

Mockery Manor SEASON 2

Episode 8

'Zzzip'

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 8: Zzzip.

INT. GO-GO DANCING BAR IN RUSSIA

FLASHBACK

Trance music plays.

MC

The glamorous Karla from Kiev!

APPLAUSE.

MC (cont'd)

Very talented lady. And now, from
right here in Vladivostock, please
welcome to tables... Voluptuous
Velma!

CHEERS. GLASSES TINKLE.

JJ is at the bar, watching.

JJ

Wow. Velma's great, isn't she? I wish
I could do the splits in 7 inch
heels. Or at all.

CRYSTAL

Here: have another vodka.

PLURP PLORP of vodka poured into a glass.

CRYSTAL

It will help with your dancing.
Loosen you up.

JJ

I don't need vodka to dance. I'm
loosey-goosey, baby!

CRYSTAL
I'll have it if you don't want it.

JJ
Oh, no, I do want it. Thanks Crystal.
Bottom's up!

Downs shot. CHOKES. Crystal LAUGHS.

CRYSTAL
English Ethel is ready for her shift
now, huh?

JJ
(hoarse) Ugh, this vodka's rough.

CRYSTAL
The owner makes it himself. From his
own potatoes. Which he fertilises in
his own manure, if you know what I
mean.

JJ
Ohhhhh. Ohhhh, mate. Nooo.

BOUNCER
Five minutes until table-time,
ladies.

CRYSTAL
Yeah, yeah. We'll dance when we're
good and ready.

The bouncer walks off, grumbling.

BOUNCER
I never get no respect round here...

CRYSTAL
So, how are you liking this place?

JJ
It's great! Barely feels like work,
actually. Wear a sparkly bikini, down
a few shots, dance on tables. I've
been doing that for free! Haha! Yeah.
I wish they'd let me pick my own name
though.
(calls) Another vodka, please!

CRYSTAL
Ahh, now you are true Russian.

JJ

Am I? Wow. That's cool. It's so weird where life takes you, isn't it? I never thought I'd become a go-go dancing Russian.

CRYSTAL

Me neither.

JJ

But that's what traveling's all about. Expanding one's horizons.

CRYSTAL

I would not know. I have never traveled further than 50 miles from this shit-hole. You are very lucky, Ethel.

JJ

Do you mind calling me JJ?

CRYSTAL

You can choose to leave whenever you want. I am stuck here, dancing for sailors and gangsters.

JJ

(excited) Oh! There are gangsters here?

CRYSTAL

You did not know that?

JJ

No. Wow. So are they, like, dangerous?

CRYSTAL

Oh no, they are little fluffy kitty cats.

JJ

Are they really?

CRYSTAL

Jesus Christ, is like talking to Scrappy Do.

JJ

Hang on. So... you're saying... they're not fluffy little kitty cats?

GO-GO-DANCER

OK Ethel, listen to me, and listen good--

JJ

Call me JJ?

CRYSTAL

--if any of the punters approach you, if they try to offer you an 'amazing opportunity' to make easy money, you turn around and you get the hell out of here. OK?

JJ

Out of the club?

CRYSTAL

No. Out-out. Go back home. Back to your nice little English cottage, with cosy dog by fire, and rose bush by front door--

JJ

England's not really like that. It's a lot more depressing in real life.

A GLASS SMASHES. Lairy blokes CHEER.

LAIRY BLOKE

(distant) Boris, you stupid shit.

CRYSTAL

More depressing than this?

JJ

It's not that bad here! I like it!

CRYSTAL

(sighs) I have seen your type before.

JJ

You mean, like, free spirited? Easy-going, adventurous! A bit mad but in a fun way?

CRYSTAL

(confused) Who are you describing?

JJ

Erm. Me.

CRYSTAL

You??

Crystal LAUGHS. For far too long.

JJ
(annoyed) What are you laughing at?

CRYSTAL
Oh, you serious? Sorry, sorry. OK.
How do I say this? Ethel--

JJ
JJ.

CRYSTAL
--some of the dancers here, they have
had difficult time. Some are running
away from bad people.

JJ
Aww, really? That's sad.

CRYSTAL
They look for safe haven, but they
end up here. And they make the best
of it. They try to hide their scars
behind glitter and vodka. Is very
sad.

JJ
Ohh. Do you mean some of the dancers
are *traumatised*?

