Ravenser

By

S. Dylan Zwickel
EXT. RAVENSER HALL - NIGHT

Through a torrential downpour, a flash of lightning illuminates Ravenser Hall, a large and imposing estate in the English countryside. A single window on the second floor is lit from within. With a clap of thunder, CUT TO-

INT. RAVENSER HALL - FIRST FLOOR CORRIDOR - NIGHT

A pair of man’s feet in nice leather shoes hurry down a hallway. The floor is plain cement.

INT. RAVENSER HALL - LIBRARY - NIGHT

LENA MORALES (21), an American student and guest at Ravenser for the summer, stands at a table covered in pages and pages of typed notes. Also at the table sits LADY AMELIA WINDHAM (17), the youngest daughter of the noble British family to whom Ravenser Hall belongs. Amelia holds a handful of papers. Lena grabs them back from her and looks at them.

LENA
How did I not know about this?

AMELIA
Nobody likes to talk about it much.
I’m sure you can see why.

INT. RAVENSER HALL - FOYER - NIGHT

The same feet hurry across the parquet floor of the foyer.

INT. RAVENSER HALL - LIBRARY - NIGHT

LENA
Wait a sec, what year was this?

INT. RAVENSER HALL - GRAND STAIRCASE - NIGHT

The same feet run up the grand staircase.

INT. RAVENSER HALL - LIBRARY - NIGHT

LENA
Do you know his name?

(CONTINUED)
AMELIA
Yeah, Dad did mention it once. It’s Graham.

INT. RAVENSER HALL - SECOND FLOOR CORRIDOR - NIGHT
The same feet hurry down a carpeted hallway.

INT. RAVENSER HALL - LIBRARY - NIGHT
Lena grabs a shiny new MacBook Pro off a chair and begins typing furiously.

AMELIA (CONT’D)
Why? What’s going on?

Lena ignores her, instead staring at something on the screen.

LENA
No frickin’ way.

The door to the library bursts open, and Lena slams the computer shut. In the doorway stands a frantic-looking LORD COLIN WINDHAM (23), Amelia’s brother. The feet we’ve been watching belong to him. At the sight of him, Lena reopens the laptop.

LENA (CONT’D)
Colin, you’re gonna wanna--

AMELIA
(noticing Colin’s flustered appearance)
What’s wrong?

COLIN
Has either of you seen Johanna today?

LENA
I thought she was driving back to London at the crack of dawn this morning.

COLIN
So did I, but her flatmate just rang. She never made it there.

A tense pause while Lena and Amelia absorb this information.

(CONTINUED)
AMELIA
(unconvincingly)
I’m sure she just... stopped along
the road somewhere.

COLIN
Her car is still in the garage. She
never left Ravenser.

Off a clap of thunder, CUT TO-

EXT. COUNTRYSIDE - NIGHT

Title: THREE MONTHS EARLIER

A storm as intense as the one in the previous scenes rages
around a small English car making its way slowly through the
English countryside.

INT. PERSEPHONE’S CAR - NIGHT

LADY PERSEPHONE WINDHAM (23), Colin’s twin sister, drives,
as relaxed as if she were unaware of the storm. In the
passenger seat, Lena squints through the rain-lashed window,
looking worried.

LENA
Come on, Perse, let’s just stop
somewhere for the night. It’s a
mess out there.

PERSEPHONE
Don’t be daft. We’re nearly there.

LENA
I can’t see a thing. We’re going to
get in an accident.

PERSEPHONE
There’s nothing to crash into!

LENA
I’m a New Yorker. I don’t drive.
And I certainly don’t drive in the
rain.

PERSEPHONE
Who’s asking you to? You sound like
Colin. You’re probably the two most
highly-strung people I’ve ever met.
You’ll have that in common.

(CONTINUED)
LENA
Not this again.

PERSEPHONE
What?

LENA
I’m coming to Ravenser to write a guidebook to the estate, not to date your brother. Would you please just slow down?

PERSEPHONE
Who says you can’t do both?

A loud pop is heard and the car shudders.

PERSEPHONE (CONT’D)
Oh, blast.

As the car rolls to a stop...

LENA
What was that? What happened?

PERSEPHONE
Calm down, it’s just a blowout.

LENA
A what?

END OF TEASE

INT. RAVENGER-OWNED LUXURY SALOON CAR – NIGHT

Dripping wet, Lena and Persephone slide into the back seat of a luxury saloon car (the British equivalent of a Town Car). JACK BRYSON (25), Ravenser’s footman/chauffer, sits in the driver’s seat.

PERSEPHONE
It’s a bloody nightmare out there.

JACK
Hello to you to.

LENA
Thank you so much for picking us up...?
CONTINUED:

JACK
Jack.

PERSEPHONE
He doesn’t mind. He’s just doing his job.

JACK
That’s not why I don’t mind. I’ll be rewarded later.

PERSEPHONE
Jack is Ravenser’s last remaining footman and chauffer. And Jack, this is my dear friend Lena Morales.

JACK
(looking at Lena appraisingly)
You were right, Perse. She’ll do very nicely.

LENA
(confused)
I look like a good writer?

Jack and Persephone smirk at each other. Jack starts the car.

INT. RAVENSER HALL - FOYER - NIGHT

Persephone, Lena, and Jack (who carries two suitcases) enter the foyer from a side hall. Lena looks around in amazement. Jack sets down the bags he’s holding.

JACK
I’ll be right back. I’m going to get the rest of the bags.

BRYSON
Perhaps you might consider making less of a mess when doing so.

Ravenser’s butler BRYSON (60’s) stands in the doorway to the hall from which the other three have just emerged.

BRYSON (CONT’D)
And perhaps next time you will think to tell me before you leave the house.

(CONTINUED)
JACK
(mockingly)
That remains to be determined, Sir.

Jack leaves to get the rest of the bags.

BRYSON
Good evening, Lady Persephone.

PERSEPHONE
Bryson. May I introduce Miss Lena Morales? And Lena, this is our butler, Mr. Bryson.

BRYSON
Miss Morales, I wish to apologize for my son’s behavior.

LENA
Son?

PERSEPHONE
Jack.

BRYSON
And Lady Persephone, I do hope that in the future you will contact me if you are in need of assistance.

PERSEPHONE
And I do hope that you’ll bring my bags to my room. Now.

BRYSON
(with a hard edge to his voice)
Certainly.

Bryson picks up the two suitcases and heads up the grand staircase as Jack reemerges from the hallway with the remaining two suitcases.

