

DUEL
EPISODE ONE SCRIPT

VISUALS AND DIALOGUE

#1 – Overview of Car Off-road



DESKTOP

Video/parallax with rain
Sound of thunder and rain
Timer bar – 15 seconds

TABLET

Same as desktop

MOBILE

Larger text. One layer of
parallax removed if needed.

HARRIET

**Jack. Jack! Wake up.
Sit up. Put your
seatbelt back on.**

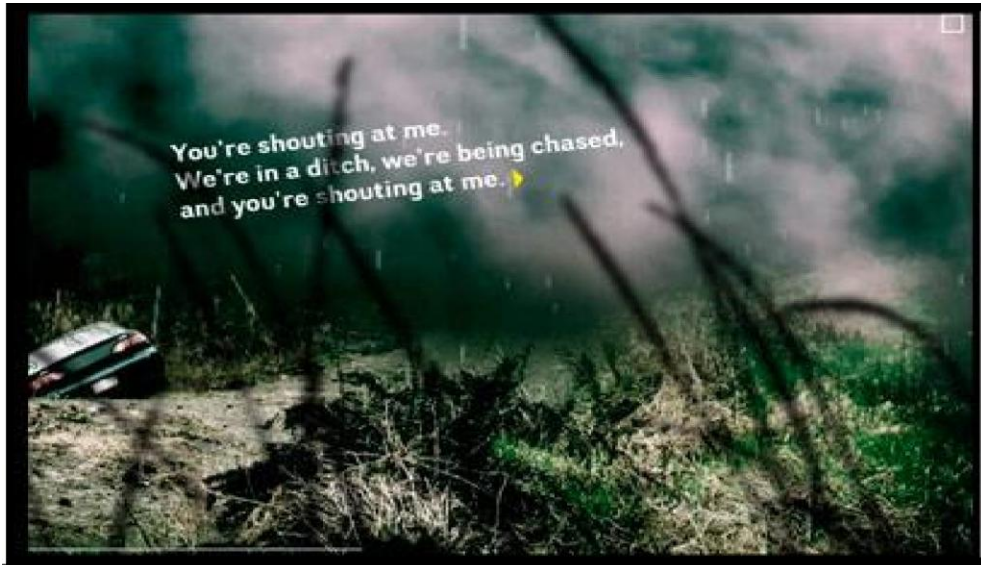
JACK

~~Can't we just go home?~~
~~CAN'T WE JUST GO HOME!~~
Where are we?

HARRIET: Seatbelt!

JACK: WHERE ARE WE?

#2 – Rear View of Car Off-Road



DESKTOP

Video/parallax with rain
Sound of thunder and rain
Timer bar – 15 seconds

TABLET

Same as desktop

MOBILE

Same as desktop larger text

HARRIET

You're shouting at me. We're in a ditch, we're being chased, and you're shouting at me *me.*

JACK

We're being chased?

#3 – Rain on Windscreen



Full motion video.

DESKTOP

Video of windscreen and rain.
Foreground of dashboard?
Bigger text. Timer bar – 15 seconds

TABLET

Timer bar – 15 seconds
Possibly no foreground,
image too large (PNG)

MOBILE

Larger text, no parallax

HARRIET

Where are we **Jack?**

JACK

How am I supposed to know? I'm not the one driving.

HARRIET

Use your phone, **figure out where we are.**

JACK

I don't have a phone anymore, I told you that, you don't **never** listen to me. **(text moved down to next line to indicate a pause)**
We're being chased?

#4 – Back to Crashed Car Scene



Zoomed in slightly?

DESKTOP

Video/parallax again
Sound of rain outside
Music goes quiet so there is
only the sound of rain. – timer
bar 15 seconds.

TABLET

Same as desktop version if
possible.

MOBILE

Larger text

HARRIET

Where's your phone?

JACK

~~I don't need a phone.~~ Phones are evil. They track you that way.

HARRIET

Put your seatbelt on.

JACK

We're being chased?

#5 – Rain on Windscreen – Mr Psycho’s is approaching



Headlights approaching?

DESKTOP

Video/parallax inside lights of approaching vehicle through window – getting larger and closer – engine noise and music perks up – timer bar fast – maybe 10 seconds.

TABLET

Same as desktop version if possible.

MOBILE

Larger text

HARRIET

He's found us.

JACK

Use *your* phone.

HARRIET

He's found us.

JACK

Who?

#6 – Harriet Tries to Start the Car



Foreground parallax grass?

DESKTOP

Static shot of tire and mud track.
Sound of engine trying to start.
Rain super-imposed. Text
possibly curved along the tires?
Might be too hard to read.

TABLET

Same as desktop version
if possible.

MOBILE

Larger text no parallax?

Jack

Someone's found us. That's good, isn't it? {text normal}

That's good, isn't it? {text curved around tyre?}

Mum?

#7 – Engine starts – car reverses out



Video unpauses

DESKTOP

Car engine starts – a few revs
and then the tyre reverses out

TABLET

Same as desktop version
if possible.

