

Mockery Manor SEASON 2
Episode 2
'Find the Girl'
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 2: Find the Girl.

EXT. NEW YEARS EVE PARTY, BEACH, THAILAND - NIGHT

Clubbing music.

Some twat on the decks -

DJ
Hello, Hat Rin, Thailand! DO WE KNOW
HOW TO PARTY??

BIG CHEER

DJ (cont'd)
Coming up to midnight! Are you ready
to wave goodbye to the 80s, and say
hello to the naughty 90s!?

BIG CHEER

At the edge of the crowd...

BETTE
God, yes. Can't be any worse, quite
frankly.

JJ
Woot woot!

Bette SIGHS.

JJ (cont'd)
(loud) Dance with me, Bette! It feels
soooo goooooood to be on this
beautiful beach with my beautiful
sister!

BETTE
Don't hug me, you're sweaty.

JJ
So are you! Sweaty Bette!

BETTE
I hope you're just drunk, JJ.

JJ
Ohhhh I looove this music! It just
breathes colour. (shouts) WHO WANTS
TO DANCE WITH ME!

Music SWELLS and then is turned off. The crowd 'Ohhh!' in annoyance.

JJ (cont'd)
My dudes! Turn it back on!?

DJ
Here we go! Goodbye, 1989! TEN! NINE!

The crowd joins in with the count-down. Nine, eight, etc. Happy new year, big cheer, music back on.

JJ
Gah, I gotta snog someone. Hey!

BLOKE
Hello?

JJ
Fancy a snog?

BLOKE
Is this British for kissing? Then
yes!

BETTE
Oh for God's sake.

BLOKE
Heeeey look, identical twins! Maybe
we can all, eh? Eh?

BETTE
NO.

JJ
Haha, you silly boy!

BLOKE
Time to 'snog', pretty lady.

JJ

Ohhh yes.

BETTE

Ugh! JJ, are you really going to..?

JJ and the man SNOG.

BETTE (cont'd)

OK, you are.

GEORDIE BLOKE

(suggestive) Well well well, what do we have here?

BETTE

No.

GEORDIE BLOKE

Alreet, you made your point.

BETTE

JJ? JJ! I'm going back to the hut.
JJ?

Gross snogging noises.

BETTE (cont'd)

Ugh. Gross. Don't bring him back, please. OK, bye!

GEORDIE BLOKE

You should try having some fun, pet.

BETTE

(shouts) NOT WITH YOU, YOU CRUSTY ARSEHOLE.

Bette marches off down the beach, the party growing distant.

BETTE (cont'd)

(mutters) Ughhhh. OWhy does this keep happening? Everyone else is enjoying themselves. Why can't I?? Ugh God. What's wrong with me? Can't see a bloody thing. Health and safety nightmare. Knowing my luck, I'm going to slip on a sand dune and break my ankle and just fall into a ditch and die and that'll make everyone happy, won't it?

Bette SLAMS into someone. He 'oofs'. Bette SHRIEKS.

AMERICAN MAN

Oof! Hey!

BETTE

(freaking) OH! WHO'S THERE?? Oh my God!

AMERICAN MAN

Oh hey, I'm sorry. It was an accident. Are you OK?

BETTE

(panic) I didn't see you there!

AMERICAN MAN

(laughs) Yuh, it's night-time.

BETTE

(angry) Yeah, and you're lurking in the dark like a BLOODY CREEP. EXCUSE ME.

Marches off again.

AMERICAN MAN

Hey, wait. Woah, woah! Wait up. Hey, where you going?

Runs after her.

AMERICAN MAN (cont'd)

Hey man, I'm really sorry, I didn't mean to scare you, man.

BETTE

I wasn't scared. *Man*.

AMERICAN MAN

I didn't mean to freak you out... I, I was just chillin', I guess. Tryna get away from that awful party.

Bette stops.

BETTE

God, it was awful, wasn't it. I thought it was me, being a party pooper.

AMERICAN MAN

Hahaha! 'Party pooper'? I like that. No, it really sucked. Chett.

