

Big Time

Episode 1 - The Audition

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1 **SCENE 1. INT. TILLY'S BEDROOM - DAY 2 [09:00]**

A bedroom in a London house share. It's a mess. Pizza boxes, beer cans, wine bottles and an overflowing ashtray.

A phone buzzes and a mound of clothes on the bed begins to move.

TILLY is in her late 30's and old enough to be fully aware of how badly her life is going.

She groans and pulls a pair of sizeable knickers off her face. Her make up is everywhere and she has a bloodied tampon shoved up each nostril. She hears the toilet flush and looks at the knickers in her hand.

TILLY

Fuck.

We hear a loud coughing fit and the door swings open to reveal:

JUDY, in her early 70's. She has an unflinching confidence that inspires both endless frustration and total awe. A powerhouse.

She is wearing a T Shirt that reads 'Sexy Bitch'. She looks at the knickers in TILLY's hand.

JUDY

Oh thank you darling, I wondered where those went.

There is a look of shock on TILLY's face. As JUDY's buttocks come into view, we see that she is naked from the waist down. JUDY follows TILLY's gaze and studies her own crotch.

Yes, I really should do something about that. Rather got a look of Julian Assange after the Embassy.

JUDY notices TILLY's face.

Don't look so panicked darling, you aren't my type. Besides, we have more important things to attend to. Here.

JUDY digs out a laptop from the end of TILLY'S bed and hands it to her. TILLY opens the laptop, confused.

Research my dear. Any actor worth

their salt must always do the work.

TILLY  
And what exactly am I researching?

JUDY  
Why Murder my dear. Cold blooded  
murder.

The title comes up--

Big Time

2 **SCENE 2. INT. TILLY'S BEDROOM - DAY 1 [09:00]**

SUPER: 24 HOURS EARLIER

TILLY'S bedroom is transformed. A phone buzzes on the bedside table and TILLY turns it off and rolls over.

3 **SCENE 3. INT. JUDY'S BEDROOM - DAY 1 [09:00]**

An old-fashioned alarm clock rings. JUDY's hand locates a joint sitting on the bedside table. She lights it and we hear a large drag, followed by a phlegmy cough.

4 **SCENE 4. INT. TILLY'S BEDROOM - DAY 1 [09:30]**

The phone buzzes again, TILLY groans and looks at it blearily. She suddenly sits up wide awake and answers the call.

TILLY  
Hello (Croaky)

FREEZE FRAME AND SUPER: TILLY

Sorry, hello. Hi Rose. No, no, you didn't wake me, I was just...coming out of the gym.

She swings her legs out of bed and puts her foot in the remains of a plate of ketchupy chips. She lifts up her foot and sucks ketchup off her toe.

What? Wait, are you being serious? For the lead? How do they even know who I am? Oh... you wondered the same thing. When is it?

TILLY looks at her watch.

In an hour! (calming herself) Ok.  
 That's fine. I'm in work at 12:00 I  
 can run straight over and...Yes, sorry  
 Rose, you have indeed made it clear  
 that you don't care about my life.  
 Tell them I'll be there. Alright,  
 thanks, Bye.

TILLY leaps up and runs out of the room.

5 **SCENE 5. INT. JUDY'S HALLWAY - DAY 1 [09:30]**

An echoey fart resonates through the bathroom door. JUDY  
 emerges. She is wearing a silk kimono.

JUDY  
 (Doing a loud vocal warm up)  
 HMMMMMMMMMMMM, ricky ticky ticky tick.  
 Nelson's got a massive dick.

6 **SCENE 6. INT. TILLY'S BATHROOM - DAY 1 [09:35]**

TILLY is in the shower, brushing her teeth. She suddenly  
 screams. The water is now freezing.

TILLY  
 Arrgghhhhhh!

7 **SCENE 7. INT. JUDY'S BEDROOM - DAY 1 [09:35]**

JUDY is warming up on all fours on the floor.

JUDY  
 (Bellowing) Ahhhhhhhhhhhhhhhhh

NEIGHBOUR bangs on the wall

NEIGHBOUR (O.O.V)  
 Shut up!

JUDY  
 (Intoned musically) Fuck off

FREEZE FRAME AND SUPER: JUDY

8 **SCENE 8. INT. TILLY'S HALLWAY - DAY 1 [09:36]**

TILLY is looking at the electric meter and sees the balance  
 on the card is zero. She groans and runs back to the  
 bathroom.

9     **SCENE 9. INT. JUDY'S HALLWAY - DAY 1 - [09:45]**

JUDY, now dressed in an elegant ensemble, walks to the door of her flat and picks up the post. A copy of The Stage and a brown A4 envelope. She opens the envelope to see a black and white 90's picture of her dressed in a wimple holding a piece of cheese. JUDY tuts angrily and rips up the picture.

