

Reel Trouble

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Created in collaboration with the Kensington Green Company 2025-26

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SYNOPSIS

Genre: Comedy (Mystery)

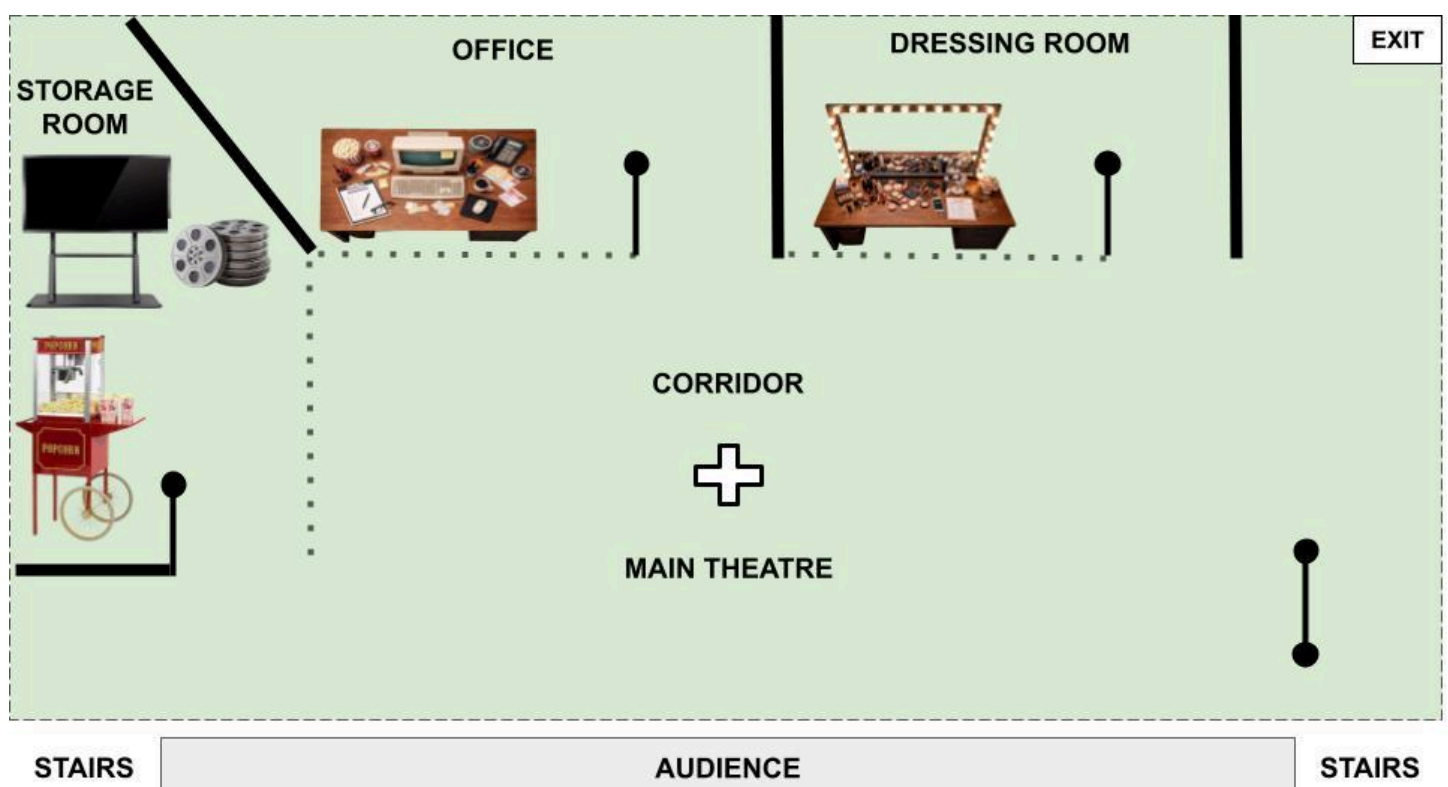
When the staff of a struggling, run-down cinema gather for the premiere of a long-awaited blockbuster, excitement quickly turns to panic when the most important item of all goes missing — the master film reel. With guests arriving and the cinema's future on the line, it becomes clear that if the reel is not found in time, the cinema will be forced to shut down forever.

