

B B C  
THREE  
**WRECK**

SERIES 2  
EPISODE 3

**"HOLD THE LINE"**

Written by

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1 **EXT. PICK-UP TRUCK - DAY**

CU ON a bumper sticker on the back of a scruffy pick-up truck - "My other ride is a tank".

A figure steps out of the truck. REVEAL: it's Karen, carrying a duffel bag up to the doorstep of a well-kept semi. SOUND of a baby crying inside. She places the bag down, knocks and leaves. She's halfway up the drive when the front door opens -

ZOE (O.S)

Hello?

Karen freezes, face falling, and looks back to Zoe, 20's, who looks out at her, holding a toddler.

2 **INT. LIVING ROOM - HOUSE - CONTINUOUS - DAY**

Karen is standing in the living room of a messy house, surrounded by moving boxes. Zoe is packing -- a Quacky teddy toy -- as she speaks to an uneasy looking Karen.

ZOE

Brain aneurism. I was told he was sleeping with some girl on the ship. She woke up. Found him.

Karen looks to a framed photo of Sam Rhodes.

ZOE (CONT'D)

Sorry about the mess. I'm moving in with my Mum. Yeah, not sure they needed to share that detail. But at least he wasn't alone. He was sent back in that.

She nods over to a box of ashes.

ZOE (CONT'D)

Velorum made me pay for postage. You recruited Sam, didn't you? Are you still on the--

KAREN

(pained)

No. I was...reassigned.

Karen looks to the floor, pained. Cracks showing. Zoe stops, and looks at her --

ZOE

Are you...okay?

2A **INT. CONTROL ROOM - THE SACRAMENTUM (S1E6) - FLASH**

SHOT of Sam being stabbed and Karen flinching in horror!

3 OMITTED

4 OMITTED

5 **INT. LIVING ROOM - HOUSE - PRESENT - DAY**

10 or 15 minutes have passed. Zoe and Karen have sat down. Zoe is shaken, tears in her eyes, processing. Karen is sat opposite, watching her...

ZOE

Were you...there?

Karen nods.

ZOE (CONT'D)

I knew it was too good to be true. After the army spat him out. You lot were waiting with open arms. Is that what you do? Go after the vulnerable ones? Stalk hospitals?

KAREN

You deserved to know the truth. But you have to trust me, Zoe, put your head above ground, Velorum'll come after you. I shouldn't be telling you any of this. I didn't expect -- I was going to leave this and go.

She puts the duffel on the table. Zoe looks inside -- it's full of cash.

ZOE

Did **they** send you?

KAREN

No! I'd be six feet under if they found out I was ever here.

ZOE

Why are you!

KAREN

Because it's my fault he's gone. I let the situation get out of control. I should have -- could have stopped it. I had a chance to intervene, but I chose Velorum over him. I fell in line and watched it happen. Because...that's what I do. It was my fault, and I'm so sorry.

Zoe stares at her, eyes beginning to glow hot...

6 **EXT. HOUSE - CONTINUOUS - DAY**

Karen rushes out of the house --

ZOE  
OUT!!

KAREN  
I'm sorry, I --

Zoe SLAMS the door on her. Karen stands on the doorstep, bag in hand, heart twisting. She heads up the drive, too upset to notice a van across the road, idling, watching her.

Karen holds on to the front gate, winded, trying to collect her breath, and then heads for her pickup.

7 OMITTED

8 OMITTED

9 **INT. VAN - DAY**

REVEAL it's Pippa and Maggie watching from the van. Pippa has her hood up. Both of their gazes are fixed, and heavy.

MAIN TITLE SMASHES ON SCREEN!

**ACT ONE**

10 **EXT. MILL - EVENING - PRESENT - DIRECT PICKUP**

ESTABLISHING of the Mill building in the forest.

JAMIE (PRELAP)  
What's *she* doing here!?

11 **INT. MILL - EVENING**

The gang are STUNNED! Karen stands with Pippa. She's wearing green Exodum overalls and name badge.

KAREN  
Good vibes only, guys. I come in peace.

They look at each other - *no fucking way!?*

PIPPA  
Karen's with with us.

VIVIAN  
What!

Cormac pulls Rosie towards the door --

CORMAC  
Okay, that's us, nice to meet you!

Billy steps in front of them.

CORMAC (CONT'D)  
Get out the way!

Maggie picks up a hatchet and SLAMS it into a table.

MAGGIE  
Nobody moves until we say so!

12 **EXT. FOREST - SAME TIME - EVENING**

Lauren nervously creeps along the forest trail, looking for --

LAUREN  
Ben!?

She slowly retraces her steps. Panic rising. A breeze stirs the trees, and a branch snaps.

LAUREN (CONT'D)  
Ben?

A hand suddenly GRABS her from behind. She JUMPS -- it's Ben. He puts a finger to his lips, and takes her by the hand.

A beat later. They're off the trail, in the undergrowth. Ben lowers and points to an opening. Their POV: Janez, watched by Security Guards, has finished digging two graves. One of them has been filled in. The other is open still with a mound of soil next to it. Janez looks back to the Guards and pleads in Slovenian (we're far away and can't really hear). One of the Security Guards pulls a knife. Another Guard glances over --

Lauren and Ben lower and listen. SOUND (only) of Janez being stabbed and WAILING, followed by THUD of him falling.

Lauren peers back over --

Janez is gone (in the ground). The Guard looks over to Lauren and Ben again. They drop out of sight and quickly crawl away.

13 **EXT. BUILDERS PORTACABIN - FOREST - EVENING**

Lauren and Ben dash through the forest! SOUND of a walkie-talkie behind them. They spot the Builders' cabin. They look to each other and run for it.

14 **INT. MILL - LATER - NIGHT**

The Gang gaze at O group in dismay. Vivian looks to Pippa --

VIVIAN  
Full of surprises you, aren't yer'.

PIPPA

If anyone has a reason to not trust her, it's me. I don't forgive her, but we can't do this without her.

KAREN

I can't change what I did, but I want to make things right. Velorum and me are history.

MAGGIE

Karen's here in an advisory role.

SOPHIA

Advising on what? Pain, suffering and scrape back pony's.

Karen takes a step forward and the gang take one back.

KAREN

I promise I'm here for one thing, and that's to fuck-stomp Velorum into oblivion.

MAGGIE

I recruited her myself. She got reposted to help with logistics. Helped set us up with our jobs.

KAREN

I heard Velorum came after you.

JAMIE

Beaker.

