

"A FAMILY AFFAIR"

FADE IN:

1. INT DAVID'S OFFICE - NIGHT

DAVID and PETER are sat at the table in David's office, opposite each other. David smiles.

DAVID

We used to be so strong, so feisty,
taking on the industry with radical
ideas.

PETER

What you're doing with this show is
pretty radical.

DAVID

The kids downstairs are the radical
ones. I'm the hall monitor.

PETER

And they need you at your best to do
that and right now, in the next month,
you won't be at your best.

David rubs at his eyes.

CUT TO:

INT. MARK'S OFFICE.

MARK and ROSANNA are stood in Mark's office.

MARK

Did you see the statement?

ROSANNA

Elizabeth's olive branch?

MARK

She's just released it.

ROSANNA

It's a nice story and well worded. I
could tell you didn't write it.

MARK

(Frustrated)

Well, it's over and done.

ROSANNA

Tell Cornwell that. I know you sent me over to the studio so you could keep me away from him. If I didn't know any better, I'd think you both planned this together. A not-so-subtle way to gain yourself some publicity.

CUT TO:

INT. ELIZABETH'S OFFICE. NIGHT.

ELIZABETH and CORNWELL face each other in Elizabeth's office.

CORNWELL

I saw an opportunity to take a swipe at one of our opposition and I took it.

Elizabeth looks annoyed.

ELIZABETH

They aren't our competition.

CORNWELL

I've been at this a long time. I know you guys are new but if there are two spy shows out at the same time, then that is competition.

ELIZABETH

With all due respect Mr Cornwell, you have been a great help but stick to financials.

CORNWELL

(Stunned)

Excuse me?

ELIZABETH

(Frustrated)

You didn't just miss read the room; you miss read the whole field. This isn't some normal production, and this isn't some simple competition. You've just waded into a family affair with no thought about the consequences but the headlines. Every other production you work on, the press doesn't care about the directors or the writers, but we here live and die by how we are perceived. We are in the public eye more than the actors are. You exposed us today to a potential P.R disaster.

FADE OUT:

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FADE IN:

2. INT. OFFICE ENTRANCE - DAY.

Text on screen reads. "Early that morning."

Elizabeth is charging through the offices like she is on the war path. DANIEL runs up to her.

ELIZABETH
Don't even talk to me.

Daniel looks confused and walks alongside her.

DANIEL
What's the matter?

ELIZABETH
Some idiot in the paper is taking swipes at Rosanna's company and saying that we endorse it. I swear to God these idiots will do anything to drive a wedge between people.

DANIEL
That's going to go well with Mark's plan for this evening.

ELIZABETH
They must know she helped us out in the early days. The press are just trying to do all they can for one more story, knowing we are going to have a hit. We just avoided the disaster with Mia and now we are onto this.

DANIEL
You are in for a bad day then.

Elizabeth stops, looking exhausted. Daniel stands beside her.

ELIZABETH
(Through a sigh)
What do you need?

DANIEL

We just had the latest stuff through for the premiere. You need to read it and sign off.

Elizabeth stops dead.

ELIZABETH

Now? I've got this mess and you want me to read party plans and sign off on menus?

DANIEL

Project coordinator, it came with the promotion.

ELIZABETH

(resigned)

How did you get hold of it?

DANIEL

Louise went on a date with the girl from the planning committee and she sent them over.

ELIZABETH

At least someone will have a date for it then. Otherwise, I might be stuck with you.

DANIEL

(Hurt)

What makes you think I'm not taking someone?

Elizabeth gives him a wry smile.

ELIZABETH

Give it here.

DANIEL

Thank you.

Elizabeth storms up the stairs.

CUT TO:

INT. DAVID'S OFFICE.

Elizabeth walks into David's office. David and SOPHIE are stood together, looking over notes. Sophie looks up at Elizabeth and frowns.

SOPHIE

I will send these over to the studio.

David nods and Sophie walks out.

SOPHIE

He's not in a good mood.

ELIZABETH

Neither am I.

David stares at Elizabeth.

DAVID

Can you believe this? What thick skulled individual came out with that quote?

Elizabeth takes a deep breath.

ELIZABETH

No doubt it was said in jest and manipulated for its use.

DAVID

They were still stupid for saying it.

ELIZABETH

That isn't the bigger story.

DAVID

My wife is on her deathbed, and they are trying to force me and my daughter into a fight.

ELIZABETH

I don't think it's that. This was released by Harper's paper. People we thought were our friends. I don't think this is meant to attack us. I think this is someone's misguided step at trying to help us.

DAVID
(Angry)
Help us? You are crazy.

ELIZABETH
Two spy shows coming out at the same time, and you are friends with one. Of course, you would try and weaken the other.

DAVID
My daughter stars in it.

ELIZABETH
A thing that may be forgotten.

David rubs at his cheeks.

DAVID
You really think this is someone on our side?

Elizabeth nods.

ELIZABETH
Give me the chance to find out.

DAVID
Okay. I'm going to the studio.

ELIZABETH
The press are there.

DAVID
(Annoyed)
What?

ELIZABETH
It's the last day of official filming, we agreed they could be there weeks ago.

DAVID
Great.

ELIZABETH
Answer no questions about Rosanna.

DAVID
First person who asks about Rosanna will be on the floor.

ELIZABETH
(Deadpan)
That's probably not what I want to hear.

FADE OUT:

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FADE IN:

3. INT. MARK'S OFFICE - DAY.

Mark and LOUISE are sitting opposite each other in the office looking over a script. ANNIE is preparing drinks.

LOUISE
I think that's it.

MARK
So do I.

...

LOUISE
This feels strange.

...

MARK
Annie we will need that tea now.

Daniel appears at the door.

DANIEL
Liz is on the war path.

Mark points to the empty seat beside him.

MARK
Take a seat.

Daniel sits and Annie gives the three of them their cups of tea before joining them. Mark examines his cup.

MARK
In a civilised world this would be a glass of whiskey.

LOUISE
Or a glass of champagne.

ANNIE
(scoffs)
It's a bit early to be thinking about that.

DANIEL
(Confused)
And what is the big occasion?

LOUISE
We are done.

DANIEL
What?

LOUISE
The last reshoots have officially been submitted.

MARK
Which means as writers our job is obsolete until after the premiere.

Daniel smiles emphatically. Mark lifts his cup, and the others all follow.

MARK (CONT.)
A toast to stories long treasured and those yet to be told.

DANIEL
To friends made and those lost.

LOUISE
To sleep stolen and money to be made.
Annie lifts her glass higher.

ANNIE
More of the latter, I hope.

MARK
Cheers.

They all drink.

MARK (CONT.)
What has Elizabeth in a huff?

DANIEL
The Sun posted an article criticising Rosanna's next show. Apparently, there is a quote from someone who works here.

LOUISE
Saying what?

DANIEL
That there is only a place for one spy show, and it won't be some low budget remake of an eighties flop.

Mark stares into his tea.

MARK

Annie I better have a read of that article.

Annie stands up to print it off. Louise drinks before turning towards Mark.

LOUISE

So, you are in with Cornwell later?

DANIEL

What for?

MARK

As absurd as it seems, I need his permission for my plan this evening.

DANIEL

Really?

MARK

He's a controlling interest.

DANIEL

You are still not going to tell us what it is, are you?

MARK

Not a chance.

...

DANIEL

Isn't Rosanna meant to be there?

MARK

Yeah.

DANIEL

That's going to be fun if we end up in a full-blown show war with them.

LOUISE

Can we not just celebrate the fact that I won't have to look at another word written by Mark Wilson.

DANIEL

Until the sequel.

Annie walks over with the article.

ANNIE
Cornwell is here.

Mark nods and stands up.

MARK
(Coyly)
Right guys let's take it easy. I want
you guys to go through the second book
and try to work out a series two,
episode plan.

Annie hands Mark some sheets. He smiles cheekily at them
as he leaves.

FADE OUT:

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FADE IN:

4. INT. STUDIO - DAY.

David walks into the studio. TOM and JOSH run up to him.

TOM

Have you seen the news?

JOSH

We didn't think we were mentioning their show.

DAVID

We weren't but some idiot decided to bring my daughter into this. It wasn't one of you two, was it? That sounds like the sort of idiotic thing one of you two would do.

TOM

The press don't talk to us.

JOSH

We set up cameras.