CRYSTAL
Yes. Exactly. And you know, sometimes
the scars have not even had time to
form. They are wounds that leak and
fester. And this place, it is not a
place to heal.

JJ
Yeah, deffo!
So who are we talking about here? Is
it Karla? Cos she's got sad eyes.

CRYSTAL
We're talking about you, JJ.

JJ
Me? What do you mean, me? I'm fine!

CRYSTAL
Sure. Sure.

JJ

I don't have 'wounds'. Don't give me that look!

CRYSTAL

What look?

JJ

That judgey look!

CRYSTAL

This is not judgement.

JJ

Sure about that? Because you're reminding me of my bloody sister.

CRYSTAL

You have a sister? Do you miss her?

JJ

Yeah. I mean, no.

CRYSTAL

You should go to her. Is good to have ally in this world.

JJ

I'm fine here, thanks. I don't need allies. I'm a lone wolf. I howl at my own moon.

CRYSTAL

You howl at what? Haha. OK.

JJ

And yeah, OK, Crystal, I might have been through some bad stuff, but in a way, it's just proven how bloody invincible I am.

CRYSTAL

Oi yoi yoi.

JJ

And also, ALSO, I'm having a bloody great time, thank you! You only live once, mate! So you should live every day to the full because who knows, you might get pushed off a rollercoaster tomorrow--

CRYSTAL

Pushed off a rollercoaster?

JJ
 --so yeah, that's... yeah. I think
 I've made my point.

BOUNCER
 Oi! Time to dance. Ethel, you are up
 first, Ethel.

JJ
 Brilliant! Yeah. Let's do this.

JJ scrapes her bar stool back. She heads towards the stage,
 pumping herself up as she goes, like a wrestler.

MC
 Ladies and gentlemen, welcome to
 tables... English Ethel!

JJ
 Yeah! I'm mad for it, me! Heyyyy
 guys. Ready for some hot stuff?

CRYSTAL
 (mutters) Oh no, this is... I cannot
 watch. It is too bad.

Sleazy music. WOLF WHISTLES.

JJ
 I'm a sexy wolf!
 I'm indestructible!
 Here we go...(grunts)...

CRYSTAL
 Oh God, what is she doing? Oh no.
 She's trying to do the splits. Oh my
 God, I can't watch. Please JJ!

JJ
 Unnnggh... argh!

JJ's bikini bottoms SPLIT. The crowd cries 'OH!' in unison,
 in empathetic horror.

An eerie wind, whistling time.

Mockery Manor incidental music - JJ's theme.

INT. TUNNEL ROOM, MOCKERY

A FILING CABINET is rattled.. The RUSTLE of papers. With a BURST OF STATIC, a walkie-talkie comes to life -

DAVINA V.O.

Margot. Come in, Margot. It's me.
Davina. Pick up - this is urgent.
Over.

MARGOT

What is it?

Short pause.

MARGOT (cont'd)

Davina? Are you there?

DAVINA V.O.

Yeah. I was waiting for you to say 'over'. You've got to say 'over' when you've finished speaking, haven't you? Right, I'm gonna say it now, are you ready? Right. Over.

MARGOT

Davina! Just tell me what you want. I'm rather busy, remember. Over.

DAVINA V.O.

So you're still underground? In the *secret rooms*? Over.

MARGOT

Yes. I'm trying to get into the filing cabinets, but they're all locked.

A METALLIC CLANG as she whacks a locked filing cabinet.

MARGOT (cont'd)

Over.

DAVINA V.O.

Margot, I don't wanna alarm ya, but you need to get out of there. Right now. Over.

MARGOT

I've not finished searching. Over.

DAVINA V.O.

Yeah but Jenkins just went into the tunnels at the Manor.

(MORE)

DAVINA V.O. (cont'd)
 He might just be crossing the park,
 or... he might be heading straight
 for ya. Over.

MARGOT
 Oh no. He'll see me if I leave now.
 I'll have to stay put. Over.

DAVINA V.O.
 Oh right. Maybe that'll be OK. He
 won't suspect, will he? I mean,
 there's no reason you shouldn't be
 down there. Over.

FOOTSTEPS.

MARGOT
 He's here. I have to go. Over.

DAVINA V.O.
 Or maybe you could hide? In the
 wardrobe or under the bed or--

MARGOT
 I'm not hiding. Over.

