

THE THIRD GIRL

Written by

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FADE IN:

EXT. PARKING LOT - EVENING

The parking lot is outside a small, and reasonably well kept, apartment block. It is raining heavily. AMY (early 20s), attractive and dressed up to go out for the evening (though with a raincoat over the top), bursts out of a door in the block.

AMY
(highly distressed)
Leave me alone.

She is followed out of the door by TIM (early 20s), intelligent looking and in casual clothes (with no protection from the rain).

TIM
I'm sorry, I just need more time.

AMY
You always say that.

Amy opens the door of a car and gets into the driving seat.

TIM
You're not heading out there. Not in this state.

AMY
Well, if I want to get to this party ...

TIM
Come inside, calm down, I'll be finished in an hour and can drive us both.

AMY
I'm not spending my life waiting for you.

Amy SLAMS the car door shut.

TIM
Please, Amy, don't go. Not like this.

Amy puts the accelerator down and drives away at high speed.

INT. / EXT. CAR - EVENING

Amy is driving along dark, quiet roads at a faster than safe speed as the rain pours down. There are tears in her ears, and the determination in her face is reflected in the way in which she puts down the accelerator.

CLOSE-UP on speedometer. It hovers around the 80km/h mark.

Amy takes some corners in what seems to be a reckless manner.

INT. / EXT. CAR - EVENING - A SHORT TIME LATER

Amy is still driving the car, but the rain has stopped. She is taking deep breaths, seems a lot calmer and has now slowed down considerably.

CLOSE-UP on speedometer. It is now around the 50km/h mark.

Suddenly Amy's eyes seem to open to an unnatural degree as if she has been startled by something. Her car tips up into the air, turns once upside down and flies off the road.

EXT. HOUSE - LATE EVENING

It is a large house. Lights are on, and NOISE is coming from inside (as there is a party). Tim walks up to the front door wheeling a bicycle and rings on the doorbell. The door opens to reveal a STUDENT (male, early 20s, quite trendy).

STUDENT

Hey, Tim, thought you weren't going to make it.

TIM

Hi Dan, where's Amy?

STUDENT

Amy? Haven't seen her.

TIM

But she left ages before ...

INT. / EXT. CAR - LATE EVENING

The car is upside down in a ditch at the side of the road. A lifeless Amy is strapped into the driver's seat with her eyes closed.

INT. DOWNHAM UNIVERSITY - SCIENCE LABORATORY - DAY (3 MONTHS LATER)

It is a typical university geology laboratory and, being designed for teaching, has many desks.

Students are sitting at the desks, including JEZ (early 20s), freckle faced with spectacles. Tim is at the front leading a demonstration while Professor JAMES White (40s), a quite imposing figure, looks on.

On the table in front of Tim is a transparent tank full nearly to the top with wet sand.

TIM

So, to show just how different seemingly similar densities can be, this at the moment looks like one simple tank of wet sand.

(beat)

But if I even just tap the table

...

Tim gently TAPS the table and immediately the mass of sand seems to split into a three by three grid of squares with every other square collapsing to be consumed by water, while the others remain as they were.

Jez begins to APPLAUD. The other students follow his lead half-heartedly, but James is deliberate and enthusiastic with his APPLAUSE. He rises.

JAMES

Now that, my friends, is the best demonstration of that phenomenon I have ever witnessed. Tim, well done. You must have spent a lot of time on that over the summer.

TIM

(under his breath)

Fat chance.

A bell RINGS.

JAMES

OK everyone, see you next week.

Everyone rises from their desks and heads to the door.

INT. DOWNHAM UNIVERSITY - CORRIDOR - CONTINUOUS

The corridor is outside the laboratory and students spill into it including Tim and, a little way behind, Jez.

JEZ

Tim.

Tim stops, allowing Jez to catch up.

TIM

Good to see you Jez.

JEZ
Have you been hiding in your room
since we got back?

TIM
Pretty much.

JEZ
How did everything go with Amy's
parents?

TIM
(with a shrug)
They didn't try to kill me.

JEZ
Why would they? They didn't know it
was your fault.

TIM
It WASN'T my fault.

JEZ
OK, sorry.
(beat)
Are you out tonight?

TIM
I don't think so.

JEZ
Got to rejoin the human race
sometime.

TIM
Come on, I was never that sociable
at the best of times.

JEZ
Well, if you change your mind ...

Jez indicates "give me a call" with his hands.

TIM
Sure.

Jez disappears down the corridor while Tim walks slowly down
it.

EXT. DOWNHAM UNIVERSITY - HALL OF RESIDENCE - DAY

Tim pushes the door open to enter the residence.

INT. DOWNHAM UNIVERSITY - HALL OF RESIDENCE - CONTINUOUS

Tim enters the residence, ascends some stairs and walks along a corridor stopping at a bedroom door. He puts a key in the lock, and opens the door.

INT. DOWNHAM UNIVERSITY - TIM'S BEDROOM - CONTINUOUS

It is small and almost clinically tidy with scientific posters on the walls. Tim enters and sees an envelope that has been slipped under the door. He picks it up and opens it. Inside is a card, which he opens to reveal a hundred dollar bill.

CLOSE-UP on the card. In fancy printed italics it reads "You are cordially invited to a party: 8.00pm, Friday, 4 October, Bellevue Mansion, Summer's Hill."

TIM

Tonight??

Tim turns the card over.

CLOSE-UP on the back of the card. There is a handwritten message that reads "That bill is yours whether you come or not, but if you do there's twice that again. P.S. Strictly no plus ones."

INT. DOWNHAM UNIVERSITY - CAFE - DAY

It is not particularly crowded. Tim and Jez sit at a table with cups of coffee.

JEZ

So what persuaded you to come out?

TIM

At five o'clock for a coffee?

Tim hands Jez the invitation, which Jez reads.

JEZ

Uh-huh.

Tim indicates for Jez to turn it over. Jez reads it and then looks up to see Tim holding the hundred dollar bill.

JEZ (CONT'D)

Wow!

TIM

The thing is I could really do with the money.

JEZ

So what's the problem?

TIM

What do they want for it?

JEZ

Maybe nothing. It's not so much.

TIM

It is to me.

JEZ

Then give it a try.

TIM

With no name on the invite? Do you even know the place?

JEZ

Up on the hill. Grand looking. I'd go out of curiosity.

TIM

That's your best reason?

JEZ

Look, you can't bury your head in your books forever. Not least because isn't that where it went wrong with Amy?

Tim stares downwards, thus rather acknowledging that Jez is right.

JEZ (CONT'D)

(rising from his chair)

Exactly, now get out there and enjoy the ride.

Jez leaves while Tim remains sitting thoughtfully.

EXT. COUNTRY ROAD - EVENING

Tim, wearing a smart suit, cycles along the road, sees this grand house ahead, stops, hides his bicycle completely out of sight in a bush, and walks towards the house.

EXT. GRAND HOUSE - DRIVEWAY - CONTINUOUS

The driveway has railings around it, with a gate. As Tim approaches a fancy black car comes along behind him, the gates open automatically, the car goes through and Tim follows.

Tim stops and gazes at the spectacular scene of an enormous house with many expensive cars parked in front of it. He sees the black car pull up outside the house and several men and women his age in tuxedos and glamorous dresses climb out.

One of them presses the doorbell, which is answered. They enter and the door shuts behind them.

Tim walks up the driveway, rings on the front door and a BUTLER (at least 40), dressed extremely formally, answers.

BUTLER
Good evening sir.

TIM
Hello, I've had an invitation to
this party.

Tim holds up the invite. The butler stares slightly disparagingly at him.

TIM (CONT'D)
My name's Tim Weston.

BUTLER
(as if recognizing the
name)
Of course, please come in.

INT. GRAND HOUSE - GRAND HALLWAY - CONTINUOUS

Tim enters the grand hallway and is amazed by the vast interior with an imposing staircase, as well as the sight of many people his age milling around and conversing in fancy clothes.

TIM
(to the butler)
Excuse me, this may sound strange,
but could you please tell me whose
party this is?

BUTLER
Someone will see you shortly. In
the meantime, please make yourself
at home.

The butler sees a nearby WAITER and indicates for him to come over to give Tim a glass of champagne, which Tim takes.

TIM
Thank you.

Tim looks to see the butler is now busy with other things. He starts walking through the hallway, looking at the groups of people conversing around him. They all seem to be laughing together, making him reluctant to break into any of the groups to start a conversation with anyone. He also looks down at his suit, and sees how even his smartest does not live with the clothes all around him. He walks into a room off the hall.

INT. GRAND HOUSE - MUSIC ROOM - CONTINUOUS

Tim enters the music room to see, in front of a reasonably attentive audience (all standing with glasses), a male OPERA SINGER and PIANIST at a grand piano. The opera singer is SINGING the climax to a big opera aria (such as 'E lucevan le stelle' from Puccini's Tosca, though it does not have to be that) while the pianist ACCOMPANIES him.

Tim looks impressed and smiles. The aria finishes, the audience APPLAUDS and Tim leaves the room by a different door to the one he entered.

INT. GRAND HOUSE - LARGE ROOM - CONTINUOUS

There is a fairly large crowd, with an even male and female split, and at the front is a burlesque dancer performing a striptease. At this stage she still has some clothes on.

The audience is WHOOPING and CHEERING. Tim gives a faint smile. Suddenly he sees among the crowd JACK (22), a seemingly happy-go-lucky character, who is LAUGHING at the act. Tim goes over to him.

TIM

Jack. Thank God there's someone I know.

JACK

(startled)

Hi Tim, who's YOUR father?

TIM

Sorry?

JACK

Who's your father?

TIM

I have no idea, I never met him ...

JACK

Hey, spare us the life story, I just assumed.

TIM

What?

JACK

Well, everyone's here 'cos of who they were born to.

TIM

And your dad is?

JACK

Chair of Morgan Electronics. Not the biggest, but always enough to get me an invite.

TIM

This thing happens every year?

JACK

Sure. I know I'm small fry to them, but happy to come along and enjoy the view.

The burlesque dancer holds her top up high at the end of her act, while shaking her nipple tassels, as those watching WHOOP and CHEER.

TIM

Who is this "them"?

JACK

Man, you crack me up sometimes.

Jack walks off and joins a group of girls with whom he instantly begins to flirt. Tim walks out of a door that leads back into the hall.

INT. GRAND HOUSE - GRAND HALLWAY - CONTINUOUS

Tim walks through the crowds in the grand hallway once again. He is walking past a group of two MEN and three LADIES when one of them, an extremely ATTRACTIVE GIRL (early 20s), with a deeply refined face and in a chic dress, reaches out and grabs Tim's arm and pulls him into the group.

ATTRACTIVE GIRL

Well, maybe this gentleman could help us.

TIM

Er, hi.

ATTRACTIVE GIRL

We're just discussing what piercings a man does and does not like on a woman.

TIM

I don't think I'm qualified to speak on that.

ATTRACTIVE GIRL

Don't say what you think you should. Just your genuine preference.

TIM
Whatever piercings make her happy
make me happy.

ATTRACTIVE GIRL
Too sweet.

MAN IN THE GROUP
Well, I've always thought it's just
a question of ...

As the group converses, the attractive girl links her arm with Tim's and pulls him aside and out of earshot of the others.

ATTRACTIVE GIRL
(hushed voice)
Get out of here as soon as you can.

TIM
Sorry?

ATTRACTIVE GIRL
I can't explain now, just trust me.

TIM
Why?

ATTRACTIVE GIRL
It's complicated, but I have your
interests at heart.

TIM
Then why didn't you warn me before
I got here? You seem to know who I
am.

The butler from earlier approaches Tim.

BUTLER
Excuse me sir, but we are ready to
receive you now.

ATTRACTIVE GIRL
Oh yes, he'll come in a minute, but
I'm feeling a bit faint and he just
said he'd take me for a walk
outside.

BUTLER
We'll find someone to escort you
madam. If you could follow me sir.

The butler gently pushes Tim to come with him. The attractive girl's eyes look desperate.

The butler leads Tim up the staircase that runs from the hall.

INT. GRAND HOUSE - CORRIDOR - CONTINUOUS

The butler similarly leads Tim along a long corridor with a high ceiling and many quality paintings. At the end of it, they arrive at a door on which the butler KNOCKS.

MALE VOICE (O.S.)

Come in.

The butler opens the door, and gestures for Tim to enter, which he does.

INT. GRAND HOUSE - BEDROOM SUITE - CONTINUOUS

Tim enters as the door shuts behind him. He looks across a vast area, which has a huge bed but also a lounge area with sofa, television, refrigerator and mini-bar. There are high windows with drawn curtains.

At the far end of the room is a desk, but everything is quite dimly lit so Tim can hardly make out the FIGURE who stands in front of it with his back to him.

Tim walks slowly through the room, gazing around as he does so, but his eyes have fallen firmly back on the figure by the time he gets near him. The figure turns around and flashes a huge smile.

FIGURE

Hello Tim.

TIM

Edward Mason?

Edward is early 20s and wears an extremely expensive tuxedo. He is a smooth, suave and handsome individual, but his friendliness carries a false air.

FIGURE / EDWARD

So the hundred dollars worked.

TIM

I'm here, aren't I?

EDWARD

Would you be if it had been a thousand?

TIM

Probably not. If the money's too serious then so's the business.

EDWARD

What I thought. I would have enclosed more, only I wanted you to show.

(MORE)

EDWARD (CONT'D)

(beat)

Well, a promise is a promise.

Edward holds out two one hundred dollar bills. Tim does not take them.

EDWARD (CONT'D)

For turning up. Nothing else.

Tim takes the two bills and puts them in his pocket.

TIM

Thank you.

EDWARD

Drink?

Without waiting for a reply, Edward pours two large scotches and hands one to Tim while taking the other himself. He gestures for Tim to sit on the sofa, which he does, while Edward sits on a chair.

