

REDESIGN YOUR LIFE

Written by

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PART ONE

FADE IN:

1 PRE-TITLES SCENE 1. SUBTITLE INTRO 1

Black screen and subtitles:

SUBTITLE

In 2014, WITH Productions made a pilot for a makeover show called *Redesign Your Life*. The series wasn't commissioned for ethical reasons. This is the first time it has been seen by the public.

The screen flickers. A modest graphic saying 'Redesign Your Life - PILOT' appears above a Timecode counting down to zero. It reaches zero and the programme begins.

CUT TO:

2 PRE-TITLE EXT. BUSY LONDON STREET. DAY. 2

Montage of people in a busy London city street going about their day. We see a handful of city workers looking bored, yawning and looking at their phones. Our presenter Alistair Hahn is walking up the street towards the camera.

ALISTAIR

(walking towards camera)

How are you?

(pause)

Are you the person you want to be?

Do you wish you could tell a different story about yourself?

(pause)

In *Redesign Your Life* we're embarking on a unique experiment.

(beat)

We're aiming to turn our volunteers into more compelling individuals by creating evidence of a more authentic past for them.

Montage of people on their smart-phones updating social media profiles.

ALISTAIR V.O.

In our interconnected world the private has never been more public.

3 PRE-TITLE EXT. SHOREDITCH STREET. DAY. 3

Montage of fashionable people in East London.

ALISTAIR V.O.

Researchers have shown that successful people who have overcome major setbacks in life are often more appealing and attractive than those who have led uneventful, safe and predictable lives.

4 PRE-TITLE EXT. SHOREDITCH STREET. DAY. 4

Alistair walking towards the camera in Broadway Market.

ALISTAIR

(beat)

These people have a story to tell - one that is filled with drama and intrigue, one that is worthy of the kind of public validation we all now need and deserve.

(he stops and stands still)

But what if nothing particularly interesting has ever happened to you? How can you tell a better story about yourself?

5 PRE-TITLE EXT. SHOREDITCH STREET. DAY. 5

A fashionable couple in their late 30s called Zach and Lucia Harrison walk through a busy East London street.

ALISTAIR V.O.

In this series our life coaches Zach and Lucia Harrison will attempt to answer this question through their unique treatment *Identity Enhancement*.

6 PRE-TITLE INT. THE HARRISONS' STUDIO/OFFICE. DAY. 6

A fashionable studio/office in the heart of East London. It looks like it could be a design studio with a collage of images, posters, newspaper articles and storyboard style drawings.

Zach and Lucia are working intently - one on a laptop and the other planning on a large architect's drawing board. They are a fashionable, intimidating, confident couple.

There's a large photo-board showing former clients 'before' and 'after' portraits. Each one shows a dull looking person being transformed into someone who looks more 'creative'.

ALISTAIR V.O.

Over the next few weeks they will create new life narratives for our brave volunteers that will help them develop more refined and contemporary identities.

Cut to Zach and Lucia standing in the studio/practice addressing the camera.

ZACH

(Scottish accent)

Everything that we're told to strive for; the job, the house, the car, the stable relationship, are ideas designed for another age, another way of life and yet even now, most of us still buy into this same basic plan.

LUCIA

(American accent)

So we want to help people feel better about themselves by allowing them to re-imagine their past in a different way.

(pause)

It's going to be liberating and therapeutic for our volunteers to just rip it up and start again.

We see them back in the studio looking earnestly at photographs of the programme's volunteers Ben and Stephanie Castle. Zach highlights a passage in a misery memoir and Lucia is photographing a copy of *Take-a-Break* magazine in front of a massive photo of Tracey Emin.

ALISTAIR V.O.

We'll see the pitfalls, the traumas and the thrills of turning an uneventful life into something more individual and exciting.

7

PRE-TITLE EXT. THE HARRISONS' STUDIO. DAY.

7

Alistair leaves the Harrison's studio and then talks to camera.

ALISTAIR

(beat)

Our volunteers are just ordinary people who simply feel they have more to offer.

(beat)

(MORE)

ALISTAIR (CONT'D)

Will they have the vision and
determination to believe in a
different version of themselves?

(pause)

Welcome to Redesign Your Life.

OPENING TITLES. It features simple elegant graphics and old fashioned photographs, cine and camcorder footage.

8 EXT. BATTERSEA PARK. DAY. PAST. 8

A couple walk together in the distance in Battersea Park with a black Labrador dog. They are mid forties, white, attractive, wrapped up from the cold and conservatively dressed.

ALISTAIR V.O.

Ben and Stephanie Castle, are
searching for some additional
meaning in their comfortable lives,
living in London with their dog,
Lola.

9 EXT. BATTERSEA PARK. DAY. CURRENT. 9

Informal interview with Ben and Stephanie sitting under a tree in the park.

STEPHANIE

We've probably been looking for
what?...about 2 years?

BEN

Yeah, about that.

STEPHANIE

For something a little different,
for a way for us to try and make
our mark.

10 EXT. BATTERSEA PARK. DAY. PAST. 10

Ben and Stephanie in the park playing with Lola - they walk to the river arm in arm and look out over the Thames.

ALISTAIR V.O.

They lead busy lives. Ben works in
finance and Stephanie is a
freelance management consultant,
but they've taken on a new shared
challenge.

BEN V.O

We were looking for a new project
to do together.

11 EXT. BATTERSEA PARK. DAY. CURRENT. 11

Interview with Ben and Steph under tree.

STEPHANIE

And we just thought Identity
Enhancement sounded like an
amazing, simple idea and an
incredible opportunity.

Ben nods in agreement and both look off into the middle
distance. We pause on them for a while.

12 EXT. THE CASTLES' HOUSE. DAY. 12

We see a series of shots of a large 4 storey house in South
West London.

ALISTAIR V.O.

They are the first to admit that
they live idyllic lives in London,
living in a beautiful home just 5
miles from the centre of the city.

13 INT. THE CASTLES HOUSE. KITCHEN. DAY. (CURRENT) 13

Ben and Steph are standing together in their elegantly
designed kitchen.

STEPHANIE

(downbeat)

We got this place just after we got
married. We've been really lucky -
prices have gone mad around here
over the last few years.

BEN

(sounding glum)

We sometimes have to pinch
ourselves over the whole thing
really.

STEPHANIE

(sounding resigned)

We have an incredible life here. We
know that we have nothing to
complain about.

(pause)

14 INT. THE CASTLES HOUSE. DAY. (PAST) 14

Ben stands with his arm around Stephanie looking out of their
large, bi-fold doors onto a beautiful garden.

ALISTAIR V.O.

So the Castles appear to be living
the dream.

(pause)

and yet there is one drawback.

15 INT. THE CASTLES HOUSE - KITCHEN. DAY. (CURRENT)

15

BEN

I think we both feel like we're
missing out on something.

STEPHANIE

It's more than that, Ben.

(beat)

I think we've actually hit a bit of
a wall.

BEN

(thoughtfully)

Hmm. There's a sense that we feel
trapped.

STEPHANIE

We're both pretty competitive and
we've done well to get to where we
are but it feels now like our
options are getting a bit limited -
others are moving ahead because
they have so much more to say about
themselves.

(pause)

BEN

It feels in a way like our good
fortune has made us a bit
inadequate.

(thoughtfully)

Like we've forgotten how to
actually feel somehow. How to
prioritise..that kind of thing.

(pause)

16 INT. THE CASTLES HOUSE. UTILITY ROOM. DAY. (PAST)

16

Stephanie opens a cupboard which is full of every variety of
Molton Brown liquid soap and piles of white fluffy towels.
She re-arranges a couple of bottles and then looks panicked
at which one to choose.

STEPHANIE V.O..

I don't want to sound complacent
and we are grateful for what we
have, but I think we're actually
feeling a genuine form of anxiety.

17 INT. THE CASTLES HOUSE. KITCHEN. DAY. (CURRENT)

17

STEPHANIE

(beat)

I don't know what it would be called - or even if there's a name for it, but it's a sense of emptiness. It feels like we need to throw ourselves away from ourselves if you see what I mean?

ALISTAIR

Hmm, sort of.

BEN

(to himself)

Hmm. How can I put it another way?

(thoughtfully)

It just feels like we're disappearing doesn't it?

STEPHANIE

Yeah.

(pause)

We never get invited to anything anymore..

(beat)

It's almost as if people are bored of us?

(pause)

I look around me and everyone seems so interesting and then I think about my own life..

(she looks upset)

Sorry.

Ben puts his arm around her as her bottom lip starts to tremble.

18 EXT. THE CASTLES HOUSE. GARDEN. DAY. (PAST)

18

The Castles are playing in the garden with Lola the dog.

STEPHANIE V.O..

We want to feel alive again - we want some mystery, some intrigue. we want a better story to tell about ourselves and each other.

(pause)

BEN V.O

We want to experience the same kind of difficulty and complexity that seems to haunt so many others.

(beat)

19 INT. THE CASTLES HOUSE. KITCHEN. DAY. (CURRENT) 19

STEPHANIE

It's our hope that this process
will change everything.

20 INT. THE CASTLES HOUSE. DAY. (LATER) 20

Zach is carefully installing some small cameras in the house.

ALISTAIR V.O.

In the first phase of Identity
Enhancement the Harrisons will
study Ben and Stephanie's identity
deficits by watching their day to
day lives through a network of
cameras installed in the house and
by analysing a number of their
personal belongings.

Lucia is collecting a variety of items in cardboard boxes.

21 INT. SMALL GREEN-SCREEN STUDIO. DAY. (PAST) 21

Ben and Stephanie are seen carrying out a body mirroring
exercise and lying on a couch in a studio room during their
first audition.

ALISTAIR V.O.

(pause)

This information is then cross-
referenced with data from
psychological assessments carried
out during their original audition,
and then used as the starting point
for creating a new life-narrative.

(pause)

The enhancement will then be
delivered through evidence
generation, implicit suggestion and
performance therapy.

CUT TO:

22 INT. THE HARRISONS STUDIO. DAY 22

The Harrisons are busy in their studio standing by a central
'ideas' desk. They look intently with Alistair through a
selection of objects taken from the house neatly ordered into
rows.

ALISTAIR

There's a huge amount of material
here for you to pick through. Has
anything taken your eye?

ZACH

(picks up an old cardboard
box)

There's some lovely stuff in here.
Looks like it used to belong to
Steph's parents.

(skims through the
contents)

There are letters from when they
first met, photographs from the
1950s and 60s and a couple of
keepsakes from Steph's birth.. she
obviously has a good, close
relationship with her folks that I
think needs disrupting in some way
but Lucia is hesitant.

LUCIA

Maybe not..

ZACH

Ah - looks like my persistence is
paying off!

ALISTAIR

Intriguing stuff.

(beat)

Anything else?

ZACH

Yeah, Steph seems to have a real
fascination with Ireland.

Zach picks up a folder and opens it. Inside is lots of U2
memorabilia including old tickets, autographs, gig programmes
etc.)

ZACH (CONT'D)

She was a huge U2 fan in her teens
and early twenties. She's been to a
lot of gigs over the years and a
few in Dublin.. In fact Dublin
keeps cropping up - her folks have
a small property there and Ben and
Stephanie regularly go for weekend
breaks.

ALISTAIR

Interesting..

LUCIA

Also we found an original VHS
recording of the first showing of
Riverdance during Eurovision in 94
and a poster of Michael Flatley in
the loft, so there's obviously a
genuine interest in Irish culture.

Zach then opens a box and lifts up a comically oversized Guinness hat and fake ginger beard.

ZACH

(beat)

And don't forget this..
(holds up the hat)

LUCIA

Ah yes, of course.

ALISTAIR

(pause)

Hmm. Right okay.

(beat)

And why do you think this is significant?

LUCIA

Well, it shows that she's regularly identifying with a culture that's outside of her staid, privileged, London self.

(pause)

It shows a willingness to engage meaningfully with 'the other' - there's a sense I think that she would almost like to self-identify as Irish.

ALISTAIR

Anything more on Ben?

LUCIA

The main thing that keeps cropping up is that he's completely devoted to Stephanie and he's kept a pretty exhaustive archive of their time together.

They look through some pictures of them together over the years and then Lucia finds a few pages of hand written poetry.

LUCIA (CONT'D)

These are sweet. I think they're poems he wrote at school..

Zach starts to read one of them out.

ZACH

"You are the one for me, the one who makes me see, that everything will be alright, for you and for me. One day you'll be my wife you see, and we'll live somewhere by the sea.

(MORE)

ZACH (CONT'D)

And then I know my heart will sing,
whatever flotsam the tide may
bring."

LUCIA

(thoughtfully)

Isn't that romantic?

ZACH

(smiles and nods)

He also spends hours in the
basement gym - he's very, very fit.
And when Steph takes Lola out for a
walk he likes to kick back in the
bedroom with his iPad - if you get
my drift..

ALISTAIR

I think so, yes!

(laughs awkwardly as Z&L
just stare at him)

LUCIA

In fact I'm not entirely sure how
physical their relationship has
been for a while - they haven't
been that intimate since we've been
observing them. They've been
together since school and I just
wonder if their familiarity is at
the centre of some of their
frustrations?

ZACH

It's a good point. And I think it's
backed up by a couple of moments
that I've been studying from their
original audition tapes. Look at
this.

(he clicks onto his iPad
which starts playing a
video)

23

INT. GREEN SCREEN ROOM. DAY.

23

The video is then seen in full screen. Ben is talking direct
to camera on his own during his audition in front of a green-
screen.

BEN

(looks thoughtful)

I have this recurrent dream about
cheating on Steph.. It's not so
much the details of the act that I
remember but more the dreadful
feeling of guilt when I wake up.

(MORE)

BEN (CONT'D)

For a split second it feels like
I've done something awful and that
I'm losing her..

