ORDINARY LIES 2

Written by

Danny Brocklehurst

HOLLY

INT. HOLLY'S CAR - DAY 9

Music kicks in, loud - by Chvrches. We are inside the car of Holly Pryce, mid-30s, cute face but not traditionally attractive. Quirky.

She drives to work, singing along. This is her favourite part of the day - just her and her tunes.

EXT/INT. COOPERS. CAR PARK. HOLLY'S CAR - DAY 9

Music carries over...

Holly's car parking in the large car park of Coopers Outdoors. Other workers park, tread in.

Holly yawns, then laughs to herself, she grabs her phone and takes a SELFIE of herself - now doing a large fake yawn.

She quickly adds the photo to her NOT BLUE - ABSOLUTELY NOT * FACEBOOK - SOCIAL MEDIA page. With the message - YAWNING ALREADY, 8.57!

POST.

INT. COOPERS. CALL CENTRE - DAY 9

Music over...

Holly heading in, passing some regulars (ALLY, KARL and RAY), already hard at work... past the HAPPY PEOPLE SELL sign... past Karl.

> KARL (deadpan voice, into his headset) ...you don't have to be interested, I'm a professional interest arouser - trying to get you to commit to more mid range sportwear is more like a calling than a job...

... Holly meets Ally Jones coming this way -

ALLY Holly, Toke's birthday tomorrow, are we gonna do card and pressie -

HOLLY Already on it -

ALLY

I'll arrange the drinks.

Passing is Joe Brierley, HEAD OF SALES - late 40s.

JOE He says he doesn't want them -

2

3

*

2

ALLY Tough, he's not denying the rest of us a night out -

Holly smiles, heads on...

... right to the end - where her desk is outside Jenna's.

*

*

HOLLY Morning Jenna –

JENNA Hi Holly - I need you to RSVP yes for this -

Hands her an invite for an INDUSTRY 'PERSPECTIVES' DINNER. * Holly, sparks her computer - which is on permanent standby and, like the rest of the office based world - fires up her social media page (unseen by Jenna).

> JENNA (CONT'D) Ch, and I spoke to Jag this morning, a couple of the reps are saying their expenses haven't reached their accounts...

> > HOLLY

HOLLY

Of course.

She scrolls through other posts -

And we SMASH CUT, super fast to: photo of someone's adorable kid; a couple in a pub, beers raised; a comedy drawing of a politician with a penis head; a pair of legs on a beach -'hard at work!; another couple, laughing and pointing at a horse in the countryside. On and on - a world of people posting about their glorious fun lives. It makes her feel a small pang of inadequacy and disappointment.

INT. COOPERS. WAREHOUSE AREA - DAY 9

4

5

Holly heads towards the WAREHOUSE AREA, as she passes through, the warehouse manager BILLY 'TOKE' TOKINGTON appears -

TOKE

Holly, I'm hearing worrying rumours... I'm telling you now, birthday celebrations are for the under 9s, I don't want a cake, I don't want a comedy oversized card with 'witty' remarks from everyone and I most definitely don't want a piss up. Do I make myself clear -

HOLLY Is it your birthday? I had no idea...

TOKE You know very well it is... you've got a spread sheet -

Holly heads away. She sees fork lift driver NELL SUTHERLAND, waves, he turns his fork lift and comes this way -

HOLLY HIIII -

NEI L

Hiya -

HOLLY Fancy Lunch Later -

NEI L

Lunch?

HOLLY Yeah, lunch, you know, eat together, what do you think I mean?

INT. HOLLY'S FLAT. LIVING ROOM - DAY 9

Holly and Neil snogging hard, clothes coming off.

5

*

3.

Ordinary Lies 2 Ep 2 HOLLY 10.03.16 4. HOLLY You stink? NEI L It's the smell of hard work. The top comes off. The smell isn't stopping her. * 6 INT. HOLLY'S FLAT. BEDROOM - DAY 9 Post sex. Holly lying in her bed, satisfied smile. She grabs her phone and scrolls to her status, types... FEELING HAPPY ; -) NELL enters, towel round him, out of the shower. NEI L (pl ayf ul) On your phone, that makes a change -HOLLY (puts it down, peels out of bed) I'd better make you some lunch -NEI L Sandwich to go -(off her look) Gotta get back, we're crazy busy -As she pulls on her clothes she asks -HOLLY Shall we do something tonight? Go and see a film or ... NEI L Yeah, great. (remembers) Ch, I'm out with the footy lot - I can come after...

HOLLY

. . .

NELL I'll text you...

INT/EXT. HOLLY'S FLAT - DAY 9

6

7

7 *

Neil, sandwich in hand (or gob) dashes out. Quick kiss.

HOLLY

See you back there -

He's away. She watches him go, with a smile. She doubles back inside and as she reaches the kitchen she sees...

HIS WORK JACKET.

8

Realising he's left it, she quickly grabs it and rushes to the door, but HIS CAR PULLS AWAY.

She tuts, but never mind, she'll take it back in for himbut then she sniffs it - Jesus.

INT. HOLLY'S FLAT. KITCHEN - DAY 9

Kitchen. Her healthy soup simmers in the pan. We find her at the washing machine... she stuffs a few of her own things towels and whatever - and then is about to cramin his work jacket, but she does what she always does and first <u>checks</u> <u>the pockets</u>. *

8

Left side, full of sweet wrappers, work dockets, crap. She puts them on the counter.

Right side, she pulls out TORN PIECES OF PAPER, like a couple of A4 sheets that have been <u>torn into hundreds of pieces</u>.

She slams them on the work surface. Doesn't give them any thought.

Jacket into the washing machine. LOADS of fabric conditioner. Door slammed. Start.

She stirs her soup. In this moment, all is well in her world.