EDWARD (CONT'D)

So how are things?

TIM

OK.

EDWARD

Is that all?

TIM

Why the sudden interest? You've not spoken to me in three years.

EDWARD

Just because we haven't moved in the same circles doesn't mean I don't respect you.

TIM

So why are you ensuring we do now?

EDWARD

Start of the final year. Got to be thinking of our futures.

TIM

(sarcastically)

That'll be tough for you. It's not like you can just enter one of the largest oil companies in America because your father happens to own it.

EDWARD

I meant yours.

TIM

I'll do OK.

EDWARD

Sure, because you're brainy and you work hard.

TIM

Pretty good combination.

EDWARD

You could get a specialist role in any energy company. But if you'd only been born into the right family, you'd be running one.

TIM

Well, shame I wasn't.

Tim rises as if wishing to end the conversation, but Edward indicates for him to sit once more and he relents and does so.

EDWARD

Now, I could make you as good as family. My father knows all about you, and he wants you to join us. It's a good position, great salary.

TIM

We are talking about Arthur Mason.

EDWARD

Who else?

TIM

The man so backward looking his organization has taken zero steps to diversify into renewable energies.

EDWARD

So he's stuck in his ways.

TIM

The boss with the worst environmental record of any of the major players.

EDWARD

His problem is that, for all its success, he still sees the company as a small family affair. But he won't be around forever, and think what we could do.

TIM

Yeah, I'm trying to think what the guy whose made mediocre grades look like an art form might.

EDWARD

So I've been taking it easy, but if you're on the inside you can change how we do things.

TIM

You mean do all the work while you slack.

EDWARD

I'm offering a good deal.

TIM

Look, I despise your family, your company and its values. And if I joined it I wouldn't be so much changing policies, as condoning them.

EDWARD

So you'll think about it.

Tim rises.

TIM

Unbelievable.

Tim starts heading to the door, and Edward follows.

EDWARD

I mean I never thought you were going to say "yes" tonight.

TIM

Then why did you ask me tonight?

Unseen by Tim, Edward presses a single button on his cell phone.

EDWARD

All right, you've made your feelings clear. I respect that.

Tim opens the door to see standing on the other side identical twins CARA and LEANNE (early 20s). They have long blonde hair, are wearing skimpy dresses, and are the type of drop dead gorgeous that would have the average man melting just to have their attention.

CARA

(seductive voice)
Going so soon?

EDWARD

Ah, Tim, have you met Cara and Leanne?

TIM

Seen you around. Never realized there were two of you to be honest.

LEANNE

(equally seductive voice)
We don't hang out together.

CARA

Couldn't have that much trouble in one place.

EDWARD

Well, I'll just leave you three to get acquainted.

TIM

I don't think so.

CARA

What's the hurry?

Cara and Leanne advance on Tim practically forcing him to take steps backwards. Edward slips out of the door and shuts it behind him.

LEANNE

Don't you think we have gorgeous bodies?

TIM

I'm not going there. Say "yes" and I'm objectifying, "no" and I'm rude.

CARA

And lying.

LEANNE

You can say "yes".

As the twins advance Tim shows the expression of one who knows he is being manipulated, and yet is still being too taken in by their attention to break free.

TIM

(sighing)
Yes.

CARA

So stay and have a drink.

Cara practically pushes Tim to sit down on the sofa while Leanne fetches a bucket of champagne, pours three glasses and hands them out. The pair sit down on either side of Tim.

LEANNE

Well, this is nice.

Cara sees Tim still looking quite tense.

CARA

Hey, relax.

TIM

It's not easy.

CARA

Why? It's just a drink. Doesn't have to go any further if you don't want it to.

Arms stretch out around Tim from both sides as he receives kisses on both cheeks. Despite his better judgement, Tim enjoys the moment.

INT. GRAND HOUSE - BEDROOM SUITE - MORNING

Though the curtains are drawn still, some light is now flooding into the room between cracks in them.

Tim awakes in the bed to discover he is lying between Cara on one side and Leanne on the other. On the far side of Leanne is a third girl whose face is buried in a pillow so it cannot be seen. All three are asleep, and all four people's clothes are strewn across the floor.

Tim stares at the ceiling with a gaze of startled disbelief as he tries to remember what happened.

Tim gently, and awkwardly, nudges Cara who slowly awakens.

CARA

(seductively)

What a night, right Leanne?

Cara leans over Tim and shakes Leanne who also wakes up.

LEANNE

(equally seductive)

And it's always the quiet ones.

TIM

What ... happened ... ?

CARA

Nothing much. We all just went to heaven and back.

LEANNE
Premiere class.

Cara and Leanne get out of bed, Leanne tactfully working her way over the body of the third girl to do so. They are both naked, and draw Tim's attention to the fact by looking totally natural in that state and not attempting to cover themselves at all.

As they say the following lines, they dress slowly in their clothes from the night before so that this becomes a seductive act in its own right (e.g. they snap their bra straps into place on certain lines).

CARA
Makes you glad to be alive.

LEANNE
How was it for you, Mister Go At It
All Night?

Tim's gaze is a combination of horror and embarrassment.

TIM
(slowly)
All three of you?

Tim tries to see the face of the third girl but it is still buried in a pillow.

CARA
No need to sound so apologetic. You
were more than up to it.

LEANNE
And up for it.

CARA
Lips to kill.

LEANNE
Hands to thrill.

Cara and Leanne finish dressing.

CARA
Well, can't hang around here all
day.

LEANNE
Places to go, people to meet.

CARA
Maybe you should be going too.

TIM
What about ... ?

Tim points to the third girl.

LEANNE

She's sleeping. Leave her.

CARA

Well, see you.

(beat)

Oh, and not a word about this to anyone. Let's just keep it our little secret.

Cara hands Tim a small piece of paper.

CLOSE-UP on the paper. It simply has written in hand on it "83".

Tim sees the number and turns white.

Cara and Leanne disappear out of the door, which falls shut behind them. Tim lies staring at the third girl wondering if he should wake her. Suddenly, however, she jumps up and Tim sees it is the attractive girl from the night before.

ATTRACTIVE GIRL

Thank God, I thought they'd never go.

She rises out of bed and is also naked. Like the twins, she shows no signs of embarrassment, but unlike them she is going to be doing everything with a sense of urgency.

ATTRACTIVE GIRL (CONT'D)

Well, come on, get up.

The attractive girl pulls the covers off the bed to reveal Tim naked. She does not bat an eyelid, but he immediately jumps up and starts scrambling around for his clothes and putting them on.

TIM

What the... ?

ATTRACTIVE GIRL

Like I said, it's complicated.

The attractive girl also begins to dress with a quiet urgency.

TIM

(nodding)

One minute you're trying to get me out of the place, the next you're sleeping with me.

ATTRACTIVE GIRL

I know this must all seem a little confusing.

TIM

A LITTLE confusing?? Who are you?

ATTRACTIVE GIRL

Someone who knows you need to get out of here. I'm not talking climbing down drainpipes, but get yourself down the stairs and out the door without drawing attention.

TIM

Why?

ATTRACTIVE GIRL

I can't explain here.

By now Tim and the attractive girl are both dressed.

TIM

So we'll meet again?

ATTRACTIVE GIRL

If we do you don't recognize me.

TIM

And if others are there?

Tim indicates the bed, thus meaning Cara and Leanne.

ATTRACTIVE GIRL

Doesn't matter, you give nothing away, OK?

TIM

OK.

The attractive girl opens the door, and looks down the corridor.

ATTRACTIVE GIRL

Right, coast is clear.

Tim walks over to the door.

ATTRACTIVE GIRL (CONT'D)

One more thing. If Edward invites you anywhere, say "no".

Tim nods, and heads through the door.

INT. GRAND HOUSE - CORRIDOR - CONTINUOUS

Tim walks swiftly and silently down the corridor.

EXT. WOODLAND - DAY

Tim and Jez walk along a path. There is no-one else around.

JEZ

But if they took advantage when you didn't know what you were doing, that's ...

TIM

Trouble is I did. Sure, it took a minute for it to come back the next morning, but there's no doubt about it, I was consenting.

JEZ

Really?

TIM

Flattered I guess. Come on, that never happens to me, and, much as I loved Amy, she didn't ... behave like that.

JEZ

Because your relationship was much deeper.

TIM

Which is why I feel awful now. I'm not so stupid as to think they really wanted me.

JEZ

So what did they want?

TIM

To get me to join the company. I just don't know if they're planning to blackmail me with photos or ...

Tim holds up the piece of paper with "83" written on it.

JEZ

Now, that's worrying.

TIM

You swear you never told a soul about that?

JEZ

Of course, but clearly someone knows something.

TIM

Well, there's not a lot I can do but keep my head down, and hope I can ride it out.

JEZ

This is the powerful Masons. It won't just blow over.

TIM

Why not? They can THREATEN to broadcast something, but they never can because then they've nothing left to force my hand with.

JEZ

That reasoning sounds more logical than practical.

TIM

Meaning?

JEZ

That if I were you I'd get out there and stay one step ahead of them.

TIM

I wouldn't even know where to start.

JEZ

You saw Jack there. Have a word, see what you can get.

TIM

I don't have his number.

Jez sighs with exasperation.

EXT. DOWNHAM UNIVERSITY - SPORTS HALL - DAY

It is a large brick building, and Tim leans against the wall near the front entrance. He stares at his watch, and is about to walk away when he hears the door open and turns. Jack appears in gear suggesting he has just finished a squash session, with a GIRL (early 20s) clinging to his arm.

TIM

Hey there.

Jack turns and is a little startled.

JACK

You've been waiting for me?

Tim nods.

JACK (CONT'D)

How did you know I'd be here?

TIM

The booking schedule's online.

JACK

So what do you want?

GIRL

Honey, we've got to go.

Jack seems more considered and less happy-go-lucky than at the party.

JACK

Look, do you want to head to the mall, I'll see you there in five?

The girl rolls her eyes, but departs.

TIM

Thanks. I appreciate it.

JACK

I reckon ANYONE at that party's worth five minutes of my time.

TIM

So it happens every year?

JACK

Usually just before Christmas. First time it's been at the start of the semester.

TIM

You know why it changed?

Jack shrugs.

TIM (CONT'D)

And it's always like that?

JACK

Pretty much. A bit quieter this time.

TIM

It's usually bigger??

JACK

Sure, but this one, well, it felt like someone was exerting more control over it. Hardly saw Edward. You did work out it was his party?

TIM

You mean he's normally more at the center of things?

JACK

(nodding)

Not long after I saw you, he was down, but he was invisible until then. Thinking about it, I never saw him and you at the same time.

Tim LAUGHS lamely.

JACK (CONT'D)

Why do you want to know all this?

TIM

I just figured now I might be moving in these circles it would be worth knowing how they worked. Please don't repeat any of this. Don't want everyone thinking I'm so clueless.

JACK

(shrugs)

Fine. Hardly makes for scintillating gossip.

TIM

Thanks.

JACK

No problem, see you.

Jack walks away. Tim gets his cell phone out and makes a call.

JEZ (V.O.)

Hey, how did it go?

TIM

He didn't say much.

JEZ (V.O.)

You think he knew more than he was letting on?

TIM

Probably not. Still, it means there really is nothing I can do.

JEZ (V.O.)

I just don't think you want to do anything.

TIM

Well, maybe because I've got work to do.

INT. DOWNHAM UNIVERSITY - CORRIDOR - DAY (1 HOUR LATER)

It is the corridor outside the geology laboratory that was seen before. Tim walks down it when behind him James emerges from a door.

JAMES
Mister Weston.

Tim turns.

TIM
Hello, professor.

JAMES
Just the man I want to see.

INT. DOWNHAM UNIVERSITY - JAMES WHITE'S OFFICE - 1 MINUTE LATER

It is a typical professor's office in a university science department. It feels quite Spartan, with just a few scientific posters and family photographs.

James stands behind his desk and Tim in front of it.

JAMES
I received this in the mail this morning.

James holds up an envelope.

JAMES (CONT'D)
I wouldn't say its contents shocked me, but I thought you should know what's out there.

He hands Tim a photograph.

CLOSE-UP on the photograph. It is of him lying in bed with Cara, Leanne and the attractive girl (her face is obscured). They are all asleep.

TIM
Professor, I am so sorry, it was all ...

JAMES
No need to apologize. What you do outside this department is your concern, but you're going to be applying for jobs. A lot of these big companies are quite conservatively minded and if they saw something like this ...

TIM

I didn't know this was going to happen.

JAMES

All the more reason you needed to know it exists. Now, I'm giving you this photograph, but I don't know where it came from or what others may be out there.

TIM

Thank you.

JAMES

No problem.

Tim turns to leave.

JAMES (CONT'D)

By the way, if I were you I'd be more concerned about the other side.

Tim turns the photograph over.

CLOSE-UP on the back of the photograph. A handwritten message reads "And he doesn't even take precautions".

INT. DOWNHAM UNIVERSITY - JEZ'S BEDROOM - DAY

It is small, extremely tidy and quite empty feeling. Jez sits at a desk with a computer, and Tim on the bed. Jez holds the photograph.

JEZ

It's just a warning shot.

TIM

How do you know?

JEZ

Because if they knew anything about James White they'd know that that wouldn't faze him in the slightest.

TIM

So you think it's more the threat of who they might send it to next?

JEZ

Pretty much.

TIM

It's the back that worries me. It never occurred to me they hadn't taken precautions.

JEZ

It only said YOU hadn't.

TIM

While implying there could be trouble.

JEZ

Well, if you hadn't taken them why did you assume they had?

TIM

I kind of figured if you catch someone else off-guard it means you're prepared yourself.

JEZ

Maybe they were prepared -- to get pregnant.

TIM

Why?

JEZ

The question for you is are they?

TIM

Don't even go there.

JEZ

You might have to.

Tim shudders.

