

DREAMERS

Episode 1 - The Fancying Cliff

SCENE 1. EXT. CLIFF EDGE - WHITE CLIFFS OF DOVER - DAY

From the distance, we see CHARLIE (female) and GABRIEL (both mid-20s) sit on the edge of a cliff, their legs dangling.

CHARLIE

Do you think we'll grow old together?

GABRIEL

I'm way ahead of you. I've already bought a plot of land for our burials.

CHARLIE smiles. GABRIEL attaches bait to the hook of his fishing rod and casts it over the cliff.

CHARLIE

Maybe someday, somehow, we'll fall into place.

We then see that they are wearing superhero capes. Think knock-off superman-style.

GABRIEL gets a bite on his line. He fights with it, reeling in a Durex packet. He pulls it off the hook.

GABRIEL

Well that won't work anymore.

An onion rolls next to them. They turn to see where it came from. A group of people are in the distance. The group, led by PATIENT 1, begin to run towards them.

GABRIEL

(To CHARLIE, unperturbed) What have you been up to Charlotte? Mischief no doubt.

GABRIEL jumps up, gives a flick of his superhero cape, takes a run up towards the cliff edge, and jumps. CHARLIE looks up to the sky, as if watching him fly away.

CHARLIE stands up, and copies his actions, but instead trips and falls off the edge.

SCENE 2. INT. HOTEL ROOM - MORNING

Back to reality.

CHARLIE wakes softly. She looks surprised, but well-rested, and then smiles. Her smile fades as she sees the time on the bedside table's clock: 09:02. There are empty mini bar spirit bottles scattered around it.

She rolls over and snuggles up to GABRIEL, gives him a peck on the cheek, and then gets up, stark naked.

She sends a text to LAURIE reading "Insomnia playing up. In late. Please cover!"

As she walks over GABRIEL's trousers on the floor, she hears his phone buzz. It's sticking out of his trouser pocket. She ignores it and continues to walk to the bathroom. She pours herself a glass of water and checks her hair.

As she returns to bed, the phone buzzes again. She looks over at GABRIEL, who is still asleep. She sneaks a look, super casually.

It's a message from FLO. It reads: "Hope you slept ok at the office. We missed you!". A photo of FLO (mid-20s) and LOUISE (4) flashes up on the screen. CHARLIE scrunches up her face.

At that moment, there's the sound of a beeping keycard, and the hotel room door opens behind CHARLIE it.

PORTER

And I have to say, the view is-

A PORTER and an ELDERLY COUPLE (OLD MAN, OLD WOMAN, 70s) enter the room.

CHARLIE jumps around in shock. So now they can see everything. The OLD WOMAN screams.

OLD MAN

-Something I'll never forget.

SUPER: YESTERDAY

SCENE 3. INT. SLEEP CLINIC ROOM - EVENING

CHARLIE sits behind a desk in a doctor's office. She looks the opposite of well-rested, with dark circles under her eyes.

PATIENT 1 (male, 40s) lies on an examination table, with his eyes shut mid-dream-recall.

PATIENT 1

And then Mary's sister was cutting the grass with a - I wouldn't quite call it a lawnmower - I guess it was a type of lawnmower.

CHARLIE looks at the clock on the wall. Ten past Six. She's impatient. PATIENT 1 has such boring dreams.

CHARLIE

Ok. Great. Thank you. Your dream recall is getting much stronger so-

PATIENT 1

-But then she saw me watching and-

CHARLIE looks at the clock again. She puts down her pen and stands up quietly. PATIENT 1's eyes remain closed.

PATIENT 1 (CONT'D)

-I tried to run away but it felt like moving through sludge. Which made no sense because, as I said, the lawn was freshly cut.

CHARLIE pulls a dress out of her bag and puts it on over her shirt and jeans.

PATIENT 1 (CONT'D)

She caught up with me and it was only then that I realized her body, at least the space between her head and knees, was an onion.

There's a long pause. CHARLIE quickly interjects before his eyes open.

CHARLIE

And what type of onion was it?

CHARLIE pulls the shirt off from under her dress and her jeans down, removing her shoes.

PATIENT 1

It was a white onion with, you know, that brown flakey cover.

CHARLIE sits back down and puts her heels on.

PATIENT 1 (CONT'D)

But then she started stripping.

CHARLIE smirks to herself and gets her make up bag out.

PATIENT 1 (CONT'D)

Layer by layer peeling the onion.

CHARLIE is applying concealer to her dark circles.

PATIENT 1 (CONT'D)

Until nothing remained. Her body had disappeared. And then I woke up.

As PATIENT 1 opens his eyes, CHARLIE drops the applicator in her lap and picks up her pen in an instant. She smiles at him.

CHARLIE

Thank you for sharing.

PATIENT 1 looks confused. He's sure she didn't look like that when he first came in.