INT. COOPERS. WAREHOUSE AREA - DAY 9

Ordinary Lies 2 HOLLY 10.03.16 Ep 2 $H\overline{O}LL\overline{Y}$ S MUM (CONT'D) Look, that's his car - Maserati -you should have felt the thing go thought we were gonna take off have you ever been in a really fast car, oh my God... I can see why men like them you feel Holly barely acknowledges her. HOLLY'S MUM (CONT'D) What's up with you? HOLLY Not hing. HOLLY'S MUM Tell your face -Holly does a mock happy face. HOLLY'S MUM (CONT'D) You disapprove. Holly, I'm having fun - after all them years with your dad, surely I deserve a -HOLLY (cuts in -) It's`not about you. Not everything's about you, you know -She pushes her food away. Her mum stares at her. HOLLY'S MUM So what's up then -Holly looks at her mum HOLLY It's Neil... I think he's having second thoughts -HOLLY'S MUM How do you mean, second thoughts? HOLLY About being in a relationship. About . . . <u>me</u>. Holly's mum sags - they've been here before. HOLLY'S MUM For heaven's sake Holly -HOLLY What? HOLLY'S MUM Well it's not the first time is it? Why can't you hold onto them -

8.

HOLLY So it's MY fault? Thanks.

HOLLY'S MUM I'm not blaming you but -

HOLLY But <u>what</u>? But <u>what</u>?

HOLLY'S MUM I'm worried. It's a bit of a pattern isn't it - ever since you know who - you've been -

HOLLY That's right, bring him up -

HOLLY'S MUM It's the last time you were happy. You've lost your self confidence. Men are like babies, they like strong women -

HOLLY Like you? Is that why you're 59 and shagging strangers on the internet -

Holly makes to leave the room

HOLLY (CONT'D) (parting shot -) Why are you never on my side?

17 OMI TTED

17 *

*

18

18 INT. PUB. BEER GARDEN - DAY 10

LinkedIn fills the screen. Adam Carver. Recent photo. Employer PORTER COLLINS.

Location: CARDIFF, WALES

Holly sitting in a beer garden, surrounded by couples, groups of friends. She cuts a lonely figure.

She has her phone in her hand. She stares at that face. And that location. Amazed.

She opens her social media page and, with trepidation, types...

Adam Carver. Gets a hit. It's him With a more recent photo as his main image.

She tries clicking on photos but it says - DO YOU KNOW ADAM?

Her eyes scan to the relationship status. SINGLE.

Ordinary Lies 2 Ep 2 HOLLY 10.03.16 11		
then back to her computer		
She checks out the address in the city, presses PRINT.		
Jump to		*
Holly, with put-on-pained-face, enters Jenna's office.		*
JENNA Are you alright?		*
HOLLY I'm really sorry Jenna, I've got the most terrible period pains is it okay if I leave early?		* * *
And for effect she places her hand on her midriff.		*
OMI TTED	21	*
OMI TTED	22	*
INT. HOLLY'S FLAT. BEDROOM - DAY 11	23	*
Shopping bags and clothes tags are strewn on the bed.		*
In her bedroom, we see NAILS BEING PAINTED. Hair, curled elaborately dried, laser hair removal on legs	and	
And finally we see the finished article. She looks at herself in the mirror - she has turned herself into a vers of her boss Jenna. <u>This is New Holly</u> .	i on	
INT. PORTER COLLINS. RECEPTION - DAY 11	24	*
Holly - dressed as NEW HOLLY - wanders into the reception a building which houses various businesses, Porter Collins being one of them It is a wide open plan reception with seating areas and plants. A beautifully made up reception sits behind a curved desk.		
Holly affects casual, checks her phone like she is expecti a message about meeting someone and casually takes a seat, grabs a paper from the table. Business Oracle.	ng	*
Holly white even on the lifts they exit. Deenle heading		
Holly waits, eyes on the lifts, they exit. People heading out, heading home but no Adam		
She waits, taps at her phone – like she is important.		
Gives a confident smile to the receptionist.		
More lifts open, more people, more faces. None of them Ada	m	

27 INT. SUPERMARKET - DAY 11

Holly casually walks along the end of the aisles so she can assess where he is - she spots him, right at the end, near the frozen meals section... Holly clocks his basket and realises she needs one too... she quickly tosses a few things into it from the fruit aisle and makes her way down to the other end. On Holly... can she do this...

She turns and sees Adam there, looking at the meals but also texting... she stares at him.. he eventually grabs a meal and tosses it into his basket... looks up and -

HOLLY's massive surprise face.

HOLLY Oh my god. Oh my... <u>Adam</u>

ADAM

. . .

HOLLY Wow... that's...

ADAM

Whoa...

They both kind of laugh. Adam shakes his head, looks at her.

ADAM (CONT'D)

This is crazy.

HOLLY

I know...

ADAM How I ong's -

HOLLY Years. <u>Seven</u> years... I thought you were living down South... New Forest or...

ADAM Yeah, I moved back... few months ago... long story...

He rolls his eyes. Laughs again. Assessing her.

ADAM (CONT' D) You I ook good.

HOLLY

So do you.

They smile.

ADAM Wow, God, I never thought I'd... this is madness...

She laughs at him

HOLLY Give us a hug then –

He moves in and they embrace. It's a bit awkward so they don't hold it long...

ADAM So - do you work live round here?

HOLLY Yeah, not far - l've got an apartment...

ADAM

HOLLY Yeah... can't complain. It's a lot of responsibility, long hours, but I like it - like <u>managing</u> people. Making sure I get the best from my team..

She smiles, exuding fake confidence. His phone beeps, text.

ADAM (glances at it -) Sorry. Gotta be somewhere. Running a bit late...

She can't see the message, no indication of what that is or who he is late for... can't ask...

HOLLY Right. Yeah. Sure.

ADAM It's amazing bumping into you, we should... catch up or...

HOLLY That'd be great. Unless your wife would think it was weird -

(she pulls an eek face)

ADAM (he laughs)(he HOLLY And you -

He goes, replying to that text. We hold on Holly. Chewing away on whether that was a success or not.

She catches sight of herself reflected in the freezer door. She's a different person.

*

*

29

*

28

28 INT. HOLLY'S FLAT. HOLLY'S COMPUTER SCREEN - DAY 11

Profile page.

Relationship status - DELETE.

Recent posts being deleted: Yawning already - delete. And further back - a stream of posts that betray a less confident and successful Holly [SCRIPT SEPARATELY]

Holly glances at her photo gallery - and they predominantly feature Holly looking, well, like Holly. She starts to delete them ...

Leaving just the ones where she looks fun or cool or like she is having a great time...