10    **SCENE 10. INT. TILLY'S BATHROOM - DAY 1 [09:45]**

TILLY tries to control her breathing as she finishes washing in the freezing shower.

TILLY

Ah, ah, ah.

11    **SCENE 11. INT. JUDY'S LOUNGE - DAY 1 [10:00]**

JUDY is reading The Stage. Her landline rings on the side-table next to her and she composes herself and answers it.

JUDY

(Telephone voice) Judy Sein De Cheval.  
Laurie darling, how are you? Oh, how wonderful. Hmmm, today?

She glances at her calendar. It is empty.

Well, I'm sure I could rearrange my schedule.

She grabs a pen.

Where? Script on arrival, lovely. Also Laurie, can you please stop sending that fan-mail here. I've told you, I'll happily sign my headshot but I'm not signing that picture. I don't care Laurie, just stop sending them. Alright, speak soon.

12    **SCENE 12. INT. TILLY'S BATHROOM - DAY 1 - [10:00]**

We see TILLY's reflection in the bathroom cabinet. She is quickly putting on mascara when she sees a rather impressive thick black hair protruding from her chin.

TILLY

Not today my friend. Not today.

She grabs some tweezers and her phone buzzes, it's a photo of

her best friend D flashing a big engagement ring.

D (TEXT)

Can't wait to see you tonight! Don't forget we need you early to help with decorations. Maid of Honour duty init!  
D xx

TILLY smiles and pulls the hair out of her chin. Her phone beeps again.

ROB (TEXT)

I'll need you on the tour today.  
Siobhan has shingles.

TILLY rolls her eyes. Her phone beeps again.

ROB (TEXT)

And DO NOT BE LATE, you're on your last warning.

She looks at her watch.

TILLY

Shit!

13 **SCENE 13. EXT. STREET IN SOUTH EAST LONDON [10:00]**

TILLY rushes out of a battered door next to a Morley's chicken shop. She runs down the road. Her jacket is on inside out.

14 **SCENE 14. INT. JUDY'S BEDROOM - DAY 1 [10:05]**

JUDY is putting on a tasteful slick of lipstick in the mirror. A car beeps and she checks out of the window to see a mini-cab outside her Hampstead home.

15 **SCENE 15. INT. LONDON BUS - DAY 1 [10:05]**

TILLY is crammed onto a packed bus. A very large man has squashed in next to her and she is red and sweaty.

Her phone beeps and she listens to an answer-phone message.

MUM O.O.V

Hello love, it's Mum. Just to say I've put the money in your account. But Tilly, this has to be the last time. I know you want the acting to work but you're 38 now sweetheart. Maybe it's

time to let it go. You could always be a teacher!

TILLY hangs up the phone and the large man takes up even more of the seat.

16 **SCENE 16. EXT. UPMARKET SUBURBAN LONDON STREET - DAY 1**  
**[10:10]**

JUDY saunters down the path to the cab.

JUDY

Anthony darling! Handsome as ever.

ANTHONY

Hang on. Lorraine says I have to check if you've got cash before I let you in.

JUDY

Pardon me?

ANTHONY

Lorraine says I have to check if you....

JUDY

No, no. I heard you darling. That was simply an exclamation of incredulity.

ANTHONY

Lorraine says you haven't paid your account for 3 months.

JUDY

Oh does she? Well then, you have left me no choice. I will have to call...an Uber.

She removes an old flip phone from her bag and randomly presses buttons.

ANTHONY

Look, what have you got on you?

JUDY

(Without hesitation) £10.20.

ANTHONY

Give us eight quid.

JUDY  
 What about £6 and half a bag of Murray  
 Mints?

ANTHONY  
 (SIGHS) Get in.

JUDY  
 You are truly a Prince, Anthony.

JUDY gets into the cab.

17 **SCENE 17. INT. ANTHONY'S CAB - DAY 1 [10:12]**

JUDY speaks to Anthony from the back seat.

JUDY  
 Have I ever told you that you remind  
 me of a dear old friend, Sir Anthony  
 Hopkins, such a generous and giving  
 spirit.

18 **SCENE 18. EXT. UPMARKET SUBURBAN LONDON STREET - DAY 1  
 [10:12]**

The cab pulls away and drives down the road.

JUDY (O.O.V)  
 Although Tony could never be a taxi  
 driver. Can't drive a conventional  
 car, poor dear. Enormous balls. I've  
 never seen anything akin, like two  
 honeydew melons in a net bag.

19 **SCENE 19. INT. CASTING STUDIO RECEPTION - DAY 1 [10:30]**

TILLY runs to the reception desk she is red and sweaty. Her  
 jacket is still on inside out.