(pause)

But then it slowly dawns on me that
I'm not of course...

(camera stays on him as he
looks off into the
distance)

24 INT. GREEN SCREEN ROOM. DAY.

24

Stephanie on her own talking direct to camera in the same
room.

STEPHANIE

My biggest fear?

(pause)

Where do I start?

(thoughtfully)

I think if I had to sum it all up,
it's the fear of not reaching my
potential, of always doing what I'm
doing now and looking back one day
and thinking: "Was that it?"

(looks directly at camera)

The footage then slows dramatically as Stephanie sighs and
looks down.

25 INT. THE HARRISONS STUDIO. DAY.

25

The footage finishes with Zach, Lucia and Alistair standing
around the iPad.

ZACH

That look is really telling I
think. She's thinking of Ben there -
you can see it in her eyes.

General agreement all round.

ALISTAIR

(pause)

So how much longer will this
analysis phase last?

ZACH

We hope just a couple more weeks,
don't we?

LUCIA

We just can't agree at the moment
on some of the finer details of the
main narratives. I think some more
primary research would be useful.

- 26 INT. THE HARRISONS STUDIO. DAY. (LATER) 26
 Cut to see footage of Zach and Lucia watching Ben and Stephanie at home on a large monitor. We then see what they're watching.
- 27 INT. THE CASTLES HOME. DINING ROOM. EVENING. 27
 (In the bottom corner of screen a text reads: "Research Compilation". A time-code also shows different times of the day/night.)
 The Castles having dinner together in silence, while Ben is on his phone.
- 28 INT. THE CASTLES HOUSE. LOUNGE. EVENING. 28
 Stephanie doing a Yoga DVD in the front room.
- 29 INT. THE CASTLES HOUSE. BASEMENT. EVENING. 29
 Ben is frantically exercising in the home gym.
- 30 INT. THE CASTLES HOUSE. LOUNGE. EVENING. 30
 Stephanie taking Lola for a walk and Ben starting to have some 'me-time' with his iPad.
- 31 INT. THE CASTLES HOUSE. BEDROOM. EVENING. 31
 Ben and Stephanie both reading their iPads in the dark. They both switch off and turn backs on each other to go to sleep.
- 32 EXT. THE CASTLES STREET. NIGHT. 32
 Alistair walking slowly down the street in a thoughtful mood.

ALISTAIR

(earnestly)

Zach and Lucia's daring new form of identity coaching is clever - they have identified a niche in what is a uniquely modern market.

(pause)

And the Castles are brave - they're boldly allowing the Harrisons to observe them, to take down psychological walls, to remove treasured possessions and to design for them an entirely new past.

(beat)

(MORE)

ALISTAIR (CONT'D)

They're about to get an identity
makeover, a personality lift, a
rebrand that they've always
deserved, probably from the very
day they were born.

Cut to: The Redesign Your Life logo and music as if going to
a commercial break. The footage then flickers to a black
screen with time code and simple text saying "AD BREAK 1"

PART 2

33 EXT. BATTERSEA PARK. DAY 33

There's a brief series of shots first seen in part 1 of Ben and Stephanie with Lola the dog in the park, while Alistair briefly recaps.

ALISTAIR V.O.

Ben and Stephanie Castle have volunteered to have their past reworked by our Identity Coaches Zach and Lucia Harrison.

34 EXT. DEVON COUNTRY ROAD. DAY. 34

A Range Rover driving through rainy, cold and dramatic countryside in Devon.

35 INT. DEVON ROAD. BACK OF CAR. DAY. 35

ZACH is on his own in the backseat of the car.

ZACH

(to camera)

We have an idea that involves Stephanie's parents, so I think it makes sense that I meet them at this point.

(beat)

It's rare that we do this, to be honest, but we think we just need a bit more information before committing.

(beat)

We'll see.

(he briefly looks out of the window and then taps something into his phone)

The car pulls up and Zach gets out. He walks to the front door of a large period property and knocks.

36 EXT. STEPHANIE'S PARENTS HOUSE. DEVON. DAY. 36

The door opens and we see a smartly dressed couple in their early seventies.

MARIE

You must be Zach!

ZACH

Yes, hi, how are you?

MARIE

Very well. Come on in.

37

INT. STEPHANIE'S PARENTS HOUSE. DEVON. DAY.

37

Zach is shown into the lounge by the couple - they exchange some more pleasantries. (Improvised dialogue)

He makes his way over to a mantelpiece and picks up a photograph of a young Stephanie.

ZACH

Ah, is this Stephanie?

MARIE

Yes - She was such a dear child.

RAIF

(proudly)

She was so much fun. Had the most infectious laugh you could imagine. Everyone just loved her.

Zach looks at a naff GCSE style painting of a crying dolphin that is hung on the wall alongside a photographic canvas print of Ben and Stephanie.

ZACH

Is this one of Stephanie's drawings?

MARIE

Yes - it's wonderful isn't it?
(pause)
She was always so creative.

RAIF

Steph is an only child you see.
(they briefly look sadly
at each other)
So she got very used to entertaining herself. She loved art, writing and was such a brilliant singer wasn't she?

MARIE

(happily)

Oh, do you remember when she sung *On My Own* at school? I know I'm biased but really, there wasn't a dry eye in the house was there Raif?

(beat)

RAIF

(fondly)

Yes, it was wonderful.

(MORE)

RAIF (CONT'D)
 (remembering)
 I think have a video of it
 somewhere you know...

Raif immediately starts looking for the tape - first on a shelf and then in a dusty old chest cabinet.

ZACH
 Maybe later yes, that would be
 useful.
 (beat)
 We also noticed that she has a keen
 interest in all things Irish? You
 own a house out there don't you?

MARIE
 Yes. Ben thought it would be a good
 investment for us, but we bought
 just before the crash in 2008 so
 it's not done that well. It's a
 sweet little place though we don't
 use it much these days.
 (beat)
 Stephanie just loves it over there
 doesn't she?

RAIF
 (distracted as he looks
 through more tapes)
 Hmm. She does doesn't she.
 (pause as he takes out a
 tape)
 Ah! Here it is! Shall we have a
 look?

ZACH
 Sure.

He puts the tape into their ancient video recorder and grainy footage of Steph as a schoolgirl singing *On My Own* on stage flickers to life. After the first verse and chorus the conversation continues.

RAIF
 (wiping his eyes)
 Just wonderful stuff. Maybe we
 should have encouraged her more
 with her singing? She was so good.

MARIE
 We did, dear. She was determined to
 do Economics with Ben instead - it
 was her choice.

ZACH

(interrupting)

Has Stephanie mentioned anything to you about what we're doing over the next few months?

MARIE

A little bit yes - something to do with coaching, is that right?

(beat)

I must admit that I don't really get it - she's said that they're going on some sort of journey together.

ZACH

Kind of yes. They're keen to have some new experiences that's all - and that's where we come in.

RAIF

(pause)

Interesting.

(beat)

If we're being honest, I think that they may have both stagnated a little bit recently and are in need of a bit of an adventure. I say good on them - go for it.

38 EXT. LUTON TOWN CENTRE. DAY. 38

Establishing shots of Luton town centre and the exterior of a Wetherspoons pub.

39 INT. LUTON WETHERSPOONS PUB. DAY. 39

Lucia is buying a drink for a large, scruffy man in his late 30s.

ALISTAIR V.O.

Lucia has gone to Luton to meet Ben's younger brother Will at his local pub.

(beat)

Lucia is anxious - she wants to quiz Will about Ben's past, for clues about where his treatment could lead.

Cut to a shot of Will sitting at a table with Lucia. He's well-spoken but slurring his words slightly. He's been in the pub most of the day.

WILL

(he takes a long drink of
his lager)

What you have to realise about Ben is that he's just a straight down the line kind of guy. He's always known exactly what he wants and he's gone and got it.

LUCIA

What was he like as a brother?

WILL

There's never been a problem between the two of us - we're just not particularly close that's all.

(takes another drink)

I was always in his shadow a bit - he was good at everything - clever, brilliant sportsman, always played the lead in the school play.

(beat)

I think people expected me to be the same.

(takes a drink as Lucia
writes a note)

Mum and Dad are really proud of him.

LUCIA

They're abroad, aren't they?

WILL

Yeah. They retired to Spain after Dad sold the business. They love it there.

LUCIA

And your dad was in construction yes?

WILL

Yep - made a mint in the 80's, moved out to Essex and lived high on the pie.

(beat)

They wanted us to have everything they didn't, so they packed us off to private school to get a 'proper education'. Ben thrived but I struggled with it to be honest - had a tough time.

LUCIA

Interesting.

(takes a note)

Do you see Ben much now?

WILL

Not as much as I'd like - he's always so busy with work and I see my kids at the weekend, so its tricky. We catch up when we can you know.

(he downs the rest of his pint)

Can I get another one?

LUCIA

Sure - this is all really useful.

FADE OUT

40

INT/EXT. THE CASTLES' HOUSE. EARLY MORNING.

40

Alistair is walking down the Castles' street wrapped up from the cold.

ALISTAIR

Zach and Lucia Harrison have been carefully studying the Castles for the last few weeks and it's now time for the full force of the Identity Enhancement treatment to come into effect.

(beat)

It's important to remember that Ben and Stephanie are aware of the aims of the treatment and that they can decide to halt the process at any time.

(beat)

The Harrisons are though hopeful that this won't be necessary. They believe that what they have in store for them will be genuinely transformative and life affirming.

(pause)

We'll see.

Alistair is outside the Castles house. He turns and there is a motorcycle courier in a helmet standing at the door with someone filming him.

41

EXT. THE CASTLES HOUSE. EARLY MORNING.

41

Now from the POV of the cameraman filming the courier. They knock on the door again and after a slight pause Ben answers the door looking flustered.

COURIER

Ben Castle?

BEN
 (pulling on coat)
 Yep.

COURIER
 (pause)

BEN
 Sorry can I help you? I'm in a real
 rush.

COURIER
 (pause)
 Package for you.

Ben grabs the package and signs the courier's electronic pad. He rushes past him and the cameraman as if they're not there.

The cameraman turns and films Ben getting into his car and driving off. The courier takes off his helmet - it's Zach.

42 EXT. THE CASTLES HOUSE. DAY.

42

The camera pans around to see Lucia walking down the road and up to the house - Zach leaves and walks past her and gives her a high-5. She's holding a brown A4 envelope in her hand. She rings the doorbell and waits for Stephanie to answer. She's mouthing something to herself as if rehearsing what to say. Steph opens the door.

STEPHANIE
 Lucia - what a surprise!

LUCIA
 Hi Steph. Sorry to bother you so
 early. Have you got 10 minutes or
 so? There's something we need to
 discuss.

STEPHANIE
 Erm, okay - yes, of course - come
 in.

43 INT. THE CASTLES HOUSE. LIVING ROOM. DAY.

43

Stephanie brings in a cup of tea for Lucia.

STEPHANIE
 Here we are. One green tea - it's
 organic.

LUCIA
 Great, thanks.
 (takes a sip)
 (MORE)

LUCIA (CONT'D)

Sorry to arrive unannounced like this but there's just a couple of things that I need to clear up about your past.

STEPHANIE

No problem at all.

She starts to open the envelope.

LUCIA

You know that you've got some boxes in the loft that you're storing for your parents?

STEPHANIE

Yes.

LUCIA

(takes out 2 pictures)
We've come across a couple of pictures from your childhood in one of them, that we'd like some more information about if okay?

She shows the 2 ageing photographs to Stephanie.

LUCIA (CONT'D)

It would be great if you could take a really good look at these photos and tell me as much as you can about them.

STEPHANIE

Yeah fine. Lets have a look.
(she picks up the photos)

Hmm.

(beat)

They're a bit hazy to be honest. I'm not sure if I've seen them before.

(pause)

Erm. I think I recognise this one. It looks like I'm on the beach in Frinton. We used to go there a lot on holiday.

(pause)

The next photo shows her as a 3 year old sitting on the knee of a lady in her twenties. It is obviously photoshopped.

STEPHANIE (CONT'D)

I'm not sure about this one though.
(looks carefully)

That's me isn't it?

(looks again)

No idea who the woman is.

(pauses for thought)

(MORE)

STEPHANIE (CONT'D)

Erm. I'm really not sure.

(pause)

Gosh. Er.

(disappointed)

No - I've no clue - can't remember anything I'm afraid.

LUCIA

(softly)

That's okay.

(slowly)

Don't worry. Memory is complex - we store everything we experience - it's just a matter of knowing how to access each recollection in the right way.. It may just take a bit of time to recover.

(pause)

Just relax and have a good look at the photos over the next few days and let the memories just return to you.

(pause)

STEPHANIE

Okay, if you think it'll help.

LUCIA

I think it will. It may help to re-imagine the scenario - to try and take yourself back to the scene in the photo. Your imagination can really help with memory accuracy if you just allow it.

(pause as Steph looks uncertainly at the pictures)

If you're really struggling to get any memories back then we have some other techniques we can use to shake them free.

(puts hand on Stephanie's arm)

Don't put too much pressure on yourself.

STEPHANIE

(looks at photo again.)

Hmm.

(looks back at Lucia)

FADE OUT.

Ben is sitting on the toilet at work filming himself on his phone doing a video diary.

BEN

So, the package I got this morning - it's a bit weird. It contained all of these photos and I'm baffled about them to be honest.

(beat)

I think they're from a team-build we did a couple of years ago in Surrey? Idea development that kind of thing.

(pause)

We had a photographer document the weekend but I don't remember ever seeing the photos, so perhaps he's decided to get them over to us now? There's no cover letter or anything.

(pause)

But then there's this one.

(holds it to camera - it's a selfie of him with an attractive young lady)

It's got this odd message on the back;

(he shows back of picture to the phone camera - it says 'you promised')

What's that supposed to mean? Looks like a woman's writing?

