

**TODAY AND TOMORROW**

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Episode Five

Series 3

**'Suspicious Hurts'**

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**TODAY AND TOMORROW - EPISODE FIVE - SERIES 3**

**INT. ALEXANDRA'S OFFICE - NIGHT**

ALEXANDRA IS ON THE COMPUTER SHE REACHES FOR THE PHONE AND STARTS TO DIAL. THERE IS A KNOCK.

ALEXANDRA

Yes?

ALEXANDRA FINISH DIALING AND LISTENS TO THE RINGING. SHE LOOKS UP AND SEES MARIA ESTEFAN. THE PHONE IS ANSWERED.

ALEXANDRA (TO PHONE)

Tina, one minute.

ALEXANDRA (TO MARIA)

What do you want?

MARIA

We need to talk.

ALEXANDRA (TO PHONE)

I've reviewed the picture of the new girls.

ALEXANDRA (TO MARIA)

Did you talk to him?

MARIA

Yes

ALEXANDRA (TO PHONE)

I like number 1 and 4. Get rid of the others.

ALEXANDRA (TO MARIA)

Has anything changed? Wait.

ALEXANDRA TAPS KEYS ON THE KEYBOARD.

ALEXANDRA (TO PHONE)

How much does he want for her? That's ridiculous... Of course he'll negotiate. Everyone negotiates.

MARIA

This is for you and I want the key.

MARIA PUTS AN ENVELOPE WITH MONEY ON THE DESK. ALEXANDRA PICKS IT UP AND TAKES OUT SOME OF THE NOTES AND LOOKS AT THEM.

ALEXANDRA (TO MARIA)  
What's this for? Sorry...

ALEXANDRA (TO PHONE)  
I want her. I want to talk  
with him. What's his name?

ALEXANDRA TAPS THE KEYBOARD AGAIN AND THEN PUTS THE PHONE DOWN. SHE LOOKS AT THE MONEY IN HER HAND.

MARIA  
I can't trust you.

ALEXANDRA  
We've had this conversation.

MARIA  
And you were not listening. I  
can't afford to get this wrong  
and so far I am not impressed  
by your actions or your  
threats.

ALEXANDRA PUTS THE MONEY BACK INTO THE ENVELOPE AND HANDS IT TO MARIA.

ALEXANDRA  
Take this back.  
No threats.  
I respect you. You are right,  
I have done nothing yet to  
impress you.

MARIA  
I need the key?

ALEXANDRA  
Mr Armstrong has agreed?

MARIA  
He can arrange for the money  
to be collected and there will  
be no trace back to you or me.

ALEXANDRA

So we're back to the original plan. Just let me know when and where and this is all over.

ALEXANDRA REACHES INTO THE DRAW AND PULLS OUT AN ENVELOPE. MARIA CHECKS THAT IT CONTAINS THE KEY.

ALEXANDRA (CONT'D)

Keep it safe.

MARIA

And Ray?

ALEXANDRA

I'm meeting him later.

MARIA

Where's Carlos' body?

ALEXANDRA

Carlos? Oh yeah - The guy with the weak heart. Why?

MARIA

For this to work the police needs to find his body at the transfer when you get the money.

ALEXANDRA

Clever.

MARIA

And he needs to be found with this.

MARIA HANDS ALEXANDRA A PASSPORT. ALEXANDRA READS IT.

ALEXANDRA

Valarie Oliveria de Souza. Isn't she your travelling companion?

MARIA

I promised that she'd be with Carlos. I'd like to keep my promise.

ALEXANDRA

You obviously don't like her.  
Ok. One minute. I have  
something for you. It's in the  
safe.

ALEXANDRA GETS UP AND LEAVES HER OFFICE.

LAUREN

Do you really trust her?

MARIA TURNS TO SEE LAUREN SITTING WHERE ALEXANDRA WAS.

MARIA

As much as I trust that you  
are really sitting in that  
chair?

LAUREN

Then stop thinking about me.  
(beat)  
Is it guilt?

MARIA

Guilt?