BETTE
I beg your pardon.

AMERICAN MAN
My, my name... it's Chett.

BETTE
Oh! 'Chett'. What an excessively
American name. I'm Elizabeth. Bette
for short.

AMERICAN MAN
What an excessively British name.
Shake hands, milady?

BETTE
How civilised. Go on, then.
(shakes) Very firm, nice dry palm.
Well done, 'Chett'.

Chett laughs, good-natured.

CHETT
I try. D'ya wanna go for a..?

BETTE
Chett. Before you say anything else:
I'm not interested. And I never will
be.

CHETT
That's cool.

BETTE
Is it? Oh. Good. I assumed you were,
y'know...

CHETT
A sleaze-bag? No, I get it.

BETTE
Sorry I shouted at you before. I'm
not good with sudden shocks.

AMERICAN MAN
Who is?

BETTE
Hmmm, well, I might be worse than
most. I've had a weird year.

AMERICAN MAN

Oh hey, I'm sorry to hear that. I've had kind of a bad time too. I came travelling to find some goddamn peace, you know?

BETTE

Yes! Yes! Exactly! Me too!

AMERICAN MAN

We won't find it here, man. It's so touristy.

BETTE

Maybe I won't find it anywhere.

AMERICAN MAN

Come on, now. Don't say that.

BETTE

Wherever I go, I seem to be taking it all with me, I can't get away from it. And my sister - she's back at the party - she's just so full of beans all the bloody time, but I just need some bloody space to get my head together, I just need some, I don't know, I just need...

AMERICAN MAN

...some goddamn peace? Totally.

Bette gives a WEAK, EMBARRASSED LAUGH.

BETTE

Ugh. How embarrassing. You're a stranger! And I've just said more to you than I have to my own sister in 6 months of travelling.

AMERICAN MAN

Bette, I know we just met, but I think maybe I can help? There's this amazing place I go to in Rishikesh, in the Himalayas--

BETTE

(awe) The Himalayas!

A (ahem) Californian interpretation of South Asian music starts up.

AMERICAN MAN

It is so beautiful there, there's an ashram run by this incredibly authentic guru, he's amazing, he's from San Francisco. I'm heading there tomorrow. Maybe... I dunno, maybe you could come with? I know that sounds crazy...

BETTE

(unsure, but interested) I mean it does, but... I could. (remembers) Oh, but my sister...

AMERICAN MAN

...sounds like she's doing fine here, partying her ass off. But I think... I think you need something else.

BIDOINGGGG. Sitar music.

INT. THE VEGETABLE PATCH, JACK'S GIANT LAND - DAY

Edu-tainment music, the kind of thing EPCOT does so well.

Hilda is showing JJ around on a STRETCHED, WHIRRING GOLF CART.

HILDA

This is where you'll be working, JJ. The vegetable patch. It's the 'edu-tainment' part of Jack's Giant Land. You drive the people-cart through the greenhouse and tell the guests about agricultural practices in medieval England.

JJ

Oh, that's... [~~boring~~] peaceful.

HILDA

Yes. It's a very unpopular ride. Sometimes you won't see anyone for hours. A good place to be alone with your thoughts.

JJ

(dubious) Oh yeah, that sounds lovely.

HILDA

On your right; a row of beans.

JJ

(bored) Wow. I've only seen them in cans before.

HILDA

Those fresh beans get cooked in a delicious tomato sauce and sold here in the park from Jack's Food Cart.

JJ

That's very interesting.

Cart stops.

HILDA

Here - your turn to drive. You need to practice.

JJ

I don't actually have a license.

HILDA

The people-cart's top speed is 3 miles an hour, I think you'll be fine.

JJ

(joking) No car chases in this, then?

HILDA

(humorless) No, that wouldn't work at all, might void the insurance. I wouldn't recommend it.

JJ

No. Yeah. Good point.

Cart starts.

HILDA

That's it. See? Easy. Here - try the microphone.