(pause)

Totally weird. And I also found this attached to one of my screens this morning.

(holds up a post-it note that says 'PROMISE?')

Same writing so it could be from someone here?

(pause and shakes head)

Bizarre stuff.

CUT TO:

45

INT. COFFEE SHOP IN FULHAM. LATE AFTERNOON.

45

Stephanie is filming herself in the corner of her favourite coffee shop. The photos are in front of her. Her laptop is to the side and there's a large cup of coffee on the go.

STEPHANIE

(quietly)

I've been having a good look at the pictures again and a few things have come to mind.

(she holds up one picture)

Now, this one was definitely taken during a family holiday in Frinton.

(MORE)

STEPHANIE (CONT'D)

The main thing I remember was being together with Gran and Granddad on the beach.

She puts it down, takes a sip of coffee picks up the other picture.

STEPHANIE (CONT'D)

This one though I'm still totally baffled. Like, literally no idea at this stage who she is or why I'm with her.

(beat)

I guess it's because I'm that much younger. Not many clues - it just says on the back; 'Marjorie 1974. Our Lady, Dublin'

(shrugs)

I'm guessing that's her name?

(pause then shakes her head)

No idea whatsoever.

(pause and recording ends)

Alistair is sitting in the same cafe a few tables away from Stephanie. As her video diary finishes he briefly summarises to camera in a whispered voice while she looks again at the pictures in the background.

ALISTAIR

(whispers)

And so the enhancement process has begun in earnest. Both Ben and Stephanie have received some unusual photographic evidence that is both baffling and possibly even slightly unsettling.

(pause)

Whatever happens next, it's certainly a fascinating and conflicting start to the treatment.

(he looks back at Stephanie and takes a drink of coffee)

FADE TO BLACK.

46

EXT. THE CASTLES HOUSE. MORNING.

46

Alistair and the camera crew arriving at the house a few days later, being greeted by Stephanie, Lucia and Zach and getting a camera set up in the lounge. Alistair narrates over the action.

ALISTAIR V.O.

It's a few days later and we're here to see if Stephanie has been able to remember more about the photographs of her as a toddler sitting on the knee of a mystery woman.

CUT TO.

47 INT. THE CASTLES LOUNGE. EVENING.

47

Lucia and Zach are sitting in the lounge listening to Stephanie with Alistair and Ben watching on.

STEPHANIE

(concerned)

I've been trying really hard for the last few days to get something from this, but I'm still struggling to be honest.

(pause as she looks at the picture)

I get a sense that she was maybe a friend of the family or a distant relative perhaps? Maybe from abroad? That she was somehow connected to my mum?

(pause)

I have a slight feeling that I can remember being in Dublin when I was very little, but I have no idea why we were there or who we were seeing. I guess it must have been this Marjorie character? I don't hold out a huge amount of hope of finding any other information about her - I just can't access the memory. It's so frustrating.

(pause)

Sorry.

ZACH

I don't know why you're apologising Steph! You've done really well!

(beat)

Look - we've found something else that we think could be connected.

(he starts opening an envelope)

This old map of Dublin was at the bottom of the same box as the photos. Come and have a look at it.

They move over to the dining table and lay out the map.

STEPHANIE

How interesting.

LUCIA

Now it's in pretty poor condition but look here - there's a spot just outside the city that's circled and this is your mums writing at the bottom here, yes?

STEPHANIE

Yes I think it is
 (she puts on her glasses
 and starts reading)
 What does that say? 'Marjorie
 O'Donnell 4pm' is it? Bring
 documents and...
 (struggles to read)

ZACH

(looking intently)
 I think it says 'cash'?

Stephanie looks confused.

BEN

Could you ask your folks about it?

Lucia glares at Ben and Stephanie shakes her head.

ZACH

No, that's not a good idea at the moment. Maybe later, but for now it's important that Stephanie understands everything from her own viewpoint.

BEN

Right, Okay.

STEPHANIE

(irritated)
 Yeah - I'd prefer to work it out
 for myself thanks Ben.

ZACH

(pause)
 Lucia, is there an argument for us
 to try some role-play just to see
 if it loosens anything?

LUCIA

Yeah, I was about to suggest that.
 I think it could be useful. Steph?

STEPHANIE

That's fine with me.

Zach takes charge of the situation.

ZACH

Alistair, can you bring that chair
over to here please?

ALISTAIR O.C.

Sure, hang on.
(he brings a kitchen chair
over)

ZACH

Thanks.
(he places it in the
middle of the room)
Lucia, Can I borrow you please?

LUCIA

Sure.

Lucia moves into the middle of the room. She does a quick
stretch and shake out as if warming up.

LUCIA (CONT'D)

Right Steph, I'm going to play the
role of the lady in the picture
okay?

STEPHANIE

Okay.

LUCIA

And Steph, you just need to be you
in the picture?

STEPHANIE

Okay, if you think it'll help. Ben
can you bring it over?

Ben hands her the photo.

LUCIA

(to stephanie)
Now come and sit on my knee.

Stephanie moves over to Lucia and sits on her knee. She
arranges herself until she matches the photo.

Stephanie drops the photo and takes a deep breath.

ZACH

(quietly)
Okay Stephanie just close your
eyes.
(pause)
I want you to go back to when you
were 3. You're sitting on the knee
of this kind looking lady.
(MORE)

ZACH (CONT'D)

(pause)

What can you see when you look around?

STEPHANIE

(searching)

I'm not sure.

ZACH

Try to imagine the scene. You're back there. Look around. What can you see? Is there grass? A street? A large imposing building?

STEPHANIE

Erm. Yes all of that I think. I can see a small patch of grass but also a building. It looks institutional... or something.

ZACH

A large building yes? Austere? Almost like an old school?

STEPHANIE

Yes. Definitely large and austere - like a castle, but not, if you see what I mean.

ZACH

Are there any signs with writing in them?

STEPHANIE

Not sure, maybe. Erm.

Lucia affectionately puts her arms around Stephanie.

LUCIA

(softly whispers in Steph's ear)

I'm going to really miss you.

STEPHANIE

(pause)

I feel close. Comforted. Like she knows me.

ZACH

Okay good. Let's just stay in this scene for a bit shall we?

(pause)

Is there anyone else around? Other children? Adults?

STEPHANIE

Other children yes.

As the session continues the camera moves back and pans around to Alistair whose standing with Ben watching on. He gets close to the camera and then whispers quietly and deliberately into camera as the muffled sound of the role-play session continues in the background.

ALISTAIR

So this is pretty extraordinary stuff here.

(looks over)

I think I underestimated just how seriously Stephanie is taking this experiment. She seems completely engaged in the process and really intent on creating a new reality around the documents that have been 'found' by the Harrisons.

(does the inverted commas hand gesture)

I just wonder how Ben's narrative will fit in to all this?

(pause)

It's compelling stuff.

The off-camera role-play session is momentarily stopped as Alistair draws his summary to a close.

ZACH O.C.

Alistair - can you shut the fuck up please?!

ALISTAIR

(whispers)

Sorry.

(raises an eyebrow at the camera)

48

INT. THE CASTLES HOUSE. HALLWAY. EVENING. (LATER)

48

Ben and Alistair are standing outside the lounge whispering to each other as if they've been thrown out of the room. Muffled sounds from the performance therapy in the lounge can still be heard in the background.

BEN

(whispering)

I think she's finding the session really enlightening.

(pause)

I get the sense that she's just really enjoyed talking about herself and exploring her past a bit instead of hearing about other peoples stories all the time.

ALISTAIR

(pause)

Hmm yes. Would seem so.

(beat)

And what about you? Have you learnt anything more about the odd photos and messages you've been getting?

BEN

(looks concerned)

Hmm. No not really.

(beat)

Something a bit weird happened to my e-mail this morning.

(gets out his phone and shows Alistair - the camera focuses on the screen)

Look at this.

(his inbox is filled with hundreds of emails all with the same subject line: 'You Promised')

ALISTAIR

That's odd.

BEN

Yeah - I think I've got a virus or something that has latched on to my mail list. Can't stop it.

(pause)

It's a bit disconcerting to be honest - you hear a lot in the press about identity theft and that kind of thing.

ALISTAIR

Hmm yes.

There's a small round of applause from inside the lounge.

ZACH O/C

(from inside lounge)

Okay, you two - we're done. You can come back in now!

ALISTAIR

Okay!

Ben opens the door and the camera catches a glimpse of Lucia holding a visibly upset Stephanie.

FADE OUT.

Cut to: The Redesign Your Life logo and music as if going to a commercial break. The footage then flickers to a black screen with time code and simple text saying "AD BREAK 2"

Part 3

49 EXT. BATTERSEA PARK. DAY 49

There's a brief series of shots first seen in part 1 of Ben and Stephanie with Lola the dog in the park, while Alistair briefly recaps.

ALISTAIR V.O.

Ben and Stephanie Castle have volunteered to have their past reworked by our Identity Coaches Zach and Lucia Harrison.

50 EXT. DUBLIN. SEAN O' CASEY BRIDGE. AFTERNOON. 50

Stephanie is walking down a street in Dublin looking serious whilst drinking a coffee. Poetic Irish folk music plays in the background. She pauses briefly to look over the River Liffey on the Sean O' Casey bridge. She takes a selfie.

ALISTAIR V.O.

It's a week after Stephanie's performance therapy at the house and Lucia has arranged for her to meet the historian Manifold Gratrix at The National Archives of Ireland in Dublin.

51 EXT. NATIONAL ARCHIVES. DUBLIN. DAY. 51

Brief establishing shot of the exterior of the National Archives in Dublin.

ALISTAIR V.O.

She's hoping to find out more about her parents' links to Ireland and the mysterious Marjorie O Donnell.

52 INT. NATIONAL ARCHIVES. DUBLIN. DAY 52

The elderly historian Manifold Gratrix (a hired stooge) is with Stephanie in a library style room. He starts to show Stephanie some documents.

MANIFOLD

(in soft irish accent)

So, Stephanie. I've managed to dig out some pretty interesting things about Marjorie.

(pause as he picks up a document)

(MORE)

MANIFOLD (CONT'D)

It would seem that she was resident at a convent home just on the outskirts of Dublin called 'Our Lady'. It was demolished in 1997 but it played an important role in the housing and care of young single mothers and their children from the 1940s onwards.

(beat)

He shows her old grainy pictures of a large 19th century house and an old map where the building used to be.

STEPHANIE

(intrigued)

I've got a really odd sense that I may have seen that building before.

MANIFOLD

Hmm. Maybe you have.

(pause)

Now the thing that's baffling me Stephanie is that we have Marjorie down as being one of the children at the home and it's been impossible to track down information about her mother. We do know that she was adopted in 1974 just days before her 4th birthday.

(pause)

Where she went we don't know - it could have been to the US or somewhere else in the UK. The nuns were good at taking care of people but not great at keeping records!

(he laughs)

STEPHANIE

(concerned)

OK, right.

(beat)

Sorry I just need to get my head around this.

(pause)

So the lady in the photo with me isn't called Marjorie?

MANIFOLD

Now that I can't answer Stephanie - she could be, but what I can confirm is that Marjorie O Donnell was a toddler housed at the home. It's all rather curious.

(beat)

I'd suggest that you speak again to... Lucia and Zach is it? The people who contacted me in the first place?

(MORE)

MANIFOLD (CONT'D)

(beat)

I know that they've been chatting today to some contacts in the UK and US about this, so something may have cropped up from that.

Stephanie closely examines the map again and the footage fades.

CROSS FADE:

53 EXT. PARALLEL STREET TO THE CASTLES HOUSE LONDON. AFTERNOON. 53

Back in London Lucia is on a bicycle - She puts up her hood so she can't be seen. She takes a small rock from her pocket and wraps a piece of paper around it that says "You Promised" on it. She secures with an elastic band and cycles off. A drone camera follows her around the corner and up Ben and Stephanie's street.

She stops outside their house and chucks the stone through the back window of their car. The alarm sounds and she quickly cycles off.

A few seconds later Ben runs out the house and sees the damage. He briefly looks up at the drone cam and then starts to make a phone call.

FADE TO BLACK.

54 INT. DUBLIN PUB. AFTERNOON. 54

Stephanie is on her own in an Irish pub having a pint of Guinness. The folk band in the corner play a jangly version of *Desire* by U2 which Steph seems to enjoy. Her phone buzzes to life - she sees that it's Ben, pulls a face and puts it onto silent. She then carefully looks at the mystery photograph again.

CROSS FADE:

55 INT. THE CASTLES HOUSE. LOUNGE. EVENING. 55

Ben is seen at home in the evening looking downbeat and like he's been drinking. He goes to the drinks cabinet and pours himself a large scotch. He downs it and then pours another. He then has another look at the note that was tied around the rock and shakes his head.

CROSS FADE:

56 EXT. CASTLE'S HOUSE IN IRELAND. LATE NIGHT. 56

Establishing shot of Stephanie returning to her parents house in Dublin where she's staying during the trip. She looks a little tipsy as she unlocks the door.

57 INT. CASTLE'S HOUSE IN IRELAND. LATE NIGHT. 57

Steph has decided to do a video diary entry. She is drinking an Irish coffee and seems to have picked up a slight Irish lilt to her accent.

STEPHANIE

Jesus. What a day.

(takes a sip of her drink)

I'm almost more confused than I was before I left London. If Marjorie was a child at the convent then why is her name written on the back of a photo of me? And why would my parents of gone to visit her?

(takes another drink)

Lucia thinks she should have some more info to share in a couple of days, so I've been told to just sit tight. She's told me to dream about the photo so I'll try that tonight. Still no idea what it all means but I'm keeping an open mind, you know.

