

ELAINE THE FAIR

Written by

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EXT. BEACH - DAY

A young girl, ELAINE DAVIES (7) lies with her head in her father's lap as he reads Tennyson's "Lady of Shalott". RHYS DAVIES'S (40) lilting Welsh accent is entrancing. But it's lost on her American mother, MARY DAVIES (36) as she walks away from them.

RHYS

*"There she weaves by night and day.
A magic web of colors gay. She has
heard a whisper say, A curse is on
her if she stay. To look down to
Camelot."*

24 year-old Elaine narrates.

ELAINE (V.O.)

My mom liked to tell me that my father used literature, me, and alcohol to escape the pain and stress of his job working with street kids in London.

INT. ELAINE'S BEDROOM - NIGHT

Young Elaine presses her forehead against the windowsill tears running down the glass as she tries to muffle the screams from her parent's room.

ELAINE (V.O.)

But sometimes nothing worked and the stress fought its way out shattering everything around it.

A MIRROR SHATTERS in the other room. Elaine runs to see the damage.

INT. DAVIES'S BEDROOM - SAME

A broken mirror and a framed wedding photo lie shattered on the ground behind Rhys. He advances on Mary, and she draws back. Unheard, Elaine runs between them over the shards of mirror and glass.

YOUNG ELAINE

Stop it---

She's falling down into the broken mirror - a million fragments of her face reflect back at her as she falls into them.

YOUNG ELAINE (CONT'D)

Stop it!

All is darkness and the swirl of mirror fragments.

ELAINE (V.O.)

But I found an easier, stronger way
to escape. One right inside my
head. Free to use anytime I liked.
All I had to do--- was dream.

INT. ELAINE'S BEDROOM - NIGHT

The mirror fragments reassemble themselves refracting the
moonlight and Young Elaine's smile in her vanity mirror.

ELAINE (V.O.)

I had complete control over my
dream world.

Her room transforms into a little girl's fantasy. Elaine, the
princess, lies smiling cuddled between her parents dressed as
king and queen. Rhys quotes Tennyson's "Lancelot and Elaine",
her poem.

RHYS

*"Elaine the Fair, Elaine the
loveable. Elaine, the lily maid of
Astolat"*

Her eyes droop. Rhys kisses her hair and tucks her in.

RHYS (CONT'D)

Good night, my little darling! I
love you more than all the sheep in
Wales.

YOUNG ELAINE

I love you more than the rain in
England.

She smiles through a yawn as Rhys takes Mary's hand, kissing
her and strolling out arm in arm into the moonlight.

ELAINE (V.O.)

I could make anything appear ---

INT. HEATHROW AIRPORT - DAY

SEVENTEEN YEARS LATER

Elaine is now 24. The sun obscures her features in the airport window.

ELAINE (V.O.)
And anyone.

Rhys puts his hand on her shoulder.

ELAINE
I love you more than the rain in ---

A woman's voice breaks through.

MARY
Sweetheart, it's time to go. Your
uncle is waiting.

ABRUPTLY, the dream dissolves into reality.

Elaine wakes from the daydream, her wistful face is marred by dark-ringed eyes and a faded white scar running the length of her left cheek. And over her shoulder, a miserable, grey sky rains down over the airport.

Mary leans into to kiss her forehead, but Elaine pulls away draping a black hoodie over her face. And Rhys is gone.

ELAINE (V.O.)
Yet, my mom believed I was cursed
like the Lady of Shalott. Trapped
in my own tower separated from the
real world and chasing shadows.

EXT. HEATHROW CURBSIDE - DAY

A short, beer-bellied man, EVAN DAVIES (50's) helps Mary put the suitcases in the boot of his tiny Opel.

EVAN
So you didn't have any trouble with
your flight then, Mary? That's
lovely! I remember the last time I
went to America I had a terrible
time with my plane being delayed in
Dallas. And I was surrounded by all
these cowboys in their Stetsons and
boots. It was all very impressive
like on television. Did you have
any cowboys on your flight, then?

MARY
Not from San Diego, no.

EVAN
That's right. You're all sun-tanned
beach bums. I remember playing at
the beach when---

Elaine's hands dance. She waves at Rhys across the street.
Oddly, the cars dissolve into---

EXT. BEACH - CONTINUOUS

---ocean waves and the CAR NOISE becomes the CRASH of the
WAVES on the surf.

ELAINE (V.O.)
Thing was. I didn't want to be
freed.

Rhys kicks and splashes water at Elaine before turning and
running into the surf.

RHYS
Catch up, kiddo.

He dives under an incoming wave as she runs after him
laughing.

CAR HORNS BLARE bringing her back to ---

EXT. HEATHROW CURBSIDE - CONTINUOUS

---reality and the street.

Elaine wakes in the vice-grip of a trembling Mary, a Jaguar
HONKING its HORN as she's led out of its path.

ELAINE
I'm sorry I was just---. I'm sorry.

People stare as they pass by. Evan recovers his power of
speech.

EVAN
Christ! You scared the living
daylights out of me. What were you
thinking?

Mary releases Elaine and gently helps her into the car.

MARY
She's okay now. Just a little jet-
lagged. It was kind of you to pick
us up.

They get in.

EVAN
(deep breath)
No trouble. No trouble at all.
Though I hate driving in London,
worse than Cardiff. So many people
in a hurry and so rude. It's a mad
city. That bloody Jag was driving
like a maniac.

He looks back at Elaine whose eyes droop as she curls into the backseat, but she doesn't sleep. Her hands take up their rhythmic flickering of the fingers as she daydreams.

EVAN (CONT'D)
You all right back there? I won't
be offended if you go to sleep.

He pulls out into traffic.

INT. EVAN'S CAR - DAY

Mary leans back exhausted as the London suburbs flash by.

EVAN
(to Mary)
I thought she was seeing a
therapist?

MARY
Which one?

She looks back at Elaine whose hands still flicker as her lips move silently. Mary squeezes Elaine's knee but no response.

MARY (CONT'D)
Her current therapist finally has a
label for it. Maladaptive
Daydreaming, a psychological
addiction as enticing as drugs and
alcohol but free. Of course, she
runs to him in her dream world. She
always has.

Evan hands her a tissue as she tears up.

EXT. MARLOWE RD - WALTHAMSTOW - LONDON - DAY

Elaine sits dreaming as Mary and Evan take the suitcases out. Mary looks up at the block of shabby flats and her face falls.

MARY
17 years and it still looks like a
brick prison.

She opens the car door gently stopping Elaine's hands.

MARY (CONT'D)
We're here, baby.

Elaine gets out and freezes as she takes in the building and the playground out front.

The ECHO of her CHILDISH LAUGH reverberates off the walls as she watches a girl on the swings. But Mary takes her hand before Elaine succumbs too far to another dream.

EXT. RHYS'S FLAT - CONTINUOUS

Evan unlocks the door and swings it wide. Elaine smiles as an image of Rhys walks down the hall to greet her.

But the image dissolves leaving an empty room. Her knees buckle. Mary and Evan catch her.

MARY
We need to get her to bed.

They carry her in and close the door.

INT. ELAINE'S BEDROOM - NIGHT

Elaine tosses in her childhood bed knocking off her army of stuffed toys as she fights the nightmare.

She looks around, but all she can see is darkness. She rubs her eyes and goes out.

INT. HALLWAY - CONTINUOUS

Elaine scans the dark hallway. A movement through the curtains catches her eyes. She peers out to see the figure of a man smoking in the dark outside number 16, another insomniac.

He takes another puff and goes in. She pads towards the bathroom.

INT. BATHROOM - CONTINUOUS

Opening the medicine cabinet, she pulls out Rhys's Old Spice, puts it on her wrist, and inhales the scent. Her father's brush lies on a book of poetry. She pulls at the white hairs twisting them round her finger as she quotes Dylan Thomas's "Do Not Go Gentle into that Good Night".

She yanks a hair out and points the brush at the mirror as if to accuse herself of something.

ELAINE

*"And you my father, there on that
sad height, curse, bless me now
with your fierce tears ---"*

Rhys's voice interrupts.

RHYS

You always hide behind other
people's words.

She faces him.

ELAINE

Says the man who named me after a
Tennyson poem. Are you trying to
pick a fight?

RHYS

With your Celtic temperament, never
my darling.

He kisses her forehead bringing her into an embrace.

ELAINE

We know where I got that from.

RHYS

Certainly not your sainted mother.

ELAINE

Be nice.

She inhales his aftershave.

ELAINE (CONT'D) (CONT'D)

You smell like a million memories
that threaten to disappear.

RHYS
How can they, darling? You won't
let them.

INT. HALLWAY - CONTINUOUS

Elaine stops mid-step as she hears a loud SNORE from Evan on the sofa in the living room. She waits. Another loud SNORE which Rhys imitates.

She silences him. Then she listens at her father's bedroom door before opening it.

INT. DAVIES'S BEDROOM - CONTINUOUS

Elaine tiptoes into the room towing Rhys behind her.

Mary sleeps soundly in the queen bed, her face illuminated by the laptop's glow of the web-page for Mary Davies Designs.

RHYS
I think that's the first time I've
ever seen your mother sleep
peacefully in our bed.

Elaine pulls his Welsh rugby shirt from the closet putting it over her pjs.

RHYS (CONT'D)
Hey, that's my favorite shirt.

ELAINE
And now its mine. You can't take it
with you, remember.

RHYS
Cheeky! Don't stain this one.

They creep back out.

INT. ELAINE'S BEDROOM - CONTINUOUS

Elaine lies back down cuddling a ratty stuffed dragon. Rhys sits on the bedside.

ELAINE
Sing me to sleep, please.

RHYS
Only if you promise to actually go
to sleep.

She nods, and he begins to sing a Welsh lullaby, "All Through the Night".

RHYS (CONT'D)
*"Sleep my child and peace attend
thee,/All through the
night./Guardian angels God will
send thee,/All through the night."*

Her eyes droop, and all goes black.

INT. ELAINE'S BEDROOM - MORNING

Sunlight floods Elaine's sleeping face as Mary opens the curtains.

ELAINE
Go away! It's too early to get up.

MARY
It's 10 a.m.

She turns the alarm clock.

ELAINE
It's still 2 a.m. in San Diego.

Pulls the coverlet over her head.

MARY
Yes, but we're in London. And I
can't plan the funeral alone.

ELAINE
I don't care.

Mary lifts the coverlet. Elaine plays with a locket. Mary fingers the stone and opens it.

LOCKET

Outside: A moonstone set in silver. Inside: A picture of Elaine and Rhys at the beach.

MARY
Your moonstone. I'll never
understand why your father gave you
a necklace famous for its curse.

ELAINE
Curses only have power if you
believe in them.

She snaps it shut. Mary hugs her thin body.

MARY

I can't watch you self-destruct anymore. Take your meds before you disappear. I can't lose you too.

ELAINE

You didn't lose daddy. You left him.

Elaine pushes away swinging her legs out of the bed. She rummages through her suitcase pulling out running shoes.

ELAINE (CONT'D)

I need to run!

INT. HALLWAY - CONTINUOUS

MARY

I loved your father. I just couldn't live with him. No one could.

ELAINE

No one was given the chance.

Elaine closes the door in her face.

MARY

Please, baby. Let me in.

Mary rests her head on the door only to fall forwards as Elaine jerks it open tucking her Smart phone into her running belt.

MARY (CONT'D)

Where are you going?

ELAINE

Out.

She shoves her ear buds in and slams the front door.

EXT. MARLOWE RD.- LONDON - MORNING

It's a grey, drizzly morning. Elaine runs. Her scowl transforms into a smile and the buildings dissolve...