KAREN

All fart, no shit. By the time he's realized where you are, we'll have finished this.

JAMIE

Finished **what**!? You've still not said what you're even doing here.

KAREN

This an extraction mission.

VIVIAN

Who are you "extracting"?

KAREN

Big Daddy Deveraux.

JAMIE

Owen Deveraux!?

CORMAC

Yer' man who owns Velorum!?

KAREN

Boss man gets here tomorrow night. We're gonna' snatch the sun-dried bastard from his bed. Take him to a secure location and make him spill every screwed up thing Velorum has ever done. And then we'll broadcast his confession to the world.

JAMIE

You're just going to walk in there and kidnap him!?

KAREN

I --

MAGGIE

That's enough.

Karen looks cowed and submits, lowering her gaze.

JAMIE

What about the people they've got here waiting to be slaughtered!?

MAGGIE

We can't save everyone. And if you blow our cover - so many more will die. This will go on and on. That's why you're gonna' say bye-byes.

SOPHIA

(turning to go)

Suits me. I don't want to be anywhere near that Angel of Death.

MAGGIE

Not so fast, princess.

She raises a handgun at them! They all cower --

ROSIE

JESUS!

CORMAC

WOAH!!

MAGGIE

I need some assurances.

Jamie steps defensively in front of his friends.

PIPPA

Maggie...

MAGGIE

This fuck-about ends here. I want to know you're all leaving.

She looks at Jamie. She means him.

MAGGIE (CONT'D)

You've missed your window tonight, it's too risky now.

(MORE)

MAGGIE (CONT'D)

A thousand guests arrive tomorrow -  
that's when you get out unnoticed.

VIVIAN

And if we refuse.

Maggie turns the gun on Vivian, but Vivian takes a defiant  
step forward, glowering down the barrel. Unflinching.

MAGGIE

Well, then we'd really have a  
problem, wouldn't we.

Maggie cocks the gun, but Vivian doesn't budge. Not breaking  
a sweat. Either she has a death wish, or just doesn't care.

KAREN

Maggie? There's got to be a way we  
can make this work for all of us.

Maggie shoots her a sharp look - *butt out!*

JAMIE

Alright! We'll go! All of us!

MAGGIE

See, that wasn't so difficult. Go  
back to your cabin and stay there.

Maggie lowers the gun and the gang retreat.

MAGGIE (CONT'D)

(ominous)  
We'll be watching.

Jamie looks to Pippa, rejection burning deep.

15 OMITTED

16 OMITTED

17 **INT. BUILDERS PORTACABIN - NIGHT**

Ben peers through blinds out of the builders cabin. Lauren is  
exploring the office. It's been turned over. Blood drips from  
one of the desks. They've walked right into a crime scene!

LAUREN

What happened in here!

BEN

I'm way too high for this.

LAUREN

I'm not high enough.

Torch light WHOOSHES by the window and Ben ducks.



BEN

Hide!

They rush underneath a desk as the door to the cabin CREAKS open. One of the Guards enters (O.S). He treads SLOWLY over to the desk, FRAMING THEM with his legs.

Tense beat.

Another Guard outside calls to him --

GUARD (O.S)

Zakleniti!

SOUND of the Guard leaving. Lauren and Ben deflate. Lauren crawls out from under the table. She looks to blood splashed site plans on one of the walls.

LAUREN

Look at this.

18

**EXT. MILL - NIGHT**

The gang hurry out of the Mill. Jamie looks back to Pippa stepping outside, watching them go.

SOPHIA

Who knew Karen could be out-Karened.

VIVIAN

There's always a bigger fish.

CORMAC

Hey, John McClane. Have you got a death-wish? What was that about?

She looks away. Avoidant. Stoic.

Jamie heads over to Pippa. They stare for a long beat before--

PIPPA

Not cool.

JAMIE

Me!? You're in bed with Karen!?

PIPPA

She's a tentative lover.

Jamie looks at her - *really, jokes?*

PIPPA (CONT'D)

Let me finish this. Get out of here and find somewhere safe to wait.

JAMIE

Don't worry about me.

PIPPA

That's all I do.

JAMIE

Is that why you played dead for a year? Why you just let your mate pull a gun on us!

PIPPA

She was bluffing.

JAMIE

Drugging me and leaving me for dead. Was that a bluff too?

PIPPA

Just do what she says.

JAMIE

Are you scared of her? Blink once if you need help.

PIPPA

I'm scared of what'll happen if you ruin this for us. Once this is over, we'll finally be free.

JAMIE

There's people here who need us, people waiting to be killed!

PIPPA

This isn't the place for heroics.

JAMIE

No, just kidnap and torture.

PIPPA

We're doing --

JAMIE (CONT'D)

-- "whatever it takes"? Yeah, you said.

She gives him a warning look before heading back inside. He watches her go, rejection turning to gritted resolve.

19

**INT. MILL - NIGHT**

Pippa re-enters the Mill where O are decompressing.

MAGGIE

We'll take turns to watch them.

KAREN

Do you not think we've got more important matters to attend to.

MAGGIE

What was that! How much were you going to tell them?!

KAREN

They need to know we're serious. Although, you cocking your glock might have done the job.

MAGGIE

Go to bed, Karen!

Awkward silence. Maggie looks to Billy and Pippa --

MAGGIE (CONT'D)

Follow them. Don't take your eyes off them.

They nod and head out.

MAGGIE (CONT'D)

Pippa?

Pippa hangs back. Her nerves are shot. Maggie steps towards her, wanting to comfort, but Pippa isn't receptive.

MAGGIE (CONT'D)

We scared him in the woods. But I didn't drug him. Probably got himself heat-stroke. He's just angry. He doesn't understand that this is all for him. If I hurt him I'd be hurting you, and that's the last thing I'd ever want. Not after all we've been through.

Maggie puts her hands on Pippa's shoulders --

MAGGIE (CONT'D)

If you want to call this off, we can. Just say the word. I can't do this without you. I can't lose **you**.

Karen watches them quietly. Absorbing.

PIPPA

No. Course not. Just leave him to me from now on.

Pippa heads out. Karen watches Maggie watching her go. Once the door swings shut, she asks --

KAREN

Well? Did you? Tranquilize the twink?

MAGGIE

No.

Karen just stares. She does her best to look neutral, but the slightest narrowing of her eyes tells us she isn't buying it.

MAGGIE (CONT'D)

I'm sorry. I shouldn't have snapped at you. I know it can't be too easy for you. Seeing them again. Funny. You'd never think it was *them* who brought you crashing down. Night.

