

Mockery Manor Episode 8  
'Tunnel of Love'  
Written by Lindsay Sharman  
Music and Sound Design by Laurence Owen

THEME MUSIC merges into...

INT. LAKE HOUSE - NIGHT

Party! The sound of beer cans being opened. Giggling. The buzz of teenagers having a par-tay.

Focus switches between separate groups.

SONIA  
WHO'S UP FOR JELLY SHOTS! WOOOO!

PARKER  
So Matty, what part of Ireland you  
from?

MATTY  
What?

PARKER  
(louder) What part of Ireland are you  
from?

MATTY  
Oh, er. Kind of all over.

PARKER  
Cool. (spies Bette) Hey! Bette! Over  
here! Bette! (to Matty) Sorry, 'scuse  
me mate, just gotta go and... y'know.

MATTY  
Oh sure!

PARKER  
Bette!

Walter slams a door.

WALTER  
Can everyone keep it down, please!  
I'm trying to sleep!

BETTE  
Bugger off Walter, you little berk!

Everyone laughs.

WALTER  
I'll call the police!

More jeers and laughs.

PARKER  
Heyyyy. Bette, right? Parker. I was next to you in training. D'ya want a beer?

BETTE  
Oh. No thanks. I'm on Pernod and black tonight.

PARKER  
Brilliant. Enjoying yourself?

BETTE  
I dunno. All feels a bit forced, doesn't it? This 'getting to know you' stuff.

PARKER  
Yeah, polite chit-chat, it's bollocks innit! (imitates nerd) 'What did you get in your O Levels?'

BETTE  
Yah! Why do they keep asking that??

PARKER  
Yeah, like, do you really care, mate?

BETTE  
That and 'what music do you listen to?' Nothing you'd know, thanks.

PARKER  
Too right!

Sonia calls

SONIA  
Parker! We're playing Cupboard Love - come join us.

PARKER  
Now we're talking! Come on.

BETTE  
What's Cupboard Love?

PARKER

Just a game. It's a tradition - first night at the Lake House, a select group are chosen.

BETTE

Oooh exclusive!

They walk to a quieter dorm.

PARKER

Alright guys!

A few HELLOS back at Parker.

PARKER (cont'd)

Introductions - that's Bob. Rita. Errr sorry mate, don't know your name...

PAUL

Er, Paul, hi.

PARKER

That's Sonia.

BETTE

I know Sonia. She showed me round.

SONIA

Bette! Come sit with meeee!

BETTE

Do you want some Pernod?

SONIA

Oh my God, yessss. I like you.

Door opens.

MATTY

Oh, sorry, didn't know anyone was in here.

SONIA

Come play with us!

MATTY

Oh sure! What are y'doin'?

BETTE

Something called Cupboard Love?

PARKER

It's basically spin the bottle, but the couple get five minutes in the store cupboard and, well y'know... it's up to you. You can chat, get to know each other. Whatever you like.

Everyone laughs. Giddy. Drunk.

BETTE

We can use my Pernod bottle.

PARKER

Eyyy! That means you're the first to pick!

BETTE

Lucky me. Everyone ready?

EVERYONE

Do it, do it, do it!

BETTE

OK. Here we go.

Bette spins the bottle. Lots of 'woahs' etc.

PARKER

It's slowing! It's gonna land on...

PAUL

It's me! It's me... oh.

SONIA

Hahaha it's me! Hilarious!

PAUL

Pointless. Spin again.

PARKER

Shut up, Paul. Rules are rules!

BETTE

Suits me.

SONIA

Come on, honey-pie. Into the cupboard!

EVERYONE

Weyyy! That's what we like! Etc

They go into the cupboard. In the background -

PAUL

So... (clears throat)... what did you  
all get in your O-levels?

In the cupboard. V intimate, can hear each other's  
breathing. Hushed voices due to proximity.

SONIA

We should make kissy noises like  
we're making out.