SCENE 4. INT. SLEEP CLINIC RECEPTION - EVENING

As CHARLIE picks up her coat from the rack, POSH PATIENT (female, 50s) exits another room followed by DR HASSIM (male, 50s).

DR HASSIM

Aha, this is Charlie. She's a PHD student with us to explore theories behind why we dream.

POSH PATIENT

Dreams? No, sorry I don't think my medical insurance covers mumbo jumbo.

POSH PATIENT leaves.

CHARLIE

Twat.

DR HASSIM

Quite. What are you dressed up for?

CHARLIE

It's Laurie's birthday.

DR HASSIM

So that's why he's off today. What do you young people do to celebrate nowadays?

CHARLIE

Oh, you know. Get off our tits on E and then kick in a bus shelter. Or scratch rude words onto train windows with a coin.

DR HASSIM

Fascinating. Friends on E. I don't have any friends like that. Would ruin our book club evenings. How's your insomnia?

CHARLIE

Not ideal.

DR HASSIM

How much sleep did you get last night?

CHARLIE

An hour and a half. Maybe two. Why'd you ask?

DR HASSIM

Firstly, as a doctor. Mostly as your boss. Your focus...

He can tell she's desperate to leave.

DR HASSIM (CONT'D)

Let's catch up tomorrow. Have fun tonight in what you call a dress.

CHARLIE

Thanks boss.

SCENE 5. EXT. LONDON STREET - EARLY NIGHT

SOPHIA (mid 20s, angelic) and CHARLIE are walking down the street.

SOPHIA

Life is so dull. I dreamt about soup last night. Soup!

CHARLIE

Could you include that in your dream diary for me? By the way, it means you're craving romantic attention.

CHARLIE ponders.

SCENE 6. INT. BAR - NIGHT

SOPHIA is slurping a spoon of soup, looking disappointed and bored. She is surrounded by tens of couples snogging.

SCENE 7. EXT. LONDON STREET - EARLY NIGHT

Back to reality.

SOPHIA

Or parsnips? Look, I'm only telling you as he's there tonight. I heard that Gabriel and Flo have split.

CHARLIE

What? What will they do about Louise? Wait. Why hasn't he called me?

SOPHIA

Because he's a boy and apparently, they don't understand the concept of contacting people they like. Besides, why does he need to? He knows you fancy him. You don't do anything for him to think that you don't.

SOPHIA reviews the clunky sentence in her head.

SOPHIA (CONT'D)

(Confuses self) You know what I mean.

CHARLIE

(Assertive) Well, he'll be getting the cold shoulder tonight. He's going to have to work very hard to make me fancy him again.

SOPHIA

No, he won't Lots! You're permanently perched at the edge of the fancying cliff. It doesn't take much to make you jump!

CHARLIE

(Dreamlike) Last time I saw him was
when we bumped into each other at
Embankment tube.

CHARLIE ponders.

SCENE 8. INT. LONDON UNDERGROUND PLATFORM - DAY

*A black and white scene in the style of the BRIEF
ENCOUNTER film. A tube approaches the platform.*

SOPHIA (VO)
*I recall. A romantic epic for the
ages.*

*CHARLIE steps off the tube. She bumps into GABRIEL
standing on the platform.*

CHARLIE (VO)
We had a good chat.

SCENE 9. EXT. LONDON STREET - EARLY NIGHT

Back to reality.

SOPHIA
*You two just speak in euphemisms.
That's not real conversation.*

SCENE 10. INT. LONDON UNDERGROUND PLATFORM - DAY

GABRIEL and CHARLIE face each other.

CHARLIE (VO)
*I said hey in a 'I swap tubes here
all the time' kind of way,*

*GABRIEL is now on the tube with CHARLIE watching him from
the platform.*

CHARLIE (CONT'D VO)
*-and when his train pulled away I
waved him off like he was my
sweetheart going to war.*

CHARLIE waves and weeps into a hankie.

SCENE 11. INT. PUB - NIGHT

Back to reality.

CHARLIE and SOPHIA are sat next to one another at a table with LAURIE (mid-20s, posh).

There are three other seats free. It's a typical boozier which is at odds with an overenthusiastic DJ on the decks. LAURIE nods along out of beat but loving it.

SOPHIA

Why? Why did they have to get one of those? Does changing the volume up and down count as DJing? And the only scratching he's doing is of his crotch. This sucks.

LAURIE

Yes but you see Soph, sucks is a relative term. Such as hard or gentle. What sucks for one person e.g. you, may or may not suck for another e.g. me. Also, some people like sucking!

OLIVER (mid-20s, artsy), obviously wasted, stumbles over to the table with a girl, JESS (hippie, aloof vibe).

OLIVER

Happy Birthday Laurie! Hello ladies. This is Jess.

JESS

Jesus without the 'U'. (To OLIVER)
Back in a sec.

JESS walks away.

CHARLIE

(To OLIVER) You're smashed!

OLIVER

We landed the account! The johnny one! So we took the afternoon off to celebrate! And here's the best bit. Condomfetti!