EXT. EPPING FOREST - CONTINUOUS

...into trees as the sky takes on an otherworldly misty look as she daydreams. She runs faster to keep pace with Rhys.

RHYS
Catch up, darling, or the dragon
will eat you for breakfast.

ELAINE
That only worked when I was 6.

RHYS
All right, catchup or you'll be
late for breakfast.

He sprints ahead and disappears.

ELAINE
Daddy? Daddy! Wait for me.

She runs faster and jumps startled by the sound of a ---

EXT. MARLOWE RD. - LONDON - CONTINUOUS

CAR HORN. The forest dissolves back into a street as strong, male hands pull Elaine out of the path of a turning car as the driver shouts obscenities.

Transfixed, she stares into the twinkling eyes of a boyish-looking man, LANCE BENWICK (32) also dressed in running gear as he holds her up.

For a second, Elaine pictures Lance wearing full shining armor.

LANCE
Are you all right?

She blinks back to reality and nods as he rights her. They both bend to retrieve her phone. He wins smiling at the Welsh dragon phone case.

LANCE (CONT'D)
Welsh girl? Must be why you court
drama and disaster.

ELAINE
(indignant)
English prat.

Blushes.

ELAINE (CONT'D)

Sorry.

LANCE

With an American accent.

She snatches the phone from him and turns to go, but he gently takes her hand preventing her escape.

LANCE (CONT'D)

Let me help you out with a tip. In England, you have to look to the right before crossing the road.

She shoves her ear buds in resuming her run and her daydream.

EXT. EPPING FOREST - CONTINUOUS

Elaine runs faster spying Rhys just around the bend in the path.

RHYS

Catch up, slow coach. We're almost there.

She runs faster but another voice breaks into her dream.

LANCE (O.S.)

You're right. Your dad probably taught you not to talk to strangers
---Elaine.

EXT. MARLOWE RD. - LONDON - CONTINUOUS

He has her attention now. They slow their pace jogging side by side.

ELAINE

Wait. How do you ---

LANCE

I've seen your face a thousand times and even slept in your bed.

She blushes and drops the phone again. Recovering her shock, she bends to pick it up.

LANCE (CONT'D)

Obviously not together.

He gets the phone first, lifting her up and holding it hostage.

ELAINE

Obviously.

LANCE

Your dad was my boss --- and my friend.

He extends his hand gallantly.

LANCE (CONT'D)

Lance Benwick at your service.

She shakes it accidentally as she was reaching for her phone again.

ELAINE

Lance. Yeah. He mentioned you but not--- (beat) Wait. You slept in my bed?

LANCE

Yeah, just for a night after some family drama ---Look I'm so sorry about your father. I'm still cut up about it and can't even begin to imagine how hard it must be for you.

Tears spring to her eyes. Lance draws her into an embrace. And she lets him.

LANCE (CONT'D)

He loved you more than anything. I know. He never stopped talking about you --- ever.

She laughs recovering herself as she pulls away.

ELAINE

Are you always this chivalrous with strangers?

LANCE

An unfortunate side effect of my mum naming me after one of King Arthur's knights.

ELAINE

Seriously, Lancelot.

LANCE

Leaves a lot to live up to.

He takes her hand as she again reaches for the phone and walks her back to the flats.

EXT. RHYS'S FLAT - MORNING

Handing back her phone.

LANCE

This is where I leave you, but I
live just over there in number 16
if you need anything Elaine the
Fair.

She stares at him as he recites her poem. He laughs.

LANCE (CONT'D)

I did learn a little Tennyson in
public --- sorry, private school.

ELAINE

I'm bilingual, remember.

She turns and opens the door flirting.

ELAINE (CONT'D)

I know you're taking the piss. And
not to ask you for a ride.

She closes the door as he laughs.

INT. RHYS'S FLAT - CONTINUOUS

Elaine rests her head against the door smiling.

LANCE (O.S.)

Cheeky minx. Rides are out of the
question ---at least until we know
each other better.

She peaks out the window watching him walk away, but darts back when he turns and waves. She turns startled to find Mary watching her.

MARY

Who was that?

Elaine walks past her and closes the bedroom door. Mary tries to turn the knob, but its locked.

INT. ELAINE'S BEDROOM - CONTINUOUS

Elaine places her phone on the vanity table and spies a business card that was tucked behind it. She picks it up.

CARD

Lance Benwick. Youth Worker and Children's Center are crossed out.

MIRROR

She tucks the card in with pictures of Pre-Raphaelite maidens including Arthur Dixon's "Lancelot Gives his Shield to Elaine". The mirror ripples as she slides into daydream and sees in the mirror herself and Lance in...

EXT. EPPING FOREST - CONTINUOUS

Lance hands her his shield. She watches him gallop off admiring his tight ass only to be disturbed by Rhys's laughter.

He's leaning upon a rock dressed in royal robes and armor of his own.

RHYS

I see you've met our gallant Lancelot.

ELAINE

You have just disturbed a very touching moment.

RHYS

If it had been a "touching" moment between you, I would have had his head figment of your imagination or not.

ELAINE

Jealousy doesn't become you.

RHYS

Damsel in distress doesn't become you either.

Taking her hands.

RHYS (CONT'D)

Why is my fierce darling dreaming of knights instead of fighting dragons?

She turns away playing with the shield's filigree. He turns her back to face him.

RHYS (CONT'D)

You are stronger than you think.

Evan KNOCKS on the door back in reality.

EVAN (O.S.)

Elaine, luv, I made you some tea and bought some Jaffa cakes. You always loved them when you came to visit, remember? I'm just sorry I couldn't find you some proper Welsh cakes as I know they're your favorites. Won't you come out and join us. I haven't seen you in an age.

Elaine's hands flutter more rhythmically trying not to lose the dream.

RHYS

Go appease your uncle. He's a good egg even if he drones on. And he loves you.

ELAINE

I love you.

He smiles and kisses her forehead. Then plays with his purple robe swishing it around.

RHYS

Does this mean I'm Arthur? You and your mum always called me Merlin.

ELAINE

That's because you always disappeared on us.

As they both disappear back to:

INT. ELAINE'S BEDROOM - CONTINUOUS

Only her reflection in the mirror now.

ELAINE

I'll be out in a minute.

She finger Lance's card with a secret smile.

INT. HALLWAY - DAY

Elaine opens the door dressed again in her father's rugby shirt. Evan holds out the Jaffa cakes. She surprises him with a kiss on the cheek.

ELAINE

Thank you.

EVAN

(stunned)

You're very welcome.

Recovering himself, he continues as she walks to the living room.

EVAN (CONT'D)

I'll have your aunt make some Welsh cakes before she comes on Wednesday. The ones in the shops taste like paper these days. But she'd love to bake for you ---

His voice trails off.

INT. LIVING ROOM - EVENING

Another shrine to Elaine.

Mary and Evan mechanically go through the bereavement calls.

Between them on the floor with her legs under the coffee table, Elaine flips through a photo album wolfing down Jaffa cakes and drinking tea.

MARY

Hi, this is Mary, Rhys's ex-wife. I'm sorry to have to tell you that he has ---

EVAN

Hello, Evan here, Rhys Davies's brother. I'm calling to let you know that he's ---

Elaine pauses on a photo of her 7 year old self and Rhys playing in the ocean.

MARY

Passed away.

EVAN (CONT'D)

Passed away.

She spills the tea crying out from the words not the tea.

Mary bolts from the desk chair rocking Elaine.

MARY

It's o.k., baby. It's ok.

Evan grabs a towel to wipe up the scalding tea that reddens Elaine's hand.

EVAN

Let me get you some ice. I remember you being quite clumsy as a child always falling down or knocking things over.

She's oblivious to the scalding liquid but cries at the tea-soaked album pushing free of Mary.

ELAINE

No. They're ruined.

Evan wipes the album. But she snatches it away attempting to dry it with her shirt. Evan backs away to the kitchen.

MARY

Uncle Evan isn't use to your outbursts.

ELAINE

I can't shut it off.

MARY

You mean you won't shut it off.

ELAINE

You weren't there.

MARY

And you still won't forgive me for that.

Elaine gets up.

ELAINE

I need some air.

Mary picks up the typed funeral program off the printer.

MARY

Do me a favor while you're running from me and take this to your father's friend, Lance. He lives in the building. Number 16, he said.

She perks up.

ELAINE

Number 16?

MARY

Yeah. He promised to take it to the printer for your uncle.

She hands Elaine the papers.

MARY (CONT'D)

I need your help, please. It's a lot to deal with.

ELAINE

Yeah, it is.

EXT. BALCONY - CONTINUOUS

Elaine walks slowly to #16.

EXT. LANCE'S FLAT - CONTINUOUS

Elaine starts to knock, stops, turns away, and turns back as Lance opens the door.

T-SHIRT

Hamlet quote: "Though this be madness, yet there is method in 't" in bold letters.

ELAINE

(dramatic voice)

*"Oh that this too too solid flesh
would melt, thaw, and resolve
itself into a dew; Or that the
Everlasting had not fix'd his
cannon gainst self-slaughter. O
God, God."*

He's stunned silent.

LANCE

Wow. Um. Please come in. Anyone who can quote Hamlet is welcome in my humble flat.

He gestures her in.

INT. LANCE'S LIVING ROOM - CONTINUOUS

Typical sparse bachelor pad furnished a la Ikea except for some impressive art on the walls.

LANCE

I didn't think anyone read more than a text message nowadays. Let alone memorizing Shakespeare.

ELAINE

I like words.

LANCE

Yet, I can barely get more than three out of you.

ELAINE

You'll regret more.

LANCE

English teacher?

ELAINE

Librarian.

She sets the program down and beelines to his bookcase and an eclectic mix of titles running a loving finger down their spines.

Lance watches her intrigued and bemused by this strange girl.

ELAINE (CONT'D)

Your taste in books is as random as my dad's.

LANCE

I even have you in my collection.

He pulls out an art book and flips to John Waterhouse's famous painting of "The Lady of Shalott".

LANCE (CONT'D)

She doesn't look very happy does she?

ELAINE

Can you blame her? She's trapped in a tower with only a magic mirror to watch shadows of the world go by, is rejected by the man she loved so he can chase a married woman, and then dies of exposure.

LANCE

But she was the author of her misfortune. Why didn't she just take the boat and row away to better pastures?

ELAINE
That's not how poetry works.

LANCE
I prefer prose.

ELAINE
I thought you liked Shakespeare.

She waves Hamlet at him.

LANCE
Yeah. But that's all swords,
murder, revenge, and intrigue. Like
Game of Thrones in iambic
pentameter.

ELAINE
Except, Ophelia, like the Lady of
Shalott, gets the crappy ending.

She sits down on his sofa which she notices has a pillow and
blanket on it. Lance whisks them to a corner.

LANCE
Wonky back.

She picks up a sketch pad flipping through the charcoal
drawings.

DRAWING

Street kids playing soccer in a foreign city.

ELAINE
India?

LANCE
Jaipur. I taught English to street
kids there after I finished Uni.

ELAINE
You really are the knight errant.

LANCE
I did more harm than good. No one
tells you in your idealism that
you'll disrupt their lives and
break the kids' hearts when you
leave. Just another volunteer
passing through. And contracting a
lovely case of dysentery too.

ELAINE
That's disgusting.

She turns the page.

DRAWING

A sketch of a teenage girl with world weary eyes.

ELAINE (CONT'D)
She looks so sad.

Lance takes the sketch pad placing it out of reach. He grabs some pound coins.

LANCE
I bet you haven't had a proper fish
and chips in an age. My treat.

He rattles the coins.

ELAINE
Are you sure there, Richard
Branson?