DAVID

Right now, you are not, you are bothering me, so why don't you go set up some camera's so we can produce a tv show.

JOSH

Watch out, there are reporters about.

David walks over to SARAH.

DAVID

Hey Sarah.

SARAH

Hey, how is Abi?

DAVID

She came home last week. They have everything they need to care for her there.

SARAH

She will be more comfortable at home... Do you want a coffee?

DAVID

Sure, and let's get set up. Mark has some meeting he wants us all back for.

Sarah walks away. REPORTER ONE and REPORTER TWO swarm on David.

REPORTER ONE

Mr Andrews, have you read the Sun's story this morning?

DAVID

I'm not answering questions.

REPORTER TWO

Do you agree with the sentiment that your daughter's show is an outdated remake?

DAVID

Didn't you hear me the first time?

REPORTER TWO

So, you aren't concerned that this looks bad on you, considering the help Helix studios gave you in the past.

DAVID

It's a small industry, comparisons are going to be made.

Sarah rushes over.

SARAH

We are about to shoot. Please can all press go to their designated area.

The two reporters smile at each other and walk away. Sarah hands David the coffee.

SARAH

Vultures. They have been hounding everyone they can for a quote on this story.

DAVID

It is a good story, pitting the director against his daughter. Have a quiet word with everyone, the only thing we talk about is the close of filming.

SARAH

You got it. Andrew is ready for you.

They walk off screen.

FADE OUT:

FADE IN:

5. INT. SCREENWRITERS OFFICE - DAY.

Daniel and Louise are sat in their office.

DANIEL

I don't think he was serious.

LOUISE

I don't care if he was, I am not touching that book. I want a couple of weeks of going home on time, drinking a ton of wine when I get home and rocking up here, knowing all I have to do is change an occasional line.

DANIEL

That's pretty much what you do anyway.

Louise scowls at him. Daniel's phone rings. He stands up and walks away to answer it. CHLOE is on the other end of the phone.

DANIEL (INTO PHONE)

Hi.

CHLOE (V.O)

I'm surprised you haven't deleted my number out of your phone.

DANIEL (INTO PHONE)

I can't until you are out of the apartment.

CUT TO:

INT. DANIEL'S APPARTMENT.

CHLOE (INTO PHONE)

I'm clearing it out now. I just found that stupid tuxedo you bought for the premiere. Do you want me to bring it over?

DANIEL (V.O)

Please.

CHLOE (INTO PHONE)

You are going to it then?

CUT TO:

INT. SCREENWRITERS OFFICE.

DANIEL (INTO PHONE)
Well, I am invited.

CHLOE (V.O)
Taking anyone?

DANIEL (INTO PHONE)
I haven't decided yet.

CUT TO:

INT. DANIEL'S HOUSE.

CHLOE (INTO PHONE)
I still have my dress for it. I haven't
been able to wear it yet, would be a
shame to waste it.

DANIEL (V.O)
You can bring the tuxedo over whenever;
we have a quiet day today.

CUT TO:

INT. SCREENWRITERS OFFICE.

Daniel sighs as he hangs up the phone and walks back to
his desk before collapsing into his office chair.

LOUISE
Chloe?

DANIEL
In all her delight.

LOUISE
What did she want?

DANIEL
She was trying to guilt me into taking
her to the premiere.

Louise smiles at him.

DANIEL
Oh stop it.

LOUISE
Who are you taking?

DANIEL

No one, I just always assumed that we would go together.

LOUISE

Really?

DANIEL

Well, we are the writers and you're my best mate.

Louise goes wide eyed.

DANIEL (CONT.):

Plus, I'm a bit of a loser and you can never get a girl to stick around.

LOUISE

Charming. You should have just stuck with the first bit.

DANIEL

So now I might as well go on my own.

LOUISE

I will find someone.

DANIEL

No, no, no I am not having you set me up on a blind date.

Annie walks in.

ANNIE

A blind date? Sounds good.

LOUISE

Come on, there must be some saddy that will go with you. Right Annie?

ANNIE

There are some cute girls that Cornwell hired.

DANIEL

(To Annie)

Who are you going with?

Annie puts her hair behind her ear.

ANNIE

I haven't really thought about it.

She smiles at Daniel.

ANNIE (CONT.)
I have these for you.

LOUISE
What are they?

ANNIE
Mark's series two notes.

Annie smiles at them both before walking out the room.
Louise's head hits the table.

FADE OUT:

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FADE IN:

6. INT. PRESS OFFICE. DAY

Mark, Cornwell, and PAUL are sat in the press office.

CORNWELL

We will make sure that we keep the ball rolling following the premiere. We have a huge advertisement section and due to your popularity, we may be able to get you a place at a few of the big events in the coming summer period. Isn't that right?

PAUL

(Nodding)

We are looking at a twenty second ad that will play across the board and a thirty second ad for YouTube and other social media platforms.

MARK

And the slots?

PAUL

We will co-ordinate with Elizabeth for that, but we will try and get a few panels somewhere for you all to get together.

MARK

Pass this through me and Elizabeth, don't put it anywhere near David's desk.

Paul looks confused.

CORNWELL

He is soon to have a family bereavement.

PAUL

That's absolutely fine.

CORNWELL

And merchandising?

PAUL

The first load goes out the week after the premiere. Action figures, book accompaniment.

MARK

I'm releasing a special addition of the novel with some pictures of the characters.

PAUL

Excellent. We have a full website that goes live for pre-orders this week.

CORNWELL

This will make us both very happy.

...

PAUL

Well, that is all from me, I have my orders and I can sort the rest out.

MARK

Thank you.

Mark stands up and lets Paul out. He then shuts the door and turns to Cornwell.

CORNWELL

Things are going well

MARK

Very.

Mark rubs at his cheeks.

MARK (CONT.)

Last week me and Andrew came to your office to sort out some promo shots and I joked that our competition was a low budget remake of an outdated eighties spy show. It was a joke because I knew that the show was the first you had ever produced. Long before you had your own company.

Cornwell nods.

MARK (CONT.)

I mention it because I read that exact line in the paper this morning and I know Andrew wouldn't have spoken.

CORNWELL

It was a funny line. One to sell papers and create a bit of friendly rivalry.

Marks rubs at his eyes before confronting Cornwell.

MARK

I knew it.

Mark seems stressed.

MARK (CONT.)

David's daughter works for that show.
The last thing he needs right now is a
family feud.

CORNWELL

I know, I apologise. I only realised
after I gave the quote. It's a line, a
sound bite to wet people's appetites.
Bound to also give them as much as it
gives us.

MARK

You aren't the one who will have to try
and put the pieces back together
tonight.

CORNWELL

Ah yes, I heard about this little
scheme.

MARK

It was designed to be a loving gesture.
Now it's more likely to be damage
control.

CORNWELL

If you need me to, I can release a
statement.

MARK

That will only fuel things further, but
you should tell David. Don't tell
Elizabeth though, she will make a big
deal out of it... God Rosanna already
thinks I'm a stuck-up jerk. That won't
be helped when she finds out I'm the one
who said it.

CORNWELL

If there is anything I can do to help.

MARK

There is one thing.

Mark produces a sheet of paper from his backpack.

MARK (CONT.)
You can sign this.

CORNWELL
What is it?

MARK
Permission for us to screen the first
episode early.

Cornwell nods and signs the piece of paper.

FADE OUT:

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FADE IN:

7. INT. STUDIO. DAY.

Camera comes in and circles around David before turning over to show ANDREW on the set of a dingy bar. ATTACKER charges at him and he spins them around, so they lay on the floor.

ATTACKER
Why are you doing this?

DAVID (O.S)
Close-up.

ANDREW
You hurt people, I'm the person who
hurts you.

David looks at his screen.

DAVID (O.S)
Pan in. Now Andrew.

Andrew punches the Attacker. Camera cuts to David and Sarah.

DAVID
And cut.

SARAH
Roll credits.

DAVID
Brilliant from my angle... Josh, let's get
the aerial shots of the fight.

JOSH
Yep.

DAVID
Take ten everyone.

Andrew comes running over.

ANDREW
Is this a wrap on episode three?

David nods his head.

DAVID

And episode four and five. We only have a couple of close-up shots to finish off and none of them are with you. We will finish six and eight off before the premiere and then touch up what we need to from there.