Hilda turns on the microphone.

JJ

OK.

(on mic) Hello.

Ooh, sorry it's a bit loud, isn't it?

(on mic) Welcome to Jack's Giant Vegetable Patch. On your left, you can see... erm...

HILDA
Giant marrows.

JJ
Giant marrows.

HILDA
Don't worry, there's a script. You
can learn it tonight.

JJ
(big sigh) Cooooool.

HILDA
Oh dear. Someone's not very excited.
Are you a thrill-seeker, by any
chance?

JJ
No, no, not at all! I'm really very
grateful for the job. Thank you.

HILDA
Don't worry JJ, I won't let you get
bored. Maybe I should put you on the
Trousers Meowsers Rollercoaster.

JJ
What?? No!!

The cart SWERVES.

HILDA
Watch out!

THUD into a raised bed. The cart stops.

JJ
Oh no! Sorry! I'm so sorry! I lost
focus!

HILDA
It's alright.

JJ
I'm really sorry!

HILDA
You've flattened a cabbage, that's
all. Come on, start it up again.
Let's keep going.

Cart starts up again.

JJ
I'm really sorry.

HILDA
Just... concentrate.

JJ
(whispers) Yeah. Sorry.

HILDA
Nobody has ever lost control of the
people-cart before. Maybe I should
put you somewhere else.

JJ
No no! I like it here! Please don't
put me on the Trousers Meowers
coaster.

HILDA
Alright. Alright.

JJ
Why is it even here, anyway?? It
doesn't fit.

HILDA
In Jack's Giant Land? I think it
fits. It's very *English*.

JJ
But its got nothing to do with
fairytale. It's... it's...

HILDA
Yes?

JJ
'Trousers Meowers': that's Mr
Crackles' catchphrase from Mockery
Manor.

HILDA
(faux cheer) Indeed it is. But how
did you know that? Have you been to
Mockery Manor?
Oh silly me, of course you have;
you're Parker's ex-girlfriend.

JJ
We weren't dating, we were just--

HILDA
Do you know Jenkins too?

JJ
(wary) Yeah, I know Jenkins.

HILDA
Darling Jenkins. He got me my first theme park job. And how well do you know Margot Mockery?

JJ
Erm. Not much. I haven't spoken to her since I worked there... a few years back.

HILDA
So you left before we started the exchange programme?

JJ
Ummm, I dunno. Maybe? What is it?

HILDA
What is it? Alright.

Sinister music.

HILDA (cont'd)
Mockery and Dunkelschloss swap attractions every season, to keep the parks fresh for our guests. In fact, all the Wizzard Entertainment parks across Europe are involved in the scheme.
When we get a new ride from another park, we make superficial changes so it fits our aesthetic - Mockery sent us the Trousers Meowers ride in '91; we were planning to give it a beanstalk facade, but... alas, budgets were tight and we never got around to it.
And you know what? You're right, it doesn't really fit. Do you think the guests will mind?

JJ
Er. Probably not.

HILDA
Oh, it's so good to have a young person's perspective. Thank you JJ.

JJ
(confused) That's OK.

HILDA
You know, I could bring you into the exchange programme, if you like. It's hit a small bump in the road, perhaps we need a fresh pair of eyes on the problem. Would you like to be involved?

JJ
Erm. Yeah, sure. Whatever.

HILDA
Oh.

JJ
Miss Peterson--

HILDA
Hilda, please.

JJ
Hilda. I really need a shower. Mockery had a staff dorm...

HILDA
(interrupts) Oh we don't have anything like that here. Our staff live off-site. They rent in the local village.

JJ
Rent. Right. Could you advance me some of my wages..?

HILDA
No need. For you, we're making an exception. You'll be staying right here. In the schloss, in fact.

JJ
The castle? Is that where you live?

HILDA
Heavens no! Nobody lives here. You'll be on your own. The first inhabitant of the schloss for fifty years!
(sinister) What a privilege.

Organ music.

