

Mockery Manor Episode 3
'Heart of Darkness'
Written by Lindsay Sharman
Music and Sound Design by Laurence Owen

THEME MUSIC.

EXT. CAR PARK - NIGHT

A car SCREECHES towards the twins, as if about to run them over.

BETTE
Who's that?

JJ
It's driving towards us.

BETTE
Who is it?
Oh my God. Run!

Bette RUNS.

JJ
I can't! My ankle.

BETTE
(calls)
JJ! Come on! Don't just stand there!

JJ
Bette, where are you going?

BETTE
(distant) Oh for God's sake.

JJ
Don't just leave me here!

But Bette has scarpered.

The car screeches to a halt.

JJ stands frozen. Norton jumps out of the car.

MANAGER NORTON
Got you! Stop right there! Don't try
and run, you'll only make it worse
for yourself.

JJ

I can explain--

MANAGER NORTON

Oh-ho, this should be good! The park is strictly forbidden outside of work and training hours. Strictly. Forbidden. You're in big trouble.

JJ

Please... don't fire me.

MANAGER NORTON

Miss JJ, you haven't been here twenty-four hours and you've already flouted a golden rule. I'm sorry, but you leave me no choice--

JJ

(posh)

--I'm not JJ. I'm Bette.

A beat.

MANAGER NORTON

(astonished)

Bette! Bette?

JJ

(posh)

Please don't fire me, sir.

MANAGER NORTON

(flustered)

But... I say... What do you think you're doing, out here at this time? And who was that with you?

JJ

Who?

MANAGER NORTON

Don't go acting the innocent, young lady. The one who ran off! Oh dear, I'm so disappointed in you, Bette.

JJ

It was Sonia, sir.

MANAGER NORTON

Sonia? You were out carousing with Sonia?

JJ

(madly improvising)

Sir, I wasn't carousing. I got up to use the loo and that's when I saw Sonia sneaking off down the corridor, so I followed her to see where she was going, to tell her off. See, I was a prefect at boarding school; it's second nature to me, sir. And I was just telling her, 'you go back right now' when you drove up, and that's when she ran away.

MANAGER NORTON

Hmmmm. Well. I see.

(suspicious again)

You're quite some distance from the Lake house...

JJ

Because she wouldn't listen to me, sir! I kept saying 'You're breaking the rules, Sonia! Stop it!' but she just kept walking away, and I kept following her... and now I'm here...

MANAGER NORTON

You can't be outside the Lake House after curfew, Bette. For any reason.

JJ

I know! I feel terrible! I was just trying to do the right thing.

JJ pretends to cry. Badly.

MANAGER NORTON

Oh! Don't cry, my dear.

JJ

I was just trying to do the right thing uhn unnnh uhnuhhhh.

MANAGER NORTON

There there. I understand. The righteous path is rarely the easy one. T'is strewn with the bodies of the fallen! Don't I know it. Now then. Don't cry.

You know, Miss Armstrong, I pride myself on being an exceptional judge of character, and from the moment I first laid eyes on you... I knew you were a good girl.

JJ
Thank you, sir.

MANAGER NORTON
But I shall have to punish you.

JJ
Oh! Please don't fire me!

MANAGER NORTON
I shan't fire you. Of course not. A fine girl like you? A fine... woman. You're an asset to the park, Miss Armstrong. You'll make someone a happy man one day.

JJ
Oh right. Thanks.

MANAGER NORTON
But I shall have to punish you. Rules are rules.

Clears throat.

MANAGER NORTON (cont'd)
Waltzer duty for two weeks, I'm afraid.

JJ
Waltzer? Oh, The Exorcist?

MANAGER NORTON
We don't call it that, do we? And as for Sonia... I'll deal with her tomorrow. Now, be off with you. Straight back to the Lake House and straight to bed. D'ya hear?

JJ
Yes sir. Thank you, sir.

MANAGER NORTON
You're welcome. But you owe me, Bette. I won't forget. Now... off you pop.

Car door OPENS and CLOSES. JJ EXHALES with relief.