RECEPTIONIST, is a cool hipster. She stares at her phone  
 throughout their exchange.

TILLY  
 Hi, I'm here for the Netflix casting.

RECEPTIONIST  
 Take a form and fill it in.

TILLY  
 Right, ok. Thanks.



RECEPTIONIST  
They're running late.

TILLY  
Do you know how late? It's just, I  
have to get to work after and....

RECEPTIONIST  
No.

TILLY  
Right, ok... Thank you.

JUDY crosses paths with TILLY and heads to the desk.

JUDY  
Good morning dear. I'm here to see  
Raymond Massey.

RECEPTIONIST  
(Without looking up) Room 2.

JUDY  
Sorry dear, I'm struggling to  
ascertain if you are in fact speaking  
to me.

RECEPTIONIST looks up from her phone.

Ah there you are. Good Morning!

RECEPTIONIST  
Er..... Good Morning.

JUDY  
Look at that. Conversing like two  
civilised people. Can you please  
inform Raymond that Judy Sein De  
Cheval is waiting.

RECEPTIONIST  
Ok.

JUDY  
Perfect dear, thank you.

JUDY walks away from the desk towards the waiting area for  
room 2.

RECEPTIONIST  
(Unimpressed) You're the cheese nun.

JUDY  
 (Spoken as she exits) Quick as you can  
 my love.

20 **SCENE 20. INT. CASTING STUDIO WAITING AREA - DAY 1 [11:15]**

TILLY has been sitting in the waiting room a while. The other actors are all slim, incredibly beautiful and disturbingly similar.

She checks her watch (11:15) and mentally counts how long she has to get to work.

A bead of liquid drips onto her phone. She realises she is pouring in sweat and makes a beeline for the bathroom.

21 **SCENE 21. INT. LADIES TOILET - DAY 1 [11:15]**

TILLY looks in the mirror. She is sweating profusely, she takes off her jacket and notices the pit stains she is developing.

TILLY  
 Fucking hell.

She grabs some paper towels and tries to dab them. She speaks to herself in the mirror.

Come on Tilly. You can do this.

JUDY (O.O.V)  
 Big one today is it?

TILLY jumps and the camera pans over to show JUDY putting lipstick on.

TILLY  
 Oh God. I'm sorry, I didn't realise you were there.

JUDY  
 I gathered that. Big audition?

TILLY  
 Yes. Massive actually. You?

JUDY  
 Oh yes darling, I get out of bed for nothing less. Telly is it?

TILLY

The lead in a series. Normally I'm like, 'Tired Waitress' or 'Disgruntled Bystander' or something. Maybe someone has made a mistake.

She laughs and then realises she might be right.

JUDY

Of course not dear. You know, you remind me of my old friend, Dame Maggie Smith.

TILLY

Wow. Thank you.

JUDY

She used to get the nervous sweats too. It came off her like a Catholic Priest at a school sports day.

TILLY

Oh God.

JUDY

No need to be embarrassed. At least you don't get the shits. They used to clear backstage an hour before Paddy Stewart's press nights. He set the fire alarm off at previews of Macbeth. Speaking of which...

JUDY pops into a cubicle and opens the window.

I wouldn't go in there. All the best darling.

JUDY leaves and TILLY stands baffled for a second.

22 **SCENE 22. INT. CASTING STUDIO RECEPTION - DAY 1 [11:30]**

TILLY sidles over to the Reception.

TILLY

Erm, sorry to bother you again but do you have any idea how much longer it will be?

A Deliveroo driver walks past her, through the Waiting Area and into the audition room.

SMUG DIRECTOR O.O.V  
Oh amazing! Lunch.

RECEPTIONIST looks at TILLY and says nothing. TILLY heads back to the Waiting Area.

23 **SCENE 23. INT. CASTING STUDIO WAITING ROOM 2 - DAY 1 [11:30]**

ANGELA, is in her 40's and nicely but comfortably dressed. She pops her head out of the door.

ANGELA  
Ms Sein De Cheval?

JUDY  
Ah, yes dear. Call me Judy.

JUDY walks past ANGELA.

JUDY  
Where are you Raymond you old fucker?

24 **SCENE 24. INT. CASTING STUDIO ROOM 2 - DAY 1 [11:30]**

JUDY walks into a room which is empty except for CARL sat at his computer in the corner with the camera set up. She looks around confused.

JUDY  
Oh God, is he in the South of France again? He must be 80% cheap Chardonnay by now.

ANGELA  
Sorry Judy, I thought you knew. He died last year.

JUDY  
Then how is he casting a BBC daytime drama?

ANGELA  
He's not. I am. I'm Angela, his daughter. I took over when Dad was diagnosed with Alzheimer's.

JUDY  
Oh God, Angela. I'm so sorry. My agent said Ray's name and I just assumed.