JEZ (CONT'D)

Now, if they're looking to detect a pregnancy -- which I'm guessing they will be -- they'll know in two weeks.

TIM

Which means?

JEZ

You've got that time to work out what's going on.

TIM

What good will that do me?

JEZ

Well, if you find out what this is about before they have you over a barrel, you might just stand a chance of getting out of it.

TIM

And if I don't?

JEZ

I've no idea. And in the case of the Masons, I wouldn't wait to find out.

TIM

So what do I do?

JEZ

Find these twins.

TIM

They're the ones who threatened me.

JEZ

Which is why it's too dangerous to talk to anyone else.

TIM

But THEY won't squeal.

JEZ

Play it right, who knows what they'll let slip?

TIM

They're never on campus. Do you have a number, an address? I don't want to just message them.

JEZ

I could do some face recognition stuff.

Jez starts typing away on his computer.

TIM

You do know who I'm talking about?

JEZ

Yeah, though there doesn't seem to be a lot on them here.

TIM

Oh.

Jez continues to type.

JEZ

OK.

TIM

What?

JEZ

Well, I've found out where they work.

TIM

Great. So where can I find them?

Jez points at his computer screen. Tim walks over, stares at the computer and his jaw drops.

JEZ

You want me to come with you?

Tim thinks for a second and then shakes his head.

TIM

This one's up to me.

EXT. STRIP CLUB - EVENING

Tim stands on the pavement gazing up at a neon sign proclaiming "Fallen Angels: Gentlemen's Club". He takes a deep breath, then walks past a BOUNCER through the door.

INT. STRIP CLUB - FOYER - CONTINUOUS

Tim enters the foyer and walks up to the ticket booth where a WOMAN (50s) is sitting.

TIM

Hi, I'm looking for a Cara or Leanne.

WOMAN

Aren't we all, love.

She holds out her hand as if to say "entrance fee, please". Tim sighs, places a twenty dollar bill in her hand and she nods for him to go through.

INT. STRIP CLUB - CONTINUOUS

Tim walks into the large area, which is quite seedy and moderately crowded, to see some STRIPPERS dancing on a central stage, others dancing in booths running off the main room, and others walking around talking to customers.

He looks around for Cara or Leanne, cannot see them and sits down at a table that is neither too prominent nor in a dark corner. A WAITRESS (20s) approaches Tim.

WAITRESS

What can I get you?

TIM

Oh hi, is there a Cara or Leanne here?

WAITRESS

Never heard of them. You'll just have to make do with a beer.

TIM

Thanks.

The waitress leaves. VIXEN, a stripper (20s), approaches.

VIXEN

Hey, there, do you want a dance?

TIM

Er, no thanks. Can you tell me, do you know a Cara or Leanne?

VIXEN

(taking Tim's hand)

Why do you want them when you can have Vixen?

TIM

Really, I'm OK.

VIXEN

Come on.

TIM

No, seriously.

VIXEN

Aren't I good enough for you?

TIM

No, no, I just don't fancy a dance.

VIXEN

(sharply)

Then what the fuck are you doing coming to a lap dancing club?

She takes his arm and attempts to pull Tim from his chair.

TIM

(shouting)

Get off me.

People start to turn around.

VIXEN

(snapping back)

No need to be like that.

A MALE CLIENT comes over.

MALE CLIENT

Is he bothering you love?

TIM
 (still shouting)
 Oh, no-one thinks to ask if she's
 bothering me.

A large BOUNCER (30s) advances towards Tim.

BOUNCER
 What's the problem?

VIXEN
 Thinks I'm not good enough for him.

BOUNCER
 Oh, really? Well, I'll teach you to
 disrespect one of our ladies.

TIM
 (naively)
 She was disrespecting me.

BOUNCER
 Looks like we've got a right little
 piece of shit here.

TIM
 What kind of a messed up place is
 this?

BOUNCER
 Oh, I'll show you just how messed
 up it can be.

The bouncer looks as if he is going to throw a punch.

CARA (O.S.)
 Wait.

A hand comes out and grabs Tim's arm.

CARA (CONT'D)
 He's with me.

INT. STRIP CLUB - BACKSTAGE CORRIDOR - 30 SECONDS LATER

Cara practically marches Tim down it. She carries none of the
 seductive tone that she did on their previous encounter.

CARA
 Coming in here, making a scene,
 what the hell do you think you're
 doing?

TIM
 You're really asking me that?

A stripper, FEATHERS (20s), passes them in the corridor.

FEATHERS
 (goadng, rather than
 severe)
 Hey, you know the rules, no clients
 backstage.

CARA
 Go to hell, Feathers.

FEATHERS
 Charming.

They arrive at a door.

INT. STRIP CLUB - BACKSTAGE DRESSING ROOM - CONTINUOUS

Cara and Tim enter the large room where they come to face
 with face with stripper JADE (20s).

CARA
 You heading out there?

JADE
 Yeah.

CARA
 Thanks.

Jade leaves so that only Cara and Tim are in the room. Cara
 and Tim cross to the other side of the room and sit down on
 chairs.

CARA (CONT'D)
 No privacy in this place.

TIM
 So are you Cara or Leanne?

CARA
 In here, it's strictly Misty.

Tim glares at Cara.

CARA (CONT'D)
 Cara.

TIM
 Really?

CARA
 (showing Tim)
 Birthmark on my right wrist.

TIM
 Is Leanne here?

CARA
We don't work the same nights.
Confuses the clients.

TIM
Got to say you were a bit nicer to
me the last time we met.

CARA
Yeah, well I had a job to do.

TIM
So you thought you'd never see me
again.

CARA
Not this soon.

Two STRIPPERS walk into the room. They see Tim, but don't think twice about it and begin to undress to put on new costumes.

TIM
(leaning in; quietly)
What are you doing in a place like
this?

CARA
When you've practically dropped out
of college you've got to make money
somehow.

TIM
But you've got brains.

CARA
Didn't use them. Did so little work
I flunked everything last year. Too
behind to peg it back now.

TIM
Doesn't Edward help with money?

CARA
Why would he?

TIM
It seemed like you were pretty in
with him.

CARA
Look, in a week it could all be
different.

Tim gazes at the ceiling, as if his worst fears have been confirmed.

CARA (CONT'D)
Until then though ...

TIM
What does this mean?

Tim holds up the paper with "83" written on it.

CARA
I don't know.

TIM
You did give it to me?

CARA
Doesn't mean I know what it stands
for.

Tim looks into her eyes. He nods showing that he believes that she really doesn't know.

TIM
So someone told you to?

Cara remains silent.

TIM (CONT'D)
Who was the third girl?

CARA
(rising quickly)
Come on, you're going.

TIM
I'm serious.

CARA
So am I. Now, get out of here.

Cara takes Tim's hand and practically walks him across the room, past the other strippers, to the door.

INT. STRIP CLUB - BACKSTAGE CORRIDOR - CONTINUOUS

Cara and Tim enter the corridor.

CARA
Fire exit at the end.

TIM
OK.

CARA
And you never came here.

TIM
Fine by me.

Tim disappears down the corridor and pushes the fire exit door open.

INT. DOWNHAM UNIVERSITY - TIM'S BEDROOM - DAY

Tim sits at his desk doing some work on a computer. There is suddenly a knock on his door.

TIM

Come in.

The door opens and Edward enters.

EDWARD

Hello Tim.

TIM

What brings you to such a humble place?

EDWARD

I figured you'd come looking for me sooner or later. Just thought I'd speed things up.

TIM

OK, so tell me the score.

EDWARD

What score?

(beat)

I'm not a bad guy Tim. In fact, I think you'll find I can be very generous.

TIM

I don't doubt it.

EDWARD

So I want to invite you away with my family. Little country place we've got a few hours from here.

TIM

You're not still banging on about me joining you.

EDWARD

Just meet my father, see what you think.

Tim pauses for a moment.

EDWARD (CONT'D)

Come on.

FLASHBACK

Tim stands with the attractive girl at the door of the bedroom in the grand house.

ATTRACTIVE GIRL
One more thing. If Edward invites you anywhere, say "no".

BACK TO SCENE

Tim continues to hesitate and then ...

TIM
OK.

EDWARD
Great. I'll sort someone to pick us up -- Friday lunchtime?

INT. DOWNHAM UNIVERSITY - LAWN AREA - DAY

Tim and Jez sit on a bench.

JEZ
You said "yes"?

TIM
If I'm going to get to the bottom of this I've got to be on the inside.

JEZ
And you'll actually meet Arthur Mason?

TIM
Seems the plan.

JEZ
Well, be careful.

TIM
I know.
(beat)
The thing is Edward's never shown me any interest before, but Arthur has written a few times with job offers.

JEZ
You never said.

TIM
(with a shrug)
I never replied. Just didn't want anything to do with the family.

JEZ

And now you might have to.

TIM

(nodding)

I can't get over Edward. Standing there just now, you really would have thought he had no idea what he'd done to me.

JEZ

It's in his interests to give nothing away. Just as it's in yours.

TIM

I know. Play dumb, acquire by stealth.

JEZ

How did it go with Cara?

TIM

I got the impression she wasn't happy with her role. But she did suggest things might turn around for her very soon.

JEZ

Kind of fits.

TIM

I guess I ought to go and pack.

JEZ

Well, enjoy.

TIM

Fat chance.

JEZ

Hey, I know you've a job to do, but big house, good food. No need to go out of your way to be miserable.

TIM

All right, I'll try.

EXT. RIVER - DAY

Tim and Edward are waterskiing down the river, both being pulled by a boat. They are hurtling along at high speed, and Tim is having a whale of a time, screaming with delight.

TIM

Oh, wow

EDWARD
 (shouting)
 Told you you'd like it.

TIM
 (also shouting)
 This is just the best.

EDWARD
 Glad to hear it.

TIM
 You know, I could get used to this.

EDWARD
 (with a huge grin; not
 maliciously)
 You might have to.

EXT. COUNTRY HOUSE - DAY

It is clearly large and rich, but does not look too ostentatious. One senses this is quite a private place, only to be displayed to a few people. It is surrounded by a drive, lawns, gardens and parkland.

Tim and Edward walk up to the house, and enter.

INT. COUNTRY HOUSE - LARGE HALL - CONTINUOUS

Several rooms run off it, as does a fairly imposing staircase. Tim and Edward enter the hall and see JESSICA (about 30). She is dressed well but not extravagantly, and her face is both attractive and extremely friendly.

JESSICA
 Oh, hello boys.

EDWARD
 Hi mom.

Tim does a double take on hearing this and both Edward and Jessica see.

EDWARD (CONT'D)
 Stepmom. The name's just a joke we have.

TIM
 Oh.

EDWARD
 Anyway, this is Tim.

TIM
 Very pleased to meet you Mrs Mason.

JESSICA

Jessica, please. So what have you been doing?

EDWARD

Waterskiing. He's good.

TIM

More understanding the science of staying upright than talent.

JESSICA

That is a talent. Now, we've got dinner planned for six. Is that OK with you?

TIM

Yes. Thank you.

EDWARD

Will dad be joining us?

JESSICA

Who knows with your father?

EDWARD

(to Tim)

Yeah, he can sleep all day, stay up all night ...

JESSICA

Then suddenly pop up where you'd least expect.

(beat)

He's a bit of an enigma is Arthur, and that's why I love him so very much.

INT. COUNTRY HOUSE - DINING ROOM - EARLY EVENING

It has a certain class with wooden panelling and paintings, but overall feels quite restrained. Nonetheless, its size and the size of the table mean that Tim, Edward and Jessica look small all sitting at one end of it.

JESSICA

You know, I am so glad to meet you at last. Edward has done nothing but talk about you all summer.

TIM

Oh, really?

JESSICA

It's been Tim would know how to do that, Tim's such a smart guy ...

TIM

I just hope the reality lives up to the billing.

JESSICA

I think you're going to be just fine.

TIM

Well, thank you very much for the invitation. I do appreciate it.

JESSICA

I'm just sorry it's only boring me tonight. The whole point of this place is we escape the crowds, but it's usually a bit livelier than this.

TIM

I like it.

EDWARD

It'll change soon enough anyway.

A SERVANT (50s) enters the room, and addresses Tim.

SERVANT

Excuse me, sir. Mr Mason will see you when you're free.

TIM

Oh, OK. Thank you.

EDWARD

That kind of means now.

Tim sees Jessica is still eating.

JESSICA

Oh, don't mind us. We're nearly finished.

SERVANT

If you'll just follow me sir.

Tim rises and follows the servant out of the room. Jessica and Edward exchange a glance.

INT. COUNTRY HOUSE - LARGE HALL - CONTINUOUS

The servant leads Tim through the dining room door into the hall, across the hall and to a door at the end of it. The servant KNOCKS on the door.

ARTHUR (O.S.)

Come in.

The servant opens the door but does not enter.

SERVANT

Would you please go in, sir.

Tim walks through the door.

INT. COUNTRY HOUSE - ARTHUR'S STUDY - CONTINUOUS

Tim enters the room and the door shuts behind him. The room is quite grand with wooden panelling, paintings and a fireplace.

Behind a heavy old-fashioned looking desk sits ARTHUR Mason (seemingly mid-70s). He is white-haired, distinguished and when he speaks has a generally forthright tone, only with a slightly softer edge.

There are a few papers, books and folders on his desk, but no computer.

ARTHUR

Be honest, you were expecting someone thirty years younger.

TIM

(nervously)

I wouldn't have said thirty.

ARTHUR

Yes, you would, I'm eighty-five.

Arthur gestures for Tim to sit, which he does.

ARTHUR (CONT'D)

I know I don't look it. Children keep me young. Which have you met?

TIM

Only Edward.

ARTHUR

Well, there's a few more -- as you can imagine for a man who's been married four times, and has children by four different mothers.

(beat)

Oh, I know what you're thinking. Who is this callous man, throwing all these women aside, but it isn't like that.