They make loud, clearly fake making-out noises. Cheers from  
outside the cupboard.

BETTE / SONIA

Ugh, ugh, yeah! Oooh!

SONIA

Your lips are so soft!

They LAUGH. The others cheer outside.

BETTE

I like your bracelet.

SONIA

It's my first-times bracelet.  
The teddy's my first communion.  
Ballet shoe - first recital.

BETTE

What's the bottle cap?

SONIA

First shag.

BETTE

Ooooh!

SONIA

Every girl's dream - a drunk one-  
night stand in the Mockery tunnels.  
Last year. With Parker, actually.  
Don't tell anyone.

BETTE

There are tunnels?

SONIA

Yah. Under the park. I'll take you  
there if you like.

BETTE  
 Sounds fun. Hey. Do you want another  
 charm? This would look good on there.

SONIA  
 What's that?

BETTE  
 A dog tag. Go on, take it.

SONIA  
 Oh, no, I couldn't... it needs to  
 represent a first time.

BETTE  
 I can think of a first. Well... not  
 for me.

SONIA  
 What do you mean?

BETTE  
 Come here.

Swell of music, kissing noises.

EXT. MOCKERY VILLAGE - PRESENT DAY

Crumhorn in the background. Rain.

JJ  
 It's still self-defense! Even if you  
 hit him a few times.

BETTE  
 They won't think that. They'll say  
 I'm crazy. It'll get in the papers! I  
 can't talk to the police, Kate. I  
 just can't.

JJ  
 Shhh, keep your voice down.

BETTE  
 I want to go home. I want to forget  
 this. We need to get out of this  
 park!

JJ  
 No! We need to get you out, without  
 anyone seeing. I've got to stay and  
 pretend everything's normal.

(MORE)

JJ (cont'd)  
 Except it's too late, isn't it.  
 The tannoy. Everyone heard. And Paul  
 saw you...

BETTE  
 He said the police want to talk to  
 me! They must know what I've done. Oh  
 God...

JJ  
 But that doesn't make any sense.

BETTE  
 I think I'm going to be sick.

JJ  
 HOW do they know?? No-one knew you  
 were with Norton! No-one saw what  
 happened... did they?

BETTE  
 No! Just an elephant.

Beat.

JJ  
 What?

BETTE  
 No-one saw. No-one. It's too quick.  
 Isn't it?? Even if they've found  
 him... how would they know I did it?  
 This is a nightmare. This is an  
 actual nightmare.

JJ  
 Wait. It might not be about Norton.  
 Maybe Paul called the police? Because  
 you snatched the tannoy off him?

BETTE  
 That would be an insane over-  
 reaction.

JJ  
 But Paul's a bell-end.

BETTE  
 I did hit him.

JJ  
 Bette!

BETTE

Not hard! Not like I did with Norton.  
Oh God.

Bette hyperventilates.

JJ

It's alright Bette. It's alright.  
Just take deep breaths. In. And out.  
In. And out.

Bette breaths a bit, JJ makes soothing noises

BETTE

I just thought of something. Paul  
called me JJ. He thought I was you.  
When I was wrestling the tannoy off  
of him... he called me 'JJ'.

JJ

Why? We sound completely different.

BETTE

Not that different. But don't you get  
it? People see what they expect to  
see.

JJ

Ahh! Everyone thinks you're off  
inter-railing! Maybe... we can  
pretend you were never here!

BETTE

Could that work?

JJ

Yes! Then you have an alibi! We  
could... we could swap clothes, and  
I'll say I ... slipped in the mud,  
or... wait, I've got it! I took  
mushrooms in the forest and went mad!  
Hang on, though. Why am I taking  
mushrooms during a work day?

BETTE

Well. Everyone here thinks you're a  
thief and a sex addict, so...

JJ

Yes! Brilliant! And everyone saw me  
and Graham head to the woods... so I  
can just get him to say we took  
mushrooms and...



