

Rehearsal Script  
(16.03.93)  
(15.30)

E X T R A       M A T E R I A L       T O       F O L L O W

ELDORADO

Episode 139

by

Tony Jordan

Directed by Geoff Feld

Series Producer                      Corinne Hollingworth

Series Co-Producer                  David Shanks

Script Department                  Ian Aldwinckle  
ALISON DAVIS  
Janet Goddard

Researcher/Archivist                Karen Rigby

Recording Date:                      22.03.93 - 02.04.93  
Transmission Date:                  Monday 24th May 1993

Executive Producer    Verity Lambert

Copyright Cinema Verity March 1993

ELDORADO

EPISODE 139

BY

TONY JORDAN

CAST

BLAIR (+LOCATION)  
GWEN  
PHILIPPE  
ISABELLE  
PILAR (LOCATION ONLY)  
SERGIO (LOCATION ONLY)  
MARCUS  
ALEX  
DREW  
TRISH  
INGRID  
ROSARIO  
ROBERTO  
PER  
TRINE (+LOCATION)  
NESSA  
JOANNE  
LENE  
RAZOR

BASE

INT/EXT. CAMPERVAN  
INT. LEDUCS' APARTMENT  
EXT. OLD TOWN SQUARE  
INT. MARCUS' APARTMENT  
INT. DREW'S SHOP  
INT. VIDEO SHOP  
INT. FERNANDEZ' VILLA  
INT. THEATRE BAR  
EXT. URBANISATION  
INT. LENE'S CLINIC  
EXT. CASA PEPE  
EXT. TELEPHONE KIOSK

LOCATIONS

EXT. PILAR'S RANCH  
EXT. MARINA

SCENE 1 EXT.

SET BLAIR'S CAMPERVAN. (BASE)  
DAY. (15.30)

(NB- THIS EPISODE  
PICKS UP ON THE  
SAME AFTERNOON AS  
EPISODE 138.

GWEN: COMES  
STRIDING TOWARDS  
BLAIR'S  
CAMPERVAN,  
LOOKING PRETTY  
FURIOUS.

SHE APPROACHES  
THE DOOR)

SCENE 2 INT.

SET CAMPERVAN. (BASE) DAY.  
(15.30)

(BLAIR SITS ALONE  
IN CAMPERVAN,  
READING PAPER.

A MOMENT, BEFORE  
DOOR IS NEARLY  
WRENCHED OFF  
HINGES, AND GWEN  
APPEARS)

BLAIR: Mum...

GWEN: I thought I'd find you  
skulking in here...

BLAIR: What's up?

GWEN: You tell me.

BLAIR: Eh?

GWEN: Not that you'd be able to  
open your mouth without lying of  
course, but let's have a go  
anyway shall we?

BLAIR: Lying?

GWEN: Well don't look so hurt,  
you lied to me the last time I  
saw you.

BLAIR: Did I?

GWEN: Well if I remember, I  
asked you how things were, and  
you said "fine"...

BLAIR: So?

GWEN: So they weren't were  
they? "Fine" I mean....? I mean  
someone gets arrested, that's  
hardly what you'd call "fine" is  
it?

BLAIR: Oh that...

GWEN: "Oh that..." he says.  
What happened? Slip your mind  
did it? I mean it's easy enough  
to do, happens all the time  
doesn't it?

BLAIR: No.

GWEN: Oh, so it didn't slip your mind?

BLAIR: Of course not.

GWEN: Then you were lying to me.

BLAIR: Yes... No, I just didn't want to worry you....

GWEN: You didn't want me to worry? I've spent your entire life worrying about you, what makes this any different? (BEAT) Well? (BEAT) So what did you do this time? (BEAT) Blair.... I'm talking to you.

BLAIR: Nothing.... Well, nothing much...

GWEN: You've been doing that since you were born, I don't think they've made it a crime yet..... What were you arrested for?

BLAIR: (BEAT) Stealing...

GWEN: Oh Blair....

BLAIR: It was only little stuff, nothing serious....

GWEN: You've been arrested for stealing, and you've got the gall to sit there and tell me it's not serious...?

BLAIR: Look, I'm sorry alright?

GWEN: Oh you're always sorry after the fact.... It doesn't stop you though does it? (BEAT) No doubt it had something to do with your job? Marcus Tandy got you stealing for him now has he?

BLAIR: It was nothing to do with him.

GWEN: Stop lying.

BLAIR: I'm not lying, it was me on my own... Marcus didn't know anything about it, it was him who.... (STOPS)

GWEN: Him who.... what? (BEAT) Blair!

BLAIR: It was him who bailed me out....

GWEN: Oh, it gets better and better, I mean if it's not bad enough my son's a thief.... Now I'm in debt to Marcus Tandy... God, I bet he loved every minute... I'm surprised he hasn't been round to tell me himself.

BLAIR: He wouldn't do that.

GWEN: Oh he will, when it suits him.... Who else knows about all this?

BLAIR: No-one....

GWEN: Well God help you when your father finds out, that's all I can say....

(BLAIR REACTS -  
LOOKS AWAY.

ON GWEN)

GWEN: No.... (BEAT) He knew didn't he? (BEAT) Blair... Look at me. Your father knew didn't he?

(BLAIR NODS.

A MOMENT - GWEN  
STORMS OUT.

OUT ON BLAIR)

SCENE 3 INT.

SET LEDUC'S APARTMENT. (BASE)  
DAY. (15.35)

(ISABELLE IS IN  
THE BEDROOM,  
UNPACKING HER  
CASE, PHILIPPE  
PACES AROUND HER)

PHILIPPE: You still haven't  
answered me....

ISABELLE: And I'm not going to,  
until you stop shouting.

PHILIPPE: I want to know where  
you were.

ISABELLE: I've told you a  
hundred times, I was in  
Paris.... You saw the ticket  
yourself....

PHILIPPE: But you weren't at  
the publishers....

ISABELLE: No.

PHILIPPE: Then why did you lie  
to me?

(ISABELLE IGNORES  
HIM.)

HE PICKS UP  
HANDFUL OF  
CLOTHES FROM  
CASE, AND THROWS  
THEM ACROSS ROOM)

PHILIPPE: Why?