EXT. PARK - NIGHT

Parker RUNS through the park, looking for the source of the scream. He is out of breath.

PARKER
(calls)
Hello? Hello? Did someone scream? Can
I ... does anyone need help?

He SLOW DOWN.

PARKER (cont'd)
Hello? Feel like a prick now.

High pitched SCREAM from a distance.

PARKER (cont'd)
Thank god for that.

RUNS again

PARKER (cont'd)
It's alright Miss, I'm on my way,
don't you worry!

Sound of RUNNING towards him.

PARKER (cont'd)
Matty! Did ya hear that?

Matty stops, BREATHING HEAVILY.

MATTY
Parker! We gotta get out of here!

PARKER
What's going on?

MATTY
Jaysus, I'm outta puff. Come on,
follow me.

PARKER
Is someone in trouble?!

Matty TRIES a DOOR HANDLE. It opens.

MATTY
Quick, in here.

PARKER
You what?

MATTY
Just get in!

Sound of door CREAKING shut behind them.

They're in a SMALL ROOM.

PARKER
Why are we in the cleaners cupboard?

MATTY
(mutters)
Look at me hand - I'm shaking like a
leaf!

PARKER
Matty, someone needs help!

Parker OPENS the door to leave. Matty SLAMS it shut again
while saying -

MATTY
No! Keep the door shut!

PARKER
But someone's in trouble. Dint ya
hear it? Screamin, and not the fun
kind either.

MATTY
That was me, Parker!

PARKER
You wot?

MATTY
That was me screaming. Jaysus!

PARKER
Nah, nah mate. It was... they sounded
terrified, it was really high-
pitched--

MATTY
--Yeah, still me. I was a treble in
the church choir, I'll have ye know.

PARKER
You must be joking.

MATTY
Oh my God! I'm not! I've got a five
octave range!

PARKER
Whatt, like Freddie Mercury? Let's
hear it then.

MATTY
Ah for the love of...

MATTY clears throat then SINGS A HIGH NOTE.

PARKER
Bloody 'ell. That voice coming out of
a six foot pig farmer.

MATTY
Six two actually. And me da's the pig
farmer, not me. Look, would you help
me clear a space. We might have to
spend the night here.

Sound of mops being put to the side, etc.

PARKER
Matty. What is going on?

MATTY
Sure, y'wouldn't believe me if I told
ya. You'd say it was the beer. Or the
mushrooms. But it wasn't. I saw it,
it was real alright.

PARKER
Mushrooms? You bellend. You didn't.

MATTY
You're the one who told me about 'em!
'Oh Matty, ders a beyootiful crop of
magic mushrooms growing wild in de
forest.' What d'ya expect me to do?
Not take 'em?

PARKER
I thought we'd do 'em together! So
you're having a bad trip, is that it?

MATTY
To be honest now, I think I might've
just eaten some basic field
mushrooms. I don't think they worked
at all.

PARKER
What are we doing in a cupboard then!
And where's Sonia and Emma?

MATTY
They ran off when they saw it.

PARKER

Saw what?

MATTY

The cat! The giant bloody cat!

Beat.

PARKER

A cat? You got scared of some mog?

MATTY

It wasn't-- It was huge, Parker. The size o' Mr feckin Crackles.

PARKER

It was probably just someone wearing the Mr Crackles suit for a laugh...

MATTY

No! No, it was on four legs. Four legs! Slinkin around like a bloody killin machine! It looked me in the eyes, Parker. Right in the eyes! It wanted to rip me troat out.

PARKER

I think those mushrooms did work, mate.

MATTY

But the girls didn't have any. So why'd they run off? Tell me that.

PARKER

Because of you screaming like bloody Kate Bush.

MATTY

Fine. Don't believe me. I'm not going out there again.

PARKER

Fine. You stay 'ere. I'll go.

MATTY

No, Parker. It'll eat ya. Ya mustn't.

PARKER

I tell ya wot, I tell you wot; I'll call for help. Yeah? Alright? There's one of them service phones by Gunga Din-Dins.

