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Episode 1

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Pink Pages

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Sc 5 - pgs 1

PRE-TITLES

1

INT. TRAIN - DAY

1

High shot: a typical

RICKY
I can stand here.

BETH
Yes.

RICKY
I can stand here if I like.

BETH
I know.

On the two girls. The watching one has pulled her phone from

The girl gets to her feet, travels through the

IM EP 1

6.

2

INT. TRAIN - DAY

2

Now a slightly stricken RICKY sitting

~~3Tm / TT2 1 Tf () Ti ET 7T 12 0 0 12 30~~

BE

BETH
Could I interview you?

Janice blinks in surprise.

BETH (CONT'D)
Yeah, sorry, weird. I'm a
journalist. People should know
about this.

JANICE
What people?

BETH
It's got everything - toxic
masculinity, women fighting back.
Let me do an interview. You and me,
the two women in the middle of it.

B

BETH
(Proffering pen)
Yeah, just pop your number on the
back of that one.

It's very smoothly done - bef

IM EP 1

11.

Chyron:

Six Months Later

CUT TO:

INT. VISITATION ROOM - DAY

DILLON

Fourteen.

KEITH

Fifteen.

DILLON

Edith Johnson died three months later.

KEITH

Of her injuries.

DILLON

Of an infection she gained in hospital where she was being treated for injuries. I don't count her as a kill, I have a conscience.

He gives a ghastly, high pitched giggle - Looks to Grieff to share the joke.

Grieff quietly ignores him, preferring to study his visitor

Keith points to a red button on the desk

CLAUDE

The Warden said there's been no
attempt to appeal your sentence.

GRIEFF

At my request

t E

F

A D

e G

CLAUDE
The Women epl d i n d a b o t t

DILLON

Abuse victims often deny their
trauma to normalise their past

CLAUDE

I am innocent and that is a legal fact. I'm not here to discuss something that *didn't* happen thirty years ago -

GRIEFF

No. You are here to discuss something that happened much more recently, which I assume has puzzled you in some way.

CLAUDE

Yes.

GRIEFF

Tell me then.

CLAUDE

Okay. Okay, here it is. This is gonna seem trivial. But it doesn't

IM EP 1

6a

INT. CELLS - EVENING

6a

Now Grieff and Dillon are being placed back in their cells - it's standard procedure, dull, routine. They enter their cells, put their cuffed hands through a hatch to have them

r

GRIEFF

And you were a normal person.

DI LLON

Oh!

GRI EFF

What would you do?

DI LLON

Well. I guess I'

GRIEFF

At this time of night, I presumed there would be.

CASEY

There's a journalist who wants to interview you.

He passes a card through the bar.

Close on the card - again it's BETH DAVENPORT.

GRIEFF

I pled guilty, I've accepted my punishment, I've got nothing more to say. I'm a very boring murderer.

CASEY

Not about your case. About all the other ones. The ones people bring here.

Gathering alarm in Grieff's eyes.

GRIEFF

How did she know about me?

CASEY

(Shrugs)

She's a journalist. I guess she's a good one.

GRIEFF

Not interested.

CASEY

Talk to her, charm her. She'll write it anyways, she may as well like you.

GRIEFF

Oh, I see. Are you trying to make me sympa

WILLIAM
Still an atheist.

HARRY
That's okay. God loves atheists.

ALICE
Why?

HARRY
He likes jumping out at them. Oh,
their little faces!

They laugh appreciatively. Clearly they're used to this -
Harry the

HARRY
Yeah, it sort of is.

EDGAR
But it's not mentioned by name.
It's just looking.

HARRY
Splitting hairs, Ed. It's hard to
read

HARRY
Damn right.

EDGAR
Damn right.

A knock at the door.

HARRY
Come in.

HILDA already coming through the door. In her seventies,
still vigorous, a career busybody. Thick spectacles, darting
eyes. Dep

ng

HARRY
(Heading to the door.)
Okay, nobody die or get married ...
See you Wednesday.

He turns in the doorway, looks at Hilda.

HARRY (CONT'D)
He's doing

With shocking suddenness, she steps forwards and *crack!* she slaps him terrifyingly hard across the face.

He spins slightly, clutching the desk for support. But he makes no move to respond or resist.

HILDA

I always find it, don't I. I always find your pictures and your films, don't I, Edgar? I'll just keep looking till I find them - won't I? Won't I??

An animal whimper from Edgar. A dog kicked too often -

EDGAR

I don't have any -

And *crackk!* Another vicious, even harder slap.

HILDA

Don't lie to me! *Don't lie to me!*

Crack! This time the blow knocks him to his knees. Now he's crouched, whimpering, at the desk, trying to fend her off with an upraised arm.

She rears ove

IM EP 1

31.

On the road in the foreground, a car passes...

