More words fill the screen.

lucky
lucky
lucky

JUMP CUT TO:

Social media photo of GOBLIN the DOG.

lucky
lucky
lucky

PHOTO of DRAGONS.

CUT BACK TO:

INT. RED ROOM. ARATHDOON - DAY

Scene: 10:00:17

CLOSE on LAPTOP screen and ROB's Instagram page – a VIDEO plays a MONTAGE OF VARIOUS SHOTS:

Music Out: 10:00:18

Music In: 10:00:19

ROB stands in the doorway at Arathdoon.

ROB (THROUGH LAPTOP)
Hello there! I'm Doctor Robert Chance.

75.-3 g0

CUT TO FULL SCREEN:

CHERYL joins him.

ROB (CONT'D)
Come in from the wild winds of Oxfordshire into Arathdoon!

CHERYL
Welcome!

ROB
This is Cheryl my lovely lady friend. A.K.A C.R Harker the famous author!

JUMP CUT TO:

An image of the outside of Arathdoon.

SCREEN SPLITS into three, showing images of the red room and the study.

June 21 Arathdoon 6pm

By Invitation Only

JUMP CUT TO:

Back with ROB and
CHERYL on the balcony.

CUT TO TITLES:

CUT TO:

INT. ALICE AND
_____.

She stares at the pink cape.	ALICE (V.O) I KNEW IT!	
She gets out of bed, picks up the cape and shoves it in a drawer.	**Created and Written by** **Penelope Skinner and Ginny Skinner**	Credits In: 10:02:20
She gets back into bed.	**Produced by** **Georgie Fallon**	Credit In: 10:02:25
ALICE pulls the covers up, deep in thought.	**Directed by** **Nicole Charles**	Credit In: 10:02:29
DISSOLVE WITH:		
INT. STOREROOM. DEXTER CLUB - NIGHT / FLASHBACK		Scene: 10:02:34
FLASHBACK: CLOSE on ROB's face fading in. Then ROB red and angry as he strangles ALICE.		
CUT BACK TO:		
INT. ALICE AND _____. _____ BUNGALOW - DAY		Scene: 10:02:41
ALICE in bed remembering. As - the door opens. ALICE jumps, it's just BENJY.	BENJY (O.O.V) I'm back! BENJY (CONT'D) Bill says you're not well.	
In a raspy voice.	ALICE How was it?	Music Out: 10:02:48
He grins. ALICE does not. What's up with her?	BENJY Ooh, you sound rough! Yeah it was er great! I now know how to saw a lady in half!	

	BENJY (CONT'D) Anyway. I just came to see if you need anything? Lemsip? Snack? Get some fresh air in the field?	
She shakes her head. BENJY collects the dirty plates and goes. Left alone, ALICE stares into space. Day turns to night. **CUT TO:**		Music In: 10:03:18
INT. ALICE AND _____. BUNGALOW - NIGHT - CONTINUOUS		Scene: 10:03:29
ALICE tossing and turning in bed.	VOICEMAIL (V.O) Voicemail received Monday at 1.02 PM. JUNO (VOICEMAIL) (V.O) Alice it's me. I think the holiday should come to an end now, don't you? See you in the morning I hope- VOICEMAIL (V.O) Voicemail received. Tuesday at…	
CUT TO:		
INT. ALICE AND _____. BUNGALOW - MORNING - CONTINUOUS		Scene: 10:03:41
ALICE lies awake.	JUNO (VOICEMAIL) (V.O) Me again. Where are you? This has gone beyond a joke- VOICEMAIL (V.O) Voicemail received… JUNO (VOICEMAIL) (V.O) It's me. Do you…	
CUT TO:		

The Following Events Are Based On A Pack Of Lies

On ALICE.

ALICE holds out the jiffy bag with ROB's Filofax. He takes it. It is addressed to ROB. He looks at her.

On BILL.

ALICE rolls over and stares into space.

