

Dickensian

Episode 1

By Tony Jordan

20th July 2015

GREEN <u>Shooting Script</u>

Red Planet Pictures Limited 23-24 Warwick Street London W1B 5NQ

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FADE IN:

1 <u>EXT. MARKET STREET. DAY 1. CHRISTMAS EVE. 1100</u>. 1 The whisper of snow in the air. The clatter of hooves on cobbles.

CUT TO.

2 <u>INT. SATIS HOUSE. STUDY.</u> DAY 1. 1100 2

A black lace gloved hand touches the back of an old and well used leather chair.

CUT TO.

3 <u>EXT. MARKET STREET.</u> DAY 1. 1100 3

The flare of a black horse's nostrils, the swish of a black flume on its head. Then we see the horse is pulling a hearse.

More hooves on cobbles as we hear the cry of a driver to "Hold" and the horse stops outside a set of impressive wrought iron gates.

CUT TO.

INT. SATIS HOUSE. LIBRARY STUDY. DAY 1. 1101 4

The lace gloved hand moves slowly across the back of the leather chair and we now see it's in front of a substantial desk. The touch is light, feminine against the masculinity of the chair - as though invoking a memory.

ARTHUR (O.S.)

Amelia!

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We now see the young and very beautiful Miss Amelia Havisham in a black mourning dress as she turns toward the door where her brother Arthur Havisham steps into view.

ARTHUR (CONT'D) The carriage is here.

Amelia looks at the desk, her late Father's spectacles, which she picks up, remembering him, before opening a drawer, placing them inside and closing it again. She then walks out of the study to follow Arthur.

CUT TO.

EXT. SATIS HOUSE/EXT MARKET ST. DAY 1. 1102 5

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INT.

Arthur and Amelia emerge from the grand house, the staff are assembled all wearing mourning clothes, as footmen stand at the carriage outside the gates. Arthur and Amelia get into the carriage and people watch as the procession pulls away and heads down Market Street. It's Christmas Eve, a whisper of snow in the air. Bustling activity, cobbled streets lined with shops and market stalls and people busy doing their last minute errands. Though everything seems to stop as the hearse makes its way down Market street towards the Three Cripples pub, people watch as the shadow of death moves slowly through them

The black feathered plume, the flare of nostrils and hooves on cobbles.

CUT TO.

1103

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People seated at tables with tea and cakes. They too stop and watch as the hearse and following carriage pass the window.

DAY 1.

CUT TO.

INT. MANTALINI'S. FRONT SHOP. DAY 1. 1104

GARRAWAY'S COFFEE SHOP.

Martha Cratchit adjusting the window display, watching as the hearse and carriage pass by.

CUT TO.

8 INT. SCROOGE & MARLEY' S. DAY 1. 1105 8

Jacob Marley stands in the doorway as the hearse and carriage slowly pass, as though it presents him with some awful premonition.

He's taken out of the moment by a cheery voice;

MRS GAMP (O.S.) Morning, Mr Marley.

Marley turns to glower at the delightful, ruddy-faced bundle of chaos that is Mrs Gamp, carrying a covered dish.

MARLEY (ungiving) Good day Mrs Gamp. Dickensian Ep 1- Shooting Script:

CONTI NUED:

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MRS GAMP (nods in direction of the departing hearse) Not for himit aint, though I dare say it's what we must all come to in the end.

MARLEY

I ndeed.

Marley looks at her with some distaste as she continues on her way. He sees BOY in the street and calls out to him

MARLEY (CONT'D)

Boy!

Boy sees him and runs across the street;

MARLEY (CONT'D) You know Mr Fagin? At the dockside?

The boy nods and Marley hands him the note.

MARLEY (CONT'D) Take this to him, quick as you can.

The boy looks at him, expectantly; Marley reacts, then with some reluctance, he takes out a farthing coin. The boy takes the coin, turns and runs.

CUT TO.