PERSEPHONE
You can leave those here. Bryson will bring them up for her. Lena, he’ll be back in a minute to show you to your room.

Jack puts down the suitcases and retreats the way he came. Persephone begins to follow him.

(CONTINUED)
LENA
Aren’t you going to bed?

PERSEPHONE
One could say that.

LENA
(gesturing up the stairs)
Isn’t your room that way?

PERSEPHONE
I’m not going to my room.

LENA
Where are you going?

PERSEPHONE
To shag Jack.

LENA
What? What about David?

PERSEPHONE
(as if her logic should be obvious)
David’s in London.

Persephone follows Jack. Lena looks around at the grand hallway and wanders over to a portrait on the wall. As she stares up at it, Bryson clears his throat behind her. She jumps and turns.

BRYSON
I’m terribly sorry to have startled you, Miss. I’ll show you to your room now.

INT. RAVENSER HALL - LENA’S BEDROOM - NIGHT

Lena, now in her pajamas, takes a running dive onto a massive four poster bed. She’s about to crawl under the covers when the faint sound of piano music begins to float up through the floor. After a moment of indecision, she decides that sleep can wait and begins to make her way toward the door to find the source of the music.
INT. RAVEN'S HALL - SECOND FLOOR CORRIDOR - NIGHT

Lena steps off the stairs into the second floor corridor. Down the hall, a beam of light falls onto the floor through a door left ajar. This is where the music is coming from. Lena walks toward the light, careful to step quietly. Lena reaches the door and from her point of view we see the body of a young man seated at a piano, playing vigorously. Lena tries to adjust her position so that she’ll see his face, but it isn’t possible given the position of the door. She carefully pushes it open a bit further, causing the door to creak. The young man’s face is now visible; it is Colin, who, upon hearing the creak of the door and seeing Lena standing outside it, stops playing, alarmed. A personal moment has been invaded. Colin and Lena make eye contact, and for a moment she is frozen in place. Then she breaks the eye contact and hurries back down the hall.

INT. RAVEN'S HALL - LENA’S BEDROOM - MORNING

The room is full of light streaming in from a large window. Lena, in bed, opens her eyes and blinks at the light. Then she hears other activity in the room. She sits up quickly to find Persephone rummaging through Lena’s luggage and carelessly throwing things on the floor.

LENA
What the hell are you doing?

PERSEPHONE
Picking out your clothes for today, or trying to, anyway.

LENA
(concerned)
Shit, are my things not formal enough? I don’t really have a lot of--

PERSEPHONE
Calm down, it’s nothing like that. Don’t you have anything that shows off your tits a bit?

LENA
Nothing that’s appropriate for--

Lena looks at the clock on her bedside table.

LENA (CONT’D)
9 AM! Can’t I just wear a sweater or something?

(CONTINUED)
PERSEPHONE
You really don’t have anything, do you? Here, take this.

Persephone pulls off her own shirt, which is, in fact, pretty low-cut for 9 AM, and throws it at Lena before marching out of the room in her bra. Lena picks up the shirt, looks at it, and then folds it neatly. She gets out of bed, sets Persephone’s shirt on top of the dresser, and pulls a sweater from the pile of clothes Persephone left on the floor.

INT. RAVENSER HALL - SITTING ROOM - MORNING

Ravenser’s regular occupants engage in various pre-breakfast activities: LORD and LADY MORTIMER (early 50’s), Earl and Countess of Mortimer, chat quietly (unheard by us) over tea; Colin reads a newspaper; Amelia and MARK BARTON (22), Colin’s best and oldest friend, are engaged in an epic battle of Words with Friends on their iPhones. A dog lies at their feet.

AMELIA
Qat with a Q? That isn’t a word!

MARK
Don’t be a sore loser.

AMELIA
I’m not being a sore loser because I haven’t lost. It isn’t a word. Colin, tell him it isn’t a word.

COLIN
It’s a word.

AMELIA
What does it mean, then?

MARK
The leaves of an Arabian shrub, drunk as a stimulant.

AMELIA
You looked that up!

The dog barks and gets up and runs over to where Lena and Persephone have just entered the room. Mark, too, jumps to his feet at the sight of them, and Colin slowly folds his newspaper, sets it down carefully on the couch, and stands. Lord and Lady Mortimer go to Lena and Persephone. As Persephone kisses her parents on the cheek and Lena shakes their hands:

(CONTINUED)
LORD MORTIMER
Persie, darling, welcome home. And you must be Lena!

LENA
Great to meet you, sir. Thank you so much for inviting me to your home.

LADY MORTIMER
I assure you it’s our pleasure. We’re more than happy to provide patronage to a young writer of your talent.

By this time, Colin, Mark, and Amelia all hover behind Lord and Lady Mortimer.

LORD MORTIMER
Persie, why don’t you introduce our guest to your siblings? They all look terribly eager.

PERSEPHONE
Of course. Lena, this is my brother, Colin, my sister, Amelia, and Colin’s friend, Mark. He’ll be staying for the summer as well. Everybody, this is Lena Morales. She’s from New York.

MARK
New York, really? That’s fascinating. My uncle lives there, so I’ve been a few times. Have you ever been to that rotating restaurant at the top of the Marriott in Times Square? It’s incredible.

LENA
(laughs awkwardly)
Uh, no. I live in Harlem.

MARK
Is that very far away from Times Square?

LENA
In terms of price range, yes.

(CONTINUED)
MARK
(not condescending)
Oh. Interesting.

AMELIA
What about the Met? Have you ever been to the Met?

LENA
Now, that you can do for free! I used to go a lot, in fact. I love it there.
(flirting)
What about you, Colin? What’s your New York question?

COLIN
(caught off-guard)
I haven’t got one.

LENA
(taking this for a lack of interest)
Oh. Okay.

BRYSON
(from by a door at the opposite end of the room from which Persephone and Lena entered)
Breakfast is served.

AMELIA
You can sit with me and Mark, Lena. We want to hear more about New York!

Everyone begins to move toward the door Bryson stands by. As they go, Mark sneakily slips the dog a treat from his pocket. Lena and Persephone end up behind everyone else.

PERSEPHONE
Tomorrow we’ll also be joined by another friend of Colin’s, Johanna, who will be splitting her time between Ravenser and London for the summer.

LENA
Cool.
(quietly)
Persie, you never even mentioned you had a sister.
CONTINUED:

PERSEPHONE
(shrugs)
She’s a bit of a bore, really.
Terribly clever, but a bit of a bore.