He puts his coat on steering her towards the door.

LANCE
A gentleman always treats a lady to
fish and chips.

Holds open the door. She glances back curiously before walking out.

EXT. HIGH STREET - NIGHT

They walk outside eating chips. Elaine wolfs hers down, and he laughs at her voracious appetite putting some of his chips in her wrapper.

ELAINE
Thanks.

She retreats back to silence.

LANCE
I'm leading a ghost tour of Theatre
Royal Drury Lane tomorrow. Any
desire to join me?

ELAINE
You're a tour guide?

LANCE
For now. I haven't really settled
on anything yet.

Silence. She turns to ask him a question, but he's hailed by
a rough looking teen boy, FREDDIE.

FREDDIE
Oi. Sir Lancelot.

The boy mock bows. Lance looks amused and cornered as they
shake hands.

LANCE
Freddie, not hanging with those
thugs on the corner, I hope?

FREDDIE
There's a new action movie playing
at the cinema.

LANCE
I'm sure Tristan would love to go.
He's your new contact.

Freddie notices Elaine.

FREDDIE
He desert you too?

She shakes her head.

LANCE
Go home, Freddie. And keep out of
trouble for your mum's sake.

FREDDIE
Mum don't care.

Lance walks faster. Freddie walks faster too pulling out a
hand made comic book.

FREDDIE (CONT'D)
Look, I finished. Sir Lancelot and
Squire Fred vs. The Zombie Knight.

Elaine stops and looks forcing Lance to come back. She flips
through pictures.

ELAINE
Wow! It really looks like you.

Showing Lance.

LANCE

Weak chin, receding hair-line and all.

Freddie looks at Elaine closely.

FREDDIE

You'd be a great Lady Morgan. She's got a bad ass scar on her face too from fighting ---

She thrusts the sketches back and walks away.

FREDDIE (CONT'D)

What's wrong with her?

LANCE

You have a lot to learn about women.

He starts to walk away. Freddie joins a group of thugs. Lance spies Elaine moping on the swing of a playground across the street.

EXT. PLAYGROUND - CONTINUOUS

Elaine doesn't look up as he sits next to her. Silence. She kicks the ground.

LANCE

Didn't someone say that scars are tattoos with better stories?

ELAINE

Why did you quit youth work?

LANCE

Just didn't turn out to be my line of work.

ELAINE

Then stop pitying me and leave me alone.

She walks away.

EXT. STAIRWAY - CONTINUOUS

Lance catches up to Elaine sitting in the darkness of the stairs. He touches her shoulder gently.

He turns her wiping a tear off her cheek, and she falls into an embrace giving way to her grief.

ELAINE

I'm sorry.

LANCE

We're all a little scarred, some are just not visible.

A woman's crisp, upper class accent cuts through.

WOMAN

Lance, what are you doing?

They part. The very posh REBECCA STEELE (30) stares at them with disapproval.

LANCE

Comforting my new friend, Elaine.
Elaine, this is Rebecca my ---

REBECCA

Girlfriend.

They shake hands.

REBECCA (CONT'D)

Oh, Rhys's little daughter from America.

To Elaine.

REBECCA (CONT'D)

Your dad was a lovely man. You must miss him so much, but at least he's in a better place.

Elaine's seethes with resentment. Lance intervenes.

LANCE

How was work?

REBECCA

Good. Judge Houser should award my client with full custody of her daughter.

ELAINE

What about her father?

REBECCA

He left his baby daughter outside
the pub in her pram while he got
drunk. What kind of father---

LANCE

It's getting late. Let's get you
home before your mum rings the
police.

ELAINE

I know the way.

She disappears into the building. He walks after her, but
Rebecca pulls him back.

REBECCA

Let her go.

INT. ELAINE'S BEDROOM - LATER

Elaine in p.j.s wanders the room fingering old photos. She
pulls off one of her dancing with Rhys on the embankment in
front of Tower Bridge at night.

Mary comes in with a glass of water and some Ambien.

MARY

Well, I think we've finally made
the last of the calls. Did you get
the program off all right?

Elaine registers her error.

ELAINE

Yeah, no problem.

Mary lies on the bed.

MARY

I thought I was going to lose it
when your dotty Great Aunt Glynnis
said what a lovely couple we were
and how hard was widowhood. She
wants us to visit on Friday.

Elaine almost drops the water cup as she sniggers.

ELAINE

Mary, the merry widow.

Mary thrusts a pill at Elaine who puts in her mouth. She
kisses Elaine's forehead.

MARY

We have a busy day tomorrow.

She leaves and Elaine spits out the sleeping pill. She puts in her ear buds and her hands begin their daydream dance as she waltzes around her room right into ---

EXT. TOWER BRIDGE EMBANKMENT - NIGHT

---the picture. Rhys waltzes her before the backlit bridge, and then he spins her. But she spins back into Lance's arms. She smiles and rests her head on his chest, content.

INT. LONDON CASKET SHOWROOM - DAY

A completely wrecked Elaine trudges behind Mary and Evan as they peruse the selection of caskets. The funeral director, MESSR. SOWERBERRY, a somber man points out the features.

SOWERBERRY

We have the latest wood caskets all made with excellent craftsmanship and attention to detail. Notice the brass fittings.

EVAN

The oak looks very nice. Sturdy and solid. I have an oak cabinet at home that's lasted for years. Maybe I can recycle it for my coffin.

SOWERBERRY

Can't go wrong with good English oak.

Elaine yawns and rubs her eyes leaning against a casket for support.

MARY

The oak seems nice, but I think I prefer the look of the cherry.

The word resounds in Elaine's head as she daydreams of ---

EXT. COUNTRYSIDE - DAY

---Lance as he leans over and kisses Elaine in a scene reminiscent of too many BBC 19th century costume dramas.

LANCE

Cherry lips.

RHYS

Good pun. Left to you, I'd be interred in a cardboard box, my ashes tossed over the balcony as you discarded them in your haste to run to Lance.

ELAINE

Never! Left to me, you wouldn't be dead.

RHYS

True.

ELAINE

I could put you on ice till Guy Fawkes night, and then Lance and I could chuck you in the bonfire. Go out in a blaze of glory.

RHYS

Smart ass. Dancing with Lance around my ashes. Over my dead body.

ELAINE

Well, yes. As you said, you're dead, and he's not ---

She stands up. He dissipates forgotten as she skips inside.

INT. LONDON CASKET SHOWROOM - CONTINUOUS

Elaine bounds into the room grabbing her cell phone out of her purse.

MARY

Feeling better?

ELAINE

Order the cherry. It's quite---comfy.

Skips out.

EXT. LONDON CASKET SHOWROOM - CONTINUOUS

Elaine dials.

ELAINE

Is the tour offer still on?

INT. BATHROOM - NIGHT

Elaine carefully applies mascara. Mary's face comes into view behind her.

MARY

Wow! That's a face, I haven't seen for a while.

She kisses Elaine's scarred cheek which she tries to cover with more concealer. Mary pulls her hand away and turns her to face her.

MARY (CONT'D)

No more hiding. You're a beautiful girl.

ELAINE

Thanks.

She looks down.

MARY

Though I'm not sure I should be letting you go out with an older man.

ELAINE

Not that much older. And he's just a friend, remember?

MARY

A more experienced friend who is strangely companionable with my normally shy and introverted baby girl.

INT. ELAINE'S BEDROOM - CONTINUOUS

Elaine sits down pulling on pointy toed black boots.

ELAINE

Stop hovering. You wanted me to embrace life.

MARY

Life yes, men no.

ELAINE

Mother!

MARY

Just be careful tonight. Don't go chasing any ghosts.

She hugs her tight. But Elaine pulls away wrapping a red scarf around her neck.

ELAINE

I'll be fine.

She kisses her before leaving.

EXT. EMBANKMENT - NIGHT

Elaine searches through a sea of tourists and locals for Lance. She jumps as he whispers in her ear.

LANCE

*"Now it is the time of night/ that
graves all gaping wide,/ Everyone
lets forth his sprite/ In the
church-way paths to glide."*

ELAINE

A Midsummer's Night Dream. My turn.

She turns catching sight of Rebecca behind Lance.

ELAINE (CONT'D)

"By the pricking of my thumbs,/ Something wicked this way comes."

Rebecca sidles up to Lance taking his arm.

REBECCA

What's this?

Elaine's silent as she looks at her feet.

LANCE

Just a shared passion for classical literature and ---

ELAINE

Drama.

REBECCA

Yes, I can see you like a scene.

A crowd of tourists ranging from obvious Americans in shorts to Japanese tourists with selfie sticks to some local couples out for a night are gathering around.

Lance addresses them.

LANCE
Is everyone here for the ghost
tour?

INT. THEATRE ROYAL DRURY LANE - STAGE - NIGHT

Crowd gathers in a semi-circle on the stage facing the house.

LANCE
Here we find the domain of the 1st
clown, Joseph Grimaldi who was so
dedicated to his craft that he
worked himself to death.

ENGLISH GUY
I guess he wasn't clowning around.

LANCE
He was no fool for sure.

Crowd laughs. But Elaine's attention wanders and her hands flutter at her side. She hears the opening bars of Oliver's "Where is Love?". Rhys appears on stage singing to her.

RHYS
*"Where is she?/ Who I close my eyes
to see?"*

She shushes him. Lance notices and walks up behind her.

LANCE
In fact, it is said his ghostly
hands prod any actor he feels isn't
giving his best performance.

He pokes her back startling her into a reflexive backhand, but he catches her arm and her attention.

She's aware of their hands touching and so is Rebecca.

REBECCA
Speaking of fools, wasn't he also
said to give them a kick in the
arse as well.

He drops Elaine's hands.

LANCE
Yes, some actors have claimed to
have their arse's kicked by more
than the critics.

To crowd.

LANCE (CONT'D)
Let's head to the Upper Circle and
see if we can find the most
infamous of spirits, the Man in
Gray.

They walk out, but Elaine lingers to look at the stage before
following.

INT. UPPER CIRCLE - CONTINUOUS

As they gather in the aisle, Rebecca edges Elaine out of the
position closest to Lance. She concedes and wanders down
towards the front of the balcony to listen.

LANCE
Here we find our most famous
resident of the Theatre Royal, an
18th century apparition in a long
grey coat and tricorne hat whose
appearance heralds a good show.

ENGLISH GUY
Bet he was absent for the "Lord of
the Rings" musical.

LANCE
Yeah, that was a most unfortunate
show.

Elaine hears Rhys singing again, but she tries to focus on
Lance.

RHYS
*"Will I ever know/ the sweet hello/
that's meant for only me?"*

But she can't resist. She turns to him.

LANCE
(voice fading away)
A restoration of the 1840's found --
-

STAGE

Elaine dreams herself on stage with Rhys.

RHYS
"Who can say where she may hide."

He reaches for her as she harmonizes with him her voice clear and beautiful.

ELAINE AND RHYS

*"Must I travel far and wide?/ Till
I am beside/ the someone who/ I can
mean something to."*

She looks up at the Upper Circle, but Rhys pulls her back to face him.

RHYS

"Where? Where ---"

ELAINE

"Is love?"

She stares at Lance. He looks puzzled and amused. And she notices how quiet everyone is as they all stare at her. Except Rebecca who sniggers.

An older English woman smiles at her.

ENGLISH WOMAN

You have a lovely voice, dear.

ELAINE

Wait. What?

REBECCA

Yes, very charming if somewhat rude to randomly belt out show tunes.

Lance walks slowly towards her.

LANCE

Was I droning on?

ELAINE

No. I.

She backs up forgetting the balcony. But he grabs her back from the edge eliciting a collective gasp and applause.