(takes a drink)

(drinks again and is thoughtful)

I just love this house - so glad that mum and dad bought it.. I've always felt such an affinity with the place.

(looks around)

It's actually quite nice to be here on my own.

(yawns)

I must go to bed and do my imagination exercises - I think it's going to be an emotional few days.

58 INT. THE CASTLES' LOUNGE IN LONDON. LATE NIGHT. 58

Ben is also recording a video diary. His mood is dark after a heavy night of drinking. He's still drinking scotch.

BEN

(slurring)

I just don't get all this shit.

(drinks)

It's all so weird. I'm still getting issues with my e-mail...

(MORE)

BEN (CONT'D)

and as for the car - really upsetting.

(pause)

I must admit, I'm not sure whether it's all part of it or if it's just a coincidence.

(another drink)

I don't want to be paranoid or an idiot about it all though - this whole thing is so important for Steph. I don't want to let her down.

(pause)

I better get to bed - I've got my bloody appraisal tomorrow, so should get some shut-eye if I can.

(pause)

Suddenly a bright light goes on outside Ben's front window dramatically lighting up his face and startling him.

BEN (CONT'D)

What the fuck!

He gets up to investigate and leaves the camera running.

CUT TO:

59 EXT. THE CASTLES' ROAD. NIGHT.

59

Alistair is standing outside the Castles house. He's looking towards the house and sees Ben come to the window to investigate the light - Ben sees Alistair, relaxes when he realises the bright light was from the camera crew. Alistair waves at him and then begins his summing up to camera.

ALISTAIR

(turning to camera)

So over the course of the last few days Ben and Stephanie's lives have started to change - which is of course exactly what they wanted to happen when they first signed up to the programme.

(beat)

I am though slightly concerned about Ben. I just hope that the Harrisons are not pushing him too far, too fast.

60 EXT. AGENDA CAPITAL CAR PARK. MORNING.

60

Ben gets out of his car looking tired and stressed. He's scruffier than usual with stubble and an untucked shirt. The back window has cardboard stuck over it.

ALISTAIR V.O.

(beat)

It's the following day and Ben has gone into work for what he thinks is an appraisal meeting.

61 INT. AGENDA CAPITAL OFFICES. DAY

61

Montage of the *Agenda Capital* office with staff huddling in corners talking in whispers.

Ben enters the offices and greets Alistair who's there waiting for him.

ALISTAIR

How are you feeling today?

BEN

A bit unsettled to be honest. Still getting the e-mails and the insurance are being funny about the car. Could do without this meeting today - are you coming along?

ALISTAIR

Yep - that's why we're here to be honest.

BEN

Oh right. Okay. It's this way.

62 INT. AGENDA CAPITAL OFFICES MEETING ROOM. MORNING. 9AM.

62

They enter the boardroom. Sitting behind a large desk are 5 austere looking men and one woman aged between 50 - 70. They look very serious.

Ben makes his way in.

BEN

(informally)

Hi, everyone.

BOARD MEMBER 1

(sternly)

Sit down please, Ben.

BEN

(taken aback)

Oh Okay. Sorry.

(sits down)

Is everything alright?

BOARD MEMBER 1

(beat)

No, Ben everything isn't alright.

(MORE)

BOARD MEMBER 1 (CONT'D)

(Ben tries to speak again)

Er - Ben, you need to be quiet for a moment.

(pause)

Hilary - can you begin please?

HILARY

(collects herself)

This is a really difficult situation for us, Ben, but we have to act according to protocol.

(beat)

We've been made aware this morning of an extremely serious accusation against you by your former intern, Penny Teaks.

BEN

(taken aback)

Penny Teaks?

(pause)

HILARY

From our records, she was working for you two years ago. Here's a picture of her.

She shows Ben a photograph. It's the same young woman who was in the photographs sent to him by the Harrisons.

BEN

(pause)

OK - I remember her.

(beat)

Sorry - what's this about?

HILARY

Ben - This is extremely embarrassing for us but it needs to be dealt with, so please listen very carefully.

(beat)

Penny is claiming that during a team-build weekend in Surrey, you promised her a permanent position at the company in return for her sleeping with you.

(beat)

I am now quoting directly from an email that we received this morning from her.

(she puts on her reading glasses)

She says "the incident took place after the staff party on the last night.

(MORE)

HILARY (CONT'D)

We'd all been drinking heavily and Ben was getting closer and closer to me on the dance floor. I was very inebriated and felt flattered to be approached by him - it was then that he suggested we go to his bedroom for a nightcap. We went upstairs and it was there that he promised me a job, and one thing led to another. It's only now that I'm older that I realise how inappropriate his behaviour was and I want to stop him from doing it again."

(beat)

and she continues for another page or so.

Hilary looks over her glasses at him and Ben looks stunned.

BEN

(trying to find words)

...

HILARY

(interrupts)

C'mon, Ben - what do you have to say for yourself?!

BEN

I don't, erm... I... erm.

(pause)

I didn't do it!

(pause)

You have to believe me!

HILARY

Well, that's what we expected you to say.

BEN

But I don't know how this could have happened. Why would she lie?

HILARY

(sighs)

Well, we don't think she is, Ben.

BEN

What!?

BOARD MEMBER 1

In her email she also attached some statements from former Agenda employees, about your behaviour from that night.

(MORE)

BOARD MEMBER 1 (CONT'D)

(he throws a printed
version of the statements
on the desk)

And to paraphrase - all of them say
that you were drunk, that you left
the party with Penny and that you
turned up for breakfast together at
roughly the same time the following
morning.

(he opens a brown
envelope)

She also attached this photograph
of the two of you together on that
night.

(he pushes it across the
desk to Ben)

Ben picks up the photo - it's the same as the selfie
photograph he received from the courier.

BEN

(he looks astonished)

This can't be happening.

(beat)

Look - I hardly remember anything
from that night!

(pause)

I'll happily admit that I was drunk
and I vaguely recall dancing with
her, but, but

(pauses to think, briefly
looks at the camera)

I would never have done this!

BOARD MEMBER 1

(deep breath)

Be that as it may, Ben - we have to
investigate this really carefully.
As you're aware, in a situation
like this, we have to suspend you
pending an internal inquiry.

BEN

Oh Jesus. Look guys, hold on a
minute, will you?!

(beat)

Hilary, you've known me for years.
This is ridiculous!

HILARY

Actually, Ben why don't YOU hold on
a minute! We're trying to explain
to you exactly what is being said
here!

(beat)

You're lucky that she hasn't called
the police.

BEN

The police!

HILARY

Yes, the police, Ben! If this is true you were clearly taking advantage of a drunken young woman - an employee.

(beat)

What do you think Stephanie will say about this?

BEN

(desperate)

Hilary, please, you're not listening to me.

BOARD MEMBER 1

No, Ben! How about you listen to this:

(she refers to the witness statements)

"Ben was drunker than I'd ever seen him.", "Ben was flirting with her all night" - this just gets worse doesn't it?

BEN

Look, I'd remember if I'd slept with someone, for Christ's sake!

HILARY

Not if you were completely plastered!

(beat)

We've heard enough, Ben. We are all in complete agreement about this.

BEN

(under breath)

Unbelievable.

BOARD MEMBER 1

Clear your desk and go home. You will be escorted from the building by security.

(beat)

That concludes the meeting.

Ben looks blown away as the board start to pack up.

Derek, Hilary and the rest of the board get up and leave in disgust. Ben is shell-shocked. He picks up his bags and coat and goes to leave. He looks at his phone as if to make a call. It's run out of battery. He throws it across the room in anger.

There's a long pause as he just stands there as if waiting for something.

ALISTAIR O.C.

(pause)

Not bad.

(beat)

Can you quickly do the throw again?

BEN

Yep, OK.

(he walks over to pick it up)

CUT TO:

63 INT. BEN'S CAR. DAY. 10AM.

63

It's later and Ben is driving his Range Rover listening to melancholy music. As he drives he looks out of the window. He rubs his eyes as he's driving and shakes his head.

CUT TO:

64 INT. NATIONAL ARCHIVES DUBLIN. DAY.

64

The music continues. Montage of Stephanie researching in the National Archives. We see her looking at books, reading newspaper articles, talking with Manifold and looking concerned.

FADE TO:

65 EXT. BATTERSEA PARK. THAMES PATH. DAY. 1PM

65

The sound-track continues. Montage of Ben walking down the Thames Path in Battersea Park looking upset. He stops, sighs heavily, starts smoking a vape pipe and looks over the river.

Lucia is suddenly there with him. The music fades as she approaches him. She puts a hand on his shoulder and he turns to embrace her.

LUCIA

(beat)

Hey Ben - you look awful. What's troubling you, what's happened?

BEN

(takes a drag on his vape pipe)

I've been accused of the most appalling thing.

(pause)

(MORE)

BEN (CONT'D)

A former intern has claimed that I took advantage of her in return for a job.

LUCIA

(beat)

That's dreadful.

(pause)

Did you?

BEN

No.

(pause)

Well, at least I don't think I did.

LUCIA

What do you mean?

BEN

Oh god, I don't know.

(pause)

It was a couple of years ago and I was blind drunk - I hardly remember a thing.

LUCIA

(she pauses for thought)

Hmm.

(beat)

Alcohol induced amnesia eh.. You're not the first and you won't be the last Ben.

BEN

But I..

LUCIA

Look don't worry - we can still access those memories you know - they're not lost - you've probably just buried them.

(pause)

I have a couple of techniques that could really help if you like?

BEN

What kind of thing?

LUCIA

They're like relaxation exercises - similar to some of the things we did with Stephanie at the house. They help you flick through the filing cabinet of your memory..

(pause)

I'd really recommend it for this - just so you can be sure what really happened.

BEN
(takes a vape drag)
OK. If you think it'll help.
(he looks sad)

LUCIA
(looks sympathetically)
We'll get to the truth, Ben I
promise.

She hugs him and they look into each others eyes.

FADE TO BLACK.

Cut to: The Redesign Your Life logo and music as if going to a commercial break. The footage then flickers to a black screen with time code and simple text saying "AD BREAK 3"

Part 4

66 EXT. BATTERSEA PARK. DAY 66

There's a brief series of shots first seen in part 1 of Ben and Stephanie with Lola the dog in the park, while Alistair briefly recaps. It's exactly the same as the previous recaps.

ALISTAIR V.O.

Ben and Stephanie Castle have volunteered to have their past reworked by our Identity Coaches Zach and Lucia Harrison.

67 EXT. STREETS OF DUBLIN. AFTERNOON. 3PM. 67

Stephanie is wandering around Central Dublin. She's shopping and treating herself to a few things. She seems to be having an enjoyable time.

ALISTAIR V.O.

Stephanie's research at the National Archive and enjoyment of her favourite city is soon to come to an end as Zach has some devastating evidence that will finally reveal the true identity of the woman in the photo and Marjorie O'Donnell.

68 EXT. CASTLES IRISH HOUSE. DAY. 3.30PM. 68

A Taxi pulls up in front of the house. Zach is standing there being filmed by his cameraman.

Stephanie gets out of the taxi.

STEPHANIE

Zach! What are you doing here?

ZACH

Hi, Steph. You look well.

STEPHANIE

Thanks!

ZACH

Lucia and I thought it would be sensible for me to fly out to have a chat with you about a couple of things.

STEPHANIE

Oh right.
(pause)
What is it?

ZACH

Well.
(pause)
Just so I'm clear - your folks own
this place right?

STEPHANIE

(beat)
Kind of yes. They haven't been out
for years so it's basically ours
now.

ZACH

Ah right.
(beat)
This is going to sound a bit odd
but have you had a decent look
around the garden shed recently?

STEPHANIE

No - not for ages. We have a little
man who takes care of things so
there's no point.

ZACH

Is that Tam?

STEPHANIE

Yes. Why?

ZACH

Well - as you know we've been doing
lots of research in the studio
desperately trying to work out if
we've missed anything and it
suddenly dawned on us that there
could be some clues here.

(pause)

We managed to get Tams email from
Ben and he mentioned that there's
some of your dads old stuff stored
in the shed? Does that make any
sense to you?

STEPHANIE

(briefly looks at the
camera and then at Zach)
Oh right. Maybe, yes - it was his
man-cave for a while, so who knows.

ZACH

I think it may be worth us just taking a quick look in there to see what we can find - just to cover all bases. Shall we go and have a look? What d'you think?

STEPHANIE

Well, it seems silly not to now that you've travelled all this way.

ZACH

Great.

Awkward pause as they glance at each other and then make their way indoors.

69

INT. THE CASTLES' HOME - MASTER BEDROOM. AFTERNOON.

69

Ben is lying down on the bed with his eyes closed and Lucia is standing next to him.

LUCIA

(softly)

Relax, Ben. Relax.

(pause)

Just let it come back to you.

BEN

(slowly)

So. I can see me dancing with her. I'm feeling really drunk.

(pause)

Its the end of the night. I think I see her starting to leave and I start to follow her.

LUCIA

OK, this is really good Ben.

(beat)

Dig deep - if the memory doesn't come, just let your imagination fill in the gaps.

There's a long pause as Ben tries really hard to 'remember'.

LUCIA (CONT'D)

Just take your time - don't try too hard.

BEN

(after a while he opens his eyes)

No. It's no good - I can't get anything else after that. It's gone.

(sadly)

(MORE)

BEN (CONT'D)

I guess I'll just never know what happened.

LUCIA

(sighs)

Maybe.

(pause)

There is one other thing we can try. It's rare that I'll do this but I think on this occasion it's worth it.

(pause)

Just let me get changed.

70 EXT. CASTLES' IRISH HOUSE GARDEN, DAY. 3.45PM 70

The footage now switches to Stephanie and Zach walking through the garden towards an old shed.