EXT. THE BUMBLES HOUSE/ THE THREE CRIPPLES. DAY 1. 1106 9

The boy runs down Market Street, almost colliding with a slightly dishevelled Captain James Hawdon, who emerges from The Three Cripples pub, with a few other men. Hawdon smiles through his hangover, as the Boy runs on towards the docks.

We go to the Bumbles house as Mr and Mrs Bumble come out of their front door. Two young urchins behind them, one holding a walking cane and a basket, the other an umbrella. Bumble takes the walking cane, Mrs Bumble the umbrella.

> MRS BUMBLE Basket, Bumble!

Mr Bumble takes the basket from the urchin, then he scoots them both back inside the house with his cane and closes the door, turning to see Mrs Bumble already gone.

> MRS BUMBLE (O.S.) (CONT'D) Keep up Bumble!

3.

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4.

Mr Bumble scurries after her

CUT TO.

9A EXT. BARBARY HOUSE. DAY 1. 1107 9A

Honoria Barbary is dressed in black, getting into a waiting carriage, helped by her Father, Edward Barbary.

EDWARD Please give Arthur and Amelia my condolences, their Father was a good man, make sure they know I thought so.

Honoria nods then Edward closes the carriage door and watches as it trundles away. He looks back at his other daughter Frances, standing in the doorway. As pretty as Honoria, but trussed up and pinched, ungiving. They exchange a look, a secret, he avoids her stare. She goes back inside.

CUT TO.

10 <u>EXT. DOCKSI DE ALLEY. DAY 1. 1109</u> 10

The boy runs through the dockside, the sounds of the river swirling around him, the whisper of snow still in the air, before darting down an alley and disappearing through an archway to an old wooden door.

CUT TO.

11 INT. FAGIN'S DEN. DAY 1. 1110 11

Fagin's Den, a fire burning in a huge open grate. Fagin comes out from behind a woollen curtain strung across the room, carrying a large cast iron frying pan as the boy enters, holding the note.

> FAGIN Close the door, my dear. These old bones take more coal to warm up than they used to.

Fagin puts the huge frying pan in the fireplace as the boy closes the door and then steps forward with his note.

BOY Anote, sir, from Mr Marley.

Fagin takes the note, then studies the boy, dusting off the boys shoulders, stroking his head.

FAGIN And did Mr Jacob Marley pay you for your trouble?

BOY Afarthing, sir.

FAGIN A farthing! For the best part of a mile. And I bet you ran all the way, my dear, did you not?

BOY

Mostly.

FAGIN You ran a mile and delivered a note still as crisp and as neatly folded

as the moment it was given to you. Yet only paid a farthing? And he calls himself a gentleman.

Fagin steps back to the large frying pan and takes out a sausage with his fingertips, presenting it grandly to the boy, who looks suitably impressed.

FAGIN (CONT'D) You should have demanded a penny and not settled for anything less. (beat) Mind my words the next time you're sent here. A penny! Insist on it!

. BOY

Yes, sir.

The boy takes the sausage with a grin, turns and leaves, Fagin watches him go, then opens the note and reads.

CUT TO.

12

12 <u>EXT. OLD CURI OSI TY SHOP.</u> DAY 1. 1245

People avoid the lean, hunched over figure of Ebenezer Scrooge as he strides along the street. Ignoring carol singers and their jangling hopeful charity box, their singing audibly quietens as he passes them

He then stops at The Old Curiosity Shop, windows displaying all manner of curious merchandise, a sign on the door

13 <u>INT. OLD CURIOSITY SHOP. NELL'S BEDSIDE. DAY 1.</u> 1250 13 A young girl,

7.

MARLEY

There is no error, Cratchit. Your work has been slow, not up to scratch. Not fifteen shillings worth.

Bob hesitates, not sure what to say or do next, Marley looks up at him

> MARLEY (CONT'D) I shall still expect your loan repayment to be paid on time and in full.

