorry looking sight as no one wants to view cars in this weather.

Fat Jason and Paracetamol Pete have brews and are nattering together under a canopy (Pete inserts a nasal spray halfway through his conversation - <u>always</u> ill). Marty is alone, sitting to one side sheltering in a hatchback.

Rick and Jez are busy working on cars in the background.

Ziggy, the young mechanic, passes, carrying supplies to the workshop, he clocks Marty alone... slows his pace.

ZI GGY

Wanna see a picture of me bird?

He pulls his phone from his pocket, hands it to Marty. His phone wall paper has a PARROT on it.

Marty laughs.

ZI GGY (CONT'D)

Kettle's on in the workshop - if you fancy a brew.

MARTY

(surprised, touched, but still...)
Nah, you're alright mate.

ZI GGY

We've got bourbons.

Marty smiles, appreciates the gesture.

17 INT. JS MOTORS - BETH'S OFFICE - DAY 11 - 16.00

17

Beth in her office. She is acting nonchalant but her eyes are on the 'sales managers office' - through the blinds she can see Marianne laughing (perhaps a little flirtily) with Jez (of Jez and Emma).

On Beth, eyeing her, hating her.

KATHY

He's lost his girlfriend, Cheryl,

BETH

Cheryl?

KATHY

She's a Daschund.

BETH

What, she died?

KATHY

Moved away - she lived next door, with Mark and Sally, but they've gone, separated, he caught her sleeping with the bloke from the fish shop... so Cheryl's moved to Sussex - that's the trouble with adultery, it's always the innocents that suffer.

BETH

Right.

And back in the real world...

BETH (CONT'D)

Is Mke in?

But before she can answer.

M KE (O. S.)

Door flies open from the adjoining office.

M KE (CONT'D)

(brandi shi ng a letter) How many times do I have to send Customs and Excise the same information - how many times. Tell them we've sent it.

He flings the letter to Kathy and goes back in his office.

BETH

(pulls face) What's up with him?

KATHY

Hangover.

Then can't resist adding the juicy bit.

KATHY (CONT'D)

His wife's back.

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18 CONT: (2)

She pulls a theatrical grimace, and then turns back to her computer as if 'I can't spend all day gossiping'.

Bet h beds that down, goes.

19 EXT. PLAYA DORADA - EVENING 11 - 20.00

19

MOPED cruising along the coast road, lights of the town twinkle in the distance. Tracy and Viv ride pillion.

They shout the following in a sing song, joyful way, girls fant asizing about what they can buy -

TRACY

Kurt Geiger boots, Jill Sander dress -

VI V

Gold necklace like Beyonce wears...

TRACY

Jui cy Couture tracksuit, Mul berry jacket -

VI V

Louis Vuitton bag -

TRACY

Ipad, Iphone -

VI V

Hair extensions, boob job -

TRACY

We're gonna have them all -

They turn left, following a sign for a MIDNIGHT PARTY, ready for their last night of fun and thrills...

20 EXT. PLAYA DORADA - BEACH PARTY - NI GHT 11 - 00.10 20

Night club or Beach party.

Chase & Status 'Let You Go' belts out - and they throw their arms in the air and chant along, never felt more alive.

Mark this moment for Tracy - a moment of total abandon, freedom fun...

21 I NT/ EXT. HOTEL ROOM - DAY 12 - 07.30

21

Early morning.

Tracy wakes, with a hangover. She looks different, more tanned, hair braided, traveller bracelet.

Theatrically, he lifts a drape from a table to reveal TWO SMALL MOUNTAINS OF BAGGED COCAINE. Actually, they are rubber pellets of cocaine in condom type wrapping, spherical, each containing scores of pellets...

The girls stare at the drugs.

LEADER (CONT'D)

Drink this to lubricate the throat.

You look like girls who can swallow.

Small laughter from around the room This repels Viv and Tracy. They are moved towards the bags of coke.

They are terrified.

And in a long dialogue free sequence, we watch as the girls startpltahetphroacetsist to fe swiad luio od he obags. 242.04 664.44TTm - 0.2.047 r

Drink of liquid. Bag into mouth. Swallow.

Viv gags a bit on the first one, but manages to get it down with a little liquid.

Tracy enters through a different door. She does a quiet mantra to herself.

TRACY

Stay cal m, keep cal m Stay cal m, keep cal m...

Her eyes dart around the huge airport, everything seems perfectly normal. She approaches the 'boarding' screen and scans it for her flight.

26 I NT. I NTERNATI ONAL AI RPORT - DOM NI CAN - DAY 12 - 14.20 26

QUEUES of passengers are lined up at TWO SEPARATE desks. Tracy is in one queue, Viv in the other.

Though they've been told not to, they sneak surreptitious looks at each other. Both are terrified.

Viv wipes a bead of sweat from her top lip.

The queue inches forward. <u>Jump cut</u> time pass to find Viv at the front of her queue.

ASSI STANT

Next please.

Viv goes to the desk, hands over her passport and ticket.

ASSI STANT (CONT'D)

Good holiday?

VI V

Yes thanks.

Viv watches her like a hawk (as does Tracy) as she taps information into the computer, tags the bag, all the usual paraphernalia. Tension, tension. Then she stops.

ASSI STANT

One moment.

She picks up the telephone, time stands still. What's she doing? Who the fuck is she ringing?

She starts speaking - an English/Spanish mix - to someone.

Meanwhile across the way, Tracy is called to the front of her queue, starts being processed in the usual way.

Both girls are rigid with fear, but acting as casual as they can manage.

ASSI STANT #2

Passport?

Tracy snaps from her fear and fumbles for her passport, hands it over for the assistant to inspect.

Ordinary Lies 26 CONT: (2)

VI V

I'm going home. I've been on hol i day...

CUSTOMS

(motions - this way)

Pl ease.

Viv has no choice. The other OFFICER grabs her bag and as PASSENGERS watch on, she is led away.

ANGLE - Tracy, at a significant distance, watching this.

27 INT. INTERNATIONAL AIRPORT - DOMINICAN - TOLLETS - DAY 12 27 - 14, 45

> Tracy slams into a toilet cubicle, literally shaking with Sweat pouring from her, heart pounding.