OLIVER brings out a handful of condoms from his backpack and throws them in the air. They fall down onto the table.

LAURIE reaches forward to take one, pauses, thinks better of it and tries to style it out with a stretch.

CHARLIE and SOPHIA spot a halved straw sticking out of OLIVER's backpack.

SOPHIA
What's with the straw?

OLIVER
Oh I urr have two. I use them as chopsticks when I eat sushi.

OLIVER digs them out and demonstrates. He's clearly high.

OLIVER (CONT'D)
Which reminds me. I need the loo.
I'll be back. Obviously.

SOPHIA
(Unimpressed) I didn't know you could snort sushi.

SOPHIA grabs OLIVER's arm and pulls him to sit down.

SOPHIA (CONT'D)
Your lady is chatting up a guy at the bar. Where on earth did you meet her?
(Scoffing) Jesus without the 'U'.

CHARLIE
She's worse than Alternative Alice.

OLIVER
Who's- (gets it) You called her Alternative Alice? Because of the lip ring?

SOPHIA
No. Because we would have preferred an alternative Alice.

OLIVER ignores the insult.

OLIVER
Jess is a new-age Christian. The Jesus thing - that's how she introduces herself. I think it's catchy. Anyway, she's not my lady. She's my dealer.

SOPHIA
(Surprised) But she's a Christian?

OLIVER

Yep.

CHARLIE

She's a Christian drug dealer?

OLIVER

God you two can be so narrow minded.
Apparently the bible's all for it -
she quotes it on her business card.

OLIVER shows them the card which reads: Genesis 1:29 "And God said, Behold, I have given you every herb...every tree...to you it shall be meat."

SOPHIA inspects the card's edge with her finger, finds white powder and sneers.

From where they're sat, CHARLIE can see JESS at the bar doing a deal. A holy light rains down on her.

Back to reality.

CHARLIE sees someone else approaching. It's GABRIEL, in a smart suit. She freezes.

GABRIEL

Sorry! I'm sorry! Work. Ah. Happy birthday!

GABRIEL gives LAURIE a big hug. He notices the condoms on the table and confidently pockets one. LAURIE wishes he could have done that. OLIVER sways in his seat.

GABRIEL

Oli mate what the hell are you doing still alive? Last time I saw you, you were passed out on a camp fire. Hey Sophia. Charlotte.

GABRIEL fills the empty seat next to CHARLIE. SOPHIA, LAURIE and OLIVER talk amongst themselves as GABRIEL and CHARLIE sit next to each other awkwardly. Finally:

CHARLIE

(To GABRIEL, faux-confident) Lucky boy, getting to sit next to me.

GABRIEL

You're right Charlotte, I am lucky. I got here late and there's only one

seat left and surprise, surprise, the empty chair is next to you.
(Cheekily) I need to start getting to these things on time.

GABRIEL winks at CHARLIE and she smiles. Tension broken.

SCENE 12. INT. PUB - NIGHT

A bit later. The group raise their glasses and cheers.

CHARLIE
To shits-himself-Laurie!

LAURIE
Guys, I really wanted to leave that at uni.

SOPHIA
You did. All over our carpet if I remember correctly.

LAURIE
Can we just get some food? I've had an absolute beast of a day trekking up and down from the Cotswolds. Totally shattered. Manual labour.

SOPHIA
Oh yeah and what manual labour could you have been engaged in? Unloading claret from the Rolls Royce? Carrying one's own shotgun?

We leave SOPHIA and LAURIE swapping jibes.

CHARLIE
(To GABRIEL) I cannot believe you've gone vegan. You're going to get all skinny and scrawny!

GABRIEL
Not at all. Mr Universe is a vegan. Did you know that? Look, why don't I cook for you? I'll show you just how exciting vegan cuisine can be!

CHARLIE
(Sarcastically) Mmm Quorn.

GABRIEL

(Mock serious) I was thinking something more ethical. Quorn has egg in it you see, so it's not vegan. I'm thinking a slab of tofu with a ground multivitamin seasoning.

CHARLIE finally thinks she's got the perfect segue into relationship talk, but she's anything but subtle.

CHARLIE

Is that why you and Flo broke up? She couldn't handle your new diet?

GABRIEL

Oh. You heard we broke up?

At this moment OLIVER stands up dizzily and tries to balance his hands on the table, sending drinks flying. CHARLIE, SOPHIA, LAURIE and GABRIEL jump up to help him.

OLIVER

(Laughing) I'm fine, I'm fine!

GABRIEL

I'll just get something to-

GABRIEL walks off in search of a dishcloth. CHARLIE realizes she's missed her moment.

SCENE 13. INT. PUB - NIGHT

A bit later. LAURIE carefully approaches the table balancing drinks. OLIVER is missing.

GABRIEL and CHARLIE are a bit tipsier and flirtier. SOPHIA is sitting there like a third wheel, bored.

