

WHERE ROYALTY LIVES

"PILOT"

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There is a putrid smell in the air. It's probably shit but could be death.

A mist clings above a field waiting for crops.

AJIT THAKUR (mid 30's), a dapper English gent who stares like he is holding complications in his life. Focused he looks out towards the land.

Next to him is THOMAS COLE (60), a rugged farmer. They watch a tractor CHUG across the field through the early morning haze.

THOMAS
Fresh this morning.

AJIT
Smells of shit.

Ajit dismisses the small talk.

The tractor pulls closer. It is being driven by a stylish woman, called LYRIC (mid 30's), she commands your attention but intimidates if you catch her gaze.

Lyric climbs down from the tractor. She wouldn't look out of place hunting pheasants with royalty.

She walks towards the rear of the tractor.

Ajit and Thomas head towards her.

PAINED GROANS are heard as they get closer.

A man known as BUNGLE, lies on the floor covered in mud and blood. He is barely conscious or recognisable.

His hands are bound together and his feet are tied to a chain, he has been towed around the field.

Lyric undoes the chain.

AJIT (CONT'D)
Did your little field trip refresh
your memory Bungle?

Bungle COUGHS and MUMBLES.

BUNGLE
(faint)
I'll tell you.

Ajit crouches down closer to him.

AJIT
What was that?

He puts his ear closer to Bungle's mouth. Bungle mouths the information Ajit wants. Job done.

He smiles towards Lyric. Without missing a beat she walks over and turns Bungle onto his front.

AJIT (CONT'D)
Loose lips sink ships Bungle.

She puts her knee on the back of his neck. He GROANS and struggles with what little strength he has. It's not enough.

Lyric holds his head into the mud. It's not long before he stops moving.

He is dead.

She stands up and brushes herself down. The mud doesn't suit her immaculate complexion and style.

AJIT (CONT'D)
(to Thomas)
You got somewhere you can get rid of him?

THOMAS
Nothing goes to waste on a farm.

Ajit smirks. His phone RINGS.

AJIT
(to Lyric)
It's her. We need to crack on.

Lyric steps over Bungle's dead body and follows Ajit. They walk across the farm land.

FADE TO BLACK.

A FEMALE NARRATOR speaks in a calming tone.

FEMALE NARRATOR (V.O.)
Gentle is the new perfect. Today you will approach and conquer adversity with a gentle and calm mind. Breathe. Be a strong mum.

2 INT. CHILDS BEDROOM - FARR HOME - MORNING

2

A headphone falls out into a baby boys nappy. The mother, ANDREA (ANDI) FARR (early 40's) looks for the lost headphone.

She's a loyal woman who dedicates every part of herself to any role she adopts and parenthood is no different. Andi's a fighter but is emotionally bruised and exhausted.

ANDI

Shit.

Andi's radiance has faded. She stands at a baby changing mat in her dressing gown with her hair pulled back.

Andi holds BABY JACK'S legs as she searches for the headphone.

HARRY (O.S.)

Mum, can I have this?

She turns to her son, HARRY (4). He picks his nose while he eats a biscuit.

ANDI

Where did you get that?

HARRY

Can I have it?

ANDI

No. We don't eat biscuits for breakfast.

NICOLE, a teenager who has inherited her mothers looks with a Mediterranean hint pokes her head around the door.

NICOLE

Mum, have you seen my straighteners?

ANDI

Can you please help me get your brother ready?

NICOLE

I need my straighteners.

ANDI

I haven't seen them. Harry, stop eating that.

Nicole frowns at her brother who sits with a book in one hand and a half eaten biscuit in the other.

NICOLE
Have you used them?

Her mum stares wide-eyed.

ANDI
Really?

Nicole rolls her eyes at her mothers unkempt look.

NICOLE
Fuck, why can you never find anything
in this house?

Nicole storms off.

ANDI
(yelling)
Nicole, language!

Andi goes back to her baby. She has put his top on inside out.

She fixes her mistake, picks up the baby and turns her attention to her toddler.

HARRY
Mum, I need a poo.

ANDI
Okay. Quick, quick to the bathroom.

Andi puts Baby Jack down. She lifts her son out of the bedroom to the -

3 INT. BATHROOM

3

He drops his biscuit.

Andi flicks on the light, tugs down Harry's trousers, fixes the child toilet seat onto the basin and sits him down.

HARRY
My biscuit.

Andi leaves the bathroom and goes to the -

4 INT. CHILDS BEDROOM

4

She picks up Jack.

HARRY (O.S.)
Mum. Biscuit.

As Andi leaves the room she treads in something. She lifts her foot. Biscuit crumbs lay on the floor.

ANDI
No biscuits, Harry.

Andi paces across the -

5 INT. LANDING 5

She cradles Jack and walks down the stairs and to the -

6 INT. KITCHEN 6

Andi starts to open one cupboard after another, her hands working quicker than her mind.

This is the morning routine in full swing. Five days a week of the same shit, regardless of how organised she tries to be.

Andi sees some raisins high up. They're just out of reach. She sits Jack down and tries again.

She tips them closer. They fall. Raisins go everywhere.

Andi crouches to pick them up. Baby Jack eats the raisins around her.

Andi puts some in a bowl.

HARRY (O.S.)
(yelling)
Mum! Mum! I've finished!

Andi picks Jack up, rushes out the kitchen up the stairs and to the -

7 INT. BATHROOM 7

ANDI
Okay, okay. We still need to wipe your bum. Stand there.

HARRY
Did you find my biscuit?

Baby Jack begins to cry.

ANDI
(shouting)
Nicole. Nicole.

HARRY
I want a biscuit. Mummy. Mummy.

ANDI
I'll get it for you. One minute.
Nicole, can you come and help please?

Footsteps STOMP closer.

NICOLE
What?

ANDI
Can you please help? Take Jack while I
sort your brother out.

NICOLE
You don't need to shout.

Nicole takes her baby brother from her mum.

ANDI
Clearly I do because you didn't hear
me.

Andi fixes Harry's trousers, picks him up and carries him to the

-

8 INT. CHILDS BEDROOM 8

Andi grabs a raisin, she playfully pops it in his mouth and
smiles.

She gives Harry the bowl of raisins and a toy to occupy him.

He is happy.

Andi leaves him and heads to the -

9 INT. MASTER BEDROOM 9

The Master Bedroom is immaculate, a parents sanctuary. The room
is designed for relaxing. Big pillows and throws adorn the room.

Andi walks into the bedroom and sits on the end of the bed and
takes out her phone.

She stares at the screen as it RINGS.

VOICEMAIL (V.O.)
(generic voice)
This is a voicemail for 07776 513613.
(MORE)

VOICEMAIL (V.O.) (CONT'D)

Please leave your message after the tone.

ANDI

Frank, you know I don't mind you being a dirty stop out but please let me know you're safe and when you're home to rescue me from a hormonal teenager. Love you.

Andi places the phone next to a family photo of; her, the children and her husband, FRANK FARR, an imposing but dashing man.

She gets up and offscreen we hear the CLICK of a pill container. A tap RUNS.

10

INT. ENSUITE

10

Andi SLURPS water.

A mirrored cupboard closes. Andi stares at her reflection, the person staring back is barely holding on.

She breathes, ready for the next stage of the endurance test.

Andi notices she only has one headphone in ear.

She rolls her eyes.

ANDI

God give me strength.

END TEASER