> > TRACY

No, no, no, no, no, no.

She slides to the floor and stays huddled there.

28 INT. INTERNATIONAL AIRPORT - DOMINICAN - DAY 12 - 15.00

> Viv is flanked by the CUSTOVS OFFICERS - it's an unnervingly long walk - the officers swaggering a little - all the way to a far door, where she is led into a side room

Linoleum floor, pale green walls. Sort of room that would smell of disinfectant and cigarette smoke.

The door closes behind her and all the noisy bustle of the airport is shut out. Silence.

Then, as the OFFI CERS speak to each other in Spanish, a sense of foreboding fills the room

Viv glances to one side, there is a GRUBBY PINBOARD. On it are glossy photographs of various TRAVELLERS AND LOCALS with small 'trophies' of drugs in front of them. They are the previously captured.

Viv's heart sinks. Her eyes dart faster than sound.

VI V

I need to go to the loo.

CUSTOMS

<u>No</u>, no toilet.

The OFFI CERS start unzipping her SUITCASE and removing the clothes and items without care.

Viv gets a brief window of hope.

29 INT. INTERNATIONAL AIRPORT - DOMINICAN - SECURITY - DAY 12 - 15.15

Tracy passes through a <u>scanner</u> without incident and heads towards the gate where the planes are waiting.

She is scared and worried about Viv, but self preservation has kicked in now. She has to get out of here.

30 INT. INTERNATIONAL AIRPORT - DOMINICAN - CUSTOMS ROOM - 30 DAY 12 - 15.30

Viv watches as her bag is inspected. There are now two plain clothed DEA officers in the room too, along with a duty lawyer and an airline representative.

Viv becomes aware that a DEA OFFICER is carefully <u>watching</u> <u>her</u>.

DEA OFFI CER Shoes of f. Shoes!

Viv removes her trainers, she reluctantly hands them to the officer, who feels and presses at them. The uniformed customs police leave the room

Viv is daring to think she might get away with this. There's more animated conversation between the officers. Then...

DEA OFFICER (CONT'D)

This way.

The officer leads Viv into an adjoining room, where she comes face to face with what looks like a HOSPITAL SCREEN.

 $$\operatorname{VIV}$$ What's this? What am I doing?

DEA OFFICER

X-ray, X-ray.

Viv freaks.

VIV Look, I shouldn't even be here. What about my plane. I should be on my plane, I'm being picked up, I need to get back home...

They manhandle her towards the machine.

VIV (CONT'D)
You can't do this to me.
(then, in sheer
desperation)
I'm English.

FAT JASON

The mum and son desperately want it, the dad's adamant he can't go over five grand. But trust me, if he ever wants shagging again he'll buy this motor.

They I augh.

As we follow them they pass Beth coming this way, she blanks Marianne and walks past the open door of her office, as she glances in she notices Marianne's MOBILE buzzing on the her desk. She thinks about calling her, but then, just as swiftly another thought hits her. She glances back and sees Marianne and Jason go into the office where the family are she is doing big hellos, playing the part.

I.e. She is massively distracted.

Beth makes a decision. Checking to see if anyone is looking, she slides into Marianne's office and GRABS THE PHONE.

She exits.

Beth turns.

BETH

Your phone was ringing - I was going to bring it to you - but then it stopped -

Alie, and they both know it, but Beth isn't waiting around for interrogation. Marianne goes into her office - picks up the phone and can instantly tell - where is the missed call notice - that Beth was lying...

Beth crashes back into her own office. Exhales. But even so, three Dave numbers - what the hell is that about?

35 CUT 35

EXT. MANCHESTER ALRPORT - CAR PARK - DAY 13 - 10.30 36 36

> Tracy walks, with her suitcases, the full length of the airport car park. Still glancing round, still full of terror that she is being followed. Play her paranoia - jump cuts emphasize show her agitation. Jimmy's car is parked right at the far end (the agreed meeting point) and he watches her arrive, but doesn't get out, doesn't come to help. He just watches her coming towards him on her own -

She eventually arrives. He springs the boot. Climbs out.

JI MMY

Where is she?

TRACY

(frantic -)
She got caught, she got stopped, with all the drugs inside her -

JI MMY

Get in the car.

TRACY

You said it'd be a breeze, said there'd be no chance -

JI MMY

In the car.

She does. He flings the suitcases in the boot.

37 INT/EXT. JIMM'S CAR/STREETS - DAY 13 - 10.45

> Driving along, away from the airport. Jimmy's eyes flit to the rear view, making sure they aren't being followed...

37

TRACY

We both went to the airport. Did exactly as we were told. But something happened. Customs appeared. Marched her to an office. They must know.

JI MMY

Not necessarily.

TRACY

Why would they stop her!

JI MMY

(cal ming, reassuring) Look, until we know for definite let's assume she's alright. They might have just been asking questions -

TRACY

And kept her off the flight! Why would they do that. Why?

JI MMY

I don't know. I'll talk to people, see if I can find anything out. If she's been done there'll be news, right. Just... stay with it.

Tracy frantic - the full weight of the mess they are in hitting her between the eyes.

TRACY

I want this stuff out of me. I want this shit out of me right now -

He delves in his pocket and casually tosses her something.

JI MMY

Here -

Tracy looks at the box quizzically -

JIMMY (CONT'D)

Laxatives. Cherry flavoured.

INT. JS MOTORS - BETH'S OFFICE - DAY 13 - 17.15 38

38

Beth is in her office. Most people have left for the day. Her phone rings. She grabs it -

BETH

JS Motors. Beth Corben.

Silent.

Her heart pounds. This again.

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38 CONT: 38

BETH (CONT'D)

Bet h Corben.

Nothing. She hangs up. Then looks across the office at the closed dark 'sales manager's office'. On Beth.

She notices M ke is still working in his office. She grabs her phone and rings internally, he answers -

BETH (CONT'D)

Can we talk?

39 I NT/ EXT. JS MOTORS - M KE'S OFFI CE/ CAR PARK - DAY 13 39 - 17. 20

M ke has booze for special occasions and they are sitting in his office, each with a a glass of wine...