INT. RAVENSEER HALL - SMALL DINING ROOM - MORNING

Jack walks around the table pouring water from a pitcher into glasses. Lord and Lady Mortimer take their seats at the ends of the table, Persephone and Colin take seats on one side (with an empty seat between them), and Lena, Mark, and Amelia choose seats on the other side of the table. However, just as Lena pulls out her chair to sit down, Jack’s hand on the pitcher slips and he pours water all over the chair.

JACK
I’m very sorry, Miss. I’ll fetch another chair.

PERSEPHONE
(too sweetly, gesturing to the seat between her and Colin)
That won’t be necessary, Jack. She can sit over here. Lena, come sit by me.

Lena moves around the table and sits in the available seat. As two maids, CHARLOTTE EVANS (24) and LUCY DANVERS (19), begin to serve breakfast, we hear the beginnings of various conversations, before coming to a rest on Lena and Colin.

PERSEPHONE (CONT’D)
So, Mark, how have you been lately?
It’s been ages.

AMELIA
Mum, can you pass the salt? I’ve got in the habit of putting salt on everything, the food’s so bland at school.

LENA
(to Colin, quietly)
I can’t help but feel I’ve made a very negative first impression.

COLIN
What makes you say that?

(CONTINUED)
LEN\nI really am sorry about last night. I didn’t mean to invade.

COLIN
It’s not a problem.

LEN\nBut I feel bad!

COLIN
Well, then, you’ll have to make it up to me by letting me walk in on you playing piano in the middle of the night some time. Do you play?

LEN\nNot well.

COLIN
(comically serious)
Even better.

Lena isn’t sure whether or not to laugh. She settles on a smile.

INT. RAVENSEER HALL - KITCHEN - MORNING

Jack makes tea. Charlotte enters.

CHARLOTTE
That tea ready yet? They’re all waiting for it.

JACK
Yes, it’s ready. I’m standing here waiting for the sake of my health.

CHARLOTTE
You know, that trick with the water wasn’t very subtle.

JACK
I don’t know what you’re talking about.

CHARLOTTE
No good will come of putting yourself in the family’s business.
CONTINUED:

JACK
Here’s a thought. Speaking of staying out of other people’s business, why don’t you mind your own?

Jack picks up the tray of now-ready tea and begins to exit.

CHARLOTTE
(calling after him)
Your funeral!

END ACT ONE

INT. RAVENSTER HALL - LENA’S BEDROOM - MORNING

Lucy unpacks Lena’s suitcases, taking time to look at the labels in Lena’s clothes.

LENA
Hey!

Lucy whips around. Lena has entered the room.

LENA (CONT’D)
What are you doing?

LUCY
(hastily folding the shirt whose label she had been looking at when Lena entered and putting it into a drawer)
Only my job. Miss.

LENA
Right. Of course. I’m sorry. I’m not used to having... people. To do these sorts of things. Would you mind if I finished the unpacking myself?

LUCY
(making her way toward the door)
If you wish it.

LENA
Hey!

Lucy stops and turns back to Lena.

(CONTINUED)
LENA (CONT’D)
What’s your name?

LUCY
Lucy. Lucy Danvers.

LENA
Nice to meet you, Lucy. I’m Lena.

Lucy nods and turns to go. Lena picks up the hastily folded shirt Lucy has just placed in a drawer and refolds it neatly.

INT. RAVENSER HALL - LORD MORTIMER’S STUDY - AFTERNOON

Lord Mortimer sits at his desk typing on his computer. There is a knock on the door.

LORD MORTIMER
Come in.

Lord Mortimer looks up from his work.

LORD MORTIMER (CONT’D)
Colin. What’s up?

COLIN
I’m concerned about Persephone. I saw her sneaking back from Jack Bryson’s house this morning.

LORD MORTIMER
(sighs)
Are you really surprised? Better she get this... dalliance out of her system now than when she’s married and lady of the house.

COLIN
The relationship is inappropriate, even now!

LORD MORTIMER
Inappropriate? Is anything, today? My generation may have tried to maintain some semblance of propriety, but we were the end of it. That’s what Persie understands that you don’t, Col. It’s no longer important to follow the old rules just so long as one keeps up the appearance of doing so. There’s no

(MORE)

(CONTINUED)
LORD MORTIMER (cont’d)
use fighting the modern world;
we’ve already lost that battle.
Your sister is a grown woman and is
welcome to do whatever she pleases
as long as she has the good sense
to make sure no one outside this
house ever finds out about it.

COLIN
How do you not see what a slimy git
Jack Bryson is?

LORD MORTIMER
You’re not hearing me, Colin. I see
it, and I don’t like it either. But
Persie will carry on whether we
like it or not, and it would be a
waste of energy to try and stop her
any way short of sacking Jack.

COLIN
Then maybe you--

LORD MORTIMER
Thank you for keeping me abreast of
the situation, but there is nothing
to be done. I advise you to put it
out of your head.

Lord Mortimer returns to his computer. Colin opens his mouth
as if to argue further but decides against it.

EXT. COUNTRYSIDE - AFTERNOON

Persephone sits on the hood of her car and smokes a
cigarette while Jack works on changing the tire. A luxury
saloon car is parked nearby.

PERSEPHONE
Nice job with the water earlier, by
the way. They ended up talking for
all of breakfast.

JACK
I’m thrilled to hear it.

PERSEPHONE
Certainly made my job easier. That
sort of thing is exactly why I keep
you around.

Jack has just finished changing the tire and stood up.

(CONTINUED)
JACK
(scooping Persephone off the
hood of the car)
I thought this sort of thing is why
you keep me around.

Persephone laughs as Jack opens one of the doors, places her
inside, and climbs in on top of her, slamming the door
behind him. A dull thud is heard.

PERSEPHONE (O.C.)
Ow!

Laughter is heard.

JACK (O.C.)
You really ought to invest in an
American car. I hear they’re much
roomier.

INT. RAVENSON HALL - LENA’S BEDROOM - AFTERNOON

Lena uses her laptop, a much older MacBook than the one seen
in the tease, to Skype with her mother, MRS. MORALES (early
50’s).

LENA
You wouldn’t believe it, Mami. The
smallest dining room is almost as
big as our whole apartment!

MRS. MORALES
I hope you’ve thanked them many
times for their kindness.

LENA
Of course!

Lena’s two YOUNGER BROTHERS (13 and 15) appear on screen.

BROTHER 1
Mom, we’re out of cereal.

MRS. MORALES
So eat some toast. And say hi to
your sister first.

BOTH BROTHERS
Hi, Lena!
LENA
Hey, guys! How are you?