GABRIEL

So where have you been the past year? If it weren't for my general network of spies, I'd have no idea that you were still alive.

CHARLIE

It has been ages. I missed you a bit. Sometimes.

GABRIEL

Oh. A bit. Sometimes.

CHARLIE

Listen carrot boy! I haven't heard
you say anything nearly as nice?

GABRIEL

Carrot boy?

CHARLIE

(Giggling) Tofu tosser!

SOPHIA

(Under breath) Cauliflower cunt.

CHARLIE hears her but ignores it.

GABRIEL

I missed you a lot. All the time.

GABRIEL puts his hand on her leg. CHARLIE can't hide her
smile. SOPHIA gets a text and leaves the table.

CHARLIE

Do you remember what you said to me
on graduation night?

GABRIEL

I remember it vividly.

CHARLIE

I'm sorry I didn't say-

GABRIEL

-Shh. It is water under the bridge
and the only time it will be referred
to is-

CHARLIE ponders.

SCENE 14 INT. DIVORCE COURT - DAY

*An older CHARLIE and GABRIEL sit opposite each other,
each with a lawyer present. They glare at each other as
the lawyers converse.*

GABRIEL (CONT'D as VO)

*-when you and I are in our divorce
court hearing in twenty years, with
five kids on the line.*

*Five children are sitting on a row of chairs. The first
four look like a mix of CHARLIE and GABRIEL. The fifth...is
East Asian.*

GABRIEL (CONT'D VO)
*One of whom looks nothing like me,
might I add.*

SCENE 15 INT. PUB - NIGHT

Back to reality.

GABRIEL and CHARLIE smile at each other. SOPHIA appears at CHARLIE's side.

SOPHIA
Lots we need to go.

CHARLIE
We've still got some wine left.

GABRIEL
It's a pretty serious grape.

SOPHIA
(Aggravated) What does that even mean?

SOPHIA whispers in CHARLIE's ear and marches off.

CHARLIE
Don't worry about Soph. You know she's no good with booze. Remember when you gave her a sambuca shot and she woke up with chicken pox? I'll be right back.

CHARLIE follows SOPHIA.

GABRIEL
Hmm Sambuca.

GABRIEL looks over to the bar.

SCENE 16. INT. MEN'S TOILETS - NIGHT

CHARLIE and SOPHIA enter the men's toilets.

SOPHIA
By the way, just so you know, giving someone the cold shoulder doesn't generally involve letting them shove their hand up your skirt.

SOPHIA pushes open the disabled cubicle door. OLIVER is hyperventilating on the floor. SOPHIA and CHARLIE sit down beside him.

SOPHIA

(Cooly) Overindulged on the confidence boosters my lovely friend? Too cool for school?

OLIVER

I can't breathe.

CHARLIE

You're fine. Just calm-

OLIVER

My head is cooking. My brain's too big for my head. My heart is beating in my neck.

SOPHIA

Yes Oli. That's called your pulse. Ok. Cumon. You've been here before. Just think of something positive in the future. Something to look forward to. Let's make a plan right now. What do you want to do next week?

OLIVER

I want to go to a... I can't remember what it's... A water zoo?

CHARLIE

The aquarium?

OLIVER

Yeah.

SOPHIA

Ok, we'll do that.

OLIVER begins to calm down and breathe normally.

SCENE 17. INT. PUB - NIGHT

SOPHIA, CHARLIE and OLIVER make their way back to the table, where LAURIE and GABRIEL are drinking.

SOPHIA

Cab's here in two. Where's my jacket?

JESS approaches.

JESS

(To OLIVER) Hey. You said you'd pay
for next week's?

Before OLIVER has the chance to reply, SOPHIA explodes.

SOPHIA

After giving him bad drugs? You're
lucky I don't punch your lights out.

SOPHIA stands up and gets in JESS' face.

SOPHIA

If I ever see you again, I am going
to fuck you up biblically. And by
biblically, I mean lots of
nonsensical punishment and a good
measure of homoerotica. (Pauses) I'm
not sure how that bit will work.

JESS looks scared but tries to hide it. She backs away.

JESS

You're going to hell.

The LANDLORD makes his way to the table carrying a cake
with a sparkler in it. The DJ lowers the sound of the
music as CHARLIE watches SOPHIA...

SOPHIA

*(Shouting) Damn right. (Voice
distorts as if possessed) And I'll
love it when Satan fucks me.*

Back to reality.

SOPHIA realizes she's shouting to a quiet pub. Everyone
stares. She's unfussed.

LANDLORD

(Singing) Happy Birthday-

LANDLORD/GABRIEL/CHARLIE/OLIVER

(Singing) -To you

SOPHIA joins in. JESS sneaks away and out of the pub.
LAURIE joins in singing happy birthday to himself.

GABRIEL/CHARLIE/SOPHIA/OLIVER/LAURIE

(Singing) Happy Birthday to you.
Happy Birthday dear Laurie...