LANCE

As I said, you're prone to disaster.

ELAINE

How else could you play the English knight?

He sets her upright.

LANCE

Yeah, well, I couldn't bloody well let you fall to your death.

Rebecca feigns concern.

REBECCA

You look a bit done in, let me take you to the loo.

LANCE

And that concludes tonight's performance.

INT. LADIES ROOM - CONTINUOUS

Rebecca hands her a paper towel as Elaine blots her face.

REBECCA

You really are quite a pretty child. It's a pity about the scar.

Elaine winces.

REBECCA (CONT'D)

Lance still can't resist a distress signal. He may have quit his job, but it hasn't quit him.

ELAINE

Please stop being so bloody English and say what you mean.

REBECCA

Just don't fool yourself into thinking he feels anything more than pity for you.

She pats her perfect hair and walks out. Elaine throws the towel and paces. But she stops herself.

ELAINE

Stop it. Focus.

She puts on lipstick and pinches her cheeks before heading back into battle.

EXT. PUB - NIGHT

The crowd follows Lance as he stops before the pub.

LANCE

Our last stop. The Grenadier where
the spirits here are more than a
shot of whiskey.

INT. PUB - LATER

Lance brings another cider for Elaine and a wine for Rebecca.
There are already several empties, and Elaine is tipsy. He
sits next to Rebecca with his own pint.

LANCE

Cheers.

They clink glasses, and Elaine nearly misses her mouth
laughing. The only one holding her liquor is Rebecca.

LANCE (CONT'D)

You have a beautiful voice. Ever
considered musical theatre?

ELAINE

No. Crowds terrify me. But you were
amazing. Your voice is hypnotizing,
like Tom Hiddleston. You should be
an actor.

LANCE

With this odd face.

REBECCA

It's the odd jobs you need to lay
off. It's such a pathetic waste.

ELAINE

He's not pathetic.

LANCE

Thanks.

REBECCA

A 32 year old man with a law degree
from Oxford who changes careers
with the frequency of his pop
culture T-shirts is pathetic.

ELAINE

You went to Oxford?

LANCE

Yeah. I'm smarter than I look.

ELAINE
Yes, I know. I mean ---

REBECCA
He makes stupid choices.

LANCE
Guilty as charged. She's an excellent lawyer. (to Elaine) Fancy another drink?

REBECCA
You just got one.

He downs it.

LANCE
And now I need another.

He leaves them alone. Elaine squirms in the awkward silence.

ELAINE
I need the loo. Excuse me.

She weaves towards the ladies.

INT. PUB - LATER

She stumbles out of the ladies room disoriented till she sees Lance arguing with Rebecca. They are unaware of her behind them.

REBECCA
Stop trying to rescue every pathetic child you meet. She's not Gwen.

LANCE
Please don't mention her.

REBECCA
Someone has to. You can't run from it forever.

LANCE
Drop it.

REBECCA
No. I'm tired of waiting for you to grow up. Give up the flat and move in with me.

LANCE
I don't need help.

REBECCA
No. You're the bloody fucking hero.
Rescuing everybody else like that
stupid, scarred, fragile little
girl. Maybe if I play damsel in
distress you'll pay attention to ---

She notices Elaine just before she runs out the door.

LANCE
Excuse me while I go play the
bloody hero.

He staggers up grabbing Elaine's forgotten purse as he
leaves.

INT. TUBE STATION - NIGHT

Elaine pockets her Oyster Card. She paces and the whoosh of
the receding train blows her hair and transforms into ---

EXT. BEACH - NIGHT

Her breathing steadies, and she inhales the salt spray, a
familiar hand taking hers.

RHYS
I always ran here as a boy when mam
and the old man were throwing
dishes and words at each other.

ELAINE
It's the last place I remember
being completely happy.

RHYS
And now you've let some guy you
just met make you unhappy?

ELAINE
He's not. Stop putting words in my
head.

A man's voice breaks into her dream as he grabs her scarf.

INT. TUBE STATION - CONTINUOUS

Elaine wakes to see a dodgy looking man holding her scarf and leering at her.

DODGY GUY

Where's your handbag, pretty girl?

Still dazed and slow from the alcohol she tries to extricate herself.

ELAINE

I lost it. Let go.

Throws loose change from her pocket at him.

DODGY GUY

Got anything else worth taking?

He grabs her crotch eliciting her blood-curdling scream.

DODGY GUY (CONT'D)

Shut up, you little cunt.

Raises his fist to hit her but falls to the side after receiving his own blow to the head from Lance.

LANCE

Do you purposefully look for trouble?

ELAINE

Do you always need to save the day?

LANCE

Obviously, yes.

ELAINE

Piss off.

She kicks the guy in the nuts with her boot as he gets up.

DODGY GUY

Bloody cow.

He lunges for her, but Lance hits him again, and he staggers off cradling his head as Lance cradles his reddened hand.

LANCE

Bloody hell that hurt.

ELAINE

Let me see.

She rubs the bruised knuckles. He winces. She wraps her scarf around it.

LANCE

A token from my lady? I will wear it next to my heart when I joust against the green knight.

ELAINE

Do you ever take anything seriously?

LANCE

Yes. You seriously shouldn't wander around London alone at night.

ELAINE

Well, I'm not alone now.

Their train arrives. As they sit down, he hands over her purse. Their hands touch setting off an electric charge as the doors close, and the train speeds off.

INT. ELAINE'S BEDROOM - MORNING

Elaine enjoys a very illicit daydream running the red scarf down her body and over her lips and neck letting out a moan of pleasure. Suddenly, she's conscious of her cousin, BRONWEN, (26) a sassy steam-punk dressed girl leaning over her.

BRONWEN

Oh Ryan, oh yes, kiss me there.

Elaine bolts up smacking Bronwen with a pillow.

ELAINE

Bitch! Who's Ryan?

BRONWEN

Ryan Gosling, of course, idiot. He's my go to guy for sex dreams or Scarlett Johansson, depends on my mood.

ELAINE

I was not having a sex ---

BRONWEN

A real guy or one of your imaginary friends. Is he here now?

Looks under covers.

ELAINE

I am not schizophrenic. I can distinguish between reality and my imagination.

BRONWEN

Finally, I was afraid you'd be an old virgin with cats.

ELAINE

Shut up! I am not ---Besides, he's got a girlfriend.

BRONWEN

So did 3 of my exs. Time to pop the cherry, luv.

She naughtily imitates Elaine with the scarf between her legs.

INT. HALLWAY - CONTINUOUS

AUNT FLORRIE, a kindly, matronly woman engulfs Elaine in her arms.

FLORRIE

Oh, my darling. It's terrible that we have to meet like this. You were your father's world.

ELAINE

Thanks.

DAVID (30), a beefy man in a suit clasps Elaine's hand.

DAVID

I am terribly sorry for your loss. You have my sincere condolences, cousin.

ELAINE

(puzzled)
What's wrong with your voice?

Bronwen laughs.

BRONWEN

Dai's gone all English since he got a job at BBC.

FLORRIE

Enough, miss. We're all very proud of your brother.

INT. LIVING ROOM - NIGHT

Mary types on her laptop. Florrie tidies the shelves. Evan peruses a florist shop on the PC. Bronwen and David play with their Smart phones.

And Elaine stares out the window at Lance's flat.

EVAN

I wonder if we could get daffodils at this time of year? Mam, said he was as bright and lovely as a daffy.

MARY

Too bad the bloom didn't last. What was your flower?

EVAN

Who can remember.

He's oddly reserved.

ELAINE

Daisies. Granny told me you used to try to eat daisies when she took you to the park.

Evan lights up.

EVAN

Did she now. I've always liked daisies. They're so bright and homey ---

Elaine sees Lance smoking on the balcony and rushes out the door.

EXT. BALCONY - CONTINUOUS

Elaine leans next to Lance enjoying a companionable silence. She gestures for the cigarette, takes a drag, and chokes on the smoke. Laughing, he pats her back as she returns the cigarette.

LANCE

Smoked much?

ELAINE

I'm a virgin.

She blushes at the outburst as he chokes on the smoke.

ELAINE (CONT'D)

Smoker.

Laughs.

LANCE

Nasty habit, I know. I should give it up.

ELAINE

Sex or smoking?

He turns red.

LANCE

Never you mind. I think I miss the quiet girl who only said three words.

Silence. Their hands brush on the balcony.

A COCKNEY MAN'S voice.

TRISTAN (O.C.)

Is that posh bastard chatting up my princess?

Lance turns to greet TRISTAN, (30s), impeccably cool and handsome with his dark Indian skin.

LANCE

Trist, not every girl in London's wetting their knickers over you.

TRISTAN

Yeah, only most of them. (to Elaine) Hello, luv. I'm so sorry about your dad. The whole team is tore up.

He kisses her cheek.

ELAINE

Thank you.

Bronwen's voice interrupts.

BRONWEN

Two men to herself. You'd think she'd at least share with her cousin.

ELAINE

I'll be home shortly. Bye.

BRONWEN

Not this time. Your mum's got her tail in a knot, and I'm not going to get scratched.

TRISTAN

We'll catch up before you leave.

He squeezes her hand. She exchanges a longing look with Lance not lost on Tristan.

She follows Bronwen, but she walks past Rhys's flat towards the staircase.

EXT. STAIRS - CONTINUOUS

Elaine catches up.

ELAINE

I thought you were sent to fetch me home.

BRONWEN

No. Just helping you play a little hard to get. And I'm bored.

She continues down.

BRONWEN (CONT'D)

Coming?

Elaine follows.

EXT. WALTHAMSTOW GRAVEYARD - NIGHT

Elaine and Bronwen sit propped against a stone angel sharing a bottle of cheap wine and gorging on chocolate and crisps.

ELAINE

You belong in an Anne Rice novel, you know that.

BRONWEN

Beat's your prissy Jane Austen novels. Though I sometimes like to think Mr. Darcy was into some kinky shit.

Elaine throws a bag of crisps at her.

Bronwen wanders the headstones smoking.

BRONWEN (CONT'D)
Here's a good one. "She was the
life of the party. But always knew
how to leave them wanting more."
That'll be me.

Elaine silently read another headstone.

HEADSTONE

"Beloved Father and Husband." She tears up. Bronwen throws
her arms around her.

BRONWEN (CONT'D)
Let him go. He died, not you.

Bronwen pulls her along grabbing up their snacks as she goes.

ELAINE
Wait. Where are we going now?

BRONWEN
Forget what I said earlier. You
need to get laid now. Maybe he can
bang the gloom right out of you.

INT. LANCE'S LIVING ROOM - CONTINUOUS

Tristan makes himself comfortable on the sofa throwing the
pillow and blanket at Lance who hands him a beer.

TRISTAN
Why don't you just move?

LANCE
Why? Fancy me as a flat mate?

TRISTAN
Not bloody likely. You'd be a
Valium to my love life. Speaking of
which, you could move in with Bexs.

LANCE
She hates when you call her that.

TRISTAN
I know.

Lance kicks a box of his stuff at Tristan.

TRISTAN (CONT'D)
What's this? A present?

LANCE

The answer to your question.
Rebecca's ultimatum. Either I grow
up and apply for a real job at her
firm or ---

Tristan pulls out a T-shirt.

TRISTAN

Take your Doctor Who shirts and
piss off.

LANCE

Yeah.

Lance looks out the window.

TRISTAN

If her dad was alive, you'd be
dead.

LANCE

Yeah.

INT. FLORIST - DAY

Mary, Evan, and Florrie consult the florist over
arrangements. Bronwen takes selfies with the flowers. Elaine,
as usual, daydreams out the window, her hands idly plucking a
white rose.