Marley glares at him, daring him to object. Bob is hurt and embarrassed as he makes his way back to his desk. The door opens and Scrooge enters taking off his hat, coat and scarf.

> SCROCGE Cratchit! Bring me the Curiosity Shop account!

Bob scurries over to Scrooge with the ledger, who opens it.

SCROOGE (CONT'D) I saw a light and enquired in the Oyster Shop. They came back last night, though the old man's granddaughter is sick.

Scrooge's bony finger trails down a column of figures.

SCROOGE (CONT'D) And if I'm not mistaken, which I never am when it concerns my money in other people's pockets, they left with their debt unpaid. (finds it) Ha! There see, eight shillings and threepence!

Marley scrawls a note in his journal.

SCROOGE (CONT'D) And collect it before the child dies Jacob, before we find ourselves faced with drawn curtains and complaints about the cost of burial.

Scrooge hands the ledger back to a waiting Bob Cratchit.

BOB We intend to collect while he tends his sick grand daughter? And on Christmas Eve?

Dickensian Ep 1- Shooting Script:

15 CONTI NUED:

He kisses her cheek and scurries back inside, Emily watches him go back to his desk, her heart breaking for him

CUT TO.

16 <u>EXT. SATI S HOUSE.</u> DAY 1. <u>1300</u> 16

Establishing. Carriages outside the house, mourners walking towards the front door.

CUT TO.

17 <u>I NT. SATI S HOUSE/ DI NI NG ROOM</u> DAY 1. 1301 17

Mourners gathered in the dining room, small groups in quiet conversation as staff move amongst them with trays of refreshment. Arthur holding court. Amelia stands with Honoria.

> AMELIA The house feels so empty without him

Honoria takes Amelia's hand.

HONORIA And so it will for a while, but it will pass, I promise.

Honoria takes Amelia's hand as Arthur joins them

ARTHUR Honoria. Good of you to come.

HONORI A

How could I not?

ARTHUR

(condescending) Your employers must be very understanding. (to Amelia) Amelia? We should spend some time with the shareholders.

It's clear that this is something of a dig at Honoria; Arthur then offers his arm to Amelia, who forces a smile at Honoria before walking away with her brother. They pass the lawyer Jaggers on their way to a group of shareholders.

15

9.

JAGGERS

A very sad day.

AME	LIA			•
Thank you for	coming,	M	Jaggers.	

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JAGGERS

Your Father was a remarkable man, it is an honour to pay my respects.

ARTHUR

I assume you have retrieved my Father's Will from your safe?

JAGGERS

I have. And I await your instruction.

ARTHUR

My instructions are for it to be read and implemented as soon as possible.

JAGGERS

It's Christmas Eve, Arthur. Perhaps the New Year would be more appropriate?

ARTHUR

How am I to conduct my late Father's business, or care for my sister properly without my Father's

She pecks him on the cheek then walks back to the door.

NANCY Tell Bill I'll see him in the pub.

And she's gone as quickly as she came.

CUT TO.

19 OM TTED.

19

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20 <u>INT. OLD CURIOSI TY SHOP.</u> DAY 1. 1320 20

Grandfather sits on the side of Nell's bed, she is deathly pale, her breathing laboured. A yellow canary twittering in a cage nearby as there's the rat a tat of a cane on the shop front door. Grandfather looks to Mrs Gamp but she is fast asleep, snoring in the chair. He gets up and leaves Nell's bedside. Mrs Gamp snoring.

It's Jacob Marley.

Marley moves amongst the curiosities, picking some up, baffled by their oddness or what use could be made of them

Grandfather follows him

GRANDFATHER Your timing is questionable to say the least, Mr Marley.

Marley spins the wheels of a small toy.

The merest hint of a smile as the toy springs to life, a memory.

GRANDATHER

MARIEY

(rejoining Marley) I doubt the city would concern itself with such a paltry amount as eight shillings and threepence.