On BILL.

BILL sits on the edge of the bed.

A beat. He touches her on the head.

But she doesn't answer, nods her head, fighting back tears.. BILL shuffles to the door. She isn't looking. H51≈30B600570C

CUT TO:

EXT. BALCONY. ARATHDOON - DAY

CHERYL looks at JUNO FISH's Instagram page. She then looks at the website and clicks on team members. She clicks on the photo of ALICE.

CUT TO:

OCIAL MEDIA

Image of ALICE's team member photo.

JUMP CUT TO:

CLOSE on internet search for Alice Newman.

CUT TO:

Four images: ALICE with BILL; one of ALICE's designs; ALICE's SON; ALICE dressed up.

CUT BAC[illegible]

ROB, in a new black suit, gazing at himself in the mirror. CHERYL enters.

ROB (O.O.V)
Oh, darling…

He holds out the scissors.

ROB (CONT'D)
…would you mind?

CHERYL helps him cut the tag. He smiles at her, a moment of intimacy.

ROB (CONT'D)
What do you think about Costa Rica?

CHERYL
In what sense?

ROB
As a honeymoon destination!

CHERYL
I need to show you something. It's been *bugging* me since the party: that woman who introduced herself as Juno Fish? Turns out she really *is* Juno Fish. I looked her up-

ROB
Umm. Ok er. And?

CHERYL
And my new 'friend' who rescued Goblin, and made my dragon gown, she's called Alice Newman. And she's Juno Fish's assistant.

ROB
I'm not sure I understand.

CHERYL
Nor do I. The point is, this isn't Juno Fish. This

CHERYL shows him the photo of ALICE. ROB stares at it for a moment.

CHERYL stares at him. What the hell is he on about?

	CHERYL NO! What? She came here and said she was Juno Fish!	
	ROB When?	
CHERYL stares at him. What the fuck? Then - he smiles.	ROB (CONT'D) Are you feeling alright sweetheart?	
	CHERYL Nooo! I'm not feeling alright! I *feel* like I'm going *mad!*	
CHERYL heads out.	ROB Where are you going?	
	CHERYL I'm going to *speak* to Alice Newman! And find out why she's been lying!	
Off: ROB's anxious look.	ROB Wait!	
She turns. Suddenly ROB looks like a lost little boy.	ROB (CONT'D) There's something I need to tell you.	
From ROB.		
CUT TO:		
INT. MIDDLE ROOM. - DAY		Scene: 10:10:54
CLOSE on IMAGES of ROB's other victims. PULL-OUT to BILL looking at the investigation board.		
CUT TO:		
INT. ALICE AND . - DAY		Scene: 10:11:03

ALICE lays in bed.	CLAUDIA (V.O) I know you don't know me, but I know him and I *know* you can't trust him- He'll take everything that matters to you and destroy it- Get away from him now before it's too late. You don't know what he's capable of.	
ALICE gets out of bed. **CUT TO:** **<u>INT. KITCHEN. ARATHDOON - DAY</u>** ROB is pouring them both a drink. CHERYL sits at the table. ROB places the glass in front of CHERYL.		Scene: 10:11:15 Music Out: 10:11:24
	CHERYL I don't want a drink. ROB You might.	
ROB sits. A beat.	ROB (CONT'D) You are the most compassionate, wonderful, intelligent woman I've-	
	CHERYL *Just* get on with it!	
ROB nods.	ROB When I said I'd never been married, that was a lie. I don't talk about it because it was an extremely unhappy, toxic relationship and I feel disloyal, discussing my ex-wife's misdemeanours.	
A beat. She drinks.	ROB (CONT'D) But suffice to say, her actions left me with scars. Emotional and physical.	
His face twists into an impression of the emotion called sad.	CHERYL I'm very sorry to hear that. But. How is that relevant to-	
	ROB Because... it's… it's her.	