ANDREW

Seems like a long time getting here. I mean our schedules have been all over the place for the last few weeks. First, we were filming the last couple of episodes after the premiere. Then we absolutely flew through them.

DAVID

We've worked well. The re-shoots as well.

...

DAVID (CONT.)

Is Grace coming to the premiere?

ANDREW

She wouldn't miss it for the world. People wonder why she stuck with me and now she has a chance to show it off.

DAVID

It will be a night for that.

ANDREW

Are you taking Rosanna?

DAVID

That would send all the wrong messages.

ANDREW

She is still your daughter.

DAVID

She is still a rival and after that paper piece, I don't think she will want to be hounded with questions.

ANDREW

Yeah, I read that. A good piece for us. I know it's not a review, but it still gave some great points.

DAVID
(Frustrated)
By slandering my daughter's production.

ANDREW
I'm sure it was nothing personal.

DAVID
Elizabeth thinks it's the opposite. That
it's someone's attempt at helping us.

Sarah and Tom walk over.

SARAH
The sets for the close-ups are ready to
go. Do you want me to start them?

TOM
The rigging is all set up and the team
are ready.

DAVID
Yeah, let's start getting this done.

Sarah stops David.

SARAH
What has Mark got planned today?

TOM
Mia was talking about it, apparently a
load of you are going back to the studio
for something.

DAVID
Well, it was your surprise party but now
you know.

TOM
My birthday was in December, we did have
a party for it.

DAVID
Oh, well then, I'm afraid we will have
to cancel.

SARAH
Seriously David what is it? I need a
reason to explain to my husband.

DAVID

Oh, how should I know Sarah? If Mark wants a secret kept, he is rather good at it. I know as much as you do. Meet in the hall for seven o'clock.

SARAH

Alright, we will make a start.

Sarah and Tom walk off.

DAVID

Seriously what is Mark planning?

ANDREW

No idea boss, knowing Mark it will be a vanity exercise.

DAVID

Alright then, let's get this scene over with.

They both walk off.

FADE OUT:

FADE IN:

8. INT. OFFICE ENTRANCE WAY - DAY.

Elizabeth walks into the corridor where Cornwell is waiting.

ELIZABETH
Do you need something?

CORNWELL
I am simply loitering.

Elizabeth smiles.

ELIZABETH
I'm just heading over with Hugo to go through our short ads. Fancy accompanying me?

CORNWELL
It's not often a young lady gives me that offer.

Elizabeth and Cornwell begin walking together.

ELIZABETH
I just read your piece for entertainment today.

CORNWELL
I hope it was good enough.

ELIZABETH
More than enough. Between you and Peter we are covering plenty of bases, without having to drag the others away. Your language was interesting though, the quotes were similar to the article in the Sun. You didn't speak to a girl called Harper from there, did you?

CORNWELL
(coyly)
No, not that I think anyway. That was the article about David's daughter, right?

ELIZABETH
That is the only part people are talking about.

CORNWELL

Is it causing too many issues?

ELIZABETH

No, in the wider world it seems to be working out well for us both. It's on the personal level that worries me. They bailed us out when things were tough and if it turns out the quotes came from one of us... Well, we aren't overly liked anyway.

They stop outside of the editing department.

CORNWELL

Well, I will keep my ear to the ground and see what I can find out.

Elizabeth opens the door, and she walks in, shutting the door on Cornwell.

FADE OUT:

FADE IN:

9. INT. MARKS OFFICE - DAY.

Mark is sat typing at his desk. Rosanna appears at the door; Annie is just walking out.

ROSANNA

Hi Annie, can I go in?

ANNIE

Sure, he is just looking at some clothes for the premiere.

Mark looks frustrated. Rosanna walks in and stares at Mark.

ROSANNA

Can I shut the door?

MARK

(Confused)

Sure.

Rosanna turns around and slams the door, before turning to face him.

ROSANNA

What the hell are you guys playing at?

MARK

Sorry?

ROSANNA

After everything we did. The money to help you guys out. We haven't said one word about your show. Not one word when you amateurs were upsetting everyone. The boss wanted to, but I refused and now we are both close to release, you start with the low blows.

MARK

(confused)

Honestly, I have no idea what you are going on about.

ROSANNA

Your targeted press campaign against us. It's out of order and your grimy fingertips are all over this.

MARK

One, my fingertips are clean and two its hardly a campaign. Someone gave the quote to someone at the paper. It was probably some intern in Cornwell's office, excited to be speaking to a member of the press.

ROSANNA

I'm not on about that piece.

Rosanna slams some sheets on his desk.

ROSANNA (CONT.)

This was published in the last hour.

Mark reads the sheets.

MARK

Ten inconsistencies and mistakes in the upcoming Chapel Falls TV series.

ROSANNA

Paid for by Cornwell productions. Is this what we are doing now?

Mark stares at it. Rosanna looks at him and laughs.

ROSANNA

You didn't know? Oh, that's brilliant. You guys don't even know what's happening in your own production. Cornwell is launching a campaign against a competitor and you, and my dad don't even know.

MARK

I will get to the bottom of it.

ROSANNA

Don't bother. I will take it up with Cornwell myself. Where is he?

...

MARK

He's at the studio. Examining the last day of shooting.

Rosanna picks up the sheets.

MARK

I need to talk to you about-

ROSANNA
Leave it.

Rosanna storms out.

MARK
Tonight, its important.

Annie comes in.

ANNIE
That seemed to go well.

MARK
I need the next five minutes that
Cornwell and Elizabeth have free.

ANNIE
On it.

Mark places his head in his hands as Annie leaves.

FADE OUT:

FADE IN:

10. INT. ELIZABETH'S OFFICE - DAY.

Mark walks into Elizabeth's office. Cornwell and Elizabeth are sitting opposite each other at her desk. Elizabeth is laughing.

ELIZABETH
Oh, you did not?

CORNWELL
On my life.

ELIZABETH
That is outrageous.

Elizabeth spots Mark in the doorway and beckons him in.

ELIZABETH (CONT.)
He was telling me about the time he
crashed a party with Louisa Lacroix.
Were they angry?

CORNWELL
Furious but of course they had no idea
who we were at first. I claimed to be
some big-time producer, I think.

ELIZABETH
Mark, you need to write his
autobiography.

MARK
I'm not in that much need for a
paycheck.

Mark points at Cornwell.

MARK (CONT)
Though you do owe me.

ELIZABETH
What's up?

MARK
(To Cornwell)
I've just sent Rosanna over to the
studio. She is gunning for you. This
article was released earlier, a
production of yours sir.

Elizabeth takes it and then becomes serious and begins researching it on the computer.

ELIZABETH
It's already going viral. This doesn't look good.

Cornwell looks at the sheets.

ELIZABETH (CONT.)
You commissioned this?

CORNWELL
Not personally. We have a team of people who write articles like this all the time, it is common practise.

ELIZABETH
Two articles in one day isn't common practise.

Elizabeth turns on Mark.

ELIZABETH
Did Rosanna threaten anything?

MARK
Nothing. I don't think she would with everything going on at home but what happens if they call in our debt?

CORNWELL
We will cover it of course if it comes to that.

Mark looks awkwardly at him.

MARK
I don't like getting in the way Liz and I know you have the project to keep on the rails, but can we start working on something?

ELIZABETH
A statement just in case they throw something back at us. Yeah, I will start working on it right away.

MARK
I'm sure you have something important to do first, like checking the flower arrangements.

ELIZABETH
What do you even do during this period?

MARK

Me, I'm trying to do something magical.

Mark smiles at her and shakes his head at Cornwell before walking away.

FADE OUT:

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FADE IN:

11. STUDIO - DAY.

David is stood by a screen, looking over some tape with Josh.

DAVID
Yeah, I like this angle.

JOSH
We can get it a bit lower if you want.

DAVID
No that will do, I don't want to be spending all day on this.

Rosanna appears behind them. Josh spots her.

JOSH
Here is trouble.

David turns around and his face drops.

DAVID
That's my daughter.

JOSH
Sorry about that.

David scowls at him and walks towards Rosanna. She is desperately looking around.

DAVID
Sweetheart.

ROSANNA
Hey daddy.

She gives him a kiss but continues to look around.

DAVID
Anything I can help you with?

ROSANNA
Where is Cornwell?

DAVID
(Confused)
Cornwell? He is at the office, has been all day.

Rosanna's face drops.