Jump to

Job - she deletes old one ('PA to the general manager') and instead leaves Manager, Coopers Outdoors - online sports retailer.

Jump to

She changes her PRIVACY settings. New posts not in feed.

Jump to

She goes into other online sites of her non work 'friends' selects images of holidays, gigs - nights out (groups of people, so faces not easily identifiable) - and beautiful images...

And SAVES them to her desktop. She then transfers them to her new profile page.

She is starting to look fun and cool.

29 EXT. COOPERS. CAR PARK - DAY 12

Holly arriving for work.

Across the car park, Ash is arguing with his mum, Kim - from here we can't tell what they are saying but their faces are and their words barbed and sotto.

30 INT. COOPERS. HOLLY'S DESK - DAY 12

Holly at work. Now satisfied with her page, she sends a friend request to Adam Smiles. Suddenly... ALLY appears.

ALLY (all excited) Can we do it, come on... lets do it...

31 INT/EXT. COOPERS. WAREHOUSE AREA - DAY 12

Scores of workers, including our regulars - Holly, Ally, Caz, Fletch, Karl, Ray etc... - all filing down the stairs, they have the muffled amusement of a bunch of school kids who are about to pull a brilliant prank.

Two of them are carrying a MASSIVE CAKE. Ally is on her phone, ringing someone -

ALLY Are you ready, we're coming through any second -

She opens the door and they pile into the warehouse, where a bunch of warehouse staff join them -

They giggle like big kids as someone unfurls a massive happy birthday banner. They quickly hand out party poppers.

And then they all excitedly wait as -

Joe, right on cue, brings Toke out of his office to see -

EVERYONE Happy, birthday to you, happy birthday to you, happy birthday dear To-ooooke. Happy birthday to you.

Party poppers, cheers. Laughter.

The cake carriers dash over to Toke as somebody blasts 'happy birthday' (Stevie Wonder) over the sound system... Toke just stands there, face fixed.

> ALLY Happy birthday.

She kisses him

ALLY (CONT'D) Drinks tonight everyone - The Feathers - Toke's buying - 30

Toke just shakes his head, goes back into his office. Which makes everyone laugh all the more.

32

32 *

*

EXT. COOPERS - DAY 12 Holly leaving for the day - Neil catches up with her. NELL Hey, you going straight to the pub -HOLLY No, l'm going home -NELL Ch, right - so, what? Shall I see you down there... HOLLY I'm not going. NEI L How come? HOLLY Neil, we're not joined at the hip go out, have a good time. NELL (just looks at her) ...yoù alright Hols? HOLLY YehAnd then...

HOLLY You never been here?

ADAM No, it's fantastic - ADAM (CONT'D)

What?

HOLLY And the reason?

ADAM

She cheated on me. With a marriage counsellor. Can you believe that? Not <u>ours</u>. But even so... He sits there all day listening to the devastation of infidelity and...

He kinds of laugh/swallows down anger.

ADAM (CONT'D) Ah, stuff it. It's history. Move on...

Looks between them

HOLLY

There's a saying in business that I think is really true - 'sometimes the greatest opportunities come brilliantly disguised as the biggest disaster'.

He smiles.

ADAM

That's good.

HOLLY

think so...

She tops up his wine, then her own.

ADAM

It's certainly worked for you, I mean... I don't wanna drag up old wounds but... you know... the way it ended between us...

He looks nervous.

HOLLY

It's a long time ago.

ADAM

I know, but... I'm not making excuses... I handled it badly... and those letters you sent...

She waves it away.

ADAM (CONT'D)

I hurt you.

HOLLY Adam, we're having a nice night - ADAM I'm sorry. I was immature... the things I said, way I behaved...

Holly buries away that hurt. Retains her confident exterior.

HOLLY You were a prick.

They I augh.

ADAM I've often thought about you, over the years, you know... thought... that I'd made a mistake...

She smiles.

ADAM (CONT'D) We had some good times, didn't we. times -

Holly looks at him Hold on her.

HOLLY

The best...

She smiles. But something dark arises in her. Just momentarily. She pushes it aside.

HOLLY (CONT'D)

ADAM (CONT'D) And we'd end like 'bye then you', or something -

HOLLY We were cute. I see couples like that now and want to vomit -

She laughs, to cover that tiny slip into real Holly...

ADAM So - what now? Are you going to head off or...

'Another drink?'

HOLLY I've got back to back meetings tomorrow, need to be fresh -

He's nodding, sure thing. She hails a cab.

HOLLY (CONT'D) It's been great though - I've really enjoyed it -

ADAM Me too, and how good is that food -

He smiles, moves in and kisses her on the cheek. They look at one another and he asks tentative -

ADAM (CONT' D) Can I see you again?

On Holly...

HOLLY (keeping the power) I'll call you -

She climbs into the cab. It pulls away and she watches him disappear into the distance.

37 INT. THE FEATHERS - NIGHT 12

Holly enters the pub, her new Holly attire now amended, jacket off, shirt tied into a knot at the waist. She is looking great - and feels confident.

She sees the others (everyone here except Toke). They are pissed, they cheer her arrival. Neil bounces to his feet.

NELL You came – you look amazing.

HOLLY Get me a drink. They are all up dancing, and right there in the middle of them, where she would <u>never</u> normally be - is Holly. She is really going for it, enjoying herself. People notice.

Not least Neil.

Holly notices him noticing, and likes it.

ANGLE - Ash at the bar with Karl.

KARL Pass this graffiti on my way to work every morning -, written in massive letters on a bridge. And every day l think - that is some determined revenge - to publicly denigrate his penis size - I respect it.

Ally appears at their shoulders...

ALLY (drunk-ish) Hello boys... talking about anything interesting?

ASH Jack Fielden's tiny dick.

ALLY On yeah, I think I've met him

She laughs, then a silence falls. A slight awkwardness between the three of them for a discussion point.

ALLY (CONT'D) Did you know Ash used to be a footballer. Did he tell you?

KARL No, but he couldn't have been any good or he wouldn't be working in a call centre.

Karl smiles, good. Ash just calmly walks out. Ally whacks Karl, hard.

ALLY Dick brain.

KARL

What?