ROB (CONT'D)
At the party… I confronted her. Told her to keep away from you…

A beat. The DOORBELL CHIMES.

ROB (CONT'D)
And she assaulted me.

CHERYL
Juno assaulted you? Or not 'Juno'?

He nods sadly.

On ROB.

CHERYL (CONT'D) (O.O.V)
What did she do? Did you report it to the police?

ROB
Would they believe me?

On ROB and CHERYL as HILARY comes to the door.

HILARY (O.O.V)
Sorry to interrupt.

HILARY (CONT'D)
Lola's here.

LOLA appears behind HILARY, clutching a bunch of papers.

LOLA
You said to pop round.

CHERYL
Did I?

On CHERYL.

LOLA

LOLA looks awkward.

To LOLA

LOLA nods and heads out. As soon as they're gone CHERYL turns back to ROB.

CHERYL (CONT'D)
Why didn't you say something to me the moment you saw her or when she turned up at the party?!

ROB
Because… because I'm scared of her. Alright? I didn't tell you because I know how you are about vulnerability, and I didn't want you to think any less of me!

CHERYL
How I am about vulnera53(u)6(t)-33(u)6(t)-33(u

CHERYL stares at him. Is he - blaming HER??? But - determined not to get side tracked.

Micro beat.

On CHERYL.

CHERYL glares at him. Confused. Inexplicably irritated. She knocks back her glass of wine.

JUMP CUT TO:

AN OLD FASHIONED GLITCHY VIDEO EFFECT.

CUT TO:

EXT. CLAUDIA ROSE GARDEN - DAY

CUT TO:

INT. DINING ROOM / RED ROOM OFFICE. ARATHDOON - DAY - CONTINUOUS

LOLA
Actually Cheryl, ther 114.91 0 0 1 114.98 274.85

To PRIANA.

CHERYL stares at PRIANA. Terror sweeps over her in an instant. She has gone cold. She feels a sudden wave of dreadful fatigue. From out in the hall, we hear the doorbell.

CHERYL focuses - tries to connect with PRIANA.

CHERYL's phone, in her hand - RINGING. UNKNOWN CALLER.

She turns away from PRIANA, cold sweat, answers phone as she heads into the red room -

CHERYL (INTO PHONE) (CONT'D)
Hello?

LIFE INSURANCE PERSON (THROUGH MOBILE)
Good morning, is that Ms Harker?

CHERYL (INTO MOBILE)
Yes speaking.

LIFE INSURANCE PERSON (THROUGH MOBILE)
My name is Jill and I'm calling from Standwell and Basic Life Insurance, is now a good time to talk?

In the background DANNI walks through the dining room with a face of thunder and into the red room. Just as CHERYL hangs up.

CHERYL (INTO MOBILE)
No it's not!

DANNI
Please tell me it's not true!

CHERYL
Danni hi! Are you ok?!

DANNI
No I'm not ok. Why is th.744 76y isQq212.69 79.

CHERYL guides DANNI into her office.

PRIANA
Cheryl?

To PRIANA.

CHERYL
Can you just-

PRIANA
Sebastian wants an update- I need to call him as soon as possible.

To PRIANA.

CHERYL
Hang on!

DANNI
Cee?

CHERYL
I'll be back.

CHERYL hurries out - fighting waves of tiredness and confusion.

CUT TO:

INT. HALLWAY. ARATHDOON - DAY

CHERYL hurries into the hall, where ROB is just making his way upstairs.

On CHERYL as she hurries over to him.

She is tapping at her phone.

She stares up at him. Heart pounding. Head swimming.

On CHERYL.

PRIANA (on the phone)
and LOLA enter.

To CHERYL.

As DANNI enters.

On CHERYL.
Surrounded, panic and
claustrophobia building -
her head is suddenly

CHERYL breaks - she storms to the front door, flings it open.

FADE IN AND OUT:

INT. MASTER

INT. HALLWAY.
ARATHDOON - DAY

BACK with CHERYL.

