

Mockery Manor SEASON 2
Episode 4
'Casual Spycraft'
Written by Lindsay Sharman
Music and Sound Design by Laurence Owen

THEME TUNE, punctuated by...

MARGOT V.O.
Long Cat Media presents Mockery Manor
Season 2, Episode 4: Casual Spycraft.

INT. LITTLE MERMAID'S SEA FOAM RAPIDS

In the background, but close-by, the rush of water and the Mermaid's Lament.

ALEX
Greetings to all the kinder, adults
unt elves of Europe. An announcement.
The Little Mermaid Seafoam Rapids is
closed for thirty minutes while
management run important tests. Danke
for your patience.

CLICK CLICK of lighter. Hilda tuts in irritation.

HILDA
(mutters) Come on. Why hasn't anyone
invented a water-proof cigarette? Uh.

One more CLICK.

HILDA (cont'd)
Ah!
This is nice. Fresh air. And it's
good to be away from those bloody
elves.
When you're ready, Thomaz. I'm all
ears.

THOMAZ
(queasy) One moment. I am trying not
to... (dry-heave).

HILDA
Oh! Sharp bend coming up.

Thomaz GROANS.

LITTLE MERMAID V.O.
 I don't want to be human anymore.
 What do I do? Help me, Sea-Witch!

The METALLIC JUDDER of the winch and a SPLASH. Thomaz GROANS, Hilda 'WOOS'.

HILDA
 Well? (sings) I'm waiting.

THOMAZ
 (queasy) There is nothing to report.

HILDA
 Oh come on. She's been here a week.
 There must be something.

THOMAZ
 No.

HILDA
 What does she do outside of work hours?

THOMAZ
 Stares into space. Takes a lot of naps.

HILDA
 Come on Thomaz, don't tell me she hasn't been snooping? Asking questions?

THOMAZ
 Oh yes. Many questions.

HILDA
 I knew it.

THOMAZ
 Questions like, 'where is the party at, dudes?' 'Anybody got any vodka?'

LITTLE MERMAID V.O.
 I love the Prince, but he does not love me.

HILDA
 She must be doing *something* suspicious?

THOMAZ
 Well, there was... no no no.

HILDA

Tell me.

THOMAZ

No, no, it was nothing.

HILDA

Tell me.

THOMAZ

(sighs, reluctant) You know Gretchen?

HILDA

Gretchen?

THOMAZ

Gretchen Wolf. Girl from local village.

HILDA

Oh.

THOMAZ

She is just casual summer staff. She's not involved in... y'know. She has tried to be friendly with this JJ several times, but JJ, she has look of panic and runs away. Last time, she shouts at Gretchen, 'I tell you, I am not Angela Lansbury! Do not drag me into your bullshit!'

HILDA

Angela Lan... is it a code?

THOMAZ

I have no idea.

LITTLE MERMAID V.O.

I have legs now. It is like knives in my feet. I will smile through the pain.

HILDA

Gretchen Wolf, you say? She's never come to my notice before. That's interesting.

THOMAZ

Gretchen is very normal girl, Hilda, so is probably nothing. Really. I am even thinking... this JJ might be normal girl too.

HILDA

Or she knows we're watching. She must've seen you following her.

THOMAZ

(chuckles) Impossible. I am too good.

HILDA

But you can't be on her all the time. You've missed something. Thomaz, you need to get closer.

Thomaz makes an 'eeeuch I don't want to' noise.

HILDA (cont'd)

Pillow talk, that's what we need.

THOMAZ

Seduce her? Oh no. No. No no no. I don't do that sort of thing. And why would she be interested in me?

HILDA

Because you're devastatingly handsome.

THOMAZ

(sighs) This is true. But many women tell me; I am very depressing. And JJ, she is typical English party girl. She wants man who is full of shouting and lager.

HILDA

She isn't a party girl, Thomaz, she's a bloody spy.

Thomaz gives DOUBTFUL NOISE. 'Ayieeee...'

HILDA (cont'd)

It's a front. A cover story. But if she's pretending she likes to party, then you must party with her. Understand?

THOMAZ

(sighs) I will party.

LITTLE MERMAID V.O.

(sings) I am sea foam, spotting your cheeks with tears.

THOMAZ

Hilda. I had word from my sister; the situation is very bad. She needs to know when you will arrange the transport.

HILDA

Not long, Thomaz. Don't worry. Just figuring out the logistics. But until then; you concentrate on JJ. Gain her trust. Find out what Jenkins has asked her to do... and how this stolen Vermeer fits in.

EXT. THE OUTDOOR BREAK AREA FOR STAFF

Background German oompa music.