ALLY Injury – ruined his career.

KARL (shrugs) I wanted to work in a deli –

Ordinary Lies 2 Ep 2 HOLLY 10.03.16 24. Ally chases after Ash. KARL (CONT'D) - but I couldn't cut the mustard. 38 * EXT. THE FEATHERS - NI GHT 12 Ally crashes out the back of the building where Ash is. He is sparking a fag... ALLY Ash, I'm sorry. My big mouth. ASH It's fine -ALLY No, really, I should just shut my trap sometimes... ASH Forget about it. Ally just shrugs. Looks at him Hold. And then, to her surprise, Ash turns to her -ASH (CONT'D) I love your hair. On Ally, what? ALLY Ch, thanks. ASH Shall we go on a date? ALLY I thought -ASH I don't want a girlfriend. ALLY So why the date... ASH Meal then... just us... see what happens... ALLY (thrilled) Yeah, great. ASH Ckay, cool. On Ally, who then asks -

ALLY

So... just to clarify, you like my hair and you want to go out...

Ash nods.

ALLY (CONT'D) Just checking.

Ash smiles. Ally beams. This has turned into a good night...

39 INT. COOPERS. HOLLY'S DESK - DAY 13

39

*

Everyone hungover.

Holly at her desk, looking surprisingly sprightly. Jenna heads out. Hands her the INDUSTRY 'PERSPECTIVES' DINNER invite. Complete with 'I fucked up face'.

> JENNA This dinner - l've just realised, it's the night before l fly there'll be networking til all hours, wine -

HOLLY Want me to cancel?

JENNA Would you? I think I'm trying to cram too much in -

HOLLY

Sur e.

JENNA (smiles, turns to go) Or maybe... (turns back) We could ask Jag - to represent the company - he's always up for a night in a hotel.

HOLLY Sure, if you like -

JENNA Ask him If not, cancel.

She goes back in her office. We stay on Holly. Looking at the invite...

Holly brings up the webpage - Aldencote Hall, amazing hotel in it's own grounds. Oldy worldy, but tasteful, elegant. Four poster beds.

Pick out the quote:

On Holly, looking at the photos.

40 INT/EXT. COOPERS. WAREHOUSE SMOKING AREA - DAY 13

Coopers smoking area. Holly heads across to the smoking area, where, ahead, she can see Jag giving it large/showing off, with Wendy... he's such a sleaze...

As Holly gets closer, we hold on her face, her thoughts...

JAG Holly, holly, my favourite of ALL Jenna's personal assistants...

HOLLY

Jag.

They haven't made up from their earlier confrontation. Holly looks at Jag, and shuffles the invite behind her back.

She just stands there. It's a bit weird.

JAG What can I do for you? Anything sexual, be considered -

HOLLY

*

*

*

Ordinary Lies 2 Ep 2 HOLLY 10.03.16

46 INT. ALDENCOTE HALL. HOTEL ROOM - NIGHT 14

Holly enters her hotel room And - oh my days - it's totally stunning. MASSIVE bed. En suite with stand alone bath. The works... she slowly enters and as the door closes behind her, she can't help herself, she dives head long onto the bed and does a fun little leg jiggle. So excited...

47 OMI TTED

48 INT. ALDENCOTE HALL. BAR - NIGHT 14

Holly, looking amazing, pampered and primped, arrives down into the bar area where she finds Adam waiting. She waves across, he stands, takes her in.

> ADAM Wooooow

HOLLY (with a smile) Me or the hotel?

ADAM You. Well and the...

She laughs, a pleased, confident laugh.

ADAM (CONT'D) How was the conference?

HOLLY I nsufferable.

He smiles.

ADAM Thanks for inviting me.

HOLLY Shall we get a drink?

ADAM

Definitely.

Across the way, Holly sees a gaggle of BUSINESS TYPES, they are clearly here for the industry dinner.

49

INT. JENNA' S APARTMENT. BEDROOM - NIGHT 14

49 *

Jenna in her flat, packing. Mobile to her ear. She gets Holly's answer machine... exhales, irritated.

> JENNA Holly, it's Jenna, can you call when you get this, thanks -

28.

46

47

ADAM

Yeah, but... I need to work out how the hell I'm gonna get home... (can't drive now)

Hold their look.

HOLLY Don't worry about it.

Hold their look.

And music comes in FADE INTO YOU, Mazzy Star. And we hold on them for quite a long time... eyes to eyes... the look of two people who, once, were really in love...

53 OMI TTED

53 *

*

54

54 INT. ALDENCOTE HALL. LIFT. CORRIDOR - NIGHT 14

Lift. Simply play the looks between them, the sexual tension of them both knowing this is the lift that is taking them upstairs to have sex again after so many years.

No words. She reaches for his hand...

And then, the lift stops. The doors open.

And as they start to step out, Holly comes face to face with

JAG, in dinner suit... heading in...

HOLLY

Jag.

JAG

Holly -

Jag can't believe it, he's staggered to see her here and quickly assesses the situation with Adam It's a really weird moment. Holly knows she has to take control.

> HOLLY Adam, this is Jag, one of the sales reps. Jag, Adam..

ADAM Pleased to meet you.

They shake.

HQLLY I suppose you'll be heading down to the champagne bar... don't get too drunk, just because it's free you don't have to drink it all... (laughs) Have a good night. I'll see you Monday... And with that, Holly is leading Adam away down the corridor. Jag watching them go... Holly glancing back.

> HOLLY (CONT'D) (making excuses to Adam) Sorry, he's a bit of bore, if we'd got engaged we'd have never got away...

Adam smiles.

HOLLY (CONT'D)

Ch God, you know what, seeing him's just reminded me - I've not done something, I said I'd call the chief exec - shit - I'm so sorry, can you give me two minutes...

ADAM

...yeah.

HOLLY

Here's my room card. 202. I'm really sorry, it'll just be on my mind if I don't do it - fix us a drink...

She peels away, back along the corridor she came from ... shit, shit... she hits the lift button, but then thinks better of it and heads towards the stairs, crazed woman now...

She crashes out into the lobby and scans for Jag, she darts into the bar area and sees him.. heads across... to where his face is fixed to 'smug delight'.

HOLLY (CONT'D)

Jag, Jag...