ANGELA

It's Raymond Massey Associates now. To be honest, I thought you were at the funeral last year. New Southgate Cemetery. We had the wake at/

JUDY

/The Woodman

ANGELA

Yes, The Woodman pub.

JUDY

David Jason sang 'My Old Man's a Dustman' and nobody could work out why. Forgive me Angela. Looks like I'm going as mad as your Father! (SHE LAUGHS, Angela does not) Perhaps we should discuss the role?

ANGELA

Yes. Mavis would be appearing in episode four.

JUDY

Lovely. And Mavis is?

ANGELA

Well, she's an older woman...

JUDY

Is Mavis perhaps enjoying a romance in her autumn years? Do let them know I'm not adverse to nudity.

ANGELA

The episode is actually focusing more on her son John as he puts his mother into a Care Home.

JUDY

Right and Mavis is a strong willed old bird is she? Fighting to the last.

ANGELA

She's actually in the latter stages of illness.

JUDY

Not Alzheimer's I hope!

ANGELA  
Yes, actually.

JUDY and ANGELA both pause awkwardly for a moment.

JUDY  
Again, I'm very sorry for your loss.

ANGELA  
Why don't we just read some sides.

JUDY  
Yes, I think that would be best.

ANGELA  
I'll read in the role of John and Carl  
will be filming.

JUDY  
This enigmatic young gentleman must be  
Carl? Pleasure to be working with you  
Carl.

Carl says nothing.

A man of few words.

ANGELA  
Ok Carl, rolling?

Carl gives a thumbs up.

ANGELA  
(READING AS JOHN) I'm sorry Mum but we  
just can't look after you anymore. I  
think it's time we looked for a place  
where you'll get the care you need.

JUDY  
Is that you Terry?

ANGELA  
(READING AS JOHN) No mum, it's John.

JUDY  
They're trying to send me away Terry.  
Don't let them send me away.

ANGELA  
Brilliant. Great stuff Judy.

JUDY

Perfect and what page is the next scene?

ANGELA

That's all we have for the moment.

JUDY

Dare I ask, is there a possibility of the intrepid Mavis perhaps becoming a recurring character? Will we meet the elusive Terry?

ANGELA

Actually Terry is her late husband.

JUDY

Probably not then.

ANGELA

They're still tweaking the script but as for future eps I'm afraid that Mavis dies shortly after this scene.

JUDY

Of course she does. Well, thank you Angela. Carl, it's been a true delight.

Carl stares at her. She goes to leave.

Sorry I forgot your Father was dead, Angela. He was an honest man in a business where that is discouraged. Give your mother my love.

She has almost left the room when she turns.

Your Mother is also dead isn't she.

ANGELA

She is.

JUDY exits

25 **SCENE 25. INT. CASTING STUDIO WAITING AREA - DAY 1 [12:30]**

TILLY checks her watch again, it is 12:30. She is now one of only two people left in the waiting room. Her phone starts to ring, it is ROB. She silences it and types a text.

TILLY (TEXT TO ROB)  
 On my way. I'll be there ASAP. So  
 Sorry.

She puts the phone on airplane mode. SMUG DIRECTOR enters. He is dressed like a 20 year old but is closer to 40. He considers himself to be very talented and charming. He is neither.

SMUG DIRECTOR  
 Elizabeth Tooten-Harvey.

ELIZABETH stands, she is willowy with long dark hair.

SMUG DIRECTOR  
 Hello darling!

They hug and kiss on both cheeks. He stares into her eyes.

You look amazing. How's the show?

ELIZABETH  
 Good.

SMUG DIRECTOR  
 I heard you got a West End transfer.  
 Who would have thought 'The  
 Tellytubbies' would make such a  
 beautiful musical. And that final  
 song.

ELIZABETH  
 Time for Tubby Bye Bye?

SMUG DIRECTOR  
 So moving.

He glances around, completely ignoring TILLY.

Looks like we saved the best until  
 last. After you.

ELIZABETH heads into casting room and SMUG DIRECTOR follows.

TILLY  
 Sorry, excuse me.

SMUG DIRECTOR  
 We've already had lunch but thank you.



TILLY

No. Sorry, I have an audition.

SMUG DIRECTOR looks her up and down and checks his sheet.

SMUG DIRECTOR

No. I don't think so love.

TILLY

Tilly Warner. Patricia called my agent this morning.

SMUG DIRECTOR

Patricia called? Ah, ok. Come in.

SMUG DIRECTOR turns and exits and TILLY awkwardly follows.

26 **SCENE 26. INT. CASTING STUDIO ROOM 1 - DAY 1 [12:35]**

CAMERAMAN, mid 20's and scruffy. Sits in the corner at a laptop.