Karen watches her go, resigned sadness in her eyes. PRELAP SOUND OF phones ringing --

FLASHBACK TO:

20 **INT. VELORUM CALL CENTRE - DAY - FLASHBACK**

Karen is sat in a Velorum call centre. She looks drained to the core, on auto-pilot. QUICK CUT sequence of her on calls --

KAREN

Thanks for calling Velorum Customer Support. My name's Karen. Could I have your account number, please?

Another call --

KAREN (CONT'D)

-- okay, sir, no, yeah, just hold for me whilst I transfer you to my supervisor, who'll give you the exact same information I just did.

And another --

KAREN (CONT'D)

Have you just called to insult me, Madam, or do you have an enquiry? Just to insult me? Okay, go for it.

Karen minimizes her software and stands with a sigh.

21 **INT. KITCHENETTE - VELORUM CALL CENTRE - DAY**

Karen uses a fork to puncture a microwave meal. Stab. Stab. She places it in the microwave and turns it on. She stares numbly at the meal as it WHIRS.

MAGGIE (O.S)

Staring at it won't make it cook any quicker.

REVEAL Maggie is sat at a table, eating lunch. She's dressed unassuming in a mousey cardigan and glasses.

MAGGIE (CONT'D)

Pub later? Karen?

KAREN

Can't. Busy.

Ping! Karen takes her meal out.

MAGGIE

Tomorrow then maybe?

KAREN

Look...

MAGGIE

Gail.

KAREN

Gail. You've asked me out for a drink every day since you started here. You wouldn't be the first to assume. But don't be fooled by my sensible shoes and can do attitude. I'm not a fur trader. Karen is strictly dickly.

MAGGIE

Oh! No. I wasn't -- I just meant a friendly one. G&T's, cheeky gossip.

They exchange silent, slow blinks. Karen heads out with her meal, not dignifying that. Maggie sighs in frustration. She turns, watching Karen go, gaze fixed, darkening...

22

**INT. VELORUM CALL CENTRE - CONTINUOUS - DAY**

Karen returns to her desk. She puts her headset back on, and answers a call --

KAREN

Thanks for calling Velorum Customer Support. My name's Karen.

She clicks her mouse. A website has been left open on her computer. Not how she left it!? She looks over her shoulder.

It's a new site with headline "**Orpington hit-and-run victim named**". There is a photo of Zoe Rhodes.

Karen sits back, stomach knotting. She looks around the call centre, paranoid -- Maggie is back working in her own pod.

Clenched with dread, eyes shining with tears, Karen looks back to Zoe's photo. And then she quickly closes the site. She stands up, pulling her headset off, and hurries out.

BACK TO:

23 **INT. MILL - PRESENT DAY - NIGHT**

Karen stands alone in the greenhouse. She can still hear the phones RINGING. A moment as her memory settles. They FADE OUT and she is left in a starkly lonely silence. She goes to the Mill door, guardedly looks outside and shuts it...

JAMIE (PRELAP)  
Karen's up to something.

CORMAC (PRELAP)  
No shit.

24 **INT. GANG'S CABIN - NIGHT**

The gang enter their cabin. Jamie is in full activated mode, but everyone else looks exhausted --

JAMIE  
We need to get ahead of her.

SOPHIA  
I thought we were leaving!

JAMIE  
We've got to make the most of tonight, use the time we have -- what are you doing!?

Cormac is halfway up to the top of one of the bunk beds.

CORMAC  
Going to bed.

JAMIE  
No. We don't have time -- we've got to move now before --

Jamie looks to Rosie who is somehow already in PJ's, rubbing night cream into her face.

JAMIE (CONT'D)  
-- where did you get pajamas!?

CORMAC  
If I don't get a couple of hours soon, I'll be no use to anybody.

VIVIAN  
Yeah, cos' your input is usually invaluable.

JAMIE  
Well. Fine. You sleep. And we'll get scoping the place out. We need to find Lauren --

VIVIAN

I think our new friend might have something to say about that.

Vivian nods outside. Jamie joins her at the window and looks out at Billy lurking opposite, leant against a tree, smoking. Jamie turns back to the room --

JAMIE

We need to get out of h--

Sophia, Rosie and Cormac are all fast asleep.

Jamie sighs.

PRELAP SOUND of STEEL DOORS DISENGAGING.

24A **INT. UNDISCLOSED AREA - SAME TIME - NIGHT**

ANGLE ON the bottom of a heavy door opening. Fluffy slippers enter a darkened room. A dim light flickers on. It's Devon. She's wearing a dressing gown, sleep mask on her head. She holds a cup of tea, and speaks to a group who are OFFSCREEN (SOUND of WHIMPERING and PANICKED breathing) --

DEVON

Could you not sleep too? I'm wired.

REVEAL the detainees are strapped to the walls with steel restraints. They cower and are all TERRIFIED of her!

DEVON (CONT'D)

You look hungry. We can get you some nibbles? We have an amazing chef here. Chef Franju. He does an amazing fregola alla pescatora. Need to keep our strength up. Ah!! How are we all? Not long now.

ANGLE on one of the Detainees, struggling under restraints - Freddie, 20's, bright-eyed, baby-faced.

FREDDIE

(through tears)

Why are you doing this...

He fights against the restraints. Pleading.

FREDDIE (CONT'D)

Please! Just let us go.

Long Beat and then Devon shrugs.

DEVON

Okay. Since you asked so nicely.

FREDDIE

Really?

DEVON

Err, no.

She laughs and takes a small apothecary bottle from her gown pocket. She raises it at his face.

He gulps and shakes his head...

FREDDIE

Please, please, no...no!

She sprays.

He squeezes his eyes shut...and then opens them.

DEVON

Camomile. Sleep mist.

He sighs with relief.

DEVON (CONT'D)

Just relax. Rest. You all need to bring that Cortisol down. Thank you so much for your patience guys. I promise we'll get things up and running soon. I appreciate you all.

25 OMITTED

25A **EXT. NIGHT SKY - NIGHT**

A full, cold white moon behind ragged silhouettes of trees.

26 **INT. GANG'S CABIN - NIGHT**

The gang are all asleep except for Vivian. She is sat in the living area. Moonlight slices through the window on her face. PUSH IN ON her slowly, a haunted darkness...

Jamie is also wide awake, laid in bed, frustratedly staring up at the top bunk. He climbs out of bed --

JAMIE

Think they're still watching?