ISABELLE: Because when they  
rejected my book, I didn't want  
to tell you... Alright? Happy  
now?

PHILIPPE: Why not?

ISABELLE: I didn't want to give  
you the satisfaction... You've  
never supported my work, why  
should I think you'd be anything  
but pleased when I failed....?

PHILIPPE: So you went to Paris,  
to keep up the pretence?

ISABELLE: No, I went because you hate the idea of me doing anything for myself, and I loved watching you squirm...

PHILIPPE: But they rejected your book, you haven't done anything....

ISABELLE: It was still worth it, just to see your face when I told you all about it....

PHILIPPE: I've never heard anything so childish.

ISABELLE: Maybe it was.... But anything was better than sitting here listening to you droning on about your precious tennis club....

PHILIPPE: At least it exists - it isn't a complete fantasy. Didn't it occur to you that you'd be found out?

ISABELLE: You'll never understand...

(WALKS PAST HIM  
AND OUT.

OUT ON PHILIPPE)



SCENE 4 EXT.

SET PILAR'S RANCH. (LOCATION)  
DAY. (15.40)

(PILAR AND SERGIO  
WALK AROUND  
RANCH)

SERGIO: I know it's Los Barcos,  
but I need to work....

PILAR: I said I'd never go  
back there....

SERGIO: I have to go where the  
work is....

PILAR: I know.... And I'll  
come with you wherever you go,  
but it will be difficult for  
me....

SERGIO: Because of Marcus  
Tandy?

PILAR: Not just him.

SERGIO: I can't choose my work  
so that we can dodge your old  
boyfriends...

PILAR: That's not fair....

SERGIO: Maybe, you're  
frightened to see him again, in  
case you still have feelings for  
him....

PILAR: That's not true. I've  
seen him since we've been  
married... (BEAT) I'm happy  
here that's all....

SERGIO: Are you?

PILAR: Of course.

SERGIO: But I need to work,  
Pilar. This is driving me crazy.

PILAR: I know.... But it  
doesn't have to be this job...  
My father....

SERGIO: (CUTS IN) No! I want  
to support my own wife.

PILAR: It would only be for a while.

SERGIO: No. And if you were a proper wife, you'd be proud to go with me anywhere.... Not complaining and worrying in case we bump into your ex-lover....

(AND HE GOES -  
LEAVING PILAR  
STANDING ALONE)

SCENE 5 INT.

SET LEDUCS' APARTMENT. (BASE)  
DAY. (16.15)

(ISABELLE IS NOW  
SITTING IN LIVING  
ROOM, FLICKING  
THROUGH MAGAZINE.

PHILIPPE APPEARS,  
STANDS IN  
DOORWAY)

PHILIPPE: Would you like  
something to eat?

ISABELLE: I ate on the plane.

PHILIPPE: How was your flight?

ISABELLE: Philippe please. No  
small talk... it's  
excruciating....

(HE WALKS ACROSS  
ROOM, AND SITS  
OPPOSITE HER.

A BEAT)

PHILIPPE: So what did you do?  
In Paris?

ISABELLE: Ah... so now we get  
to it.

PHILIPPE: I think I have a  
right to know. You're still my  
wife.

ISABELLE: I stayed with my  
lover.

PHILIPPE: What?

ISABELLE: It's what you're  
thinking.

PHILIPPE: Is it true?

(A BEAT)

ISABELLE: No..... (BEAT) I  
went to see Arnaud, visited the  
theatre, and did some  
shopping...

(BEAT)

PHILIPPE: The book.

ISABELLE: What about it?

PHILIPPE: How much of it is true?

ISABELLE: It hardly matters now does it? It will never be published....

PHILIPPE: I'd still like to know.

ISABELLE: I told you. Some is true. Most is not....

PHILIPPE: Yes, but which is which?

ISABELLE: Oh poor Philippe, you really are suffering aren't you? Would you like me to mark it for you, page by page?

PHILIPPE: I think it's important.

ISABELLE: Well I don't. In fact, I think it's the least important thing in my life at the moment....

PHILIPPE: Isabelle - I don't believe this... Don't you even feel just a little bit ashamed?

ISABELLE: What do you want me to do - fall to my knees and beg forgiveness? You should know me better than that....

PHILIPPE: But I need to know....

ISABELLE: (STANDS) Right now, what I need is a long hot bath....

PHILIPPE: You know we'd have been a laughing stock? If your stupid book had been published?

ISABELLE: But it's not going to be is it?

PHILIPPE: Only because of your inadequacies as a writer....

ISABELLE: Oh... Well if we're talking about inadequacies, I suggest you read the book again... Chapter twelve I think....

(WALKS AWAY.

OUT ON PHILIPPE)

SCENE 6 EXT.

SET OLD TOWN. (BASE) DAY.  
(16.18)

ALEX: ' CAR PULLS  
TO A HALT OUTSIDE  
MARCUS'  
APARTMENT.

AS HE GETS OUT,  
HE SEES  
JOANNE: IN  
SQUARE TALKING TO  
A COUPLE.

TAKES HIS  
REACTION -  
CONCERN.

HE TURNS, AND  
WALKS TOWARDS  
MARCUS' DOOR)

SCENE 7 EXT.

SET PILAR'S RANCH. (LOCATION)  
DAY. (16.20)

(SERGIO IS  
STANDING ALONE  
OUTSIDE, LOOKING  
OUT OVER RANCH.)

A MOMENT, BEFORE  
PILAR COMES OUT  
OF HOUSE, AND  
WALKS OVER TO  
JOIN HIM.

THEY STAND IN  
SILENCE FOR A  
WHILE)

PILAR: It means a lot to you  
doesn't it? This job?

SERGIO: We need the money. It  
hurts me when I can't give you  
the things you need....

PILAR: I don't need very much.

SERGIO: A man should provide.

PILAR: But you do.

SERGIO: Your father's ranch,  
your father's house... Even  
your father's food on the  
table...

PILAR: None of that matters to  
me.

SERGIO: It does to me.

PILAR: I hate to see you  
unhappy.