CHERYL (CONT'D)
I can't do this right now! I'm losing my mind! Just GET OUT!

The door slams.

HARD CUT TO:

INT. HALLWAY.
ARATHROON - DAY

CHERYL and ROB sit in the hallway alone.

ROB
Talk to me, sweetheart. I'm really worried about you.

CHERYL
Where's the money, Rob?

ROB
It's there. I promise. It just might not be visible.

CHERYL
Shouldn't it show up as incoming?

ROB
I'm sure it will. As soon as the protocols are complete.

CHERYL
I want to believe you. I want to believe 6≥79517.

What a creep. She goes to block number. But changes her mind.

CHERYL (CONT'D)
Oh God!

CUT TO:

HOUSE. LIVING ROOM - DAY

On ALICE as she sits on the sofa opposite CLAUDIA. ALICE has filled CLAUDIA in on some of what has brought her here.

CLAUDIA (O.O.V)
Well Alice Newman. You've got balls, going after him like…

CLAUDIA (CONT'D) ut6. 343.85 Tm] TJtached [
…that.

On CLAUDIA.

ALICE (O.O.V)
I haven't got balls. I'm an idiot. I'm only sorry I didn't come sooner.

ALICE (CONT'D)
I got carried away. I was looking for 'justice'. Thinking I was some kind of… something I'm not. But I've made everything worse. And now there's other people in danger.

CLAUDIA
But it's not you, though. Is it? But actually, it

ALICE nods.

On ALICE, nodding, tears roll down her cheek.

ZOE, 18, (VIBE: tall; red hair) appears on the stairs.

On ALICE and then on ZOE.

She stomps back up the stairs. CLAUDIA turns to ALICE.

On CLAUDIA.

CLAUDIA nods.

Out on ALICE.

CUT TO:

CHERYL and SIR RALPH (in his dressing gown and mismatched slippers) are chatting at the front door. CHERYL moves out of the way as a BAILIFF carrying a large jaw bone comes through - she turns back to RALPH.

SIR RALPH
Oh, it's just a, a minor financial blip, it's nothing to worry about. How are you my dear? Floating on air?

BAILIFF 1
Sorry!

CHERYL
I wanted to talk to you about *that* night - the academy, the hostages-

SIR RALPH's eyes widen in immediate panic. CHERYL looks round. Who does he think is listening?

SIR RALPH
Hush hush hush hush! The walls have ears! What did you er, want to talk about?

CHERYL
Rob and JD assured me that the money would be repaid by Friday but for some reason the bank says there's no sign of a transfer and I'm feeling.

SIR RALPH
Do you need it right now?

SIR RALPH looks about him, anxiously.

On CHERYL and RALPH.

CHERYL and RALPH step out of the way as a BAILIFF carries a widescreen television out of RALPH's house.

JUMP CUT TO:		
BACK with KELLY in the taxi.	KELLY (INTO MOBILE) (CONT'D) I, I'm feeling more centred than I have in ages. And um, actually I'm, I'm on the way to the airport. Bobby's bought me a ticket to Koh Samui.	Music In: 10:28:57
CUT BACK TO:		
BACK to ALICE on the street.	ALICE (INTO MOBILE) Bobby has?	
	KELLY (THROUGH MOBILE) Yeah, he's gonna come and join me as soon as he can. He wants us to, to spend some…	
JUMP CUT TO:		
BACK with KELLY in the taxi.	KELLY (INTO MOBILE) (CONT'D) …time together. Do some healing. I guess I should be um thanking you really.	
CUT BACK TO:		
BACK to ALICE on the street.	KELLY (THROUGH MOBILE) (CONT'D) For bringing him back into my orbit-	
	ALICE (INTO MOBILE) Kelly, no! Please…	
JUMP CUT TO:		
BACK with KELLY in the taxi. KELLY hangs up.	ALICE (THROUGH MOBILE) (CONT'D) …just let me- You need to know what he's capable of!	
CUT BACK TO:		
ALICE stares at the phone in horror. This is her fault. It's all her fault.		
CUT TO:		
<u>INT. HALLWAY. ARATHDOON - EVENING</u>		Scene: 10:29:27
CHERYL enters, looks around.		