VIVIAN

They're watching.

He goes to the window, looking out.



JAMIE

We're wasting time.

He joins her in the living area and sits. Silence for a beat as these two troubled people exist for a moment.

JAMIE (CONT'D)

We can't leave tomorrow. We've come too far.

VIVIAN

Not sure we have a choice.

JAMIE

I don't know what's happened to her, but that isn't my sister. If they're not going to help those people, we will. They're out there, right now, waiting to die. And if this freak-show starts tomorrow - they won't be waiting for long.

SOUND of footsteps CREAKING out on the porch. They look to each other and stand as the door CREAKS open. Lauren and Ben step inside. Shell-shocked, bloody and disheveled...

27 OMITTED

**END OF ACT ONE**

**ACT TWO**

28 **INT. GANG'S CABIN - EARLY MORNING**

The gang stand around Lauren (fresh clothes) at the table pouring over the site plans. Cormac has just woken up.

CORMAC

Why would they kill their own construction team?

ROSIE

Maybe they saw too much?

CORMAC

If they helped build this place, they got what was coming to them.

BEN

We could go back? Dig them up?

SOPHIA

And do what? Take a group pic.

VIVIAN

Yeah, I think we should probably be rescuing the living, not digging up the dead.

LAUREN

Sorry, did you say Karen!?

Jamie traces a finger along the site plans.

JAMIE

They were adapting what was already here. Look, they've been working on the main house, the island...

VIVIAN

The island. Ben, you said they'd been building something out there. That's where they could be keeping the prisoners.

JAMIE

But there's no way to get to it?

BEN

Nope.

LAUREN

Karen!?

JAMIE

And you've not seen any boats?

He shakes his head.

VIVIAN

Could we swim it?

CORMAC

Who are you? Michael fucking Phelps?

SOPHIA

I can swim! Well, ballet swim. We did it on the ship all the time. I choreographed this insane routine to Cardi B's WAP where we all wore mermaid fins and --

CORMAC

We're not swimming over there.

Vivian points to a shape on the plans.

VIVIAN

What's that? In the woods.

VIVIAN (CONT'D)

It's not far from the lake.

JAMIE

Could be a boat house or something.

VIVIAN

You check it out. I'll take first  
Karen watch. I'll feel better if  
one of us is keeping an eye on her.

LAUREN

I'll come with. Kind of need to see  
it to believe.

BEN

Aren't you forgetting someone?

Ben goes to the window. Billy is still out there watching the  
cabin, sunglasses on. He spots them and waves, smirking.

ROSIE

I know how to get rid of him. Ben?  
Have you got a radio? It's my time  
to shine.

29

**EXT. GANG'S CABIN - 5 MINS LATER - DAY**

The gang huddle around the window with Tristan.

TRISTAN

Yep, you've got yourself a peeper.  
I'll call Security.

ALL

No!

ROSIE

I don't want a fuss. He's not done  
anything, he's just making me feel  
uncomfortable. I thought **you** could  
maybe have a word with him for me?

TRISTAN

Has your boyfriend not --

ROSIE

Doesn't like confrontation, do you?

CORMAC

(flat)  
No. Hate it.

ROSIE

He's been power perving on me since  
we got here.

TRISTAN

You did the right thing calling me.  
Leave him to me. I got you baby. I  
honestly hate guys like that. Makes  
me so mad. I grew up without a  
father in an all women household.  
Strong, powerful women. Made me who  
I am. I'll never sit by and--

ROSIE

Alright, thank you so much!

She ushers him to the door. Tristan spots Ben on the edge of  
a bottom bunk with Lauren.

TRISTAN

Ben?

He looks to Lauren.

TRISTAN (CONT'D)

Ah. Nice, man. Nice.

Tristan heads out.

BEN & CORMAC

Prick.

The gang snoop at the window. Their POV: Tristan walks past  
Billy casually, and then backtracks. After a beat he marches  
Billy away. Tristan glances to the window and gives a subtle  
thumbs up and a wink.

JAMIE

Yes, Rosie!

Rosie does a little bow.

Jamie grabs his camera, checking the battery.

30 OMITTED

31 OMITTED

32 OMITTED

33 OMITTED

34 OMITTED

35 **EXT. MAIN CAMPSITE - DAY**

Guests buzz towards the thoroughfare. Dip-dye, kaftans, man  
buns.

A romanticized Woodstock rehash vomited into something insta curatable. A hippie plays a handpan. An aerial artist hangs from silks. A welcome group hand out tea, grinning --

DEVON

Hi, welcome, how are you!

Devon and Jean welcome people. Devon spots a 40's stocky bearded man amongst a welcome congregation --

DEVON (CONT'D)

Who's that? He looks like a buy-to-let landlord. We're promoting wellness, Jean, not gout. He should not be front of house. Move him.

Jean hurries off to move the man.

Steve and Jared, mid 30's, American, sculpted, approach --

STEVE

Hi. Steve and Jared Garrett. We booked the...

(lowering voice)

Changemaker Package.

DEVON

Welcome! So glad you could join us. How are you! How was your journey?

JARED

Long. I don't have cell service?

DEVON

At Exodum we want you to give yourself permission to unplug.

JARED

Yeah that's not gonna' work for me.

DEVON

Unplug.

JARED

Uh-uh.

DEVON

Unplug.

A tight-smiled standoff.

DEVON (CONT'D)

There's a WI-FI code in your tent. You're in a Deluxe Stargazer with roll-top bath.

Devon looks to Jean telling the despondent looking worker to leave. He mopes away.

DEVON (CONT'D)

And I hope you'll join us at our welcome party later, boys, for the opening of our anahata chakras and a zoom performance by George Ezra. Tristan!

Tristan gestures for Billy to join a welcoming group, before bounding over, a little "aren't I cool" half-run --

TRISTAN

At your service. Hey guys, welcome, welcome, I'm here for you.

DEVON

Tristan will show you to your dwelling.

Tristan picks up their luggage and heads off. They follow --

STEVE

Why don't you "unplug" your head from your ass, Jared.

Devon grins again and waves to a guest --

DEVON

Welcome! Hello!

Tristan leads Steve and Jared past Karen walking in the other direction. Vivian and Lauren peer from behind a nearby tree --

LAUREN

I can't believe she's here. What if she's legit? She might have done some work on herself.

VIVIAN

Been visited by three ghosts? Not sure Karen's into self-reflection. No. There's no way she's turned her back on the regime.