JJ is trying to make a friend, seemingly oblivious to how it's being received.

The SAD MAN sighs throughout.

JJ

Yeah, I've traveled a lot. I think everyone should, y'know. You just learn so much about yourself, and about... other things, and... I can say 'cheers' in ten different languages. Yam sing. Slante. Gesundheit. Erm... can't think of any others.
So yeah, I feel very at home in an international theme park.
So where are you from, then? Can't place your accent.

SAD MAN

I am from nowhere.

JJ

Oh. Family moved around a lot when you were a kid, or..?

SAD MAN

I do not have a past.

JJ

Wow. Yeah. You look forwards, yeah? Never backwards? Good philosophy. That's kind of how I operate, too.

SAD MAN

Then you will fit right in. No-one
has a past in Dunkelschloss.

He SCRAPES his chair back.

SAD MAN (cont'd)

Excuse me, my lunch break is over. I
must return to Hans Christien Island.

JJ

OK. Cool. Hey, do you wanna hang out
sometime later maybe..?

Becoming more distant as he walks away -

SAD MAN

No thank you.

JJ

(calls) Well, if you change your
mind... I'm JJ by the way!

BETTE

Absolutely pathetic.

JJ

Huh?

JJ turns. GASPS.

BETTE

I thought I'd enjoy seeing you
humbled, but that was... ugh. I feel
bilibious.

JJ

Oh my God, Bette?? Is that you??

BETTE

Sssh!

JJ

I can't believe it!

BETTE

(hisses) Follow me!

Bette walks away.

JJ

Where are you going??

She follows.

BETTE
And act normal for God's sake.
Quick. In between the toadstools.

JJ
What?

BETTE
Stay close to the stalk.

They squeeze in between toadstools.

JJ
Bette! I can't believe it's you!

BETTE
Hello sis.

JJ
What are you doing here? Why are you
dressed like that? Is that a wig?

BETTE
Ow! Don't tug it! It's real!

JJ
Wow, you look so different. I barely
recognise you.

BETTE
That's the idea. I'm undercover.

JJ
(laughs) Undercover?? You're a spy
now? Who are you working for?

BETTE
Bloody Mockery Manor.

JJ
Mockery?? You mean Margot? What...I
don't understand...what are you even
doing here--

BETTE
(intense) I haven't got time to
explain. Here - take this letter,
it'll tell you what you need to know.
Read it in private, and then eat it.
Or burn it... or put it in the bin, I
don't know, just get rid of it.

JJ

But, Bette, what is this? What is this even about?

Bette peers out from between the toadstools.

BETTE

The coast is clear.

JJ

Oh God, what's going on now?

BETTE

I'll leave first, so we're not seen together.

JJ

Bette, wait, don't go. I'm so relieved to see you. It's been over a year. Are, are you alright? I got the note you left me at the backpacker's in Rishikesh, but--

BETTE

JJ! Not now.

JJ

But... but... when?

BETTE

OK, look. I'm staying in the village, at the Inn that looks like a cuckoo clock. I'm registered as Jane Smith.

JJ

I'll come see you. Tonight!

BETTE

No! Only come and find me in an emergency, alright? Do you understand? Otherwise, I'll come to you.

JJ

But why?? What's going on?

BETTE

I told you, JJ, read the letter. Oh shit, I almost forgot - take this, and this.

JJ

What are they?

BETTE
That's a spy camera. That's a
listening device.

JJ
Excuse me??

BETTE
Instructions are in / the letter-

JJ
/ the letter, yeah, I know, I get it
Bette. Except I don't. At all. Bette-

BETTE
-Goodbye JJ. I'll see you soon.

JJ
You will? Good. Great! When?

BETTE
Soon. And JJ? Don't tell a soul I was
here. Do you understand? Not a soul.

INT. PARKER'S LAD PAD, UK

Sexy early 90s music plays.

Parker and Kelly are in bed.

He GROANS, ashamed.

KELLY
Ugh, it's alright, babe. Just come
back to bed. I'll roll us a doobie.

PARKER
I'm sorry, Kelly. That's never
happened before.

Parker turns the music off.

Kelly rolls a spliff.

KELLY
Yes it has.

PARKER
Yeah, I suppose it has.

KELLY
Three times this week.

PARKER

Yeah, alright. Anyway, I'm sorry.

KELLY

Uh, stop apologising.
Look. You're just letting it all out.
That's all. That's a good thing.

PARKER

It's the opposite of good! It's *bad*!
Bursting into tears every time you
touch me... it's humiliating.