71 INT. CASTLES' IRISH HOME. GARDEN SHED. DAY. 3.50PM 71

They enter the shed and look around for a few seconds. Eventually Zach lifts a piece of Tarpaulin to reveal a large locked metal box with a large padlock on the front.

ZACH

(relieved)

Ah hah! What's this I wonder?

(beat)

STEPHANIE

I don't know - never seen it before in my life.

ZACH

Shall we try and get it open?

STEPHANIE

Erm. I'm not sure - if it's Dad's it could be private.

ZACH

I doubt it Steph - come on - I think it could be an important lead.

STEPHANIE

(reluctantly)

Okay - not sure how we'll open it.

(looks around)

I can't see a key anywhere.

CAMERAMAN

(holds up a crow-bar in front of the camera)

What about using this?

ZACH

Yes perfect - thanks Bill.

Zach takes the crow-bar and puts the box on the floor. He struggles to lever the lock. Eventually it gives way and pings off.

The box is slowly opened by Zach who looks taken aback by the contents. He slowly picks up an old envelope and takes out a hand-written letter. He reads a little in his head and looks shocked.

STEPHANIE

(looking concerned)

What does it say Zach? What does it say?

The camera moves round to film the inside of the box - it contains handwritten letters, a birth certificate, old photographs and some baby clothes.

Zach hands her the letter and she starts to read it aloud.

STEPHANIE (CONT'D)

(stutters)

It's addressed to me.

(pause)

I... I can't believe it.

(she collects herself and then starts to read aloud)

4th December 1990. Dear Stephanie,
This letter is very difficult for me to write.

72

MONTAGE

72

The rest of the letter is read in voice-over by an elderly lady with an Irish accent. It's set against a montage of the letters, photos, the streets of Dublin and old footage of convents. Soft melancholy Irish music starts to play in the background during the reading of the letter.

AILEEN V.O

My name is Aileen O'Donnell and I am your real mother. I fell pregnant with you in late 1971 at the age of 17. My family were deeply ashamed of me so they placed me in the care of our local convent. You were born and christened 'Marjorie' and for those first couple of years we shared such special and precious times together. Then without warning you were taken away from me for adoption.

(MORE)

AILEEN V.O (CONT'D)

I was devastated and that was the last I'd heard until earlier this year when I managed to track down your adoptive parents' address. Please forgive me for writing to you - I just wanted to give you a chance to absorb this news. If I don't hear back from you I'll understand and I promise never to bother you again.

We cut back to see Stephanie holding the letter. She calmly puts it back into the box and walks towards to the house. Zach waits a minute, smiles briefly and then approaches her. She turns and then they embrace - she sobs on his shoulder.

Zach gets out his phone whilst they are hugging and takes a quick photo.

FADE TO BLACK.

73 INT. THE CASTLES' HOME / MASTER BEDROOM. AFTERNOON. 4PM. 73

Lucia and Ben are walking around the house together with arms linked. Lucia is dressed up pretending to be 'Penny' in a blonde wig and some revealing party wear. She's staggering as if she was drunk.

Ben and Lucia are outside the master bedroom. She's laughing and flirting with him as if inebriated.

LUCIA

(comes out of character)

OK - so we've established that you got past reception with me.

(Ben nods)

We got into the lift together, yes?

BEN

Yes, I think so.

LUCIA

We're out of the lift, we get to the room.

(pause)

Then what? You invite me in for a nightcap?

BEN

Maybe.

(searches for the memory)

I can't think.

(still searches)

Ah. I'm not sure.

LUCIA
 Let's assume you do.
 (pause)
 OK - say it.

BEN
 What?

LUCIA
 Invite me in!

BEN
 Oh. OK. Penny - do you fancy a
 nightcap?

LUCIA
 (in a pretend drunk voice)
 Oh naughty. Go on then.

Ben opens the bedroom door and Lucia (as Penny) stumbles in.

Ben then joins her and just stands there waiting for
 instructions. Lucia then continues 'in character'.

LUCIA (CONT'D)
 (slurring)
 Aren't you going to offer me a
 drink?

BEN
 Oh right. Yes, sure.
 (he moves over to the
 chest of drawers and
 pretends that it's a mini-
 bar)
 What would you like to drink,
 Penny?

LUCIA
 (coquettishly)
 Large vodka please, Ben. You really
 are a naughty boy!

BEN
 (he briefly looks
 uncertainly at the
 camera)
 OK.

He pretends to pour two large vodkas into two glasses. He
 hands one over to Lucia who gets closer to him.

LUCIA
 Cheers, Ben.
 (she takes a pretend
 drink)
 What a day. What a night!

BEN

Yeah, crazy.

(pause)

Thanks so much for your support and hard work over the last few months.

LUCIA

(getting closer)

It's a pleasure.

(pause and then she looks in his eyes)

You know what Ben, I really enjoy working with you.

(gets closer again)

(pause)

(she suddenly comes out of character)

What would you say now, Ben? In the heat of the moment? A really drunk, attractive woman getting closer? What would you say?

BEN

I'm not sure.

LUCIA

(encouragingly)

Come on, Ben. Think. The truth is yours to make.

Lucia stands another couple of inches closer to him and places her lips a few cms from his.

BEN

Erm.

LUCIA

(seductively)

You'd offer me a job right? Surely? Look at this opportunity. I'm offering myself to you.

(whispers in his ear)

I think you'd say; "Let's make this a permanent arrangement then".

BEN

OK.

(clears his throat)

Well let's make this a permanent arrangement then.

LUCIA

(back in character)

That would be amazing.

She grabs his shirt and pulls him in. They start kissing passionately.

LUCIA (CONT'D)
I think you'd start to undress me
now, Ben!

He does and Lucia does the same to him. They hurriedly strip down to their underwear. They're both enjoying it.

LUCIA (CONT'D)
(excitedly)
Now, we'd both probably fall onto
the bed!

They do.

LUCIA (CONT'D)
Now keep kissing me. Ben, put your
hand on my breast.
(he does and then she
starts kissing his chest)
(beat)
Nice.

Ben lets the role-play continue.

LUCIA (CONT'D)
Now take off my underwear.
(he does)

LUCIA (CONT'D)
(she stops him)
Do you know what, if I was Penny
I'd definitely want to start
sucking your cock at this point.
(pause)
Do you mind?

BEN
(doesn't think twice)
OK!

The camera turns away just as the 'reenactment' becomes a sex act in itself. We then briefly see Alistair sitting in the corner of the room watching on.

ALISTAIR
(Realises he's being
filmed and then clears
throat)
OK - Stop filming now, Phil.

FADE OUT.

Stephanie and Zach are sitting next to each other in the Kitchen nursing a cup of tea. Stephanie is coming to terms with the news.

STEPHANIE
(looking at the
photograph)
I guess this must be my mum then,
right?

ZACH
(sympathetically)
I guess so yes it must be.

STEPHANIE
(she turns it over)
And who would of thought that I
could be Marjorie.

ZACH
Hmm.

There's a silence. Steph looks at the picture and starts to
cry. She walks over to the window.

ZACH (CONT'D)
(pause)
Steph. I'm happy to keep you
company tonight if you like? I
can't bear to see you like this.

STEPHANIE
Thanks, Zach. Maybe. I think I
should be fine.
(pause)
Actually, it would be a real help
if you could help me plan a trip to
the address on the letters?
(beat)
I want to try and find my mum.

ZACH
(he approaches her)
Of course. Anything you need,
Steph.
(he holds her hand,
there's a pause)
Have you thought about posting
anything online about how your
feeling? I think it would really
help.

STEPHANIE
(wiping eyes)
Yeah, that's a good idea.
(she looks at her phone)
I don't want to say too much. What
about just saying "feeling sad" all
in lower case?

ZACH

Perfect. I'll share it when I get it.

STEPHANIE

Thanks.

75

INT. THE CASTLES' MASTER BEDROOM. AFTERNOON. 5PM

75

It's an hour later. Ben is perched on the end of the bed wearing a white dressing gown nursing a cup of tea.

BEN

(takes a sip)

So. So, I think it could have happened. I do have this recollection of being with her. I just can't believe that I'd behave in such a deceitful way.

(pause)

I feel terrible.

LUCIA

(comes into shot wearing Steph's dressing gown)

It's OK, Ben.

(beat)

It's OK. These things sometimes happen when alcohol is part of the equation. We're here to support you.

(pause)

It's vital though that you tell Stephanie as soon as she's home from Ireland. She has to know the truth.

An upset Ben puts his head in his hands. Lucia goes over to console him and the camera pans around to Alistair, who does the next summing up into camera, whilst holding a mug of tea.

ALISTAIR

(whispering)

Ben and Stephanie Castle are now in some serious emotional trouble for the first time in their lives.

(beat)

The full force of the Harrisons Identity enhancement is now being brought to bare and the question now is how the Castles will begin to cope with these devastating revelations.

76

INT. STEPHANIE'S BEDROOM / BEN'S HOTEL ROOM. NIGHT.

76

We see silent night-vision footage of Stephanie asleep in her hotel room.

ALISTAIR V.O.

That night there was no let up for Ben and Stephanie. Stephanie woke to find a ghostly apparition of her fictional Irish mother at the end of her bed.

A video projected image of an old lady appears in her room on the night-vision footage. Stephanie stirs, wakes and screams and then the projection disappears. Zach suddenly appears from off camera, in his pyjamas and consoles her. He glances briefly up at the hidden camera.

We cut to Ben asleep in his bedroom filmed in night-vision.

ALISTAIR V.O. (CONT'D)

And whilst Ben slept, key words relating to his drunken one-night-stand with former intern Penny Teaks were whispered to him through his surround sound speaker system.

We hear the following words and statements whispered in a female voice, whilst Ben is fast asleep:

WHISPERED VOICE

oh Penny, oh Ben, touch me, up a bit, you're in, sorry, I'm coming, guilty.

(Pause)

Sorry.

FADE OUT.

Cut to: The Redesign Your Life logo and music as if going to a commercial break. The footage then flickers to a black screen with time code and simple text saying "AD BREAK 4"

PART 5

77 EXT. BATTERSEA PARK. DAY 77

There's a brief series of shots first seen in part 1 of Ben and Stephanie with Lola the dog in the park, while Alistair briefly recaps AGAIN.

ALISTAIR V.O.

Ben and Stephanie Castle have volunteered to have their past reworked by our Identity Coaches Zach and Lucia Harrison.

78 INT/EXT. INSIDE IRISH TAXI/ OUTSIDE SMALL IRISH HOUSE. 78

Stephanie is on her way to her "mother's" house with Zach sitting next to her. She looks out of the window and clutches photos and letters from her 'mum' to her chest. The cab driver has melancholy Irish folk music on the car stereo.

ALISTAIR V.O.

With Zach's help, Stephanie has managed to track down the address on letters from her fictional birth mother found in the shed at her adoptive parents' Dublin cottage.

(beat)

She's decided to head there straight away to see what and more importantly, 'who' she will find.

They arrive outside the house. Stephanie pays, gets out of the car and makes her way to the house. Zach follows behind. Steph rings the doorbell.

79 INT. "MOTHER'S" HOUSE. DRINMAGH. DAY. 79

An old lady (another stooge) is standing by the door and is visibly counting to 10. She quickly checks what looks like a script.

80 EXT. "MOTHER'S" HOUSE. DRINMAGH. DAY. 80

Stephanie and Zach are anxiously waiting. Just as she goes to ring again the door slowly starts to open.

OLD WOMAN

(pause)

Hello, dear

STEPHANIE

(hopeful)

Hello. Are you Aileen? Aileen O'Donnell?

OLD WOMAN

(smiles)

Oh no, dear. She hasn't lived here for years.

STEPHANIE

(disappointed)

Oh right, I see.

OLD WOMAN

Yes - I've been here for 12 years now.

STEPHANIE

OK.

(looks at Zach)

Look, I don't know if you can help.

OLD WOMAN

I'll try! As long as you speak up a bit!

STEPHANIE

(laughs politely)

OK.

(louder)

I'm trying to find Aileen!

ZACH

(urgently)

We're really sorry to suddenly drop in on you like this but it's really important.

(introduces Steph)

We've only just found out that she's Aileen's long lost daughter, so we're desperately trying to find her. Do you know where she might be? Did she leave a forwarding address?

OLD WOMAN

(she suddenly looks crestfallen)

Oh, love.

(beat)

OK.

(collects herself)

Look, you'd better both come in for a cup of tea. No point you standing out here in the cold.

FADE OUT.

81 INT. "MOTHER'S" HOUSE. DAY.

81

The old lady moves through to the lounge where Stephanie is sitting carrying a tray of teas.

OLD WOMAN
Here we are, dear.
(hands her the tea)

STEPHANIE
Thank you.

OLD WOMAN
Pleasure, my dear. Pleasure.

There is a long pause while she takes an age to sit down. She then takes a sip of her tea, rubs her leg and sighs.

ZACH
(takes a drink)
Erm... So you mentioned that you might have some information about her mother?
(beat)
She has a photo of her here if that helps.

OLD WOMAN
(sighs)
No need, my darling. No need.
(pause and then she sighs again)
(she looks straight at Steph)
I do, I'm afraid, have some news for you.
(pause and sighs again)
Ah, this is really difficult.
There's no easy way to tell you this.

STEPHANIE
Go on...

OLD WOMAN
I'm so sorry to have to tell you, Marjorie, that the reason your ma doesn't live here anymore is because she very sadly passed to the other side in December 1999.

STEPHANIE
(pause and then looks down)
I... I can't believe it.
(starts to well up)

OLD WOMAN

Oh, I'm so sorry, my love. It must be a terrible shock for you. If it's any consolation she was well liked in the town. I knew her from church and she was a lovely lady.

Stephanie starts to cry. Zach goes over to console her and the old lady takes out a tissue from underneath her cardigan sleeve and hands it to her.

STEPHANIE

(through tears)
How did she die?