36

**EXT. FOREST - SAME TIME - DAY**

Jamie and Rosie follow a trail with Cormac and Sophia both trudging behind. A couple of guests pass by. Jamie looks to a map he's jotted on a scrap of paper, turning it upside down.

JAMIE

This way. I think.

Jamie leaves the trail and they reluctantly follow.

CORMAC

You *think*?

They come to a metal perimeter fence. There is a NO ENTRY sign, and no obvious way through.

SOPHIA

Oh well. Let's go back. We might catch the seminar on radically up-leveling your personal brand.

ROSIE

You didn't need to come with us, you know.

Jamie paces, looking through the fence.

JAMIE

We need to get over.

When they look up. Rosie has already halfway climbed up the fence and lands on the other side. Jamie swallows, not sure he has the same agility. But he gives it a good go. He tries scaling the fence but drops down, and again...still nothing.

CORMAC

JAMIE (CONT'D)

Do you want a bunk there, Ja-- Yes please.

Cormac gives him a bunk. He lands clumsily on the other side.

Cormac turns to Sophia...

SOPHIA

(flirtatious, coy)

Be gentle with me. I'm only little.

37 **EXT. SHED/YARD - 15 MINUTES LATER - DAY**

Vivian and Lauren watch Karen carry a tool bag into a small out building (with a buggy parked next to it).

The girls run over and head around the side of the shed. They look through a small, dirty window. Their POV: It's a tool shed. Karen locks the door, turns her radio off and places the bag down. She looks to a wall of tools...

Lauren and Vivian look at each other - what is she up to?

38 **EXT. FOREST - DAY**

Jamie's group continue through the forest. Hot and bothered.

CORMAC

Let's say we find these people - on the island or whatever - then what?

SOUND of a bird cawing above, and rustling close by.

CORMAC (CONT'D)

What was that!

SOPHIA

I need to pee.

JAMIE

Be quick.

Sophia leaves the trail.

ROSIE

(eye roll)

I'll go with her.

Cormac takes his top off, wiping sweat from his face. Jamie looks at him.

JAMIE

I don't know why you bother getting dressed in the morning.

(looking off)

Whatever this place is, they don't want people finding it.

CORMAC

Hey, so us leaving later. I was thinking, it might be for the best. There's maybe something to Pippa's kidnap plan, you know. Truth coming from the horses mouth or whatever. And I keep thinking Huey and Dewey could rock up here at any moment.

Jamie looks at him - who?

CORMAC (CONT'D)

Beaker and his friend. We really don't want to be here when they do.

Rosie returns to them --

ROSIE

You need to see this...

39 **EXT. CHAPEL - CONTINUOUS - DAY**

Jamie and Cormac step out on to a tree-line where Sophia is waiting. Across the way is an old chapel. A crooked wooden building that looks lost to time.

Jamie's gang move around the chapel with their backs to the wall, looking for a way in.

JAMIE

This is it. Got to be. It probably belongs to the estate.



They peer around the corner to the front of the building. A camera is directly above the main door (red blinking light).

JAMIE (CONT'D)

There's got to be another way.

Rosie points to a small basement window. She kneels and pries at the window. Locked. They move to another window. It's ever so slightly ajar. Rosie pulls at it. Jamie helps. It BREAKS off it's latch and opens. Inside is pitch black....

CORMAC

Shall we discuss th--

Jamie readies himself to slip inside.

CORMAC (CONT'D)

No, okay.

Jamie slips his legs through and shimmies himself inside.

He just fits. He drops down OUT OF SIGHT. Silence...

ROSIE

Jamie?

They gaze into the black.

Long beat.

He POPS up, reaching for his camera. Rosie goes to follow him through. Cormac stops her --

CORMAC

Hang on. Can we just exercise some self-preservation, please, and not go rushing into the dark basement of death.

SOUND of voices around the side of the chapel. The three of them hurry into a cemetery plot, and hide behind graves.

40

**INT. BASEMENT - CHAPEL - DAY**

Jamie turns and looks around the darkened basement. Nobody in there. Just furniture and boxes. He takes out his camera and turns it on, using the flash to film. He SCANS the space...

His light lands on a door. He goes to the door, and peers in through a window. Pitch black. He uses his CAMERA'S NIGHT-VISION. POV: It's a long tunnel.

He tries the door. Locked. He looks to some steps in the corner, leading up out of the basement, and into the chapel. He heads over...

41 **INT. MAIN SPACE - CHAPEL - DAY**

Jamie steps out into the darkened chapel. For the most part it is just a run of the mill Slovenian style chapel. But in the centre, pews have been removed and there are movable screens - like in a hospital surgery. And above them is a bright surgical light. SOUND of faint machinery humming.

Jamie moves slowly towards the screens until he hears a VOICE from behind them....somebody's in there with him. He darts to a confessional box and hides inside!! The door creaks and he winces...shush! He peers through grating...

Joseph steps out from behind the screens. An Assistant is with him. We can't hear what's said. Jamie holds his breath.

42 **INT/EXT. SHED/ YARD - DAY**

Vivian and Lauren POV through shed window: Karen is selecting tools. Putting them into her bag. Meticulous. She studies crimpers before putting them in the bag and exiting the shed.

The girls peer around the side of the shed, watching her as she gets into a buggy and drives away.

They're about to head after her, when they hear someone else enter the shed. They look back to the window. POV: Maggie is snooping after Karen. Clearly suspicious.

VIVIAN

Come on. I don't want to lose her.

43 **EXT. YARD - DAY**

Vivian and Lauren are walking at pace away from the yard, we can no longer see the shed, and no sign of Karen.

PIPPA

What do you think you're doing!

Lauren and Vivian JUMP and turn around. Pippa and Billy are stood behind them with faces like thunder.

44 OMITTED

45 **INT. MAIN SPACE - CHAPEL - DAY**

Jamie watches as Joseph and the Assistant leave the Chapel via the front door. Joseph halts in front of the door...

Jamie lowers.

Joseph kills the lights and they head out...

Jamie steps out of the confessional. There is some light from the windows but the chapel is close to pitch black.

He turns on his camera and records. He moves over to the partition screens, drawn in by electrical HUMMING. He takes a breath before peering around --

It's a surgical station. Equipment surrounds a bed. It's too modern and jarring in the olde world space. There is someone laid in the bed, under a sheet.

The building CREAKS in the wind.

He shuffles closer to see the Figure's face...or lack of. He looks through the night-vision LCD screen on his camera. The body, eyes closed, has a white mask on. It's a plastic mask with eyes and mouth cut out.