BETH

I've no proof of anything -

M KE

Sounds iffy to me. Calls day and night, three Dave's in her phone -

BETH

They could be different people -

M KE

Shall I get her in. Talk to her about it -

BETH

And say what?

Beth looks tired, pained with it all -

BETH (CONT'D)

She flatly denies it. I can't harass the woman. And I can't admit stealing her phone.

M ke accepts that.

BETH (CONT'D)

What do you know about her?

M KE

Marianne? Not a lot. But that's not saying much - what I know about the personal lives of my staff you could write on the bumper of a cinquecento.

He smiles, she returns it.

CONT:

BETH

Her records say she's married but she never seems to talk about him-

M ke shrugs, then a memory is dredged.

M KE

Hang on... is he the one that had his tongue pierced?

BETH

(amused)

Y- what?

M KE

Christmas do, he came to pick her up; I offer him a drink, next thing I know he's talking cunnilingus -

Which at least makes Beth smile.

M KE (CONT'D)

It height ens the pleasure - . So I'd i magine she's

still with him..

They smile. Mood lightened, he tries optimism

M KE (CONT'D) Look, Beth, he hasn't ran away with her, so we can rule out a serious rel at i onshi p. . .

BETH

Can we?

She challenges him with a look -

BETH (CONT'D)

There's something about her, I don't trust her... she's got a shifty face -

M KE

I know... for a woman getting the sort of action she's been getting, you'd think she'd look happier -

And then... They I augh again.

M KE (CONT'D)

Ch shit.

CCTV monitor shows a RANGE ROVER pulling in.

What is it?

Epi sode Two Yell ow Amendment s 26A.

Ordinary Lies OONT: (2) 39 39

 $$\operatorname{\mathsf{M}}\nolimits$ KE Alison, and the kids -

39 CONT: (3)

39

On Beth, rallies. She already knows they are back together but pretends otherwise -

BETH

When did she come back -

M KE

Last week -

(rising to go out)
I was going to tell you -

BETH

It's fine -

M KE

No, I was. I should have. I just wanted to find the right time -

BETH

Mke, it's

40 EXT. JS MOTORS - CAR PARK - DAY 13 - 17.25

40

M ke heads out as his wife, ALISON - attractive, 40, someone who has grown used to money and a certain lifestyle - heads across with the kids, RUBY, 15, and LUKE, 8.

M KE

What you lot doing here?

ALI SON

Thought we'd take you for dinner -

They kiss/peck.

ALISON (CONT'D)

Are you ready to leave -

M KE

I can be -

(to his son)

Hey, kiddo - how's school?

And across the way, Beth leaves the office. She waves casually at Alison as she makes her way to her car.

Alison oblivious to the fact that Beth has slept with her husband. And Beth having to watch this show of familial affection. Mke aware of this, feeling super awkward.

M KE (CONT'D)

Okay, well, give me five minutes...

41 INT. JIMMY'S FLAT - BEDROOM - NIGHT 13 - 21.00

41

BAGS of drugs sit on the table in Jimmy's flat.

She thinks where to hide it - scans the room, nowhere looks safe enough. Eventually she removes a drawer from the chest and stuffs the cash right down the back, then replaces the drawer. You wouldn't happen upon it.

Tracy sags on her bed. Just lies there reliving the events of the past twenty four hours, when...

TANYA

Baby! You're back -

She startles her.

TRACY

Hi ya.

Tracy manages a big fake smile. They hug.

TANYA

How was it, did you have a great time?

TRACY

Yeh, good.

TANYA

You look fantastic, you've caught the sun. Viv enjoy herself?

TRACY

Yeah.

TANYA

Bet you got up to all sorts. I'm not even gonna ask, I don't even wanna know...

Her mum laughs. Tracy's insides drop. She feels sick to her o Trv e(Hobrsotkoennadkne seTenser)e'Tsj n1o 0wa0y 1sh0e.0w4an38k8e.e4p4 uTpat0hins6445ieTc80Sh4e se6wesulds, lis her <u>JS Motors work badge</u> on the side and her heart sinks.

Tabpt 92. wMbg. 01 ees 'i 328. 04 520. 4 - 0. O - 0. 191 mm i deRECEPTI ON SH

EMMA So come on, give us all the gory details...

TRACY

Ordinary Lies Episode Two Yellow Amendments 31A.

49 CONT: 49

TRACY (CONT'D)

I was expecting her back from holiday today and she hasn't arrived.

(MORE)

49 CONT: (2)

TRACY (CONT'D)

(beat)

Domini can' Republic.

(beat)

I was wondering if you could find something out for me.

(beat)

No, I'm not family. I'm just a mate from home.

(beat)

What do you want my name for?

Jump to

New phone call. Still pacing. More crazed now.

TRACY (CONT'D)

Jimmy, I need to talk, I need to

see you...

(he's clearly making

excuses)

Fine, I tell'you what, <u>l'll go to the bleedin' police</u>.

50 EXT. JS MOTORS - CAR PARK - DAY 14 - 13.00

50

49

Lunch time. Ziggy is talking to Amelie outside whilst Rick and Jez have a brew. Tracy sitting in Jimmy's car at the very far end of the car park. In the distance some of the mechanics are kicking a ball around, just letting off steam

JI MMY

Who've you been ringing -

TRACY

The Consulate. I Googled it. It said they can help -

JI MMY

Are you <u>out of your mind?</u> Do you think these people are stupid?

TRACY

I'm worried about her -

JI MMY

Fine, so worry - but don't stick your head out the hole. You've got away with it, you're home and dry -

TRACY

Says who? What if she talks, what if she tells them I was involved, tells them everything -

JI MMY

She won't -

TRACY

(all this played frantic, maybe jump cuts, to get a sense of her total mania)

How do you know? I would, if I was stuck over there - they'll be getting to her won't they - in her face, and they'll wanna know who gave them to her, where they were going - and they'll keep and and until they break her - and she'll be scared and shitting herself - and she'll tell them, because she'll have to, to save herself, and then what Jimmy, then what - they're gonna come for us...