Marley's face clouds and he drops the toy without a thought, any humanity suddenly gone as he leans into Grandfather menacingly.

If the amount is so paltry, perhaps the collection of it might be	
achieved with less complaint. (leans in with a hint of menace)	•
Or would you prefer I sent a ruffian to collect? Or a bailiff?	•
Grandfather backs away a little, unnerved by Marley's proximity.	•
GRANDATHER My granddaughter is unwell sir!	•
MARLEY Then pay your debt and go tend to her.	•
(beat, his eyes flicker toward the back of the room)	•
Or would ýou have me visit her myself?	•
An furious Crondfather takes out a small purse from a poorby	,

An furious Grandfather takes out a small purse from a nearby drawer and thrusts coins at Marley who counts them Grandfather 's eyes, burning with hatred, as he watches him Marley then walks slowly to the door and looks back, somehow managing to make a festive greeting feel menacing He thrusts the coins at Marley, standing between him and the curtain and Nell. Marley checks the coins then walks slowly to the door and looks back, somehow managing to make a festive greeting feel menacing.

MARLEY (CONT'D) Merry Christmas.

A furious Grandfather watches him go, fists clenched at his side.

CUT TO.

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21 <u>I NT. SATI S HOUSE/ STUDY</u> DAY 1. <u>1335</u> 21

The gentle hum of conversation from the dining room as Arthur enters the study and sits in his late Father's leather chair. He smiles. In his rightful place.

CUT TO.

22 <u>I NT. BI LL' S ROOM DAY 1. 1340</u> 22

Bill Sikes sits at a wooden table, smoking a clay pipe and whittling a small piece of wood with a knife. Fagin enters.

FAGIN You shouldn't leave your door open like that Bill... Open to thieves.. and some worse than thieves, some who'd murder you in your bed.

22

13.

BILL What do you want, Fagin?

FAGIN Nothing that will tax you, my dear, just a spot of cash carrying. Our friend Mr Marley wants to see young Nancy again.

BILL You didn't ought to send her to him

FAGIN His money's as good as anyone else's. Meet her in the pub and take her there, make sure he pays.

BILL There's quicker ways of taking his money.

FAGIN And quicker ways to get us hanged. Eight o'clock. Sharp.

Bill scowls as Fagin leaves.

23 <u>I NT. BARBARY HOUSE.</u> DAY 1. 1342 23

Edward sitting quietly, a loud knocking on the door. He ignores it, head bowed, crippled with shame. A maid ROSE stands frozen to the spot, we assume at Edward's instruction.

CUT TO.

24	EXT.	BARBARY HOUSE.	DAY 1.	<u>1343</u>	24

Marley finally gives up and walks away.

CUT TO.

24A <u>EXT. MARKET STREET. DUSK. DAY ONE 1600</u> 24A Honoria rushing back to the shop.

CUT TO.

25 INT. MANTALINI'S. FRONT SHOP/ WORKROOM NIGHT 1. 1610 25

Honoria enters in a hurry to find Martha tidying one of the displays.

HONORIA Sorry, Martha, I got away as quick as I could. (beat) Have you eaten?

MARTHA Not yet Miss.

HONORIA (giving her a coin) Then off you go and get yourself a cake.

Martha smiles and heads out as Honoria takes off her coat and moves into the workroom

CLOSE on the shop door, it opens very slowly and a male hand reaches up to stop the bell ringing. The door is then closed and locked behind whoever enters. GO TO: Honoria checking dresses on a rail, unaware that someone enters behind her. She's then grabbed from behind, she screams but then turns to see James Hawdon.

HONORIA (CONT'D)

James!

He kisses her.

HONORIA (CONT'D) You smell of rum and tobacco.

HAWDON It was a very long night.

HONORIA

Cards?

He grins and nibbles her neck.

HONORIA (CONT'D) (pushes him away) And did Lady Fortune join you last night?