ROSANNA

You need to fire your executive producer.

DAVID

Why?

ROSANNA

Because he is an egotistical liar.

DAVID

Yes, but why does that mean I have to fire him?

ROSANNA

He told me Cornwell was here.

DAVID

I think that's because you look like you are about to explode at someone.

ROSANNA

I'm ready to. That comes from hearing my show slandered by my dad's company.

DAVID

That had nothing to do with me.

ROSANNA

I know, which makes it worse. We have to stop him dad. The big guy's up top won't stand for it after the help we gave you.

DAVID

Don't worry I know that. Mark and Elizabeth are working on a statement, something that should calm the waters. It won't be helped though by you trying to take someone's head off. That will be in the paper over anything else.

Rosanna sighs and finally settles.

ROSANNA

Has mum settled back in well at home?

DAVID

She's doing alright sweetie. She is up most nights, but she keeps herself asleep while I'm at work.

ROSANNA

I will pop round tonight.

DAVID

Good I will let Angela know. I won't be there, but your mum will.

ROSANNA

Where will you be?

DAVID

Mark has planned something.

ROSANNA

His sister mentioned something about it. Do you know what it is?

DAVID

Not at all. Some scheme of his I'd imagine. Do you want a coffee?

ROSANNA

Well, I better since I have come here for absolutely no reason.

They walk off together.

FADE OUT:

FADE IN:

12. INT. ELIZABETH'S OFFICE - DAY.

Elizabeth is sat at her desk when HARPER walks in.

ELIZABETH

Hey?

Harper lifts her arms.

HARPER

Feels like I'm being called into the principal's office.

ELIZABETH

Honestly, it's nothing like that.

Harper takes a seat opposite Elizabeth.

HARPER

I don't know who gave the quote.

ELIZABETH

They would have spoken to you.

HARPER

I didn't write the article. One of the new girls did. It was meant to just be an exposition piece, wasn't meant to have any quotes.

ELIZABETH

Did you not read it first?

HARPER

They went behind my back and trust me; I was as annoyed as you would have been. I would have told you but...

Elizabeth nods her head.

ELIZABETH

You don't work for me.

HARPER

(Guiltily)

Sorry.

ELIZABETH

I wouldn't worry about it if it wasn't David's daughter. It was a great article but with everything going on.

HARPER

I know, it was bad timing.

ELIZABETH

We just can't afford to be in a mud fight right now.

HARPER

It seems like you have been in a few.

Elizabeth laughs, her mind working.

ELIZABETH

Is the new girl ambitious?

HARPER

Aren't they all who come into our department?

Elizabeth leans back and smiles.

ELIZABETH

Offer her a follow up. Say I want to book her an appointment with whoever she spoke to.

HARPER

You think that will reveal who her source is?

ELIZABETH

I know it will. The new ones always make mistakes.

Harper gives a wry smile and leans forward.

HARPER

I shouldn't do this, but they did go behind my back.

Elizabeth and Harper smile at each other.

FADE OUT:

FADE IN:

13. INT. SCREENWRITERS OFFICE- DAY.

Louise is at her desk looking disinterested. Daniel is pacing.

DANIEL

The first episode needs to be Lockheart heavy, no villain, little action, just all Lockheart.

LOUISE

Yep.

DANIEL

Bring back Mia and recap the events of the first series and have him grief ridden.

LOUISE

If you say so.

DANIEL

Then something at the end to kick him into action.

LOUISE

Okay.

Daniel stops and faces her.

DANIEL

(Disgruntled)

You don't seem to be taking this very seriously.

LOUISE

I wanted no work and wine. Not Mark Wilson's memoirs on being fantastic.

DANIEL

Someone should really write that.

Louise scowls at him.

DANIEL

Come on this is exciting. We, me and you right now get to shape the future of this show. We get to decide on what the episodes are, what characters return and what ones are introduced. We get to put our spin on the show.

LOUISE

Yes, our spin once you take away the master's notes and the five-hundred-and-sixty-page instruction manual.

Louise shows him the book. Daniel collapses in his chair.

DANIEL

You take the fun out of everything.

Louise throws the book at him.

LOUISE

Read that and come up with an episode plan if you are so keen.

Daniel flicks through the book. He puts it on his desk.

DANIEL

You know, we are doing all this and there is no guarantee that there will even be a second series.

LOUISE

Now who is killing the mood?

DANIEL

I mean it. Yes, there is loads of hype but that doesn't mean that people are going to like it. I mean we are hardly accomplished screen writers.

LOUISE

That sounds like Chloe talking.

DANIEL

You know what I mean.

LOUISE

Not really. David knows what he's doing. He would never have let us stray and the hype is from our trailers, from the previews of the work we've shown and anyway, with hype like this the first season always works. It will be the second that's the flop.

Daniel picks up the book.

DANIEL

I think we should stick to the instruction manual. At least we can just blame Mark then.

LOUISE
That's more like it.

Daniel begins reading the book.

FADE OUT:

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14. INT. STUDIO - DAY.

David is on his phone at the studio. David looks at Rosanna.

MARK (V.O)
What's up?

DAVID (INTO PHONE)
You sent my daughter here.

CUT TO:

INT. MARK'S OFFICE.

Mark is sat with his feet on the desk.

MARK (INTO PHONE)
Yeah, I needed her out of Cornwell's way. Has she calmed down yet?

DAVID (V.O)
Not the word I would use, though I think you are off the Christmas card list.

MARK (INTO PHONE)
That's to be expected.

CUT TO:

INT. STUDIO

DAVID (INTO PHONE)
Is Cornwell mad or just stupid?

MARK (V.O)
Boss, I'm not sure that he is either of those things. I think he is playing a very clever game here, targeting them and feigning innocence. We can't say anything about it either way.

DAVID (INTO PHONE)
Well, I want it to stop.

MARK (V.O)
They are getting some good press from it as well.

DAVID (INTO PHONE)
I want it to stop. I've told Rosanna you are working on a statement with Liz, can you guys?

MARK (V.O)
She's working on it.

DAVID (INTO PHONE)
Listen, Rosanna wants to see her mother
tonight, do you really need me at the
studio?

CUT TO:

INT. MARK'S OFFICE - DAY.

Mark bolts upright.

MARK (INTO PHONE)
Yeah. It's important boss ya can't miss
it. Tell Rosanna to come too.

DAVID (V.O)
Why? I think she would have had enough
of that place.

MARK (INTO PHONE)
I need her there, a way to patch all
this mess up.

DAVID (V.O)
(disgruntled)
Okay. We are nearly finished here; I
will see you in a bit.

MARK (INTO PHONE)
Stay away from reporters.

David hangs up. Mark sits back, considering the
situation.

FADE OUT:

FADE IN:

15. INT. STUDIO - DAY.

Camera pans around Rosanna as she tucks into some food at the catering table. Andrew slowly appears.

ANDREW

You are in a bad mood.

Rosanna gives him half a smile.

ROSANNA

How do you know that?

ANDREW

You are destroying our catering table.

ROSANNA

You might have to have huge muscles but me, I can eat whatever I like and do whatever I like.

Andrew smiles and begins picking.

ANDREW

You really are upset. Is it about the article?

ROSANNA

Not really, though that is the tip of a large iceberg. I need this month to be there for him and it gets hard when this stuff starts.

ANDREW

If it means anything, I don't think there was any malice in it.

ROSANNA

Do you know where the quote came from?

ANDREW

I do but it was said in jest and the person who said it would never have spoken to the press.

ROSANNA

Typical. I want to be so mad. I want to scream to the heavens and hope that our viewing figures trump yours, but I know that won't happen.

ANDREW

It's not a bad show.

ROSANNA

When I found out he was adapting Mark's book I knew our show was done. I didn't tell my dad what my latest casting was because I knew he would feel awful about this. You have a hit here, a show to change the landscape. I'm just hoping to get a few more twitter followers.

Camera pans round as David shouts at someone.

DAVID

I NEED SOME QUIET ON SET YOU ABSOLUTE CRETINS! WHO THE HELL LET THE PRESS IN HERE? VULTURES THE LOT OF YOU!

Camera returns to Rosanna and Andrew.

ANDREW

You need to reel him in.

ROSANNA

Do you really think that is possible right now?

David can be seen yelling at an aide before rubbing at his temples.

ANDREW

No but you need to get him out of here before the press have something else to write about.