OLD WOMAN

Some said it was a form of hereditary cancer but she was very private about the whole thing.
(pause)

STEPHANIE

(distraught)
Oh God.

ZACH

(sympathetically)
It's OK.
(he hugs her)

OLD WOMAN

(pause)
Now now - don't get too upset dear - You can't blame yourself.
(beat)
It's probably not your fault.
(beat)
Although there were whispers that her cancer was triggered after she tried and failed to track you down.
(Stephanie cries)
It's OK. Come on now, my love.
(long pause)
She actually died in this house you know, on the sofa you're sitting on.
(pause)
Seemed like a waste to throw it away.

Stephanie blows her nose and the old lady briefly smiles at Zach and takes another sip of tea.

FADE TO:

82 INT. THE HARRISONS OFFICE. DAY.

82

Lucia and Alistair are watching the end of the last scene on an iPad as if tuning in 'live' to the action.

ALISTAIR
(let's footage end)
That was pretty powerful stuff.

LUCIA
(quietly)
Hmm. It was very moving wasn't it?
Stephanie is so good at all of
this.

ALISTAIR
(pause)
So is this the end of her
enhancement?

LUCIA
(laughs)
No not quite - it's just the
beginning - these are lifelong
changes that we're initiating and
we'll be there whenever they need
us.
(pause)

83 INT. AEROPLANE BACK FROM DUBLIN. DAY.

83

Stephanie is on the plane wearing dark glasses and a head-scarf on the way home from Ireland. She is wearing her grief well.

LUCIA V.O
We're so proud of them both, but we
just need to keep control for a
little longer - we can't drop the
ball at this point.
(pause)
This next step is crucial - they
just need to have the courage of
their convictions for this whole
process to work effectively.

Stephanie continues to look sad on the flight home. Extracts from her 'mother's' letter are read out over the footage in an echoing, haunting voice.

84 EXT. AIRPORT, LONDON. DAY.

84

Montage of Stephanie coming through the airport still wearing dark glasses. Zach is with her. As they leave the airport Alistair approaches them both.

ALISTAIR

Hi Stephanie! How are you? How was the trip?

STEPHANIE

(quietly)

Look Alistair, I'm really sorry but I'm just not ready to talk about all of this.

(beat)

I just want to go home.

(she starts to walk off and then turns)

You're welcome to film me, I just don't want to talk.

Stephanie walks off. Zach stays put with Alistair and looks slightly anxious.

ZACH

(whispers)

Are Ben and Lucia at the house?

ALISTAIR

I think so yes. What's the plan?

ZACH

(starts walking quickly after stephanie)

You'll see.

ALISTAIR

(follows)

How are you going to manage all of this?

ZACH

You don't need to worry - we've done it before.

(breaks into a trot and catches up with Steph - he puts his arm around her)

FADE TO BLACK.

85 INT. THE CASTLES HOME. LOUNGE. DAY.

85

Lucia and Ben are back at the house and Ben is being fitted with a discreet ear piece.

Lucia puts her hand on Ben's shoulder.

LUCIA

(softly)

I know that this is going to be hard but it's really important that you're confident and as clear as you can be in this situation.

(beat)

Transparency is best. This could be the breakthrough that you've both been looking for.

BEN

(looks confused)

Okay.

(pause)

I'm still not sure what really happened you know.

(Lucia looks at him sympathetically)

But I know that something did.

(deep breath)

This is so hard.

LUCIA

You can do it Ben. I'm so proud of you. I'll be watching and helping.

She briefly holds his hand and starts moving away. Ben lightly pulls her back.

BEN

(softly)

Lucia?

LUCIA

Yes.

BEN

(sincerely)

Thank you.

LUCIA

It's my pleasure. I'm with you all the way.

(she kisses him)

86

INT. BLACK CAB. DAY.

86

Zach, Alistair and Stephanie are in the back of a black cab. Zach is attaching something to Stephanie's ear.

ZACH

So look if you dry up I'll feed lines to you.

(beat)

(MORE)

ZACH (CONT'D)

Ben might react very strongly to your news so it's best that I help if you need me.

(beat)

Okay?

STEPHANIE

Whatever you think is best. I just want to get it over with. I'm so scared that he won't believe me.

ZACH

He will - you have all the evidence you need.

(holds her hand)

Don't let him put you down - you need his support not his judgement.

ALISTAIR

(to driver)

It's just up here on the left behind the black Range Rover.

DRIVER

Which one?

ALISTAIR

Oh yeh. Erm.. This one just here.

The cab stops.

ZACH

(to Stephanie)

Just remember that Ben is your Husband. He'll be really understanding I'm sure.

STEPHANIE

(sincerely)

Thanks for everything Zach. This has all been so enlivening.

(beat)

I'll see you on the other side.

She gets out of the cab and the camera follows her up the path.

87

EXT/INT. THE CASTLES' HOUSE. DAY.

87

She unlocks the door and Ben is standing there in the hallway waiting for her. They look at each other and Stephanie runs to embrace him.

As they embrace Lucia and Zach are both heard saying the same thing together over the ear pieces (that is heard by viewer as a voice-over).

ZACH / LUCIA V.O.
 (together)
 Say: "We need to talk".

BEN / STEPHANIE
 (together)
 We need to talk.

They both laugh awkwardly and then move into the lounge holding hands.

ZACH V.O.
 (through ear piece)
 Tell him to go first.

STEPHANIE
 What's happened Ben? You look awful.

BEN
 So do you. What's happened?

ZACH V.O.
 (urgently)
 Tell him to go first!

STEPHANIE
 (beat)
 You go first Ben please - it can't be as bad as what I have to tell you.
 (Ben looks as if he's about to say something)
 Please Ben.

LUCIA V.O.
 Agree with her.

BEN
 (deep breath)
 Okay.
 (beat)
 You'd better sit down.

They both sit down next to each other on the sofa.

BEN (CONT'D)
 Look, I really don't know how to tell you this.
 (pause)
 It's so hard.

STEPHANIE
 (looking concerned)
 What is it Ben? Tell me.

BEN

I think I've done something really stupid.

LUCIA V.O.

Confidence Ben.

STEPHANIE

What? Why?!

BEN

(sighs)

I have a confession to make.

(he takes her hand)

Do you remember the team-build I did a couple of years ago in Surrey?

STEPHANIE

Vaguely yes.

(Ben puts head down)

What is it Ben?

LUCIA V.O.

It's now or never Ben. I'm with you.

(pause)

Start with "On the last night we all got really drunk.."

BEN

(beat)

On the last night we all got really drunk and I think..

(pause)

I think I ended up sleeping with one of our interns.

STEPHANIE

(shocked and rips hands away from Ben's)

What the fuck!

BEN

(pause)

And that's not the worst of it.

(pause)

She's claiming that I promised her a job in return. She's put in a complaint to my bosses.

(beat)

I've been suspended.

(puts head down again)

I think I could lose my job.

Stephanie looks stunned and unsure about how to react.

ZACH V.O.

(slowly)

Don't say anything. Start to cry.

Stephanie starts to cry softly.

ZACH V.O. (CONT'D)

Good Steph - great stuff.

BEN

(contrite)

I'm so sorry.

STEPHANIE

(looking at him through
tears)

Well, do you know what I was going
to tell you?

(upset)

I've just found out that I'm
adopted!

BEN

(shocked)

Adopted?

STEPHANIE

(upset)

Yes! Adopted!

(sarcastically)

So thanks a lot Ben - you've really
made a great day even better! Icing
on the cake!

BEN

(urgently)

I'm so sorry.

(panicked)

What happened in Dublin? I.. I, I
don't understand?

ZACH V.O.

Don't give him anymore.

STEPHANIE

(calms herself)

Do you know what.

(beat)

That's none of your business now.

(beat)

It's between me and my family.

BEN

(pleading)

Steph please..

STEPHANIE
 (calmly)
 Get out.

BEN
 Please.

STEPHANIE
 (stands up and shouts)
 Get OUT!!! I don't want to see your
 face!
 (turns her back on him)

LUCIA V.O.
 Do as she says Ben.

BEN
 (puts his hand to his ear
 as if listening to Lucia)
 Okay. I'm going!

He leaves the room looking distraught.

88 INT. THE CASTLES HOME. HALLWAY. DAY. CONTINUOUS. 88

Ben moves into the hallway from the lounge.

STEPHANIE O.C.
 (from inside lounge)
 You'll be hearing from my
 solicitor!

ZACH V.O.
 Excellent Steph. So strong.

Ben pauses at the door and looks back.

LUCIA V.O.
 Just leave Ben.

He shakes his head sadly and opens the door.

89 EXT. THE CASTLES' HOUSE. DAY. 89

Ben leaves the house and slams the door behind him. He walks
 down the path and then stops suddenly. He starts to go back.

LUCIA V.O.
 (shouts)
 No Ben! Stay exactly where you are!
 (he stops)
 Leave her alone - she doesn't want
 you!

He reluctantly turns back around, gets into his car and drives off at speed down the road. The back window still hasn't been fixed.

ZACH V.O.
He's gone! He's gone.

STEPHANIE V.O..
(relieved)
Thank god.

90 INT. BLACK CAB. DAY. 90

The Harrisons are watching footage from the house on two iPads in the back of the cab. They are wearing headsets with two small microphones in front of them. As Ben drives off they both whoop and give each other a fist pump.

FADE TO BLACK.

91 INT. FIRST CLASS TRAIN CARRIAGE. DAY. 91

A week later Stephanie is travelling to Devon to confront her parents.

We see a montage of her during her journey. She looks out of the window, consults a folder of documents, plays with her phone, has lunch, smiles at an elderly couple and plays with a child who walks past with her dad.

FADE OUT.

92 INT. IN A TAXI. DEVON. DAY. 92

Stephanie is in a taxi driving through sweeping countryside. She is on her phone and occasionally taking in the view.

TAXI DRIVER
Okay. We're here.

STEPHANIE
(looks up from phone)
Right.
(she takes a deep breath
and looks at the camera)
Can you wait here for me? I don't
want to film this.

CAMERA OPERATOR O/C
(reluctantly)
Okay.

Stephanie takes the folder of documents, get's out the taxi and walks up the path of her parents beautiful Devon home.

She knocks on the door and both her parents open it. They embrace Stephanie who then disappears inside.

FADE TO BLACK.

Cut to: The Redesign Your Life logo and music as if going to a commercial break. The footage then flickers to a black screen with time code and simple text saying "AD BREAK 5"

PART SIX

93 MONTAGE OF RECAP SHOTS FROM PROGRAMME 93

Including walking through the park, Stephanie looking at the photo, Ben looking at the rock, Ben throwing his phone, Stephanie finding the letter, Ben kissing Lucia (as Penny) and the final argument.

ALISTAIR V.O.

Ben and Stephanie Castle have been on an extraordinary journey. In 2014 they had everything. The house, the car, the holidays, the job, the dog and each other. That was until they volunteered to have their lives transformed by our identity coaches Zach and Lucia Harrison.

(beat)

CUT TO:

94 EXT. THE CASTLES' HOUSE. DAY. 94

Subtitle: '6 months later'

ALISTAIR V.O.

It's now 6 months after their treatment and I've returned to interview Stephanie and Ben to see how they're coping in the wake of their life changing experiences.

We see Alistair walking up the driveway of the Castles' home. There are signs of some recent building works outside the house.

ALISTAIR

(He rings the doorbell.)

(under breath)

Hmm, I'm not sure what I'll find here to be honest.

Stephanie opens the door. She's lost weight, she is fashionably dressed in a slightly more bohemian style - she looks a bit like Lucia. She greets Alistair warmly. She is now talking in an Irish accent.

ALISTAIR (CONT'D)

Stephanie! So good to see you.

STEPHANIE

Great to see you too.

ALISTAIR
 (slight double take, then
 continues)
 You look so well!

STEPHANIE
 Thanks.
 (excitedly)
 Do you want to see what I've been
 up to since your last visit?

ALISTAIR
 Would love to.

They start to move into the house.

STEPHANIE
 (seriously)
 By the way, Alistair, it's Marjorie
 now if you don't mind. Stephanie is
 dead to me.

ALISTAIR
 (taken aback)
 Right, OK.

95 INT. THE CASTLES' HOUSE. DAY

95

They enter the house and there is some different art on the walls. There is a slightly cack-handed pencil drawing of U2, a few letterpress screen-prints and a Warhol pastiche of the 'toddler/birth mother' doctored photo, repeated in different colour combinations.

ALISTAIR
 (walking over to the
 'Warhol')
 Ah - OK, I like this.
 (pause)
 Lovely use of colour.

STEPHANIE
 Thanks - I've had a complete
 rethink since Ben left and this is
 just the start. I'm going to
 completely overhaul the interior
 when I get a chance.
 (moves over to the table
 that has a 'mood-board'
 on it)
 I've put together a mood-board and
 I'm working with a couple of young
 designers on the overall concept.

ALISTAIR
 (points at moodboard)
 Interesting - I love this exposed
 brickwork.

STEPHANIE
 Yeah - it feels so much more me
 now.

ALISTAIR
 (looks around and sees
 some pieces of
 plasterboard lying
 around)
 Have you been working on something
 already?

STEPHANIE
 (smiles)
 I have, yes. I've been really busy
 converting the basement.
 (beat)
 Shall we go and have a look? I
 think you're going to be blown
 away.

ALISTAIR
 (interested)
 OK, I'm intrigued.

STEPHANIE
 Follow me, it's this way.

Alistair and Stephanie make their way to a door that leads
 down into the basement.

96 INT. THE CASTLES HOME. STEPS TO BASEMENT. DAY.

96

As they make their way down the stairs they come to another
 door - it's the same kind of front door that was on the front
 of her 'mum's' old house in Drinmagh.