JAG Oh this'll be good, I can't wait to hear this -

HOLLY What are you doing here?

JAG

That's your approach. Try again Holly, how about what are YOU doing here?

HOLLY

How did you know?

JAG

Jenna texted me, except I had no idea what she was on about - why's that Holly - she thinks you <u>forgot</u> He laughs at her audacity.

HOLLY Okay, fine, I can hardly deny it but it's not what it seems -JAG Isn't it? Who is he? HOLLY An old friend. He's sick. He's got some problems, we just needed some time to -JAG DO I LOOK STUPID. HOLLY You can't tell anyone -JAG Tell anyone - this is going on Twitter. HOLLY Jag, I mean it -JAG Or what? How you gonna explain it to Jenna -HOLLY Mstake. Only you and me know - it can stay that way -JAG You're off your head. What if it comes out, then I'm in the shit with you, they might think we planned it, like we're having an affair or something -HOLLY Who's gonna think that -JAG I'm not getting involved. HOLLY Jag, I'm warning you - I've got shit on you and I'll use it - The Blackpool conference, you and Eleanor - might that be something your wife'd be interested in - or how about the Prague trip?

The gloves are off now.

JAG Like that is it? HOLLY Go to your drinks. Talk shit like usual. Have a nice night -(and a threat) No one finds out.

Hold their look. Tense. Jag smiles, can't fucking believe this behaviour from Holly.

JAG Gotta hand it to you Holly, l'd never have expected it from you. l'm almost impressed.

He goes.

We stay on Holly, bullet dodged.

As she turns and heads back to the stairs, she dials Jenna. Gets voicemail. We hear the message.

HOLLY

(sing song PA voice) Jenna, hi, it's Holly, sorry to call so late, l've just spoke to Jag, l'm SO sorry, my mistake, don't know where my head's at, but don't worry, l'll smooth it all out. Have a great holiday. And please don't worry about the cat, l won't forget . Bye.

Sorted. She breathes a small sigh of relief, straightens herself out, tries to regain NEW HOLLY but as she heads back along the corridor to her room, her mobile rings.

NEIL.

She curses, . She stares at the phone, what to do... She steels herself, answers.

HOLLY (CONT'D)

Hello.

NELL Where are you?

HOLLY My mumis, why?

Small silence.

NELL Your mumls? On a Friday night.

HOLLY

Yes, why?

NEIL I just called round... wanorryb3na-19 1 985 Tc 029 519.mv1On Holly.

55

HOLLY Okay, sorry, I... well I'm not there, so...

NELL Yeah... are you coming back?

HOLLY

...no. I'm staying the night here. Look, mum's a bit down, she's had a bad thing with this guy online, he was into weird stuff, I'll tell you about it when I see you... look I'd better go...

NEI L

...Okay...

HOLLY I'll call you tomorrow.

NELL

Bye.

She hangs up. Stands there. The romantic mood has TOTALLY evaporated now. Hold on her a moment, she is lying to everyone... what has she become... she heads to her room

INT. ALDENCOTE HALL. HOTEL ROOM - NIGHT 14

55 *

She steps into the hotel room where Adamis waiting. He is pouring them drinks from the mini bar...

ADAM Hi... get it done?

She says nothing. Just looks at him

HOLLY Adam...

He can tell from her face that all is not well.

ADAM

Uh-oh.

HOLLY Look, maybe we're rushing - you know... I mean... it's great, and I'm loving reconnecting but...

He's staggered.

ADAM You want me to go? 35.

	Ordinary Lies 2 Ep 2	2 HOLLY	10. 03. 16	36.		
	HOLL I want it to be happens again, be Perfect.	eright, when,	it ning to			
	He motions to their surroundings - perfect.					
	HOLL I can get you a	Y(CONT'D) a taxi – on acc	count .			
	Hold their look. This is laugh	a crazy scena	rio. They kind o	of		
56	OMI TTED			56	*	
57	INT. ALLY'S FLAT. HALLWAY	- NI GHT 14		57	*	
	Ally's door opens and Ash	produces a bo	ttle of vodka –		*	
	ASH Sorry I didn't restaurant, bit				*	
	ALLY How do you ever		live?		*	
	ASH Ways and means. get this party		ve -		*	
	He's on something. Ally	looking at hin	ı			
	ALLY You off your fa					
	ASH No. Yes. You Iookamazing. you, you have g	No make up sui	ts		*	
	He goes in. Ally watches flattered she decides	, part angry, to roll with	part amused, part it			
58	INT. ALLY'S FLAT. BEDROOM	- NI GHT 14		58	*	
	Ally and Ash having sex <u>a</u> debauched as we can get a		. As sexy and			
59	INT. COOPERS. CALL CENTRE	- DAY 15		59	*	
	Holly strutting through work, she is naturally looking better now, with her new hair and skin and nails done					
	But she holds herself with more confidence.					

HOLLY (sees Ally) Good weekend?

ALLY Surprisingly athletic.

She smiles a secret look across at Ash, who is just immersed, rather resignedly, in his work.

ALLY (CONT'D)

You?

HOLLY Not bad...

And she pulls a 'naughty face'. Ally immediately intrigued.

ALLY What? What is it? No, you have to tell me, I insist -

Holly motions for her to follow. Which she duly does.

60 INT. COOPERS. JENNA'S OFFICE - DAY 15

60 *

HOLLY leads her in to Jenna's office (she's on holiday now). Ally closes the door. Holly sits in Jenna's chair.

> ALLY Come on, spill, I want all the goss... you've never got goss... this must be massive...

HOLLY Ex boyfriend. Expensive hotel. Let's just say we reacquainted.

ALLY (this is gold) You screwed him –

HOLLY Not exactly, as good as -

> ALLY , what does that mean?

HOLLY What about him? He's had his chance, he's not even serious, just likes having me hanging around -ALLY He seems serious. HOLLY He isn't - take my word for it. ALLY Wow, Holly. This is hardcore - I mean, me, yes, every time, but YOU -Holly just smiles. HOLLY You can't tell anyone. ALLY My lips are sealed. HOLLY No, really. She does a zip on mouth motion. 61 **OMI TTED** 62 **OMI TTED** 63 INT. HOLLY'S FLAT. KITCHEN. LIVING ROOM - NIGHT 15 HOLLY in her crummy flat cooking a meal for one. Holly sitting in front of TV. Watching crap. Eating the pasta she has made from a bowl. Her eyes go to THAT NOTE, across on the side table. On Holly. 64 INT. JENNA'S APARTMENT - DAY 16 Holly lets herself in... The cat immediately appears.