CHERYL calls ROB's phone - it is switched off. Where is he?

She drops her phone on the desk. A beat.

She tries ROB's phone again. Off. Something is very, very wrong.

JUMP CUT TO:

The Following Events Are Based On A Pack Of Lies

CUT TO:

INT. MIDDLE ROOM.

On BILL and ALICE.

A ring on the doorbell. ALICE nearly jumps out of her skin.

BENJY opens the door to reveal two UNIFORMED POLICE OFFICERS. PC BELL (unfriendly seeming) and PC SHEPHERD.

CUT TO:

INT. MIDDLE ROOM. - DAY - MOMENTS LATER

Through the window we

PC BELL (CONT'D)
…at the Dexter Club, last Friday night. Do you

ALICE sits down. Her whole body is shaking. She can't speak. Who will believe her word against ROB's? a beat.
On ALICE.

To BILL.

FADE TO:

INT. STOREROOM. DEXTER CLUB - NIGHT / FLASHBACK

FLASHBACK: CLOSE on red ROB's face as he strangles ALICE.

CUT BACK TO:

INT. MIDDLE ROOM. - DAY

BACK with ALICE and the POLICE.

On ALICE. She closes her eyes, relieved.

On BILL and BENJY as they stare in shock.

ALICE shakes her head.

BILL (O.O.V)
Why didn't you?

On ALICE. To PC BELL.

BENJY (O.O.V)
What's he been arrested for?

On BILL and BENJY and then on ALICE.

PC BELL (O.O.V)
He's been arrested on suspicion of ABH. If he's charged the case will go to court.

CLOSE on ALICE.

BENJY (O.O.V)
ABH?

BENJY (CONT'D)
What did he 0032003 EMCd00379.089reW*nBT/F

On BILL and BENJY.

A beat.
On ALICE, her head is spinning. But eventually, she nods.

/P #MCID

On ALICE.

PC BELL nods.

The POLICE get up.
Smiling. Sympathetic.

INT. WAITING AREA.
OXFORD POLICE
STATION - DAY

Back to CHERYL waiting.

FADE TO:

EXTREME CLOSE UP of
ROB's mouth.

FADE BACK TO:

INT. WAITING AREA.
OXFORD POLICE
STATION - DAY

CHERYL sits on the solitary garden chair drinking tea. **CUT TO:** **<u>INT. KITCHEN. ARATHDOON - DAY / FLASHBACK</u>** FLASHBACK: ROB wearing a white shirt, white trousers, a white jumper round his neck. The kitchen is filled with expensive boulangerie boxes, two bottles of champagne and an enticing assortment of delicious pastries. **CUT TO:** **<u>INT. KITCHEN. ARATHDOON - DAY / FLASHBACK</u>** FLASHBACK: ROB enters wearing CHERYL's DRAGON ROBE - over boxers and singlets. **CUT TO:** **<u>INT. CAFE ON COWLEY ROAD - NIGHT / FLASHBACK</u>** FLASHBACK: First dinner date in candle lit café. ROB smiles at CHERYL. **CUT TO:** **<u>INT. KITCHEN. ARATHDOON - NIGHT / FLASHBACK</u>**		Scene: 10:40:09 Scene: 10:40:13 Scene: 10:40:15 Scene: 10:40:16

FLASHBACK: ROB dances in the kitchen singing a song.

JUMP CUT TO:

CHERYL sat on the table, holds ROB's face in her hands.

CUT TO:

INT. KITCHEN. ARATHDOON - DAY / FLASHBACK

FLASHBACK: ROB dressed all in white smiles at CHERYL.