Rosanna sighs.

ROSANNA

I think you are right.

Rosanna smiles at Andrew before walking towards David.

ROSANNA (CONT.)

Come on daddy, let's go get some lunch.

David looks tired as he smiles at her and nods. They leave hand in hand.

FADE OUT:

FADE IN:

16. INT. SCREENWRITERS OFFICE- DAY.

Elizabeth walks into the screen writer's office. Louise is on her phone and Daniel is busy flicking through a book.

ELIZABETH

I've never known it so quiet in here.

LOUISE

I'm on holiday.

ELIZABETH

So why are you still here?

LOUISE

It's not an official holiday.

DANIEL

It's something to do with wine and early days.

ELIZABETH

(To Daniel)

And what are you doing? Highlighting your favourite sections?

Daniel scowls at her.

DANIEL

I'm episode planning for season two.

ELIZABETH

That sounds like tempting fate to me. How do you know we will have a second series?

Daniel stares at her.

DANIEL

How's flower arranging going?

Elizabeth perches herself on the desk.

ELIZABETH

I need to speak to you both. I'm following up on this article about Rosanna's production.

LOUISE
Speak to Harper.

ELIZABETH
I have. They went behind her back with this one. To use that quote and the other statements, they would have to come from someone high up. You don't go behind your bosses back for some low-level staffer. You guys haven't spoken to anyone from the Sun?

Louise shakes her head.

LOUISE
I only talk to the press when you tell me to, and he is scared of them.

DANIEL
She's not wrong.

ELIZABETH
So neither of you have made any comments.

DANIEL
Sorry Liz.

Elizabeth rubs at her eyes, Louise looks considering.

LOUISE
What was the quote again?

DANIEL
There is only a place for one spy show, and it won't be some low budget remake of an eighties flop.

ELIZABETH
Not something either of you would say.

Louise laughs.

ELIZABETH
What?

LOUISE
It's obvious who said that quote.

ELIZABETH
Who?

LOUISE
Mark.

DANIEL

(mouthing)

There is only a place for one spy show,
and it won't be some low budget remake
of an eighties flop.

DANIEL (CONT.)

(Out loud)

She's not wrong.

ELIZABETH

How can you be sure?

LOUISE

I have spent the last seven months
reading everything Mark has written. I
know how he likes to structure his
sentences. That's his quote.

Elizabeth seems disgruntled. She stands up.

ELIZABETH

Thanks guys.

She turns around to leave.

LOUISE

If you are going to yell at him, can you
close the door.

Elizabeth nods and the camera follows her as she leaves
the office.

CUT TO:

INT. MARK'S OFFICE.

Elizabeth storms into Mark's office. Annie and Mark look
at her as she shuts the door.

ELIZABETH

It's your quote.

Annie stands up.

ANNIE

I will print these off.

She hurries out of the door and closes it behind her.

ELIZABETH

All that about making a statement and
it's your quote.

Mark sighs and sits back.

MARK

It was my quote.

ELIZABETH

Why didn't you say? Who did you speak to?

MARK

I didn't.

ELIZABETH

(Confused)

What?

MARK

It was my quote, but I didn't give it to the press.

Elizabeth takes a seat.

ELIZABETH

Then who did?

MARK

I would rather not say.

ELIZABETH

Mark, this has been a small-time issue but if I'm not controlling the press strategy then the next one could be a disaster. What if the next attack is on Hartwell? After all the work we have done, it could all come crashing down in an instant.

Mark pauses as he considers it.

MARK

I was in a room with Andrew and Cornwell... and it wasn't Andrew.

Elizabeth looks frustrated.

ELIZABETH

He loves to play it so coy. I need to have word.

MARK

I will do it.

ELIZABETH

Why?

MARK

Because it's my words he stole, and I need to try and sort all this out for tonight. I will have a word with Cornwell and see if we can see this ended.

Elizabeth nods her head and stands up.

ELIZABETH

Should I send Annie back in?

MARK

Please. I don't know where she's gone but the printer is in here.

Elizabeth smiles at him and walks out. Mark taps on the table and stands up.

FADE OUT:

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FADE IN:

17. INT. OFFICE HALLWAY - DAY.

Mark is walking around the corridors when he passes Cornwell and pulls him into a corner.

CORNWELL
Are you okay son?

MARK
I'm fine. Listen it's time to stop now.

CORNWELL
What do you mean?

MARK
Tell your people that there will be no more articles about Helix productions or their show.

Cornwell smiles as he looks confused.

CORNWELL
I thought we agreed that it was to the benefit of us both.

MARK
It's not benefitting an already strained relationship.

Mark sighs.

MARK (CONT.)
Listen, Liz already knows I gave the quote and she knows it was you who spoke to the press. She is gunning for you, not to mention Rosanna. David needs to be able to hold this together, if he can't, then I don't know how bad it will get.

Cornwell looks shocked.

CORNWELL
I will make the call. I just didn't think.

MARK
It's good press, just bad timing.

Cornwell smiles.

CORNWELL

That seems to be the story of this production, doesn't it?

Cornwell and Mark part ways as Mark turns, he bumps into Chloe. Mark looks shocked.

MARK

Hi.

Chloe looks sourly.

CHLOE

I'm here to see Daniel.

MARK

He's up in his office.

Chloe nods but her eyes narrow.

CHLOE

I hope you are happy, it's because of you that we split up.

Mark looks at her and then quickly looks away

MARK

Yeah. I don't need to reply to that.

Mark shakes his head and walks away.

FADE OUT:

FADE IN:

18. INT. ELIZABETH'S OFFICE - DAY

Elizabeth is writing at her desk when the phone rings.
SAM puts his head in.

SAM:

A girl from the Sun for you.

Elizabeth looks excited.

ELIZABETH

Thanks.

Sam backs away and Elizabeth presses a button on her phone. LYDIA is on the other end of the phone.

ELIZABETH

Hello.

LYDIA (V.O)

Hi this is Lydia Adams from the Sun; I was calling because Harper mentioned you had a follow up from my article this morning.

ELIZABETH

Yes... It was a fantastic piece. You really covered all the best parts of our production, and we want to get you a follow up.

LYDIA (V.O):

That means so much. Mr Cornwell really was so polite with everything he gave me.

Elizabeth's face drops.

ELIZABETH

He is a charmer... Was he the only one you contacted?

LYDIA (V.O)

(Stuttering)

Yeah, he was the only one I spoke to.

ELIZABETH

Okay well I will try and pencil you in for a follow up with Mr Cornwell and maybe an exclusive with Mark.

LYDIA (V.O.):

Oh my god that would be incredible.
Listen since you are helping me, just a
heads up. I've been over at the studio
today and I have some pictures of David
Williams yelling at a few people. We
aren't going to make an issue of it, but
I think some might.

Elizabeth sighs.

ELIZABETH

Thanks.

She hangs up swiftly. Sam pokes his head in.

SAM:

Bad news?

ELIZABETH

No, but I need to speak to Peter right
now.

Sam nods.

FADE OUT:

FADE IN:

19. INT. SCREENWRITERS OFFICE - DAY.

Daniel and Louise are sat at their desks when Chloe walks in. She stares at Louise whose pen falls out of her mouth.

CHLOE
Do you mind Louise?

Louise stands up sharply.

LOUISE
Yeah, I'm out of here.

As Louise leaves the office she turns and gestures "crazy" before spinning out of the office. Daniel stands up. Chloe throws the tuxedo over a chair.

CHLOE
I bought it for you.

DANIEL
Thanks.

CHLOE
What are you working on?

DANIEL
Episodes for series two.

CHLOE
I just hope you don't make as many mistakes as you did in the first.

DANIEL
Mistakes are good. They teach us what we need to do next time.

...

CHLOE
So, are you taking me to the premiere or not?

Daniel looks down.

DANIEL
Come on Chloe.

CHLOE

I supported you through this, it's the least you can do. I've got the dress; we can just go and stay in separate rooms.

DANIEL

CHLOE!

Chloe stops sharply.

DANIEL (CONT.)

You just don't get it. It's over between us. Everything. I barely want to see you again let alone go anywhere with you. This is my night, and you would only spoil it.

Chloe's mouth tightens.

CHLOE

You selfish prick. You would rather go on your own than go with someone. Shows what a loser you really are. I bloody well knew it and all... Go screw yourself.