SCENE 18. EXT. OUTSIDE PUB. NIGHT

SOPHIA and CHARLIE exit the pub and walk towards their cab, keeping OLIVER upright between them.

CHARLIE

Bloody hell Soph. That came from the darkest part of your mind.

SOPHIA

Oh yes. From right at the back. Near my neck.

OLIVER

I'm sorry guys. I thought her religious beliefs made her more authentic. Trustworthy. At one with life and nature. You know?

SOPHIA

You weren't taking part in a fucking ayahuasca ritual Oli. Newsflash: Cocaine isn't spiritual. Look, I'll tell you what I tell the kids in year seven. Safety is the number one ingredient for a fun adventure.

OLIVER

Yes Miss Granville.

The minicab pulls up.

OLIVER (CONT'D)

Next time you see me with drugs I want you to rugby tackle me to the floor. But not too hard because that would hurt. And pain isn't nice. Unless it's a light spanking.

SOPHIA opens the door and shuffles an unsteady OLIVER in.

CHARLIE

Actually. I was thinking that I'd stay a bit longer.

SOPHIA

I thought as much. Don't jump off the fancying cliff too soon!

SCENE 19. EXT. CLIFF EDGE - DAY

CHARLIE begins to walk towards the edge.

SCENE 20. EXT. OUTSIDE PUB. NIGHT

Back to reality.

As taxi drives away...

SOPHIA

(Shouting back) Remember your
abseiling equipment!

CHARLIE walks back towards the pub door.

SCENE 21. EXT. CLIFF EDGE - DAY

CHARLIE starts to run towards the edge.

SCENE 22. INT. PUB. NIGHT

Back to reality.

CHARLIE returns to the table as LAURIE gets ready to
leave. GABRIEL is texting on his phone.

LAURIE

You two coming to the casino?

CHARLIE looks to GABRIEL.

GABRIEL

Count me out. I only gamble with my
clients' money at work. I can't let
the monster loose with my own. I
would be living on the streets within
hours, a kidney short.

CHARLIE

I'm pretty tired.

LAURIE quickly hides his disappointment and shrugs.

LAURIE

Probably for the best. You always
bring nothing but bad luck to the
gambling mixer if I recall. See you
tomorrow.

LAURIE gives her a kiss on each cheek, shakes GABRIEL's hand and leaves.

GABRIEL

One for the road?

CHARLIE nods. Things suddenly a bit shy and sobering. Neither of them know what to say next. Finally..

GABRIEL

So. What you up to at work?

CHARLIE

Um right now I'm looking at REM sleep.

GABRIEL

Oh yeah and what's that?

CHARLIE wheels a whiteboard from out of nowhere, on which there is a chart depicting sleep cycles. She gestures towards it with a pointer.

CHARLIE

REM stands for rapid eye movement and is a sleep cycle in which brain waves mimic activity during a conscious state, and dreaming occurs. A person will experience three to five intervals of REM sleep per night.

Back to reality. No whiteboard. Just CHARLIE and GABRIEL.

CHARLIE

It's when your eyes do this when you dream.

CHARLIE flutters her eyes rapidly. It's not sexy.

GABRIEL

Very cute. Must be going well. Laurie said you guys went to France for a conference last month. What did you get up to? Mischief no doubt.

CHARLIE

Mais oui.

GABRIEL looks at her for a moment. Considering.

GABRIEL

Ah, Charlotte Adams. I can't ever remember which one means which; Je t'adore or je t'aime. (Pauses) Whichever means less, I mean.

SCENE 23 EXT. OUTSIDE PUB - LATE NIGHT

GABRIEL and CHARLIE exit the bar drunkenly, mid-chat. CHARLIE drops her bag. She picks it up nonchalantly.

GABRIEL
You're drunk!

CHARLIE
Pretty.

GABRIEL
Pretty drunk?

CHARLIE
(Giggling) You're pretty.

GABRIEL
You idiot!

GABRIEL steps back into the road and nearly gets hit by a cab. CHARLIE pulls him back onto the pavement. They laugh in shock.

CHARLIE
I saved you! I'm your knight in shining armor!

GABRIEL
You call that saving? That's not saving! This is saving!

GABRIEL picks up CHARLIE over his shoulder fireman-style and runs across the road. He puts her down.

CHARLIE
We saved each other! We're like superheroes. I'll be your sidekick!

GABRIEL
You could never be my sidekick. I am way too women's rights and equality minded for that. We'd have to have some sort of arrangement where we solve one crime each. Or it could be 50/50 each time.

GABRIEL gets into the idea. CHARLIE listens, enthralled.

Suddenly, they're both wearing superhero capes like we saw in the first scene. Everything falls out of focus into darkness, with a spotlight on them as if they're the only people in the world.

GABRIEL

Or we could become some sort of synergetic super being that utilises both of our strengths, like my height and your toxic levels of cuteness. (Dreamlike) We could rule the world.