SMUG DIRECTOR

Ok. Lets get a look at you both. If you can stand on your marks there. Lizzie, name and agent please.

ELIZABETH

Elizabeth Tooten-Harvey, United Agents.

SMUG DIRECTOR

Great and...

He looks at TILLY.

TILLY

Tilly...Warner

SMUG DIRECTOR

Right, yes. Name and agent.

TILLY

Tilly Warner, Crust Management.

SMUG DIRECTOR

Ok. Thank you. (SLIGHT PAUSE) Sorry did you say Crust Management?

TILLY

Yes, Crust Management.

SMUG DIRECTOR lets that sink in.

SMUG DIRECTOR  
So Lizzie, you're reading for Clara.  
Have you seen the script?

ELIZABETH  
Yes.

SMUG DIRECTOR  
Total dross I'm afraid but try and  
give it some integrity if at all  
possible. Sally.

TILLY  
Tilly.

SMUG DIRECTOR  
Tilly? Is that right? I thought you  
said Sally.

TILLY  
No, I'm pretty sure it's Tilly.

SMUG DIRECTOR  
You're reading for Zombie #5. Ok, so/

TILLY  
/Sorry, I was told I'd be reading for  
Clara.

SMUG DIRECTOR  
For Clara? (He laughs) No sweetheart.  
Patricia was ringing round this  
morning for zombies. We had a few  
younger actors yesterday but I wanted  
something with a more lived-in face.  
You know?

TILLY  
But my agent said...

SMUG DIRECTOR  
So, Lizzie, you've been underestimated  
your whole life. This zombie  
apocalypse is finally your chance to  
really shine.

ELIZABETH nods.

SMUG DIRECTOR  
Great. And Sally.

TILLY  
Tilly.

SMUG DIRECTOR  
If you can just sort of lumber around.

TILLY  
Can I just...

CAMERA MAN  
Rolling.

SMUG DIRECTOR  
Action.

The next is seen as though in the final edit, crash zooms and dramatic music.

ELIZABETH  
I know you think I'm weak but you're wrong. I'm the only one that can get us through this. Now grab that gun and let's kill some zombies.

ELIZABETH turns as if holding a gun and TILLY staggers around like a zombie.

Back to the audition room.

SMUG DIRECTOR  
Lizzie. I've got chills. That was perfection.

ELIZABETH  
Thank you.

TILLY  
Sorry, me again. I don't mean to make a fuss but I was told I would be reading for Clara.

SMUG DIRECTOR  
(Sighs) Look if we have time at the end then we can do a quick take.

TILLY  
Thank you. Thanks so much. I really appreciate it.

SMUG DIRECTOR  
If we're all ok to continue?

TILLY  
Yes. Sorry.

SMUG DIRECTOR  
We're going to just grab the final  
shot of this scene.

He jumps out of his chair to 'direct'.

Lizzie, Clara is about to shoot this  
hideous zombie (points in TILLY'S  
face) and realises her shotgun is out  
of ammo. She screams in frustration  
and starts grabbing bricks and just  
hurling them at the zombie's head.

TILLY  
Bricks?

SMUG DIRECTOR  
Don't worry, she won't actually be  
throwing bricks at you.

TILLY  
(LAUGHS) Ah good. I was a bit worried  
for a minute.

SMUG DIRECTOR  
We didn't think the insurance would  
cover that so I'll throw these.

SMUG DIRECTOR holds up tennis balls

TILLY  
Is that necessary?

SMUG DIRECTOR  
It'll just be a couple and the main  
thing is that you don't react at all.  
Ready?

TILLY  
Erm, I just/

SMUG DIRECTOR  
Great.

CAMERA MAN

Rolling.

SMUG DIRECTOR

Action.

27 **SCENE 27. INT. CASTING STUDIO WAITING AREA - DAY 1 [12:40]**

The door to the Casting Suite opens and TILLY comes out holding a bloodied tissue to her face.

SMUG DIRECTOR

I used to play County cricket and I think the training just took over!

TILLY

It's fine. Just give me two minutes. I'll clean up and come and read for Clara.

SMUG DIRECTOR

We really don't have time but thanks for coming.

TILLY

Please, I can just wipe this off and/

SMUG DIRECTOR

Look sweetheart, I've tried not to be rude about this but you just seem determined to embarrass yourself. You aren't going to be the lead in this film. Or in any film. Did you see Lizzie in there? She is going to be the lead in this film and 100 more after it because she's got It and honestly, I say this to you out of kindness, you don't. Alright. Pleasure to meet you.

He turns and walks back into the Casting Suite.

28 **SCENE 28. INT. SEVEN BELLS PUB - DAY 1 [12:45]**

JUDY sits in a shabby pub with MALCOLM. MALCOLM is an old theatrical sort, he was probably once quite a dish but the booze and drugs have taken their toll.