LAUREN

Why I'm always with you. Is  
it because you ruined my life?

MARIA

It's the poison. The poison  
you gave me when you tried to  
kill me dear sister.

LAUREN

And because of that you can't  
forget me.

MARIA

Because of that I can never  
forgive you.

LAUREN

How sad. How very sad...

MARIA

The only sad thing is that I  
see your face... And I hate  
that. I really do.

LAUREN

And her? If you don't trust her why are you working with her?

MARIA

I have my reasons.

LAUREN

Be careful Maria.

MARIA

I know what I'm doing.

ALEXANDRA COMES BACK IN.

ALEXANDRA

Did you say something?

MARIA

No.

MARIA TAKES A TABLET.

ALEXANDRA

You ok?

MARIA NODS AND TAKES AN ENVELOPE FROM ALEXANDRA.

ALEXANDRA (CONT'D)

We got these from Carlos. Kept his passport so he can be identified but you might find the other stuff useful.

**INT. EMMA'S FRONT ROOM - NIGHT**

SHIRLEY DRINKS LAGER FROM A CAN AS EMMA PUT'S ON MAKEUP.

SHIRLEY

I don't like him Em.

EMMA

It's only a drink

SHIRLEY

You don't even know him.

EMMA

That's why I'm going.

SHIRLEY

He's creepy.

EMMA

Sexy you mean. Oh come on Shirl. It's not really working with Owen.

SHIRLEY

It's never been working with Owen but it's Owen. He'd do anything for you and you know it.

EMMA

It's not exciting anymore. Not like this.

SHIRLEY

So where am I dropping you?

EMMA

You got anything? I'm dead nervous.

SHIRLEY

Nothing. Ain't Owen?

EMMA

He's got his stash with him.  
(beat)  
Drop me off next to Jacks - I can walk in from there.

SHIRLEY

Not taking any chances of being seen by Owen then?

EMMA

No point upsetting him if I don't have to. Tony might just be after this (pointing to her body) and no more. I like Owen, I don't want to hurt him. Stop looking at me like that. I do...

SHIRLEY

What are you like?

**INT. THE CLUB BAR - NIGHT**

ALEXANDRA SLOWLY WALKS DOWN THE SPIRAL STAIRCASE. THE SOUND OF HER STILLETOS MAKES RAY TURN. SHE STOPS AT THE

BOTTOM OF THE STAIRS. RAY'S EYES DRIFT FROM HER LEGS UP TO HER FACE. THEY LOOK AT EACH OTHER.

ALEXANDRA  
I take it you like what you see?

RAY  
Drink?

ALEXANDRA  
Vodka.

ALEXANDRA SITS ON THE BAR STOOL NEXT TO RAY. THEY WATCH THE GLASS BEING FILLED WITH VODKA BY THE BARMAN.

RAY (TO BARMAN)  
You can go.

BARMAN  
Sir.

THEY WAIT FOR THE BARMAN TO LEAVE BEFORE THEY START TALKING

RAY  
Was going to kiss you hello but I suppose your exclusion zone is still in place?

ALEXANDRA  
I was a little rude the other day but you do have a rather bad reputation. Anyway, that's why I'm here.

ALEXANDRA KNOCKS BACK HER VODKA. SHE GETS UP AND GOES AROUND THE BAR AND POURS HERSELF ANOTHER.

RAY  
An apology?

ALEXANDRA  
I understand your reaction. Here I am coming on to your patch setting up shop without even a courtesy call.

ALEXANDRA DRINKS BACK HER VODKA AGAIN POURS ANOTHER AND GOES TO RETURN TO HER SEAT. SHE STOPS AND TOUCHES RAY'S FACE.

ALEXANDRA (CONT'D)

Strong jaw bone. I like that.

RAY

What happened to no touching?

ALEXANDRA

That applies to you. Not the other way around. Anyway, you don't strike me as a man that does what he's told.

ALEXANDRA SITS DOWN.

RAY

Setting up Shop?