TIM

I didn't say it was.

ARTHUR

Good. Drink?

TIM

Thank you.

There is a wine bottle on the table with two glasses. Arthur reaches for the bottle and pours.

ARTHUR

I hope a Chateau Haut-Brion Blanc is to your liking.

TIM

Wow, that is like a favorite of mine. Not that I can ever afford it.

ARTHUR

Clearly you're a man of taste.

Arthur raises his glass and drinks, and Tim does the same. They both smile.

ARTHUR (CONT'D)

Yes, my family is very important to me. Too important perhaps, because it means I've neglected everything else. Oh, I know I've a reputation for evading all responsibility in business, but I just hope I can make amends.

Arthur leans forward.

ARTHUR (CONT'D)

I want my family to inherit this business, absolutely, but I want it to be the right family. Those who'll make it ethical as well as profitable.

TIM

OK.

ARTHUR

Now tell me, what do you think of Edward?

TIM

(slowly; thinking)

If I'm perfectly honest ... I don't know him that well.

ARTHUR

You see, most of my children are settled with their own families and businesses, which makes him the obvious choice to succeed me at Mason Oil.

TIM

I see.

ARTHUR

But I must confess to having certain doubts. You do know what I'm saying?

TIM

(tactfully)

Well, he does have a slightly laidback approach to his studies.

ARTHUR

(with a chuckle)

Eloquently put. I am quite aware it's a lot more than that.

(beat)

But he isn't stupid. I understand he is trying to persuade you to join him.

TIM

(with a touch of scorn)

Something like that.

ARTHUR

(noticing Tim's reaction)

He's not always the most diplomatic person, but he does really want you.

(beat)

So do I.

TIM

Why?

ARTHUR

Because you're intelligent and responsible.

TIM

With due respect, how do you know that?

ARTHUR

From a distance, I've taken quite an interest in you.

TIM

Well, it's more than Edward's done. Until a week ago he'd barely given me the time of day.

ARTHUR

Thankfully he seems to have come round to my way of thinking.

Tim says nothing.

ARTHUR (CONT'D)

Look, I know your misgivings, but I want the company to change, and do you have any better offers?

(beat)

Are you in a relationship?

TIM

Er, not at the moment.

ARTHUR

And your family?

TIM

Only child, mother died when I was fifteen, never knew my father.

ARTHUR

He passed away?

TIM

I don't know. Mom rarely talked about him, I never knew who he was.

ARTHUR

I'm sorry. Sometimes the people who care about us most find they can't be around.

(beat)

Are you enjoying yourself here?

TIM

(nodding)

I'm being treated very well.

ARTHUR

Jessica is a darling. How long are you staying?

TIM

We never quite discussed that.

ARTHUR

Make it a few days at least. We've some people coming who I'm sure would love to meet you.

TIM

(hesitantly)

Well, OK.

ARTHUR

Splendid. And if you ever want to visit again, just give us a call.

TIM
 (pointedly returning to
 the offer)
 What if I say "no"?

ARTHUR
 Sorry?

TIM
 If I don't join you, does Edward
 lose out?

ARTHUR
 It would be a lot easier if you
 did. I don't seriously want to cut
 off my own son.

TIM
 I don't mean to be rude, but I
 can't live my life to satisfy
 Edward's needs.

ARTHUR
 (wistfully)
 If only he was settled with
 children.

TIM
 Why should that make a difference?

ARTHUR
 It would just bring more stability
 to everything -- his behavior, the
 company's future.

TIM
 I know that's important to you ...

ARTHUR
 (nodding)
 You will never believe how much
 work I've put into trying to secure
 that.

Arthur indicates some legal looking papers on his desk and frowns. He then takes the papers, slips them into a folder and places this to one side of the desk.

TIM
 (hesitantly)
 So if Edward were to have a child,
 you'd have no further use for me?

ARTHUR
 It isn't like that. I want you
 regardless.

TIM

Well, I will think about it, Mr
Mason.

ARTHUR

Please, call me Arthur. And thank
you.

Tim gives a faint, but not insincere, smile. He is already
deep in thought.

EXT. COUNTRY HOUSE - DAY

Tim and Edward sit on a bench outside the front of the house
enjoying the weather.

EDWARD

So how did it go with my father?

TIM

Good thanks.

EDWARD

Excellent. I knew if you just got
to meet him ...

A car comes into view up the drive.

EDWARD (CONT'D)

Hey, look who's here.

(beat)

Oh, I don't believe it.

The car pulls up outside the house, and Edward runs over to
it. Tim remains where he is, but sees that Cara and Leanne
are in the car, and he can hear the subsequent conversation.

EDWARD (CONT'D)

(through the open window)

What are both of you doing here?

CARA

We couldn't agree who was going to
miss out.

EDWARD

That's pretty stupid. It only means
you've got to decide now.

Edward opens the car, and Cara moves to climb out.

EDWARD (CONT'D)

Not yet. If you're both seen ...

INT. COUNTRY HOUSE - DINING ROOM - EARLY EVENING

Tim, Edward and Cara sit around the table with coffee (having finished a meal). The atmosphere feels a little cold and awkward.

TIM

So no Jessica tonight?

EDWARD

No, she, er, sometimes chooses to stay away.

The door opens and Arthur enters.

ARTHUR

Good evening everyone.

Tim stands up.

ARTHUR (CONT'D)

Please, sit down.

Tim does so. Arthur walks around to the head of the table and sits.

ARTHUR (CONT'D)

Have you had a good day?

TIM

Yes, thank you.

ARTHUR

I take it you know Caroline from university?

TIM

Caroline?

(beat)

Oh, yes, yes I do.

ARTHUR

(to Cara)

So, any news?

CARA

Not really.

Tim sees Cara look extremely awkward.

ARTHUR

Oh, I'm sorry. You know how I like to hear everything you've been up to.

(to Tim)

Don't you think she's an absolute sweetheart?

TIM
 (keeping it light, but
 making his point)
 I don't think we're supposed to say
 things like that.

ARTHUR
 Can't I pay a lady a compliment?
 (indicating Edward and
 Cara; smiling)
 You know, these two keep telling me
 they're just good friends but I
 wonder.

EDWARD
 (jumping in to change the
 subject)
 So dad, is anyone else around
 tonight?

ARTHUR
 Yes, Caitlin. Should be down any
 second.

The handle on the door turns and Arthur gives an expression
 of "there you are". The door opens and in walks the
 attractive girl.

ARTHUR (CONT'D)
 Tim, let me introduce you.

The attractive girl walks over to Tim and shakes his hand.

ATTRACTIVE GIRL / CAITLIN
 Caitlin. Pleased to meet you.

TIM
 Hi.

Neither Caitlin, Tim, Edward or Cara give anything away to
 show that they know they have met before.

TIM (CONT'D)
 So where do you fit into all of
 this?

CAITLIN
 Plenty of time for all that.

ARTHUR
 Well, quite. So what are your plans
 for this evening?

CAITLIN
 I don't know about anyone else, but
 I'm taking this one out for the
 night.

ARTHUR

What a splendid idea.

Tim looks perturbed, and Edward and Cara put out, although they all try to hide it.

INT / EXT. CAITLIN'S CAR - EVENING

The car is traveling along quiet roads, with Caitlin driving and Tim in the passenger seat.

CAITLIN

So you do trust me then.

TIM

I wouldn't go that far.

CAITLIN

After I tried to get you out of the party -- before AND after.

TIM

Not to mention letting me GO to it, and still not saying who you are.

CAITLIN

I tell you what I tell you, but you ask me nothing.

TIM

Why?

CAITLIN

Because there are a lot of things you're better off not knowing.

TIM

How convenient.

CAITLIN

You need to trust someone if you're going to get anywhere.

TIM

But you know the one thing worse than trusting no-one?

CAITLIN

What?

TIM

Trusting the wrong person.

CAITLIN

Well, if you don't trust me why did you agree to come out?

TIM

(shrugs)

Just reckoned it was the best company I was likely to get this evening.

CAITLIN

You don't like the twins much, do you?

TIM

Well, maybe that's one thing we do have in common.

The pair almost exchange a laugh.

CAITLIN

Golden rule, give nothing away, remember.

TIM

So what IS your motive in taking me out?

CAITLIN

None.

TIM

Oh, sure.

CAITLIN

I just thought you deserved a break from it all. Between Arthur and Edward, it's got to be pretty intense.

TIM

I guess.
(beat)
Thanks.

INT. CLASSY RESTAURANT - EVENING

It is large, though not too crowded. There are glass chandeliers and a string quartet is PLAYING.

Tim and Caitlin sit at a table with wine and main courses in front of them. Caitlin lifts the bottle and pours both of them more wine.

TIM

So Arthur. He was different to what I expected.

CAITLIN

What did you expect?

TIM

He just seemed gentler than I
imagined. More aware of his faults.

(beat)

He looks good for his age.

CAITLIN

Looks can be deceptive.

TIM

He's ill?

CAITLIN

No end of heart problems.

TIM

Really?

CAITLIN

By normal standards, he should be
dead, but no attack has taken him
out yet.

TIM

But another might?

CAITLIN

He could live for years or be dead
tomorrow. Either way, it's focused
a lot of minds -- his included --
on what happens when he does go.

TIM

I see.

CAITLIN

But we're not talking about that
tonight.

Caitlin pours them both more wine.

TIM

Aren't you driving?

CAITLIN

We'll get a taxi.

(beat)

Money isn't exactly a problem.

Caitlin reaches for her purse down by her side.

CLOSE-UP on Caitlin's purse as her hand reaches inside to
retrieve her bank card.

Tim momentarily stares at Caitlin retrieving her bank card,
and then gazes on the lavish surroundings.

TIM
I guess not.

CAITLIN
(raising her glass)
So come on, lighten up.

INT. CLASSY RESTAURANT - 1 HOUR LATER

CAITLIN
So at the end of the ball, we all
went down to the river and jumped
in.

TIM
(laughing)
In your tuxes??

CAITLIN
And ballgowns.

TIM
(still laughing)
You're kidding. Sounds like "It's a
Wonderful Life".
(beat)
You know, this is the first time
I've laughed -- I mean really
laughed -- in ages.

CAITLIN
How come?

TIM
Well ... no, tonight isn't about
being heavy.

CAITLIN
It's about you and if it helps to
talk.

Tim hesitates. He is unsure whether he should tell Caitlin,
but he is loosened up and enjoying a sympathetic ear.

TIM
In the summer I lost my girlfriend.

CAITLIN
I'm sorry.

TIM
I mean she was killed.

CAITLIN
Oh, that's awful. What happened?

TIM

We'd had a row. I'd promised we'd go to this party, and when the time came I asked her to wait another hour because I still had some work. She said this was always happening - which it was -- and drove to it in a right state. She just never got there.

CAITLIN

And you think the mood she was in made her crash?

TIM

(nodding)

A speed camera a few kilometers before the accident clocked her going way too fast for the road.

CAITLIN

But you can't blame yourself.

TIM

That's just it. There's no law against having an argument with your girlfriend, but when the police questioned me I was so scared I never told them we'd quarreled.

CAITLIN

And?

TIM

So if it came out now, it might look suspicious.

CAITLIN

Why would it?

TIM

(pointedly)

You tell me.

Caitlin shows no reaction to this comment.

CAITLIN

You really loved her, didn't you?

TIM

(nodding)

And I never showed it.

CAITLIN

I think she knew.

TIM

How would you know?

CAITLIN

It feels to me that deep down you care a lot. So even if you always seemed preoccupied, she'd have seen the real you.

TIM

(sincere; without sarcasm)
I've got to hand it to you. You know to make a guy feel good about himself.

The quartet begins PLAYING a new piece (e.g. a waltz) and several people in the restaurant rise and dance.

CAITLIN

Do you want to dance?

TIM

I don't think I'd be any good ...

CAITLIN

(gently)
Just follow what I do.

Caitlin rises, takes Tim's hand and they both dance. Caitlin is a natural, while Tim does reasonably well though it is clear he is concentrating hard.

CAITLIN (CONT'D)

Are you OK?

TIM

(philosophically; not harsh)
You know, I can't help feeling I should really hate you, but ... somehow I just can't muster the energy.

Caitlin and Tim continue to dance, only now just a little bit closer.

INT. COUNTRY HOUSE - LARGE HALL - DEAD OF NIGHT

Tim and Caitlin enter through the front door. They have clearly had a bit to drink, but their laughter is gentle rather than boisterous.

TIM

(an exaggerated whisper)
I guess we ought to be quiet.

CAITLIN

You're telling me. You don't want
to see Edward in his underpants.

They LAUGH. Suddenly Caitlin sees the door to the study is ajar.

She walks over to the study and enters, with Tim following.

INT. COUNTRY HOUSE - ARTHUR'S STUDY - CONTINUOUS

Caitlin and Tim enter the study.

CAITLIN

Hasn't put the alarm on. Hardly a
cesspit of crime here, but still

...

Caitlin goes to the alarm on the wall. Quick as a flash, Tim sees this, and his eyes follow exactly what she does.

CLOSE-UP on alarm. Caitlin's fingers type in a four digit code.

The alarm BUZZES quietly until Tim and Caitlin leave, shutting the door behind them.

INT. COUNTRY HOUSE - TIM'S BEDROOM - NIGHT (1 HOUR LATER)

It is dark in the room, and Tim is lying in his bed. He gets up, puts a dressing gown over his pajamas, grabs his cell phone and opens the door.

INT. COUNTRY HOUSE - LANDING - CONTINUOUS

Tim enters the landing and creeps down the stairs.

INT. COUNTRY HOUSE - LARGE HALL - CONTINUOUS

Tim crosses the hall and enters Arthur's study.

INT. COUNTRY HOUSE - ARTHUR'S STUDY - CONTINUOUS

Tim enters the study. The alarm BUZZES quietly and Tim immediately types in the four digit code that he saw Caitlin enter to stop it. He pulls out his cell phone to provide a little light. From this he sees a desk lamp and switches it on.