(A BEAT)

SERGIO: I love you Pilar, in  
fact I've never loved anyone  
else.... (BEAT) So... if it  
will be difficult for you to go  
back to Los Barcos, then we  
won't go....

PILAR: And the job?

SERGIO: There'll be others.

PILAR: You said a proper wife would be proud to go wherever you were....

SERGIO: I'm sorry, I shouldn't have said that...

PILAR: Yes you should... You were right. My place is with you.... Here.... Los Barcos... Wherever....

SERGIO: You mean it?

PILAR: We should go up to the house, telephone this Mr Sharpe, tell him you'll take the job....

SERGIO: And Marcus Tandy?

(A BEAT - THEN A  
HUGE GRIN FROM  
PILAR)

PILAR: Marcus who?

(SERGIO SMILES  
TOO, AND THEY  
KISS)



SCENE 8 INT.

SET MARCUS' APARTMENT. (BASE)  
DAY. (16.22)

(MARCUS IS ON  
TELEPHONE, ALEX  
SITS NEARBY)

MARCUS: Look, it'll be there  
alright? It's not even due 'til  
Wednesday, and you're breaking  
out in a nosebleed... (BEAT -  
LOOKS AT ALEX WHO GRINS) Yeah  
Yeah... Nine o'clock....  
Chow....

(PUTS PHONE DOWN)

ALEX: Problems?

MARCUS: Tony Garcia... His  
bottle's tweaking again....

ALEX: How you doing for  
couriers?

MARCUS: Oh wonderful... You'll  
probably see 'em queuing up on  
your way out....

ALEX: No need to be sarcy.

(A BEAT)

MARCUS: Sorry.

ALEX: You got that Scottish  
bloke in yet?

MARCUS: We're negotiating.

ALEX: Is he being difficult?

MARCUS: You know already...  
Nothing I can't handle. It  
appeals to my sense of  
humour.... Schoolteacher's  
husband and all that....

ALEX: That sense of humour will  
get us all locked up one day.

MARCUS: Yeah, well, a man's got  
to have a hobby... Talking of  
which, I hear Trish had a  
result....

ALEX: The Curzon yeah...  
She'll do well.

MARCUS: Bit out the blue  
though....

ALEX: How d'you mean?

MARCUS: Well no offence, but it  
is a step up...

ALEX: She deserves a break....

MARCUS: Not saying she doesn't,  
just a bit of a turn up that's  
all...

(BEAT)

ALEX: You're very chirpy  
today...

MARCUS: Must be your company.

(MOMENT BETWEEN  
THEM)

ALEX: If I didn't know better,  
I'd say you were up to  
something...

MARCUS: Who me? Wouldn't dream  
of it.

ALEX: Just as long as it  
doesn't affect me.

MARCUS: I thought we'd been  
through this.

(A BEAT - ALEX  
DECIDES TO  
IGNORE)

ALEX: The boat... Is it ready  
to sail?

MARCUS: Where?

ALEX: Just a little cruise....

MARCUS: Taking a little holiday  
are we?

ALEX: It's not for me.

MARCUS: Then who?

ALEX: Our friend... I want him and the kid to disappear for a few days, there's someone sniffing around again....

MARCUS: Look Alex, I told you - I'm not happy about all this....

ALEX: I don't pay you to be happy.

MARCUS: Yeah - but, what's it all about anyway? Who is this bloke - what's he got to do with you?

ALEX: Just set it up will you?

MARCUS: Yeah -well, you don't pay me to be a babysitter either...

ALEX: (STANDS) No... I pay you to do as you're told.... Just do it eh? There's a good boy...

(SEE MARCUS'  
REACTION TO THIS  
PUT-DOWN. ALEX  
WALKS TO DOOR)

ALEX: (AS HE GOES) Call me when it's done.

(AND HE'S GONE.

OUT ON MARCUS,  
LOOKING DECIDEDLY  
ANGRY, AND PISSED  
OFF WITH BEING  
TREATED LIKE  
THIS)

SCENE 9 INT.

SET DREW'S SHOP. (BASE) DAY.  
(16.25)

(DREW SITS WITH  
HIS FEET UP  
LOOKING AT BOOK,  
AS DOOR OPENS AND  
GWEN ENTERS.)

HE STANDS, AS SHE  
WALKS ACROSS TO  
JOIN HIM)

DREW: Hello love....

(HE BARELY GETS  
LINE OUT, BEFORE  
SHE SLAPS HIM  
ACROSS FACE)

DREW: What did you do that for?

GWEN: Because I didn't have  
anything else to hit you  
with....

DREW: Why d'you want to hit  
me?

GWEN: Blair.

(DREW GOBSMACKED,  
BUT STILL NOT  
SURE SHE KNOWS,  
SO  
TENTATIVELY...)

DREW: Er... What about him?

(GWEN GOES TO  
SLAP HIM AGAIN,  
THIS TIME HE  
STOPS HER)

GWEN: You know damn well what  
about him..... Why didn't you  
tell me he was in trouble with  
the Police...?

DREW: I was going to love, I  
swear. I was just waiting for  
the right moment that's all....

GWEN: When? Christmas? Next  
Easter? I thought we agreed no  
more secrets....

DREW: Oh come on, it was hardly a secret, I just didn't want you worrying....

GWEN: Oh not another one... Why is it both the men in my life don't want me to worry, then do everything they can to make sure I do nothing else...?

DREW: Alright, I should have told you. I know that, and I'm sorry... But I honestly thought it was for the best....

GWEN: Best for who?

DREW: You of course....

GWEN: Oh... And what about Marcus Tandy?

DREW: (FEAR) What about him?

GWEN: That's where the money came from isn't it? (BEAT) To pay his bail...?

DREW: (TRYING HARD NOT TO LOOK RELIEVED) Oh that... He'd already done that, before I got there.... Besides... We didn't have that kind of money...

GWEN: You know how I feel about that man, and his money.

DREW: I had no choice....

GWEN: Yes you did. You could have come and seen me, we could have decided what to do together.... (BEAT) You know, whatever else has happened in this family... I've always been able to hold my head up.... (BEAT) But how can I do that now....?

DREW: Of course you can, no-one else knows...