He scans the body from head to toe with the camera and all of the equipment placed around the space. There is a bubbling pot of white plastic/wax.

He puts his camera down and reaches for the white mask, hand shaking. He tries to lift it but it's hot and sticky to the touch. It sticks to his fingers. It isn't set yet, and it's not a mask, it's a mould melted directly on to the skin!

He flinches back and looks at the goo on his fingers before wiping it on to the blanket. He doesn't notice the figure's eyes FLICK open....

CREAK!

Jamie turns and goes to one of the screens. He looks to the main door --

Nobody there.

Behind him, the figure sits upright. HOLD ON Jamie watching the door, whilst the Figure silently, with jerky movements, climbs off the bed.

46 **EXT. CHAPEL - DAY**

The trio have returned to the basement window. Rosie is starting to worry now, gazing inside the basement --

ROSIE  
(whispered)  
Jamie?!

47 **INT. CHAPEL - DAY**

Jamie watches the door for a beat longer before turning back, and coming face to face with the Figure!!! He goes to SCREAM, as the Figure GRABS him by the throat and chokes him! Jamie GASPS, trying to break free. They stagger into one of the screens, knocking it over! SMASH!



PIPPA

You've got to stop running around  
after him.

VIVIAN

We don't run after anyone.

PIPPA

Maggie's gonna' flip.

VIVIAN

Maggie can suck a fat one. You know  
what. You're really starting to  
boil my piss. You're longing off  
the one person who cares about you.

PIPPA

I'm his sister a--

VIVIAN (CONT'D)

And we're his friends.

They stand face to face. Same stance. Same defiance. Lauren  
looks between them, clocking the weird chemistry.

LAUREN

I'm Lauren by the way. I've heard  
so much about y--

VIVIAN

All I'm saying is, a little bit of  
gratitude wouldn't go a miss.

PIPPA

Come on.

Vivian doesn't budge - stops Lauren too.

PIPPA (CONT'D)

Are you always this difficult?

VIVIAN

I have pathological demand  
avoidance. It's a real disorder.

Pippa sighs (wants to smile).

PIPPA

Really.

VIVIAN

Really.

LAUREN

I said I'd meet Ben.

VIVIAN

Go.

BILLY

Wait there.

VIVIAN

Go.

PIPPA

Wait.

Lauren doesn't know what to do. Vivian moves in front of her.

VIVIAN

Go. I'll find you.

Lauren heads off. Pippa sighs. They hold each other's gaze for a moment before Vivian walks ahead of her --

VIVIAN (CONT'D)

Come on, let's find Mummy Dearest,  
hopefully she'll shoot me.

50

**EXT. CHAPEL - DAY**

Jamie, Cormac, Sophia and Rosie face off with Joseph. Jamie is holding his camera behind his back.

CORMAC

We were -- we were just looking to  
get our God on. Heard there was a  
church...

Jamie ejects his SD card. It falls to the floor.

JOSEPH

You won't find god out here.

Let that land. *Shudder.*

JOSEPH (CONT'D)

Church is closed.

CORMAC

You a priest?

JOSEPH

(amused)

No.

JAMIE

We're working the festival, on the  
sound team.

JOSEPH

You're out of bounds.

JAMIE

Are we?

JOSEPH

You must have missed the signs.

JAMIE

Must have.

Jamie stands on the SD card.

JOSEPH

What's that?

He nods to Jamie who shows him the camera.

SOPHIA

I'm a model. He was just taking some photos of me.

JOSEPH

Thought you "worked in sound".

SOPHIA

Modelling's a side hustle. I'm a social media brand ambassador. I do a lot of brand deals and --

ROSIE

She's got an Only Fans.

Sophia shoots her a look.

JOSEPH

Which is it.

JAMIE

Huh?

JOSEPH

Were you looking to pray, or were you shooting a centrefold?

Jamie swallows.

JAMIE

...both?

Joseph smiles.

BEEP! BEEP! Karen speeds towards them in her buggy.

KAREN

THERE YOU ARE!!

She parks up in front of them.

KAREN (CONT'D)

My fault, doc. Left the gate open, didn't I. I've been busier than a one-legged cat trying to bury a shit in a frozen pond.

Joseph smiles.

KAREN (CONT'D)

Come on, with me, you four. Now!

Jamie takes his chance and slides the SD card into the grass. Joseph looks back at him, just missing it, or did he...?

KAREN (CONT'D)

Joseph, isn't it? Karen. Facilities manager.

She shakes his hand.

KAREN (CONT'D)

Good looking fella' aren't you. I don't believe in therapy, but you could change my mind! Ha! Ah. You can't go wondering off kiddies. All sorts of nasties out here.

(to Joseph)

I'll run them back.

Joseph smiles, aloof, almost like he knows they're lying to him. Karen marches the group to her buggy.

SOPHIA

I'm not getting in there.

Jamie looks back as they go. Joseph is watching him, interest piqued. If ever there was a look that said To Be Continued, this would be it. OUT ON Joseph gazing at them as they go...

51 **EXT. OUTDOOR DINING AREA - CAMPSITE - DAY**

Lauren is at a table in a picnic area. There is networking going on around them. A girl sings with an acoustic guitar as a silent disco dances by. Lauren shakes her head --

LAUREN

This is some white people shit.

Ben joins her, grinning, rucksack on his back.

BEN

Hi.

LAUREN

Hi...what are you --

He sits next to her. Excitable.

BEN

I've thought about it. I know you haven't actually asked me and I don't want to tag along uninvited or anything, but if you're leaving. I'd really like to come with...



Lauren grins. Tries to play it cool.

LAUREN

Are you sure? You know we're being  
hunted out there and --

BEN

I know. But I've seen two people  
die here in like...really terrible  
ways. And this carbon neutral twat  
circus is literally just getting  
started. So, not like I'm any safer  
here than out there. And, I dunno',  
I guess I'd rather die out there  
trying, with **you**, than in here  
waiting, without **you**.

(beat)

That sounded better in my head.

He goes to speak and she kisses him! The silent disco passes  
behind them, all dancing around them.

52

**INT. KAREN'S BUGGY - DAY**

Karen drives her buggy through the site. She comes to an  
abrupt stop and glances at Jamie clutching his camera. Still  
in shock. Rosie, Sophia and Cormac hop off the back.

KAREN

He'll catch you up.

They look to Jamie. He nods for them to go ahead.