Back to reality.

GABRIEL takes a breath.

GABRIEL (CONT'D)

Charlotte. What you heard. About me and Flo. It's not-

CHARLIE

-Don't.

GABRIEL

You want me to bite my tongue?

CHARLIE

I want to bite your tongue.

GABRIEL notices MAID A exit the door of the building adjacent, and chuck a bin bag into a skip. They are by the staff entrance of a hotel. The door is ajar. He grabs CHARLIE's hand and pulls her towards it.

SCENE 24. INT. HOTEL STAFF STAIRWELL - LATE NIGHT

GABRIEL and CHARLIE run up the staff stairwell, past MAID A, who looks confused.

MAID A

Can I help you?

GABRIEL and CHARLIE continue to run.

CHARLIE

Where are we going?

GABRIEL and CHARLIE reach a door. No one can see them

anymore. GABRIEL puts his finger to his lips. They are still holding hands. GABRIEL peeks through the door, seeing the hotel corridor.

GABRIEL

Stay close.

The nearest hotel room's door is open, with a service trolley outside. MAID B exits, wearing earphones. She walks away, leaving the door to close slowly behind her.

SCENE 25. INT. HOTEL CORRIDOR - LATE NIGHT

As MAID B walks away, GABRIEL pulls CHARLIE into the corridor and they run to the nearby hotel room. GABRIEL catches the door just before it closes and they throw themselves inside.

SCENE 26. INT. HOTEL ROOM - LATE NIGHT

--GABRIEL and CHARLIE let the door shut behind them and kiss immediately, falling onto the bed.

--GABRIEL and CHARLIE take each other's clothes off.

--GABRIEL and CHARLIE are lying in bed drinking bottles from the minibar, talking and laughing.

--GABRIEL and CHARLIE are sleeping. In on CHARLIE dreaming.

SCENE 27. EXT. CLIFF EDGE - DAY

Moments from the first scene's dream sequence are played out in fast-forward, ending with GABRIEL flying away.

SCENE 28 INT. HOTEL BEDROOM - MORNING

Back to reality.

We are back where we started in SCENE 2, with the PORTER and ELDERLY COUPLE watching a naked CHARLIE from the doorway. CHARLIE jumps out of view of the door onto the bed. The PORTER slams the door shut, waking up GABRIEL.

GABRIEL

What the? Did we spend the whole night? That's not good! Come here.

GABRIEL kisses her. CHARLIE stops him.

CHARLIE

Are you serious? We need to leave.
Now. There are guests waiting to use
our room. (Corrects self) Their room.
They were just here!

GABRIEL jumps out of bed and grabs his clothes. CHARLIE
starts to get dressed.

GABRIEL

Look. Don't worry. We managed to
sneak in. We'll just sneak out.

GABRIEL and CHARLIE approach the door together.

GABRIEL

The party never ends for us does it?

GABRIEL squeezes CHARLIE's hand and she softens. They
open the door. There are two burly SECURITY GUARDS
(SECURITY GUARD A, SECURITY GUARD B) facing them.

SECURITY GUARD A

Good morning sir. Just checking you
have a reservation?

GABRIEL

About recommending this place? No,
it's excellent! Now if you'll excuse-

GABRIEL tries to walk past them with CHARLIE. They block
the way.

SECURITY GUARD B

Come with us you two.

SCENE 29. INT. HOTEL LOBBY - MORNING

The SECURITY GUARDS escort CHARLIE and GABRIEL on their
walk of shame. They reach the reception desk.

GABRIEL

(At ease) We're here to check out.

RECEPTIONIST

Of course. Your room number?

GABRIEL and CHARLIE don't have a clue. The RECEPTIONIST
clocks the security guards and makes the connection.

RECEPTIONIST

Room 703. That will be £852.

GABRIEL

What?

RECEPTIONIST

£852. I understand that you made a 'same day booking'? This is our peak rate of £570. You then incurred a late check in fee of £150 and then £132 from the minibar.

SECURITY GUARD A leans in between CHARLIE and GABRIEL.

SECURITY GUARD A

Small price to pay for breaking and entering. Suggest you pay up.

GABRIEL

Yes. Absolutely.

GABRIEL reaches into his jacket for his wallet. He rummages in all pockets panicking. It's the first time we've seen him lose his cool. He composes himself.

GABRIEL

My wallet. I'm sure it's at the bar across the road. If I could just-

SECURITY GUARD A

-Good one.

CHARLIE

(Concerned) Gabbi I can't.

SCENE 30. INT. HOTEL MEETING ROOM - LATE MORNING

CHARLIE and GABRIEL are being held until they find a way of settling the bill. They are both on their mobile phones in different corners of the room. A meeting room table stands between them with a landline phone. CHARLIE hangs up and watches GABRIEL finish his conversation. GABRIEL hangs up the phone.