MATTY

Great. Yeah. Call the police, or the fire service.

PARKER

Nah, it's an internal phone - it's only connected to the Manor. But look, don't worry, it's alright, I'll explain it all to them, I'll tell 'em exactly what's going on, I'll tell 'em... Matty is off his tits on magic mushrooms and has locked himself in a cleaning cupboard.

He LAUGHS, OPENS the door, and scarpers.

MATTY

Parker! Don't leave me! Don't do this to me, Parker! Don't do this!

PARKER

(laughing, mutters)
Ah, Matty. You are NEVER living this down, mate.

He CHUCKLES and WALKS away.

He BUMPS INTO EMMA. They 'oof!' as they collide. Emma is knocked on her arse.

A JINGLE as something hits the ground.

PARKER (cont'd)

Sorry! Sorry, Emma! Didn't see ya there.

EMMA

(sotto) No-one ever does.

PARKER

Well, you do wear a lot of black. Do you need a hand? Allez-ooop!

EMMA

It's fine! Don't touch me!

PARKER

Okey-dokey. 'ere, Matty told me you saw a big cat...
... oh, you off? Bye, then.

Emma has walked off.

Parker spots something.

PARKER (cont'd)
What's this?

Picks it up. It CLINKS.

PARKER (cont'd)
(calls)
Emma! You dropped yer bracelet. Emma!

EMMA
(sotto) Shit.

Emma returns.

PARKER
(realization, mutters)
Hang on a minute...

EMMA
Give it here then.

PARKER
Woah woah woah, not so fast,
sunshine. This ain't your normal
style, is it?

EMMA
So?

PARKER
So this doesn't belong to you. Why do
you have Sonia's charm bracelet?

EMMA
It's not Sonia's! It's mine.

PARKER
Oh yeah? Yeah, makes sense, goes with
your nice leather cuffs and your
pewter bat jewellery.

EMMA
Yeah, well, my mum gave it to me
didn't she, she thinks I'm--

PARKER
Creepy?

EMMA
Yeah, ACTUALLY. My mum hates me. Are
you happy now? So give it back!

PARKER
(laughs) Look at this one!

JINGLES as he goes through each charm.

PARKER (cont'd)

This is the bottlecap from the night
Sonia lost her virginity.

EMMA

How would YOU know?

PARKER

Me and Sonia go way back. Local girl,
in't she. Here's an idea - if this is
yours, tell me what the charms are.

EMMA

I don't have to prove anything to
you.

PARKER

Well, I could just see if Sonia
knows...

EMMA

No! Wait. OK. There's a cat charm.
And a ballet shoe.

PARKER

Go on.

EMMA

Heart with a keyhole. Sad clown.
Teddybear. OK?? I'm right, aren't I?
Can I have my bracelet back now?

PARKER

Hold your horses. Let's get more
specific, shall we? This dog tag's
gotta name on the back. So, for 20
points, to win the checkbook and the
pen, what is the name of your beloved

EMMA

...Rover.

PARKER

Wrong! It's 'Harvey'. Ha!

EMMA

Doesn't prove anything.

PARKER

Come off it. You nicked this from her
dorm room earlier, dintcha! She
thinks it was JJ what took it.

EMMA

Maybe it was. Maybe I took it off JJ.

PARKER

Sure.

EMMA

OK fine. Kelly took it. Alright? If Sonia finds out, it'll ruin everything. So I took it off Kelly, and I'm gonna sneak it back into Sonia's jewellery box. Just give it back to me, OK?

PARKER

You know what, you might not be lying, but... I dunno. I think I'll hold onto this.

EMMA

No!

PARKER

Calm down, I'll make sure Sonia 'finds' it somewhere. I just don't want my girlfriend's sister getting the blame, do I? Now piss off.

EMMA

You better not tell on me.

PARKER

Yeah, yeah.

EMMA

Twat.

Emma STOMPS off.

PARKER

(mutters)

Bloody 'ell. Can't trust anyone these days.

He WALKS.

PARKER (cont'd)

Funny old night.

Parker WHISTLES.