ALEXANDRA

I'm opening the 'Pink Rose' a rather discerning gentlemen's club for gentlemen such as yourself Ray.

RAY

And?

ALEXANDRA

20%. 20% of the monthly takings from the club is yours. A small apology.

RAY

30% sounds better than 20.

ALEXANDRA

25. And as a bonus why don't you come over and say hi to some of the new girls.

THEY CLINK GLASSES AND MAKE A SILENT CHEERS AND THEY DRINK LOOKING AT EACH OTHER.

RAY

So you know Maria Estefan? You don't need to deny it. Why is she talking to you? Is it protection from her husband?

ALEXANDRA

Might be.

RAY

I did think you were going to steal money from her but it looks like I was wrong.

ALEXANDRA

Wrong?

RAY

I'm looking for a Brazilian called Carlos. Has Maria Estefan ever mentioned him to you?

(beat)

Again it doesn't matter. I have another way of finding him.

**INT. MOTHERS´S KITCHEN - DAY**

MOTHER OPENS A CAN OF SOUP AND POURS THE CONTENT INTO A PAN. SHE TURNS ON THE TAP AND WASHES THE EMPTIED CAN.

**INT. MOTHERS´S LOUNGE - DAY**

LAUREN IS LYING ON THE SOFA. SHE IS HAVING A RESTLESS SLEEP.

**INT. MOTHERS´S KITCHEN - DAY**

MOTHER STIRS THE SOUP WITH A SPOON. SHE TASTES IT.

MOTHER

No...No... No...

SHE PICKS UP THE PAN WITH THE SOUP AND THROWS IT IN THE SINK.

**INT. MOTHERS´S LOUNGE - DAY**

LAUREN WAKES STARTLED AND SCARED.

**INT. MOTHERS´S KITCHEN - DAY**

MOTHER OPENS ANOTHER CAN OF SOUP AND POURS IT IN THE PAN.

**INT. MOTHERS´S LOUNGE - DAY**

LAUREN STRUGGLES TO GET OUT OF THE WELL TUCKED IN BLANKET. SHE ATTEMPTS TO SIT UP AND STOPS IN PAIN DUE TO PULLING ON HER STITCHES.

**INT. MOTHERS´S KITCHEN - DAY**

MOTHER STIRS THE SOUP WITH A SPOON. SHE TASTES IT AND SMILES.

**INT. MOTHERS´S LOUNGE - DAY**

LAUREN REMOVES THE BLANKET WHICH FALLS TO THE FLOOR AND PULLS AT HER TOP TO LOOK AT THE BANDAGE AROUND HER STOMACH.

**INT. MOTHERS´S KITCHEN - DAY**

MOTHER POURS THE SOUP INTO A BOWL. SHE TAKES A SLICE OF BREAD AND BREAKS PIECES WHICH SHE DROPS INTO THE SOUP.

**INT. MOTHERS´S LOUNGE - DAY**

LAUREN PULLS HER TOP DOWN. SHE LOOKS AT THE TOP AND NOTICES THAT IT IS NOT HERS. MOTHER COMES IN CARRYING THE SOUP ON A TRAY.

MOTHER

Do you like it my darling?  
It's your favourite colour.  
Had to get you out of those  
awful clothes. You've been  
delirious. So good to see  
life in your eyes. I am so  
pleased my darling.

LAUREN STARES AT MOTHER. MOTHER PUTS THE TRAY DOWN. SHE PICKS UP THE BLANKET. SHE LOOKS AT LAUREN AND SIGHS. MOTHER PLACES A CUSHION BEHIND LAUREN.

MOTHER (CONT'D)

You need to eat. Let's see if  
we can get you to sit up.

MOTHER POSITIONS LAUREN AND COVERS HER WITH THE BLANKET.

MOTHER (CONT'D)

Well done my darling. Now you  
must eat something. Build up  
your strength.

MOTHER POSITIONS THE BOWL AND TAKES A SPOONFUL. SHE BLOWS ON IT TO COOL IT THEN FEEDS LAUREN WHO STARES AT MOTHER CONTINUOUSLY.