KAREN (CONT'D)

Well, that was incredibly stupid.

JAMIE

Who was that?

KAREN

He's a shrink. Working with guests.

JAMIE

In the chapel. There was somebody  
in there. He had a mask on, a --

KAREN

Don't wanna' know.

JAMIE

But I --

KAREN (CONT'D)

I'm sure there's plenty of  
fuckery afoot, but it's not  
what I'm here for. I can't  
keep bailing you out.

He looks at her. What!

KAREN (CONT'D)

Who do you think it was dragged  
your arse out the forest yesterday?

JAMIE

That was you.

KAREN

Found you pill cosbied, talking to  
yourself. This is what she used.

She hands over a box of prescription medication.

KAREN (CONT'D)

Happy pills. Poor cow lost her  
daughter. Sent her doolally.

JAMIE

Why are you helping me?

KAREN

After your wee insurrection. They  
demoted me. Took away the one thing  
I love most. Lifetime ban.

JAMIE

From what?

KAREN

Cruising.

JAMIE

Oh for fucks sake.

KAREN (CONT'D)

I'm not allowed to go within  
five meters of so much as a  
park pedalo.

JAMIE (CONT'D)

That's what this is about!? So,  
what, you're here to get even and --

KAREN

Shut up and listen. We don't have  
long. Vinegar Tits is about to kick  
you out. You're right not to trust  
me. But I'd trust *Maggie* even less.  
Scales fell from my eyes the minute  
she started throwing her weight  
about. She would give an aspirin a  
headache that one. I thought she  
was different. She was alright to  
begin with. Helped me. But I'm  
done taking orders from tin-pot  
dictators.

Jamie scoffs. That's rich.

KAREN (CONT'D)

Something amusing?

JAMIE

What do you mean she helped you?

KAREN

Doesn't matter. Point is, Maggie's got to go. Your sister's drunk the kool-aid. And she treats Pippa like her own. I've seen her watching Pippa sleep. It's actually deeply uncomfortable. So. What we saying, problem shared is a problem halved.

FLASHBACK TO:

53 OMITTED

53A **INT/EXT. PICK-UP TRUCK AT CLIFFSIDE/WATERS EDGE - DAY**

Karen is parked up at a beauty spot. Only a couple of cars around. She is gazing out at the sea (few cruise ships on the very far horizon). She is wearing a suit, with her military service medals attached. Her eyes are wet. She's listening to the shipping forecast (what else).

She listens for a beat before turning it off. Painfully stark and lonely silence.

Karen takes a deep breath and takes a handgun from the side compartment. She looks determined. As determined not to cry as she is to end it all. She swiftly places the gun to her temple, shuts her eyes...steadies herself, tears pooling...

Her finger lightly squeezes the trigger...

A KNOCKING at the door MAKES HER JUMP (and us)! She quickly hides the gun and looks out at a horny middle aged couple. She winds her window down in annoyance. Did they see the gun?

WOMAN

Are you looking for fun, love?

KAREN

Eh?

WOMAN

Are you looking for a bit of fun?

KAREN

What are you --

(clocking)

No! I'm not. Fuck off, ya' dirty bastards. I'll run you over.

They rush away. Karen recovers. She picks the gun up. KNOCK, KNOCK. Karen looks back to the window, ready to BERATE the doggers, but it's Maggie!!

KAREN (CONT'D)

Gail!?

A few minutes later --

Maggie sits up front next to Karen.

KAREN (CONT'D)

How did you find me?

MAGGIE

We've been watching. I've been trying to reach out for a while.

KAREN

I thought you were trying to toss my salad.

MAGGIE

I know you did. I wanted to be sure you were ready. My name's not Gail, it's Maggie.

Karen frowns.

MAGGIE (CONT'D)

Velorum got to Sam Rhodes wife. She was asking too many questions.

KAREN

I should never have gone there.

MAGGIE

You've made mistakes. But, it doesn't have to end like this. I want to help you, Karen.

KAREN

(fighting tears)  
There's no helping me.

MAGGIE

That's not true.

(beat)

I want to make Velorum pay. Expose them. And I know you can help make me make that happen. Join me.

Karen shakes her head. So tired. So empty.

KAREN

I'm not running around after other people again. I can't do it.

MAGGIE

You won't be running around after anyone. We can set this straight **together.**

KAREN

*Set it straight?* Can you bring  
people back from the dead?

MAGGIE

Well. Since you mention it.

Maggie waves in the wing-mirror. A back door opens and Pippa shuffles inside. Karen looks at her in the rearview, stunned.

OUT ON Karen looking back to Maggie - what the fuck!

54

**EXT. REAR GATE - AFTERNOON**

ON Karen stood with O group watching Billy unlock a large metal gate. Jamie's gang (+ Ben) converge with O group. The van is parked up, ready to go --

BILLY

(sassy)  
Thanks for stopping by.

CORMAC

(dry; to O group)  
Alright, well, really nice meeting  
you all, yeah!

JAMIE

I'm not going anywhere. If you want  
to go, I won't stop you. But I'm  
staying.

MAGGIE

(sigh)  
Oh for the love of God.

He throws the box of pills to Pippa.

JAMIE

I'm not leaving you with *her*.  
That's what she used yesterday. It  
was Karen who found me, helped me.

Pippa looks to Karen who gives a confirmatory look. Maggie is still playing the innocent. And then Billy breaks --

BILLY

She told me not to say anything.

He's clearly terrified of her.

Everyone looks to Maggie. She's staring at Pippa. Cogs whirring, but she knows she's busted...

MAGGIE

Pippa. I only want to protect you.  
I wasn't going to hurt him.

Pippa stares. *Hard. Hurt.*

MAGGIE (CONT'D)

Billy gave him the bottle! I said  
it wasn't a good --

BILLY

Excuse me!?

Pippa shakes her head. Fury growing.

MAGGIE

He'd have been fine. We were just  
buying some time. Keeping him busy.

PIPPA

He's my brother...

MAGGIE

He's a distraction.

JAMIE

I'm staying. Until this is  
finished.

VIVIAN

Me too.

KAREN

I'm sure we can handle two of em'.  
Find a way to make this work if --

MAGGIE

This is a mistake. Pippa!?

PIPPA

(quietly)

Go.

MAGGIE

Listen to me --

PIPPA

I SAID GO! We're done.

Maggie bristles, looking between Pippa and Karen. And then STORMS off. Billy mopes after her. Karen watches them go with a slight smirk.