MALCOLM

Shit.

JUDY

Yes, quite.

MALCOLM

Ray Massey. Another one bites the dust

MALCOLM Raises his glass and drains it.

JUDY

It was last year. We went to The Woodman and...

MALCOLM AND JUDY

David Jason sang My Old Man's A Dustman.

MALCOLM

Bloody hell. Poor Ray. Once gone immediately forgotten. How was the role?

JUDY

Well Mavis managed two incoherent lines before she inevitably died.

MALCOLM

At least you had a name. Last one I went up for was "perky dog walker".

JUDY

Typecast as always eh, Malcolm.

MALCOLM

Don't knock it! I've been pencilled. Apparently my trademark charming grin is somewhat unsavoury now.

MALCOLM smiles at JUDY who looks vaguely disgusted.

BARMAID

(To MALCOLM) Alright love. Can I get you another?

MALCOLM

(Suddenly playing the sweet old man)  
Oh that would be so lovely. Thank you.

Looks in his wallet.

Oh no, I must have left my pension money at home. (To JUDY) Mavis, I'm so

sorry love. And on our 50th wedding anniversary.

JUDY:

(As Mavis) Terry, is that you? Do we have to leave?

BARMAID

No, no, it's fine. Look, let me get you both a drink. On the house, for your Anniversary.

MALCOLM

(As Terry) Ah thank you sweetheart. Isn't she kind Mavis? (As Malcolm) I'll have a double scotch, Laphroig if you have it.

JUDY

(As JUDY) And a large sherry, thank you.

BARMAID walks away wondering if she has been duped.

I'm starting to think that I will only ever play mad people or corpses until I actually lose my mind or drop dead.

MALCOLM

Meet me tonight.

JUDY

Oh fuck off Mal. I've not had that bad a day.

MALCOLM

No, you old witch. My agent is having a party. You should come and chat her up a bit. Janet Sykes fell in the shower and broke her hip last week so she might have a gap in the books.

JUDY

Really? How wonderful.

MALCOLM

Well perhaps not for Janet.

JUDY

Oh please, Janet's awful. She was probably trying to hose the cobwebs

out of her dusty quim.

BARMAID has been standing next to the table listening.

JUDY  
(As Mavis) Thank you dear.

29 **SCENE 29. INT. LADIES TOILET CUBICLE - DAY 1 [13:00]**

TILLY is sat on the toilet crying and trying to stop her nose bleeding by jamming tissue up there She takes her phone off airplane mode. It beeps frantically. She looks at the screen.

ROB (TEXT)  
WHERE ARE YOU? CALL ME NOW!

30 **SCENE 30. INT. CASTING STUDIO RECEPTION - DAY 1 [13:05]**

TILLY is rushing through the reception trying to hide her tissue-stuffed nose. RECEPTIONIST again doesn't look up from her phone.

RECEPTIONIST  
You've forgotten your jacket.

TILLY  
Sorry?

RECEPTIONIST  
Your jacket. I remember you wearing it because it was inside out and very unflattering.

She looks over at the casting room. She has obviously left it in there.

TILLY  
Shit.

31 **SCENE 31. INT. CASTING STUDIO ROOM 1 - DAY 1 [13:05]**

TILLY opens the door very slowly and quietly. She looks around and can't see anyone. She spots her jacket on the floor behind a chair and walks over to grab it. She hears a voice and ducks behind the chair.

SMUG DIRECTOR  
I don't think you know how much you mean to me.

SMUG DIRECTOR is in the corner of the room talking intently



with someone out of view. He leans down and kisses them. TILLY tries to back out silently and her phone rings, it's ROB. SMUG DIRECTOR turns around and she sees he has been kissing ELIZABETH.

SMUG DIRECTOR  
Who's there?

TILLY panics and fires one of the bloody tissue stoppers out of her nose then crawls out of the room. She just gets out before SMUG DIRECTOR can see her. He comes over to find only the bloody tissue on the floor.

32 **SCENE 32. EXT. BRITTANIA HORRORS - DAY 1 [13:30]**

TILLY rushes through the creepily decorated entrance of a scare attraction. The Grim Reaper is standing at the door.

The Grim Reaper is actually MO, a tall, handsome actor.

MO  
(As Grim Reaper) Beware all ye who  
enter...

(As MO) Tilly, shit mate, Rob is going  
nuts. He's doing that stuttery thing  
he did when Lauren pointed out his  
bald spot.

33 **SCENE 33. INT. BRITTANIA HORRORS SALES DESK - DAY 1 [13:30]**

TILLY pushes past customers and sees Rob.

TILLY  
I know. I'm so sorry.

ROB  
I,I,I. I mean, are, are you serious  
right now?