Chloe storms out. Daniel holds his head in his hands when Annie appears in the corner.

ANNIE

She's some piece of work.

Daniel smiles at her.

DANIEL

I used to think it was my fault when she got like that, now I know it's just who she is.

Annie comes in and stands in front of him.

ANNIE

You've grown, she doesn't like that. If she cared she would have supported you, like you deserve.

Daniel smiles at her as Annie places something on his desk and scurries out.

FADE OUT:

FADE IN:

20. INT. DAVID'S OFFICE - DAY

David walks into his office. Peter is sat there.

DAVID

What are you doing here?

David walks behind his desk.

PETER

Me and Cornwell were just going through some of the final details for the agreement.

DAVID

Oh, don't talk to me about Cornwell.

Peter stands up.

PETER

Yes, Elizabeth did mention something about that. Bad timing really if you ask me.

DAVID

(Frustrated)

Bad timing? Three months ago would have been bad timing, this was disastrous.

PETER

He assures me that there was no ill intent.

DAVID

That is what everyone is telling me.

PETER

Talking of ill intent. We received a heads up from a few members of the press. There is footage of you yelling at several members of staff.

David puts his head in his hands.

DAVID

Is it that bad?

PETER

It won't be nice, I'm sure. Luckily here your reputation will work in our favour. Everybody knows you are a nice guy going through a difficult time so no one will take too many swipes at you.

DAVID

I will make sure I apologise.

PETER

Yes, but I think the bigger issue is you.

David stops dead, mouth wide open.

DAVID

(Stunned)

Me?

PETER

You are snappy because of everything that is going on, especially with this story about Rosanna. Soon will be the worse days of your life and well...

DAVID

You are worried I will be a liability?

PETER

I'm worried you will not be able to operate affectively if something was to go wrong.

DAVID

(Frustrated)

I won't be forced out of this production.

PETER

No one is forcing you out, but you will need time to grieve, and a few re-shoots can be done without you.

DAVID

I'm grieving now.

PETER

Please David, the press will be everywhere, and all will be watching to see how you can handle things.

DAVID

And you think I can't keep quiet like a good little boy?

PETER

I'm worried that you will hold everything in until you can't anymore.

DAVID

(Growing anger)

Your concern would be more well received if I knew you weren't just trying to look after your product.

David and Peter stare at each other. Sophie knocks on the door.

SOPHIE:

Excuse me.

David smiles at her.

DAVID

Yeah?

SOPHIE:

Mark needs to see you.

David beckons for Peter to leave who looks un-happy as he walks out.

FADE OUT:

FADE IN:

21. EXT. OFFICE ENTRYWAY - DAY

Elizabeth is walking out of her office when she spots Harper outside. She quickly walks over to meet her.

ELIZABETH

What are you doing here?

HARPER

Trying to find a story.

ELIZABETH

Then you ought to head over to the studio, that is where everything is happening.

HARPER

Actually, they have wrapped for the day.

Harper grabs Elizabeth and pulls her to the side.

HARPER (CONT.)

I have some more information for you. Lydia didn't ring you guys for the story, Cornwell contacted her.

ELIZABETH

Seriously?

HARPER

Yeah, he wanted it snuck under the radar, with a personal guarantee of more stories to come.

Elizabeth looks frustrated.

ELIZABETH

I'm going to kill him.

HARPER

I wouldn't have done it if he came to me, but you know what, it has worked out well for both of you. People are going to cover both shows to try and work out which one is better

ELIZABETH

It doesn't have to be Rosanna though; Mark has this thing planned tonight and now Cornwell seems destined to start a turf war.

HARPER

What is Mark planning? Maybe I could write about it, carry a bit of favour for you.

ELIZABETH

No that will just make things a lot worse.

HARPER

Fine. I thought I would let you know. Do you want to get a coffee or something?

Elizabeth looks disheartened.

ELIZABETH

I would love to but if they have wrapped, then David will be back, and I have so many things to sort with him for the premiere.

HARPER

Alright then, catch you later.

Elizabeth smiles. Harper walks off and Elizabeth's face drops.

FADE OUT:

FADE IN:

22. INT. DAVID'S OFFICE - DAY.

David and Mark are sat in his office.

DAVID

So, what are the other two idiots downstairs doing?

MARK

They are working on an episode plan for series two.

DAVID

Isn't that a bit premature?

MARK

It keeps them busy and out of trouble.

DAVID

Fair enough.

Elizabeth walks in.

DAVID (CONT.)

Well? Are we going to have any problems?

MARK

With what?

DAVID

I had a little bust up with some members of the print media.

Mark sighs. Elizabeth takes a seat at the table.

ELIZABETH

It shouldn't really be an issue. No one who was there is going to write about it.

MARK

You're sure?

ELIZABETH

I've just spent the last thirty minutes making sure.

MARK

They were all our friends then?

Elizabeth laughs.

ELIZABETH

Last day of filming, I was only letting it be our friends.

DAVID

It's nice to know there are some benefits of having them.

Mark gives Elizabeth a concerned look.

MARK

Next time we won't be so lucky.

David taps the table awkwardly.

DAVID

What about Cornwell?

MARK

I've spoken to him.

ELIZABETH

In the strongest of terms?

MARK

As strong as I can with the person who pays our wages. The issue we have, is how much we can believe what he says?

ELIZABETH

I'm going to talk to the press from earlier, try and extend an olive branch to Helix. My Dad loved the show when I was growing up. Using a personal touch from us should help calm the waters.

MARK

It's just what we need in all honesty.

DAVID

Alright then, we leave it at that, we don't need a fight right now.

Mark sits back and shrugs his shoulders.

MARK

No, we really do not.

DAVID

What is this big plan of yours?

MARK

Don't worry about it.

DAVID
Well, I am worried about it.

MARK
It's all good boss.

Sophie comes in.

SOPHIE:
Hugo needs to see you, David.

David stands up and corrects his suit.

DAVID
What happens if I leave?

MARK
Then you might just miss out on the last
best night you will ever have.

David seems confused as he walks out of the room.
Elizabeth turns to Mark.

ELIZABETH
It's a dangerous game if it doesn't
work.

MARK
It will work.

Mark looks at Sophie.

MARK
Is everything ready?

Sophie beams.

SOPHIE:
As ready as I think we can be.

MARK
Send out emails to all the staff on the
list, I want them all reminded.

Sophie smiles and nods before leaving the room.
Elizabeth smiles at Mark.

ELIZABETH
You are very sweet sometimes.

Mark smiles at her.

FADE OUT:

FADE IN:

23. INT. MARK'S OFFICE - DAY.

Mark walks into his office. Annie is waiting there.

MARK

Do you ever do any work, or do you just stand there waiting for me?

ANNIE

I've been organising things for tonight.

Mark goes and sits behind his desk and starts typing. Annie walks up to it.

ANNIE

Are you taking Charlotte to the premiere?

MARK

That is the plan if she's not in the crowd protesting.

ANNIE

I heard Elizabeth is taking the bartender.

MARK

I thought that ended ages ago?

ANNIE

Giving it another chance.

Mark smiles.

MARK

Good for her.

ANNIE

You wouldn't care if I took-

MARK

Annie you can take whoever you want to the premiere. You earnt this night just like the rest of us did. Do with it as you please.

ANNIE

So, you don't want to know who?

MARK

Is it rude if I say I don't care?

She smiles and steps out but ducks her head as Daniel walks in.

DANIEL

Hey.

Mark smiles.

MARK

How are you getting on?

DANIEL

Got the first few episodes done... We just received the email from Sophie, do you need a hand with anything?

MARK

No, I think we are pretty much ready to go.

DANIEL

Still not going to tell me what it is all about?

MARK

I won't but would you do me a favour?

DANIEL

What?

MARK

Find some better clothes.

Daniel looks hurt as he examines his jumper.

DANIEL

You do know I'm living out of boxes in a hotel at the moment, right?

MARK

Not my worry. Now sit down and tell me what you've got.

Daniel sits down.

FADE OUT:

FADE IN:

24. EXT. OFFICE CARPARK - EVENING.

Elizabeth is stood outside the office with some members of the press including reporter one. Reporter two and Lydia.

REPORTER ONE

How do you feel about finally wrapping production?

ELIZABETH

I will tell you now, it has felt like a long time coming and I hope the second season comes with a lot less surprises, especially from you guys.