FLORRIE

This one with the white roses is
lovely.

MARY

Yes, its beautiful, but I thought
we were getting the daffodils.

As she looks down at her planner, the BELL on the door RINGS
as it's opened.

BRONWEN

Why don't you order both so we can
leave? I'm can't get any reception
on my phone.

FLORRIE

Patience, miss. I don't hear Elaine
complaining.

BRONWEN

That's because she isn't here.

Mary looks up alarmed slamming her planner shut.

EVAN

She probably just stepped outside
for some air.

BRONWEN

No, she didn't. She was doing her
weird pacing thing and then just
ran out the door after some bloke
on a motorbike.

Mary fumbles for her phone and starts dialing Elaine's cell.

EXT. STREET - DAY

Elaine runs after the motorbike.

ELAINE

Lance! Stop!

She catches him at the light flinging herself in his path. He
pulls over.

LANCE

You really are an accident waiting
to happen.

ELAINE

Yes, well, I need you to rescue me
this time.

LANCE

From what?

ELAINE

From 50 million funeral decisions
that I don't have the heart to
make.

Her phone rings, Mary's picture pops up. She hits ignore and
climbs on the back of the bike.

LANCE

I'm probably going to regret this.
Hang on.

He kicks the bike into gear, and she puts her arms around him
smiling. Mary arrives just in time to see them drive off into
the distance.

EXT. MOTORWAY - DAY

Elaine holds on tight as he speeds enjoying the freedom of his recklessness.

EXT. CHARING CROSS ROAD - DAY

He parks.

ELAINE
What's this?

LANCE
You like words.

He leads her into a second hand bookshop.

INT. BOOKSHOP - CONTINUOUS

She scans the rows of books as he playfully offers up suggestions.

He holds up Twilight. She rolls her eyes and shakes her head.

He offers up Jane Eyre.

ELAINE
Own it.

LANCE
Of course.

She pulls out 50 Shades of Grey.

LANCE (CONT'D)
(mocking her)
Own it.

ELAINE
Really?

LANCE
Wouldn't you like to know.

He wanders off pulling titles as she peruses her own shelf. He picks up a book looks at Elaine, smiles and heads to the register.

She comes up behind him as the clerk puts the book in a bag.

ELAINE
What did you buy?

LANCE
A surprise. Find something?

She hides a book.

ELAINE
A surprise.

Shoos him off so she can pay.

EXT. BOOKSHOP - CONTINUOUS

He waits for her outside the door thumbing through the book.
A WOMAN'S voice addresses him.

WOMAN
Lance?

He looks up to see GINNY FLOWERS, (30s) a smartly dressed woman carrying a box of books.

LANCE
Ginny. Lionel let you out of the office for a change.

He hugs her. She looks around nervously.

GINNY
We should do lunch sometime.

His face falls as he looks at the box.

LANCE
Her books?

Elaine walks out the door with her bag.

ELAINE
I think I found a peace offering for my mom.

She holds out a graphic design book. But stops and looks awkwardly at Lance and Ginny. She spies the box and starts rummaging through a very teenage collection of books pulling out Crank.

ELAINE (CONT'D)
You must have a teenage daughter?

Both Ginny and Lance look uncomfortable. He takes the book from her and puts it back.

LANCE
We won't keep you.

An uptight looking BUSINESSMAN, LIONEL BENWICK (40s) gets out of an expensive car and walks towards them studying his blackberry.

LIONEL
We're on a tight schedule. I told
Harrison we would be there by 2 ---

The brothers lock eyes. Lionel turns from Lance and begins walking away.

Lance
Lionel, please ---

LIONEL
You were suppose to help her. I
trusted you.

LANCE
I know. I failed. If I could change
the past, I would but ---

LIONEL
Ginny, get in the car. We're done
here.

He slams the car door.

GINNY
Give it time.

She gets in the car.

EXT. CHARING CROSS ROAD - CONTINUOUS

Elaine runs to keep pace with Lance. He silently gets on the motorbike handing her the extra helmet.

EXT. MOTORWAY - CONTINUOUS

Lance speeds recklessly forcing Elaine to hold on tighter. She's alarmed. He's slightly possessed.

EXT. CAR PARK - LATER

He parks and heads towards the flats, Elaine trailing behind.

EXT. RHYS'S FLAT - CONTINUOUS

He is about to speak, but the door opens.

MARY

Of course, I should have known.

LANCE

I'm sorry. It was my fault. She helped me take the programs to the printer. They'll be done on Friday.

Elaine is surprised but mouths "thank you".

MARY

Thank you. Glad to see someone helping out.

Lance turns and walks away. Elaine runs after him and hands him the package with the surprise book before following Mary inside.

INT. RHYS'S FLAT - CONTINUOUS

Elaine sits on the sofa as Mary brushes her hair.

MARY

You scared the crap out of me disappearing this morning.

ELAINE

Sorry.

Mary tugs harder.

ELAINE (CONT'D)

Ow. I said sorry, don't scalp me.

MARY

Uncle Evan wanted to phone the police.

ELAINE

Why didn't you?

MARY

A lifetime of experience. You are your father's daughter.

Elaine goes to her room.

INT. ELAINE'S BEDROOM -CONTINUOUS

Mary follows. Elaine flops on the bed.

ELAINE

Should we order Chinese? There's a
place down the road that does a
fantastic Hong Kong style sweet 'n'
sour chicken?

Mary wanders looking at all the photos on the wall of Elaine
and Rhys but no Mary.

ELAINE (CONT'D)

We don't have to do Chinese.
There's a chip shop or ---

MARY

I can't even compete with him in
death. Can Lance?

Elaine's hands flutter. She rolls over facing away from Mary.

MARY (CONT'D)

I hope you're being safe. You don't
want ---

ELAINE

A mistake.

Brushing Elaine's hair from her face.

Mary

Oh, baby. I'm sorry. You're not---

Elaine reflexively lashes out backhanding Mary in the cheek.
Instantly guilty, she reaches out to hug her mom.

ELAINE

Sorry. Mom, I'm sorry. I didn't
mean ---

Mary moves out of reach.

MARY

Like I said, you're your father's
daughter.

She walks out rubbing her cheek.

INT. LIVING ROOM - NIGHT

Mary sits eating chocolate alone on the sofa watching a movie.

INT. ELAINE'S BEDROOM - CONTINUOUS

Elaine leans her forehead on the window covering her ears.

ELAINE

Stop it!

INT. LANCE'S LIVING ROOM - CONTINUOUS

Lance lays on his sofa bed as he flips through Crank . He takes out the book from Elaine.

BOOK

The Humiliation of Lancelot with a steamy cover of a man's bound arms.

LANCE

(laughing)

"This contemporary retelling of a medieval tale takes the reader into the dark recesses of a woman's need for dominance---"

He laughs.

INT. RHYS'S BEDROOM - MORNING

Mary opens her eyes as Elaine rummages through Rhys's clothes again, pulling out a grey jacket and putting it over her sundress.

MARY

You still pilfer other people's clothes.

ELAINE

It's not pilfering, just borrowing.

MARY

Like my art school shirt that you never gave back or your granny's red scarf or granddad's blue cardigan.

ELAINE

I can smell the memories.

Gets into bed with Mary proffering the sleeve for her to smell.

MARY

Old Spice. Your father was always too cheap to buy real cologne.

Elaine rolls over and hands her the graphic design book.

ELAINE

A peace offering.

Mary takes the book, smiles and kisses her daughter's forehead.

MARY

Thank you.

They cuddle.

ELAINE

I'll help today.

MARY

Lance must have brought back the wrong daughter.

Sound of doorbell.

INT. HALLWAYS - CONTINUOUS

Elaine opens the door to Evan, Florrie, Bronwen, and David laden down with Tupperware and coffee.

ELAINE

Good morning, family!

EVAN

Good morning!

FLORRIE

Lovely to see you!

BRONWEN

Need more coffee.

INT. LIVING ROOM - CONTINUOUS

Bronwen and Florrie put down their Tupperware.

BRONWEN

Aunt Betty and mum made enough
Welsh cakes and scones to make you
as fat as Dai.

DAVID

(stuffing face)
Rude.

ELAINE

Mmm. You are a magician in the
kitchen Aunt Florrie.

She kisses her cheek mid-bite of her cake.

FLORRIE

Ah, you're too kind. My but you're
in a good mood this morning.

BRONWEN

Yes, aren't we. Very chipper. Did
your new friend give you a "ride"
on his motorbike.

Makes rude gesture.

FLORRIE

Don't be crass, miss.

EVAN

You have no manners, no
manners at all.

MARY

(coming into room)
What's this?

ELAINE

Nothing.
(to Bronwen)
Nothing at all. Right.

BRONWEN

Chicken.

Bron snatches a Welsh cake out of David's hand and eats it.

MARY

Coffee. You are a God send.

Elaine sits at the table sifting through mountains of
paperwork.

ELAINE

So what's on the schedule this
morning? Besides maybe cleaning up.
(MORE)

ELAINE (CONT'D)

Death certainly leaves a paper trail.

MARY

Even though we're scattering his ashes, we need a headstone to put next to your granny's, and I ---

Elaine freezes in horror reading a formal looking paper. Mary and Evan exchange a look as he tries to take it from her.

EVAN

Lots of dreary details for your father's solicitor.

ELAINE

You said he had a heart attack. You said he didn't suffer. You lied.

Points to the death certificate.

MARY

Baby.

EVAN

He didn't want you to worry.

MARY

You don't take bad news well.

She watches Elaine's hands flutter as she backs away to the door. Elaine follows her gaze and stills her hands.

ELAINE

What else are you hiding to protect me?

Mary touches her scar gently.

MARY

Nothing more than you hide to protect yourself.

ELAINE

Stop. I need --- I need ---

MARY

To run away.

ELAINE

I learned it from you.

She leaves.

EXT. LANCE'S FLAT - CONTINUOUS

She knocks. No answer. She leans against the door and texts him.

ELAINE

(text)

I am in need of a knight. Know where I can find one?

LANCE

(text)

Globe Theatre. Finishing a morning tour. Dragon slaying or giant wrestling?

ELAINE

(text)

Quest for Truth.

INT. TUBE CAR - DAY

The rhythmic whoosh pulls her into dream. Sounds of WAVES CRASHING and SEAGULLS flash in and out of her head. She sits on her hands fighting the dream.

ELAINE

No. Stop.

MAN'S voice startles her.

MAN

Are you all right?

ELAINE

Yeah, this is my stop.

She hurriedly gets off.

EXT. STREET/DOWNTOWN LONDON - DAY

She runs to catch a bus.

INT. GLOBE THEATRE - DAY

Elaine watches as Lance finishes giving a tour.

LANCE

"Parting is such sweet sorrow." But souvenirs last forever.

(MORE)

LANCE (CONT'D)

So please don't forget to visit the shop on your way out. Thank you.

The group departs. Lance stands on the stage as Elaine walks down the aisle towards him. Quotes Hamlet.

LANCE (CONT'D)

"How is it that the clouds still hang on you?"

ELAINE

"Not so, my lord, I am too much i' the sun."

He laughs. She doesn't. She takes the stage.

ELAINE (CONT'D)

"Et tu, Brute?"

LANCE

Now you're changing plays?

She corners him.

ELAINE

Did you know that my father had cancer?

LANCE

Yes. I drove him to chemo.
(understanding dawning)
You didn't know.

ELAINE

He told me everything. Everything. Aired every damn skeleton in the family closet but didn't tell me he was dying.

Reaches for her.

LANCE

He was protecting you.

She moves out of reach.

ELAINE

Stop it! I am not some damn china doll.