KELLY

Nah babes. It's brave. Shows you're
not afraid to show your emotions.

PARKER

But I *am* afraid! That's the whole
problem! I keep it together most of
the time, but it's always there, just
bubbling away. And then, you touch
me, and for just a second I feel
normal, I feel safe... and then I
start bloody blubbering!

KELLY

Ahh. That's quite sweet, actually.

PARKER

I thought I was coping. I thought I'd
got my life together. Look at this
place! Top-of-the-range stereo
system. Satin sheets. A water bed,
for God's sake!

The water bed GURGLES.

Kelly LIGHTS the spliff.

PARKER (cont'd)

If I can't be happy with all this...
will I ever be?

KELLY

Parker, babes - (inhales) - maybe you
need closure.

PARKER

What do you mean?

KELLY

You know, like, deep down, in your subconscious, you still think you're in danger. You're still waiting for the boogeyman to jump out. So maybe you have to DO something to, like, show yourself that it's over? Then you can relax... move on.

PARKER

Wow, yeah. Yeah! That's, that's really insightful, Kelly. God, you're smart. How do I do that?

KELLY

I dunno, like, you could write it all down, in a poem or something, or get hypnotized, or--

PARKER

--or find out what really happened with Smithy and Norton and me dad.

Ominous sting of music.

KELLY

What? Who the hell is Smithy?

PARKER

Yeah, that's what I need. Closure. Kelly, you're absolutely right. I need closure. And I bet I know who can give it to me...

INT. JACK'S VEGETABLE PATCH

The Vegetable Patch info-tainment music plays.

JJ puts the hand brake on and a family disembark.

JJ

Mind the step down.

GUEST

Danke schon, fraulein. Most interesting.

JJ

No problem.

GUEST

Did you enjoy that, kinder? What did we learn about medieval agriculture?

CHILD 1

Beans!

CHILD 2

Feudalism!

GUEST

Come. We will buy some beans from
Jack's Food Stall!

The children 'yay!'

JJ

(calls) Enjoy the rest of the park!
(mutters) Weirdos.
I was like that once. Cheerful little
weirdo. Swotty Kate who loved
history. Whatever happened to that
girl?
She learned how to survive. That's
what.

JJ pulls the microphone to her mouth.

JJ (cont'd)

(mic) Any guests in here? Anyone
hiding behind the beans?

A beat. Silence. She turns the microphone off.

JJ (cont'd)

Cool. Right. Let's read this letter.

JJ unfolds it. JJ's voice turns into Jenkins when reading.

JJ (cont'd)

(reads) Greetings, JJ. Jenkins here-

JENKINS V.O.

/Jenkins here. Apologies for the
unconventional method of
communication. I have a job for you
and your sister.

JJ

What could Jenkins want from *me*?

At the other end of the warehouse-

THOMAZ

(distant) Hey! Hello!

JJ

Ugh, go away.

THOMAZ

Anyone here? JJ? I have vodka!

JJ is too distracted to notice who it is. She pulls the microphone to her mouth.

JJ

(microphone) Sorry, ride's closed!
The buggy's broken down. And there's,
uh, weevils in the veg. Come back
later.

OK.

(reads) First of all, believe me when
I say-

JENKINS V.O.

/when I say everything we do is to
protect Margot, and to protect your
future inheritance.

JJ

What future inheritance? Bloody hell,
does he mean Mockery Manor?? She's
put us in the will??

JENKINS V.O.

That's right, Margot has put you in
the will.

JJ

Flippin' heck!

JENKINS V.O.

So, to business. First of all, you
will need to gain access to Hilda's
office-

JJ

Flippin' heck.

JENKINS V.O.

-and tap her phone, using the
listening device as instructed in the
diagram below.

JJ

Tap Hilda's phone? Is this a joke??

JENKINS V.O.

As for the camera - please be careful
with it, I'd like to have it back in
one piece.

(MORE)

JENKINS V.O. (cont'd)

It's survived since the war, so there's no reason it should break now - anyway, I need you to take photos of the inside of any Dunkelschloss trucks coming into and out of the park. Mainly at night. The camera can take 50 pictures - once it is full, return it to Bette. Oh, and take photos of anything out of the ordinary - use your own judgement there. Got it? That is all for now.

JJ

OK, not asking much then! Just a bit of casual spycraft.

JENKINS

Destroy this letter as soon as you've memorised the contents. You do not want it to fall into the wrong hands. I will say no more.

JJ

No, say more. What the hell is this? This is insane.

THOMAZ

What is insane?

JJ

Oh Jesus!