EXT. THE BALCONY, MOCKERY MANOR - DAY

Jenkins, Margot and Parker look out over the park, drinking G&Ts.

The music of the park underpins their conversation.

PARKER

Ahhh this is nice! Perks of management, ey? Deck chairs on the balcony, a great view over the park, and a G&T at two in the afternoon!

Clink of ice.

JENKINS

You should join us for lunch more often, Parker.

PARKER

Oh yeah, love to. Another drink Margot? I'll pour.

MARGOT

I'll do it. You make them too weak.

PARKER

Haha! Margot! I'm tryna be professional, here! You old lush!

JENKINS

That's inappropriate, Parker.

PARKER

Oh. Sorry.

MARGOT

I can take a joke, Jenkins. And I am an old lush.

PARKER

No, I didn't mean it. Just having a laugh...

MARGOT

"Ho! Ho! Ho! To the bottle I go / To heal my heart and drown my woe..."

JENKINS

Some recite Hamlet in their melancholy. Margot quotes hobbits. Margot dear, why don't you have a lie down?

MARGOT

You do tell me what to do, Jenkins.

JENKINS

Out of care, my dear.

MARGOT

Is that what it is?

JENKINS

Darling!

MARGOT

I am weary. Perhaps I will close my eyes for a while. Take a short nap with the breeze kissing my face.

JENKINS

Yes.

MARGOT

The music of the park in my ears.

JENKINS

Yes, you do that. You rest, my love. I will stroke your forehead, sing you to sleep.

Jenkins sings a snatch of Are You a Memory.

JENKINS (cont'd)

(sings) I have a memory of a sweet rendezvous,
And in that memory, I'm dreaming and loving you...

PARKER

(whisper) Erm. Should I go? I'll go.

JENKINS

Stay. I need to talk to you. And look - she's already asleep.

PARKER

(whispers) Blimey. That was quick.

JENKINS

You don't need to whisper. She's been on the sauce since morning, she's dead to the world. Look. Margot! (clicks fingers) MARGOT! See? Nothing.

PARKER

Oh gawd, I didn't realise she actually had a problem! I feel terrible. I called her an old lush!

JENKINS

We all have different ways of coping, Parker. And Margot has a heavy load to carry. Speaking of which, how are you, my boy?

PARKER

Me? I'm alright fanks.

JENKINS

You never think about that nasty to-do three years ago?

PARKER

(wobbly) No, not really.

JENKINS

Or about your father? That terrible accident... sometimes that feels like it happened yesterday.

PARKER

It wasn't an *accident*, though, was it? He was murdered.

JENKINS

Mmm yes. That was quite the revelation, wasn't it. And how are you feeling about that?

PARKER

I try not to think about it. I think the healthy thing to do is just throw myself into work. Block out all the 'orrible stuff, y'know.

JENKINS

Absolutely! The good old fashioned way! Too much dwelling and thinking never did anyone any good.

PARKER
(wobbly) Yeah.

JENKINS
That's why I keep you so busy, m'boy!
But... maybe not busy enough, eh?

PARKER
Wh... what do you mean?

JENKINS
Well, you still have plenty of time
to make expensive phonecalls to
Germany, don't you? Eh?

PARKER
Oh! Er...

JENKINS
I hear you've been speaking to Hilda.
May I ask why?

PARKER
Well, I asked her if she needed any
summer staff. JJ got in touch, asking
about a job.

JENKINS
(surprise) JJ? Well why didn't you
tell her to come here? Margot would
be delighted to see her.

PARKER
She didn't want to. Bad memories, I
suppose. So I suggested
Dunkelschloss.

JENKINS
Well, goodness me. Our *JJ* in
Dunkelschloss. Now that presents an
interesting possibility.

PARKER
Does it?

JENKINS
Mmm. You must contact JJ again,
Parker. But find a way to do it
without alerting Hilda.

PARKER
Why's that?

JENKINS

Oh, well, you know. I suspect Hilda is running an illegal operation behind my back.

PARKER

An illegal operation??