Holly pets it.

61

62

63

64

She glances round at the apartment, taking it in (either she has never been here before or it's different to how she remembers, new furniture). She takes in the BEAUTIFUL APARTMENT, tasteful furniture, artwork, three small framed photos of Jenna and her boyfriend on one wall.

Evidence of male presence in the flat too - trainers, magazines, whatever... they share the flat...

38.

*

*

It's a million miles from her own place.

She heads into the kitchen to feed Tigger. Again, wow factor kitchen. Smeg fridge, stylish pots and pans, v expensive Someg and hob unit. It screams class.

	SORRY ABOUT THE WEEKEND. CAN I COOK FOR YOU?			
	She stops. Del et es.			
	Types DINNER? MY PLACE? TONIGHT? She thinks then adds X.			
68	OMI TTED	68	*	
69	INT. JENNA'S APARTMENT. KITCHEN. LIVING ROOM - DAY 17	69	*	
	Holly attending to food prep in the kitchen, kind of lovi it, like it's the life she should be living Adam here now, admiring the living space.		*	
			*	
ADAM This is lovely – you've got it really nice			*	
			*	
	HOLLY		*	
	Yeah, it's okay - what's your place		*	

HOLLY

What?

ADAM (he's by the bookshelf) Inscription in these Douglas Adams books - to Jenna.

HOLLY Oh, <u>Jenna</u>. Jennifer. From work. She gave them to me.

ADAM Wow - they might be worth a few quid... signed...

HOLLY

Doubtit.

ADAM You read them?

HOLLY (she hopes they are comic) Yeah, they're great. Really funny.

ADAM I was <u>al ways</u> trying to get you to read these. You hated fantasy -

HOLLY Peopl e change.

He gives an 'ain't that the truth' face.

ADAM

You certainly have. You're so together now - I know it's seven years but you're like...

HOLLY A different person.

He laughs.

ADAM

Abit.

HOLLY I'm not really Adam It's the same old me.

ADAM Yeah... well it's working.

Hold their look. And hold it. And we are back to where we were at the hotel... that attraction again.

41.

70 INT. JENNA'S APARTMENT. BEDROOM - DAY 17

Bedr oom

They kiss. Tender at first, tentative. Then passionate.

Clothes are coming off. His shirt, her top. She reacts to her body being kissed... all those old sensations coming back to life... bodies that haven't touched in so long...

It's like an explosion.

Play this, play the passion.

And although she is totally caught up in it, Holly catches a glimpse of herself in the mirror... it's like she is watching herself star in an amazing movie...

71 INT. JENNA'S APARTMENT. BEDROOM - DAY 17

71 *

Afterwards... lying together. We hold on Holly, and we see an expression we recognise as belonging to the real Holly. It's a <u>need in her</u>, as she cuddles up to him

She glances over at Jenna's make up area and notices a decorative J hanging there, hadn't see it before. She doubts he'll see it but kisses/distracts him to be sure.

HOLLY That was amazing. Will you stay -

ADAM Definitely. So... how did it fair... with the old days?

HOLLY Less stamina, more skill.

ADAM (he laughs) l'll take that -

HOLLY You've obviously been practicing.

ADAM (with a smile) Use it or lose it.

And in he goes again for more. They are kissing. Sex starting up again...

From the other room, a MOBILE RINGTONE can be heard.

ADAM (CONT'D) Shit, is that my -HOLLY Where is it? 42.

70

ADAM It's in my coat. Hang on.

HOLLY

Leave it...

ADAM No, l'd better just -

He kisses her and heads off for it. We hold on Holly. She has no vision, just audio.

But all she hears is a 'Hello' followed by the sound of him moving further away, possibly to another room - the action of someone who wants privacy/<u>doesn't want over hearing</u>.

Holly cranes to hear. Curiosity gets the better of her. She quietly peels out of bed and sneaks to a better vantage point. She still can't hear but she can - it is both urgent and sotto...

He hangs up, heads back through. Holly quickly dives back into bed and the position he left her -

HOLLY (nonchal ant) Everything alright?

ADAM Yeah, no, it's... the guy in the flat above, he's a dickhead... he's got himself locked out, l've got his key, so l've got to go and -

Gestures - bailing him out.

HOLLY Can't he call anyone else?

ADAM I'mreally sorry.

He starts pulling his clothes on. He's lying.

ADAM (CONT'D) (tries to make light) Not doing very well at spending the night together are we -

He laughs. On Holly, mind whirring.

HOLLY (testing him) Come back, after –

ADAM Yeah, maybe... I'll call you. Sorry

Holly watching him, bothered. Something nagging her...

43.

72 OMI TTED

During this, from way across the other side of the office she sees NELL approaching, his face not looking pleased.

HOLLY (CONT'D) I'mjust asking if you can -

NEL

Word. Now.

He heads away again, towards the toilets.

HOLLY

I'm going to have to call you back.

INT. COOPERS. OUTSIDE TOILETS - DAY 18

81

*

Outside the toilets. Holly appears. Neil immediately thrusts a phone in her face - photo of herself, 'pampering'.

NELL That's Aldencote Hall.

HOLLY No, it isn't.

NEIL Don't bullshit me, Holly. Wendy showed it me -

HOLLY (curses) Well who showed it to her?

NEI L

You told me you were at your mumis lied to me - blatant lie - and all the time...

HOLLY I invited you Neil.

NELL And I told you it was a bleedin' stupid idea.

HOLLY Well, I didn't think so - I thought it might be fun, spontaneous, a little bit wild...

All said with emphasis.

NELL I dadidn't think so -

81

She storms off. Leaving Neil without a clue what she is on about...