MOTHER (CONT'D)  
That's it my darling. You are  
a good girl. A very good  
girl.

MOTHER CONTINUES TO FEED LAUREN LIKE A BABY- BLOWING ON  
EACH SPOON.

MOTHER (CONT'D)  
Wait.

MOTHER PUTS DOWN THE BOWL AND JUMPS UP.

MOTHER (CONT'D)  
This is no good. You can't be  
here. How did you get here? I  
told you not to move. How did  
you get here? Don't you know  
you were lucky to survive?  
Don't you know... that...that...

MOTHER STOPS AND SITS ON THE FLOOR. SHE STARES BACK AT  
LAUREN. AFTER AWHILE SHE TAKES LAURENS HANDS SHE BEGINS  
CRYING AS SHE STROKES LAUREN.

MOTHER (CONT'D)  
I forget... I try but I forget  
sometimes. I'm so sorry my  
darling. I'll take care of  
you. I promise. Mother loves  
you.

MOTHER RESTS HER HEAD ON LAUREN. LAUREN STROKES MOTHER'S  
HAIR.

LAUREN  
I love you too

LAUREN CONTINUES STROKING MOTHER AND SMILES.

**INT. EMMA'S FRONT ROOM - DAY**

EMMA IS WEARING A DRESSING GOWN SITTING AT THE TABLE AND  
DRINKING COFFEE.

SHIRLEY  
So after I dropped you where  
did you go?

EMMA  
He's great Shirl.

SHIRLEY

Where did you go?

EMMA

We had some drinks in the old bar then dinner.

SHIRLEY

Dinner? Where?

EMMA

The new Japanese place on the high street

SHIRLEY

Very posh. Did he pay?

EMMA

Unlike Owen. Yeah he did.

SHIRLEY

And what did you have?

EMMA

Sushi... It's rice and fish.

SHIRLEY

I know what Sushi is... Raw fish. Yuk!

EMMA

It's nice and he's great.

SHIRLEY

How do you know? Everything I asked you about him you say you don't know.

EMMA

He didn't talk much but he kisses great.

SHIRLEY

He kissed you?

EMMA

Yeah!

SHIRLEY

What are you like? And what about Owen?

EMMA

Owen?

SHIRLEY

Are you going to tell him?

EMMA

Not yet.

SHIRLEY

Not yet? So you are thinking about it! After two years you're gonna dump him for a stranger!

EMMA

I'm fed up with him. I didn't tell you but he gave me a present the other day. Three weeks after my birthday he gives me a present I didn't want. And he swapped our microwave to get it.

SHIRLEY

He got you a present... That's what counts isn't it.

EMMA

Not even close.

SHIRLEY

Even so, you're cheating on him.

EMMA

I'm not.

(beat)

You're suppose to be my friend

SHIRLEY SHAKES HER HEAD

EMMA

What now?

SHIRLEY

I'm not saying anything? More Coffee?

**INT. MARIA'S BEDROOM - DAY**

VALARIE

He's been arrested? Where are they holding him?

MARIA

I've asked Crawford to find out. He's filed papers.

VALARIE

How did Crawford find him?

MARIA

Apparently Crawford gets called whenever the local cops can't identify someone that is from an ethnic background.

VALARIE

What does that mean?

MARIA HANDS VALARIE A RING SHE TOOK FROM THE ENVELOPE THAT ALEXANDRA GAVE HER.

VALARIE (CONT'D)

That belongs to Carlos.

MARIA

He gave it to Crawford to get him to call Ronaldo. Instead Crawford came to me.

VALARIE

Contact Ronaldo? Why? What happened?

MARIA

Something happened at the bank. Carlos was caught running away. Crawford didn't say anymore.

VALARIE

Why didn't he call me?

MARIA

I don't know.

VALARIE

If Crawford calls Ronaldo it's over. We'll never be with together.

MARIA

There's nothing...

VALARIE

I have to talk to him. How long before Crawford finds out where he is?

MARIA

He said two days.