BROTHER 1
Hungry.

BROTHER 2
When are you coming home?

LENA
End of August. Labor Day.

MRS. MORALES
(to her sons)
Now, go make yourself some toast. Let me finish up talking to Lena and I’ll be there in a minute.

BROTHER 2
Bye, Lena!

BROTHER 1
(doing a terrible British accent)
Have fun with the Brits!

The brothers leave the frame of the webcam.

MRS. MORALES (CONT’D)
I should go help them. Just don’t get too used to that house, okay, mi amor? You want to be a writer, you’ve still got a lot of hard work ahead of you.

LENA
If Persie had her way I’d marry her brother and get to stay here forever.

There is a knock on Lena’s door.

LENA (CONT’D)
Come in.

Colin enters.

LENA (CONT’D)
Oh, hey, Colin. What’s up?

COLIN
I can come back.

(CONTINUED)
BROTHER 1 (O.C.)
(from the computer)
Mami! There isn’t any bread either!

LENA
No, that’s ok. I’m done anyway.
I’ll talk to you later, okay, Mom?

MRS. MORALES
Of course, mi amor. Have a good
day.

LENA
Bye, mami. Te amo.

MRS. MORALES
Te amo.

LENA
(closing her computer)
What’s up?

COLIN
Persie asked me to give you a tour
of the house and grounds.

LENA
Thank you, but if you wouldn’t mind
just showing me to the library, I’d
like to start working on the
guidebook. I don’t want to abuse
your family’s hospitality.

COLIN
Rubbish. You’re our guest. And the
library won’t help you now, anyway.
Amelia’s pulling some useful books
from the shelves for you and
there’s no point in starting until
she’s finished with that. There has
to be some part of the house you’re
eager to see.

LENA
Are there any... I don’t know..
secret passages or hidden rooms?

COLIN
(eyes lighting up)
Follow me.
INT. RAVENSON HALL - SMALL DINING ROOM - AFTERNOON

Charlotte and Lucy are in the process of wiping down the table in the small dining room.

LUCY
I got a good look at her clothes when I was unpacking for her. They aren’t very nice.

CHARLOTTE
What’s it to you? Neither are yours.

LUCY
Just don’t quite understand why she’s here, is all. Doesn’t seem the type Lady Persie’d choose to be mates with. Didn’t even want to let me unpack for her.

CHARLOTTE
When you’ve been at Ravenser more than three months, you’ll learn not to be surprised by anything Lady Persie chooses to do, including who she becomes mates with.

Lucy reaches into her pocket and pulls out her phone as if it has just buzzed. She stops cleaning to read and respond to a text as Charlotte finishes up with her end of the table.

CHARLOTTE (CONT’D)
Put that away, would you? I want to get all the carpets vacuumed before dinner.

INT. RAVENSON HALL - BACK HALLWAY - AFTERNOON

Colin leads Lena hurriedly down a narrow, plain hallway, past a set of stairs.

LENA
Where do those stairs lead?

COLIN
To the kitchen. They’re so servants could bring food to...

Colin and Lena have reached a curved wall with a doorknob on it at the end of the hall.
INT. RAVENSER HALL - GREAT HALL - AFTERNOON

A curved corner of the Great Hall swings open to reveal Colin and Lena. They rush into the room.

COLIN
... the Great Hall!

LENA
(looking around at the magnificent hall)
Whoa.

COLIN
Come on, we aren’t finished yet. We’ll come back to this.

They hurry along toward a door at the opposite end of the room.

INT. RAVENSER HALL - SECOND FLOOR CORRIDOR - AFTERNOON

Colin and Lena, still walking quickly, arrive at the top of the grand staircase.

COLIN
See, we’re back at the top of the stairs without ever having to backtrack!

LENA
(jokingly)
And there I was thinking it couldn’t be done! I hope you guys won’t be weirded out if I take the back way around everywhere. It’s clearly the more fun option. Although, I will say, this banister is pretty frickin’ awesome. You guys must have done some truly epic banister-sliding as kids.

COLIN
I never have, actually.

LENA
What?

COLIN
Slid down this banister.

(Continued)
LENA
You grew up in this house and never slid down this banister? What is wrong with you?

COLIN
I’m sorry to disappoint. I’m a very boring person.

Lena gives a nervous laugh, unsure as to whether or not Colin is joking.

LENA
Well, better late than never, I suppose.
(sliding down the banister)
Come on!

COLIN
Lena, don’t-- oh, all right.

Colin slides down the banister as well. When they pop off at the bottom, they find themselves practically nose to nose with Bryson and burst out laughing.

BRYSON
(disapprovingly)
Lord Colin. I’m sorry to have gotten in your way.

LENA
(through her laughter)
I am so sorry, Bryson. I will take full responsibility for this. I confess, I made him do it.

BRYSON
You shouldn’t be here.

Lena and Colin’s laughter dwindles. Bryson abruptly turns and leaves.

LENA
What’d he mean I shouldn’t be here? Just because I got you to slide down the banister?

COLIN
(shrugging)
Haven’t the faintest. Come on, let’s get some air. I’ll show you the gardens.
INT. RAVENSERVER HALL - LIBRARY - AFTERNOON

Amelia sorts through books for Lena to use for research while Mark sits nearby playing with a football (soccer ball).

AMELIA
Careful with that; you’re going to break something.

Mark responds by lightly and skillfully kicking the ball at her. When it narrowly misses her head and bounces away, he gets up and moves to a seat closer to her.

MARK
Hey, what’d you think of Persie’s friend? Lena?

AMELIA
She seems really cool, actually. Haven’t got a clue what she’s doing hanging around with Perse.

MARK
Yeah, much more down-to-earth than most of the girls I meet, present company excluded, of course. Quite fit, too. We’d look good together, don’t you think? Wonder if she’s single.

Amelia shrugs.

AMELIA
Pass me that book, would you?

Mark passes her the book.

AMELIA (CONT’D)
Cheers. We’ve got a mention in this one on account of that Turner in the drawing room.

MARK
You don’t suppose you could find out, could you?

AMELIA
Sorry?

MARK
If Lena is single?

(CONTINUED)
AMELIA
Oh. Sure. I guess I could do that. If the opportunity presents itself, I guess.

MARK
You’re really the best, you know that, don’t you? If I had a sister I’d want her to be just like you.

As Mark gets up to retrieve the football, Amelia’s face tells us that she is not pleased that Mark sees her as a sister, nor that she has agreed to help him get with Lena.