He gazes around the darkened room wondering what to look for. He carefully opens some drawers in the desk, gazes into them for a few seconds, and closes them again.

His eyes fall on the folder on the desk that he saw Arthur place the legal documents in. He opens it and starts looking through the papers one by one. His eyes fall on one that is a letter from a healthcare provider (it is headed Felton Healthcare).

FORMAL VOICE (V.O.)

This letter is to confirm that Mister Edward Mason's sperm count is significantly below average for his age group. We would consequently recommend that, if he is interested in fathering children, appropriate steps be taken to achieve success in the objective.

Tim's jaw drops. He takes his cell phone and photographs this and several other pages.

INT. DOWNHAM UNIVERSITY - JEZ'S BEDROOM - DAY

Jez sits at his desk, and Tim on the bed. Jez stares at the photos of the documents on Tim's cell phone.

JEZ

So that's what this is all about.

TIM

But what father checks his son's sperm count in his early twenties?

JEZ

Just the lengths he'll go to to ensure stability.

TIM

It's still weird. If Edward wants to get a child out of me, why use the same incident to blackmail me to join the company?

JEZ

In case you fail in his first aim?

TIM

But why pick me to be the father? He could choose anyone.

JEZ

(with a shrug)
Killing two birds with one stone?

TIM

I know Arthur isn't blind to Edward's ways, but I think he'd be genuinely shocked if he knew about the party.

JEZ

Still, it's his wishes that made Edward act. Why are you so sure, all of a sudden, he's such a decent guy?

TIM

Just things he said, the respect he showed ...

JEZ

So where does this leave us? Cara said to Arthur she had no news, which you think means she's not pregnant.

TIM

And as she was answering for both, because Arthur thinks there's only one of them, it means Leanne isn't either.

JEZ

And Caitlin?

TIM

(thinking)

Either her ability to give nothing away really is superhuman, or she isn't.

JEZ

Well, if none of them are, it gives you some breathing space.

TIM

Which I intend to use. They're not going to be leaving it at that, so neither can I.

JEZ

If it helps I've started seeing the twins in the library -- one of them at least. Why not put your theory to them?

TIM

They won't confirm it.

JEZ

You might get more out of them now.

TIM

Why?

JEZ

Think about it.

INT. DOWNHAM UNIVERSITY - LIBRARY - DAY

It looks like any university library with shelf after shelf of books, and students sitting at desks. Tim walks through it before spotting Leanne alone in a corner pouring over a book. Tim walks over to her.

TIM

Can we talk?

Leanne looks startled to see him.

LEANNE

I'm busy.

TIM

It's pretty important.

LEANNE

Didn't you hear, I'm busy.

Tim speaks with a volume that means he probably can't be heard by anyone else, but where there is always the risk he might be.

TIM

OK. Edward can only be sure he will inherit Mason Oil if he has a wife and child. The trouble is he might not be able to achieve one of those two things, so he decides to engineer an event ...

LEANNE

All right. Just not here.

EXT. PARK - DAY (20 MINUTES LATER)

Tim and Leanne sit on a park bench.

TIM

So Leanne ...

LEANNE

How do you know I'm Leanne?

Tim points to her right wrist which has no birthmark.

TIM

... are you going to continue this story or shall I?

Leanne remains silent.

TIM (CONT'D)

OK, so how to ensure the wife's acceptable to Arthur? Well, you fit the bill. Attractive, got brains, though you don't always use them. And how to maximize the chances of a pregnancy? Make sure there's two of you. You and Cara agree because you've flunked your exams, so you each have a chance of striking it lucky and never having to work again.

Leanne stares downwards not wishing to catch Tim's gaze.

TIM (CONT'D)

Now, Edward's keen to get on with this -- he never knows when Arthur's going to die -- so he brings his party forward from Christmas, and to a moment when there's the best chance of one of you conceiving. Then he invites me.
(beat)

But since, contrary to popular opinion, twins do not work to exactly the same cycle, you can only pick a date that between you maximizes your chances, so it's still no guarantee of success.

Leanne bows her head, hardly wanting to hear.

TIM (CONT'D)

So Edward suggests introducing a third girl. You're not happy because it's less likely you'll be the lucky one, but he insists. The trouble is that none of you get pregnant, and now, with your lifeline gone, you're studying like mad in the hope of salvaging this year's results, and not having to spend the rest of your life working in a strip club.

LEANNE

What??

Leanne looks genuinely shocked that Tim knows this.

TIM
(quietly)
So Cara didn't tell you.

LEANNE
Well, I'm not there as much as her.

TIM
And in the library a lot more?

LEANNE
(nodding)
Just 'cos we're twins, everyone
thinks we're alike.

TIM
Well, you do put on a good act to
that effect.

LEANNE
(quite distressed)
Exactly, an act, but living on your
wits, dancing naked in front of
strangers, it comes more easily to
her.

TIM
What would have happened if more
than one of you had got pregnant?

LEANNE
Draw lots for who marries Edward,
and the other child's taken care
of.

TIM
You mean sorted with money for
life?

LEANNE
No, TAKEN CARE OF. You couldn't
have two children born at the same
time to twins running around. Too
suspicious for a man in Edward's
position.

TIM
Life and death on the toss of a
coin. Mind you, the mother wouldn't
fare much better.

LEANNE
Sorry?

TIM

Well, there'll be no consolation prizes for the loser, seeing as Arthur doesn't even know there's two of you. Right, Caroline?

LEANNE

I've said too much.

TIM

No, I think you can say a lot more. If you're not pregnant, you've got no chance with Edward, which also means he has no hold over you.

Leanne remains silent.

TIM (CONT'D)

And if you were hoping for a second chance with me, well I'm onto you so it's not going to happen.

LEANNE

Who says you've got it right?

TIM

I think you've just confirmed it.

LEANNE

All I'm confirming is there's a lot you don't know.

TIM

Such as?

Tears start to form on Leanne's face. She is clearly distressed.

LEANNE

Why are you heaping all this on me? Isn't there someone else you should be just as angry with?

TIM

I am with Cara.

LEANNE

I don't mean Cara. Or did she wrap you around her finger so much on your cosy night out that she's beyond suspicion?

TIM

If you've got anything on Caitlin I'm all ears.

LEANNE

You still have no idea who she is.

TIM

So tell me.

LEANNE

I don't actually think you want to know.

TIM

Stop playing games, who the hell is she?

LEANNE

Arthur's daughter.

INT. DOWNHAM UNIVERSITY - TIM'S BEDROOM - DAY

Tim and Jez sit on Tim's bed.

TIM

How can Edward's aim have been for me to father a child for him? He can't marry his sister.

JEZ

Could be his half sister.

TIM

I don't think you can marry those either. Besides, same age, has to be same mother.

(beat)

And any plan that counts on someone being able to do it three times in a night is crazy.

JEZ

Well, you are kind of known for your stamina.

TIM

In my studies, not the bedroom.

JEZ

Transferable skills mate.

For once, the pair share a small LAUGH. Suddenly Tim's cell phone RINGS. He answers it.

BENTLEY (V.O.)

Hello, Tim Weston?

TIM

Speaking.

BENTLEY (V.O.)
This is Deputy Police Chief
Bentley. I've been working on Amy
Miller's case.

TIM
I remember.

BENTLEY (V.O.)
I was wondering if you wouldn't
mind coming in to see us? We've a
few things we'd like to ask.

TIM
(nervously)
Yeah ... sure.

INT. POLICE STATION - INTERVIEW ROOM - DAY

Deputy Police Chief BENTLEY (50s), a tall figure but with a kindly face, sits at a table while Tim sits on the other side.

BENTLEY
Was your girlfriend in trouble with
anyone?

TIM
What?? No!! This was Amy.

BENTLEY
It's just a few things have come to
our attention.

TIM
Such as?

BENTLEY
Well, we thought she crashed
because she was going too fast.

TIM
(nodding)
You said a camera clocked her going
at 83 in a 60 zone.

BENTLEY
Yes, but that was positioned
several kilometers before the
accident. We've now found another
far closer to the site that showed
her doing just 50.

TIM
Oh.

A visible sense of relief comes across Tim's face. Bentley notices this, but says nothing.

BENTLEY

And yesterday someone told us they saw a blinding light at what it seems was the moment Amy's car crashed.

TIM

And they've only just come forward?

BENTLEY

All they saw was the light. They didn't see any car go off the road, and it's only now they've put the two together.

TIM

What kind of light?

BENTLEY

Hard to say, but bright enough it seems that if flashed at a driver, they'd more than likely crash.

TIM

I still can't think of anyone who'd do that to Amy.

BENTLEY

Well, if anything does occur to you, let us know.

TIM

Of course.

BENTLEY

By the way, we've finished with Amy's cell phone.

TIM

And?

BENTLEY

We called her mother and she suggested you have it.

Bentley hands Tim a cell phone in a small transparent bag.

TIM

Thank you.

INT. DOWNHAM UNIVERSITY - SCIENCE LABORATORY - DAY

Tim is the only person in the room. He sits at a bench with some scientific apparatus, but is actually flicking through the photos on Amy's phone.

CLOSE-UP on cell phone. There is a picture of Amy in a ball gown. Tim's finger swipes right to reveal a picture of her on a swing in the park. His finger swipes right again to reveal a picture of Amy and him with their arms around each other, smiling.

Jez enters the laboratory.

TIM

Hi Jez.

JEZ

What you got there?

TIM

Amy's.

Tim shows Jez a photo on it.

TIM (CONT'D)

Thousands on here.

JEZ

Do you still want to do this now?

Jez points to the apparatus. Tim nods, and both fiddle with the equipment as they speak.

TIM

Jez?

JEZ

Yes?

TIM

Amy was murdered.

JEZ

What??

TIM

When she crashed someone had set off a blinding light.

JEZ

And it was meant for her?

TIM

All I know is I've spent all this time worrying about this party business when ...

JEZ

You're sure they're connected?

TIM

Come on, they even tried to
blackmail me at one event with the
other.

Tim holds up the paper with "83" on it.

TIM (CONT'D)

Only now the police say she was
going much slower when she crashed.

JEZ

Which means the blackmailers
weren't that clued up.

TIM

Or even more clued up than the
police.

JEZ

You mean they already knew she
wasn't speeding?

TIM

(nodding)

But were counting on me believing
she was.

JEZ

So what are you going to do?

TIM

Go back to the Masons.

JEZ

But if they were behind Amy's
death, it might not be safe.

TIM

Of course it's not safe, but I
can't just do nothing.

JEZ

Why don't you tell the police?

TIM

Without more proof and against the
Masons?

JEZ

You can't risk going.

TIM

But I doubt it was all of them.

JEZ
 (sarcastically)
 So that means it's completely safe.

TIM
 It means I can play the odds.

JEZ
 Go on.

TIM
 Take the twins. I doubt they were
 the prime movers, but they might
 offer more on who was behind it.

JEZ
 Meaning Edward?

TIM
 Or Caitlin.

JEZ
 (with disbelief)
 Like she'd murder your girlfriend
 so she could have you herself?

TIM
 I'm just saying something doesn't
 add up with her.

Jez looks at Tim once more.

JEZ
 You think it's her, don't you?

Tim does not respond, but what he is thinking seems obvious
 enough.

JEZ (CONT'D)
 Why?

TIM
 'Cos Edward is obviously dangerous.
 She ... she can just hide it so
 well. I opened up to her the other
 night, told her things I should
 never have done.

JEZ
 (in the sense of "get this
 into perspective")
 Mind you, if she's as bad as you
 think she is, she already knew
 them.

TIM
 Yeah, OK.

JEZ
What about Arthur?

TIM
It isn't him.

JEZ
Why so sure?

TIM
He doesn't know about this whole party business.

JEZ
So he'd have you believe.

TIM
(firmly)
It's NOT Arthur.

Jez looks into Tim's eyes.

JEZ
You know more than you're letting on.

TIM
Let's just say I've worked a few things out.

JEZ
Well, go on.

Tim shakes his head. He is not going to be telling Jez.

TIM
If they ever come after you, the less you know the better.

JEZ
You think that's likely?

TIM
No, and I want it to stay that way.
(beat)
And while I'm there, we have no contact. I don't know if they can tap into calls or what.

JEZ
And if you don't come back?

TIM
Sound the alarm, but by then it will be too late for me.

JEZ
I'm not going to stop you doing
this, am I?

Tim shakes his head.

JEZ (CONT'D)
In that case, here's my two cents.
That letter you photographed.
Something about the phrasing
doesn't seem right.

TIM
In what way?

JEZ
"Appropriate steps be taken to
achieve success in the objective."
It feels too deliberate an attempt
to capture medical speech.
(beat)
Did you photograph all the pages in
the folder?

TIM
Just the top few.

JEZ
Might be worth checking out the
rest.

TIM
Well, I'll try.

Jez points to a part of the apparatus.

JEZ
I need another one of these.

Jez leaves the laboratory. Tim starts flicking through photos on Amy's cell phone once more. He smiles faintly as he looks at various photos of her, her with friends, and her with him. Then suddenly his eyes nearly pop out of his head.

CLOSE UP on Amy's cell phone. There is a selfie of Amy and Caitlin together with big beaming smiles and their arms around each other.

Tim gazes at the screen in a state of numbed disbelief.

EXT. COUNTRY HOUSE - DAY

A car containing Tim and a DRIVER pulls up outside the house. The driver gets out and opens the door for Tim. The driver walks to the boot of the car and opens it. Tim goes to take his suitcase from the boot, but the driver instantly steps in.

DRIVER
We'll take this to your room sir.

TIM
Oh, OK, thanks.

Tim and the driver walk towards the front door. The driver opens it for Tim, who enters.

INT. COUNTRY HOUSE - LARGE HALL - CONTINUOUS

Tim enters the hall.