GWEN: Marcus Tandy knows....  
And I've got to face him,  
knowing that he used his filthy  
money to get my son out of  
prison... You think that's  
something I should be proud of  
do you?

DREW: No....

GWEN: And if you think I'm  
going to be beholden to the  
likes of Marcus Tandy for one  
second more than I have to,  
you've got another thing  
coming.... So I want him paid  
back... and now....

DREW: What with?

GWEN: You're supposed to be the  
man of the family.... That's  
your problem.... (WALKS TO DOOR  
- STOPS) You'll just have to  
sell a few more antiques, won't  
you...?

(OPENS DOOR, AND  
SHE'S GONE.

DREW SLUMPS BACK  
INTO CHAIR)

SCENE 10 INT.

SET VIDEO SHOP. (BASE) DAY.  
(16.28)

(TRISH IS BEHIND  
COUNTER, SERVING  
CUSTOMER.

A BEAT, BEFORE  
GWEN ENTERS)

GWEN: Where's Marcus?

TRISH: (TO CUSTOMER) Excuse me  
love... (TO GWEN) I don't know  
Gwen, he's been in and gone. Can  
I do anything?

GWEN: I doubt it. (TURNS TO GO  
- STOPS) No, wait.... You can  
give him a message. Tell him, if  
he comes anywhere near my family  
again, I'll break every bone in  
his body... In the meantime I'll  
pay him back every penny my  
idiot son took from him, with  
interest... Got that?

TRISH: I think so...

GWEN: Good.

(AND SHE'S GONE.

TRISH AND  
CUSTOMER EXCHANGE  
A LOOK)

SCENE 11 INT.

SET FERNANDEZ' VILLA (BASE)  
DAY. (16.30)

(THE TELEPHONE IS  
RINGING, A MOMENT  
BEFORE INGRID  
APPEARS, AND  
ANSWERS IT)

INGRID: Hello? (BEAT) Pilar....  
(BEAT) Has Sergio phoned him?  
And? (BEAT) That's great... So  
when does he start....?

(DOOR OPENS, AND  
ROBERTO AND  
ROSARIO ENTER,  
THEY EXCHANGE A  
LOOK WITH INGRID  
THEN CONTINUE ON  
THEIR WAY)

INGRID: (CONT) Yes? (BEAT) But  
you'll need somewhere to  
stay.... No, don't worry, let me  
ask around first, I can call you  
back if I hear of anything....  
Okay. And tell Sergio well  
done... I'll speak to you  
later... Bye....

(INGRID REPLACES  
PHONE. A BEAT,  
THEN SHE WALKS  
TOWARDS KITCHEN.

CUT TO KITCHEN -  
ROSARIO IS  
STARTING TO  
PREPARE MEAL,  
ROBERTO AT TABLE  
READING  
NEWSPAPER.

INGRID ENTERS.)

INGRID: Can I do anything?

ROSARIO: No, you sit down...  
Take the weight off your feet...  
Give my grandchild a rest...

(INGRID SITS)

INGRID: That was Pilar. Sergio  
has found some work, nearby...



ROSARIO: In Los Barcos?

INGRID: Yes.

ROSARIO: Won't that be a bit difficult?

INGRID: I don't think so....  
(BEAT) I was wondering if you knew of an apartment somewhere, they could rent?

ROSARIO: I don't think so... Roberto?

ROBERTO: I'll ask around.

INGRID: Thank you.

ROBERTO: It's a pleasure....  
It'll be good for you to have Pilar around. Particularly at the moment....

(ROBERTO GOES  
BACK TO PAPER.

INGRID LOOKS  
SUITABLY ANNOYED  
AT HIS  
PRESUMPTION, SHE  
TURNS TO LOOK AT  
ROSARIO, A BRIEF  
LOOK BETWEEN  
THEM, BUT ROSARIO  
THEN TURNS AWAY.

OUT ON INGRID,  
FEELING SLIGHTLY  
TRAPPED  
AGAIN....)

SCENE 12 EXT.

SET OLD TOWN. (BASE) DAY.  
(16.50)

(LEDUC'S  
APARTMENT -  
ISABELLE COMES  
OUT, PHILIPPE  
APPEARS BEHIND  
HER)

PHILIPPE: Where are you going?

ISABELLE: Out....

PHILIPPE: Where?

ISABELLE: I don't know yet....  
I've been away remember? I must  
catch up on all the news....

PHILIPPE: (GETTING NERVOUS)  
What news?

ISABELLE: I don't know yet do  
I?

(PHILIPPE TRIES  
DELAYING TACTICS  
- HE DOESN'T WANT  
HER FINDING OUT  
ABOUT HIM AND  
LENE.)

PHILIPPE: But we haven't  
finished talking.

ISABELLE: Yes we have.

PHILIPPE: But why do you have  
to go out now? We could go for  
dinner this evening...

ISABELLE: I won't be long....

(SHE WALKS AWAY.

ON PHILIPPE.

GO TO  
GWEN: - SHE'S  
STANDING AT  
STREET DOOR OF  
MARCUS'  
APARTMENT,  
PRESSING BUZZER  
ENTHUSIASTICALLY.

THERE'S NO REPLY,  
SHE TRIES AGAIN,  
AND AGAIN.

STILL NOTHING -  
SHE TURNS AND  
STRIDES AWAY)

SCENE 13 INT.SET THEATRE BAR. (BASE) DAY.  
(16.55)

(PER SITS ALONE  
AT BAR, LOOKING  
SLIGHTLY RAGGED,  
AND CRADLING A  
BEER.

A MOMENT)

ISABELLE: (OOV) Surely you  
haven't missed me this much...?

(PER TURNS TO SEE  
ISABELLE BESIDE  
HIM)

ISABELLE: (CONT) If I'd known  
the separation would turn you to  
drink, I'd never have gone...

PER: I don't think drinking two  
beers can be described as  
turning to drink....

ISABELLE: Oh, but now my  
fantasy is shattered.... You  
haven't missed me at all...

PER: To be perfectly honest  
Isabelle... No, I haven't. I've  
had other more important things  
to worry about...

ISABELLE: More important than  
me?

PER: Easily.

ISABELLE: Now you're being  
cruel.