BETTE

Hang on--

JJ

Wait, no, why would we, I can't tell the police I took mushrooms. That's probably illegal.

BETTE

What did you say? Graham??

JJ

Oh, yeah, you don't know. He showed up. He's staying in the cottage. He's left his wife.

BETTE

What the bloody hell... he's left his wife? Have you lost your mind??

JJ

I didn't ask him to! We're not back together! But... he owes me... so I could just ask him to lie for us...

BETTE

No! No, that's the worst idea you've ever had! Get *Graham* involved?? It's not right, Kate! He's an idiot! And a coward and a weasel! God! I was so disappointed when I found out about you two. You deserve SO much better than that bloody bathroom salesman... even if you do have an extremely shaky moral compass and the worst bloody judgment in the whole bloody world.

SHORT SILENCE

JJ

...thanks?

BETTE

You're welcome.

JJ

I didn't know you felt like that. I'm glad we're talking about this...

BETTE

Not now, Kate. (beat) JJ. I'll call you JJ if that's what you want to be called.

JJ

Thanks.  
(clears throat) No Graham, then. Makes sense. So... I guess we need to smuggle you out without anyone seeing. But how? The rain might help but you can't just walk through the bloody gates.

BETTE

The tunnels. I can wait in there until it's dark.

JJ

The tunnels! Wait. We don't know how to get into the tunnels.

BETTE

Well...

JJ

You do?

BETTE

Erm. Sonia showed me.

JJ

Sonia??

BETTE

That week I wasn't talking to you... she and I hung out for a bit.

JJ

God, you were friends with *her*? I thought you couldn't stand her!

BETTE

Well, the thing is...

JJ

Sorry, never mind. It's not important right now... tell me about the tunnels.

BETTE

There's an entry point in every land.  
Including the Village... come on.  
Stay close to the walls.

They run a bit. The RAIN is very hard now.

TANNOY PAUL

Rain rain, go away! Don't come back  
for many a day! Mockery umbrellas  
have now sold out, so I recommend you  
take cover in the Roswell Arcade.  
Pass the time on the futuristic 2  
penny machines. Toss a hoop, win a  
cuddly alien!

JJ AND BETTE

Shut up, Paul. Tosser. How'd he even  
get that job? Etc.

BETTE

Help me move this bin.

They GRUNT.

Sound of manhole being lifted. You can hear the effort in  
her voice as she speaks and heaves it up.

BETTE (cont'd)

Voila. Entrance to the tunnels.

JJ

Right where Parker said it was.

BETTE

Behind the gift shop.

INT. MARGOT'S QUARTERS, MANOR

Stately, sinister music.

MARGOT

How did you get in here?

DOT

Silly girl. I've got keys to every  
room in this place. Even the hidden  
ones.  
Oooh, me bones. Fancy traversing the  
tunnels at my age. Is that vermouth?  
Fix your old ma a snifter, won't you,  
love?

MARGOT  
What do you want?

DOT  
I'll do it myself then. Got any  
campari?

GLUG of drink poured. Smacking of lips, tinkle of ice etc.

DOT (cont'd)  
To answer your question, I'm looking  
for Janet.

MARGOT  
Why?

SINISTER DOT COTTON  
She was supposed to join me in  
Marbella, two weeks ago.

MARGOT  
You reconciled?

DOT  
I wouldn't go that far. She wanted a  
word, she said. But she never turned  
up. And as neither of you see fit to  
answer my letters or telephone calls,  
I thought I'd pay you a visit.  
Mothers have a sixth sense, y'see. We  
know when something threatens the  
nest. And my third eye is twitching  
up a storm.

Hefty glug of her drink.

DOT (cont'd)  
So why don't you tell me what's going  
on.

INT. TUNNELS - CONT

Parker's footsteps echo in the space. His voice echoes too.

Parker's walkie-talkie crackles into life.