CHARLIE

Laurie's coming. He'll be an hour.

GABRIEL

I can't believe I lost my wallet.

CHARLIE

I lost my rape alarm.

They sit down opposite each other.

GABRIEL

So you need a new one ey? Hello idea
for a thoughtful Christmas present!

CHARLIE ponders.

The room becomes black and white, similar to in a Charlie Chaplin silent film. All actions are exaggerated. We don't see them speak the following words.

CHARLIE (VO)

*Here was me thinking that I'd make
you a collage of all the memorable
things we do together over the year.*

CHARLIE presents GABRIEL with a beautiful collage.

TITLE CARD: Here is your present!

GABRIEL (VO)

*Yes! Each time we go out, you can
save a memento so you can show me how
happy I made you over the past year.*

CHARLIE gestures to different pictures and mementos.

TITLE CARD: Look at all the memories!

GABRIEL (VO)

And then I can give you an alarm.

GABRIEL hands CHARLIE a gift box.

TITLE CARD: Here's a rape alarm!

CHARLIE opens the box to find a personal alarm.

GABRIEL (VO)

So you don't get raped!

TITLE CARD: So you don't get raped!

CHARLIE smiles at him and holds her heart.

Back to reality.

CHARLIE laughs.

CHARLIE

You hungry?

GABRIEL

Room service?

CHARLIE

Put it on our tab?

GABRIEL picks up the landline phone.

SCENE 31. INT. HOTEL MEETING ROOM - MIDDAY

A bit later. CHARLIE and GABRIEL are eating burgers.

GABRIEL

This is like the first date we never had. How did you sleep?

CHARLIE

Fine.

GABRIEL

I dreamt I was soixante-neufing you. What do you think that means? Do you want me to fill out one of your dream surveys like the others or should I leave this one out?

CHARLIE

I dreamt that you left me.

GABRIEL

Left you?

CHARLIE

I needed you, and you flew away.

GABRIEL reaches across the table for her hand.

GABRIEL

I would never fly away.

CHARLIE

Are you and Flo still...?

GABRIEL pulls his hand back.

GABRIEL

It's complicated. But, yes. I tried to tell you. You know I did.

CHARLIE can't argue.

GABRIEL

So what now?

There's a knock at the door. LAURIE enters and we're now in...

SCENE 32. INT. SLEEP CLINIC ROOM - EARLY AFTERNOON

...LAURIE enters the room and CHARLIE joins from behind him. The room has an MRI machine.

LAURIE

Ok, in you hop. There's your excuse for being unavailable. You've been assisting me with a project.

CHARLIE

Genius!

LAURIE

They don't call me master of subterfuge for nothing.

CHARLIE

No one calls you that.

CHARLIE climbs onto the platform. LAURIE starts up the machine.

LAURIE

Now that you're stuck, listen to me. I vouched for you with this placement and you're making us both look stupid. Think. What are you going to present to Dr Hassim? Which dream theory makes the most sense? Is it to problem-solve, to heal, to forget? Is it just random brain activation?

The platform begins to move inside.

CHARLIE

It just feels like a waste of time. Truthfully, I think it might be much more personal than all of that.

We are now with CHARLIE fully inside the MRI machine. She puts on headphones so she can continue to hear LAURIE.

CHARLIE (CONT'D)

Because, I believe the reason I dream, if I ever get to actually sleep, is to be with him. (Pauses) But then that's not "science" I suppose.

LAURIE (OS)

Don't tell me you just did quote marks when you said "science", you total flat-earther.

CHARLIE

Why don't you ever fill out your dream journal for me?

LAURIE (OS)

Because, shock, you can't back up your findings with a sample size of four friends. (Changing subject back) Just trust that, whether it's Gabriel or someone else, you'll find each other. In Classics at school we read Plato's Symposium.

CHARLIE

Of course you did.

LAURIE (OS)

In it there's a story -I'll give you the state school version-

As LAURIE tells the story, a caveman drawing style animation plays out on the ceiling of the MRI machine from CHARLIE's POV.

LAURIE (OS)

-humans originally had four legs, four arms and two faces. Some had two penises. Some two vaginas. Others had one of each. When these humans tried to overpower the gods, Zeus halved them all. Now each human felt like they weren't whole, until they found their other half.

Back to reality.

CHARLIE

Oh yeah? And did any of those half humans find their other half but then not do anything about it and instead get a one-night stand pregnant in their last year of university?

It's a rhetorical question but CHARLIE still waits for an answer. It doesn't come. She considers.

CHARLIE

What bits does your other half have?

(O/S) A door opens. DR HASSIM enters.

DR HASSIM

(OS) Is Charlie still in there?

SCENE 33. INT. DR HASSIM'S OFFICE - EARLY AFTERNOON

DR HASSIM sits behind his desk. He gestures to CHARLIE to sit opposite him.

DR HASSIM

I wanted to continue our conversation. Your work recently has, let's say, lacked focus.