Silence. Hold that heavy silence.

JI MMY

Get out the car, I need to show you something -

TRACY

What?

He motions 'out'. They both get out. She looks at him-'what? He motions to follow him. And he walks her somewhat closer to the football game, i.e Nearer people. JI MMY

You got what you wanted... money, free holiday -

TRACY

- you

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JI MMY

You got exactly what I promised.

She wants to punch him but knows she can't draw attention to herself. He starts to walk away, she follows.

TRACY

And what about Viv! You can't just leave her out there!

JI MMY

Not my problem Delete my number from your phone -

TRACY

Well maybe I'll make it your problem, maybe I'll tell her family exactly where they can find you -

JI MMY

That'd be a really bad idea, Tracy -

TRACY

She could get ten years!

JI MMY

She won't.

TRACY

How do you know -

He reaches his car and slams inside. But she springs the passenger door before he can depart -

TRACY (CONT'D)

How do you know!

JI MMY

Because she was the decoy, right. The sacrifice. She weren't carrying as much as the others -

TRACY

What others?

JI MMY

There were others - you think we go to all this trouble for just you two - there were others carrying - and they <u>all</u> got through -

Tracy is utterly bamboozled.

JIMMY (CONT'D)
She won't talk. Because she'll be told what'll happen if she does.

Zoom Foot down, he starts to pull away. Tracy has to dodge out of the way as he door slams shut with momentum

She wat ches him go. And we stay on Tracy, staggered, upset, angry, confused, scared...

51 INT. JS MOTORS - RECEPTION/SHOWROOM - DAY 14 - 13.30 51

Reception. Marty and Fat Jase are talking through sales figures with Marianne. Marty not as involved in the conversation. Tracy heads back behind her desk. She is shaken, not herself... Amelie clocking this.

AMELI E

Everything okay?

TRACY

Yeh, fine.

And Tracy just brushes it straight off. Starts fiddling with her work sheets. But then she stops, turns to Amelie.

TRACY (CONT'D)

Do you fancy a drink? After work?

AMELI E

(happy to be asked)

Great -

TRACY

Maybe get some of the others out -

52 OM TTED 52

53 I NT. PUB - EVENI NG 14 - 20.30

Tracy brings drinks over to the table with Amelie helping her.

53

TRACY

Three pints of lager, a vodka and tonic, a white wine -

GRACE

Just coca cola for me -

TRACY

I've bought you a wine -

GRACE

53 CONT: 53

TRACY

So get a taxi - I'll pay for it - you're not having a coke -

Laughter. Tracy sits down in the middle, with Amelie, Grace, Marianne, Rick, Ziggy and Paracetamol Pete also present...

AMELI E

Did you go to Pacha? Amesia?

TRACY

Everywhere -

AMELI E

Space?

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TRACY

All of them

ZI GGY

Did you get out much, see the place?

TRACY

We hired bikes. Motorbikes. Went up North - to the beaches - didn't you see the pictures on Instagram -

ZI GGY

Nah, not on it -

AMELI E

Here - I've got them -

And before he can object Amelie is pulling her mobile out.

ZI GGY

Did you go to Portinax, it's beautiful up there...

TRACY

I know, amazing -

ZI GGY

Cal a San Vincente?

TRACY

Yeah, is that the place right at the top of the island?

ZI GGY

Just along from San Juan -

Amelie is showing him the photographs and snuggles as close as she can get to Ziggy as they look at them

ANGLE - photos on the phone, one after another - mostly close or mid shots of Tracy and Viv on holiday. (N. B.

It is clear they have been carefully chosen to show nothing that reveals the truth of their <u>actual</u> location)

TRACY

ZI GGY

How can they be hiring that out in I biza?

On Tracy, shit, shit, shit...

AMELI E

(playful, trying to be all
 fun to impress Ziggy)
Are you sure you didn't secretly
fly off to the Caribbean -

They laugh. This is starting to unravel.

On Tracy...

TRACY

Why don't you just put your hand down his pants Amelie, it'd be more subtle. Men like a bit of a challenge you know -

AMELI E

What you on about -

TRACY

You think he's gonna respect you if you're throwing yourself at him you're acting like a school girl -

GRACE

Tracy -

TRACY

'Ch Ziggy, oh Ziggy, you're so gor geous and funny - please come home and shag me senseless Ziggy' - mwww, mwww,

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53

53 CONT: (4)

TRACY (CONT'D)

So why don't we get this out in the open once and for all - Ziggy, do you or do you not want to sleep with Amelie -

AMELI E

(flees the room)
You total bitch!

She tears away and all eyes fall on Tracy.

PARACETAMOL PETE

You're out of order Tracy -

But Tracy's eyes glance down at the now discarded and forgotten photos on Amelie's phone.

TRACY

What's up, can't she take a joke?

- 54 INT. TRACY'S HOUSE TRACY'S BEDROOM NIGHT 14 23.45 54

 Tracy lying in bed, sleep won't come.
- 55 INT. TRACY'S HOUSE LIVING ROOM NIGHT 14 01.30 55

 Tracy lying on the sofa, staring at NEWS 24, she obsessively checks the red button News headlines. Still nothing.
- 56 I NT. TRACY'S HOUSE LI VI NG ROOM DAY 15 07.00 56

Morning. Tracy jerks awake as she hears voices. News 24 still on, she stares at the screen (sound muted) - Breaking News. And an image of a foreign location.

Her heart pounds - is this it?

She grabs the remote but she can hear her mum coming down the stairs. As she hits the sound ('
) she realises it isn't a Viv story.

She zaps the news off as her mum enters.

TRACY

Mor ni ng.

TANYA

How long have you been up?

57 I NT. JS MOTORS - RECEPTI ON SHOWROOM - DAY 15 - 08.10 57

Tracy arrives at work (most workers are already there inc Kathy who we see walking around), Amelie already there. Amelie greets her arrival with contempt. Word has obviously got around the office as people are looking her way. TRACY (begrudgingly offers) Sorry – Ordinary Lies Episode Two Yellow Amendments 41.

60 CONT: 60

Running, running, running...