CUT TO:

INT. ARCHES. OXFORD - NIGHT / FLASHBACK

FLASHBACK: A

ROB
Three weeks. Maximum.

CHERYL
Three weeks?

He takes a stack of cash out. Drops it on the table.

ROB
Three grand. That's just for starters.

CHERYL
I've already paid the money back in.

ROB
Have you?

On ROB.

CHERYL (O.O.V)
I spoke to Scott…

CHERYL (CONT'D)
…Maran. He organised a fast payment in return for all sorts of ownership over my book rights. I couldn't risk the board finding out.

ROB
Wow. Okay.

CHERYL
It's done now. So.

A pause.

CHERYL (CONT'D)
Did you hurt that woman?

ROB
I would never do that. She attacked me, Cheryl. She's deeply unwell.

A beat.

ROB (CONT'D)
Oh Christ, what a mess. I'm so sorry. I just don't want my past to destroy *our* future.

On ROB.

CHERYL (O.O.V)
I don't know Rob. /F3 12 Tf1 0 0 1

ROB
Just say the word and I'll go and you'll never hear from me again.

A beat.

On CHERYL.

He gets down on his knees.

ROB (CONT'D) (O.O.V)
Or…

ROB (CONT'D)
Let me stay.

From LONG-SHOT of ROB on his knees.

CUT TO CAPTION:

CUT TO:

INT. LIVING ROOM. - DAY

ALICE looks at herself in the mirror. She's wearing a sombre trouser suit. Then, the others enter, chatting. BILL, is fumbling with his tie. BENJY, wearing a smart black suit (his funeral suit). BILL stops, didn't realise ALICE is here.

BENJY steps behind ALICE at the mirror, they smile at each other, encouraging, daring to hope - justice is finally within reach.

DIANE huddles a bit closer to ALICE. **CUT TO:** **<u>INT. CONFERENCE ROOM. ROYAL THAMES COMBINED COURTS - DAY</u>** A small room, one window and a door with a small pane of glass in it. On CHERYL as she stares out of the window. Outside it is glorious, in here it is bleak. ROB and EUSTACE at a table in quiet conversation. EUSTACE has his laptop open. CHERYL reluctantly heads for the door. CHERYL turns back and gives him a look. As she heads out the door we see BENJY walking past. When she is gone, EUSTACE presses play on a VIDEO of CCTV on his laptop. It's the footage from the camera at the party. EUSTACE watches as ROB launches himself at ALICE. He frowns. On LAPTOP.	EUSTACE (O.O.V) The CPS only handed it over this morning. Apparently, the footage is quite- ROB Darling, any chance you could get us a couple of coffees? CHERYL From where? I don't know. EUSTACE There's a coffee machine on the third floor. But you'll have to use the stairs. The lift's broken. EUSTACE (CONT'D) No sugar for me. ROB Clearly it's a deep fake. I smell Russians. EUSTACE (O.O.V) Even so. EUSTACE (CONT'D) I… I think we need to talk about your plea.	Scene: 10:44:58 Music Out: 10:45:14

The Following Events Are Based On A Pack O

Then - DIANE sighs dreamily.

Off: Alice: Murder.

CUT TO:

EXT. ROYAL THAMES COMBINED COURTS - DAY

Establishing shot.

CUT TO:

INT. LOBBY AREA. ROYAL THAMES COMBINED COURTS - DAY

The NEWMANS are now the only ones left waiting. DIANE is eating sandwiches from a Tupperware container. She hasn't offered ALICE one. They are tired of waiting. ALICE stares at the large bottle of sanitizer. The label on it now reads DRINK ME. She blinks. The bottle of sanitizer returns to