INT. RAVENSER HALL - UPSTAIRS ROOM - AFTERNOON

From an upstairs window, Persephone and Jack watch Lena and Colin walking together in the yard below, deep in conversation. Persephone smiles knowingly at Jack and pulls out her cell phone. She types a text: "It’s working." and hits send.

END OF ACT TWO

INT. RAVENSER HALL - LIBRARY - EARLY EVENING

Amelia and Lena stand by the same table at which Amelia was working earlier. There are a few piles of books on it.

AMELIA
Here are some historical ones that mention the estate and our family specifically; this pile has ones on art and architecture that are relevant to what you’ll see here; and this one is a genealogy ending with my grandparents’ generation and going a few hundred years back.

LENA
Thank you so much for your help. I wouldn’t have even known where to begin in a library like this.

AMELIA
It’s not a problem, really. I’d already read most of these anyway, so it was just a matter of finding them again. It’s good practice, though. I want to study art history in uni.

(CONTINUED)
LENA
That’s cool! Do you know where you’re planning on going?

AMELIA
(embarrassed)
Actually, now that you bring it up, there’s something I wanted to ask you.

LENA
Sure, what’s up?

AMELIA
I looked you up on facebook and saw that you go to Brown. That’s a really good uni in America, isn’t it?

LENA
Pretty good, yeah.

AMELIA
Well, the thing is, I really want to go to uni in America--

LENA
That’s awesome!

AMELIA
-- but my parents don’t want me to go so far from home so they’ve said I can’t apply. I want to do it anyway, though, and if I get in somewhere really good, maybe I’ll be able to convince them.

LENA
Okay...

AMELIA
The problem is, the application process is really different, and I don’t really know what I’m doing with the essays and things. And then there’s those standardized tests...

LENA
The SATs?
AMELIA
Yeah, those. Normally I’d hire a tutor to help me prepare, but I can’t do it without my parents finding out.

LENA
I’d be happy to help you study for the SATs and work on your essays and stuff. Trust me, I know what it’s like to apply to colleges that seem out of reach.

AMELIA
Thank you so much. I will do everything I can to help you with the guidebook in return.

LENA
No problem.

AMELIA
(after a brief pause)
Hey, are there a lot of cute guys at Brown?

LENA
(laughs)
A few.

AMELIA
Do y’have a boyfriend, then?

LENA
No, I do not. Although if your sister has her way, as she usually does, I’ll be with... someone by the end of the summer.

Amelia has just checked the time on her phone.

AMELIA
Bollocks, it’s getting late. We’d better go dress for dinner.

LENA
Dress for dinner? What am I supposed to wear?

AMELIA
Anything will do; it’s just one of those strange left over traditions.
INT. RAVENSEY HALL - LORD AND LADY MORTIMER’S ROOM - EVENING

Lord and Lady Mortimer are dressing for dinner.

LORD MORTIMER
D’you know if Persie’s still seeing that bloke David at school?

LADY MORTIMER
I think so. Why?

LORD MORTIMER
She’s having it off with Jack again.

LADY MORTIMER
(shrugging)
It isn’t any concern of ours, just so long as she doesn’t do anything stupid like get pregnant. Although we could probably claim it was David’s anyway, and he comes from a decent family.

LORD MORTIMER
I suppose that’s true. Still don’t like it though. Maybe we should find Jack a position elsewhere.

LADY MORTIMER
Don’t be silly. How would you like it if I took away one of your favorite cars for fear you might get into an accident? Let Persie have her fun.

Lord Mortimer looks as if he is about to argue, but then changes course.

LORD MORTIMER
By the way, I have to go to London on Monday.

LADY MORTIMER
(fixing her husband’s collar)
Again?
INT. RAVENSEH HALL - SMALL DINING ROOM - EVENING

The family and Lena and Mark are eating dinner.

MARK
So, Lena, any chance you’d be interested in checking out the bar in town tonight? It’s a good bit of fun.

PERSEPHONE
What a great idea, Mark. We should all go.

AMELIA
Sounds good to me.

LENA
Sure, why not?

PERSEPHONE
How about you, Col? You coming?

COLIN
I’ve got a bit of work to get done, actually.

LADY MORTIMER
Colin, Mark is your guest. What kind of a host will you be if you leave him to go out with your sisters and their friend while you stay home?

MARK
It’s okay, Lady M. I don’t need babysitting.

PERSEPHONE
Nonsense. Of course Colin will be joining us. Being a good host is very important to him, isn’t it, Colin?

COLIN
I suppose I could take a few hours off.

PERSEPHONE
That’s settled, then! Let’s go around eleven?
INT. RAVENSER HALL - KITCHEN - NIGHT

Jack, out of his uniform for the first time, grabs his coat off a peg on the wall while Charlotte and Lucy wash pots and pans from dinner. Bryson has just entered to see Jack grab his coat.

BRYSON
Where do you think you’re going?

JACK
We’re all off to the bar.

LUCY
Oi, can I come, then?

JACK
Sure, you can come, when you’ve been invited by a member of the family.

BRYSON
(to Jack)
It isn’t your night off.

JACK
D’you want to go tell Persie why I’m not coming, then?

BRYSON
Lady Persephone.

JACK
Right. Well, then. If that’s all you’ve got to say on the matter, I think I’ll be going. I wouldn’t wait up.

Jack puts on his coat and makes for the exit. Charlotte and Lucy exchange a glance of the "well, that was awkward" variety.

EXT. RAVENSER HALL - NIGHT

Wide shot: Jack, Persephone, Mark, Amelia, Colin, and Lena set out from Ravenser down the road into town. Mark and Amelia, the most energetic, run out in front; Jack and Persephone walk hand in hand; Colin and Lena lag behind, apparently deep in conversation.
CONTINUED:

MARK
Hurry up, you lot! There’s drinks
to be drunk and dancing to be done!

INT. BAR - NIGHT

The bar is crowded and people are dancing. Lena and Colin
stand in a corner, sipping cidres and attempting to have a
conversation over the loud club music. Persephone and Jack
dance on the dance floor. Mark carries two shots toward
Amelia, who stands by a table. Mark and Amelia down their
shots.

AMELIA
Want to go dance?

MARK
Maybe later. I want to go talk to
Lena now.

Mark puts down his shot glass and heads in the direction of
Lena and Colin. Persephone’s eyes narrow from the dance
floor at the sight of Mark going over to Lena and Colin.
Persephone pushes Jack off of her and heads in that
direction as well.

PERSEPHONE
(grabbing Lena’s wrist)
I need a fag. Come with me.