When her mobile phone starts to ring. She looks at the display: MUM

She slows to a walk. Then stops. What should she do? She stands motionless in the middle of the field...

61 INT. JS MOTORS - M KE'S OFFICE - DAY 15 - 11.30

Orash straight in - high energy, intense. Office full of people - Tracy, Mke, Beth, Tanya, Janice and John.

JOHN

(barely controlling his anger)

Who paid for it?

TRACY

I don't know -

JOHN

She's lying -

TRACY

I'm not.

JOHN

My daughter's in a foreign prison. Answer the bloody question. paid for it?

TRACY

I don't know -

JOHN

(yells)

What do you mean

?

61

M KE

John, please -

JOHN

You told everyone you were going to I biza. Why? Why would you do that if you were going to the Dominican!

TRACY

We were scared people would ask how we were affording it -

JOHN

And how were you - you didn't pay for it out of reception wages.

All eyes on Tracy.

TANYA You've gotta tell us darling -

Her mind racing.

TRACY

It was Viv's boyfriend.

JANICE ?

Whi ch

TRACY

I don't know.

JOHN

(furious)
Have you any idea how serious this is. Which boyfriend?

TRACY

He's called Jimmy.

61

JOHN

This doesn't make sense. None of this makes any bloody sense -

M KE

(pissed off)

No, it doesn't - and the last thing I need is a scandal on my doorstep.

Beth takes over, more conciliatory.

BETH

Tracy, you told M ke Viv was sick, you told John she'd met a lad; she wasn't on the plane with you - you see how this is looking -

All eyes on Tracy - accusatory.

TRACY

She said she wanted to stay a few days - we argued about it - but she was adamant, so I left her. I didn't know she was gonna do this who smuggles coke, it's crazy... no wonder she wanted me out of the way... either that or she was forced, maybe the guy forced her... I don't know...

JANICE

(heart breaking -) Why would she carry drugs for him? She wouldn't do that.

TRACY

... money.

JANICE

(in utter despair) What kind of money's worth risking your life for?

TRACY

I don't know!

ANGLE - Kathy on the other side of the door trying to hear as much as she can and simply not believing her ears.

M KE

Tracy, you need to be honest with us, did Viv mention anything to you about this, anything at all, it's vital you tell us the truth -

But she rejects the chance to come clean -

TRACY

No.

61 CONT: (3) 61

JOHN

She's lying.

BETH

John, please -

JOHN

- my daughter's on the other side of the world because she got involved with drugs. <u>Drugs</u>. Look me in the eye and tell me you had nothing to do with that -

She can't.

JOHN (CONT'D)

Look me in the eye.

TANYA

My girl isn't a liar!

JOHN

And mine isn't a drug smuggler -

TRACY

(loses it now)
I don't know nothing, right. I
didn't carry no gear, I was
to do with it -

And she storms out the door, almost taking out Kathy who can't get out of the way in time.

Kat hy's dog starts barking. Then runs of f...

Everyone is stunned.

JANI CE

(getting upset, crumples)
Why would she do this? Why would she be so <u>bloody</u> stupid?

She is bereft. TANYA unsure what to think.

BETH

She'll be alright, I'm sure there's some plausible explanation.

No one believes this. Tanya goes. Mke exhales.

62 INT. JS MOTORS - LADIES TOLLET - DAY 15 - 11.50

Tracy by the sinks, just needing space, away from everyone. But TANYA enters. Hold their look -

62

TANYA

'Ji mmy'?

62 CONT: 62

TRACY

I did the dirty on her, okay. Once. But he was Viv's fella.

Tanya not sure whether to believe this.

TANYA

I'm on your side, yeh. But you have to promise me you ain't lying.

TRACY

I'm not.

Tanya holds her look, long enough to know that her mother doesn't fully believe her.

63 EXT. JS MOTORS - SERVICE AREA - DAY 15 - 12.15

Kat hy's dog has jumped up at Fat Jason and is trying to hump him, much to the amusement of Ziggy, Rick and Jez, who are jeering and yelling - 'You've pulled', etc. Kat hy is trying to get a lead back on it, as Fat Jason wriggles and writhes.

63

Marty joins in the laughter, and we see that he is starting to be slightly integrated again.

ZI GGY

(offers the packet)

Bour bon?

But this becomes background as

M ke walks Janice and John back to their car. As John climbs in, Janice holds back, wants a private word.

JANI CE

Please don't tell anyone, not yet. The embassy say the press won't find out until she's formally charged... we're hoping it won't come to that...

M ke nods, of course.

JANICE (CONT'D)

I just want her home.

This is hard for her, and will break her. And we should feel that this is every parent's worst night mare.

64 INT. JS MOTORS - M KE'S OFFICE - DAY 15 - 12.20 64

M ke strides back in, through Kathy's office - as she opens her mouth to talk...

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64 CONT: 64

M KE

You tell no one. No one.

(heads for his office,
then doubles back -)

And if that bleedin' dog's here
tomorrow l'll give it something to
be depressed about -

65 CUT 65

66 INT. TRACY'S HOUSE - TRACY'S BEDROOM - DAY 15 - 20.05 66

However, in Tracy's bedroom, Tanya and Robbie are doing a vigorous search of the room for anything incriminating.

TANYA

What about the drawers?

She points to the DRAWERS where the money is stashed.

ROBBI E

It's just underwear and that.

Not satisfied with that, Tanya crosses and hastily pulls out one of the drawers, starts rifling through.

ROBBIE (CONT'D)

Careful, she'll know -

She slides the drawer back in and pulls another one out, as she does so, there's a noise as SOVETHING HEAVY DROPS.

ROBBIE (CONT'D)

What's that?

Robbie shoves her out of the way to investigate the back of the drawers - tension, tension - but before he can get to the package, they hear the sound of THE LAVATORY FLUSHING.

TANYA

Shit, she's coming out.

They slam the drawers back in and do a hasty tidy, then launch themselves out of the room just as Tracy exits the bathroom Tracy registers their odd expressions.

TANYA (CONT'D)

Good bat h?

TRACY

Yeh.

She heads towards her room As she goes in, she can instantly tell they have been in there.

Panic as she realises what they could find.