MOBILE

Larger text no parallax?

JACK AND HARRIET TEXT BLENDED/MIXED UP/ON A VERY FAST
LOOP, NON-CLICKABLE

**Get this car back on the track/who is it Mum/put your seatbelt on/we're
being chased?/where's your phone?/I want to go home/he's found
us/who's found us?**

PAUSE BUTTON DISAPPEARS DURING THIS SCENE

#8 They try to escape



Parallax splattered screen

DESKTOP

Foreground parallax of mud splattered. No text. Very loud engine noise/audio.

TABLET

Same as desktop

MOBILE

Same as desktop

#9 – POV shot out of the front window of Harriet & Jack’s car



Video screen shot only

DESKTOP

View through front windscreen driving down muddy track. Windscreen wipers.

TABLET

No windscreen wipers (too much processing power unless we later burn it into the video sequence itself?)

MOBILE

Same as tablet, larger text

HARRIET

I'm sorry Jack.

JACK

Who is it?

HARRIET

We're on our way. We'll be okay.

JACK

You'll have to tell me. You can't just pretend this is normal.

#10 – Tearing along the road – out of the woods – but not stopping



No parallax

DESKTOP

Rain noise vanishes – engine in super-high speed – tearing along a road that looks like it's escaped the muddy woods/track. Lasts for 10 seconds or so and cuts to black – *they've escaped. This time.*

TABLET

Same as desktop

MOBILE

Same as desktop, larger text

HARRIET (beginning of sequence)

We'll be okay.

JACK (just before sequence cuts to black)

We're not okay!

#13 – Successful escape. Getting dark. The mood has changed.



No parallax? Or raindrops?

DESKTOP

Completely new tone.
Tracking shot of motorway

TABLET

Same as desktop version if possible.

MOBILE

Same as desktop, larger text

HARRIET

We really are okay now. We're on our way. You can go back to sleep **now.**

JACK

**You're not going to tell me, are you.
You're going to pretend nothing happened.
You're going to pretend it was all a misunderstanding.**

HARRIET

I can't be late.

JACK

Oh yeah, nothing worse than being late.

HARRIET

This is a big opportunity for me. I thought it would be fun for you.

JACK

Lots of fun. Lots. Of. Fun.

#14. It's late now – they are very late – they fall silent, both sunk in their own thoughts. Split screen. More text here than previously.



DESKTOP

Two video sequences no parallax. Looping. Audio of muffled radio, road noise and backing soundtrack. Both narratives need to be read to proceed beyond this section.

TABLET

Same as desktop version if possible.

MOBILE

Text may need to be broken into much smaller chunks to

HARRIET – SPLIT SCREEN ONE

I just need to get us there now. Once we are there, everything will be fine. I've got my script memorised.

Why did I get in touch with George Sigo? That might have been the stupidest thing I've done since... well, since ever.

I've got my script memorised

My script. Remember my script:

'Here at Tipton Mallet – a town unaccustomed to media attention – the battle for votes has been intense. Last year's unfortunate death of the Labour incumbent, Greg Taylor, MP for 25 years, combined with the accusations of Conservative Party HQ interference in candidate selection, and the unexpectedly high ratings in the polls for Geraldine Coogan, the Liberal Democrat candidate, have created a firestorm of political – '

I know my script inside and out, backwards and forwards. Mallory will be proud of me. Michael will be proud of me. Even Jack will be proud of me, **if I can get us there in one piece.**

Back on tv. Election night broadcast. Back in front of the camera once again.

Why did I get in touch with George Sigo? I couldn't have known he'd come after me, but, even so, contacting him was a bad idea. What will he do if he catches up with us? I don't want have to tell Jack anything. Jack mustn't know – I don't want to tell him about George Sigo. We need to get to the constituency, and I need to do this broadcast, and everything will be all right.

JACK – SPLIT SCREEN TWO

Why did I have to come on this stupid trip? Why couldn't I stay at home? No one trusts me. My mother treats me like I'm four, not fourteen. She thought it would be cool for me to come with her to the constituency for the broadcast. Well, I don't. It isn't cool. It's stupid.

And who was that man in the car? She knows him, I know she does, but she won't tell me. Why would someone want to chase my mother? I thought my dad was the one who had the affair. Idiot. They're both idiots. I don't like being scared. I'm not scared. Not really. My mum might be an idiot, but she's a good driver.

I thought being suspended from school would be fun. Turns out it's really really boring.

Why did I have to come on this stupid trip? I'd be better off at home, playing games, watching tv. Instead, I'm with my mum, and we're being chased.

He seems to have gone now. Whoever he is. Why won't she tell me who he is?

WHEN BOTH NARRATIVES ARE COMPLETE, BOTH SHOW -

Oh my god, he's back.

#15 Final screen. Cliff-hanger ending. Mr Pyscho is back.



Time-lapse speeded up full motion video of Mr Psycho catching them up.

Cuts to black following roar of engine noise and returns to title screen.