JENKINS  
Jenkins to Parker, over.

PARKER  
Yep, go ahead Jenkins. Over.

JENKINS

We have a situation. You need to go to the front gates. Over.

PARKER

Bloody Nora. What now? Over.

JENKINS WALKIE TALKIE

Someone called 'Walter' rang 999 from the Lake House. Told the police that one of our staff has gone mad. Running round the park assaulting people, he says. Do you know anything about this? Over.

PARKER

No! I mean, I know Walter. He's a proper little toe-rag. But I dunno what he's talking about. Should I check the security cameras, see if I can spot the... assaulter? Over.

JENKINS

Don't bother. They'll be useless in this rain. The police are on their way and I can't get hold of Norton - you'll have to liaise with them. Over.

PARKER

Me? On me own? What about you? Over.

JENKINS

I'm busy. It's probably just some drunkard causing havoc, I wouldn't worry. I have faith in you, m'boy. I said you'd meet them at the front gates. Alright, I'm going out of range now. I'll talk to you later. Over and out.

PARKER

Wait, Jenkins! I need to tell you about Margot's mum! Jenkins?  
Oh bollocks.

Bette and JJ indistinct chatter, distant but getting closer.

BETTE

It should be just round this corner.

PARKER

Who the hell's that...

JJ and Bette turn a corner and bump into each other.

PARKER (cont'd)  
Flippin' heck!

JJ / BETTE  
Bloody hell!

BETTE  
God!

JJ  
Scared the absolute crap out of me!  
Parker??

PARKER  
JJ! Bette?? I thought you'd left!

BETTE  
Parker. What are you doing down here?

PARKER  
Oh, erm, it's just patrolling.  
Security stuff... 'ere, why are you  
here?

JJ  
Bette killed Norton.

BETTE  
Christ, Kate!

PARKER  
What the f--

JJ  
Bette, he's seen us now. If he tells  
the police you were here...

PARKER  
The police?

JJ  
...then we're screwed. He needs to  
know the whole story. That way he can  
help us. (unsure) You will help us...  
won't you, Parker?

PARKER  
Errrrr!

JJ  
Bette, just tell him what happened...

INT. MARGOT'S QUARTERS, MANOR - CONT.

DOT

(upset) You don't seem very upset.  
Your own sister.

MARGOT

In some ways I envy her. I always  
envied her freedom.

DOT

Oh don't pretend I ruined your life.  
Look what you've got! Where would you  
be without me? I saved us all from  
the Poor House!

Door slams open and closed.

JENKINS

(angry) Poppycock! There was no risk  
of the Poor House in 1948, Dorothy!  
You used the threat of poverty to  
scare your children into your insane  
plan. And they've been paying for it  
ever since.

DOT

Oh, 'ello Timothy. Still sticking yer  
nose into affairs wot don't concern  
you, I see.

JENKINS

Why are you here?

DOT

Wanted to show orf me tan, didn't I?  
Marbella's done wonders for me  
constitution.

JENKINS

You gloating, wicked woman!

MARGOT

Jenkins. Stop it. I just told her  
about Janet.

Beat.

JENKINS

Oh.

MARGOT

Sit down, Jenkins.

DOT  
Yes, sit down, Timothy.

Jenkins sits down.

JENKINS  
I'm sorry for your loss.

DOT  
Mmm. When were you going to tell me?  
Or was my daughter's death to pass  
unnoticed? Unmourned. The only thing  
marking her grave a bloody  
rollercoaster!

JENKINS  
We honestly didn't think you'd care.

DOT  
Well. I suppose I've given you cause  
to believe that. But you'd be wrong.  
Top up me glass, dear.

Sound of drink being poured.

DOT (cont'd)  
Any idea who did it?

JENKINS  
Yes. Although... he has an alibi for  
the night of Janet's murder. And  
Nick's, too.

DOT  
Nick? Oh, no. Not Nick. Oh. When?