DAVINA
 Margot!

MARGOT
 No. Hiding. Over and out.

The sound of a SECURITY KEYPAD. A DOOR OPENS.

INT. DUNKELSCHLOSS

Oompa band playing.

ALEX
 (calling) Thomaz! Thomaz! I've been
 looking for you everywhere!

THOMAZ
 (mutters) Not now.

ALEX
 Wait, Thomaz. Phew, you're in a
 hurry. (arch) Running away from work,
 are we?

THOMAZ
 What do you want, Alex?

ALEX

You were supposed to relieve me of Eurobear duty! I'm dying in here!

THOMAZ

Ugh. Sorry, but you will have to do double shift.
I am looking for Gretchen, have you seen her?

ALEX

Gretchen? Oh yes, I did, actually, she was...
Stop changing the subject. I will not do a double shift. You know Hilda demands we stick to the rota. Here.

Alex unzips. ZZZZZIP.

THOMAZ

Alex, you can't strip off in the middle of the park!

CHILD

Mummy, that bear is peeling its skin off.

ALEX

I'm not getting fired because of YOU, Thomaz. Take it.

THOMAZ

Fine, fine, I will wear Eurobear.

ALEX

Yah, you will.

THOMAZ

But only if you tell me where you saw Gretchen.

ALEX

Thomaz, you are in no position to negotiate! Here, hold the head while I climb out of this.

THOMAZ

Please Alex. I think she is upset.

ALEX

Ugh. Fine. OK, OK... I saw Gretchen abandon her stall in Rumpelstiltskin Land - she will get in so much trouble if Hilda finds out.

(MORE)

ALEX (cont'd)
 AND she was with a strange man. He
 looked like he smelled bad.

Thomaz GRUNTS as he pulls on the outfit. ZZZIP.

THOMAZ
 A strange man? Who could that be?
 Where did they go?

ALEX
 They were headed towards the castle.
 Wow, you're much taller in the suit
 than I am. You're showing, like, 6
 inches of shin.
 You have very beautiful shins,
 Thomaz. So hairy.

THOMAZ
 Yah. OK>

Thomaz starts WALKING.

ALEX
 You forgot the gloves! And where are
 you going?

THOMAZ
 (calls) To the castle.

Alex catches up.

ALEX
 No no! It's Friday! Eurobear duty is
 on Hans Christian Island on Fridays!

THOMAZ
 Alex, stop bothering me and go to
 your duties.

Thomaz walks off. Alex calls after him.

ALEX
 Ugh, fine. (calls) Hey, you want to
 get a drink after work sometime?

THOMAZ
 What? Yeah, sure. Whatever.

We follow Thomaz as he walks through the park, MUTTERING.

THOMAZ (cont'd)
 (mutters) Missing people. Spies.
 Strange men. Oh Thomaz, what a mess
 you have got yourself in...

A man calls from a short distance away.

GUISEPPE

Oh! Oh! Hello! There you are. Stop,
stop!

THOMAZ

(sighs) What now?

Guiseppe catches up. He is out of breath.

GUISEPPE

Aha, yes, it is you, the tall
Eurobear! I have been looking for you
everywhere. I was told to look for
you at Hans Christian Island, but...
here you are.

THOMAZ

You want photo? OK, quickly.

GUISEPPE

What? No, no photo.
Ahem. 'I hear there is a giant
earthworm that lives in the Black
Forest.'

Ominous music cue.

THOMAZ

(mutters) Oi yoi yoi. Not now.

GUISEPPE

Yes? Is right, yes? I think I got it
right. (unsure) 'There is a giant
earthworm / in the Black Forest?'

THOMAZ

/ in the Black Forest.'
Fine. Yes. The earthworm. I will take
you to it. Come. This way.

EXT. JACKS GIANT LAND

The cabbage patch edu-tainment music plays.

JJ and Bette walk through the attraction.

JJ

I'm not sure about this plan.

BETTE

Why not? I think it's really clever!
And this way, I don't have to sit in
a boring hotel room while you get to
have all the fun.

JJ

You DO love all this snooping around,
spy stuff!

BETTE

(laughs) I think I do.

JJ

When this is all over, you should
become a private investigator. Bette
Armstrong; professional nosy person.

BETTE

(laughs) Not the worst idea you've
ever had. And you should become a...
cautionary tale about the affects of
party drugs.