HAWDON Ah... I think she believed that as I already had you.... I was already over blessed..

It's clear from Hawdon's face, he's broke. Honoria opens her mouth to speak, but he plants his mouth firmly on hers to prevent her doing so and pushes her back into the dresses.

CUT TO.

26 <u>I NT. SCROOGE & MARLEY' S. NI GHT 1.</u> 1646 26

Marley at his desk, managing to make his preparation of snuff look remarkably like a line of cocaine. Scrooge at a bookcase by the door.

> MARLEY Barbary wouldn't come to his door but he was there, I could smell him

Marley sniffs hard at the snuff.

SCROOGE

Then call in the bailiff's, or we'll have people thinking us soft; without backbone or the courage of our financial convictions. He that makes himself a sheep shall be eaten by the wolves!

MARLEY

Leave him to me.

Marley checks his watch, then stands and takes his coat.

SCROOGE

You're leaving?

MARLEY

I have company this evening.

A hint of distaste from Scrooge, knowing what that means.

SCROOGE

It's a wonder we still have a business at all, when entertaining takes precedence over commerce.

Marley steps out of the door, Scrooge now in the doorway.

MARLEY You take your pleasure in a bowl of slop and stale biscuit Ebenezer, l'll take mine where I choose.

CUT TO.

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27 EXT. MARKET STREET. NI GHT 1. 1647 27

Marley comes out of the counting house, Scrooge behind him

SCROOGE Then take your pleasure, sir and leave those who can, to tend to busi ness.

MARLEY You'd like that wouldn't you Ebenezer? To be finally rid of me? To have it all to yourself?

Nancy standing at a nearby stall, TAKE HER POV GO TO looking over at Scrooge and Marley in the doorway of the counting house.

SCROOGE

...then Jaggers shall settle it!

Nancy sees Scrooge watching Marley go, his face murderous.

CUT TO.

- 28 OM TTED.
- 29 EXT. MARKET STREET. NI GHT 1. 1649 29

Hawdon comes out from an alley beside Mantalini's. He grins as he slips away through the Christmas eve shoppers. PULL BACK to reveal we are watching him from the POV of Frances who stands across the street, not a happy bunny... As she turns away, pick up Bob Cratchit as he comes out of Scrooge & Marley's, Scrooge locking the door. Carol singers louder now.

> BOB Good night, Mr Scrooge. (beat) Merry Christmas.

SCROOGE (walking away into the ni ght) Humbug.

Bob watches him go, then looks across at the carol singers and smiles before walking away.

Pick up Peter Cratchit standing across the street, shivering in the cold, looking at the light in the Old Curiosity Shop.

CUT TO.

28

16.

30 <u>INT. JAGGERS' & TULKI NGHORN. JAGGERS' OFFI CE. NI GHT 1. 1705</u> 30

A clock reads 5 o'clock. Arthur and Amelia sit in front of Jaggers, who is reading from the Will in front of him

JAGGERS The sums allocated to charities are to be overseen by the practice. I have asked our clerk, Mr Heep, to see that the payments are made as set out by your father. (to Amelia) He was also insistent that you did not grieve formally beyond the date of his burial.

Amelia smiles.

JAGGERS (CONT'D)

Which now brings us to the last section, setting out your father's wishes for the remainder of the family estate, the brewery and the house. (reads) To the son of my second marriage, Arthur... (beat) I hereby bequeath a ten per cent share in the brewery, a holding that will provide him with a

suitable income until he finds his own way in the world.

Arthur's smile fades, he looks confused, Jaggers is feeling uncomfortable, but continues.

JAGGERS (CONT'D)

(reads) The remainder of the brewery, the family home and the rest of my estate, I hereby bequeath to my daughter, Amelia.

Arthur stunned. He looks at Jaggers in disbelief, then at Amelia, before jumping to his feet.

ARTHUR

No!

He turns on an equally shocked Amelia.