TILLY  
I know. I'm sorry, I had a casting  
and/

ROB  
/I don't want to hear it. Go and get  
changed. You are this close to getting  
sacked.

TILLY goes to leave.

And you're working overtime tonight.

TILLY

No, I can't Rob. Please, look I know I owe you but it's my best friend's engagement party tonight. I'm her Maid of Honour.

ROB

Let me make this easy for you. You work tonight or you can leave now and don't come back.

TILLY stares at ROB considering her lack of options and forthcoming rent payments.

CUT TO

34 **SCENE 34. INT. BRITANNIA HORRORS - DAY 1 [19:15]**

TILLY is dressed as a dead Victorian wench holding a tray of canapes. She is texting on her mobile.

TILLY (TEXT)

Please text me back D. I'm so sorry about tonight. I'll make it up to you. I promise.

MO as The Grim Reaper walks over and stands beside her. He is carrying a tray of champagne.

MO

Has she replied?

TILLY

No. I've really fucked it up.

MO

If it makes you feel any better, there's a guy from Line of Duty over there and he's well fit.

TILLY looks over and recognises a glamorous, well-dressed woman in her 50's and gasps. MO looks in the same direction.

MO

Yeah. That's not him.

TILLY

No, that's Tanya Holland. The Agent.

MO

Oh shit. She's amazing. She got Louise in Game of Thrones. And she didn't even have to get her tits out.

TILLY

I have to speak to her.

MO

You're dressed as a corpse.

TILLY

Can you cover for me?

MO

Are you being serious.

TILLY

I think I am.

MO

Then abso-fucking-lutely.

She crosses behind JUDY and MALCOLM.

JUDY

Dear God Mal. What is this place?

MALCOLM

Tanya has taken to having these industry soirees at rather avant-garde venues.

JUDY

What ever happened to a nice function room at The Ivy? Are those manacles? It looks like the BBC Green Room in 1972.

MO appears with his tray.

MO

(As Grim Reaper) Champagne?

JUDY stares at him for a moment.

JUDY

Well that seems entirely in keeping with how today has gone. Thank you.

CUT TO

35 **SCENE 35. INT. BRITANNIA HORRORS BACK CORRIDOR - DAY 1**  
**[19:45]**

TILLY leaving the staff changing room. She looks good, she is flushed but confident. She rounds the corner and walks straight into ROB.

ROB

What, what's going on?

TILLY

Just give me 10 minutes Rob. I'll be straight back and in costume. I promise.

ROB

If you take one more step you're sacked.

TILLY

Ok. Then I guess I'll have to find a new job where the Supervisor doesn't stare at my tits every time he talks to me. Bye Rob.

She blows a raspberry and gives him two fingers as she pushes the door open.

36 **SCENE 36. INT. BRITANNIA HORRORS - DAY 1 [19:45]**

JUDY and MALCOLM have set up camp next to MO. JUDY is staring at TANYA HOLLAND who is chatting and laughing nearby.

MALCOLM

For God's sake Judy, are you going over?

JUDY

I just need to wait for the perfect moment to strike. This is Tanya Holland, she's a miracle worker! She got Les Dennis a regular on Coronation Street.

MO tries to leave and JUDY grabs his arm.

JUDY

Where do you think you're going?

MO

(As Grim Reaper) The dead are calling

out for/

JUDY  
/Oh give it a rest dear.

MO  
I need a wee.

JUDY  
Fine.

JUDY takes the tray and give it to MALCOLM. She takes a glass of champagne, downs it and adjusts her bosom.

MALCOLM  
Break a leg you sour, old cow.

Split screen as both TILLY and JUDY walk purposefully towards TANYA.

Suddenly a cane shoots out and stops JUDY in her tracks. A woman in her late sixties shuffles out in front of her and stands defiant. JUDY is shocked.

JUDY  
Janet Sykes.

JANET  
Judy Sein De Cheval.

JUDY  
I thought/

JANET  
/That I'd broken my hip? No. False alarm. Thankfully it turns out it's just badly bruised.

JUDY  
What a relief.

JANET  
Yes. Tanya was very pleased. Apparently I'd have left quite the gap in her books.

JUDY  
I can't tell you how happy I am to hear you're well. What...good news.

JANET

How sweet! This has been a day full of good news. I got offered a role. Some daytime drama thing. Bit of a thankless part initially but dear Tanya talked them into expanding it. Might even become a regular character.

JUDY

(Whispered) Mavis.

JANET

Angela told me someone showed up expecting to see Raymond! Can you believe that? How could anyone forget that send off? David Jason singing My Old Man's A Dustman. So moving.

I assured her that the person in question must be very unstable. In fact I'd heard something about a breakdown a few years ago? So sad!

JUDY visibly flinches.