JJ

Haha, very funny.

BETTE

God, is this the ride you're stuck
on? What even is it? Looks like a
giant greenhouse.

JJ

It is a giant greenhouse. I drive a
little cart around and tell guests
about beans.

JJ opens her locker.

BETTE

Beans? Theme parks are so weird.

JJ

This is my locker. Here we are: spare
uniform.

BETTE

Great. And I'll need one of those
gross Dunkelschloss baseball caps to
hide my hair. You'll have to wear one
too, so we look the same. And then
tonight, we'll cut and dye your hair
like mine.

JJ

Back to looking identical! Like when we were kids and mum would dress us up the same.

BETTE

Ugh yeah. In those twee little dresses with bows in our hair. Remember how people would ask if we lived in the Overlook Hotel...

JJ

...and we'd be like, 'no we live in a terraced house'. Haha! We couldn't understand why everyone thought we knew Jack Nicholson.

ZZZZIP.

BETTE

There, what do you think? It's a bit tight.

JJ

Looks good! Well, it looks like a brown and yellow polyester theme park uniform, but yeah. Nice!

BETTE

Let's run through the plan again. If anyone stops me and asks what I'm doing, I'll pretend I'm you, and say I'm looking for Thomaz.

JJ

What if they ask why you're looking for Thomaz?

BETTE

I don't know, I'll make something up. I'll say I want to ask him out for a drink.

JJ

Is that believable?

BETTE

He's extremely hot, if you haven't noticed.

JJ

I mean, yeah, I guess so.

BETTE

So's your friend Gretchen. Europeans seem to have more cheekbones than us, don't they? We're like potatoes with faces drawn on.

JJ

Bette! Do you like Gretchen!

BETTE

Nah. Too much of a goody-two-shoes for me. I like them a bit more rock 'n' roll, you know what I mean?

JJ

Oh yeah? Alright.

BETTE

Anyway, that's not important. The important thing is, it's unlikely anyone will even notice me. I'm just a recognisable member of staff moving around the park, nothing suspicious at all. Foolproof!

JJ

I dunno. Maybe it makes more sense for you to stay here and drive the cart, and me to snoop around?

BETTE

Don't be silly, I don't know anything about beans.

JJ

But I know the lay-out of the park better than you do. And you don't even know what Hilda looks like.

BETTE

Look JJ, if we do things my way, you get to stay off the frontline. Less involvement, that's what you wanted isn't it? So: give me back the spy camera and bug, please.

JJ

Here.

BETTE

Marvelous. And we'll reconvene at the schloss tonight.
Wish me luck!

JJ
Yeah. Good luck. Be careful.

GERMAN MAN
(calls) Hello! Anyone here! We are
back for another tour! It was so fun
last time!

BETTE
Someone likes this ride, then. Bye
JJ. Enjoy the beans!

JJ GROANS.

INT. TUNNEL ROOM, MOCKERY

Security code KEYPAD BEEPS. The DOOR opens.

It's Jenkins. He walks in.

MARGOT
Hello Jenkins.

Jenkins STARTS.

JENKINS
Goodness me! Margot? You almost gave
me a heart attack.
What are you doing down here?

MARGOT
Just... reminiscing. Would you like a
drink? I see you've kept the bar well
stocked.

JENKINS
Yes, I'll have a drink.

Margot slides a BOTTLE out of a RACK.

MARGOT
What's this?

JENKINS
That is a damn fine whiskey. Try it.
You'll like it.

Margot POURS a drink.

MARGOT
You must've been spending a lot of
time down here.
(MORE)

MARGOT (cont'd)
 All this excellent whiskey, the
 humidifier full of your favourite
 cigars...

The TINKLE of ice.

JENKINS
 Erm, yes. I suppose I have. One can
 work in peace down here. No
 interruptions.

MARGOT
 Yes. It's only you and I who even
 know about it.

JENKINS
 What were you reminiscing about, my
 dear?

MARGOT
 The year following the fire. All that
 time I spent in these rooms.
 Convalescing.

Ghostly, long-ago MUSIC. The distant CRACKLE of fire.

JENKINS
 Good heavens. That was forty years
 ago, I'm surprised you remember.
 Especially with all the opiates you
 were taking...

MARGOT
 There are gaps. But I have flashes of
 memory. The lessons with mother.
 Training to be Margot.