CHARLIE has zoned out.

SCENE 34. EXT. CLIFF BOTTOM - DAY

CHARLIE treads water at the bottom of the cliff of which we have previously seen the edge. She stares up. She looks beside her and is surprised to find LAURIE there, also treading water and observing her.

SCENE 35. INT. SLEEP CLINIC - EARLY AFTERNOON

Back to reality.

CHARLIE recovers.

CHARLIE

Sorry. I just remembered (unsure) something. How am I not focused?

DR HASSIM clicks away at his computer and reads.

DR HASSIM

For starters, your notes read like the ramblings of a madman.

CHARLIE

Oh my writing. With that I'm actually reflecting what dreams are. You know, no boundaries. No rules.

DR HASSIM

No clarity? No responsibility? Don't bullshit me. This is supposed to be a scientific study. This isn't usable. Look, I admire your artistic style but Doctor Anderson needs to redirect some funding. She's intimated that you would be cut unless we start seeing results.

The seriousness is dawning on CHARLIE.

CHARLIE

Shit. No. I love my job. I can do this! I'll do better. Is she being serious?

DR HASSIM

Well she doesn't know the meaning of funny so, yes. What I'm asking you is: Please could you focus your attention, because otherwise, and I'm sorry, we'll have to let you go. (Pauses) 'Could' thus implying that you have a choice. But you don't. 'Please' so it looks like I'm polite. And 'sorry' to give the illusion that I bear a shred of remorse.

CHARLIE

Why are you being so mean?

DR HASSIM

Choose one theory and prove it.

DR HASSIM shoos her away. CHARLIE stands up.

CHARLIE

Just because I'm a woman.

DR HASSIM gives her a look. Really?

CHARLIE

I'm joking. As a woman I can multitask. I choose two theories.

DR HASSIM

Men can multitask too. Case and point: clicking the mouse when touching ourselves. Boom.

CHARLIE

You're gross. No ratings to you whatsoever.

DR HASSIM

Head down. No distractions. This is important. Some focus should help with your insomnia too.

SCENE 36. INT. CHARLIE/SOPHIA'S LIVING ROOM - EARLY EVE

CHARLIE, SOPHIA and OLIVER sit on the sofa. CHARLIE has just finished her story. SOPHIA punches OLIVER's arm.

SOPHIA

(To OLIVER) It's your fault for bringing all those condoms out. Put the idea in their minds.

OLIVER

In hindsight I think it was pretty responsible actually.

CHARLIE

Yeah. Must have been that.

SOPHIA

You can pipe down miss willpower of the century.

CHARLIE

I slept properly for the first time in years. You know I can't. But I can (pauses in realization), I can when I'm with him.

CHARLIE considers as if a deep revelation.

SOPHIA

You were pissed and you got laid. Just have a glass of wine and a wank.

OLIVER

On that note, I've got to do some prep for next week. I promised Durex ten slogans and I'm meeting the director Monday. Apparently she hates people at first, very judgmental. Then her first impressions last forever. So that's good. I'm off.

SOPHIA

Wait! Can't we cover any more tips for Charlie?

OLIVER

That's Durex's job.

OLIVER jots a note on his phone, pleased with himself.

CHARLIE

Are you in tonight Soph?

SOPHIA

No, I'm going to-

SCENE 37. INT. CHARLIE'S BEDROOM - NIGHT

CHARLIE and GABRIEL are in bed together cuddling.

CHARLIE

If we had a boy we'd call him?

GABRIEL

Jack.

CHARLIE

Hmm Jack. Yes. I like Jack. And if we had a girl we'd call her?

GABRIEL

A taxi to the adoption office?

CHARLIE

Oi!

GABRIEL

*Ok, now go to sleep. That's an order.
Sweet dreams. That's an order too.*

CHARLIE kisses him and rolls over to switch off her bedside lamp. She jumps with fright as she sees DR HASSIM standing over her bed.

DR HASSIM

*And what does this dream theory
pertain to? I said to get some sleep.
Not to get some.*

Back to reality.

CHARLIE wakes up with a start. She sees it's 00:42

CHARLIE

Fuck's sake.

A bit later.

CHARLIE lies awake in bed. It's 02:58AM.

SCENE 38. INT. CHARLIE'S KITCHEN - NIGHT

CHARLIE opens the fridge, grabs an ice-cold beer. She shuts the fridge and observes one of the photographs stuck to it. It's her and LAURIE, fresh faced at uni. CHARLIE studies it, then shakes her head to herself.

SCENE 39. INT. CHARLIE'S BEDROOM - NIGHT

CHARLIE sits in bed drinking her cold beer. She swaps hands and puts the hand that originally held the beer under the covers. She jolts - cold! - and feels silly.

Her phone buzzes. It's a text from GABRIEL, reading 'Can insomnia be sexually transmitted? I can't sleep'. She considers. She texts back 'Come over'.

END OF EPISODE