ALISTAIR
 (intrigued)
 What's this Steph?
 (pause)

STEPHANIE
 (looks at him)

ALISTAIR
 Sorry - Marge.

STEPHANIE
 (proudly)
 It works well, doesn't it?!

ALISTAIR

(baffled)

I'm a bit confused to be honest.

STEPHANIE

(smiles)

Shall we go inside?

ALISTAIR

OK.

(pause)

Lead the way.

Stephanie unlocks the door, walks through and an exact replica of the room layout of her "mother's" Irish home is revealed.

ALISTAIR (CONT'D)

(walking around)

This is astonishing.

(pause)

So what's going on here? What am I looking at Marjorie?

STEPHANIE

Well, after all of the heartbreak with my ma, I decided to do something positive - to try and mark her memory in a fitting way so I decided to create a kind of museum in her honour.

ALISTAIR

(looking around)

Good Lord

STEPHANIE

(pause)

It turned out that Aoife - the lady who now lives in my ma's old house - kept most of mums stuff when she moved in.

(pause)

Zach and Lucia made her an offer that she couldn't refuse and I managed to get it all shipped over to here. I've been spending the last few months building this replica and I'm delighted with it.

(pause)

I think it's a wonderful way to remember her.

We cut to a series of shots of the new basement interior as Stephanie continues in voice-over.

STEPHANIE V.O.

It's an approximation of course.
There were a couple of photos of
the old place that I referenced,
but the bulk of the design was
based on Aoife's memories of when
she first moved into the old place.

(beat)

She's been really helpful.

Alistair is lost for words. He picks up a small funereal urn
and puts it down again, takes a deep breath.

ALISTAIR

(pause)

Is this who I think it is?

(pause)

STEPHANIE

(smiles)

Yeah. That's mum.

(thoughtfully)

It's really reassuring to have her
around.

Alistair plays along.

ALISTAIR

Of course it is.

(pause)

Well it's certainly an amazing
space you've created here. She'd be
really proud of you.

STEPHANIE

Thanks Al - that means so much to
me. It really does.

(pause)

Actually, I'm applying to do open
house this year so it would be good
to get a reference from you if
okay?

ALISTAIR

(distracted as he picks up
the urn and shakes it
slightly)

Yeah. Sure.

FADE OUT.

FADE IN:

Interior of a large shopping centre. Alistair is walking around looking at the architecture and watching people move around the space. He's looking for someone.

ALISTAIR

Ah. There he is.

The camera pans quickly around to see a security guard. The Camera zooms in. It's Ben. He has a straggly beard and slightly longer hair than before.

Alistair walks towards him.

ALISTAIR V.O.

Ben! Ben!

Ben stops, smiles and walks over.

BEN

(downbeat)

Alistair. Good to see you.

(they shake hands)

ALISTAIR O.C.

Steph mentioned you were working here now.

BEN

Yeah.

(Beat)

It's just part-time while I retrain.

(beat)

By the way, she's Marjorie now.

ALISTAIR V.O. (O.C.)

Ah yes, sorry.

(looking around)

This is all very different.

BEN

Very much so, yes.

(beat)

Yes.

(brave face)

It's quite satisfying work though to be honest.

ALISTAIR O.C.

What kind of things do you have to deal with?

BEN

Bits of shoplifting, loitering, that kind of thing.

(pause)

I often have to help out lost children.

(MORE)

BEN (CONT'D)

They run off, their parents lose them in the crowd and they get disorientated because everything looks the same here.

(beat)

We keep an eye out, approach them with care and calm them down. A quick announcement on the PA and then in time they're reunited with their folks.

ALISTAIR O.C.

Sounds really worthwhile.

BEN

Thanks. Of course we're also on high terror alert - this kind of place is a prime target so we have to have our wits about us.

ALISTAIR O.C.

I can imagine, yes.

BEN

(pause)

Anyway, I'm due a break so do you fancy coming for a cup of tea in the offices?

ALISTAIR O.C.

Yeah - that would be good.

BEN

OK, follow me. It's this way.

They start walking off together.

BEN (CONT'D)

Oh no. Hang on a minute. It's this way.

They turn and walk in the opposite direction.

BEN V.O

So it's only the last couple of weeks that I've really started to reconcile myself with what happened. Gradually the memories from that night came back and I feel ashamed that I ever denied it now.

CUT TO:

Ben sits in front of a large bank of screens holding a mug of tea and continues in interview.

BEN

That guilt is hard to take and then of course there's a kind of grieving process from losing Marjorie and moving out. The divorce came through finally three weeks ago so it's still quite raw...

(he stops and composes himself)

It's tough. But I feel like I can start to move forward a bit now.

(beat)

Small steps you know.

ALISTAIR O.C.

(pause)

And what about Penny?

BEN

(smiles ruefully)

Well, the board didn't hear anything more from her, but by that point I'd already confessed to everything and resigned anyway.

(beat)

I think Zach and Lucia have been keeping up with her - she's doing well apparently.

ALISTAIR O.C.

(pause)

Right.

BEN

Yep. Good on her.

(he looks into the distance and takes a sip of tea)

ALISTAIR O.C.

(pause)

Where are you living now?

BEN

With my brother in Luton.

(beat)

It's been good to spend some time with him - I think I've always taken him for granted a bit.

(thoughtfully)

That's helped. Family is important at a time like this.

ALISTAIR O.C.

What do your parents think about
the divorce?

BEN

(sadly)

They're furious.

(beat)

Mum isn't talking to me and Dad is
just being Dad about the whole
thing.

(beat)

ALISTAIR O.C.

I thought you always got on with
him?

BEN

(ruefully)

Do you know what, when I was
growing up, he never once asked me
what I wanted to do.

(beat)

I secretly wanted to go to drama
school for years, but he thought I
should do Economics - so I did. I
think all this shite stems from
that frustrated ambition you know.

(takes another sip of tea)

99

INT. THE CASTLES HOME. BASEMENT. AFTERNOON.

99

Stephanie is now being interviewed. She sits on her
"mother's" old sofa. She's cradling the urn in her arm
against her body.

STEPHANIE

(she gets out her phone
and puts it on speaker)

Listen to this. They keep leaving
them.

VOICEMAIL

(computer voice)

You have 14 saved messages. Saved
Messages. Message from 01726735261.

RAIF V.O. (VOICE MESSAGE)

(voice cracking)

Stephanie.

(pause)

It's your Dad.

(sadly)

Raif.

(upset)

Look, we really want to get this
silly business sorted out.

(MORE)

RAIF V.O. (VOICE MESSAGE) (CONT'D)

Your mum is just devastated.

(beat)

We'll do anything. DNA test, we'll dig out hospital records..

Anything, just to help you see that you're being lied to. I think someone's getting at you Stephanie.

(pause)

We're sorry if you think we've done something bad to you - we've just always tried our hardest.

(beat)

We can sort this out I promise - if you just let us.

(pause)

We love you sweetheart. We're here for you when you need us.

(pause)

Love you.

(hangs up)

STEPHANIE

(shakes her head)

And they had the cheek to call *me* deluded.

(pause)

It's so sad.

100 INT. WESTFIELD. OFFICES. AFTERNOON.

100

Ben is leaning over a microphone in the office.

BEN

This is a public announcement. Can Mr and Mrs Davies please come to pick up their daughter Laura from meeting point B1 on the second floor of the building?

101 INT. WESTFIELD SHOPPING CENTRE. MEETING POINT B1. AFTERNOON

101

Ben is looking after a 5 year old girl until her worried parents pick her up and thank him emotionally.

102 INT. WESTFIELD. OFFICES. AFTERNOON.

102

Ben is being interviewed.

ALISTAIR O.C.

You mentioned you were retraining?

BEN

(smiles)

Yeah. Training of a sort.

(MORE)

BEN (CONT'D)

Let's just say I'm trying to get back into my acting and performing - the aim is eventually to try and do it professionally.

(beat)

This job is great research. I can watch all kinds of different people go about their business without them noticing. I can observe their body language and see how they interact with each other.

(beat)

I play a game sometimes where I try to copy what someone's doing without them noticing.

103 INT. WESTFIELD SHOPPING CENTRE. AFTERNOON. 103

Ben walks behind someone in the shopping centre copying their walk and mimicking their actions. They turn around and Ben rapidly pretends to be doing something else.

104 INT. WESTFIELD. OFFICES. AFTERNOON. 104

Back to interview with Ben.

BEN

I've got an audition tomorrow if you fancy coming along?

ALISTAIR O.C.

Yeah, sure, why not?

FADE TO BLACK.

105 INT. THE CASTLES' HOME. BASEMENT. AFTERNOON. 105

Back to interview with Stephanie.

ALISTAIR

How's work at the moment?

STEPHANIE

I stopped for a while after Ben left. It all seemed so empty after everything that I'd been through.

(pause)

So I've been on a bit of sabbatical - doing some things just for me - I'm doing the house and I've also been busy writing my blog. It got me through the worst of it and it really helped me to reconsider a few things.

(pause)

(MORE)

STEPHANIE (CONT'D)

I wanted to do something more worthwhile, to, you know, put something back into the community?

(pause)

So I've decided to combine my love for music with my experience as a management consultant, in order to train those who *really* need my help.

(beat)

I've recently been commissioned by the government's workfare scheme to find innovative ways of helping the long-term unemployed move back into work, by harnessing the power of musical theatre.

CUT TO:

106

INT. ADULT EDUCATION CLASSROOM. DAY.

106

Stephanie is leading a rehearsal with the group of job seekers. She is wearing a curly ginger wig and she has some small shoes sewn onto the knees of her trousers. Everyone else looks slightly awkward and embarrassed.

STEPHANIE

(enthusiastically)

OK - right come on everybody! Let's do another run through!

(reluctant response)

(she claps her hands)

Right, I'm concerned, guys, that we're not really giving everything here. It's really important that we remind ourselves why we're doing this.

(beat)

In order to be an effective leader in the workplace you have to start off with the right mind-set. This is what your future employers want to see and that is what this wonderful musical and particularly this song is all about.

(seriously)

Now come on everyone - you know that if we don't do this properly you could risk losing your benefits, so lets just make the most of it right? Now, take a deep breath and make a real effort on this one, OK?

(she moves over to a music system)

OK - everyone into position!

(MORE)

STEPHANIE (CONT'D)
 (everyone moves into
 position)

Stephanie presses play. There's a silence as she walks to the middle of the space. She dramatically gets into position by getting down on her knees - she adjusts the 'shoes' to make it look like she's a small girl. The music to *Tomorrow* from Annie begins.

STEPHANIE (CONT'D)
 The sun will come out
 Tomorrow
 Bet your bottom dollar
 That tomorrow
 There'll be sun!

Everyone joins in. They're trying their hardest (because they are clearly under duress) but it sounds a bit out of tune in parts.

CHORUS
 Just thinkin' about
 Tomorrow
 Clears away the cobwebs,
 And the sorrow
 'Til there's none!

Stephanie carries on in solo - she's doing a good job.

STEPHANIE
 When I'm stuck with a day
 That's gray,
 And lonely,
 I just stick out my chin
 And Grin,
 And Say,
 Oh

STEPHANIE & CHORUS
 The sun'll come out
 Tomorrow
 So ya gotta hang on
 'Til tomorrow
 Come what may

STEPHANIE
 Tomorrow!
 Tomorrow!
 I love ya
 Tomorrow!
 You're always
 A day
 A way!

The choreography now builds around Stephanie being centre stage and it ends with her being held up in a theatrical style by 3 of the other participants.

STEPHANIE & CHORUS

Tomorrow!
 Tomorrow!
 I love ya
 Tomorrow!

You're always
 A day
 A way!

FADE OUT.

Series of shots of Stephanie clearing up after the rehearsal. She says goodbye to the last couple of participants and asks if they're sure that they don't want to go for a drink - they make their excuses and leave. (Improvised dialogue)

She tidies the scripts away and hums a tune to herself. She cuts a slightly lonely figure. She walks past the piano and plays the first couple of lines from 'On My Own'. She stops, closes the piano lid and sits down, sighs and stares into space. The camera pans round and we catch a glimpse of the crew in the rehearsal room mirror.

107 EXT. SOHO STREET LONDON. DAY.

107

Ben is walking along, looking at a folded scrap of paper with an address on it on his way to his audition.

BEN

Oh Jesus. I always get so confused
 around here. Don't know my Deans
 from my Polands from my Wardours.

ALISTAIR O.C.

Hang on, I'll have a look on here.

He gets out his phone. They both look at it together.

ALISTAIR

OK. It's just up here on the left.

BEN

OK, great.
 (starts walking)

ALISTAIR O.C.

(after a few seconds)
 How are you feeling?

BEN
 (breathlessly)
 Bit nervous but should be okay.
 (pause)
 I've done a few of these over the
 last couple of months.

They reach a small dirty door in the heart of Soho. Ben rings the buzzer.

BUZZER
 Yes?

BEN
 Ben Castle here for the audition.

BUZZER
 Hi Ben. Up you come.

He's buzzed in and then proceeds up a dark, unkempt Soho staircase.

FADE TO:

108 INT. SOHO STUDIO RECEPTION. DAY. 108

Ben is let into the plain domestic looking reception area of the studio by an ugly fat man called 'Grub' who has a bit of dried saliva around the edges of his mouth.

GRUB
 Hi Ben. Come in.
 (He hands over a form)
 You need to fill this out over there and hand it back to me. Simon will be with you soon. He knows you're here.

BEN
 Cheers.

Ben takes a seat and starts filling out the form.

109 INT. SOHO STUDIO RECEPTION. DAY. 109

Cross fade to 10 minutes later and a door from reception to the studio opens. It's Simon James Honey (AKA British porn producer 'Ben Dover')

SIMON
 Hi. Ben is it?

BEN
 Yep.