ARTHUR (CONT'D) You knew about this!

AMELIA No... I swear.

JAGGERS

I'm sorry, but these were your Father's dying wishes, I wrote it exactly as he instructed.

ARTHUR

His dying wish was to disown me?

JAGGERS

The share in the brewery is considerable Arthur.

ARTHUR

Yet she gets everything else? So I am somehow I ower than her? Why? Because I'm the son of a cook? A cook <u>he</u> married?

AMELI A

No...

ARTHUR What then? Explain it to me.

Amelia has no answer;

ARTHUR (CONT'D) Then refuse to accept it!

JAGGERS st protest

I must protest.

ARTHUR

(in Amelia's face) Renounce it!

AMELIA I can't, Arthur, not if it's what father wanted. (glance at Jaggers) Please, lets talk about this at home...

ARTHUR Didn't you hear him? I have no home!

CUT TO.

31 <u>EXT. LAWYERS OFFI CES. NI GHT 1. 1709</u> 31

Carol singers in the distance singing "God Rest Ye Merry Gentlemen" as a furious Arthur comes out and strides away.

30

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31 CONTI NUED:

31

CUT TO.

32 INT. OLD CURIOSI TY SHOP. NELL'S BEDSI DE. NI GHT 1. 1710 32

Mrs Gamp and Grandfather looking on solemnly as the doctor is checking Nell's breathing with a mirror. The doctor then looks at Grandfather and motions for him to join him, They move to the other side of the room

Meanwhile we're close on Mrs Gamp, who picks up the gin bottle and is pouring another cupful, when a hand grabs her wrist. She jumps, missing the cup and spilling the gin everywhere - she turns to see Nell looking at her smiling. In shock she downs what's left in the cup.

CUT TO.

33 INT. BARBARY HOUSE. HALL. DRAWING ROOM NIGHT 1. 1720 33

Frances enters the drawing room to find Edward at his desk writing. A fire roaring in the grate.

EDWARD (brightly) Is it still snowing?

FRANCES

Alittle.

Frances steels herself then walks closer to Edward.

FRANCES (CONT'D) The East Indies Textile Company has ceased trading. (pause) I went to visit Mr Tulkinghorn.

EDWARD Without my permission?

FRANCES

Problems do not tend to themselves if they're ignored father. (beat) Mr Tulkinghorn was very clear, the funds you were expecting, will not arrive.

20.

On Edward. Disaster.

FRANCES (CONT'D) Our debts are mounting and we face ruin.

EDWARD Nonsense... I will talk to the bank.

FRANCES They will hear the news themselves soon enough. (beat) We must tell Honoria.

HONORIA (O.S.) Tell me what?

Frances turns to see Honoria handing her coat and hat to the maid, Edward stands.

EDWARD Business my dear, nothing for you to worry about!

FRANCES

Fat her.

EDWARD It's Christmas! And so we shall not concern ourselves with <u>anything</u> else.

CUT TO.

34 INT. OLD CURIOSITY SHOP. NIGHT 1. (SCENE CONT) 1721 34

Grandfather is showing out the rather bewildered Doctor, before rejoining Mrs Gamp and Nell, who's now sitting up in bed. He sits on the edge of her bed and holds her hand.

> MRS GAMP It's a miracle, that's what it is.

GRANDFATHER It certainly feels that way.

MRS GAMP I feel disopoged to celebrate. I'll fetch a fresh bottle.

She scurries out, but then there's a terrible crash from beyond the curtain.

(CONTI NUED)

MRS GAMP (O.S.) (CONT'D) Nothing broke.

CUT TO.

35

35 INT. CRATCHIT'S HOUSE. NIGHT 1. 1725

A mass of activity as Emily Cratchit and the children scurry around the tiny house in a well choreographed Christmas Eve frenzy. Emily and her six children; Martha, Belinda, the twins and Tiny Tim navigate the space as puddings are being boiled, presents wrapped in old paper and decorations of ivy and green leaves being hung. Helping Martha is her fiance, John Bagnet, an anxious and eager to please young man.