82 INT. COOPERS. CALL CENTRE - DAY 18

Ally watching Kim, across the call centre, standing by the empty desk of Ash. She is pounding Joe with questions. She is clearly agitated and anxious. Joe doing his best to placated/comforted her. Ally watching... *

82

83 INT. COOPERS. KIM'S TEA CUPBOARD - DAY 18 83 *

Kimis tea cupboard. Kim, calmer now, preparing food/drinks. Ally knocks and enters. Big smile for Kim

KIM I'm not ready -ALLY I'm not here for food.

Kim turns to her.

ALLY Look, he's fine – we're just having a laugh – I think he just needs –

Kim slams ALLY against the wall. Incredible surprise.

KIM You know nothing about him He needs to be home. That's

Ordinary Lies 2 Ep 2 HOLLY 10.03.16 49.					
Holly parks, she watches at the woman heads towards a school. For school pick up time	*				
Time jump to	*				
Holly exits her car and waits on the street.					
Some parents start to head this way with their uniformed kids, the post school chat etc					
Holly eyes them and then					
The woman appears, with her young son (N.B.He has his arm in a plastercast). She carries his school bag	*				
On Holly What to do suddenly, she surges forward, towards the woman and boy and with a precision BARGE she knocks the boy's school bag clean out of her hands	* * *				
HOLLY I'm so sorry, my fault, I'm really sorry					
She's down picking it up, handing it back, but only after she has clocked the NAME TAG BEHIND CLEAR PLASTIC.					
Jude Carver.					
She hands the bag over. They go. And Holly stands rooted to the spot, as parents and kids pass by her.	*				
INT. HOLLY'S CAR - DAY 18 86	*				
Holly in her car, furious scrolling through FRIENDS on Adam's social media page.					
Face after face after face pass us by until we eventually find					
THE WOMAN.					
Just as furiously she starts clicking on photographs in her ALBUMS, and quickly discovers					
BIRTHDAY PARTY.					
Inside the album are photos of a kid's recent birthday party. 8 year olds all over – balloons with 8 on, a cake.					
And there hugging his son, is Adam					
lt's like a body blow to Holly.					
She just sits there staring at the photo.					
Can't move, can't breathe.					

HOLLY 10.03.16 Ordinary Lies 2 Ep 2

87 EXT. JENNA'S APARTMENT - DAY 18

Adam heads towards the door, which opens on his arrival.

ADAM

What's this - a booty call?

He smiles, Holly ushers him in.

88 INT. JENNA'S APARTMENT. KITCHEN - DAY 18

Holly and Adamin the kitchen, she is acting weird. Starts making them a drink, then abruptly stops.

(N.B. Throughout this Holly is just Holly, no pretense at her new role now, that's all gone)

> HOLLY Shame you couldn't come back the other night -

ADAM Yeah, by the time I was home...

HOLLY But you got your neighbour in, that's the main thing...

ADAM

Yeah.

HOLLY That's all that matters... someone called you... in an emergency, and you shot straight out to help -

ADAM (sensing her oddness) Wouldn't say emergency -

HOLLY

Really? Call at that time of night you dash straight there... that only usually happens when it's someone close, maybe someone's sick or had an accident - someone like your wife or your...

That word just hangs there. Adam doesn't give himself away. But HOLLY holds his look.

She slowly moves to her bag and produces a PRINT OUT, from the Internet. Lays it down.

PHOTO OF HIS KID, from the birthday party.

ADAM

- right.

*

*

88

HOLLY

ADAM

l'm sorry.

HOLLY I loved you so much.

ADAM

l'm sorry -

HOLLY I was a wreck for months. Months and months and...

ADAM I'm sorry - HOLLY (CONT'D) Stop saying that -

III SOLLY -

ADAM - but you're good now, you got back on your feet, made a success of your life - who knows I might have held you back -

Holly curses or lashes out at something. The sheer frustration at his perception of her.

HOLLY Would you like to see another photograph...

She goes to her bag again.

Produces a small square photograph, black and white. We don't see it yet... as she lays it down...

HOLLY (CONT'D) This is a nice one, you'll like this, it's of my child... or should l say... (beat) OUR child.

We now see the SCAN PHOTOGRAPH. 12 week scan.

HOLLY (CONT'D) The one you left me with... the one I got rid of...

On Adam <u>He stares at it</u>.

ADAM Why didn't you tell me...

HOLLY Because you didn't want me. You didn't bleedin' want me -

She goes for him, <u>actually goes for him</u> Really vicious. Adlibbed screams and protest, but Adam manages to escape.

52.

HOLLY (CONT'D) You bast ard. You bast ard... get out of my house. GET OUT.

She chases him to the door, hitting, kicking and generally manhandling him out of the house...

HOLLY (CONT'D) You bast ard, get out, get out, get out. I HATE YOU.

On Holly, wild, kind of crazed.

Adam wedges himself in the doorway -

(N.B The cat is loitering at a distance).

ADAM (protests) Holly, l'm sorry, please, you're right – l was a bastard, l was, but l'm not that guy anymore...

HOLLY

<u>Bull. Shit</u>.

There's a slight doorway struggle.

HOLLY (CONT'D) - why didn't you tell me - why did you keep him a secret.

ADAM I wanted to - but how could I - how could I...

HOLLY (struggle) It's all lies Adam, LIES LIES, everything you told me was -

ADAM - it <u>isn't</u> -

HOLLY - did you even feel anything, when we were together -

ADAM Of course - Holly, I swear -Please, just let be back -

HOLLY

NO.

She slams the door, but at the exact the moment that the cat makes a dash for it. Bang! <u>She traps the cat</u>. Horrendous screech of pain from the cat. It flops.

> HOLLY (CONT'D) Shit. SHHHITTT. The cat...

Releases the door.

ADAM Jesus, is it alright... is it dead...

HOLLY Call someone... HELP ME. HELP!!!

She hits the deck, starts stroking the cat. It's alive, but clearly in a bad way...

> HOLLY (CONT'D) I'm sorry, it's okay, we'll get help, it'll be okay... shit, shit...

Suddenly a NEIGHBOUR from the flat above appears.

NEI GHBOUR What's going on? What's all the -

ADAM Accident, cat... I'm trying to find a number for a vet -

NEI GHBOUR (sees the cat, freaks) Oh Jesus, is it dead, what's happened? She loves that cat -

HOLLY

It was an accident -

NEI GHBOUR I heard you fighting. Jenna's gonna go mental - Who are you anyway? What the hell are you doing here?