DOROTHY
 (ghostly) You stand like a little
 beggar girl! Chin up!

Faraway, faint music.

MARGOT
 And your visits, Jenkins... I
 remember them. They were the bright
 spot of my week. You taught me to
 dance... and to smile again.

JENKINS
 The dancing! I'm so pleased you
 remember. I've an idea: let's put a
 record on!

MARGOT

Oh. Yes, yes.

Jenkins CHUCKLES. puts on a 50s CROONER SONG - ''Til the End of Your Days' by Bobby Clyde (aka Laurence Owen). The lyrics play in the background of the dialogue -

LYRICS

When you are sad, I'll be there for
you

When you are sick, I will care for
you

And I will love you
Till the end of your days

If you should cry, I will comfort you
If you should call, I will come for
you

And I will love you
Till the end of your days

The world is a cold and complicated
place

You'll never survive on your own
But don't worry lines into your
pretty little face

You'll never truly be alone

And if they try to endanger you
I'll prove that I can be dangerous
too

And I will love you
Till the end of your days

JENKINS

Shall we, my lady?

MARGOT

No, no. I should go. I left Freddie
with the attendant at the Tiger
Shooting gallery.

JENKINS

Oh come now, just one dance. Here,
let me take your voice box.

MARGOT

No, no, Jenkins...

JENKINS

We can't dance if you're holding it,
can we? That's it. It'll be safe...
right here.

He places it on the table with a small CLONK.

They start dancing.

JENKINS (cont'd)

Ahhh. You in my arms, dancing to Bobby Clyde, it's just like the old days. I tend to avoid nostalgia, normally. Who needs the past when the present is so full of possibility. But this is lovely.

Relax, darling. I can feel the tension! Relax.

(sings) If you should fall, I will...

(speaks) Margot. Katie. I want you to know, my dear, my service to you all these years, it's been a pleasure. Even keeping your precious park afloat! What a challenge that's been! A challenge I damn well rose to, even when we were on the brink of bankruptcy.

Oh! You look shocked. Well, yes. I never told you how close to ruin we were after that nasty hoo-ha three years ago. Well, I mean, you must've noticed, after the murders, how attendance plummeted. Hardly a family friendly park anymore. And of course, I had to pay a few people to be quiet. That bloody detective...

I didn't want to upset you, my dear. I could just deal with it, and you could dwell in blissful ignorance. My Margot. My Katie.

But tell me, my dear. What are you really doing down here?

Silly me, you can't answer without your voice box. Or rather, you can't lie to me.

No! No, keep dancing. Until the end of the song, at least. And then we'll have a chat. But until then...

The song SWELLS.

INT. ELVES OF EUROPE

Thomaz takes Guiseppe to Hilda's office. The ELVES OF EUROPE play.

GUISEPPE

Mamma Mia. This is supposed to represent Italy? Is a little bit reductive, you know?

THOMAZ

OK, we are almost there. Through the spaghetti curtain aaaand... *jump!*

Thomaz jumps onto the bank. Guiseppe stays where he is.

GUISEPPE

You want me to jump out of a moving boat??

THOMAZ

Quickly, get onto the bank.

Guiseppe reluctantly jumps.

GUISEPPE

Oh! Oh, this is very unsafe! You would not get this in my aquarium.

GRUNTS as Thomaz pulls Guiseppe out of the boat.

THOMAZ

Quick, behind the Tower of Pizza, before the next boat comes.

They walk down the corridor.

GUISEPPE

Slower, please.

THOMAZ

Here, take my arm.

GUISEPPE

Grazie.
Ha, Hilda's methodology is as needlessly elaborate as ever!
A secret earthworm code, and then led down a corridor by a giant bear, in a land of elves! I have gone through the Looking Glass indeed.

THOMAZ

This is her office. Hilda will let me know when you are finished, and I will return to guide you out.

GUISEPPE

Grazie, grazie.

He OPENS the door. Inside -

HILDA

Ah. Guiseppe. I saw you coming on the monitor. Come in. Make yourself comfortable.

GUISEPPE

Ciao Hilda.

HILDA

Thank you, Thomaz.

Door CLOSES.

Thomaz SIGHS.

BETTE

(whispers) Thomaz!

Thomaz YELPS. It is LOUD.

BETTE (cont'd)

Ssssh! It's me! Bette!

Hilda calls from within -

HILDA

Thomaz? What's wrong?