CUT TO:

INT. HARRY'S CAR

HARRY

(Laughing)

No, I bet they wouldn't. Okay

MARY
How was God, darling?

HARRY
Still existi

MARY
(From upstairs)
Is it *still* ringing?

BEN
Oh, wait -
(Laughs)
- *private* stuff?

Ben laughs, thinking he's

IM EP 1

- again she doesn't respond.

MARY
Oh, Ben! Again??

BEN
In a way, it's encouraging that I'm
so normal.

MARY
Sorry, Janice - see you later.

She flashes a smile, goes.

Janice at the desk. Not sure what to do - nervously, she
closes the computer.

HARRY
Before this goes any further - Ben,
70 pounds, forget it - Janice - I'm
sorry -

JANICE
Could I have word with you, Harry.

HARRY
Yes, but can I -

JANICE
Privately?

BEN
Oh, (h) ET BT 12 0 0 12 208 e

HARRY

Can I explain something *slightly*
complicated -

Ja

Harry flounders for a moment - what the hell does he say?

And he violently yanks the data stick from the computer.
Janice startle

JANICE
Then whose *is it*? Som

On Harry:

I M E

HARRY (CONT'D)

If you're trying to do that
Facebook thing, I know you don't
even have the app. You told me,
remember?

She's still scrolling -

HARRY (CONT'D)

Look, you don't need to do tha

BEN
(Calling from upstairs)
Dad?

HARRY
It's nothing, it's fine -

BEN
(Calling from upstairs)
What's happening?

HARRY
Nothing!

Harry moves to Janice, proffering the cloth - she flin

He's talking casu

- she's flailing, tearing at him, thrashing -

HARRY (CONT'D)

No, no, please, just stop!

- he's twisting her round, trying to maneuver

Harry taki n

INT. VICARAGE CELLAR

HARRY
Don't stay out too late!

Harry is already heading back to the kitchen, anxious to get away from this conversation.

BEN
(Calling from upstairs)
What about Janice, is she okay?

HARRY
She's got something else anyway,
it's fine.

Ben is now coming down the stairs, pulling on his jacket.

BEN
Should I say goodbye to her?

HARRY
She's ... in the loo. See you
later.

He goes into the kitchen. Closes the door.

From beyond the door he can hear the two boys talking.

BEN
(From off)
Come on, let's go before he changes
his mind!

FAISEL
(From off)
Didn't think you'd be allowed out.

BEN
(From off)
Me neither.

The bang of the front door. They're gone.

Harry sags slightly. Rakes his hands through his hair. What the fuck! *What the fuck does he do now??*

CUT TO:

INT. VICARAGE CELLAR

It's a typically dusty mess - but her eyes go to the work bench at the far side.

So many tools. Wrenches, chisels, hammers, saws .

BETH
Thank you for seeing me today. Do
you mind if I record this?

GRIEFF
Yes.

BETH
From what I understand ...
(She looks at Dillon)
... well. You're recording it.

GRIEFF
Yes.

BETH
I promise any recording I make will
be erased.

GRIEFF
I promise Dillon will be executed -
th

(MORE)

GRIEFF
If I answer it,

GRIEF

GRIEFF

How much more personal do you get?

BETH

I'm just trying to ... I need to
form a picture of ...

GRIEFF

Are there people in the world you
love?

BETH

Yes.

GRIEFF

Do you plan to murder any of them?

BETH

Of course not.

GRIEFF

Neither did I.

A silence as they stare at each

DI LLON
You l i ked her.

GRIEFF
Why do you say that?

DILLON
You talked a lot.

GRIEFF
Was I boring you?

DILLOET BT 12 0 0 12 278 6287 6 Tf 03Tm /TT2 1 Tf

GRI EFF
Is what a number code.

DI LLO

MARY
We have to feed her,

They stare at ea

... why?
HARRY
JANI CE

HARRY

... then what are we going to do?

She says nothing for a moment. Then she lays aside the hammer for a moment.

(MORE)

GRIEFF (CONT' D)

And she sends that text every time she has a therapy session following sexual relations with her husband.

Grieff has gone to his l

DILLON

But that means the therapist was never paid.

GRIEFF

Does it?

DILLON

The therapist doesn't get paid, so they send a reminder. Selina pays the bill, not realising she's paid it already to the wrong person. The bill gets paid twice, every time the Senator has sex!

GRIEFF

Dillon, you've solved the whole case.

DILLON

(Laughing)

Pay the rapist. It's awesome!

Dillon is now roaring with laughter. Stopping as he hears footsteps outside.

CASEY, the Warden is approaching Grieff's cell again.

CASEY

L

CASEY

She's on her way back already? Says
it's urgent.

GRIEFF

I'm not really permitted
spontaneous visits.

CASEY

With respect, I think what you're
perm

(MORE)