Tracy walking through the estate with the BAG OF MONEY. We focus on the bag, then on Tracy, what is she going to do?

68 EXT. PARADE OF SHOPS - DAY 16 - 07.30

68

She reaches a parade of shops. She is with that bag of money. Where is she going? What is

70 CONT: 70

MARTY (CONT'D)
(sotto, of the family)
What are the kids' names?

TRACY

Piss and Off.

She slams behind reception.

MARTY

Unusual names.

ANGLE - Beth watching this from her office, worried about Tracy, knowing what she does.

But her eyes are then drawn to Marianne leaving her office. But this time she doubles back and grabs something -

Her phone.

She glances in Beth's direction, as if to say, I'll not be leaving that there again...

71 I NT. TRACY'S HOUSE - TRACY'S BEDROOM - NI GHT 16 - 03.45 71

Darkness of the early hours. This is when the fear comes. Tracy lying in her bed, can't sleep. She tosses and turns but the release of sleep simply won't arrive.

We go HEIGHTENED now. . .

Really close in on her face. Bizarre angles. Almost like we can capture her thoughts, her pain, her anxiety...

AND WE CUT TO.

72 I NT. PENI TENTI ARY - DAY 16 - 16.00

72

Height ened, a little unreal -

VIV - now in a prison uniform (brown overall with a T-shirt underneath) - IS LED THROUGH THE PRISON (a holding prison, she hasn't had a formal hearing yet). She is carrying a sandbag pillow. As the GUARD walks ahead, Viv takes it all in with rising horror - the filth, the clothes hanging from barred windows, the oppressive lack of natural light, and the noise (from cells). Deaf ening noise.

BACK ON:

73 I NT. TRACY'S HOUSE - TRACY'S BEDROOM - NI GHT 16 - 03.50 73

Tracy trying to sleep... can't sleep... thinking of Viv in prison... is what we are seeing , her imagination... we shouldn't be able to tell...

She gets up, paces, tries to blot out these thoughts... but still they come...

74 I NT. PENI TENTI ARY - DAY 16 - 16.10

74

Three to a room Lots of rooms. ALL BLACK FEMALES. Lit with three long fluorescent strip lights, it's incredibly bright.

Everyone looks awful - ragged, sleep deprived and diseased.

Viv - bemused and scared in the cell. Such hostile faces and ill looking people, she lowers herself to the floor and squeezes her body into the tiny space that has been made available. The smell is overwhelming. This is home.

78 INT. JS MOTORS - SHOWROOM - DAY 17 - 08.15

78

On the move -

As Tracy heads through the showroom, past Marianne, Fat Jase and Beth all busy, Emma trots behind, still going on about the only thing of importance to her.

EMMA

So - the plan is -

And she hands her a PROFESSIONALLY PRINTED running order with written at the top in curly serif font.

EMMA (CONT'D)

We all meet at mine at 7.30. Get ready together, music, drinks, what ever, then head down to the rest aurant in three taxis, preordered, before food we'll do presents and speeches - because I know they'll be some, there is - but if anyone's bought a chocol at e cock, that's SO unoriginal. I'll allow L plates, even a tiara, but I draw the line at penis confectionery...

Tracy isn't listening, she just walks away, out the door.

EMMA (CONT'D)

Tracy, Tracy...

79 INT. HIGH STREET CLOTHES SHOP - DAY 17 - 09.45

79

Tracy trying on EXPENSIVE CLOTHES. Fairly joyless as she assesses herself in the mirror.

JUMP TO:

EXPENSIVE CLOTHES are laid on the counter. ASSISTANT starts ringing them through. Tracy pays, in <u>cash</u>. Again without much pleasure.

80 CUT 80

81 INT. VARIOUS HIGH STREET SHOPS - DAY 17 - 11.45

81

More clothes, more purchases. Nice shoes, jewellery. Sunglasses. Perfume. Quick cuts.

82 EXT. HIGH STREET - DAY 17 - 12.30

82

Tracy walking out of a store with SCORES OF TOP END CLOTHES STORE BAGS. She looks like Posh Spice.

Tracy buying an Iphone. Paying in cash.

84 I NT/ EXT. TAXI / STREETS - DAY 17 - 15. 45

83

84

Taxi. Tracy travelling home. Bags by her feet. She watches the world go by from the comfort of her seat.

85 I NT. TRACY'S HOUSE - TRACY'S BEDROOM/LANDING - DAY 17 - 85 16.30

Tracy - sitting in her bedroom - surrounded by the bought items. She stares at them these things that should bring her such pleasure. They bring her no pleasure.

She might have been sitting like this for sometime. Just staring at them Trance-like. When...

Outside, she hears a car pull up. She snaps from her trance and looks out of the window - it's her mum

TRACY

Shit.

She is momentarily frozen, unsure what to do, then - in urgency, she darts out to the landing and grabs a large pole, she pulls down the loft ladder, then fires back into her bedroom, grabbing the clothes and shoes and stuffing them into bags... the front door opens downstairs...

Shit, shit...

Tracy drags the bags onto the landing and starts to climb the loft ladder as quickly as she can, almost falling.

TANYA Hello - Tracy?

Tracy doesn't reply, can't reply, she throws the bags into the loft space as best she can, then hoists herself up to push them in further as she hears her mum coming upstairs...

TANYA (CONT'D)

M KE

Why don't you let me speak to her. I could have her in - tell her how much all this is hurting you -

A part of her wants to let him, but another part -

BETH

No, M ke, it's between me and her, but thanks -

He sneaks a touch of her hand, takes one finger in his own. Surreptitious, no one can see.

M KE

Have a good time - but not too good...

They smile.

She heads away.

M KE (CONT'D)

And don't forget those texts -

She smiles, heads to her car. On Mke.

87 CUT 87

88 INT. GREEK RESTAURANT - NIGHT 17 - 20.15

88

Huge table - all the JS Motors girls (Emma, Grace, Beth, Marianne, Amelie etc but NOT KATHY) and some of Emma's friends from outside work. They are all wearing fashionable togas - adorned with various headwear and make-up - they look stunning, everyone made a huge effort.