MARK
(starting to follow them out)
Excellent, I could use one, too.

PERSEPHONE
You’re too pretty for cancer. Go
save Amelia from that tall bloke
instead.

Persephone nods back toward where Mark left Amelia. Amelia
is being hit on by a REALLY TALL GUY. Amelia sees Mark and
mouths the words "help me" to him.

MARK
Oh, all right. Next time you have
to go and save her, though.

Mark makes his way toward Amelia and Lena and Persephone
start to move toward the exit.
EXT. BAR - NIGHT

Persephone is smoking a cigarette outside the entrance to the bar. Lena stands with her, shivering.

PERSEPHONE
He clearly fancies you, but he’s too shy to make a move. You’ll have to do it.

LENA
Who, Colin?

PERSEPHONE
No, my dad. Of course Colin. You’d better do it tonight, or else he’ll think you’re not interested and then you’ll be friend zoned.

LENA
Hate to break it to you, Perse, but making out in a crowded bar isn’t really my thing.

PERSEPHONE
You needn’t worry about that.

As if on cue, Jack and Colin emerge from the bar.

JACK
(to Colin)
You’re right, they are out here. Thanks. You ready to go back in, Perse?

PERSEPHONE
(stamping out her cigarette)
Yep.

As Jack guides Persephone back toward the entrance to the bar with a hand on her back, Persephone turns around and gives a small wink to Lena, which Colin, who is facing Lena, does not see.

COLIN
Want to go back in, too?

LENA
Actually, I was kind of enjoying the fresh air. But you can go in, if you want.
COLIN
That’s all right. I like not having to shout to be heard. We can have all sorts of interesting conversations out here.

LENA
I’m intrigued. Like what?

COLIN (with a straight face)
Well, let’s see. We could talk about the mating habits of sea monkeys.

Lena laughs.

COLIN (CONT’D)
(now clearly joking)
No, I’m serious. It’s terribly interesting.

INT. BAR – NIGHT
Persephone and Jack are by the bar, each with a shot in hand.

PERSEPHONE
Well, that’s my work done for the night. A toast... to a happy summer!

Jack and Persephone down their shots.

JACK (dropping his usual smirk)
That’ll be easy. I’m only happy when you’re home.

Persephone searches his face for some sign of mocking, and when she doesn’t find any...

PERSEPHONE (attempting to gloss over the uncomfortable moment)
Well, you’re about to get even happier.

Angle on Persephone’s open palm, with two small white tablets sitting on it.

(CONTINUED)
PERSEPHONE (CONT’D)
Let’s have some fun.

EXT. BAR - NIGHT
Lena and Colin sit on a curb in the midst of an animated discussion.

COLIN
As an Oxford man myself, I assure you that I do not support the decision. In fact, I find it quite disturbing.

LENA
Yeah, same. What kind of a world do we live in where the rules of right and wrong can change at the drop of a hat?

COLIN
I don’t like it. I don’t like it at all.

LENA
Me neither. It’s like, if they’re changing this, what’s next?

COLIN
Maths, probably. Maths is all going to change.

LENA
It would be one thing if they were making it more logical, but it’s actually the reverse!

COLIN
You’re completely right. The English language simply does not work without the Oxford comma. Full stop.

Lena laughs and then shivers.

COLIN (CONT’D)
You’re cold! Here, take my coat.

Colin puts the jacket around Lena.
LENA
Thank you.

Lena looks at Colin meaningfully.

COLIN
What?

Lena kisses Colin. He doesn’t kiss her back, but he doesn’t push her away either. After a few seconds, she breaks the kiss and looks at him. He looks utterly surprised.

LENA
I’m... so sorry. I don’t know what just got into me. I don’t normally... just, forget it happened.

Lena gets up and drops Colin’s coat on his lap and hurries back toward the entrance to the bar.

INT. BAR - NIGHT

Lena, at the bar, takes a shot. Mark appears by her side.

MARK
Do another with me?

LENA
Yeah, okay.

Mark signals to the bartender for two more and forks over the cash.

MARK
Cheers.

They each down a shot.

MARK (CONT’D)
Want to dance?

LENA
Yeah, okay. Let’s go.

Mark and Lena make their way to the dance floor and start dancing together. Amelia watches them, crushed.
INT. RAVENSTER HALL - THIRD FLOOR CORRIDOR - NIGHT

Mark leads a very drunk Lena down the corridor toward her room.

LENA
It’s gonna be weeks before I can navigate Ravenser on my own, I just know it.

MARK
You’ll have it in no time, I’m sure.

They have arrived at her door.

LENA
Well, thanks for helping me, anyway. I had a great time with you tonight.

For a moment Mark looks as if he is about to kiss Lena, but seems to decide better of it.

MARK
Me too, Lena. I’m really excited to have the chance to get to know you this summer.

LENA
Yeah. Me too. Did I say thanks for walking me back to my room?

MARK
Yeah, you did. About ten seconds ago.

LENA
Well, I’m saying it again. Thank you. Looks like you’re the real gentleman, not Colin, after all.

Mark opens his mouth to respond to this comment, but doesn’t know how, so instead he just says...

MARK
Good night, Lena. See you tomorrow.

LENA
Night!
INT. RAVENSERVER HALL - LIBRARY - AFTERNOON

Lena and Amelia sit at a table by a window, each making notes from one of the books Amelia had selected.

LENA
So, how was your night last night?

AMELIA
Nothing special, but decent enough. How was yours?

LENA
Not too bad, in the end. Bars aren’t really my thing, most of the time, but Mark went out of his way to make sure I was having fun, which was really nice of him.

AMELIA
He’s a very caring person.

Lena glances out the window. A car that has just pulled up to the house and JOHANNA CARLYLE is stepping out.

LENA
Hey, Amelia, who’s that who just pulled up to the house?

AMELIA
(glancing out the window)
Oh, Johanna’s here. I didn’t think she was coming until tonight.

LENA
Right, Johanna. The last house-guest. Remind me of her relationship to the family?

AMELIA
She’s Colin’s fiancée.

Off Lena’s look of surprise...

END OF ACT THREE

INT. RAVENSERVER HALL - SITTING ROOM - AFTERNOON

Mark sits playing a game on his laptop. Lena bursts in.

(CONTINUED)
LENA
Have you seen Persie?

MARK
I think she went into town for something. Why? Anything I can help with?

LENA
No. Thanks, anyway.

Lena starts to leave.

MARK
Hey, wait. Come sit down.

LENA
I should go wait for Persie.