PER: I'm sorry. Look, perhaps  
you'd find better company  
elsewhere....

ISABELLE: But I've never seen  
you so miserable... What's been  
going on?

PER: I suggest you ask your  
husband.

ISABELLE: Philippe?

PER: He is still your husband  
isn't he?

ISABELLE: Yes. But why should I  
ask him?

PER: Because he's been having  
an affair with my wife....

ISABELLE: Philippe....? And  
Lene...?

PER: I found them together.

ISABELLE: My God. What did you  
do?

PER: I left home.

ISABELLE: Does Philippe know  
you know?

PER: Of course.

ISABELLE: No wonder he didn't  
want me to come out....

PER: What?

ISABELLE: Oh nothing.... (BEAT)  
So while you and I were...  
Seeing each other.... They  
were....

PER: Good Lord, I hope not.  
Anyway, it's hardly the same.

ISABELLE: Well don't you find  
it even slightly amusing?

PER: Does it look as though I  
do?

ISABELLE: Well no, but you have  
to admit, it is a little  
ironic....

PER: Is that all you've got to  
say? "It's a little ironic"?  
Aren't you angry? Your husband  
has been having an affair.

ISABELLE: Oh I doubt it's the  
first time.

PER: God, I don't believe  
you.... Where are your morals?

ISABELLE: Per, I find it a little strange to be lectured about my morals, by a man with whom I had a brief, albeit unconsummated affair....

PER: I don't want to listen to this.

ISABELLE: I suspect that's because you know I'm right. Now stop being such a silly boy, go home and make up with your wife....

PER: I can't.

ISABELLE: Why not? What on earth are you making all this fuss about? She still loves you doesn't she?

PER: So she says....

ISABELLE: Then go and talk to her.

PER: No. (STANDS) In fact, I'd be very happy never to speak to another woman as long as I live...

(DOWNS DRINK, AND  
LEAVES.

OUT ON ISABELLE)

SCENE 14 INT.

SET FERNANDEZ' VILLA. (BASE)  
DAY. (16.58)

(ROBERTO, ROSARIO  
AND INGRID SIT  
EATING IN  
SILENCE.

THEN -)

ROSARIO: So when will Pilar be  
arriving?

INGRID: More or less straight  
away... As long as they can find  
somewhere to stay...

ROSARIO: It's a shame we  
haven't got enough room here...

INGRID: Well you may have... If  
I decide to go back to  
Sweden....

(ATMOSPHERE  
CHANGES, ROBERTO  
LOOKS UP)

ROBERTO: I thought we  
discussed this, and you agreed  
to re-consider...

INGRID: I said I'd think about  
it, nothing more....

ROBERTO: But you're seven  
months pregnant, the last thing  
you should be doing is  
flying....

INGRID: It's perfectly safe.

ROBERTO: (TO ROSARIO) Talk to  
her will you?

INGRID: Look, I thought the  
agreement was, you'd respect my  
decision whatever it was....

ROSARIO: Roberto is worried  
about you that's all...

INGRID: Me... or the baby?

ROBERTO: Both.

INGRID: Look, this isn't Javier I'm carrying, or a replacement for him.... It's my baby...

ROBERTO: And our grandchild....

INGRID: I don't believe this, we've had this discussion a hundred times... I will decide what's best for me and my baby, no-one else...

ROBERTO: (STANDS) Alright, that is enough.... I forbid you to go....

INGRID: You forbid me?

ROBERTO: Yes.

ROSARIO: Roberto, this is not the way...

ROBERTO: It's the only way, she should respect our wishes...

INGRID: Even though you won't respect mine?

ROBERTO: It is Javier's child.

INGRID: And Javier is dead.

(A MOMENT -  
SILENCE, ALMOST  
AS THOUGH THIS IS  
FRESH NEWS)

INGRID: I'm sorry. But you have no right to talk to me this way... (BEAT) But at least you've helped me make up my mind, finally. I'll be leaving for Sweden, as soon as I can arrange a flight... (BEAT) I'm sorry Rosario, but I don't think I've got any other choice...

(TURNS, AND GOES,  
ROSARIO LOOKS UP  
AT ROBERTO, NOT A  
HAPPY MAN...)



SCENE 15 INT.

SET LEDUCS' APARTMENT. (BASE)  
DAY. (17.30)

(PHILIPPE IS  
SITTING AT DESK  
WORKING, HE HEARS  
DOOR SLAM.

A MOMENT, BEFORE  
ISABELLE ENTERS)

ISABELLE: I thought you were  
going to the club?

PHILIPPE: Later, I have  
paperwork to do.... (BEAT) So  
how was your outing?

ISABELLE: Fine. Would you like  
a drink?

(SHE WALKS ACROSS  
TO DRINKS  
CABINET)

PHILIPPE: Thank you.

ISABELLE: Red or white?

PHILIPPE: White.

(A BEAT)

PHILIPPE: Did you see anyone  
while you were out?

ISABELLE: Like who?

PHILIPPE: Oh, no-one in  
particular....

ISABELLE: No... I didn't see  
anyone really...

PHILIPPE: (RELIEF) Oh.

(ISABELLE CARRIES  
HIS DRINK OVER)

ISABELLE: (MATTER OF FACT)  
Except Per.... I saw him in the  
theatre bar.

PHILIPPE: Per?

ISABELLE: Yes. He told me you were having an affair with his wife...

(ON PHILIPPE)

ISABELLE: (CONT) Philippe... You've gone a little pale, are you alright?

PHILIPPE: I'm fine. (BEAT) But why would he say that?

ISABELLE: Oh... because it's true....

(POURS DRINK INTO HIS LAP, AND OVER PAPERWORK ON DESK)

ISABELLE: Oh... How clumsy of me...

PHILIPPE: Isabelle...

ISABELLE: If you ever cheat on me again, please have the common courtesy not to get caught.... I have no desire to be the laughing stock of Los Barcos....

(PUTS GLASS ON DESK, THEN WALKS OUT.

OH PHILIPPE)

SCENE 16 EXT.

SET MARINA. (LOCATION) DAY.  
(17.35)

(TRINE AND BLAIR  
WALK THROUGH THE  
MARINA TOGETHER)

TRINE: I'm sorry... it just came out. She was shouting at me about Nessa, and I wanted to get back at her...