THOMAZ

Sorry! Sorry. I did not mean to scare you. Keep reading your letter.

JJ

It's from my mum!

THOMAZ

That is nice.

JJ

What do you want, Thomaz?? Why are you sneaking up on me?

THOMAZ

I'm not sneaking.

JJ

You just appeared from behind a bush.

THOMAZ

I did call your name. Did you not hear?

JJ

Oh yeah. And I said the ride's closed.

THOMAZ

Why is it closed?

JJ

Because... I ran over a cabbage.

THOMAZ

That is terrible.
Look, I have vodka!

The SLOSH of vodka.

JJ

OK?

THOMAZ

And some party-poppers!

He pulls a popper and blows a party horn.

THOMAZ (cont'd)

Weyy! Yes, party!

JJ

What's this about Thomaz?

THOMAZ

I think to myself, JJ, she looks a little sad. And I say to myself, 'Thomaz, this girl is in a new country, alone, you should help her settle in.'

JJ

Right. I'm fine, actually, thanks.

THOMAZ

Good, good. So you are enjoying Dunkelschloss? Making friends?

JJ

No. No-one wants to talk to me. Except Gretchen, and she's got some strange ideas about the park...

THOMAZ

Yes?

JJ

...that I'm suddenly starting to see
in a different light.

THOMAZ

Maybe you should explain to me what
you are talking about. A problem
shared is a problem cut into smaller,
more manageable pieces.

JJ

This is ridiculous.

THOMAZ

What is? I'm a good listener.

JJ

I need to go to the village. Thomaz,
do you drive to work?

THOMAZ

Yes?

JJ

Can you give me a lift?

THOMAZ

Yes. I can. Now?

JJ

No, I thought, when our shift's
over...

THOMAZ

No, let's go now!

JJ

It's OK, we can wait...

THOMAZ

No, let's be wild and free-spirited,
like Ferris Bueller and his friend
with the face like a peanut with
hair.

JJ

But if we just leave mid-shift, it'll
draw attention-

THOMAZ

No-one will notice if you close this ride. And if anyone asks, we say you got sick and I took you to doctor.

JJ

Erm. OK. Yeah, alright.

THOMAZ

What a fun adventure for two crazy teens.

JJ

I'm 21.

THOMAZ

And I am 35. Let's go! We can get to know each other on the way!

INT. CAFE, BERLIN

The NOISE of a semi-busy cafe.

Ominous music, with a Russian gangster edge.

A man mutters in Danil's ear.

MAN

(indistinct mutters)

DANIL

Yes. Ah. Good, good. Yes.
Excellent. Go! Bring me his address.

MAN

Yes boss.

The man scuttles off.

BOHDANKO

Good news, Danil? You are smiling! It is good to see.

DANIL

Bohdanko.

BOHDANKO

Yes boss.

DANIL

Send a message to Genkai. We have a lead in Amsterdam.

(MORE)

DANIL (cont'd)
A man called 'Dodgy Eric' is making
indiscreet enquiries...

BOHDANKO
Ohhh! About the Vermeer?

DANIL
No, about your mother's health. What
do you think?

BOHDANKO
I think I am taking a trip to
Amsterdam.

DANIL
Yes. It is time we make a few
indiscreet enquiries of our own.

Jangly gangster music plays out.

INT. HIGH SECURITY UNIT FOR THE CRIMINALLY INSANE

BUZZZZZ! The sound of a heavy security door opening.

A doctor guides Parker through corridors.

The CLIPPY CLOPPY echo of hard shoes on a shiny hospital
floor.

DOCTOR
This way. Not far now.

PARKER
How is he?

DOCTOR
Oh, you know. Much the same. He's
looking forward to seeing you.

PARKER
He is? Oh gawd.

DOCTOR
First visitor in three years.
Just through that door.
You look nervous.

PARKER
Uh. I am a bit, yeah. Any advice?

DOCTOR
Don't upset him.

She opens the heavy door for Parker, and shuts it behind him.

A CHUCKLE.

MATTY

Well hello there, Parker. Are you alright, now?

A PHWIP of sound design, and into...

The swoony MERMAID'S LAMENT.

CREDITS

Mockery Manor was written and directed by Lindsay Sharman
Music, sound design and editing by Laurence Owen.
Hayley Evenett was JJ and Bette.
Laurence Owen was Parker, Jenkins, Matty, Bohdanko and additional voices.
Lindsay Sharman was Hilda, Margot and the Little Mermaid.
Alasdair Beckett-King was Tomasz and Danil.
And Sooz Kempner was Kelly and the prison doctor.
Further additional voices by Abbie Eastwood.
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