She picks up Yorick's skull off an acting block.

ELAINE (CONT'D)

I'm fucking Hamlet. Betrayed by my family. My heart constricted with so much pain that I can't breathe. And everyone dances around me like I'm some lunatic. When I'm just heart-broken and alone.

LANCE

(whispered)
You're not alone.

ELAINE

No?

Lance gently releases the skull from her grip. Taking her hands and reeling her in.

He kisses her tears and is about to kiss her lips only to be interrupted by a LITTLE OLD LADY applauding them.

OLD LADY

That was lovely. Which play is that from?

LANCE

All's Well That Ends Well,
(to Elaine)
I hope.

OLD LADY

It's the first time I've ever understood Shakespeare. I guess you have to see it performed.

LANCE

Yes. Now how can I assist you?

OLD LADY

Where's the toilet?

LANCE

Go back out and its the third door on the right.

She exits allowing Elaine to seize Lance's shirt as she kisses him hard.

EXT. MARLOWE RD. - LONDON - LATER

Elaine and Lance can barely contain their passion.

EXT. ALLEYWAY - CONTINUOUS

He pulls her around into an alleyway pressing her against the wall as he kisses her. His phone rings, and he turns it off without looking kissing her again. She kisses him back, and then takes the lead as they head to his flat.

EXT. OUTSIDE FLATS - CONTINUOUS

Elaine leads him to the building teasing him with kisses only to be interrupted by a chubby teen girl, ROSE running after them.

ROSE

Lance. Wait.

She's out of breath.

LANCE

Rose, what's wrong?

ROSE

He came home all roughed up and crying but mum was too drunk to care so he ran off again.

LANCE

You need to call Tristan.

ROSE

I did. But he don't know Freddie like you do.

LANCE

I can't---

ROSE

He worships you, the daft little bugger. He's been lost since you quit. Please, help him.

He looks at Elaine. She nods. He dials.

LANCE

Trist, meet me at the old EMD Cinema on Hoe St. It's his favorite bolt hole.

Rose hugs him.

ROSE

I knew you'd help.

INT. EMD CINEMA LOBBY - NIGHT

Using flashlights: Tristan, Lance, and Elaine search the lobby. Elaine stops and listens. They hear a faint crying from the theatre.

INT. EMD CINEMA THEATRE - CONTINUOUS

They spot a sobbing Freddie curled up in a seat near the back. Elaine motions to Lance to go to him. He slowly walks down the aisle sitting next to the boy.

LANCE

What's showing tonight?

FREDDIE

Leave me alone. You don't give a fuck what happens to me. Nobody does.

He looks up revealing a battered face. Elaine shrinks back. Lance reaches out only to be pushed away.

FREDDIE (CONT'D)

Piss off! That's what you're good at.

He throws a waded paper at him as he moves down the aisle back into the dark. Elaine picks it up.

PAPER

A page of Freddie's comic with Lancelot torn out.

She hands it to Lance.

TRISTAN

Freddie, your sister's worried sick, and I can't bring you back with a face like mincemeat.

FREDDIE

I don't bloody care.

Elaine locates him near the old screen. She takes his hand and lets him cry on her shoulder.

FREDDIE (CONT'D)

I thought they were my mates. They took my comic and tore it up. Said they don't deal with no freaks and queers.

LANCE
Little shits. Don't listen to them.

FREDDIE
Shut up! Shut up!

She rocks him as he cries harder.

FREDDIE (CONT'D)
Nobody cares.

ELAINE
I do.

She wipes his face, he winces.

ELAINE (CONT'D)
I'm really not good with blood. So
can you let me take you to hospital
now.

He nods. She leads him down the aisle. Lance reaches out, but
Freddie pushes him away.

FREDDIE
No. Some hurts don't heal.

INT. CAB - NIGHT

Lance sits up front with the cabbie separate from the rest.
Freddie sits between Tristan and Elaine, his head resting on
her shoulder as she hums a lullaby.

FREDDIE
No one ever sang me a lullaby.

She softly begins "All Through the Night".

ELAINE
*"Sleep, my child and peace attend
thee. All through the night.
Guardian angels God will send thee.
All through the night."*

INT. LANCE'S LIVING ROOM - NIGHT

Lance flops onto the sofa closing his eyes holding the pillow
in his lap creating distance between them as she sits down.
She tries to take his hand, but he moves away.

LANCE
Want some tea?

INT. LANCE'S KITCHEN - CONTINUOUS

Elaine follows him in as he takes out the tea bags and rummages in the fridge.

ELAINE
Stop being so damn English. Tea
won't help.

LANCE
Definitely can't when I'm out of
milk. I'm going to pop over to the
news agent. Want anything?

INT. HALLWAY - CONTINUOUS

ELAINE
You know what I want.

LANCE
I'm all out.

He leaves. She leans on the door listening as his FOOTSTEPS
WALK away.

INT. LANCE'S LIVING ROOM - CONTINUOUS

She paces her hands dancing, but she stops them.

She wanders. She picks up Crank off the coffee table flipping
through it and putting it down. She flattens a photo of
Rebecca on a shelf.

She picks up the pillow inhaling his scent and then plucks at
the blanket. She looks to the hallway.

INT. HALLWAY - CONTINUOUS

She takes a deep breath and tries the bedroom door. It opens.
She looks around and goes in.

INT. LANCE'S BEDROOM - CONTINUOUS

The bedroom is perfectly untouched except for a layer of
dust. She picks a photo off the dresser of Lance, Lionel, and
a young Gwen, Lionel's daughter.

She sits on the bed and picks up a bedazzled phone off the
bedside table pressing the home button.

PHONE

The lock screen reveals a picture of Gwen. No longer the innocent little girl but a painfully thin, black-haired, depressed teen.

Elaine picks up a ratty teddy bear hugging it and inhaling its scent.

ELAINE
Where is your owner?

LANCE (O.C.)
Dead.

Elaine jumps up dropping the bear to see Lance frozen in the doorway. He looks so broken.

LANCE (CONT'D)
Dead and I couldn't save her.

She stares frozen too.

ELAINE
Gwen?

LANCE
My Gwen. My poor little broken
Gwen. What good am I if I can't save
my own bloody niece?

She rushes to him folding him into a tight embrace as he unleashes all his pent up emotions.

INT. HALLWAY - CONTINUOUS

Elaine closes the door behind her and leads him to the living room.

INT. LANCE'S LIVING ROOM - LATER

He drinks tea as he calms down finally opening up to her.

LANCE
Gwen became very depressed after
her parent's divorce. And Lionel
like an upstanding English father
sent her to boarding school.

She hands him a napkin to wipe his face.

LANCE (CONT'D)

Of course, when she was kicked out of school with a severe heroin addiction, Lionel sent her to me. I worked with kids far worse than her everyday, and if we kept it in the family there wouldn't be any gossip, he reasoned.

She reaches out for his hand.

ELAINE

That's a horrible burden to place on you.

LANCE

Yes, but I mistakenly believed I could save her, find the joyful girl she once was. Instead, I found her lying in my bed, a needle stuck in her arm. I couldn't save her.

His grief overwhelms him. And she cradles him to her as he cries.

ELAINE

Its not your fault.

She holds him tighter.

INT. LANCE'S LIVING ROOM - MORNING

Elaine lies on Lance's chest drinking him in. The reality of him intoxicates her with happiness. He opens his eyes and kisses her.

LANCE

Did I snore? I haven't slept that deeply in ---well, a while.

She starts to cry, and he sits up concerned.

ELAINE

It's silly. I've never felt so happy. You're better than any dream.

He kisses her again deeper as she succumbs to him.

Her phone dings breaking the mood. She ignores it kissing his neck. It dings again. She reaches for it.

PHONE

Several text messages from Mary all with a variation of "where are you" or "please call me". Annoyed, she texts back and puts it down.

INT. RHYS'S FLAT - CONTINUOUS

Elaine slowly shuts the front door behind her, but Mary's voice calls out.

MARY

Elaine.

INT. LIVING ROOM - CONTINUOUS

Elaine finds Mary sitting on the sofa eyes purple with lack of sleep clutching a chipped and glued coffee mug.

MARY

Did you know this was my favorite cup? Your dad took you to one of those pottery places where you paint your own mugs.

Elaine sits next to her.

ELAINE

I think I need to paint you a new one.

MARY

You threw it on the floor when I told you we were leaving London. You knew how to get back at me even then.

Silence. They sit side by side not touching, not talking.

INT. RHYS'S FRONT DOOR - DAY

Elaine answers the door. It's Lance. He holds out her phone.

LANCE

I thought you might need this back.

ELAINE

Thanks.

She reaches for it, and their hands touch. He draws her in for a kiss.

TRISTAN

Enough with the P.D.A, it's bad
enough that you stole my princess,
do you have to snog in front of me.

Lance turns to Tristan.

LANCE

You have the world's worst timing.

TRISTAN

So do you.

LANCE

How's Freddie doing?

TRISTAN

On the mend. I actually have a
present from him.

He hands a folded paper to Elaine.

PAPER

It's a comic of a bass-ass looking medieval maiden with
Elaine's face and a Victoria's Secret model's curves.

TRISTAN (CONT'D)

He calls her the Enchantress
Elaine.

Lance looking over her shoulder.

ELAINE

He ---um --- gave me a lot of
enhancements.

LANCE

Little pervert has a crush on you.

Mary comes over.

MARY

Hello, Tristan. Good to see you
again.

TRISTAN

My condolences, Mary.

He kisses Mary's cheek.

Awkward silence as Elaine and Lance separate.

TRISTAN (CONT'D)
I'm actually here with an
invitation to lunch. Viv and Gareth
would love to see you.

Lance turns to leave.

TRISTAN (CONT'D)
Don't bugger off again. They miss
you too.

ELAINE
Please, I need you.

EXT. THE VILLAGE PUB - AFTERNOON

Lance holds the door open for Mary and Elaine. Tristan mock
bows to him causing Lance to let the door hit him in the
arse.

INT. THE VILLAGE PUB - CONTINUOUS

They walk back to the snug. A large, hairy, SCOTSMAN, GARETH
gets up and bear hugs Elaine to his chest.

GARETH
There's my wee girl. Right crap
business about your dad.

He releases her drawing Mary in a long hug.

GARETH (CONT'D)
You're looking well.

Elaine's passed on to VIV, a motherly looking Black woman.

VIV
You've been in my heart and my
prayers everyday. If you need
anything, anything at all, you come
to your Auntie Viv.

Hugging her again.

GARETH
(to Lance)
Stop skulking in the shadows. I'm
not going to bite you. Though you
certainly deserve it.

They shake hands, and Viv pulls him into a hug before he
finally sits next to Elaine.

INT. VILLAGE PUB - LATER

Several pints later, the group gets rowdier. Tristan stands for a toast.

TRISTAN

To Rhys. The best boss a bloke could have.

ALL

Rhys.

Clink glasses.

VIV

He had so much passion and energy.

GARETH

He did that for a wee man and a bloody great temper twice his size.

To Mary.

GARETH (CONT'D)

You were a saint for putting up with him as long as you did.

Elaine's hands start drumming the table. Lance places his hand over hers.

VIV

Poor man couldn't let things go. Took every problem to heart.

TRISTAN

But he could certainly have a go at you if you didn't measure up.

Mary tears up.

MARY

I never did.

GARETH

It was never you. He was a bloody great youth worker, but a right bugga outside of work.

Elaine jolts out of her seat making for the ladies room.

INT. LADIES ROOM - CONTINUOUS

Elaine goes into a stall.

ELAINE (O.S.)

Stop it.

And she cries.