BLAIR: S'okay... I was stupid to think she wouldn't find out anyway.....

TRINE: Was it awful?

BLAIR: I've had worse. It's Dad I feel sorry for. She left my place like an exocet missile.

TRINE: Oh dear....

BLAIR: How's things going at your end?

TRINE: Just the same. Both of them blaming each other, and me stuck in the middle... Dad made me promise not to tell Mum where he's staying.

BLAIR: That's a bit daft innit?

TRINE: Why?

BLAIR: Well they're never gonna sort anything out if they don't see each other are they...?

TRINE: Mum's threatening to go back to Denmark now...

BLAIR: D'you think she will?

TRINE: God, I hope not... I couldn't bear it....

BLAIR: You mean 'cos you'd have to go with her?

TRINE: So she says. I'd rather die than go back there....

BLAIR: Then you'll have to try and get them back together then...

TRINE: And how am I supposed to do that?

BLAIR: Well telling your Mum where your Dad is might be a start...

TRINE: I can't... He made me promise...

BLAIR: Well which would you rather do? Break a little promise to the old man... Or go back to Denmark...?

(OUT ON TRINE)

SCENE 17 EXT.

SET URBANISATION (BASE) DAY.  
(17.45)

(NESSA SITS  
LOOKING OUT OVER  
POOL, GWEN SITS  
BESIDE HER.)

GWEN: Look ... if you really like Razor, you won't let a little madam like Trine Svendsen get in your way ...

NESSA: You make it sound really easy ..

GWEN: Well it can be ..

NESSA: It can if you look like Michalle Pfeiffer ...

GWEN: Whatever Razor liked about you in the first place, is still there isn't it?

NESSA: S'pose so, I haven't noticed anything drop off ...

GWEN: Then there's no reason, you can't forget what's happened, and get back to where you were ..

NESSA: I dunno ... I said some pretty horrible things ...

GWEN: Then tell him that ...  
(BEAT) And don't believe anything that girl says, she's a born liar ....

NESSA: But if Razor really likes me, why wasn't he jealous ...?

GWEN: Maybe he's just not the jealous type.

NESSA: Or he doesn't care what I do, because he doesn't care about me ...

GWEN: You don't believe that.

NESSA: I don't know what to believe...

GWEN: You still like him don't you?

NESSA: Yes, but ...

GWEN: (CUTS IN) No buts ...  
Phone him up, tell him you want to see him, clear the air

NESSA: I'll think about it.

GWEN: Don't think about it ...  
Do it. Before it's too late ..

(OUT ON NESSA)

SCENE 18 EXT.

SET OLD TOWN. (BASE) DAY.  
(18.00)

(TRISH IS WALKING  
IN THE DIRECTION  
OF MARCUS'  
APARTMENT.

AS TRINE AND  
BLAIR APPROACH.)

TRINE: I won't be long. Thanks  
Blair.

BLAIR: My pleasure. See you here  
later, yeah.

(TRINE WAVES AND  
HEADS OFF TOWARDS  
THE PLAZA. BLAIR  
GOES TOWARDS THE  
NEWSAGENTS)

TRISH: Love's young dream, eh?

(BLAIR LOOKS  
AWAY,  
EMBARRASSED.

TRISH SMILES AND  
CARRIES ON HER  
WAY - AS A  
FAMILIAR FIGURE  
APPROACHES HER -  
JOANNE.)

TRISH: Oh hello ... I thought  
you'd gone back ..

JOANNE: I did. (BEAT) You  
finished work?

TRISH: Yeah - I was gonna have  
a quick drink. Why don't you  
come with me?

JOANNE: You sure you don't mind?

TRISH: 'Course not .. You can  
cheer me up, tell me how bad the  
weather is back home ...

(THEY WALK  
TOWARDS CAFE  
PEPE)

SCENE 19 INT.

SET LENE'S CLINIC (BASE) DAY.  
(18.02)

(LENE SITS ALONE  
BEHIND DESK IN  
RECEPTION.

TRINE ENTERS.)

LENE: Hi ...

TRINE: You nearly finished?

LENE: I've still got quite a  
lot to do, you can stay though  
if you like..

TRINE: No, Blair's waiting for  
me ... (A BEAT) Have you seen  
Dad again?

LENE: No.

TRINE: I won't go back you know  
... I'll stay with Dad if I  
have to ...

LENE: Trine ... This is not  
the time, or the place ...

TRINE: I mean it.

LENE: We'll talk about this  
later ...

TRINE: Don't you think you  
should be talking to Dad too ...  
?

LENE: That might be a little  
difficult, as I don't know where  
he's staying ...

TRINE: I do.

LENE: And I suppose he's sworn  
you to secrecy ...?

TRINE: Yes.

(BEAT - TAKES  
SLIP OF PAPER  
FROM POCKET)

TRINE: But I'll tell you ...If  
you promise to talk to him ...



LENE: What if he won't listen?

TRINE: He will ... You can make him. You've always been able to do that ....

LENE: This is different.

TRINE: But you will try?

LENE: Yes, I'll try ...

(A MOMENT BETWEEN  
THEM - TRINE  
PASSES LENE, THE  
SLIP OF PAPER.

LENE READS IT.)

LENE: He might be angry with you ...

TRINE: I'll explain later.

(LENE LOOKS DOWN  
AT SLIP OF  
PAPER.)

SCENE 20 EXT.

SET CAFE PEPE (BASE) DAY.  
(18.05)

(TRISH AND JOANNE  
SIT AT TABLE,  
DRINKS IN FRONT  
OF THEM.)

JOANNE: .... I knew he was  
involved in something at home,  
and that's why he ran away ...

TRISH: What though?

JOANNE: I don't know really ...  
He didn't tell me much ... As  
far as I knew, he was an  
accountant. (BEAT) Turns out,  
most of his clients were crooks.  
Now he's wanted for fraud in the  
U.K. ...

TRISH: Which explains why he's  
over here ...

JOANNE: Yeah.

TRISH: But I thought he just  
wanted custody of your little  
girl ...