JENKINS

I don't have any details, just suspicions. Which is why it would be tremendously helpful to have eyes on the ground, as it were.

PARKER

You want JJ to get involved??

JENKINS

Not 'involved'. Just... observe from a safe distance. If she's already there, if she already has eyeballs and a brain, she might as well use 'em for the good of the family. If there's anything fishy going on, we'll pull her out immediately, and I'll have grounds to investigate further. Chances are, everything is fine and JJ will see nothing at all!

PARKER

I'm not sure I feel comfortable asking her to do anything. After everything she's been through...

JENKINS

Yes yes. Of course. Perfectly understandable. But if you don't ask, I will. But how to contact her. That's a tricky one.

BING BONG. BING BONG. The doorbell of the Manor rings out.

JENKINS (cont'd)

Parker: lean over the balcony and see if it's anyone important.

PARKER

Erm. Yeah. Ok.

Walks to balcony.

BETTE
 (calls, distant) Hello! Anyone in?
 Margot? Parker?

BING BONG.

JENKINS
 Good heavens. Is that..?

BETTE
 Hellooo!

PARKER
 (calls) Bette!

JENKINS
 Well, now! A veritable twin bonanza!

BETTE
 (calls) Parker?? Is that you up
 there? Your hair's so short!

PARKER
 (calls) Oh my God! What are you doing
 here?

BETTE
 Margot said she'd give me a job,
 remember? It was a while ago... but I
 really need a job.

PARKER
 (mutters) You need a job too?

BETTE
 (sobs) Oh Parker. I've had the worst
 time. And I have NO IDEA where my
 sister is!

Cheerful music swells.

INT. APARTMENT, TOKYO, 1992 - DAY

The sound of the traffic outside. And then we swing into an
 apartment, where Danil and Genkei chat, Danil's henchman
 Bohdanko guards the door, and Satoshi stuffs a dead body
 into a binbag.

GENKAI
 So we have no idea where the girl is.
 She will have left Tokyo by now.

DANIL
We are looking at passenger lists
from last two weeks, Genkai.

GENKAI
(calls) Satoshi! What are you doing?
He won't fit in a single bin bag! Use
the hacksaw!

DANIL
Bohdanko, help him.

BOHDANKO
But I did not bring apron!

DANIL
Then you'll have to get your fancy
clothes dirty, won't you?

Bohdanko grumbles, and starts sawing.

BOHDANKO
The girl - could she have done this?

DANIL
(snorts) Impossible. She is just a
mule. A desperate fool. She could
never kill a man like Hisoki.

GENKAI
Bohdanko, tell me, how is Hisoki?

BOHDANKO
Hisoki is in two manageable chunks,
Genkai-san. (THUNK) Three manageable
chunks.

GENKAI
Today is my daughter's birthday. But
I am here. Do you know what I was
going to give her?

DANIL
A Barbie Dreamhouse?

GENKAI
The Vermeer. She is very good at art.
What better present for a talented
young artist, than a painting by a
master.

DANIL

Our apologies, Genkai. We will return the money you paid us...

GENKAI

No.

DANIL

No?

GENKAI

There is a space on my daughter's bedroom wall, and it *will* be filled.

DANIL

Of course, of course. There is another work from the Boston heist, a small Manet, a fine substitute for the Vermeer--

GENKAI

I want what I paid for.
And I am curious what happened here.
We will find out who killed Hisoki.
We will find the girl. And we will retrieve the Vermeer.

Jangly Bond-esque music.

The End of episode 2.

CREDITS

Mockery Manor is 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, the DJ and additional voices. Lindsay Sharman was Hilda and Margot. Alasdair Beckett-King was Chett, Danil the Russian gangster and additional voices, and Kenzo Kanayama was Genkai.

As well as CDs, theatrical programmes and art prints, you can now buy Mockery Manor t-shirts, mugs, tote bags and more from our online shop. Visit longcatmedia.com and go to the store tab to look at all our lovely designs. Remember; everything you buy directly supports us and helps keep the show going.