MARGOT  
Last week.

DOT  
Two murders, in such a short space of  
time. Dear oh dear.

MARGOT  
Not just two, and not just now. There  
have been other deaths, down through  
the years.

JENKINS  
A couple were natural... we thought.  
The others were accidents - a boating  
incident, a car crash. One died of  
exposure on Snowdonia.

(MORE)



JENKINS (cont'd)

Another jumped from a multi-storey.  
One was found hanging from his...

MARGOT

That's enough, Jenkins. Mother  
doesn't need to know everything.

DOT

Oh I don't know, I'm not averse to  
detail.

MARGOT

Mother. Please.

JENKINS

But then... there were too many. We  
investigated. All the evidence  
pointed to Smithy. But now I rather  
think... he was framed. Or not  
working alone at the very least.

MARGOT

So many deaths. Most of the Old  
Delinquents are gone now.

DOT

Who's left?

MARGOT

Jenkins, of course. Me. Helen, I  
suppose. But Helen doesn't know any  
of this.

DOT

She was only a baby at the time - no  
need to tell her.

JENKINS

That her sister was still alive? Oh  
no. None at all.

DOT

(ignores him) Anyone else still  
alive?

MARGOT

Geoffrey Norton.

DOT

Geoffrey Norton? That wet flannel? He  
was a sneaky little shit. Stole a  
slice of pie once. Whipped him raw  
for it. Silly little Geoffrey.

JENKINS

Well. Silly little Geoffrey happens to be our prime suspect.

INT. TUNNELS - CONT

BETTE

I can't believe that Walter called the police.

JJ

Little grass. Bet he relished the chance to get me in trouble.

PARKER

OK, I've drawn the map - see this? Follow this line and it'll take you to the Manor. Do not veer off. OK? This place is a bloody labyrinth. I don't want you getting lost down here.

JJ

Are you sure we're safe in the Manor? What if someone sees us?

PARKER

They won't. This exit goes up into the maid's quarters - no-one ever goes there. Except me - that's where me room is. Just wait for me there, alright? Then I'll help get Bette out...

JJ

And I'll go back to the Lake House and pretend I've had a breakdown.

BETTE

Do you remember what to say to the police?

PARKER

Yeah, course. Don't worry. I'm a good liar.

BETTE

What's this? You've drawn the map on an old photo of the park...

JJ

God. Janet. Yes. Oh my God, I need to tell you something important... or maybe now's not the time.

PARKER

I've gotta go. See you back at the Manor.

Footsteps as he leaves

JJ

Bye Parker! Good luck! And thank you!

BETTE

Janet. Aunty Janet's in this photo.

JJ

Yeah. I know.

BETTE

Oh my God, look who she's standing next to.

JJ

Oh? We couldn't work out who it was.

BETTE

It's Norton, JJ! It's bloody Norton!

JJ

Norton? Are you sure? Give it here.

Flappy photo noise.

JJ (cont'd)

But this guy's... hairy and fat.

BETTE

It's him. I'd recognise him anywhere. His face is rather seared into my memory, now.

JJ

Are you sure?

BETTE

I'm telling you, JJ - that's Geoffrey Norton. Why the hell is he holding Aunty Janet's hand?

EXT. GATES - DAY

DAVINA

I'm so sorry about this, fellas.  
Between you and me, Walter won't be  
working here much longer.

DAVE THE POLICEMAN

This isn't the first time he's called  
us, is it Steve?

STEVE THE POLICEMAN

It is not. He's put in three noise  
complaints.

DAVINA

Oh no, you're kidding.

DAVE THE POLICEMAN

Couple of days ago, he called 999  
because some girl was hogging the  
telephone!

STEVE THE POLICEMAN

We only came out to this one to have  
a word with him. Scare him a bit, you  
know.

DAVE THE POLICEMAN

We're gonna threaten him with wasting  
police time. Might chuck him in a  
cell for a few hours.