This whole sequence played STYLI SED

Laughter, drinking, singing, flirting with waiter, gifts (the obligatory chocolate penis). Emma the centre of attention. Emma, GdsRe1eweTc 0.007 Tw .7L Etge effort.0t44 Tm -0.1ten various

Ordinary Lies

88

... but we are focusing on Tracy, making all the right faces, joining in, but not really there.

And drinking. Drinking. Drinking. Wine, spirits, cocktails, what ever comes her way.

There's GREEK DANCERS now, smashing plates. Two hunky guys getting jeers of approval. They're lifting Emma on to the table to do a dance herself. She goes for it.

All her friends chant her name 'Emma, Emma'. And it is a wonderful moment for her, really special. She is loving being the bride to be, loving being in this moment, with these people, on this night... it is everything it should be. . .

... but for Tracy nothing is as it should be.

This is noticed by Beth (the only one She drinks some more. who knows about Viv). She mouths 'you okay?' And Tracy raises her glass.

Emma is encouraged to launch herself from the table, like a crowd surfer, she does so and the two men catch her.

Applause from the girls.

89 INT. NI GHTCLUB - NI GHT 17 - 23.30

89

...and then to a club. Lights, music, dancing, looks from the guys - this lot in togas are fit...

The beat pumps through them More laughter, more drinking, this is turning into a classic night...

... but Tracy is numbed by booze, the alcohol not even having any effect any more, she just sways, and allows her mind to drift into glorious oblivion...

...and then it happens...

The track changes...

... and on comes Chase & Status, 'Let You Go'...

And all the crowd are chanting along, euphoric, glad to be al i ve.

<u>And we flashback to the Dominican Republic.</u>

Tracy and Viv dancing with the dutch guys at the beach party. Arms in the air. The moment of their lives. Before, before, bef or e. . .

We hold on Tracy's face.

89 CONT: 89

And she crumbles. It's like her mind splinters into a million pieces, and she falls or staggers or retches or what ever seems right, but she breaks down.

And hits the floor.

Beth is the first there, then Grace... they go to help her, screaming for others to help, but the music is so loud.

They drag her to her feet. And help her outside.

90 EXT. NI GHTCLUB/ STREET - NI GHT 17 - 23. 45

90

Tracy vomiting in the street. Beth and Grace still holding her up. Beth rubbing her back...

TRACY

I'm sorry, I'm sorry -

BETH

It's okay -

She vomits some more. Beth and Grace swap a look.

BETH (CONT'D)

I'll take her home.

TRACY

No, I can't go home - I don't wanna go home...

BETH

You can come back to mine. Come on, we'll find a cab -

Grace goes off to search for a cab to hail.

Tracy wasted. We hold on her...

TRACY

All I've ever wanted's to have a bit you know, the cool things, the smart stuff... be part of it - hook up with a footballer or a DJ - big house, nice clothes, swan around to parties and film premiere's. You look at those girls - Coleen or Abigail or Charlotte - and you think, what have they got that I haven't. They're not that good looking, not really, no more than any of us, they just got lucky. They got lucky.

On Bet h...

BETH

Tracy, did you know...

On Tracy, hold and hold and hold...

Tracy looks at Beth she wants to confess, wants to get this terrible secret she is carrying off her chest. Tell someone and then it will have to be dealt with...

But she can't, she can't.

INT. TRACY'S HOUSE - LIVING ROOM - DAY 18 - 06.10

96

CLOTHES BAGS, SHOE BOXES and IPHONE BOX - all the things from Tracy's shopping trip - in a pile in the living room

Tanya and Robbie sit with a contrite Tracy. She has obviously told them everything.

ROBBI E

You wanna be like dad - in prison! You got your whole life ahead of you!

TANYA

You're not going to prison.

TRACY

I can't live with it -

TANYA

You're not going to prison.

TRACY

I can't live with it, I can't live with it. I can't get her out of my mind, what she must be going through, I'd be in prison than deal with this -

TANYA

You're not going.

Silence, you could hear a pin drop.

TANYA (CONT'D)

And I'm being selfish, because I love you, but I'm not losing my husband my daughter - I can't do it, Tracy, I won't do it.

They all look at one another.

ROBBI E

So what we gonna do?

Tanya's mind racing, working out a credible plan of action.

TANYA

Okay... say we go to the police. And you tell them you carried dr ugs. . .

> (those words stick in her t hr oat)

- they can't prove it. You've admitted it, but they can't What they can prove is supplier, dealer, the middle man for the whole thing -

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96 CONT: 96

She eyes her daught er.

TANYA (CONT'D)

We go and we tell them about Jimmy - Tell them he forced you, tell them he forced Viv, tell them this whole thing was <u>his</u> fault - Robbie?

She looks to her son for his approval of this idea. He slowly nods his approval -

This idea scares Tracy.

TANYA (CONT'D)

So we need to get our story straight. Robbie - pen and paper.

She goes to fetch them Tracy and Tanya look at one another.

TRACY

(of the shopping) What about this lot?

TANYA

It goes back.

TRACY

I don't want the money.

TANYA

You're not getting it.

97 INT. POLICE STATION - INTERVIEW ROOM - DAY 18 - 07.30 97

Tracy and Tanya sitting with two DETECTIVES in an interview room, she has a duty solicitor with her.

She is clearly giving a full 'confession'.

Tracy presenting with confidence, putting a brave face on it. But under the table her foot taps nervously.

98 INT. JS MOTORS - RECEPTION/SHOWROOM - DAY 18 - 07.45 98

Workers arriving, preparing for their day. Rick comes dashing in brandishing his blackberry - wide eyed with news -

RI CK

Oh my god, who's seen this -

Reactions - what?

RICK (CONT'D)

Viv - arrested for smuggling drugs -

Reactions - amazement.

Ordinary Lies

RICK (CONT'D)

She's in a Dominican Republic prison -

EMMA

Domini can?

AMELI E

(truly amazed) Ziggy was right -

People dive to their computers, smart phones and so on...

Mke clocking this, comes out -

EMMA.

(hand over mouth, upset) This can't be true -

GRACE

She wouldn't dothis -

MARTY

I thought she was in Ibiza.