Somewhere a little way off, the sound of a CAT. A big cat? Parker stops whistling.

PARKER (cont'd)
Oh, WHAT?? Nah. Nah, it' can't be.

Somewhere further off, the distant TRUMPET of an elephant.

PARKER (cont'd)
Dennis?? What the... no, no, this
cannot be happening. SHIT.

He RUNS to the phone.

SOUND OF DISTANT CAT ROAR.

PARKER (cont'd)
Alright love, daddy's coming.

Picks up the receiver.

It RINGS.

PARKER (cont'd)
(mutters)
Come on. Come on.

JENKINS / PERKINS
Yes?

PARKER
It's me.

JENKINS
Nicholas? Max? Gilda?

PARKER
It's Parker! Listen. I'm at Gunga
Dindins. Something weird is going on.
Someone said they saw a big cat, and
I heard--

JENKINS
--Yes. Yes, I know. Someone let them
out.

PARKER
How? Who even knew they were there??

JENKINS
I know, Parker, but I've sent Nick
and Max to round them up again--

PARKER
(interrupts)
--Margot must be livid!

JENKINS

Yes, well, I haven't told her yet.

PARKER

You what!

JENKINS

She's out. She won't be back 'til dawn, I'll tell her then.

PARKER

Rather you than me.

Jenkins SIGHS.

JENKINS

And... Parker... Dennis Thatcher headed straight for the forest.

PARKER

Oh, no.

JENKINS

There's five thousand acres of woodland surrounding the manor. It'll take quite a while to catch her.

PARKER

What about Winnie?

JENKINS

Ah. The cameras picked her up going into Heart of Darkness.

PARKER

I'm next door! Maybe I should--

JENKINS

--No. No, Parker. Nick's on top of it.

PARKER

Nick's ancient. Let me help.

JENKINS

Don't get involved, Parker. Go back to the Lake House.

PARKER

But Winnie trusts me. And how's Nick s'posed to--

JENKINS
 (interrupts)
 --She might be dangerous.

PARKER
 Winnie? Don't be daft.

JENKINS
 She'll be scared! A cornered animal--

PARKER
 --She loves me, she won't hurt me.
 Look, if you're worried, I won't get
 too near, I'll just see if Nick needs
 any help. Alright? I'll call you
 straight after.

JENKIN
 Margot wouldn't want you in danger,
 Par--

Parker puts the PHONE DOWN.

PARKER
 Alright, Winnie. Let's be havin' ya.

Sound of feral cat YOWLING.

PARKER (cont'd)
 What's got you so scared, puss-puss?
 Someone bigger moved into town?

WALKS.

Parker takes KEYS out of his pocket. Unlocks a back door to
 the Heart of Darkness. It CREAKS OPEN. He enters the space,
 which is large, ECHOEY.

PARKER (cont'd)
 Alright. 'ere we go. Feel like David
 Attenborough.
 (imitates) And now we cross the fire
 exit of the Heart of Darkness
 Riverboat Attraction, and enter the
 lair of the big-us cat-us, Edwina the
 Cougar. A flock of animatronic deer
 peer out from the undergrowth,
 unaware of the danger.
 Let's get some lights in 'ere. Now,
 where is that... aha.

ELECTRICS BOX. Opens it. Pulls a lever. Lights come on, RIDE
 SOUND starts up.

PARKER (cont'd)
 That's better.
 (calls) Nick! It's Parker! I've come
 to help!

WALKS.

PARKER (cont'd)
 Nick! Where are ya? Deaf old coot.

Suddenly - SQUELCH.

PARKER (cont'd)
 Oh yuck! Ugh, all over me shoe! Oh,
 Winnie, ya flamin' nuisance.

Sticks his FINGER into it. SQUIDGEY noise.

PARKER (cont'd)
 Still warm. You're still here then,
 ain'tcha, girl. Urghh. Stinks.

The distant sound of the RIDE ANNOUNCER.

PARKER (cont'd)
 It's right in me nails, ugh.
 Ugh,
 (calls) Winnie! Winnie!
 (sotto) The size of this place, you
 could be anywhere. Alright, lemme
 think... if I were a domesticated
 cougar, where would I go? Hmmm.