> EM LY Hurry up and finish the decorations, your father will be home soon. Where's Peter?

37 INT. CRATCHI T'S HOUSE. NI GHT 1. (SCENE CONT) 1727

The children all look excited as the front door opens.

MARTHA

He's home!

Everyone rushes around Bob excitedly.

EM LY

Let him through the door then...

BOB That's quite a welcome, though I wonder if it's for me or for the goose...

Tim and the twins chant "You, You, You"...

EM LY Pet er! Take your fat her's coat.

Bob takes off his coat, scarf and hat which is spirited away. He sees John standing next to Martha, eager for acknowledgement.

> BOB John, very good to see you.

> > JOHN

37

23.

The children all get excited again and make a fuss of Bob. Emily looks down at the contents of the box, knowing she has to stretch it to a meal for nine. She then sees Tim's expectant little face looking up at her, full of wonder.

EM LY (CONT'D) Let's get these chestnuts roasting.

A look between Emily and Bob - he smiles, a shared moment between them, before she takes tiny Tim to the fire with his chestnuts and an iron pan. Bob looking at his family, his home, the best place to be in the world.

CUT TO.

38 <u>EXT/INT. THREE CRI PPLES PUB.</u> NI GHT 1. 1900 38

Snow still falling heavily, carol singers still singing in the distance as a menacing figure steps out of the shadows and walks towards The Three Cripples pub. Two strong hands push open the door to reveal an explosion of sound and colour beyond. The hands belong to Bill Sikes; he surveys the pub and walks inside.

Mr Bumble holds court at the bar.

MR BUMBLE They're little more than savages, diminutive savages perhaps, but savages just the same, yet society demands they be fed and clothed and put to work, so fed, clothed and put to work they shall be.

Mrs Gamp nurses a gin at a table. Landlord Silas Wegg comes back into the bar from the back with a tray full of empty glasses and tankards. He hands the tray to a young serving girl, Daisy.

> SILAS Daisy! Fill these up and take them back up to Mr Pickwick and his guests will you? Quick as you like.

Bill looking for Nancy. Silas sits on his stool behind the bar, Scrooge sits nearby, alone at a table, picking at a piece of fish and bread. Across the other side, a brooding and morose Arthur Havisham nursing his drink in the corner.

CUT TO.

TTED

43 EXT. MARLEY'S HOUSE. NI GHT 1. 2000 43

Bill Sikes and Nancy stand at Marley's front door, which opens, sending light into the street as Marley opens it.

MARLEY

I ordered a girl, not a girl and an ape.

Bill edges forward, Nancy steps in front of him

NANCY

Bill's just making sure I got here safe, sir.

BILL I'm to take Mr Fagin his money.

Marley looks at Bill with disdain, then drops coins into his hand, before pulling Nancy inside and slamming the door. Bill looks down at the coins in his hand then walks away and stops opposite the house, to wait, hating every second...

CUT TO.

44 OMI TTED

44 *

25.

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The snow abates, just a whisper in the air now as people hurry home to be with their families on Christmas Eve. Amelia comes out of the legal building.

> ARTHUR (O.S.) There she is, my darling, sweet, loyal sister...

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46 CONTI NUED:

His face clouds and he looks up at the doorway, to see Marley. The two men exchange a look before Marley closes the door.

> NANCY Leave it, Bill, l'mall right, just get me 'ome... please.

She leads him away, Bill looks over his shoulder at the house as they go.

CUT TO.

46

47 EXT. SATIS HOUSE. NIGHT 1. 2055 47 *

Compeyson and Amelia stand at the front door to Satis House. A butler waiting at the open front door. A footman stands nearby with a lantern.

> AMELIA You've been very kind. Thank you.