INT. VILLAGE PUB - CONTINUOUS

Lance watching Elaine disappear into the ladies unconsciously reaches for a full pint only to have Mary angrily snatch it from him.

MARY

Stop taking what doesn't belong to you.

LANCE

Sorry. I didn't mean to ---

GARETH

Wait. Are you fucking with that poor girl?

LANCE

That's a poor choice of words.

GARETH

You poncy bastard.

TRISTAN

Lance, don't.

Gareth grabs him by the shirt.

VIV

Calm down.

TRISTAN

He doesn't know.

LANCE

Know what? What the hell is going on?

VIV

Elaine has some psychological baggage. She lives in a daydream world.

LANCE

Everyone daydreams.

MARY

Does everyone forget to eat or sleep because they don't want to lose the dream?

(MORE)

MARY (CONT'D)

Or stand for 6 hours straight in the bathroom pacing herself into a trance because she can't handle reality.

Lance looks around in disbelief.

MARY (CONT'D)

And she hasn't had to with you helping her to run away.

LANCE

I didn't know. I just wanted to help her. I liked making her happy. She seems so lost and ---

ELAINE (O.C.)

Broken.

A collective gasp as they see Elaine standing behind him. He turns.

ELAINE (CONT'D)

See, that's the look I never wanted from you.

She walks outside.

EXT. BEER GARDEN - CONTINUOUS

The beer garden is empty. Elaine stands with her back to him playing with a half empty pint glass. She turns to stare him down.

ELAINE

I can see the struggle. Your innate need to save me from myself.

She drops the glass, and it shatters.

LANCE

Elaine, stop. I don't know what you want me to say.

ELAINE

You can't fix me anymore than you can fix the glass, and it's killing you. The knight errant. You're more fucked up with your compulsive need to save the world from itself yet everyone thinks I'm crazy.

LANCE

I can't deal with this right now.

ELAINE

Of course not. Go run to your
prison of self-loathing. I'll be
fine. I can dream that you were
never here to hurt me.

She walks away.

INT. VILLAGE PUB - CONTINUOUS

Mary's watching from the door. She reaches for Elaine.

MARY

Baby.

ELAINE

Don't.

INT. ELAINE'S BEDROOM - NIGHT

Elaine strips her clothes off and pulls Lance's Hamlet T-shirt out from under her pillow. She puts it on inhaling it. She lies down on the bed smoothing it over her breasts and down her navel.

Her hands tracing the contours of her body until she dreams his hands on top of hers. His body fits against her as they spoon.

INT. REBECCA'S BEDROOM - MORNING

A woman's hair falls over Lance's face kissing his brow. But she stands up revealing a smartly dressed Rebecca. Lance's expression reflects a slight disappointment.

He gets up putting on the suit she hands him smoothing down the collared shirt as he assesses his reflection in the mirror.

INT. MEMORIALS LIMITED - DAY

Elaine is reflected in the black granite headstone as Mary and Evan peruse the showroom.

INT. RECEPTION AREA - FIRM OF MIDDLETON WALLACE - DAY

Lance is reflected in the office window. He shakes off his gloom and stands up to shake hands with the senior partners, Rebecca at his side. They lead him into an office and close the door.

EXT. ST. MARY'S - DAY

Evan opens the large wooden door of the church holding it for Mary and Elaine.

INT. ST. MARY'S - DAY

Mary and Evan talk with a young Anglican MINISTER, REV. THOMPSON. Elaine sits in the front pew staring at the pulpit. The gloomy light shifts to sunlight, and the stained glass colors illuminate her features as she leans her head on Rhys's shoulder.

RHYS

Planning my salvation, darling?

ELAINE

You must be in heaven because I'm stuck in hell.

INT. RHYS FLAT - NIGHT

Mary, Evan, and Florrie box up Rhys's books. Elaine picks up Tennyson's poems and takes it outside.

EXT. RHYS FLAT - SAME

She sits with her legs dangling off the balcony reading her father's book.

EXT. REBECCA'S BACK GARDEN - NIGHT

Lance sketches in the blank front cover of the book he bought for Elaine.

INT. RHYS FLAT - MORNING

Elaine dressed for a run her eyes purple and hair in a disheveled unwashed ponytail ignores Mary who chases her with a piece of toast trying to get her to eat.

EXT. MARLOWE STREET - MORNING

Elaine zones out as she runs down the street, people scurrying out of her way to avoid collision as she goes at a breakneck pace. A car barely misses her as she runs without looking to the right at the intersection.

EXT. MOTORWAY - MORNING

Lance drives his motorbike at a breakneck speed zigzagging recklessly through cars.

INT. EMD CINEMA - NIGHT

Elaine watches the ruined screen. She daydreams. A movie projector flickers into life, and the screen lights up.

SCREEN

Medieval damsel Elaine lies immobile as her boat floats down the river. It comes to rest at a bank. Armor clad Lance leans down to kiss her dead lips.

LANCE

"She has a lovely face."

Freddie sits down next to her.

FREDDIE

What are you watching?

ELAINE

Some sentimental crap about unrequited love. What about you?

FREDDIE

Zombie movie.

He hands her a torn piece of the seat fabric to wipe her nose, but she declines. She takes his hand as they sit in the dark.

INT. BEDROOM - MORNING

Mary takes out Elaine's funeral dress and stops Elaine's pacing as she slips off the bathrobe. She's painfully thin in just her panties and bra.

Mary traces Elaine's bones with her fingers before dressing and hugging her. She sits Elaine at the vanity and brushes her hair.

EXT. OUTSIDE FLAT - MORNING

Lance flanked by Rebecca looks over as he exits his own flat to see the Elaine's family filing out. He searches but can't see her.

Then Florrie moves revealing a gaunt, pale, purple-eyed waif despite Mary's best efforts with makeup. Her glazed over stare looks right through him.

He makes to go to her, but Rebecca restrains him.

REBECCA

Let her go!

He turns back too late. Elaine's already moving away across the pavement to the waiting funeral cars.

EXT. STREET - MORNING

Mary draws Elaine into the hired car and the funeral cortege pulls out behind the hearse.

Lance gets into Rebecca's Lexus, and they follow.

EXT. ST. MARY'S - DAY

Elaine stands outside the grey stone church. Evan, Florrie, and Mary greet family and friends.

Coming down the path to commiserate is a curious mix of fussily dressed Welsh relatives, rough looking work mates, a Sikh, Indians, Africans, street kids, and a Catholic priest, FATHER DENNY all indicative of the kind of outgoing and worldly man Rhys was.

FATHER DENNY

Rhys was an extraordinary man. He will be greatly missed.

INT. RHYS'S FLAT - DAY

The motley crew of mourners file in for refreshments and condolences. Several poster boards display pictures with Rhys as friend, father, and co-worker. As Mary and family are surrounded by well-wishers, Lance watches Elaine slip away to her room.

INT. ELAINE'S ROOM - DAY

Elaine's oblivious to Lance as he sits next to her on the bed as she plays a voicemail message of Rhys over and over.

RHYS (V.O.)
I miss you more than all the sheep
in Wales. Call me back as soon as
you can. I need to hear my
darling's voice. I love you!

She smiles and plays it again. Mary speaks from the doorway.

MARY
It hurts, doesn't it?

Elaine plays the message again.

MARY (CONT'D)
Not even death can separate them.

She wipes her eyes. Lance walks into the hall.

INT. HALLWAY - DAY

Lance hands Mary a handkerchief.

LANCE
I wanted to apologize for---

MARY
---I was wrong. She needs you. She
needs someone she trusts and it's
obviously not me.

LANCE
I don't see what I can do.

MARY
We're taking his ashes to the sea
tomorrow for one final farewell.
Won't you come. For her sake.

He looks over at the sad girl in the bedroom.

LANCE
Think she'll even know I'm there.

MARY
I will.

EXT. TADROSS HOTEL, BARRY - DAY

The family, Mary, Lance, and Elaine all enter a red-bricked shabby Victorian hotel.

INT. HOTEL HALLWAY - DAY

Mary unlocks their hotel room. Elaine watches Lance who unlocks his door two rooms down.

INT. MARY'S HOTEL ROOM - SAME

Mary wipes down the small table and sets up her laptop. Elaine flops down on the shabby twin bed nearest the door.

MARY

Get up!

Elaine gets up and flops onto the other bed while Mary rips the duvet cover off and throws it into a corner.

MARY (CONT'D)

They don't wash the coverlets in hotels. They're full of germs.

Elaine gets up and flops back on the other bed so Mary can rip off the other duvet. She talks to the urn.

ELAINE

Barry is not up to snuff. Just like you and I.

Mary sits down next to Elaine and touches her shoulder. Elaine gets up brushing her off.

ELAINE (CONT'D)

Let's get this over with, shall we?

She takes a dress out of the suitcase and begins putting it on.

EXT. COLD KNAP BEACH - SUNSET

Lance helps support Mary as he and the family stumble down the pebble beach carrying daffodils. Elaine, shoes discarded runs, the pebbles stumbling but not impeding her progress. She wades deep into the surf carrying the plastic urn

MARY

You're too far.

Mary and the others throw their daffodils in from the water's edge. Elaine kisses the urn.

ELAINE

*"Goodnight, sweet prince./ And
flights of angels sing thee to thy
rest."*

She throws the ashes, but the wind blows them back making her choke and cough. She looks down at the grey muck of ash and flowers in the water. It's depressing and final.

She turns and looks at Lance. He watches the waves breaking at his feet avoiding her stare.

She turns back, takes a deep breath, and consciously moves her fingers in their daydream rhythm. She steps forward.

FEET

Her feet feel the ocean floor inching their way carefully forward. They feel the drop off just an inch away.

She pauses and then purposefully steps forward disappearing under the waves.

UNDER WATER

Elaine's hair swirls around her as she sinks down watching the top of the waves. Waiting.

HANDS

She watches male hands reach in to grab her and pull her out. But as she breaks the surface, she sees David scooping her out.

ELAINE'S POV

She watches Lance walking away before his image is blocked by Mary and the family surrounding her.

David sets her down. She follows Lance, but Bronwen grabs her shoulder.

BRONWEN

He didn't buy your performance.

Elaine turns to her.

ELAINE

I don't know what you mean.

BRONWEN

Poor little fragile Elaine. It's
bullshit, and you know it. You're
not a victim, just a bloody coward.

INT. TADROSS HOTEL DINING ROOM - NIGHT

Awkward family dinner. Evan tries to fill the silence with
light chatter.

*
*

EVAN

I remember like it was yesterday,
the three of you playing at Barry
Island. Bron and Elaine would bury
Dai in the sand.

BRONWEN

I remember us sculpting a very nice
pair of tits on Dai before he grew
his own.

Elaine unusually dolled up in hopes of getting Lance's
attention is failing. He's seated across from her but avoids
her gaze pretending to listen to Evan.

*

FLORRIE

That's not a nice thing to say.
You're brother is just big boned.

BRONWEN

He's fat.

EVAN

Elaine's lucky she got her dad's
genes. I got the fat ones from the
Price side, all built like American
linebackers. Rhys said we should
have our own team and call it the
Paddington Bears since we're all so
soft and cuddly.

Lance half-laughs.

EVAN (CONT'D)

You got his knack for trouble
though. I was always having to
rescue him out of a jam as a kid.

ELAINE

I've been told that I'm prone to
disaster.

She looks to Lance, but he looks away getting up.

LANCE

Excuse me. I've got a bit of a headache.

MARY

It's been a long day.

LANCE

Yes. Thank you for dinner.

FLORRIE

Do you need some ibuprofen?

She rummages in her purse.

LANCE

No, thank you. I just need to get some rest.