SOUNDS of BOATS knocking against each other. A RECORDED
 VOICE that was faint before now comes into (the aural
 equivalent of) focus.

RIDE V.O.
 All aboard! Please move all the way
 to the end of the row, and keep your
 hands and arms inside the boat at all
 times. Do not stand when the boat is
 in motion.

PARKER
 Yeah, why not. Cover a bit of ground.

HE GETS IN THE BOAT. The boat JUDDERS along the ride track,
 and SPLOOSHES into deeper water.

Heart of Darkness MUSIC begins.

PARKER (cont'd)
 'Ere we goooo! Ah, I love this ride.

A recorded voice comes from the front of the boat. Parker SPEAKS THE WORDS ALONG WITH IT, clearly enjoying himself.

SAILOR V.O.
Welcome aboard, sailor! On your journey upriver, keep an eye on the riverbanks for crocodiles and cannibals!

Parker CHUCKLES.

PARKER
(sotto) Alright, alright, alright. You won't get away from me now, my love.

SAILOR V.O.
Just around the river bend, say hello to Mr. Hippopotamus.

PARKER
Hello Mr. Hippopotamus.

SAILOR V.O.
But watch out! Hippos have been known to attack boats.

Hippo GRUNT.

PARKER
Ah nooo. I'm gonna get sprayed! I'm gonna get sprayed!

The hippo SPRAYS WATER over Parker

PARKER (cont'd)
Yeuch, every time.

A SHORT LIFT HILL.

SAILOR V.O.
There are many rapids and waterfalls along the Congo.

BONGOS and WATER RUSH INTENSIFIES.

PARKER
Come on then, bring it on.

A short DROP! WHEEE!

Parker WHOOPS and LAUGHS, enjoying himself.

SAILOR V.O.
Only a little one! But there may be worse to come.

PARKER
Ahhh, this is nice. Private ride!

SAILOR V.O.
Journeying up this river is like traveling back to the earliest beginnings of the world.
Good Lord! We're under attack! Duck!

SOUND OF ARROWS FLYING.

SAILOR V.O. (cont'd)
Phew! That was close! But we're not out of danger yet. Keep quiet!

PARKER
(calls, loud) Niii-iiick! I'm on one of the boats!

The sound of the BIG LIFT HILL, and the distant sound of empty boats going down the log flume.

SAILOR V.O.
We are now approaching Yellala Falls.

PARKER
Better get off then. This is my stop.
Thank you skipper!

Parker CLIMBS out of the boat and onto the side diorama.

SAILOR V.O.
Hold onto your hats and glasses, and pray to your God.

Parker WALKS.

PARKER
(calls) Nick? Nick?

RUSTLING in the undergrowth. CHEWING sounds.

PARKER (cont'd)
Winnie? Winnie!

He walks slowly towards her, shushing. The chewing sounds stop, and then there's a growl.

PARKER (cont'd)
 It's alright, it's alright. It's just
 me, Winnie. It's daddy. It's alright,
 girl. Stay calm.
 What have you got there? What HAVE
 you got there... hope you're not
 chewing on a waxwork. Right, come on,
 let's have a look...

The music becomes... suggestive of something off. Winnie
 SNORTS.

PARKER (cont'd)
 (horror) Oh Jesus! Oh my God.

INT. MANOR

Jenkins is listening to the World Service.

BBC WORLD SERVICE
 ...France today performed another
 nuclear test in the Polynesian island
 of Mururoa, despite ongoing protests
 from Pacific islanders since the
 tests began in 1966--

The phone RINGS.

JENKINS
 Off my lap, Hugo. There's a good
 girl.

A MEOW as a cat is pushed off his lap. Jenkins heaves
 himself upright and goes to answer the phone.

JENKINS (cont'd)
 I'm coming, I'm coming.

He picks up...

JENKINS (cont'd)
 Yes?