MARK
Why not wait here?

Lena hesitates a moment before...

LENA
(going to sit on the couch)
Yeah, okay.

MARK
(feigning casualness to mask his genuine curiosity)
So, did you have a good time last night?

LENA
I did! Did I thank you for helping me get back to my room? I really appreciated that.

MARK
You did indeed thank me. About seven times, in fact.

Lena doesn’t laugh. She’s looking out the window.

MARK (CONT’D)
Hey, are you okay?

LENA
Yeah, sorry. I just need to talk to Persephone about something.
MARK
Well, staring out the window won’t make her get her any quicker. At least let me try and entertain you while you wait.

LENA
And how are you gonna do that?

MARK
Well, we could go torment Jack, somehow. That’s what Amelia and I usually do when we’re looking for a laugh.

LENA
Ooh, I like the sound of that.

INT. RAVEN’S HALL - LORD MORTIMER’S STUDY - AFTERNOON
Lord Mortimer sits at his computer. There is a knock on the door.

LORD MORTIMER
Come in.

Charlotte is closing the door behind her.

CHARLOTTE
You wanted to see me, milord?

LORD MORTIMER
I did. Charlotte, how long have you worked here?

CHARLOTTE
I believe it’s coming up on eight years.

LORD MORTIMER
And do you like it? D’you think you’ll stay a while longer?

CHARLOTTE
You’ve always been so kind that I can’t imagine working elsewhere.

LORD MORTIMER
I’m happy to hear that. It’s important to me that you’re happy here. Might I ask a favor of you?

(CONTINUED)
(pulling a flashdrive out of his computer and walking over to Charlotte)
D’you think you could take this home and keep it safe for me, and occasionally bring it to me at my request?

CHARLOTTE
(torn)
Milord, I don’t like to get involved--

LORD MORTIMER
(placing a hand on Charlotte’s arm)
Please, Charlotte. It would mean a great deal to me.

INT. RAVENSER HALL - SECOND FLOOR CORRIDOR - AFTERNOON
Charlotte emerges from Lord Mortimer’s study, tucking the flashdrive into her pocket. She turns to her right and finds herself face to face with Jack.

JACK
What’s that you’re tucking in your pocket?

CHARLOTTE
It’s no concern of yours.

JACK
I see someone coming out of Lord Mortimer’s study with a flashdrive, I make it my concern. If you don’t tell me what it is I’ll tell him you took it.

CHARLOTTE
He already knows. He handed it to me himself.

JACK
You expect me to believe that?

CHARLOTTE
He’s in there right now. You can check if you like.
JACK
He just asked you to hold on to it, then? What happened to staying out of the family's business?

CHARLOTTE
Oh, bugger off. Haven't you got anything better to do than lurk about poking your nose where it doesn't belong?

Charlotte hurries away down the hall, checking to make sure the flashdrive is secure in her pocket.

JACK
(calling after her)
See you in the cemetery.

INT. RAVENSLER HALL - SECOND FLOOR CORRIDOR - EVENING

Persephone walks down the hall on her way to dinner. Lena jogs up behind her, calling:

LENA
Persie! Hey, Persie!

Persephone slaps on a big fake smile before turning to greet Lena.

PERSEPHONE
Hey, how was your night last night?

LENA
Where have you been all day?

PERSEPHONE
Out and about, you know. Busy.

LENA
Busy or avoiding me?

Mark and Amelia appear in the frame, walking through on their way to dinner.

PERSEPHONE
(dropping all pretenses)
Don't do this here.

LENA
Fine, but we're doing it now.

Lena grabs Persephone's wrist and pulls her toward a door off the hall.
INT. RAVENSEY HALL - ROOM OFF THE HALL - EVENING

As soon and Lena and Persephone have entered the room, Lena turns on Persephone:

LENA
Persie, why did you tell me to go for it with Colin when he has a fiancée?

PERSEPHONE
Because he shouldn’t be with her.

LENA
Why not?

PERSEPHONE
It isn’t important for you to know that.

LENA
It isn’t important for me to know that? Wait a sec, that isn’t the real reason you invited me here, is it?

INT. RAVENSEY HALL - SECOND FLOOR CORRIDOR - EVENING

Colin is walking down the hall on his way to dinner, but stops when he hears the muffled sound of raised voices. He goes to the door through which Persephone and Lena exited, which still stands slightly ajar. From within, we hear:

LENA (O.C)
Persie, you brought me here to break up your brother and his fiancée! Last night, I kissed him, on your orders, and surprise, surprise, he didn’t seem very excited about it!

Colin hurries away down the hall.

PERSEPHONE
(emerging from the room)
Well, now that you’ve got that out of your system, I’m hungry, and the whole family’ll be waiting for us.

LENA
I have not gotten this out of my system! Persie, you can’t just

(MORE)

(CONTINUED)
LENA (cont’d)
manipulate me into doing your dirty work. Jack may stand for that sort of thing, but--

Persephone whips around, suddenly venomous.

PERSEPHONE
Shut up. You’re being an embarrassment. Now, come to dinner, and act normally, and we will deal with this later.

Without waiting for a response, Persephone continues down the hall. Lena remains where she stands, taken aback and ashamed.

INT. RAVENSAER HALL - SMALL DINING ROOM - EVENING

Lord and Lady Mortimer, Amelia, Mark, Persephone, Colin, Johanna, and Lena eat dinner. As everyone is engaged in other conversations, Colin leans over and whispers to Lena, who is on one side of him:

COLIN
I must say, you’re quite the talented actress. I actually quite liked you. Wouldn’t ever have pegged you for a hired homewrecker if you hadn’t been careless enough to say so out loud. Then again, I don’t usually assume the people I meet are the kind of people who would agree to destroy the lives of people they don’t know in exchange for money or drugs or whatever else you might be getting out of your friendship with Persie.

LENA
(to the table at large)
I’m not feeling well. Might I be excused?

LADY MORTIMER
Of course. Would you like us to have someone bring anything up? Some Nurofen, perhaps?

LENA
No, that’s okay, thank you. I think I just need to lie down for a little while. Sorry.
Lena gets up to leave.

INT. RAVENSER HALL - LENA’S BEDROOM - NIGHT

Lena is packing her bags. There is a knock at the door, and Amelia sticks her head in.

AMELIA
Hey, I just wanted to see if you needed any--
(noticing that Lena is packing)
Where’re you going?

LENA
It’s time for me to head back to the States. I made a mistake in coming here.

AMELIA
What are you talking about? We’re all so thrilled to have you here!