MARI ANNE

Tracy said she was ill -

MARTY

Where Tr acy?

FAT JASON

She must have been in on it -

GRACE

(hears him)

She wouldn't do that - neither of them would -

EMMA.

- she'll have been set up -

FAT JASON

She <u>swallowed</u> them - you wouldn't get me swallowing drugs -

GRACE

About the only thing you wouldn't swallow - you fat get -

All hell breaks loose, people yelling at each other, taking sides with or abusing Jason.

M KE

(calls for calm) Alright, alright, SHUT IT.

They quiet en down.

99

CONT: (2)

Ordinary Lies

M KE (CONT'D)

We don't know the circumstances, we don't know the reasons, so let's hold the speculation...

BETH

Me and M ke have spoken to her parents and they're_beside themselves - so is Tracy -

FAT JASON

(sotto, to Pete) She was in on it -

Grace shoots him evils.

M KE

We-don't-know-anything. And until we do, let's get back to work -

He goes.

There is a sense of shock, amazement amongst the team

EMMA

(really upset) She wouldn't do this -

BETH

People have secrets, do things they live to regret -

As she says this Beth glances pointedly across at Marianne, who turns and walks away -

RI CK

(to the guys as they go -)
I wouldn't mind but I gave her ten Euros I had left from Crete - and all the time she's Pablo Escobar -

99 INT. POLICE STATION - WAITING ROOM - DAY 18 - 08.45

> Tracy, Tanya and Robbie waiting. No one says anything. Just waiting. Terrible atmosphere.

> > TRACY

They're gonna bang me up aren't they, I know they will -

TANYA

Stay strong.

Ordinary Lies Episode Two Yellow Amendments 61.

99 CONT: 99

Her mum pulls her close and we stay on Tracy's face, a young woman who has made a serious mistake -

Hold on her fear and regret, until -

A DETECTI VE ent ers. Face unreadable.

DETECTI VE

Mss Shawcross -

100 I NT. POLI CE STATI ON - I NTERVI EW ROOM - DAY 18 - 08.55 100

Tracy and Tanya are back in the interview room with the two Detectives and ANOTHER MAN.

DETECTI VE

Tracy, this is Dotun Aziz from our Serious Organised Crime Unit -

Tracy nods, terrified.

DETECTI VE AZI Z

Hi -

TRACY

Hello -

DETECTI VE AZI Z

Tracy, as I'm sure you know drug smuggling carries a sentence of up to fifteen years in prison.

Tracy nods.

DETECTIVE AZIZ (CONT'D)

And it's only through sheer luck you aren't sitting with your friend in the Dominican Republic - or lying in hospital because one of those bags burst -

He stares at her, tough faced.

TRACY

I know...

DETECTI VE AZI Z

But the point is you're not, you're sitting here and you came of your own volition. Which we appreciate.

Hold on Tracy, shaking. Tanya clasps her hand.

100 CONT: 100

DETECTIVE AZIZ (CONT'D)
At this moment in time there is insufficient evidence to charge you with any offence. Therefore you'll be released and are free to go. However, should further evidence come to light in the future... You

Relief from Tracy and Tanya.

will be re-arrested.

DETECTIVE AZIZ (CONT'D)
Also, we'll be using the information you have given us to set up a surveillance operation on Jimmy Carlton -

She nods her understanding.

DETECTIVE AZIZ (CONT D)
And if he's arrested and it's taken
to court, the evidence you have
given today will be called upon.
Do you understand?

She does.

DETECTIVE AZIZ (CONT'D) You'd be prosecuted if you refused to testify, is that clear?

She does. The thought fills her with dread.

DETECTIVE AZIZ (CONT'D)

Is there anything you'd like to ask us?

TRACY

... what about Viv? Can you help her? Can you get her home?

DETECTI VE AZI Z

I'm afraid she's out of our hands if she co-operates she might get a
reduced sentence, serve time back
home, but their systemis
not oriously slow so... don't hold
your breath.

On Tracy, heart broken. Tanya clocking this -

101 CUT 101

INT. VIV'S PARENTS HOUSE - LIVING ROOM - DAY 18 - 16.25 102 102

Tracy and Tanya sitting opposite Janice (who looks terrible, on the booze again) and John.

A holiday programme babbles in the b/g on TV (or is mute but we see the images, the irony).

Tanya pulls a LARGE ENVELOPE from her bag and slides it, very matter-of-factly, across the coffee table.

Jani ce and John Look at one another. Then Jani ce reaches forward and peers inside the envelope.

It's full of BANK NOTES.

TANYA

We want to help. It's for your flights. For Viv's lawyer.

JANI CE

You can't afford this.

TANYA

It's from savings.

Complete lie and everyone knows it. Tracy turns away.

TANYA (CONT'D)
I know you've been off work and things have been hard -

JANI CE

We're not destitute.

Tanya loses her confidence slightly.

TANYA

... when Viv's case goes to court, there'll be fees, you'll be expected to pay it.

JANI CE

We'll manage.

TANYA

It could run to thousands -

JANI CE

We don't need charity.

TANYA

It's not charity, it's -

JANI CE

We can't accept it.

JOHN

Yes we can.

Ordinary Lies Episode Two Yellow Amendments 64.

102 CONT: 102

JANI CE

John -

JOHN

We accept it.

John stares hard at Tracy - and it's all in the unsaid. He knows what this money is and why they are offering it. And he hates her for it.

TANYA

You'd do the same for us.

Tracy can't meet JANICE's eyes. It's horrendously awkward. There is a long awkward terrible silence.

103 INT. JS MOTORS - BETH'S OFFICE - DAY 18 - 17.00 103

Work is carrying on as best it can, despite the earlier bombshell. We hold on Marianne at her desk.

She is staring at the VIV NEWS STORY on her computer.

Hold on her face.

Then, she slowly stands.

And we follow her as she walks out of her office, across the building and straight to Beth's office door.

She knocks.

BETH

Come in -

She opens the door. Neither of them speak. Until...

MARI ANNE

I've lied to you Beth. Lots of things I've told you have been lies...

END OF EPISODE TWO