PARKER
 (hysterical)
 Jenkins, it's Nick! Winnie's eating
 him! He's dead! They're still in
 there! I just ran away... what if he
 wasn't dead? I don't understand,
 she's never hurt anyone!

JENKINS
 Nick, slow down.

PARKER

It's not Nick, it's Parker! Nick's... dead. I found Winnie with him, she was... oh God.

JENKINS

Nick is dead?

PARKER

I saw Winnie, I thought she was just playing with something, it was dark, you know what that ride's like, but then I got closer--

JENKINS

--Are you absolutely sure? If it was dark, could you possibly--

PARKER

I know what I saw, Jenkins. She was eating him.

JENKINS

She killed him?

PARKER

She wouldn't do that!

JENKINS

She is a wild animal, Parker.

PARKER

She's never hurt anyone before... I just... I don't believe it.

A beat. Jenkins SIGHS.

JENKINS

Neither do I. He was probably already dead when she found him.

PARKER

D'you think so? D'ya think he had an 'eart attack or something? He was really old...

JENKINS

Maybe. But maybe not. (sighs) It's happening again, Parker.

PARKER

What is?

JENKINS
Remember '83?

PARKER
(sarcastic)
Yeah, didn't we win Eurovision that year? Course I remember '83. What are you saying?

JENKINS
It can't be a coincidence. Someone's killing the delinquents again.

PARKER
OK, stop. We dealt with that. Smithy's dead, he ain't killing no-one no more. Nick had a dodgy heart. And Winnie... even a domestic cat would eat you if you stayed still long enough.

JENKINS
No. No, you don't understand. Janet.

PARKER
No.

JENKINS
Janet was killed last week, and whoever did it made it quite clear it was no accident.

PARKER
Last week? But why didn't you stop anyone from coming here?? There's, like, 30 kids in that Lake House!

JENKINS
(angry)
Do you know what would happen to Margot if Mockery Manor closed? Hmm? Is that what you want? We don't have time for this. Go back and close the ride until we can clean it up.

PARKER
What about Winnie?

JENKINS
Tomorrow - you and Max can fetch her.

PARKER

And then what? Wait to see who else gets bumped off?

JENKINS

No. No. I'm doing all I can. I'm ringing the others. Bringing them to the park.

PARKER

Jesus! You're using them as bait???

JENKINS

No! We need their help. And yours, Parker. I'm sorry I didn't tell you before. We can figure it out together... as a family. But no-one else can know about this. Do you understand? Parker?

PARKER

Yeah. Yeah, alright.

JENKINS

It'll be alright. Now. Go and lock up the Heart of Darkness, then back to the Lake House with you.

PARKER

Alright Jenkins. Poor Nick...

JENKINS

I know. Good night, Parker.

Phone CLICK.

Winnie GROWLS.

EXT. FOREST - NIGHT

An ELEPHANT GENTLY TRUMPETS.

It EATS.

MARGOT

Good girl. You're free now. Are you happy? Maybe you're lonely. I'll bring you a friend, my love. No-one should be alone.

Dennis TRUMPETS once more.

'Are You a Dream?' instrumental plays.

CREDITS

Mockery Manor was written and directed by Lindsay Sharman. Sound design, editing, and music, including the song you're hearing right now, by Laurence Owen. Hayley Evenett played JJ and Bette, Peter Sowerbutts was the manager, Laurence Owen was Parker, Matty, Jenkins and additional voice, and Lindsay Sharman was Emma, Margot, and additional voices. For more information about Mockery Manor, search Mockery Manor on Twitter, Instagram and Facebook.

ARE YOU A MEMORY

(sings) I have a memory of a sweet rendezvous,
And in that memory, I'm dreaming and loving you.
Are you a memory? Or are you a dream?
And though that memory may be imprecise,
Dreaming of you if to dream of a paradise.
Are you a memory? Or are you a dream?
You're in my dreams as clear as the moon in the sky.
But my memory seems to be hazy and gray like the clouds passing by.
And though that memory may not be true,
I'll stay in dreamland and dream that I'm loving you.
Are you a memory? Or are you a dream?

End of episode 3