They all have a good chuckle.

DAVINA

Oh brilliant. He'll shit himself. Can  
I watch?

Crackle of police radio.

DISPATCHER LINDA

Dave, do you read me?

DAVE THE POLICEMAN

(to Davina) One second.  
10-4 Linda. We're at the scene. No  
further action required.

DISPATCHER LINDA

Hold on, Dave. There's been another  
999 for Mockery Manor.

DAVINA

Ooooh!

DAVE THE POLICEMAN

Oh, what's the little berk reporting  
now? A nasty look? An aggressive  
breeze?

Steve laughs.

DISPATCHER LINDA

No, it was a girl this time. Wouldn't  
leave her name. Reporting screams and  
serious injury to a person - possible  
use of deadly force -

STEVE THE POLICEMAN

Bloody hell.

DISPATCHER LINDA

- at 'the gardener's cottage' in the  
Mockery grounds. We need an immediate  
response.

DAVINA

Did I hear that right?

DAVE THE POLICEMAN

10-4. Roger that. Over and out.  
Alright, madam. Do you know where  
this 'cottage' is?

DAVINA

Of course.

DAVE THE POLICEMAN

We'll need you to take us there.

DAVINA

Let me just lock up me booth.

Parker runs up. Out of breath. Jovial.

PARKER

Sorry! Sorry I'm late! Nice to meet  
ya. Parker, head of security.

STEVE THE POLICEMAN

Ah. Mr Parker, we've had a call about a rather serious matter...

PARKER

Nah, nah. Not that serious, lads! I just found out what the issue is. So the girl running around like a nutter, covered in mud, I've had it confirmed from eye witnesses - haha, bit of police lingo for ya there - anyway, that's JJ, she's one of our summer staff. She's totally harmless, my guess is, she's just upset because she had an argument with her ex-boyfriend, y'see. But she didn't 'assault' anyone! Walter's just... well, he's a bit of a twat isn't he, scared of his own shadow, that one.

STEVE THE POLICEMAN

That's quite a picture you paint there, Mr Parker. JJ, you say? And who's this boyfriend?

PARKER

Ex. Ex-boyfriend. He's some old geezer. Married, actually. Disgusting. Don't trust him. But yeah, I was with JJ and him earlier... and they had a tiff. Lots of drama! Drama-rama! We'll deal with it though, don't worry.

DAVE THE POLICEMAN

And what happened after this 'tiff'?

PARKER

Oh, errr, they went into the woods. I bet they had a bit of 'how's your father' against a tree, or something like that - that's how she got all muddy. Yeah. There you go. And then she ran into the park and got on the tannoy and was like 'blarrrrgh! I'm a crazy lady' Haha. Women, eh? Easing up now, isn't it? Thank God. Bloody rain!

DAVE THE POLICEMAN

Where is she now, if you don't mind?

PARKER

Errrr, I dunno. Hiding out, I expect.  
Probably a bit embarrassed! Haha!

STEVE THE POLICEMAN

And what about him? The married man?  
Where's he?

PARKER

Oh. Well, JJ was taking him to the  
cottage. So, yeah. He must be in the  
cottage.

Beat.

What? What's the problem?

DAVINA

Oh bloody hell.

CREDITS

Mockery Manor was written and  
directed by Lindsay Sharman. Music,  
sound design and editing by Laurence  
Owen. Hayley Evenett was JJ and  
Bette, Lindsay Sharman was Sonia,  
Margot, Davina and the police  
dispatcher Linda, Laurence Owen was  
Parker, Matty, Jenkins, and Paul,  
Sooz Kempner was Dorothy, James  
Ducker was Walter, and Mark Restuccia  
was both PC Steve and PC Dave. If  
you'd like to help us keep us making  
Mockery Manor, you can make a  
donation by going to [ko-fi.com/  
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it. For more information about  
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Madame Magenta, visit our website  
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