He leaves. Elaine moves to go, but Bronwen takes her arm shaking her head at her.

ELAINE

I'm tired too.

She follows.

INT. HALLWAY - NIGHT

Elaine catches his arm just as he opens the door to his room.

ELAINE

Lance.

He doesn't turn around.

ELAINE (CONT'D)

Sorry, Uncle Evan loves to talk. I can never---

LANCE

What do you want?

ELAINE

I just thought that we could talk---

He finally turns.

LANCE

You've barely said two words to me since yesterday and now you want to talk?

ELAINE

I know. I've been horrible. It's just the funeral and the ashes and its all so final and ---

LANCE

I can't do this anymore.

ELAINE

Do what?

LANCE

Look, I am sorry that your father died! But I'm not his replacement.

ELAINE

That's not what I want. And I don't want the dreams anymore. I need you, you saved me from my---

LANCE

Stop it! I'm not your hero. I can barely deal with my own problems, don't burden me with yours.

She reels back in shock.

LANCE (CONT'D)

I'm sorry. But one of us has to grow up and stop running away.

He opens the door.

ELAINE

Please. I love you.

LANCE

It's too late.

He closes the door. Elaine sits down outside her hotel room crying. Mary walks up and kneels down.

MARY

Baby, I wanted to protect you from all this.

Elaine pushes away going into the room.

INT. MARY'S HOTEL ROOM - CONTINUOUS

Elaine takes off her shoes and walks into the bathroom.

INT. BATHROOM - SAME

Elaine wipes her face. Mary comes behind her.

MARY

At least, we'll be going home soon,
and you can forget all about him.

ELAINE

That's what you want, isn't it? You
drive away everyone I love. Why?

She walks back into the bedroom.

INT. MARY'S HOTEL ROOM - CONTINUOUS

Elaine sits down on the bed.

MARY

Do you remember why we left London?

ELAINE

I remember you stole me away from
the one person who loved me for who
I am.

MARY

You're still blocking it.

Elaine walks back into the bathroom with her toiletry case.

INT. BATHROOM - CONTINUOUS

Elaine takes out her hand held mirror as she washes her face.
Mary stands behind her reflected in the mirror.

MARY

You still idealize him while I play
the villain.

ELAINE

I don't idealize anyone.

MARY

I left to protect you. That is all
I ever wanted to do. Please,
remember.

Mary traces her finger gently down Elaine's scar. Elaine
jerks away knocking her MIRROR to the floor where it CRACKS.

YOUNG ELAINE (O/S)

Stop it!

FLASHBACK - INT. DAVIES' BEDROOM - NIGHT

Young Elaine stands in the doorway crying as a drunk Rhys advances on Mary, the broken mirror and wedding frame behind him.

RHYS

You nasty bitch. Don't take my child, she's my world.

YOUNG ELAINE

Stop it! Stop it! Leave mummy alone!

Elaine runs between them over the shards of broken mirror just as Rhys raises his hand to strike Mary. Elaine grabs his arm.

RHYS

Get off.

He knocks her back face down into the shards of broken mirror.

Rhys scoops up Elaine. Mary screams seeing the large cut down Elaine's cheek, the blood and tears streaming down the girl's face. Her cut hands leave a bloody trail on his shirt.

Rhys cradles her to his chest as Elaine blacks out.

INT. HOSPITAL - NIGHT

Young Elaine lies in a hospital bed. Rhys sits by her side kissing and gently stroking the stitched and bandaged cheek. Her bandaged hands start their now familiar dream flicker.

RHYS

"Elaine the Fair, Elaine the loveable, Elaine, the lily maid of Astolat." I love you more than all the sheep in Wales.

Her eyes droop heavy with medication and the sound of her father's voice.

YOUNG ELAINE

I love you more than all the rain in ---

Mary gets up from the opposite edge of the bed, shakes her head at Rhys and walks away.

He leans over and cries into Elaine hair.

INT. BATHROOM - CONTINUOUS

Elaine sits on the toilet shaking. Mary kneels in front of her brushing her cheek.

MARY
You tried to save me! You were my
little hero.

She backs into the bedroom hands shaking.

INT. MARY'S HOTEL ROOM - CONTINUOUS

She turns and runs shutting the door on her mother.

INT. HALLWAY - CONTINUOUS

Shaking with rage and hurt, she cries filling the hall with her grief.

INT. LANCE'S ROOM - NIGHT

Lance lying on the bed his hand wrapped with her red scarf hears her crying.

INT. HALLWAY - CONTINUOUS

Her crying abates as her hands start their dream dance. She looks at the moonlit path on the floor from the hall window and walks into it transforming herself into the ill-fated Lady of Shalott as the hall dissolves into ---

INT. CASTLE HALLWAY - NIGHT

Elaine, the medieval maiden walks through her dream castle.

INT. CASTLE STAIRS - CONTINUOUS

She slowly descends the stone staircase.

INT. LANCE'S HOTEL ROOM - CONTINUOUS

Lance loses his struggle and opens the door to go to her, but its empty. He looks around and goes back in.

He sinks into the desk chair. His eyes travel to his bag and the book, his surprise from the second hand bookstore.

BOOK

A bow on the cover. Title: OPHELIA LIVES: POEMS FOR THE MODERN HEROINE and on the inside cover, he drew a picture of Elaine as Waterhouse's "Lady of Shalott." But in his picture, she's smiling as she rows the boat away.

EXT. BROAD STREET - CONTINUOUS

A zoned out Elaine walks barefoot down the street oblivious to people staring at her as she weaves her dream seeing the builds dissolve to ---

EXT. FOREST - CONTINUOUS

She sees herself alone in the forest as she progresses to the sea.

INT. HALLWAY - CONTINUOUS

Mary answers the door to find Lance holding the book.

LANCE

Sorry to disturb you. May I speak to Elaine?

Mary looks past him expecting Elaine.

MARY

I thought she ran to you.

EXT. COLD KNAP BEACH - CONTINUOUS

Elaine follows the moonlit path over the pebbles.

INT. HALLWAY - CONTINUOUS

Mary loses control sobbing. Lance instinctively consoles her.

MARY

She always ran to her father.

Over Mary's shoulder, he sees the red plastic urn sitting on the dresser.

LANCE

I think she still does.

Mary follows his gaze and looks alarmed.

EXT. COLD KNAP BEACH - CONTINUOUS

Elaine wades into the water still dressed as the Lady. A daffodil brought back by the strong tide floats up to her, but she flings it away.

ELAINE

Go away!

And Rhys is beside her.

RHYS

You won't let me.

She's waist deep, the tide buffets against her.

ELAINE

You cursed me.

INT. HALLWAY - CONTINUOUS

Lance runs down the hallway with Mary following carrying Elaine's shoes and a sweater.

EXT. COLD KNAP BEACH - CONTINUOUS

She wrestles with her moonstone necklace tearing it off.

RHYS

You and only you control the dreams.

ELAINE

All I wanted was someone to love me, scars and all.

RHYS

I may not have been the perfect father, but my love for you was. You were the only thing I ever got right in my life. Don't throw it away. Fight. Love yourself.

He kisses her and dissolves. She opens her eyes to reality and the freezing cold water. She takes a step to shore, but a strong wave slams against her making her drop the necklace.

ELAINE

No.

She dives under.

EXT. BROAD STREET - CONTINUOUS

Mary and Lance drive to the beach.

EXT. COLD KNAP BEACH - CONTINUOUS

Elaine comes up for air and dives down again. She sees it glimmer in the moonlight and comes up with it shining in her hand. But a strong wave slams into her submerging her again.

She struggles as the tide pulls her repeatedly under. Her hair swirling around her as she sinks down.

But she fights back against the tide swimming as hard as she can.

EXT. COLD KNAP BEACH CAR PARK - CONTINUOUS

Lance jumps from the car flying down the beach.

EXT. COLD KNAP BEACH - CONTINUOUS

A drenched Elaine crawls up the shore as she's washed in spewing water and coughing. She rolls onto her back as a shadow looms over.

She looks up to see Lance.

ELAINE

No damsel in distress to rescue
this time.

She coughs up water again as he pulls her to her feet.

LANCE

What the hell were you doing?

ELAINE

Doesn't everyone go for a late
night swim in sub-freezing water?

She shivers so he gentlemanly gives her his jacket.

LANCE
Only you.

ELAINE
Why are you here?

LANCE
In spite of my better judgment and
natural instincts for self-
preservation,--- I'm hopelessly
addicted to you.

ELAINE
Poor you.

He brushes her wet hair from her face.

LANCE
I can't rescue you from your inner
demons. God knows I have enough of
my own.

ELAINE
I know.

She tries to turn away.

LANCE
Let me finish, please.

Turns her to face him.

LANCE (CONT'D)
All I can do is love you.

They kiss. He shivers.

LANCE (CONT'D)
Bloody hell that water's cold.

She kisses him harder wrapping herself around him.

ELAINE
Let's go back to your room, and we
can warm each other up.

He pulls away from her kiss.

LANCE
You're mum's here.

Mary tries to avert her eyes. Elaine walks to her and hugs her tight.

ELAINE

I love you!

MARY

I love you, too.

Mary mouths the words "thank you" to Lance as she holds Elaine tighter. They turn and walk back to the car, Elaine running ahead.

ELAINE (O.S.)

Hurry up! I'm freezing to death.

INT. MARY'S ROOM - NIGHT

Elaine swallows a sleeping pill as Mary gently dries her hair. She turns off the light and mother and daughter cuddle. Mary smiles as she holds her child close.

EXT. BARRY ISLAND PLEASURE PARK DODGEMS - DAY

Elaine, Lance, Bronwen, David, and Mary enjoy fits of laughter as they ride the dodgem. Evan and Florrie watch as they eat their candy floss.

ELAINE (V.O.)

Reality is unpredictable and uncontrollable. We can't escape it.

INT. LANCE'S FLAT - DAY

Lance studies Gwen's teddy bear, a look of infinite sadness still weighing him down.

ELAINE (V.O.)

And its full of pain and heartache.

Elaine comforts him, and he puts it in a box with the rest of Gwen's things. She leads him to the living room where Lionel sits on the sofa with an equally heavy heart.

INT. RHYS'S FLAT - DAY

ELAINE (V.O.)

But it's not something we have to face alone.

DRAWING

A sketch of Mary and Elaine by Lance.

Mother and daughter smile over their portrait. They are having a get together with Evan and the family and Gareth, Viv, Tristan, and Freddie.

FREDDIE

It's alright. I think mine's better.

He hands Elaine a comic book drawing of herself and Mary looking ---well-endowed.

MARY

Um. Well. We're certainly very ---

GARETH

Voluptuous.

He winks at her, she blushes.

Elaine pulls Lance to the bedroom.

INT. ELAINE'S BEDROOM - CONTINUOUS

She kisses him.

ELAINE

You need a new flat.

She hands him a set of keys.

ELAINE (CONT'D)

I'll let you sleep in my bed.

LANCE

With you.

ELAINE

Obviously.

She responds with another kiss pushing him down on the bed.

INT. HALLWAY - LATER

A rumpled looking Elaine and Lance close the door to her bedroom. He takes her suitcase as they exit.

EXT. HEATHROW AIRPORT DEPARTURES - CURBSIDE - DAY

Elaine stares across the street at an image of Rhys.

ELAINE (V.O.)
Yes, the dreams still call to me.
Addictions don't resolve overnight.

She blows him a kiss and turns to Lance as he sets her suitcase on the curb. She kisses him, Mary turning away.

LANCE
Hurry back to me.

She takes her suitcase and Mary's hand as they walk into the airport chatting and laughing together.

ELAINE (V.O.)
But now I want to be free.