SIMON
 (smiles)
 Good name.
 (beat)
 Come on in.

Ben gets up shakes Simon by the hand and disappears inside the brightly lit room beyond followed by Alistair.

FADE TO:

110 INT. SOHO STUDIO. DAY.

110

Ben is standing in the small down-at-heel studio. There are two cameras set up and a set including a sofa, TV and a bean bag. Two women in their mid-twenties are there dressed in pyjamas and Ugg boots. Their faces are blurred out.

SIMON
 Ben, this is Teri and Angel.
 They'll be auditioning with you
 today okay.

BEN
 Yep.

They both give a cursory wave to Ben. He waves awkwardly back at them.

SIMON
 OK, so a very simple scenario
 today, Ben. You're a pizza delivery
 driver. The girls here have ordered
 a meat feast and trust me; they're
 starving!
 (he laughs at himself)
 You knock on the door expecting
 them to pay and say goodbye.
 Instead though they don't want to
 pay in the 'normal way'.
 (salaciously)
 They invite you in and then the
 magic starts to happen. Okay?

BEN
 Yep, OK - think so. Do I have a
 costume?

SIMON
 No, just as you are is fine. Take
 this though.
 (hands him a prop pizza
 box)
 Shall we just go straight into it?
 (Ben nods)
 Girls?

GIRL 1
(bored)
Yeah, all right.

Girl 2 points directly at Alistair without saying anything.

SIMON
Ben, mate. Your friend here is
gonna have to leave, I'm afraid.
Copyright and permissions and all
that.

BEN
Yeah, fine. Sorry, Alistair.

ALISTAIR O.C.
(Disappointed)
Oh really?
(beat)
Okay.

Alistair turns around, leaves the studio, goes through reception, down the stairs and out the front door to a noisy, busy Soho. As he hurries down the street, the camera turns to a window above. Simon is seen pulling across some slatted blinds.

FADE TO BLACK.

Cut to: The Redesign Your Life logo and music as if going to a commercial break. The footage then flickers to a black screen with time code and simple text saying "AD BREAK 6"

PART Seven

Subtitle: 2 Months Later

111 EXT. THE HARRISONS' STUDIO. DAY. 111

Alistair is walking down the street in East London towards the Harrisons' studio. He's walking towards the camera.

ALISTAIR

Ben and Stephanie Castle have had their lives turned upside down by our identity coaches Zach and Lucia Harrison.

(beat)

It's two months since I caught up with them and the Harrisons now think it's a good time to celebrate the results of the enhancement.

He gets to the door of the Harrisons' studio and disappears inside.

112 INT. THE HARRISONS STUDIO. DAY. 112

The office has been cleared out to look like a small exhibition space. There are props, costumes, objects, photographs, planning documents and a framed version of Penny's email neatly displayed.

Zach and Lucia are hanging the doctored photograph of Stephanie sitting on the knee of her fictional mother. Lucia is quite heavily pregnant.

LUCIA

Okay, left. A bit more. A bit more. Good.

ZACH

Just there. Centre line at 150?

LUCIA

OK.

LUCIA (CONT'D)

Looks fantastic, doesn't it?

ZACH

Beautiful.

(pause)

What do you think Alistair?

ALISTAIR

(pause)

It's really coming together isn't it?

113 INT. THE HARRISONS STUDIO. DAY.

113

Interview with Zach and Lucia sitting down during a break from putting up the exhibition. They're dressed in scruffy clothes for the install, but they're still painfully fashionable.

LUCIA

We always like to have a little celebration event post identity enhancement. It's a way for us to assess the transformation and to see how far our clients have come.

ZACH

It also gives us a moment of reflection. We can gather together, take pride in what we've achieved and reminisce about the best moments of the last few months.

LUCIA

The amount of creative energy that we burn in engineering and activating a treatment is immense. It takes its physical and emotional toll on us as well, so this is always an event that we really look forward to.

114 INT. THE HARRISONS STUDIO. DAY.

114

The exhibition install. Zach wearing white cotton gloves carefully carries the metal box that housed the letters and photos from Steph's imaginary mother and places it carefully on a white plinth.

Zach, Lucia and Alistair look intently at its positioning. Zach walks up to the box and carefully moves it a couple of millimetres.

LUCIA

Perfect.

ZACH

OK.
(smiles)
All ready.

ALISTAIR

Looks great, guys!

As Zach is about to place a glass case over the metal box, the buzzer goes. The camera turns and standing at the open door is a delivery driver who has a number of large boxes with him.

DELIVERY DRIVER

Delivery here for the Harrisons? Is this the right place?

ZACH

(excitedly)

Ah, it's the books, Lucia!

LUCIA

Really! Oh, how fantastic!

(beat)

Zach goes over to the door and signs for the delivery.

ZACH

(points)

OK. Put them over here on this table.

The first couple of boxes are put on the table.

LUCIA

Let's open them up and have a look!

Zach pulls out a pen knife and excitedly opens up one of the boxes. Inside are paperback books that look like a generic Cathy Glass style 'misery memoir'. The book is called *Separated* and the author's name is 'Marjorie O'Donnell'. Zach and Lucia both pick up a book each and start eulogising about it.

ZACH

Wow. That looks incredible!

LUCIA

I absolutely love it, Zach.

(they kiss)

I'm so pleased! Look at these, Alistair!

ALISTAIR

(he inspects the book)

Did Marjorie really write it?

ZACH

Yes. Of course - it's adapted from her blog.

(pause)

We helped her to create some baby memories from her time at the convent, which was a nice added extra.

(beat)

It's a great read.

LUCIA

I think there was a sense that she needed to get everything out of her system, before she could move on.

(beat)

We'll be giving these away tonight at the event.

CUT TO:

115 INT. THE HARRISONS STUDIO. DAY.

115

Alistair is inspecting some large photographs of Ben's mud-splattered Range Rover - it appears to have been left deserted in a field. Other close-up pictures show the interior of the vehicle. It's an absolute state. There are empty drink bottles/cans, a scruffy old duvet, cigarette packets, pornos and about fifty empty Ginster's pasty packets.

ALISTAIR

(shocked)

Jesus! What a state. How did it get like this?

ZACH

(laughing)

I'm guessing you haven't heard from Ben recently?

ALISTAIR

Erm...no - not since I saw him at his acting audition a couple of months ago.

LUCIA

(laughing)

God, he is funny.

(collects herself)

Well, neither have we - he's just gone - no trace of him anywhere except for his abandoned car.

ALISTAIR

Oh god. Really?

ZACH

(seriously)

Yeah.

(long awkward pause)

We're not worried. He'll be back I'm sure. I think he took fright a bit after Lucia told him that this little one was his.

(he moves behind Lucia and cradles her bump.)

(MORE)

ZACH (CONT'D)

He knows that we don't expect anything from him but he took the news pretty badly - maybe it was the last straw, what with the divorce and everything.

ALISTAIR

(he looks again at the car and looks worried)

I'm..

LUCIA

(interrupts)

Alistair. You really shouldn't worry - he'll be fine.

ALISTAIR

But what happens if he's not though?

LUCIA

He will!

(nervous laugh and crosses her fingers)

We've not lost one yet!

(pause, then to Zach)

Well - there was one wasn't there?

(Zach nods)

But that was a long time ago.

(beat)

Besides he'll just have more brilliant stories to tell so there's a decent incentive for him to re-emerge at some point.

(beat)

And don't discount the two of them getting back together at some point once he's got this out of his system.

ZACH

That was one of our aims all along - that this whole process would make them fall back in love with each other all over again - albeit as different people of course.

(pause)

LUCIA

(feeling bump)

He did leave this silly video on his phone, but we don't really see the point of showing it here do we?

ZACH

No - it's a bit overdramatic.

ALISTAIR

Could I have a look later?

ZACH

No Alistair there's no point - it's not in 4K so you wouldn't be able to use it anyway.

CUT TO:

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INT. THE HARRISONS STUDIO EVENT. EVENING.

116

It's evening and the studio is buzzing with a room full of visitors. People are drinking wine, exploring the exhibits earnestly, picking up the book and looking at the objects.

All cast members from the film are there (with the exception of Ben's work colleagues) including Manifold, Aoife, Simon Honey, the Jobseekers, Grub and the various camera operators who have been working with Alistair.

The rest of the gathering is a typical 'rent-a-middle-class-mob' that you get in background shots in TV programmes like *Jamie's Friday Night Feast*. Rick Astley, Ian Wright, Eddie Redmayne and Lembit Opik are hanging out laughing together.

We suddenly hear the sound of someone tapping the side of a glass and after much shushing the noise abates and Lucia and Zach are standing with Alistair ready to give a speech. Next to them is a large table with 2 boxes on it, covered in a silk sheet as if ready to be revealed.

LUCIA

Hi there everyone! Yes, sorry, can I just get your attention for a minute?!

(pause)

Zach and I just wanted to welcome you all to our studio. It's fantastic to see so many of you here tonight and we both hope that you've been enjoying Ben and Stephanie's adventures with us. As you can see it's been quite a journey for them!

Everyone laughs heartily.

LUCIA (CONT'D)

(Laughing)

But seriously though.

(collects herself)

(MORE)

LUCIA (CONT'D)

We understand that this kind of treatment isn't for everyone, however we passionately believe that for those who need an effective and meaningful shift in self perspective that Identity Enhancement is demonstrably worthwhile.

(pause)

We turn dissatisfied, unfulfilled, dull, ordinary people into extraordinary, creative individuals.

ZACH

(meaningfully)

And throughout this series we will do everything in our power to help enable that kind of shift in all our volunteers.

(pause)

We love our work and hopefully it's evident that we love and care passionately about our clients.

Everyone starts to cheer and clap.

ZACH (CONT'D)

(pause)

And so finally - although unfortunately Ben can't be with us tonight, we have an unexpected treat for you.

(beat)

Lucia and I are honoured to introduce to you all; the new Marjorie O' Donnell!

Everyone starts cheering and applauding. Stephanie walks on, 'does a twirl' and embraces Zach and Lucia.

ZACH (CONT'D)

(as the clapping subsides)

Now obviously, without the Castles patience, their open-mindedness and their willingness to experiment none of this would have been possible - they deserve a huge amount of credit.

LUCIA

We're extremely proud of everything they've achieved and as you can see around you, they're now busy leading completely different, more contemporary lives - lives that we know are much closer to the real Ben and Stephanie.

(MORE)

LUCIA (CONT'D)
 (loud applause)
 Alistair - over to you.

ALISTAIR
 (ushering audience to
 calm)
 OK, ladies and gentlemen - thank
 you Lucia.
 (waits for quiet)
 Now Marjorie we do have one more
 little surprise for you.

STEPHANIE
 (exaggeratedly)
 Oh god! Ben isn't here is he?

Laughter.

ALISTAIR
 (laughing)
 Oh no - it's nothing to worry about
 I promise!
 (he walks over to one of
 the silk sheets)
 Now under here Zach and Lucia have
 prepared something for you - a kind
 of keepsake to remind you of
 everything you've experienced over
 your Identity Enhancement.

Alistair takes off the silk sheet to reveal a leather bound embossed, museum style archive box with the Redesign Your Life logo on the front. The crowd coos in approval as Lucia and Zach carefully pick it up.

ALISTAIR (CONT'D)
 Now, in this beautiful archive box
 there are copies of all of the
 evidence that was used throughout
 your Identity enhancement on
 Redesign Your Life.
 (hands over box to Steph)
 It's recommended that you store it
 in a fairly inaccessible place like
 the loft or on top of a cupboard,
 so that you can then just stumble
 across it in a few years time, when
 you least expect it.

Stephanie takes the box and then smiles slightly awkwardly towards the audience who start clapping again. She holds it aloft briefly like it's a trophy.

ALISTAIR (CONT'D)
 Would you like to say anything?

STEPHANIE

I'd love to.

(pause)

Thanks so much for this. It means the world. I really feel that I've grown into my 'inner' self over the last few months. Through this process of renewal I've managed to find the support I always knew I needed to make the most of who I am.

(she starts to get a bit upset)

I promised I wouldn't do this!

(audience laughs awkwardly as she collects herself)

Deep breath.

(beat)

I'm so grateful to Zach and Lucia.

(voice cracks again)

Thank you. I can't say anything else. It's been amazing. Sorry.

(she cries and Zach hugs her)

The crowd 'ahhs' and applauds. The audience applauds.

ALISTAIR

So now ladies and gentlemen a toast. Will you all please charge your glasses!

(pause)

To the new Ben and Stephanie!

The audience all repeat "Ben and Stephanie!". There's a brief pause and then Manifold shouts "Marjorie!!" at the top of his voice.

Everyone bursts out laughing and clapping.

We then cut to Alistair standing in the middle of the buzzing scene. Everyone stands around him looking pleased with themselves.

ALISTAIR (CONT'D)

(raised voice)

And so there you have it!

(beat)

Ben and Marjorie's transformation is complete and it's a timely reminder that the most beautiful people are those who have known defeat, known suffering, known struggle, known loss, and have found their way out of the depths.

(beat)

(MORE)

ALISTAIR (CONT'D)

These persons have an appreciation,
a sensitivity, and an understanding
of life that fills them with
compassion, gentleness, and a deep
loving concern. Beautiful people do
not just happen.

(pause)

Food for thought.

(beat)

Next week on Redesign Your Life we
follow Cathy and Charlie Hammond
who have received faked evidence
from the Harrisons of an abusive
relationship and a tragic car
accident. Until then - It's goodbye
from all of us here in East London,
and remember in order to redefine,
you must first redesign...

(beat)

Your life.

(pause)

Goodbye!

An Irish folk version of *On my Own* starts playing and the
credits for 'Redesign Your Life' run until we see the time
code and simple PILOT interface for the last time.

FADE TO BLACK.

THE END.