JOANNE: No, he wouldn't just  
take her like that ... not  
without letting me know she was  
safe ... (BEAT) That's why I  
went back, I knew you see ...  
There had to be more to it ..  
(BEAT) The trouble is, I don't  
know what to do next ... I've  
tried everywhere I can think of  
over here ...

TRISH: So why come back?

JOANNE: It was either that, or  
sit at home staring at the wall  
... At least coming here, makes  
me feel like I'm doing somethin  
...

TRISH: So aren't the Police  
looking for him?

JOANNE: Must be ... They came to the house when I got back, started asking me loads of questions ...

TRISH: Did you tell them anything?

JOANNE: Only what I knew ... which isn't much ...

(BEAT)

TRISH: Have you got somewhere to stay?

JOANNE: Little place round the corner .. It's not much, but to be honest, it's all I can afford.

TRISH: Look ... Take this ...

(GOES TO BAG)

JOANNE: No, I couldn't ...

TRISH: It's not much, I mean I'm hardly Ivana Trump meself, but you know what they say ... Every little helps ..

(HOLDS OUT MONEY  
- JOANNE  
HESITATES.)

TRISH: Go on, take it ... Pay me back when you can ...

(A BEAT - SHE  
TAKES IT.)

JOANNE: Thank you ...

TRISH: Now I'll go and get us both one for the road, then I'd better be getting back ... Same again?

(JOANNE NODS.)

TRISH PICKS UP  
GLASSES, AND GOES  
TO BAR.

CUT TO  
MARCUS:,  
ON HIS BALCONY,

LOOKING ACROSS TO  
CASA PEPE. HE'S  
LOOKING AT  
JOANNE,  
INTERESTEDLY.)

SCENE 21 INT.

SET LOCKHEAD'S VILLA (BASE)  
DAY. (18.10)

(GWEN IS WASHING  
UP, NESSA DRIES.)

GWEN: Have you thought anymore  
about what I said earlier?

NESSA: Yeah, a bit ....

GWEN: And?

NESSA: Well if he'd wanted to  
carry on that badly. he wouldn't  
have given up so easily ..

GWEN: Maybe you didn't give him  
much choice ..

NESSA: What d'you mean?

GWEN: Well, you can be a bit ...

NESSA: A bit what?

GWEN: Stroppy ...

NESSA: Me?

GWEN: Well not stroppy perhaps,  
just a bit strong willed ...

NESSA: You always told me that  
was good ... Knowing what you  
want ...

GWEN: Yes, but there's times  
when you have to relax a bit ...  
Stop thinking you have to fight  
everyone ..

NESSA: You think that's what I  
did with Razor ...?

GWEN: I don't know what you did  
... I just know you ... You've  
got a very strong instinct for  
self-preservation.

NESSA: Maybe I just don't like  
being hurt. What's wrong with  
that?

GWEN: Nothing, No-one likes being hurt ... All I'm saying is that you've had to be stronger than the rest of us ... But it can get to be a habit ... Sometimes you have to give people the benefit of the doubt ... Give them a chance to get close to you ...

NESSA: And if I still get hurt?

GWEN: Then you learn from it, like everyone else ..

NESSA: And if I drop these barriers I'm supposed to have, and someone takes advantage ...

GWEN: Run 'em over ...

(BOTH LAUGH)

GWEN: Now you put these away (DISHES), I'm just popping out for ten minutes ..

NESSA: Okay ...

SCENE 22 EXT.

SET OLD TOWN. (BASE) DAY.  
(18.15)

(BLAIR SITS  
ALONE.)

A MOMENT, BEFORE  
HE'S JOINED BY  
TRINE.)

BLAIR: How d'you get on?

TRINE: I gave it to her.

BLAIR: D'you think she'll go  
round?

TRINE: I think so.

(THEY START TO  
WALK TOGETHER)

BLAIR: Maybe she should speak to  
him first, warn him she's coming  
..

TRINE: No, if I tell him I gave  
her the address, he'll be angry  
... Which means he'll be in a  
bad mood when she gets there ...  
This way, the shock might just  
knock some sense into him ...

BLAIR: You hope.

TRINE: The trouble is, it's my  
life they're playing with ...  
They don't think about that ..

BLAIR: Who would you go with?

TRINE: Dad I suppose, I don't  
want to go back to Denmark ...  
(BEAT) Why do we have to rely on  
parents all the time? I'd be  
better off on my own ...

BLAIR: It's not all it's cracked  
up to be you know ...

TRINE: Oh I don't mean dossing  
down in an old van ... I mean  
meeting someone with loads of  
money, and a big house....

BLAIR: That's hardly being on your own is it?

TRINE: At least I know what I want ... which is more than those two do at the minute ..

BLAIR: Well with a bit of luck, they'll get back together again, and you won't have to worry about it will you?

TRINE: No. Or at least not for a while .....

(LOOK FROM BLAIR  
- TRINE LAUGHS.)

MARCUS: (OOV - SHOUTS) Blair ...

(THEY TURN TO SEE  
MARCUS STANDING  
AT WINDOW

THEY CROSS SQUARE  
TOWARDS HIS  
APARTMENT.)

MARCUS: What are you doing?

BLAIR: Nothing much ..

MARCUS: Come up ... Bring your girlfriend ... Got a job for you ...

(MARCUS GOES BACK  
INSIDE.)

BLAIR: I don't know why he thinks I'm at his beck and call all day ...

TRINE: So tell him you're busy ....

BLAIR: Er ... No, better see what he wants ..

(WALKS TOWARDS  
MARCUS'  
APARTMENT, WRY  
SMILE FROM TRINE,  
AND SHE FOLLOWS.)



SCENE 23 EXT.

SET TELEPHONE KIOSK (BASE) DAY.  
(18.22)

(GWEN: PICKS UP  
RECEIVER, PUTS  
COINS INTO  
GROOVES, AND  
TAKES SLIP OF  
PAPER OUT OF  
POCKET.

SHE TAPS OUT  
NUMBER.)

SCENE 24 INT.

SET MARCUS' APARTMENT (BASE)  
DAY. (18.23)

(MARCUS IS  
CHANGING SHIRT,  
HE PULLS ON CLEAN  
ONE, AND IS DOING  
UP BUTTONS.