THOMAZ

(calls) Just stubbed my toe!
Everything is normal!
(whispers) Over here, now.

He DRAGS her away.

BETTE

Ow, alright, calm down.

THOMAZ

What the hell are you doing here??
This corridor has cameras, you idiot!
Cameras into Hilda's office which is
literally just over there!

BETTE

Oh no! Do you think she's seen us??

THOMAZ

No. It does not seem as if she has.
She must've been distracted from the
monitor by her guest. And this is a
blind spot, right here so *don't* move.

(MORE)

THOMAZ (cont'd)
WHAT are you doing here?

BETTE
(excited, whispering) I saw you walking through the park with that suspicious-looking man and thought I'd follow you. Didn't expect you to disappear into thin air half way round the ride! I figured you'd leaped onto the bank, so... I followed and, well, here I am. Almost fell into the bloody water. You should've seen the faces of the other guests while I was scrambling around, knocking dolls over. So what's going on? Who's the man?

THOMAZ
I don't know. I was going to listen at door.

BETTE
You should! Go listen! Then tell me!

THOMAZ
No. No! We need to figure out how to get you out of here without Hilda seeing.

BETTE
I can just stay here, can't I? In the blind spot.

THOMAZ
Forever?
No. I know what we do.

ZZZZIP.

BETTE
Why are you taking your costume off?

THOMAZ
I'm not taking it off. You are getting in. We are going to wear it together.

BETTE
I beg your pardon? How exactly is that going to work?

THOMAZ
You are very small.

BETTE

I'm not that bloody small.

THOMAZ

There is space in costume for you in front, me behind. We only need to hide you as far as ride exit.

BETTE

But... but how do we do that? Hijack a boat?

THOMAZ

No. We go back to the Leaning Tower of Pizza, there is secret button amongst the pepperoni, it summons an empty boat. Then we climb into boat - still together in bear costume - which won't be easy at all, ai yai yai!

BETTE

So should I just... climb in with you?

GRUNTS as this happens.

THOMAZ

Yes. Here, left leg in there, right leg there...

BETTE

OK. Like this?

ZZZZIP.

Oh wow. This is tight. And intimate.

THOMAZ

Ai, you almost knock me over!

BETTE

Oh no, the legs of the costume aren't long enough to cover us. Eurobear can't have 4 shins!

THOMAZ

Oh boy. This will not work.

ZZZZIP.

Piggy back then! I will carry you.

BETTE

The bear will have a hump. A *huge* hump.

THOMAZ

Hilda will not notice unless she is watching the ride monitor most carefully, and why would she?

BETTE

Alright. If you say so.

THOMAZ

OK, I squat like this. Then you jump up, and put your arms round my neck, and legs around my waist. OK?

BETTE

Yep. Ready? Hup!

Bette jumps onto his back.

THOMAZ

Ooof! Oh boy. I am sorry for the unwanted touching of this situation. But it is your fault! OK, I zip up now. Ungggh.

ZZZZIP.

BETTE

Oh God! I can't see a thing!

THOMAZ

I walk now. OK. Hnnngh. Unghh. Unghhh. Unnngh. Oh my goodness.

Sloooow walking.

BETTE

Wait! Wait!

THOMAZ

Are you slipping?

BETTE

No! But... can we listen at the door for a while?

THOMAZ

What??

BETTE

I mean, we might as well. Seems a shame to waste the opportunity.

THOMAZ

Ayieeeee.

BETTE

Don't tell me you're scared! Come on, Thomaz. You did march in the Golalabad, after all.

THOMAZ

Galaniad.

BETTE

You want to know too.

THOMAZ

Aiyeee!

BETTE

We're in too deep to back out now, Thomaz. You must realise that.

THOMAZ

(sighs) Five minutes. Then we are getting the hell out of here. Before we get into big, big, big trouble.

Labored FOOTSTEPS, more GRUNTING.

The end music comes in. And then it dips, and we hear the following through the door -

HILDA

The full Committee will be here in two days. And then... then we will have a reckoning.

Music swells back up.

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 Jenkins, Giuseppe, Alex and additional voices
Lindsay Sharman was Crystal the Gogo Dancer, Margot, Davina and Hilda
Alasdair Beckett King was Tomas
and Sooz Kempner was Dorothy

(MORE)

CREDITS (cont'd)

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