There is a splatter of laughter.

REPORTER ONE

A follow up. Are we looking at any re-shoots?

ELIZABETH

The bulk of the re-shoots are done but there will always be some dependent on certain public reactions, but Mark and David want to keep it to a minimum.

REPORTER TWO

Is Mark happy with the adaptation?

ELIZABETH

Well, he wrote most of it, so I hope so.

More laughter.

ELIZABETH (CONT.)

Don't quote me on that or I will have Daniel and Louise knocking on my door.

REPORTER TWO

A serious answer then?

ELIZABETH

Yes, Mark is delighted. He wouldn't work on this project if he wasn't. With him adding his weight to the adaptation it only keeps it aligned with his original work.

Elizabeth looks around the reporters.

ELIZABETH

Yes, Lydia?

LYDIA

In the paper today there were some quotes comparing your show with Helix production's adaptation of the Chapel Falls series. It's well known that they helped you out before, do these articles create conflict within the industry?

Elizabeth smiles.

ELIZABETH

We will always be grateful to what Helix productions did for us and especially for David and Rosanna, who are obviously going through a difficult time. With two spy thrillers being released within weeks of each other, some comparisons will be made. What I will say is this. We are thrilled that Helix are re-adapting the Chapel Falls TV series. What we do, we do to entertain people, to bring them some escape from whatever difficulties they may face. I know that the original Chapel Falls series did that for my dad who was a huge fan and he, like me, is looking forward to the brilliant job Helix will do re-imagining it.

Elizabeth pauses as the reporters write that down.

ELIZABETH (CONT.)

That's all from us. Have a great night and we will see you all for the premiere.

FADE OUT:

FADE IN:

25. INT. OFFICE ENTRYWAY - EVENING

Elizabeth walks through the hall straight towards Mark.
She smiles at him.

ELIZABETH
What did you think?

MARK
Just what we needed. Let's keep talk of
Helix down to a minimum now.

ELIZABETH
We need Cornwell to do the same.

MARK
I'm just going to see him.

ELIZABETH
What for?

MARK
I want him off site when Rosanna comes
back.

Elizabeth smiles and turns to walk towards her office.
She turns back to face him.

ELIZABETH
Good luck with that, call me when you
are ready for tonight.

Mark nods and the Camera follows him as he walks up the
stairs.

CUT TO:

INT. TABLE READ ROOM.

Cornwell is in the table read room. Mark steps in.

MARK
You are still here then?

CORNWELL
Just a few last details to clear up.

MARK
Listen, Elizabeth has just cleared up
everything with Helix.

CORNWELL

A press statement?

MARK

Yeah, some story of how much she is looking forward to the adaptation. Now that's it, from us and you. I never want to hear our show and Chapel Falls mentioned in the same headline from any of your spin doctors.

Cornwell looks frustrated.

CORNWELL

You are new to this game.

MARK

I don't care.

CORNWELL

You do not get a good show by being nice people. You need every advantage you can get.

MARK

Crap Sir... you have been the best of help. Your franchise is amazing. Your connections, irreplaceable but don't treat us like everybody else.

Cornwell seems stunned.

MARK (CONT.)

I'm sick of this, nice guys finish last, lie. You get a good show with great directing and good writers and to claim anything else means you've lost sight of the endgame.

...

CORNWELL

You are right.

Cornwell smiles.

CORNWELL (CONT.)

In all the pre-release nerves I also forgot why I wanted you guys in the first place. You are a breath of fresh air in an industry turned stail. I will tell my guys that it's Beware the Dark Desire only, that's all we need to push it.

Mark nods.

MARK

Thanks... Rosanna is going to be here
soon; you might want to get out of here.

Cornwell laughs.

CORNWELL

Thanks for the warning.

Mark smiles and walks out.

FADE OUT:

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FADE IN:

26. INT. DAVID'S OFFICE - EVENING

David is walking around his desk when Peter comes to the door. David gives him a half-hearted smile.

DAVID

Hey.

PETER

I wanted to come in and apologise for earlier.

DAVID

Don't worry about it.

PETER

I don't think I got my point across properly.

DAVID

Honestly its fine. Come in and have a drink.

David walks behind his desk and grabs some whiskey and a couple of glasses. He fills one for himself and Peter. Then they both sit at the desk.

PETER

I wasn't worried that you would embarrass us if you were grieving. I'm worried as a friend. I want you to take whatever time you need.

DAVID

I don't know what time I would need yet.

PETER

A couple of weeks.

David sips at his drink.

DAVID

When did we get old Peter?

PETER

I knew we were old when I got my first letter from the doctors.

David smiles.

DAVID

We used to be so strong, so feisty.
Taking on the industry with radical
ideas.

PETER

What you're doing with this show is
pretty radical.

DAVID

The kids downstairs are the radical
ones. I'm the hall monitor.

PETER

And they need you at your best to do
that and right now, in the next month,
you won't be at your best.

David rubs at his eyes.

DAVID

Do you remember the wedding? How
beautiful she looked.

PETER

I do. She was full of life.

DAVID

An angel's smile and a wicked laugh.
What was she ever doing with someone
like me?

PETER

You were two pieces of a puzzle.

David sobs.

DAVID

How did it come to this? How is this how
it ends, me strong and healthy and her
barely able to lift her head off the
pillow. I had to change her last night.
That's not what she signed up for.

PETER

I truly am sorry my friend.

DAVID

Love is like a play you are seeing for
the first time. You know it must end
sometime but you don't want it to, don't
want to know how it does at least. I
never imagined it ending like this.

David begins to cry.

DAVID (CONT.)

I don't know how much time I will need
Peter because I'm not ready to accept
the fact that I am losing her.

Peter grabs David's hand as he cries.

FADE OUT:

(c) JacobBower2019

FADE IN:

27. INT. OFFICE HALLWAY - EVENING

Mark is walking around the office when he sees Rosanna.
He walks towards her.

MARK

Hey, you came.

Rosanna stays stern faced.

ROSANNA

This better be good. I didn't see my
mother tonight because of this.

MARK (CONT.)

It's for your dad, trust me it will be
worth it.

She shrugs her shoulders.

MARK

Did you see the statement?

ROSANNA

Elizabeth's olive branch?

MARK

Yeah.

ROSANNA

It's a nice story and well worded. I
could tell you didn't write it.

MARK

Well, it's over and done.

ROSANNA

Tell Cornwell that. I know you sent me
over to the studio so you could keep me
away from him. If I didn't know any
better, I would say you both planned
this together, a way to gain yourself
some publicity.

Mark rubs at his eyes.

MARK

You really don't know me that well.

ROSANNA

I know your type.

MARK

(Frustrated)

This has been tearing at your dad all day, do you honestly think I would want to put that man through anything? This might be hard for you to believe but I think of him like a father. I owe him so much and much more than I can ever repay. I would not do anything to him, your mum or you.

Rosanna looks down.

MARK (CONT.)

(Softly)

Don't think so badly of me.

ROSANNA

I know. I'm sorry, I stepped over the line there.

MARK

Well, you are under a lot of stress.

Rosanna smiles.

MARK

Would you like a drink?

Rosanna nods.

FADE OUT:

FADE IN:

28. INT. SCREENWRITERS OFFICE - EVENING.

Daniel is sat typing at his desk when Annie knocks on the door. Daniel smiles at her.

DANIEL

Hey.

ANNIE

Hey.

DANIEL

What are you up to?

ANNIE

I was just sorting out the last of the stuff for tonight. I needed to get some sheets from Mark's desk.

DANIEL

Nice.

Annie looks around the office.

ANNIE

Louise not here?

DANIEL

She just popped out to get something to eat.

ANNIE

Ahh.

DANIEL

Anything you need?

ANNIE

No. I was just thinking about the premiere. I heard you talking earlier, and I know you don't have anyone to go with and I was wondering if you wanted to go with me?

Annie looks awkward. Daniel stares at her in shock.

DANIEL

You want to go with me?

ANNIE

That's what I said.

Daniel stands up.

DANIEL

Yeah... yeah, I mean great, I would love to. Just so we are clear do you mean arrive together and stuff?

ANNIE

Well Mark has organised limos for everyone, and we could share one.

DANIEL

Sounds good. I would love to.

ANNIE

Okay.

DANIEL

(nervously)

Okay.