LENA
I appreciate that, but I really don’t belong here.

AMELIA
Yes, you do! I was so excited about having an older sister type hanging around who isn’t, you know, a little bit of a psychopath, and Mark and Colin seem to really like you too! If it’s Jack making you feel unwelcome you really shouldn’t pay him any mind. He doesn’t like anybody.

LENA
It’s nothing like that. I just... don’t fit in, in a place like this.

AMELIA
But what about the SATs? I won’t have a chance at doing well without your help!

LENA
I really am sorry about that. But I’m sure you’ll do just fine without a tutor; I did.
Another knock on the still open door announces the arrival of Lucy, holding Lena’s cellphone.

LUCY
I’m sorry to interrupt, but you left this downstairs, Miss.

LENA
(taking the phone)
Thank you, Lucy.

LUCY
(noticing the suitcases)
Are you going somewhere, Miss?

There is a brief, awkward pause, and Amelia stalks out of the room to try a new tactic to make Lena stay.

LENA
Amelia, wait!
(no response)
Dammit. Sorry about that, Lucy.
Thanks for returning my phone.

LUCY
No problem.

As Lucy turns to go, she pulls her own phone out of her pocket.

INT. RAVENSEY HALL – JOHANNA’S BEDROOM – NIGHT

Johanna’s phone buzzes on her bedside table. Johanna finishes brushing her hair and goes to read the text. She frowns and looks over at Colin, who sits on her bed doing work on his laptop.

JOHANNA
What do you think of Persephone’s friend? She doesn’t seem at all the type she normally hangs around with.

COLIN
Perhaps she’ll have a positive influence on Persie.

JOHANNA
It’s interesting to have an American at Ravensey, anyway.

There is a knock at the door.
Johanna looks up at Amelia, who has just entered.

AMELIA
I’ve just come from Lena’s room.
She’s packing to leave!

Why?

AMELIA
I don’t know; she must’ve had a fight with Persie or something... which really shouldn’t come as much of a shock given that Persie is Persie and Lena seems to be a reasonable person. But Colin, you seemed to be getting along so well with her yesterday. D’you think you could go and talk to her?

COLIN
About what?

AMELIA
About staying! I tried to convince her but she wouldn’t listen to me.

COLIN
Probably ought to just let her go then.

AMELIA
Look, I was really looking forward to having her around. Just give it a try. Please? For me?

Colin looks over at Amelia, who is doing puppy dog eyes.

COLIN
Oh, all right. I’ll go and talk to her. Just stop making that face.

AMELIA
Ah, you’re the best! Thank you!

COLIN
I’m not making any promises though. I’ll ask her what’s going on but I’m not convinced this is a good place for her anyway.
INT. RAVENESS HALL - LENA’S BEDROOM - NIGHT

Lena opens the door to Colin’s knock.

COLIN
Mind if I come in?

Lena opens the door further to allow him entry and goes back to packing.

COLIN (CONT’D)
So you really are leaving, then? What happened? Conscience finally kick in?

LENA
No, my conscience did not "finally" kick in. I didn’t even find out the real reason Persie’d brought me here until a few hours ago, same time you did, probably, and I didn’t know you had a fiancée until a few hours before that. Believe it or not, I’m not exactly thrilled about the idea of being a pawn in some sort of evil and slightly demented scheme. I’ll be on the first train back to London in the morning and the first relatively decently priced flight back to the States after that.

COLIN
I feel like a prick. I jumped to conclusions and I shouldn’t have done. I sincerely apologize for my rudeness, and I thank you for handling the situation more maturely than I did.

LENA
At any rate, I wish you the best of luck in the months ahead. If I know Persie at all, my leaving will only be the demise of Plan A. She always gets what she wants in the end.

COLIN (concerned)
She certainly does.

(Continued)
LENA
Well, don’t take it too harshly. Maybe you’ll be dodging a bullet. If I read the situation correctly, Persie knows something about Johanna you don’t.

COLIN
I’ll take that under advisement.

LENA
(taken aback)
Really? You turn on your fiancée awfully easily.

COLIN
I’m not turning on her. It’s just that Persie’s usually right about these kinds of things. There’s always a method to her madness, somehow. Anyway, thanks for the tip.

Colin turns to go and makes it half way to the door before stopping abruptly and turning slowly back to Lena.

COLIN
What if you were to stay?

LENA
Sorry?

COLIN
Persephone won’t move on to Plan B if she thinks Plan A is working. Why don’t you stay and give me some time to figure out if her problem with Johanna is actually something I should be worried about?

LENA
Thanks, but no thanks. I don’t see how being your pawn would be any better than being Persie’s.

COLIN
You wouldn’t be a pawn. You’d be a double agent. You already know all the secret passageways.

Lena stops packing and considers this for a moment.

(CONTINUED)
LENA
I’m only a double agent if I’m doing something.

COLIN
You can let me know if Persie says anything to you about--

LENA
I’m not going to spend my summer sitting around waiting for Persie to slip up. I’m only staying if you’ll let me help you try to figure out what Persie’s problem with Johanna is.

COLIN
Johanna’s private life isn’t any of your business.

LENA
If you ask me to stay, you’re making it my business. But if that makes you uncomfortable I can just go.

Lena resumes packing.

COLIN
Oh, all right. You can help me... investigate Persie’s motives. Just stay.

With a smile, Lena begins unpacking the suitcase she has been packing.

INT. RAVENSER HALL - LADY MORTIMER’S STUDY - NIGHT
Lady Mortimer and Persephone are in the midst of a heated argument.

LADY MORTIMER
It was a very simple task, Persephone. Bring her here and don’t tell her why. If she leaves--

PERSEPHONE
Calm down, Mum. She won’t leave.

LADY MORTIMER
Oh, really? And what makes you so sure of that?

(CONTINUED)
PERSEPHONE
Would it kill you to have a little faith in me? Everything is going according to plan. It took her about five minutes to fall in love with him, just as I knew it would, and he’s not exactly repelled by her either.

LADY MORTIMER
But what if--

PERSEPHONE
What if that’s all the more reason to leave? That’s not how Lena operates. And even if it were, she won’t leave without trying to find out why I want to break them up, not now I’ve put the idea in her head that there’s something to hide. She likes secrets too much.

LADY MORTIMER
And what if she does find out? I don’t suppose you stopped to consider that before laying your little hint.

PERSEPHONE
Well, Mum, I suppose it’ll just be up to us to make sure she doesn’t. I think we can handle that, don’t you?

END OF PILOT