TIM
(timidly)
Hello.

Jessica enters the hall from the dining room. Unlike before she now looks sallow-faced and downtrodden.

JESSICA
(faintly)
Oh, hello Tim.

Tim sees the difference in her.

TIM
Hello Jessica. Nice to see you.

JESSICA
Arthur's in his study.

Jessica points to the study, as if to say "he'll see you now".

TIM
Thanks.

Tim walks to the study, knocks on the door and enters.

INT. COUNTRY HOUSE - ARTHUR'S STUDY - CONTINUOUS

Tim enters to see Arthur sitting behind his desk.

ARTHUR
Ah, Tim.

Arthur gestures for Tim to sit down. Tim shuts the door behind him and then sits.

TIM
Is everything all right with Jessica?

ARTHUR
Why do you ask?

TIM

She didn't seem her usual self.

ARTHUR

Oh dear, I know she and Caroline don't get on. I wonder if something's happened.

(beat)

Anyway, I was delighted to receive your call yesterday.

TIM

Well, it's, er, good to be back.

ARTHUR

Can I take it you are accepting my proposition?

TIM

Well ...

ARTHUR

If it helps, I can clarify the offer. You would carry the title of Deputy Executive Leader. How does that sound?

TIM

And the Executive Leader would be?

ARTHUR

Let's just say "to be confirmed".

TIM

(more to himself)

OK.

ARTHUR

Now tell me, what do you think of Caitlin?

TIM

The truth?

ARTHUR

Of course.

TIM

The truth is I don't know what to think.

ARTHUR

(slightly taken aback)

Oh, I thought you'd got on well.

TIM

I'm just saying I hardly know anything about her. I mean who is she for a start?

ARTHUR

She's my daughter. Didn't I say?

TIM

No.

ARTHUR

Sorry, that's where my age does tell.

TIM

(under his breath)

So what was her excuse?

ARTHUR

(not hearing the comment)

Well, now that's cleared up, do you accept?

TIM

I still need to think about it.

ARTHUR

(suddenly harsher)

What's there to think about?

TIM

(taken aback)

Well, it's a major decision. Not one I should rush.

ARTHUR

All right, final offer. That title, plus a Mercedes 300 SL.

TIM

Why that?

ARTHUR

(standing; exploding)

I just mean any car you like. What is the matter with you? This is the best offer you'll ever get in your life, and I think I should expect a little more gratitude.

TIM

With due respect, speaking to me like that is not the way to do business.

ARTHUR

(sitting; calming down)

I'm sorry, but it does show just how much I want you.

(beat)

And if that's what you wish, please go and think about it. I'm sure you'll find everything here quite comfortable.

With this Arthur rises from his chair, walks to the door, opens it and exits the room.

Tim sits for a further second or two, as if wondering what just happened, and then rises and exits the room.

INT. COUNTRY HOUSE - LARGE HALL - CONTINUOUS

Tim enters the hall from Arthur's study. He sees Arthur exit the front door to the house on the other side of the hall.

Tim lets out a long breath in response to the intensity of the encounter. He then walks across the hall, seemingly intent on getting some fresh air. However, when he turns the handle on the front door, he discovers it is now locked.

Increasingly desperate, he tries turning the handle a few more times and searching to see if there is any form of latch.

He then turns around to see Cara and Leanne standing directly in front of him. They are in attractive dresses, and adopt the same personae and seductive tone of voice as when he first met them, although this time it is noticeable that doing so comes more easily to Cara than Leanne.

CARA

Going so soon?

TIM

Should the two of you be seen together?

LEANNE

What do you mean?

TIM

I mean Arthur.

CARA

Oh, we don't worry about Arthur.

LEANNE

Once he goes, he's gone for hours.

CARA

So we have the place to ourselves.

TIM

Look, I just fancied some fresh air. Do you have a key?

CARA

No, no keys. We like to keep our guests safe and sound.

TIM

Is Edward around?

LEANNE

Hasn't arrived yet.

TIM

So he is coming. And Caitlin?

CARA

Haven't seen her.

TIM

Oh.

CARA

Don't be so gloomy. We can have a lot of fun you know.

Cara and Leanne walk around to either side of Tim, link arms with him, and attempt to march him towards the stairs.

TIM

Oh no you don't.

As Tim digs his heels in, Cara and Leanne stop but do not unlink arms. Tim looks towards the dining room door.

TIM (CONT'D)

All right, in there.

CARA

Not as comfortable, but all right.

The three head towards the door.

INT. COUNTRY HOUSE - DINING ROOM - 1 MINUTE LATER

Tim, Cara and Leanne sit at one end of the table.

TIM

So it's come to this. Me stuck in this house unless I find some way of jumping out a window.

LEANNE

(seductive tone starting to slip)
They're all locked.

CARA
(full on seductive tone)
But why do you want to go outside
when you've got everything right
here?

Cara stands and takes Tim by the hand so that he stands too.

TIM
Don't start all that.

CARA
Yes, I think we can have a very
cosy time.

Cara wraps her arms tight around Tim's shoulders.

TIM
Please just take a step back.

Tim tries to unwrap Cara's arms from himself without being too forceful.

TIM (CONT'D)
Look, I am not going there again.

CARA
Oh, I think you might be persuaded.

TIM
(cold)
I'm being serious.

CARA
(seductive)
So am I.

Cara wraps her arms even tighter around Tim. Suddenly Leanne advances and pushes Cara.

LEANNE
(suddenly shouting)
Get off him.

Cara is momentarily thrown, which enables Tim to wriggle free.

CARA
What are you doing?

LEANNE
Can't you see he doesn't want to?

CARA
What's got into you? We're supposed
to be in this together.

LEANNE

Oh, really?

CARA

What does that mean?

LEANNE

Well, every time one of us has to appear before Arthur, it's always you.

CARA

And?

LEANNE

Well, I'm not pregnant.

CARA

How's that my fault?

LEANNE

I don't know. Maybe you've found some way of slipping the pill into my food.

CARA

How does that even work? I'm not pregnant either.

LEANNE

Yeah, OK, but we need to face it. Our chance is gone.

CARA

You create your own chances in life.

LEANNE

Don't give me all that. We should never have done it in the first place.

CARA

What's got into you?

LEANNE

Look at him. He doesn't want to do it, and we exploited him when he was grieving for his girlfriend.

TIM

(jumping in)

How did you know that?

LEANNE

We are at the same university. People do know.

TIM
Yeah, OK. Did you ever tell
Caitlin?

LEANNE
I don't think so.

CARA
But Edward could have done. Or
someone else.

TIM
When did you find out?

CARA
Start of the semester.

TIM
(quietly to himself)
So there's no obvious reason why
she would have known before then.
(changing tack)
Who put you up to all this?

Cara and Leanne stand silent. It is clearly a question they will not answer under any circumstances.

TIM (CONT'D)
And you're sure you don't know what
this means?

Tim holds up the piece of paper with "83" written on it.

CARA
I told you before.

TIM
Leanne?

Leanne shrugs.

LEANNE
We were lined up to give you a
photo of us all lying in bed. Then
at the last minute Caitlin said
that'll involve one of us leaving
the room to get it. Just pass him
this.

Tim looks Leanne and Cara in the eye. It seems they are telling the truth. Suddenly Cara bursts into tears.

TIM
Come on, what else is there?

CARA
 (sobbing)
 We gambled everything on this, and
 we're left with nothing.

TIM
 But if your aim was to get
 pregnant, why didn't you just go
 and sleep with someone else?

CARA
 No, YOU had to be the father?

TIM
 But how would anyone ever know I
 wasn't?

CARA
 (confused)
 Well, they could test ...

TIM
 No, they couldn't, because then
 they'd KNOW it wasn't Edward's.

Both Cara and Leanne stand with their mouths wide open as they hadn't thought of this before.

TIM (CONT'D)
 You know, I think you've been
 deceived nearly as much as me.

Cara gives a silent scowl. Then she and Leanne turn and exit the room.

INT. COUNTRY HOUSE - TIM'S BEDROOM - EVENING

Tim sits on his bed thinking. He stares at a piece of paper on which he has written the names on separate lines Edward, Caitlin, Cara and Leanne.

CLOSE UP on the paper. Caitlin's name is underlined twice. Tim puts a line through the name Leanne. Then, after hesitating for a second, he puts one through Cara as well.

Suddenly there is a KNOCK on the door.

TIM
 Come in.

Caitlin enters, closing the door behind her. Both Tim and Caitlin act coolly towards each other.

CAITLIN
 So you came back.

TIM

And?

CAITLIN

Well, to come once was folly. Twice is simply dangerous.

TIM

I guess you'd know.

Caitlin moves closer to Tim and speaks quietly.

CAITLIN

Listen, they're onto you.

TIM

Sorry?

CAITLIN

Why do you think they've locked all the doors?

TIM

But what have I done to arouse suspicion?

CAITLIN

(with a shrug)

Maybe it's just the speed with which you returned. I mean it makes ME wonder.

TIM

Wonder what?

CAITLIN

Look Tim, you may be a brilliant scientist, but are you cut out for all of this? You're going about things like some teenager who fancies himself as a detective.

TIM

I don't know what you're talking about.

CAITLIN

Last time you were here you had an easy time of it. They won't give you that again.

TIM

Meaning?

CAITLIN

I got Jessica out of here this afternoon -- she's too innocent for all of this -- and I suggest you go too. Head to somewhere they can't find you. I can sort everything here, and I will contact you when, and only when, it's all done.

TIM

What, just head out into the night?

CAITLIN

I'll arrange a driver. One who's not too in with Arthur.

TIM

Why don't you just say "dad"?

CAITLIN

Oh. Well, guess I couldn't keep it a secret forever.

TIM

Why would you want to at all? No, don't tell me, I'm better off not knowing.

CAITLIN

I'll check what drivers are around, but, yes, it'll probably be tomorrow. So until then, do not leave this room.

TIM

I just don't believe you.

CAITLIN

Really, you have to.

TIM

How can you stand there so calmly, knowing what you did?

CAITLIN

What did I do?

TIM

You murdered Amy.

CAITLIN

How the hell did you get that idea??

Tim holds up Amy's cell phone with the picture of Amy and Caitlin together.

CAITLIN (CONT'D)

I knew it was a mistake to have a photo of us, but we were relaxed, she wanted one ...

TIM

How come you even knew her?

CAITLIN

I thought danger may be lurking so I searched her out, befriended her, warned her.

TIM

Before killing her. Like telling me to get out of the party before sleeping with me.

CAITLIN

Don't go there again.

TIM

Why the fuck shouldn't I? You're a murderer.

CAITLIN

Well, if you've already made up your mind.

TIM

You knew a camera had caught Amy's car going at 83 before the crash.

CAITLIN

What??
(thinking)
"83". OK.

TIM

But did you know that just before it she was going much slower?

CAITLIN

I didn't know anything.

TIM

But then again you didn't need to, because you knew none of that had anything to do with her death.

CAITLIN

Look, I THOUGHT there might be danger, that's all.

Tim looks thrown. That sounded genuine.

TIM

All right, if you didn't know what "83" meant who did?

CAITLIN

Someone was planning to film that night when we all slept, so the next morning we could hand you a photo.

TIM

Who?

Caitlin puts her hand up as if to say "I'm not answering that".

CAITLIN

I tried to talk them out of that part, so they said give you that paper instead.

TIM

But this person. You think they might have filmed it anyway?

Caitlin shrugs, in such a way as to suggest "possibly".

CAITLIN

I've said all I can. You know what you need to do.

Caitlin opens the door, and is about to exit when she and Tim hear Cara and Leanne at the foot of the staircase.

CARA (O.S.)

Well, if you've ruled yourself out, that's better for me. I'm heading back to college to sleep with someone else.

LEANNE (O.S.)

Come on, no-one's going to be honoring their promise. You'll end up with nothing except a baby to feed.

CARA (O.S.)

(after a long pause)
Maybe you're right.

Caitlin shuts the door. Her expression is totally cool.

CAITLIN

I don't really want to see them right now.

(beat)

And YOU really don't want them to see me with you.

TIM
(neutrally)
They should be gone in a few
minutes.

Both Tim and Caitlin sit down and say nothing to each other.

TIM (CONT'D)
Can't sit here in silence. So come
on, finally tell me about you. Not
at Downham University, despite
being Edward's sister?

CAITLIN
Why would we be at the same
university?

TIM
Wouldn't your mother have wanted
the same opportunities for you?

CAITLIN
We don't share a mother.

TIM
But you're pretty much the same
age.

CAITLIN
I'm adopted.

Tim's jaw drops.

CAITLIN (CONT'D)
Oh, you didn't know that bit.

TIM
Come on, you've got to clue me in
on this. So Edward is the only
child of Arthur's third wife.

CAITLIN
Yes.

TIM
And where are Jessica's children?

CAITLIN
She doesn't have any.

TIM
She must do.

CAITLIN
Why?

TIM

Because Arthur said he's had four wives, and children by four different women.

CAITLIN

Yes.

TIM

You mean one mother he never married?

(beat)

So where are those children now?

Caitlin hesitates but for such a short period, it is hard to tell if this signifies anything or not.

CAITLIN

Does it matter? The only thing you should be worrying about is getting out of here.

TIM

I still don't see why.

CAITLIN

Because someone could kill you.

TIM

Takes one to know one.

Caitlin sighs.

TIM (CONT'D)

Look, a friend knows I'm here. So if anyone tried anything ...

CAITLIN

Oh, you don't think they'd dump your body in a river, and claim an accident occurred after you left the place.

TIM

Then why does it matter if I stay in here or not?

CAITLIN

Because if you don't do anything stupid, they might decide not to act at all.

TIM

Look, I don't know if you murdered Amy, but I do know you're no good.

CAITLIN

How can you say that?

TIM

You're a temptress. You want to wrap me around your finger, and lead me where you want to go. Well, I nearly fell for it once, I'm not doing so again.