	PC BELL Um, they shouldn't be too long now. Looks like he's gonna plead guilty. ALICE Guilty! BENJY Guilty! That's great! BILL Will he be sentenced today? PC BELL Err should be. He's argued it down to common assault. So- BILL Common assault? W, w, what's that mean? BENJY Do we get to see him sent down! PC BELL That's the plan.	
Suddenly a TANNOY ANNOUNCEMENT- They head off. **CUT TO:** **<u>INT. COURTROOM 3. ROYAL THAMES COMBINED COURTS - DAY</u>** A dingy court room. THREE MAGISTRATES sit in a row. ROB is in a little doc. He stands.	TANNOY All parties in the case of Chance to court eighteen. ALICE Court eighteen?! Um that's not what they said before. MAGISTRATE Dr Robert Chance.	Music In: 10:47:54 Scene: 10:47:57

On CHERYL sat in the upper level, on her own. Just behind her is NORM NIEDECKER in a baseball cap.

CHERYL gasps. Two minutes ago he was protesting innocence!

CUT TO:

INT. LOBBY AREA. ROYAL THAMES COMBINED COURTS - DAY

The NEWMANS hurry in search of court eighteen.

INT. COURTROOM 3. ROYAL THAMES COMBINED COURTS - DAY		| Scene: 10:48:29 | Music Out: 10:48:33
EUSTACE stands.	EUSTACE Your Worships…	
JUMP CUT TO:		
On the upper level - the NEWMANS finally burst into the court room on the opposite side of the upper level and try to take their seats as quickly / discreetly as they can.	EUSTACE (CONT'D) (O.C) …a huge amount is riding on your decision…	
JUMP CUT TO:		
THE LOWER LEVEL: ROB in the dock.	EUSTACE (CONT'D) (O.O.V) …today.	
JUMP CUT TO:		
THE UPPER LEVEL: With the NEWMANS.	EUSTACE (CONT'D) (O.C) You could say the….	
JUMP CUT TO:		
THE LOWER LEVEL: with EUSTACE.	EUSTACE (CONT'D) ...fate of the planet rests in your hands.	
JUMP CUT TO:		
THE UPPER LEVEL: With the NEWMANS. Then on CHERYL as she stares across at ALICE. Their eyes meet and CHERYL looks away.	EUSTACE (CONT'D) (O.O.V) Dr Chance is a leading climate scientist and his research, both in the field and on behalf of governments is essential…	
JUMP CUT TO:		
THE LOWER LEVEL: ROB in the dock.	EUSTACE (CONT'D) (O.O.V) …to the ongoing fight against the climate crisis.	
JUMP CUT TO:		

THE UPPER LEVEL:
With CHERYL, then on
ALICE.

JUMP CUT TO:

THE LOWER LEVEL:
With

THE LOWER LEVEL: With EUSTACE.	EUSTACE (CONT'D) …Dr Chance…		
JUMP CUT TO:			
THE UPPER LEVEL: With ALICE as tears roll down her cheeks, BENJYY comforts her.	EUSTACE (CONT'D) (O.O.V) …is a gentle and caring man. A gentleman in the true sense of the word.		
JUMP CUT TO:			
THE LOWER LEVEL: With ROB. There is a silence. The MAGISTRATES put their heads together to confer. Their hushed, mumbling voices are the only sound in court.	EUSTACE (CONT'D) (O.O.V) We hope you will take this into account when considering his sentence. MAGISTRATE We shall take a few moments.		
JUMP CUT TO:			
THE UPPER LEVEL: CHERYL accidentally makes eye contact with ALICE. ALICE stares across at CHERYL. She looks away.			
JUMP CUT TO:			
THE LOWER LEVEL: With the THREE MAGISTRATES. ROB stands.	MAGISTRATE (CONT'D) Doctor Robert Chance. MAGISTRATE (CONT'D) Having taken into account the early guilty plea, his…		
JUMP CUT TO:			
THE UPPER LEVEL: With ALICE.	MAGISTRATE (CONT'D) (O.O.V) …clean record, and the importance of his line of work.		