VALARIE

That's too late Maria. We have to be back by then.

MARIA

I'm not sure what else I can do.

VALARIE

I'll phone Ronaldo.

MARIA

And.

VALARIE

I'll tell him my mother is really ill. It's been six months since I moved to Brazil and he knows she was ill then. So if I said she's got worse he'll believe me.

MARIA

You're here to watch me remember. To make sure that I don't run off. He'll expect you to be on the plane with me.

VALARIE

Then you have to stay.

MARIA

My children?

VALARIE

Just a few days Maria. Let me talk to Carlos. I can make the plan work.

MARIA

And what's in it for me.

VALARIE

Half the money. If I get it  
you can use it to get away  
from Ronaldo.

MARIA

I'm not sure.

VALARIE

Please Maria.

MARIA

Alright.

VALARIE

I'll make the call.

VALARIE LEAVES. MARIA SMILES.

**EXT. FRONT DOOR MARIA'S HOUSE - DAY**

VALARIE LEAVES THE HOUSE. SHE TURNS BACK TO LOCK THE  
DOOR. SUDDENLY IT GOES DARK AS A BAG IS PLACED OVER HER  
HEAD. SHE SCREAMS AND IT IS MUFFLED.

FADE TO BLACK

END

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CHARACTERS

MARIA ESTEFAN - PLAYED BY ANASTASIA AMPATZOGLU  
Maria has returned from Brazil to sign paperwork to  
transfer her 4 million pound inheritance to her husband.

ALEXANDRA PETROVA - PLAYED BY VICTORIA DELANEY  
Heads an agency that has accepted the contract from Maria  
Estefan to steal the inheritance from the person Ronaldo  
has sent over to collect it.

FAYE SAUNDERS - PLAYED BY HELEN COOKE

Has returned to her husband Ray and with the help of her lover Richard is able to visit Gerry Sanders to help him through his depression.

GERRY SAUNDERS - PLAYED BY TYRON MAYNARD

Suffering from Cancer, Gerry is finding it very difficult to cope with Lauren's betrayal after she told him that she lied about having his baby and then tried to kill him.

WAYNE CRAWFORD - PLAYED BY PAUL NEWBERRY

Wayne is Maria Estefan's solicitor who has sold the properties left by Maria's father and has arranged for the bank to convert the money to cash after receiving instructions from Ronaldo.

LAUREN BAKER - PLAYED BY EDIT PETERSEN

Lauren is Maria Estefan's so called step-sister who believes that Maria's inheritance belongs to her.

SHIRLEY WALKER - PLAYED BY EMILIE MIRIAM

One of the barmaids at the New Moon Pub. Shirley is considered a gossip but is loved by the pub locals.

MOTHER - PLAYED BY CHRIS KERRY

A troubled lonely intellectual that has dropped out from society. She is a regular at the New Moon Pub and is considered slightly crazy as she mistakes girls she meets as her daughter.

GERRICK ARMSTRONG - PLAYED BY TIM RUTHERFORD

A private detective who helped Maria three months ago and got mixed up in the trouble between Ray Saunders and Ronaldo Estefan. He has moved in with his Grand-daughter in an attempt to disappear.

EMMA DEAN - PLAYED BY GEMMA F FLANNERY

Gerrick Armstrong's grand-daughter. Concerned that her Grand-father has started drinking, is gambling more and is constantly worried about something. She does her best to look after him since he has come to stay with her.

TONY HUNTER - PLAYED BY ADAM SEAN BUTCHER

An undercover policeman, posing as a builder. A seasoned professional Tony has a record of busting large organised gang rings.

VALARIE OLVERIA DE SOUZA - PLAYED BY JADE CHAMBERS

British born. Valarie moved to Brazil six months ago to be with Carlos. She is Maria Estefan's travel companion and chaperone and has accompanied her back to England.

RAY SAUNDERS PLAYED BY JAMES MARSHALL

Ray, is Gerry's brother. He is a ruthless gangster with violent yet charming disposition. His actions always have far reaching consequences.

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