> COMPEYSON I have always found that the best way to protect yourself from other people's bad manners is by a conspicuous display of your own, hopefully good ones.

Amelia opens her purse, hands Compeyson a card.

ANELIA Allow me to at least offer you a carriage home, Mr...?

COMPEYSON Compeyson. Meriwether Compeyson. (beat) But l'm happy to walk.

Compeyson smiles warmly. Amelia nods and offers her hand.

COMPEYSON (CONT'D) Good night. (beat, he looks down at her card) M ss Havisham

Compeyson kisses her hand, then watches as she enters Satis House. He then walks back along the drive as two footmen close the wrought iron gates behind him

He looks at the card again, then turns and walks away, passing a brass sign for SATIS HOUSE.

48	EXT. MARLEY'S HOUSE.	NIGHT 1.	2058	48	*
	Jacob Marley steps out of strides away into the nigh		ooks around, th	nen	*
			слт т	O.	
48A	INT. CRATCHIT'S HOUSE.	NIGHT 1.	2058	48A	*
	All the children in their in front of the fire. Mar with John. Bob is pullin		ietly and lovir		* * *
	BOB Time for my Chri The traders will		1		* * *
	EMLY See if they've I	eft any mistlet	oe.		* *
	Bob nods, they kiss and he the children, just a hint			at	*
			слт т	Ō.	*
48B	EXT. MARKET STREET.	NIGHT 1.	2059	48B	*
	Marley walking through our	streets, passi	ng the Three		*

50A	EXT. MARKET STREET.	NIGHT 1.	2100	50A	*
	Silas steps out of the sid the distance.	de door, the chu	rch bell rings	in	*
			CUT	TQ.	*
50B	EXT. FAGIN'S LAIR.	NIGHT 1	2100	50B	*
	Church bell chimes in the stairs with a candle which out and exits.				* * *
			CUT .	TQ.	*
50C	<u>OM TTED</u>			50C	*
			CUT .	TQ.	*
50D	EXT. DOCKS ALLEY	NIGHT 1.	2100	50D	*
	Marley at the head of the	tunnel walking t	towards us.		*
			CUT ·	TQ.	*
50E	EXT. ALLEY.	NIGHT 1.	2100	50E	*
	Bill Sikes turns in an all	ey. Church bell	rings.		*
			CUT .	TQ.	*
50F	EXT. MARKET STREET.	NIGHT 1.	2100	50F	

50H	EXT. DOCKS ALLEY	NIGHT 1.	2100	50H	*
	Marley arrives at docks.	the end of the tunnel	and turns	towards the	*
				CUT TO.	*

$\frac{1}{2}$	501	EXT.	BARBARY HOUSE.	NIGHT 1	2100	50
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54 EXT. MARKET STREET. NI GHT.

Arthur Havisham leans against a wall, dishevelled, bloodied, beaten, alone... He leans forward to spit. A shock of red blood in the snow.

He wipes his mouth with his sleeve, smearing blood from his * lip. He unscrews the hip flask he's holding and takes a swig. *

The brandy hurts his lip, he touches it.

ARTHUR

You didn't have to hit me quite so hard.

He hands his hip flask to his left. Widen to reveal Compeyson who takes the hip flask.

COMPEYSON You told me to be convincing.

As Compeyson swigs from the flask...revenge in Arthur's eyes. *

CUT TO.

55

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55 <u>EXT. ALLEY. NI GHT.</u>

A lantern moving towards us in a long alley, a gentle swing as it moves towards us.

Eventually we see its held by a young boy.

He turns into Dockside alley and stops suddenly, lifting his * lantern, there's something blocking his way.

The orange glow of the lantern gradually illuminates the dark * shape on the floor at his feet until it rests on the cold * dead face of Jacob Marley, his lifeless eyes staring back at him ... A bloody wound on his head.

The boy gasps, shocked - He drops the lantern snapping us to BLACK

END OF EPISODE ONE