I wouldn't tell Tanya, that would be very indiscrete of me. I mean, unless I felt like it might threaten the good name of the agency. God forbid she took on someone like that.

JUDY

You'll have to excuse me. I need to...

JANET

Say no more. Fingers crossed the ladies is nearby. I'm sure you've had quite enough embarrassment for one day.

37 **SCENE 37. INT. BRITANNIA HORRORS - DAY 1 [19:50]**

JUDY brushes past TILLY as she makes her way towards TANYA. She is within a few feet when a ghoul appears behind TANYA and makes her jump. She squeals and the ghoul removes his mask to reveal SMUG DIRECTOR. TILLY stops short, confused.

TANYA

For goodness sake John. You scared the life out of me!

She pulls him in for a kiss.

TANYA

Where did you even get that?

JOHN

From one of the waiter guys. It stinks. Smell that.

TANYA

Eugh, no.

SMUG DIRECTOR

God, can you imagine working here?

TILLY is frozen. JOHN looks over and recognises her immediately.

TILLY panics and turns so abruptly that she walks directly into the column behind her. Restarting her earlier nose bleed.

TANYA

Oh God, are you alright?

SMUG DIRECTOR

(To TANYA) Don't worry darling, I'll take her to the bar and get her cleaned up. (To TILLY) Let's get you sorted ey?

He walk over to TILLY and grabs her by the arm. Dragging her across the room to the bar. He thrusts a napkin into her face.

JOHN/SMUG DIRECTOR

Here, you might need this, you left the last one in my Casting Suite.

TILLY

I didn't see anything, I/

JOHN/SMUG DIRECTOR

I think we both know what you saw, so let's not waste each other's time. At the risk of sounding very dramatic, if you breath one word, you will never work again. I know that sounds cliché but I fucking mean it.

JOHN laughs and waves to Tanya who is looking over concerned.

One word and you can kiss whatever  
pile of shit jobs you get goodbye. Now  
fuck off.

SMUG DIRECTOR walks off back to TANYA like the returning  
hero.

38 **SCENE 38. INT. BRITANNIA HORRORS TOILET - DAY 1 [19:55]**

TILLY walks in and stands in front of the handbasin looking  
into the mirror. Her phone beeps and she looks at it.

D (TEXT)

I'm sorry but I've asked my cousin to  
be Maid of Honour. I think it's for  
the best.

She puts her phone in her pocket, moves the tissue and looks  
at her bloody nose. Tears start to roll down her face.

JUDY (O.O.V)

We really must stop meeting like this.

JUDY is standing at the other end of the basins looking  
defeated. TILLY wipes her eyes.

TILLY

Sorry.

JUDY

Stop saying sorry darling. Women who  
say sorry never get any respect.

TILLY

Yes, sor...I mean, yes, I think you  
might be right.

JUDY

Of course I am darling. I'm Judy, Judy  
Sein De Cheval.

TILLY

Tilly Warner. Actually I already knew  
who you were.

JUDY

(Sadly) Yes. I was in the Cathedral  
Palace cheese adverts.

TILLY

No, I saw Death of A Salesman when I



was at Drama School. You were Linda,  
you were phenomenal.

JUDY  
(Touched) A small but pivotal role.  
Thank you for remembering.

TILLY  
What's it like, being famous?

JUDY  
I don't know darling. I'm only really  
famous for one thing and I hate it.

TILLY  
People love those adverts though.

JUDY  
Do they? I think they might have  
ruined my career.

TILLY  
I don't think I have a career.

JUDY  
After tonight, I think you and I might  
have that in common.

TILLY  
Do you want to get a drink?

JUDY  
I know somewhere that's open until  
5am.

39 **SCENE 39 - MONTAGE - DAY 1/DAY 2 [20:30 - 05:23]**

TILLY and JUDY cheers each other in a crummy dive bar.

JUDY  
He said what? That fetid arsehole.

TILLY and JUDY laugh and have another drink.

TILLY and JUDY do shots.

TILLY  
(Too loudly) Who the fuck does Janet  
Skys...Sicks...Sykes think she is?

JUDY sings Piano Man with a Drag Queen.

TILLY is trying to play pool but can't really see. She now has the tampons lodged up her nose.

JUDY is buying pizza in a takeaway and TILLY is being sick outside.

TILLY is trying to get her key into the door and JUDY takes it out of her hand while she slides down the wall.

40 **SCENE 40. INT. TILLY'S BEDROOM - DAY 2 [08:30]**

Back to the first scene.

TILLY  
Murder?

JUDY  
Well more of an intellectual murder. A  
sort of double career homicide.

TILLY  
What?

JUDY  
We are going to destroy Janet Sykes  
and that smug fucking director and  
this is how we're going to do it...

END CREDITS