CAITLIN

(sounding hurt)
I really am going.

Caitlin walks to the door, opens it a little and hears nothing on the other side. She turns to Tim.

CAITLIN (CONT'D)

Please just do as I say.

Caitlin exits the room.

Tim sits on his bed and takes out his piece of paper with the five names on again.

CLOSE UP on the paper. Tim scribbles out one of the two lines under Caitlin's name. He also writes in Arthur's name at the bottom of the list.

TIM

(to himself)
Well, if I'm out of here tomorrow
...

Tim takes his cell phone.

CLOSE-UP on cell phone, which shows Tim setting the alarm for 1 A.M.

INT. TIM'S BEDROOM - NIGHT (1 A.M.)

It is dark. The alarm clock on Tim's cell phone RINGS. A light comes on (Tim having switched it on), and Tim rises out of bed. He puts on a dressing gown over his pajamas, and some slippers. He walks to the door, and is about to turn the handle when he hesitates. He stands on the spot thinking.

MONTAGE - A SERIES OF FLASHBACKS

-- Tim and Caitlin in the classy restaurant.

CLOSE-UP on Caitlin's purse as her hand reaches inside to retrieve her bank card.

-- Tim and Caitlin stand in Arthur's study in the dead of night by the burglar alarm.

CAITLIN

Hasn't put the alarm on. Hardly a cesspit of crime here, but still
...

-- Arthur and Tim sit in Arthur's study.

ARTHUR

All right, final offer. That title,
plus a Mercedes 300 SL.

-- Tim and Caitlin sit on Tim's bed.

TIM

You mean one mother he never
married?

(beat)

So where are those children now?

CAITLIN

Does it matter?

INT. COUNTRY HOUSE - TIM'S BEDROOM - CONTINUOUS

Tim simply nods to himself, and opens the door.

INT. COUNTRY HOUSE - LANDING - CONTINUOUS

Tim enters the landing and creeps down the stairs.

INT. COUNTRY HOUSE - LARGE HALL - CONTINUOUS

Tim crosses the hall and enters Arthur's study.

INT. COUNTRY HOUSE - ARTHUR'S STUDY - CONTINUOUS

Tim enters the study. It is dark. The alarm BUZZES quietly and Tim types in the four digit code that he saw Caitlin enter, but this time it does not stop.

TIM

Damn, it's changed.

In panic, Tim moves to exit the room but sees a figure in silhouette on the other side of the hall. Tim disappears back inside the dark study and finds a space around a corner in the study to hide.

FOOTSTEPS tell Tim the figure has entered the room. He then hears the alarm stop. Tim then hears the FOOTSTEPS moving around the room and he spies the figure walking past him. He does not move.

The figure walks away again and finally Tim hears the FOOTSTEPS no longer.

Tim continues to stay where he is for what feels like an eternity. Then he steps out and walks towards the door.

Suddenly the light comes on and Tim sees Edward, dressed in a black suit, standing in the doorway.

EDWARD

(coolly)

What the hell do you think you're doing?

TIM

(also giving nothing away)

This really isn't how it looks.

EDWARD

You've invaded the most private space. You've overstepped every boundary.

TIM

And yet you knew I was going to.

EDWARD

(slightly thrown)

Sorry?

TIM

Well, I can't believe you were just passing and heard the alarm. You've been waiting for me.

(beat)

And I think you want to hear what I have to say without anyone else here. Otherwise why silence that so quickly?

EDWARD

Confident for someone's who's just been caught out.

TIM

When I know things you want to hear, I can afford to be.

Edward shrugs his consent. He is going to listen.

Tim holds up the photograph of him in bed with Cara, Leanne and Caitlin.

TIM (CONT'D)

What do you know about this?

Edward stares at the photo and his eyes nearly pop out of his head.

EDWARD

What??

TIM

Don't act all surprised.

EDWARD

(caught off-guard)

I'd arranged for photos to be taken, but only used as a last resort. I didn't even realize any had been because the person I hired said he was instructed to stand down.

TIM

So you didn't send this to James White?

EDWARD

No.

Edward swipes the photo from Tim and looks at it.

EDWARD (CONT'D)

Who the hell is that?

TIM

Sorry?

EDWARD

The third girl with the twins.

TIM

Don't play all innocent.

EDWARD

I'm not.

(beat)

Oh, I don't believe it, I do not believe it.

TIM

You mean you didn't plan for Caitlin to be there?

EDWARD

No.

TIM

Which means you've been duped too.

(swiping the photo back from Edward)

And I'm going to tell you how. You see, you want to be sure Arthur names you his successor to head Mason Oil when he dies, and it's not a done deal that he will.

Edward winces.

TIM (CONT'D)

But you think you can clinch it if you can promise the best geology student from Downham at your side. So you arrange for me to sleep with these girls so you've got blackmail material to persuade me to join you.

Edward nods reluctantly.

TIM (CONT'D)

Nevertheless, I believe you still aimed to persuade me more with carrots than sticks, and that you neither received nor sent any photographs.

Edward nods again.

TIM (CONT'D)

But the twins' impression of their role is quite different. They think the aim is to get pregnant, thus boosting your credentials by promising greater stability.

EDWARD

Where did you get that impression from?

TIM

The question is where did THEY get it from?

(beat)

Does this mean anything to you?

Tim shows Edward the photo of the letter regarding his sperm count on his cell phone.

EDWARD

What??

TIM

So you never went for any tests?

EDWARD

No.

TIM

Could someone have taken a sample without you knowing?

EDWARD

If they did I really was unaware.

TIM

Well, whether they did or didn't, it means someone knew about your plan and decided to pull the strings from there. They told the twins that once one of them was pregnant, you'd be forced to say the child was yours and marry her to secure your future.

EDWARD

How does that work? If one of them is planning to marry me I've got to know that.

TIM

But you didn't, did you?

EDWARD

No.

TIM

Which means whoever's plan it was instructed the twins not to tell you.

EDWARD

Look, I'm worried someone could be listening in to all this. Might be better to go outside.

Tim indicates his dressing gown.

TIM

Really?

EDWARD

I do think it would be a lot safer.

TIM

OK.

Edward opens the study door and he and Tim exit.

INT. COUNTRY HOUSE - LARGE HALL - CONTINUOUS

Edward and Tim enter the hall from the study and cross it. It is dark.

EDWARD

(whispering)

I think it's better to keep the lights off.

Edward opens the front door with a key.

EXT. COUNTRY HOUSE - CONTINUOUS

Edward and Tim step outside the front of the house. Edward locks the door from the outside with his key.

TIM

Do you have to do that?

EDWARD

Valuable things inside.

TIM

Yeah, but ...

Tim decides to give up protesting.

Edward starts walking and Tim follows.

EDWARD

The further we are from the house,
the better.

They continue walking a fair way. With every step Tim's face grows increasingly anxious as if he already feels he is walking into a trap that he intended to avoid.

TIM

We must be safe by now.

EDWARD

No, there's somewhere we can go.

Edward points to the river that lies ahead. There is a large engine-powered luxury boat moored on the riverbank. The two head towards it.

EXT. ENGINE-POWERED LUXURY BOAT - DECK - CONTINUOUS

Edward steps onto the boat as does Tim.

TIM

But couldn't this be bugged?

Suddenly a door opens on the boat and Arthur steps out.

TIM (CONT'D)

Sorry, what is this?

Arthur calmly walks to the side of the boat and undoes a rope mooring the boat to the riverbank.

ARTHUR

(shouting)

All right, start her up.

The ENGINES start and the boat pulls away from the riverbank. The BOAT DRIVER is seen in shadow, but their face is not.

ARTHUR (CONT'D)

Won't you come in?

Tim looks as if he knows he is cornered, but he obeys the invitation and goes through the door Arthur has just emerged from, followed by Edward and Arthur.

INT. ENGINE-POWERED LUXURY BOAT - "LIVING ROOM" - CONTINUOUS

The room is large for a boat, and grandly furnished with fine wooden chairs, a table, paintings on the walls and shelves with ornaments.

The WHIRR of the boat's engine and the SOUND of it cutting through the water can be heard throughout the period that follows. These things are not loud, but everyone present remains acutely aware that they are hurtling through the water on a cold night.

Tim, Edward and Arthur enter.

ARTHUR

So what is this all about?

TIM

You're waiting for me on a boat in the middle of the night and you don't know?

Arthur shakes his head.

TIM (CONT'D)

Well, you see Edward did something really bad.

Edward cringes and Arthur looks aghast, but Arthur then composes himself.

ARTHUR

I don't understand.

TIM

Maybe you don't.

(beat)

But somehow I think that's unlikely.

(beat)

Because I believe you found out what he was going to do, and manipulated things from there.

ARTHUR

You've totally lost me.

TIM

Edward set it up for me to sleep with these twins at a party.

Edward scowls.

TIM (CONT'D)

But you discover his intention to blackmail me, and give the twins a counter plan.

EDWARD

Dad knew there were two of them?

Tim begins to walk around the room as if circling Edward and Arthur.

TIM

Oh yes. But if he pretended otherwise he could help promote the image of this harmless, slightly confused old man. Just like he threw hints that he could see you and Cara as an item to throw everyone off the scent while keeping her sweet.

ARTHUR

How on earth can you indulge in such wild speculation?

TIM

Because you planned for me to see those documents in your study by leaving the burglar alarm off. Caitlin tried to STOP me doing so, but I was too quick and saw the code.

EDWARD

That letter you just showed me?

TIM

(nodding)

Which I'm now sure was fake. But by leaving it there, Arthur can make me believe you know you have a low sperm count, and make me think that YOU'VE hatched a plan to get a child.

Tim walks up to Arthur and stares him in the face.

TIM (CONT'D)

But your aim is to see Caitlin have a child with me, so how do you get her in the room while keeping the twins onside?

(MORE)

TIM (CONT'D)

Well, you make them think they really stand a chance of having the baby, marrying Edward and getting everything.

(beat)

You won't be paying them anything just for participating because it's too risky if anyone traces bank accounts. So they have all their hopes pinned on being the lucky one, but there's no chance they will be because you've ensured they're taking contraception without knowing it.

ARTHUR

Oh, come now. If this were true why would I keep inviting the twins here after I had no further use for them?

TIM

I just wonder if in the few weeks before the party they were with you.

Tim looks directly at Edward and then at Arthur.

TIM (CONT'D)

They were, weren't they? And someone -- Caitlin I imagine -- was sneaking the pill into their food every day.

ARTHUR

What?

TIM

I saw a load in her purse on our night out.

(to Arthur)

And if you've been hospitable to them for so long, it's risky to cut them loose. They might try to find me and sleep with me again. Better to keep inviting them here, thinking they might have another chance, while still feeding them the thing that will definitely ensure they won't.

ARTHUR

But why should I want you to have a child with Caitlin?

TIM

You want me to join the company,
and you'll achieve it any way you
can. Tying me in with Caitlin is
just one method.

Edward scowls.

TIM (CONT'D)

And though no-one could force me to
marry her if she were pregnant,
she's an intriguing girl. Give me
enough contact with her, and
there's a good chance I'll want to.

As Tim says the following words, there is a CLOSE-UP on a tiny microphone in the corner of the room. Then we see an earpiece in the ear of the boat driver outside, whose face we still do not see. Clearly, the boat driver can hear every word of the conversation.

TIM (CONT'D)

But if you really want to be sure
of me joining you, you also need to
cut off anything else I might have
going on.

ARTHUR

Now I'm totally confused.

TIM

Not surprising, since this is where
it gets more complicated. You see,
up until now Caitlin's in on it
all. Maybe she's not happy with
everything, maybe she feels the
twins have got a raw deal, but she
kind of thinks they're just gold-
diggers so she'll play along. But
there's no way she'd ever agree to
your next step.

ARTHUR

Which is?

TIM

You murder my girlfriend.

ARTHUR

What??

TIM

She was killed in a car by a
blinding light.

ARTHUR

Well, I'm sorry, but the idea that
I did it ...

TIM

... is pretty amazing. Just like the operation, because it means you'd been following our moves extremely closely. So closely that you knew she'd be driving along a particular road at a particular time.

ARTHUR

No, no, this is just all wrong.

EDWARD

Dad!! You killed his girlfriend??

ARTHUR

No, I didn't, I swear it.

TIM

Oh, I think you did.

ARTHUR

Well, how, how ... could this be? I mean it was your car, are you honestly saying I would have known she'd be in it and not you?

TIM

Exactly, you KNOW it was mine.

Suddenly the WHIRR of the boat's engine stops, and everything becomes quieter as the boat ceases to cut through the water at high speed.

EDWARD

What's going on?

Edward leaves the room via the door they all entered, followed by Arthur and Tim.

EXT. ENGINE-POWERED LUXURY BOAT - DECK - CONTINUOUS

The boat is now on a large expanse of water, rather than a narrow river as before. Edward, Arthur and Tim emerge onto the deck. They walk to the front of the boat where the Boat Driver is.

EDWARD

Why have we stopped?

The Boat Driver turns around. It is Caitlin.

TIM

What are you doing here?

Caitlin does not respond. Tim sees an earpiece in Caitlin's ear.

TIM (CONT'D)

You've overheard everything.

CAITLIN

You've got it all wrong. Arthur didn't murder Amy.

TIM

And how would you know?

CAITLIN

I just do.

TIM

Well, who else would seriously plan to kill her?

Suddenly Tim realizes something that makes him physically jolt.

CAITLIN

What's wrong?

TIM

"Plan" is the operative word.

CAITLIN

Sorry??

TIM

It was my car.

CAITLIN

And?

TIM

Which means that whoever killed Amy meant to kill me.

CAITLIN

Look, how about I turn this boat around? We get back to the house and discuss this calmly, rather than throwing around wild accusations.

TIM

There's nothing wild about them. Arthur wants me in the company, and that doesn't suit someone.