A few minutes later. Cormac and Rosie are up front in the van, map reading. Sophia is in the back, sunglasses on. Lauren and Ben, holding hands, look to Jamie and Vivian --

LAUREN

Not gonna' change your minds am I?

VIVIAN

If we don't make it, someone needs  
to carry on the fight.

BEN

Good luck.

They both hug Lauren, all of them tearing up. Lauren and Ben  
turn and walk to the van. Jamie looks to Pippa --

PIPPA

If you're staying, you're playing  
by our rules. We do things  
together.

He nods. He looks to Karen who gives a small nod. An alliance  
we never thought we'd see.

54A **EXT. REAR GATE - DAY**

A minute or two later and the van is driving away. Jamie and  
Vivian watch them go. Jamie puts an arm around Vivian. Jamie  
looks to Karen getting back in her buggy. He speaks quietly --

JAMIE

(spooked)  
I saw something today. At the  
chapel...

VIVIAN

What?

JAMIE

I don't know. But this place. I  
think it's worse than we thought...

54B **INT. OFFICE - JOSEPH'S OFFICE - SAME TIME - DAY**

CU ON a laptop screen. Black and white CCTV footage of Jamie  
inside the chapel. The moment he runs away. The video pauses.

Joseph is sat in a modern study, watching the footage back.  
He takes a moment. Thinks about it. Finds himself staring at  
Jamie's image (zooming in maybe). Intrigued by him. And then  
he deletes the footage.

55 **EXT. MILL - DAY**

Karen returns to the Mill with the tool bag under her arm.  
LOUD folk music can be heard playing somewhere nearby.

56

**INT. MILL - CONTINUOUS - DAY**

Karen steps inside and immediately halts. Maggie is sat up on a work bench, open bottle of scotch, waiting for her. Creepy. She has her gun in one hand, glass of scotch in the other.

MAGGIE

I hate being proved wrong.

KAREN

That does surprise me.

Karen lingers by the door for a beat, as if debating whether to leave. She stays. She coolly goes to another work bench and puts her tool bag down. She's nervous, but she knew this showdown was inevitable.

MAGGIE

The others thought I was mad for recruiting you. All that effort I went to. What a waste. This was a chance to show you could maybe be forgiven.

(standing up)

I'm talking to you, bitch.

Karen pauses, with her back to her.

MAGGIE (CONT'D)

This morning didn't sit right. You telling them everything. And then it clicked. You were just trying to keep me busy. Wanted them to stay, so I'd be busy running around after them.

Maggie holds up a key.

MAGGIE (CONT'D)

I found your nasty surprise.

Karen turns around to face her. A stab of fear. She looks over to a cupboard in the corner. The door is ajar.

MAGGIE (CONT'D)

(nodding to bag)

That what those tools are for?  
After all you've done. Have you not got enough blood on your hands?  
What was it that girl called you last night - an Angel of Death?

KAREN

Kidnapping the big man won't be enough. We have to go all the way.

MAGGIE

And kill us all in the process!?



Karen stands firm. Emotionless.

KAREN

If you're gonna' shoot me, get on with it cos' if I have to listen to another second of your shite, I'll neck myself.

MAGGIE

Be my guest.

Maggie throws Karen the gun. Karen catches it.

MAGGIE (CONT'D)

Won't stop you this time. I'm not going to shoot you, Karen. I'm not like you.

Karen looks down to the gun in her hand...

MAGGIE (CONT'D)

I tried. I tried to help you, but you're too far gone.

KAREN

"We can set this straight together".

MAGGIE

What?

KAREN

That's what you promised. *Together*. Didn't take you long to go full Pussolini, did it.

Maggie goes over to the cupboard and locks it with the key.

MAGGIE

You're finished here. I'll let the others know it didn't work out.

Maggie looks to the gun and snarls --

MAGGIE (CONT'D)

Why don't you do us all a favour.

Maggie goes to the door. It's locked. (Crafty Karen locked it earlier when she was lingering there). She looks back --

MAGGIE (CONT'D)

Open it.

Karen just stares.

MAGGIE (CONT'D)

OPEN IT!

Karen puts the gun away and slowly walks over. She puts the key in the lock, but halts...

KAREN

Tell you what. I'll swap you.

She turns and holds up the Mill door key.

KAREN (CONT'D)

This key for that one.

She nods to the cupboard.

MAGGIE

Not a chance.

Maggie takes an uneasy step back. Karen throws the Mill door key over into the mud.

KAREN

Oops.

Maggie glares and storms over, bending to find the key.

KAREN (CONT'D)

*Not like me?* You were gonna leave that boy for dead in the woods.

MAGGIE

Not the same.

Karen walks over. Calmly.

KAREN

Right. And it was all Billy's doing anyway right? No. You'd never get your hands dirty, would you.

Karen picks up a pair of rusty pruning scissors.

KAREN (CONT'D)

You're no different to them.

MAGGIE

I don't --

Maggie stands and as she does, Karen STABS her right in the back of the head.

ON Maggie TENSING. Not turning...

Karen grits and uses both of her hands to separate the shear handles whilst they're lodged in Maggie's head! ON Karen, so we only hear the pulpy SOUND of her head BREAKING open. Karen is SPRAYED with blood...

She stands for a moment, breathing heavy...

She bends, takes the key from Maggie's pocket, grabs her bag of tools and takes them over to the cupboard, hands shaking, she unlocks it and looks inside. POV from inside the cupboard looking out at her. We don't see what it is she is looking at. She places her tool BAG inside and shuts the door on us.

57 OMITTED

58 OMITTED

59 OMITTED

60 **INT. GANG'S VAN - ROAD - CONTINUOUS - DAY**

Cormac drives the group away from the festival. Rosie is up front next to him. Sophia, Ben and Lauren are in the back. Lauren and Ben are cuddled up to each other. Everyone looks worried. Cormac tries to lift spirits --

CORMAC

They'll be okay. We'd have just got in the way. Best thing we can do is find somewhere to lay low. Could see some of the sights. Apparently Slovenia has sick cave systems. Rosie? Check out some, err, some sick subterranean cave systems?

She looks away.

CORMAC (CONT'D)

Ben?

BEN

No, err, thank you though.

61 **EXT. ROAD - SLOVENIA - DAY**

The van disappears down the lane.

Long beat.

A Cadillac prowls INTO FRAME. ANGLE ON the driver side wing-mirror. Engine purring. Beaker leans INTO VIEW!

Another beat and he sets off after the van.

**END OF EPISODE 3**