THERE'S A KNOCK  
AT FRONT DOOR.)

MARCUS: It's open ..

(BLAIR AND TRINE  
ENTER.)

MARCUS: D'you want a beer?  
There's some in the fridge ...

(BLAIR WALKS TO  
FRIDGE.)

MARCUS: Manners ...

BLAIR: Oh ... Ta.

(OPENS FRIDGE)

MARCUS: (REACTS) I meant, aren't  
you going to offer the lady one?

BLAIR: Oh yeah right .. (TO  
TRINE) D'you wanna beer?

MARCUS: Who said romance was  
dead?

TRINE: Yes please.

(BLAIR TAKES OUT  
TWO BOTTLES,  
SNAPS OFF TOPS  
HANDS ONE TO  
TRINE.

MARCUS WATCHES IN  
DISBELIEF, THEN  
GETS TRINE A  
GLASS.)

MARCUS: You have to excuse him,  
he thinks style is something you  
climb over to get in a field ..

(TRINE GIGGLES -  
BLAIR DISLIKES  
THE WAY SHE'S  
LOOKING AT  
MARCUS.)

BLAIR: So what's this job then?

MARCUS: Two tapes over there on  
the telly, here's the address ..

(HANDS HIM NOTE)

MARCUS: And pick up a Pizza from  
Giorgio's on the way ... (PEELS  
OFF MONEY FROM WAD) Buy yourself  
one an' all, you look like you  
haven't eaten for a week ..

BLAIR: (PICKS UP TAPES) What are  
they?

MARCUS: (LOOKS AT TRINE) They're  
educational ... A few of the  
lads are having a cultural  
evening .. (BEAT) Oh, and if  
you're taking her with you don't  
take her inside. She might never  
get out again...

(TRINE SPREADS  
HERSELF ACROSS  
SOFA.)

TRINE: I don't mind waiting here  
...

MARCUS: (OFFERS HER HAND - PULLS  
HER UP) Yeah, well it's a nice  
thought ... But I've got calls  
to make, and there are some very  
anxious men, eager to further  
their education ... (TAPS TAPES)

BLAIR: What do they want on  
their Pizza?

MARCUS: How the hell do I know  
...? Just throw a bit of  
everything on, they can scrape  
off what they don't want ..

(USHERS THEM  
TOWARDS DOOR)

MARCUS: Take your beer with you,  
but bring the glass back eh?

SCENE 25 INT.

SET LOCKHEAD'S VILLA (BASE)  
DAY. (18.45)

(GWEN: SITS ALONE  
IN LIVING ROOM,  
SHE GLANCES AT  
HER WATCH, THEN  
STANDS AND WALKS  
TOWARDS TERRACE.)

SCENE 26 EXT.

SET URBANISATION (BASE) DAY.  
(18.47)

(GWEN: WALKS UP  
THE RAMP, AND  
LOOKS OUT OVER  
URBANISATION.

IT'S DESERTED,  
EXCEPT FOR NESSA,  
WHO SITS BESIDE  
SWIMMING POOL  
STARING INTO  
WATER.

A MOMENT,  
NESSA: ON HER  
OWN HER MOTHER  
LOOKING ON.

WE THEN SEE  
RAZOR, WALKING  
ACROSS THE  
URBANISATION,  
TOWARDS NESSA.

SHE DOESN'T SEE  
HIM AT FIRST,  
UNTIL HE SQUATS  
DOWN BESIDE HER.

GWEN WATCHES AS  
THEY EXCHANGE A  
FEW WORDS, BUT WE  
DON'T HEAR WHAT  
THEY SAY.

NESSA SMILES  
BROADLY,  
RAZOR: JOINS HER,  
THEIR DIFFERENCES  
OBVIOUSLY  
RESOLVED, NESSA  
LOOKING HAPPY.

ON GWEN WATCHING  
HER - SHE  
SMILES.)

SCENE 27 INT.

SET MARCUS' APARTMENT (BASE)  
DAY. (18.50)

(MARCUS IS ON  
TELEPHONE.)

MARCUS: I don't know do I? Tell  
'em they're going fishing or  
something ... Just put 'em in a  
car and take 'em to the Marina  
... I'll meet you there ...

(BEAT)

MARCUS: And try and keep the kid  
out of sight.

(KNOCK AT DOOR,  
MARCUS COVERS  
MOUTHPIECE.)

MARCUS: It's open ..

(TRISH ENTERS  
WITH CASH BAG -  
MARCUS NODS HER  
IN THEN GOES BACK  
TO PHONE)

MARCUS: How long will it take  
you? (BEAT) Right, I'll meet you  
there in an hour ... (PUTS PHONE  
DOWN)

TRISH: Hot date?

MARCUS: Something like that ...

TRISH: Here y'are ... Today's  
ill gotten gains ...

(HANDS HIM BAG.)

MARCUS: Feel a bit light...

TRISH: It's been quiet (BEAT)  
Right, I'm off to soak me feet  
... See you in the morning.

MARCUS: And don't be late eh?

(WRY SMILE FROM  
TRISH - SHE MOVES  
TO DOOR THEN  
STOPS)

TRISH: Here, you know a lot of crooks don't you.

MARCUS: I know a lot of businessmen, if that's what you mean ...

TRISH: Yeah, alright ... You wouldn't happen to know a bent accountant over here would you?

MARCUS: The place is teeming with 'em ... Why you after a tax rebate or something?

TRISH: No. This bloke's Spanish ... got a little girl with him, wanted back in England ...

(MARCUS SUDDENLY  
INTERESTED, BUT  
TRIES NOT TO SHOW  
IT.)

MARCUS: A little girl?

TRISH: Yeah, you know that woman - Joanne - the one looking for her kid.

MARCUS: Oh yeah ... So what's this bloke wanted for exactly?

TRISH: Fraud.

MARCUS: And the Police are looking for him here?

TRISH: Well - I suppose they've got arrangements with the British Police.

TRISH: Do you know him?

MARCUS: No ... doesn't ring any bells ... (BEAT) Have you asked Alex?

TRISH: Why?

MARCUS: (SHRUGS) Just wondered.