EDWARD

Well, you know I want you in it.

TIM

(ignoring Edward's comment)

(MORE)

TIM (CONT'D)

That someone sets out to kill me, but ends up rubbing Amy, and Arthur, who keeps himself well informed, finds out what happened. He may be furious with the murderer but he's not going to see a family member go to jail. But if he's already keen for me to join the company, he now wants me to officially become family.

EDWARD

Why??

TIM

Well, State law means I would not be required to testify against family.

ARTHUR

(trying to brush off the suggestion)

But you could choose to anyway.

TIM

Which is why that's not the main issue. It's more that if you hold me this close, it never occurs to me I'm staring my girlfriend's murderer in the face. Why would I want it to? Isn't everything just too good?

CAITLIN

OK, you're entitled to your opinion, but no need to say any more now.

TIM

There's every need. You see the murderer is right here.

Tim stares at Edward, then at Caitlin.

TIM (CONT'D)

(looking at Edward)

The thing is you weren't a party to Arthur's counter plan.

(looking at Caitlin)

While you certainly were.

(turning back to Edward)

And that's why it's you.

EDWARD

No!!

TIM

It just makes more sense to keep things from the person you're trying to protect.

EDWARD

So the less I know the more guilty I am??

TIM

It's not the only thing. Caitlin tried to warn Amy of danger. I hadn't realized she meant danger to ME.

EDWARD

But that would mean Caitlin knew what I was going to do, and didn't lift a finger to stop me. So isn't it more likely ...

TIM

No, she suspected you might do something. Nothing more.

(turning to stare at Caitlin)

Although why she didn't voice her suspicions to the police after the event ...

ARTHUR

I've had enough of this nonsense.

TIM

Only it isn't, because we still haven't come to the main reason why it's Edward. He saw me as a threat, Caitlin didn't.

Suddenly Edward is standing in front of Tim with his arms folded, while Arthur stands behind Edward's shoulder.

TIM (CONT'D)

I'm right, aren't I?

Tim looks at Edward and Arthur's faces, and nods as if to say "you've confirmed it".

CAITLIN

Well done Tim. You've managed to accuse Edward of murder at the easiest place to dispose of you.

TIM

(laughing)

No-one's going to kill me.

EDWARD

Why so sure?

TIM

Well, Arthur's hardly going to murder his own son.

EDWARD

What??

CAITLIN

(a split second later)

What??

TIM

Keen for me to join the company, long before Amy's death, and boy has he shown an interest in me, right down to knowing my favorite wine.

CAITLIN

And you've never mentioned that on Facebook?

Tim is slightly thrown, but comes back.

TIM

He knew I had a poster of a Mercedes 300 SL on my bedroom wall.

CAITLIN

Which could never have been in the background of a childhood photo online.

TIM

(more desperate)

But you said he had offspring from one woman he never married.

CAITLIN

Yes, called Graham. Forty, lives in Colorado.

Tim freezes.

CAITLIN (CONT'D)

Sure, Arthur wanted you, sure, he took an interest in you, but ...

TIM

What?

CAITLIN

(hesitantly)

I fear protecting his family will always come first.

TIM
 (slowly; quietly)
 OK.

Tim walks to the side of the boat and looks as if he is about to jump overboard.

CAITLIN
 The water's freezing. You'd never
 make it to the shore.

Tim hesitates, and in that moment Edward throws himself at Tim. Tim sees just in time and jumps out of the way (and away from the side of the boat). Edward throws himself at Tim once again, and this time fells him to the ground. He stands over Tim and draws a knife.

CAITLIN (CONT'D)
 (calmly)
 Don't do it Edward. They find knife
 wounds, they come looking for
 someone.

EDWARD
 You're right.

Edward begins to drag Tim towards the side of the boat. Caitlin sees this and rushes to try to push Edward away, but Edward sees her coming and pushes her first. She falls but gets up again, and the two end up with Edward trying to pull Tim towards the side of the boat and Caitlin away from it. They reach something of a stalemate.

EDWARD (CONT'D)
 Dad. Give me a hand.

CAITLIN
 You're not serious.

Arthur stands silent for a second.

ARTHUR
 (slowly)
 Very well.
 (beat)
 I'm sorry, but family's family.

Arthur walks to where Edward is, grabs Tim and starts pulling Tim along with Edward. Caitlin puts everything into trying to pull him back, but starts to lose the battle as Tim moves closer towards the boat's edge.

ARTHUR (CONT'D)
 (suddenly)
 Urgh!

EDWARD
 What's up?

Arthur clutches his chest, and lets go of Tim. A distracted Edward loosens his grip on Tim, allowing Tim to struggle free from him and, when Caitlin also lets go, get up.

Arthur falls to his knees, and Caitlin rushes to him.

Tim jumps on Edward and wrestles him to the ground. He lies on top of Edward who tries to wriggle free.

TIM
(to Caitlin)
Well, come on, help me.

Caitlin sees Tim struggling to hold Edward down. She goes over to help, and both end up sitting on Edward while also holding him down with their hands.

CAITLIN
We've got to help Arthur.

TIM
OK, we can both afford to take one hand off. So I'll call the police, you call for an ambulance.

CAITLIN
It'll take too long. I need to drive him to a hospital now.

TIM
The minute you take your weight off Edward, he kills me.

Caitlin stares at Arthur, by now writhing on the ground, but then nods. She takes out her cell phone as does Tim.

CAITLIN
Hi, 85-year old male, heart attack. We're on a boat, can you geolocate? OK, please hurry.

TIM
(overlapping)
I'm reporting a murder. We're on a boat trying to restrain the killer, so please be quick. You can geolocate? OK, thanks.

Caitlin ends her call, as does Tim. Both sit on Edward's body in silence for several seconds.

CAITLIN
Just sitting here watching him die.

TIM
(faintly)
I'm sorry.

CAITLIN

And all because you wouldn't listen.

TIM

You can hardly blame me for all this.

CAITLIN

For ending up in a situation where I can't even help my own father, yes I can.

Arthur's groaning and writhing continue but become less, suggesting he is losing the fight.

EXT. CHURCH GRAVEYARD - DAY (2 WEEKS LATER)

A large funerary group is crowded around a coffin being lowered into the ground. Included in the group are Caitlin, Edward, Jessica and a MINISTER (male, 50s). Edward is handcuffed to two GUARDS in uniform, one on either side of him.

MINISTER

Eternal rest grant unto him, O Lord. And let the light perpetual shine upon him.

The minister completes the funerary rites, the group stands around silently, and some individuals throw a handful of earth into the grave. People then begin to walk away, with Edward being accompanied by the guards. Caitlin stands alone for a bit before she walks away.

EXT. STREET OUTSIDE GRAVEYARD - CONTINUOUS

People walk out of the graveyard onto the street including a teary Jessica. Edward emerges with the guards, who put him in a van.

Caitlin comes out of the graveyard alone and onto the street.

TIM (O.S.)

Caitlin.

Caitlin turns to see Tim standing near the graveyard entrance.

CAITLIN

Picking your moments as well as ever.

Caitlin begins to walk down the street. Tim runs for a few paces to catch up with her, then walks with her.

TIM

You weren't returning my calls.

CAITLIN

What more was there to say?

TIM

Sorry, for a start. I know how much Arthur meant to you.

CAITLIN

No, I don't think you do. I was born into nothing, he gave me everything.

TIM

Well, he wasn't quite as good to me.

CAITLIN

I'm not saying he was, but he didn't kill Amy.

TIM

No, just tried to cover for it -- and to kill me.

CAITLIN

And died in the process, so I reckon you've got your quota of Karma on that one.

TIM

There's still some things I need to ask. Why did you warn AMY of danger to ME?

CAITLIN

Fear of detection. I just thought less eyes would be on her.

TIM

So why did she never say anything to me?

CAITLIN

(shrugs)

I never knew who was listening, so I had to be subtle in what I said. Maybe too subtle. She may have thought the threat was to her.

TIM

So who will be taking over the company?

CAITLIN

Edward.

TIM

But he'll be going to prison.

CAITLIN

State law rules that no convictions can deprive a person of their positions or assets.

TIM

I don't believe it.

CAITLIN

You'd better. With a top lawyer, and good behavior, he'll be out in five years. He's just got to find someone to run it for that time -- and no he won't be asking either of us.

TIM

But the company's reputation ...

CAITLIN

Will be unaffected when it's so bad to start with. As long as someone sees they can make money, it will survive.

TIM

But Arthur was hesitating over appointing Edward.

CAITLIN

His will still states he should succeed him.

TIM

So why have you been so secretive?

CAITLIN

Because I knew Edward would be terrible. He might implement the odd reform, but nothing more.

TIM

Go on.

CAITLIN

Which means I've got to persuade Arthur to change his will. He's not unreceptive -- he knows I'm the better candidate -- but it's going to take time. Someone like him does not automatically place an adopted daughter above a natural son.

TIM

But, by that reasoning, I never was a threat to Edward.

CAITLIN

I agree, but after all the interest Arthur's shown in you, Edward can't be certain.

(beat)

All he knows is he has the crown at the moment, but that it could slip. So, after he fails to kill you, he has every reason to want you alongside him.

TIM

So?

CAITLIN

I've got to go one better by suggesting I can have a child with you. It's a good strategy because it ties you into the family even more, and while I've got Arthur's attention as he waits to see if I fall pregnant I can persuade him to change his will anyway.

TIM

So this plan was all yours?

CAITLIN

No, but once I discovered Edward's and learned that Arthur knew it, I strived to move things from there.

TIM

Then why did you try to get me out of the place at every turn?

CAITLIN

Because this was a battle between Edward and me. He wanted to get you with him as soon as possible. I had to keep you away so that when you did appear it was by MY side, not his. You weren't the only factor in all of this.

TIM

Why didn't you just tell Arthur you were pregnant?

CAITLIN

And have him subject me to every test under the sun? No, I was getting along fine doing it my way.

TIM

So you were close to persuading
him?

Caitlin stops walking, prompting Tim to do the same, and
turns to him.

CAITLIN

I worked out Arthur would be
spending that night on his boat. I
convinced the driver to take the
evening off by saying I'd stand by
in case he wanted to go anywhere.
That gave me hours on my own to
sweet talk him. Who knows what I
might have achieved if you and
Edward hadn't turned up?

Tim cringes on hearing this.

CAITLIN (CONT'D)

And the minute Arthur had changed
his will I'd have gone to the
police. I wasn't planning on Edward
getting away with murder. I was
just trying to ensure he lost the
company as well.

Tim is totally gob smacked. Caitlin turns and starts walking
again, and Tim follows.

TIM

So why did you try to get me out of
the party?

CAITLIN

Because I didn't want to put you
through that. If I could avoid the
twins getting involved, avoid
Edward blackmailing you, I could
find another way of getting us what
we wanted.

TIM

Oh, "us" now. But you were still
happy to sleep with me.

Caitlin comes to a halt, as does Tim.

CAITLIN

(quietly)
I never slept with you.

TIM

I think I ought to know.

CAITLIN

I was there, but by rolling and grunting in the right places, I managed to avoid it without any of you inebriates realizing. Wasn't exactly pleasant for me either.

TIM

So I wasn't good enough to sleep with?

CAITLIN

No, you were too good, too good for any of this to happen to you. Yes, I would have loved us to have got together, made a proper go of the company and of us, but not like that.

TIM

So you did have designs on me.

CAITLIN

When I befriended Amy, she said that if anything should ever happen to her to look after you.

(beat)

I'm not saying it would have definitely ended in marriage, but I did feel that if I grew to love you then I had her blessing.

TIM

Oh.

CAITLIN

She said you could be difficult on the outside, but deep down you were the most amazing, well intentioned guy.

(beat)

And you know something? I tried to see that in you, occasionally I thought I did, but at the end of the day I couldn't.

(beat)

To you I had to be a temptress, a poisonous viper, the femme fatale. There was no way I could ever have had good intentions.

TIM

You didn't exactly make it easy for me. Why didn't you just tell me all this at the start?

CAITLIN

Because I didn't think if you knew, you'd handle things so well -- as you've kind of proved. Besides I never knew who was listening into what.

TIM

Oh.

CAITLIN

I told you you had to trust someone, and, after saying you wouldn't, you did. You just chose Arthur.

Tim winces as he realizes the truth.

TIM

So what now?

CAITLIN

Well, you've ultimately delivered to Edward what he wanted.

TIM

And the twins?

CAITLIN

I'll find a way to give them some money. I'm still not fond of them, but they were put through a lot under false pretenses.

TIM

Jessica?

CAITLIN

She'll be seen right. She's young, she might have another life yet, but boy did she dote on him.

TIM

And you?

CAITLIN

I'll inherit something, but not the company. So well done. By picking the wrong horse you've seen a company that might have become a shining light continue in its old, sordid ways.

Caitlin turns away.

TIM

Wait.

Caitlin turns back.

TIM (CONT'D)

Couldn't we found something?

CAITLIN

With what?

TIM

Our brains. And you'll be getting some money.

CAITLIN

Never enough to play with the big guns.

TIM

Start small, build it up. And what does it matter if we're never that large as long as we're doing some good?

CAITLIN

You know the most important thing about the people you work with?

TIM

What?

CAITLIN

You like, respect and trust them. Just how well do you think you score there?

Caitlin walks away again.

TIM

(shouting after her;
distressed)

Caitlin, I'm sorry, but look where I've been left by all this.

Caitlin turns.

CAITLIN

And just think where you might have been if you'd listened.

TIM

Could I have really blown things so badly?

CAITLIN

Well, if Edward had killed you and Arthur had lived, he'd have definitely left the company to me.

TIM

Meaning?

CAITLIN

You might have achieved more dead
than alive.

Caitlin walks away down the street. Tim is left standing alone looking small and insignificant as his face reveals just how wretched he feels.

FADE OUT.

THE END