Annie smiles as she walks out. Louise comes in and looks weirdly at Daniel.

LOUISE

What did I just miss? You look like you've been hit with a bus.

Daniel edges himself back into his seat.

DANIEL

I think I have a date for the premiere.

Louise looks at him suspiciously.

LOUISE

Annie?

DANIEL

Yeah.

Louise bursts out laughing.

DANIEL (CONT.)

What?

LOUISE

Mark is going to kill you.

DANIEL

What do you mean?

LOUISE

You are taking his sister to the premiere. How do you think that's going to play?

DANIEL

Well technically she is taking me.

LOUISE

Oh, that is going to add some
entertainment to the evening.

Daniel stares daggers at her as she rummages into her bag
and pulls out a tub of food.

LOUISE (CONT.)

Eat that, your brother-in-law will be
ready for us soon.

Daniel catches the salad and gives Louise an annoyed look
as he begins eating.

FADE OUT:

(c) Jacob Bower 2019

FADE IN:

29. INT. ELIZABETH'S OFFICE - EVENING.

Elizabeth is in her office when Cornwell knocks on the door.

ELIZABETH

Hey.

CORNWELL

I was just on my way out and I thought I should come and talk to you about what has been happening.

ELIZABETH

Come in.

Cornwell walks into the room and shuts the door.

CORNWELL

I didn't read the room when I gave the quote. In truth I completely forgot about David's daughter. I'm not a bad person.

ELIZABETH

I don't think you are. I think you are a businessman.

CORNWELL

I saw an opportunity to take a swipe at one of our opposition and I took it.

Elizabeth looks annoyed.

ELIZABETH

They aren't our competition.

CORNWELL

I've been at this a long time. I know you guys are new but if there are two spy shows out at the same time then that is competition.

ELIZABETH

With all due respect Mr Cornwell, you have been a great help but stick to financials.

CORNWELL

(Stunned)

Excuse me?

ELIZABETH

You didn't just miss read the room; you miss read the whole field. This isn't some normal production, and this isn't some simple competition. You just waded into a family affair with no thought about the consequences but the headlines. Every other production you've worked on, the press doesn't care about the directors or the writers, but we here live and die by how we are perceived. We are in the public eye more than the actors are. You exposed us today to a potential P.R disaster.

CORNWELL

I was doing my job.

ELIZABETH

(Frustrated)

They saved this production. When we were at our worst and David wasn't even being paid, they stepped up and gave us the money. Not for influence, not to buy the production but because they believed David needed a break. He did and he does now and the best way we help him is to produce the show. No press doesn't destroy this show, bad press like this today does. You just got lucky few people were paying attention.

Elizabeth rubs at her eyes.

ELIZABETH (CONT.)

You need to leave the press work with me. Ordinary style doesn't work. You need to know the people for this. My job is to protect the company, the product and the people who work here. I can't do that if you are running your own press campaign.

Cornwell smiles at her.

CORNWELL

I underestimated you, for that I'm sorry. You've all made some very public mistakes here... Well, everyone here has but you. I always wondered with the blunders from Mark, David, and Andrew, how the show managed to keep going. Now I understand why. You will go far with this.

Cornwell goes to leave.

ELIZABETH

Mr Cornwell.

He turns back.

ELIZABETH

So, you will leave the press to me?

CORNWELL

You have my word.

ELIZABETH

Thank you... It's a good thing what you are allowing Mark to do today.

CORNWELL

As you said, this is a different production.

Cornwell leaves. Elizabeth smiles. Her phone rings and she answers it.

ELIZABETH (INTO PHONE)

I will be right there.

FADE OUT:

FADE IN:

30. DAVID'S OFFICE - EVENING.

David and Peter are sat drinking a glass of whiskey in David's office.

DAVID

This is what it all comes down to, these last couple of weeks.

PETER

Who knew we would even get this far?

DAVID

I did as soon as I got Mark on board.

PETER

(Jokingly)

It might have been done by now without him.

DAVID

You don't mean that.

PETER

No, I don't but my hair line might not have receded so much.

David laughs.

DAVID

We have a good team here Peter. A real shot for the future.

PETER

You are thinking of future projects?

DAVID

Mark has a million ideas in his head, we have two young and energetic screen writers and Elizabeth to keep them all on track.

PETER

They need a good director to get it on film, otherwise it's just words on a page.

David smiles.

DAVID

I had fallen out of love with this game until we started on this show. For obvious reasons my hearts not in it right now but I want one more series, one more show that's not tainted by something.

PETER

Then take the break and come back refreshed for season two. I'm begging you, my friend.

David nods.

DAVID

Yeah.

Sophie knocks on the door.

SOPHIE:

Sorry, Mark is ready for you now.

David and Peter stand up.

DAVID

Well, we better see what he's master minded.

They walk out of the door.

FADE OUT:

FADE IN:

31. INT. HALLWAY. EVENING.

Mark and Rosanna are drinking coffee outside of his office.

ROSANNA

What is really going on tonight?

MARK

Sorry?

ROSANNA

Why am I here? I can't see no streamers, there's no music like a party so I'm wondering what you have got planned?

Mark smiles at her.

MARK

Some people won't get to be at the premiere, but they have been the driving force behind this product, and I thought they deserved to see what we have done here.

Rosanna stares at him.

ROSANNA

Do you mean?

Mark smiles as Peter, Sophie and David come down the stairs.

MARK

Are they ready Sophie?

SOPHIE:

Yeah, I just had the phone call.

MARK

DANIEL!

Daniel and Louise hurry out, followed by Annie who gives Daniel a small smile. She leads the group down the stairs. Camera focuses on Mark and Daniel.

DANIEL

Listen I need to talk to you.

MARK

Tomorrow.

DANIEL

Yeah sure.

Daniel fades back next to Louise.

LOUISE

He is so going to kill you.

Focus switches to David.

DAVID

What is all this? A company get together. I have people to see.

MARK

Trust me boss, this is not one you will want to miss.

They reach the bottom of the stairs, where Andrew and Elizabeth are waiting for them.

MARK

You came.

ANDREW

Didn't want to miss it. Is it normal for me to be nervous?

ELIZABETH

Thought that would be for the premiere.

MARK

He goes red when he has to see himself on film.

The others look around in a confused way.

ELIZABETH

They are all set up down the hall.

Mark leads the way down the hall, ANGELA steps out of the editor's room. David stares at her.

DAVID

Angela?

He turns to Mark.

DAVID

What the hell is going on?

MARK

Welcome to the premiere boss.

David walks forward to Angela.

ANGELA:

Don't worry Mr Williams she travelled fine.

David walks into the room, followed by Rosanna. Elizabeth smiles at Mark.

ELIZABETH

I still can't believe you actually did it.

MARK

I'm not always useless.

ELIZABETH

I will get the film ready with Hugo.

Daniel and Louise stare at Mark.

DANIEL

Did you do what I think you've done?

LOUISE

Is there popcorn?

MARK

And beer.

Daniel, Louise, and Annie walk in. Mark lingers and Andrew comes in front of him.

ANDREW

I know that look.

MARK

What look?

ANDREW

You want to go back to your office and work... Get yourself in there you self-deprecating idiot.

Mark laughs as he claps Andrew on the arm and leads him into the room.

CUT TO:

INT. EDITOR'S ROOM.

Many are sat in chairs chatting but in the middle is ABI in her hospital bed. She is very ill now but she smiles at Mark, and he walks over and takes her hand.

ABI:

Thank you.

MARK

It's the least I can do.

Mark looks at David who is teary eyed.

DAVID

Kid.

MARK

Don't say anything.

David takes his hand and looks close to tears.

DAVID

Go make a speech.

Mark laughs and walks to the front where Elizabeth is fumbling with a projector.

MARK

I know that in a few weeks' time we will be doing this again, though it will seem a bit different then. For one thing hopefully we are all dressed a lot better. The biggest difference though is that some won't be able to be at the premiere and I didn't think that was right. So, for you Abi, I present Beware the Dark Desire, episode one. Directed by your husband and one of the strongest men I've ever met, David Williams.

There is applause. Mark walks over and takes his seat next to Rosanna. She smiles at him.

ROSANNA

Thank you for this... I still hate you though.

Mark laughs slightly.

MARK

I know.

ROSANNA

But you don't owe him anything.

Mark smiles at her as the opening credits begin.

FADE OUT:

END EPISODE

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