INT. TOILETS. ROYAL THAMES COMBINED COURTS - DAY

SLOW MO: ALICE is making her speech. Her mouth moves but we don't hear clearly what she's saying.

CUT BACK TO:

EXT. FRONT STEPS. ROYAL THAMES COMBINED COURTS - DAY

Back with ROB giving his speech.

CUT TO:

INT. TOILETS. ROYAL THAMES COMBINED COURTS - DAY

CLOSE on ALICE's mouth. Her lips move in slow motion, we can't hear what she is saying.

CHERYL stares at herself in the mirror.

CUT BACK TO:

EXT. FRONT STEPS.

ALICE steps aside. CHERYL heads for the door.

But CHERYL is gone. ALICE breathes out. A huge effort.

CUT TO:

INT. LOBBY AREA. ROYAL THAMES COMBINED COURTS - DAY

CHERYL pauses outside the toilets. She gathers herself and heads out.

CUT TO:

EXT. FRONT STEPS. ROYAL THAMES COMBINED COURTS - DAY

ROB talks to the REPORTER. CHERYL exits the court house.

To CHERYL.

FLASHBACK: ROB hands CHERYL a slip of paper. A bank transfer - £50,000.

CUT TO:

INT. LIVING ROOM. FLAT - DAY / FLASHBACK

FLASHBACK: ROB and BRENDA laughing at something on his phone.

CUT TO:

INT. BACK IN THE PARTY. DEXTER CLUB - NIGHT / FLASHBACK

FLASHBACK: ROB shows CHERYL a screenshot of a transfer of £150,000 marked 'TRANSACTION COMPLETE'.

CUT TO:

INT. TOILETS. ROYAL THAMES COMBINED COURTS - DAY / FLASHBACK

FLASHBACK: ALICE's lips move in slow motion, we can't hear what she is saying.

ALICE
….were his property schemes…

CUT BACK TO:

EXT. FRONT STEPS. ROYAL THAMES COMBINED COURTS - DAY

On ALICE.

HOD Rigger	Sydney Erasmus
Riggers	Tom Bird
	Ben Marsden
Key Grip	Sean Kelly
Grip Assistant	Edward Harper-Jones
SFX	MachineShop
Assistant Location Manager	James Doyle
Unit Manager	Guy Hodgkinson
Location Assistants	Mark James Birch
	Mariam Hayat
Transport Captain	Tina Faulkner
Unit Drivers	Andy Barton
	Daniel Decent
	Neil Schartau
	Gary Wardley
Minibus Drivers	Ian Goldswain
	Martin James
	Lester Jones
	Lee Kitchen
Covid Supervisor	Kyrah Russell
On Set Covid Supervisor	Josh Taylor
Covid Coordinator	Alice Markey
Covid Unit Manager	Dave Morley
Covid Testing Coordinator	Martyne Green
Assistant Covid Testing Coordinator	Elliot Jokinen
Covid Testing Secretary	Emma Cramp
Covid Marshalls	Kirsty May Lennox
	Ben Reed
Health & Safety Advisor	Harry Norris
Unit Medic	Colin Mills
1St Assistant Editor	Annalisa Boyd
2nd Assistant Editor	Craig Hobson
Music Supervisor	Danny Layton
Music Editor	Ed Hamilton
Orchestrator	Benjamin Woodgates
Music Assistants	Sophie Cotton
	Victoria Wijeratne
Post Production Accountant	Matt Dalton
Post Production Paperwork	Anastasia Kyriacou
VFX Supervisor	Pete Young
VFX Producer	Evren Olgun-Knight
VFX Line Producer	Chloe Saunders
VFX Artists	Jon Berridge
	Ken Macrae
Colourist	Toby Tomkins
Online Editor	Richard Ellis
Confirm Editor	Steve Knight
Picture Post Producer	Rachael Yates
Re-Recording Mixer	Stefano Marchetti
Sound Effects Editor	Piers Lawrence

The Following Events Are Based On A Pack Of