Holly just looks up... sees Adam looking quizzical at those remarks... she sags...

> HOLLY l'm... l'm... l don't know...

She looks at Adam, at the neighbour, back to Adam, then down at the cat... all this is over...

* 89 89 INT. COOPERS. ENTRANCE - DAY 19

Holly trudges into the entrance of Coopers.

90 INT. COOPERS. CALL CENTRE - DAY 19

> Holly makes her way through the call centre. Karl and Ray * are arguing about Ray taking his shoes and socks off - 'it's not the smell, it's a visual distraction...' for Holly, it just blurs away... it's background noise... *

90

Ordinary Lies 2 Ep 2 HOLLY 10.03.16

Holly at her desk. She just sits... stares at the empty office where Jenna works...

Her heart sinks.

91 INT. COOPERS. WAREHOUSE AREA - DAY 19

91 *

Holly walks slowly through the warehouse, to where Neil is working on his forklift. He stops when he sees her.

She looks terrible.

NELL You okay?

HOLLY Never better.

She kind of laughs at that. Gallows humour.

HOLLY (CONT'D) Neil... I think we should call it a day, don't you -

NEIL - what? Hols... why?

HOLLY Come on, let's not... Neil, I found your note -

NEI L

Note?

HOLLY All the things you don't like about me - all the things that are... , with me...

She produces the sellotaped together note or the section of it that we saw earlier...

HOLLY (CONT'D) It was in your jacket. When I washed it for you...

NELL (takes it) - yeah... and you read this...

HOLLY Of course...

NELL And you thought...

She just stares at him

HOLLY It says. It's there – NELL <u>What</u> does it say?

HOLLY Me and Holly. There. Neil, don't try and... it's all written down.

Neil just stares at THE NOTE. Long silence. A stillness now, a total calm. Neil eventually looks up.

> NEIL They're about myself.

> > HOLLY

- what?

NEIL (hard to admit) The list... emotionally needy, plays safe, not successful... they're about myself. They're reasons l'm not GOOD enough for you - the reasons you'll end it one day...

He's fighting back emotions.

HOLLY I thought it was about me -

NELL

No.

HOLLY Are... are you lying...

NELL

No. Holly, I... really like you... I might even you - but, I don't think you feel the same...

On Holly, sucker punched.

NEIL (CONT'D) You act like I'm not good enough, like I'm second best - I can feel it, and I was trying to work out why...

He's upset.

HOLLY Neil, that's not true... that's not...

But she realises it is. She stops, can't lie to herself anymore...

	Ordinary Lies 2	Ep 2	HOLLY	10. 03. 16	57.	
	Find so	HOLLY(O right. You meone that r ry. I'm sorr	deserve b eally lov			
	She goes					
	Walks away, leavin not knowing what t				her but	
	He watches her go.					
92	OMI TTED				92	*
93	OMI TTED				93	*
94	INT. HOLLY'S FLAT.	BEDROOM. H	IALLWAY -	NI GHT 19	94	*
	Holly sitting alor Facebook, but with people's lives	n det achment	, the idl	e voyeur of (posts on other	* * *
	Holly staring at p	post after p	ost when.	door bell.		
	She goes to the do	oor.				
	Jenna standing the no idea what she i			nexterior, s	o we have	
	Hi-	JENNA				
	l'm so	HOLLY <u>so</u> sorry –				
	Can I c	JENNA ome in?				
95	INT. HOLLY'S FLAT.	LIVING ROO	M – NIGHT	19	95	*
	Holly leads Jenna Holly not knowing			the dense sil	ence -	
	si	HOLLY eds to fill lence) s the cat?	t hat			
	But Jenna doesn't mess – so differen			n the crummy	flat - a	
	She perches on a s	seat. Holly	sits oppo	site.		
	Jenna,	HOLLY(O if I can try				

Jenna stops her with a hand gesture.

JENNA (slowly speaks, ever the boss, in control) Holly, you've always been a brilliant PA. Loyal, hard working you've always looked after me brilliantly, and l'm sure you had your reasons for this -

On Holly... hope...

JENNA (CONT'D) But if there is one thing l've learned over the years... when the trust's gone, there's nothing -

Hope evaporates.

HOLLY

Jenna, please -

JENNA

I want you to hand in your notice. And I don't want to ever see you again... I strongly advise you to get some help -

Holly's face contorts. Hopeless...

Jenna gets up and makes to leave. But as she heads for the door, words burst from Holly's mouth -

HOLLY It's alright for you isn't it, with your perfect life - perfect flat, perfect boyfriend - everywhere l look - at work, online - everyone's got these amazing lives... and l'm just stuck, on the other side of the fence, watching -

Hold the look between them

JENNA Holly... the lives you're seeing, it's an illusion.

Jenna goes...

We stay with Holly...

96 INT/EXT. HOLLY'S FLAT. JENNA'S CAR - NIGHT 19

96

*

*

Music over...

Jenna climbs back into her car... and checks her phone... one voicemail - she listens.

FEMALE VOICE Jenna, it's your -(corrects) It's me. Did you get my letter? About... my release... I need to talk to you. Call me... please...

HOLD ON HER FACE.

She del et es the message.

97 INT. HOLLY'S FLAT - NIGHT 19

97 *

Music oRg0r..

She stops... we hold on what she is looking at... we don't see what it is for a few moments... just watch her face drop.

THEN, we see it...

Drug paraphernalia. But not weed or coke, this is chasing the dragon territory...

She heads through... qui et ly... scared now...

ALLY (CONT'D) Ash... Asht on...

She heads along the corridor to the bathroom .. slowly opens the door, scared what she will find...

And inside, sitting at the far wall, with a duvet wrapped round him, looking in another world... is Ash.

ALLY (CONT'D)

What the...

Ash is sort of vacant.

Ally goes over, crouches down by him...

ALLY (CONT'D)

Ash...

She looks at him, he manages to turn his eyes to her. He looks at her and slowly says -

ASH I love your hair...

Hard cut to black. Music over credits.

END OF EPI SODE