As the day unfolds, secret conversations are overheard, suspicious clues are uncovered, and long-held tensions between staff rise to the surface. Everyone seems to have something to hide and some with dangerous motives. What begins as a frantic search becomes a fast-paced, mystery filled with moments of sharp comedy.

Balancing farce with suspense, Reel Trouble explores themes of loyalty, power and ambition. As the evidence behind the missing reel slowly emerges, the workers must decide who they can trust and whether saving the cinema is worth standing up to those who want to see it fail.

This play was inspired by the role-play sessions with our Kensington Green Company of 2025–26. Using the Role That Dice system, pupils explored an immersive, improvised drama world where their choices shaped the story. Through collaboration, investigation, and roleplay, the pupils created the characters, dialogue, and narrative that formed the ideas for this script.

STAGING DIAGRAM



SCENE 1: CINEMA MAIN SCREEN. MORNING.

The main theatre of a rundown cinema.

Worn seats, dusty aisles, mess from the night before scattered on the stage floor.

A loud, upbeat 1990s pop song (WALKING ON SUNSHINE) blasts out as the lights snap on.

LINDA bursts in wearing oversized headphones, broom in hand.

She dances like nobody is watching as her sweeping becomes a choreographed routine.

The broom becomes her microphone as she slides across the theatre floor, spinning to pick up empty popcorn boxes and sweet wrappers.

She belts the chorus with full commitment.

This performance is joyful, messy, and unapologetic.

OPHELIA enters quietly unnoticed by LINDA.

She stops and watches.

BEN enters behind her.

Relaxed, hands in pockets. He watches too.

SERENE appears next in the doorway.

Confused and wide-eyed she watches.

LINDA strikes a dramatic pose to end her performance.

The three cough in tandem, alerting LINDA to their presence.

LINDA spins, embarrassed as she finally sees them. A long, painful beat.

LINDA

I was just sweeping!

OPHELIA

Of course you were dear.

Well rest assured, the cinema has received your offering.

And, it approves.

SERENE

That was a five star performance Linda!

BEN

So, is that a part of the job now?

Because I was not trained to do that!

LINDA

Oh no!

LINDA yanks her hoodie up, rushes to a seat, curls in.

OPHELIA, BEN and SERENE take their seats too.

The rest of the CINEMA STAFF enter gradually in twos and threes.

ROSIE

Today feels huge!

I'll be honest, I'm nervous!

AMY

Well, I am choosing to remain hopeful.

Tonight *will* be a success!

BEA

The building sounds different today.

Like it knows people are coming.

BRAMLEY

I just want this thing to start and end on time -

I'm so tired already!

BEN

Another late night?

BRAMLEY

Yes, yes, you could say that!

ANNE

Bea is right, the cinema sounds different on days like these.

Like it knows people are coming.

BEA

We've had plenty of busy days like this before.

LILA

Never like this.

This one has eyes on it.

Especially after what happened...

An uncomfortable silence.

BOB

You know, whenever I am in this space -
It reminds me of the boss.
I really miss him.

BELLA

We all do.

ANNE

And I think old Monty Timble would've been so excited about tonight!

BELLA

I know that he would've wanted us to keep the cinema open and fun..

OPHELIA

Oh, Monty is definitely excited about tonight.
He told me last week.
We had lunch together in the screening room.

JONN

You really do creep me out sometimes.

MILTON TIMBLE rushes in, excitable and straightening his bow tie.

MILTON

Good morning everyone. Please let's take our seats!

The CINEMA STAFF settle and take their seats in the front row.

MILTON

Good morning everyone.
Now, it is no secret that today is a huge day for our cinema.
Possibly the biggest day we have had in decades.
To have our small cinema hosting the premiere of a major blockbuster is an honour.
An honour my late father would have been extremely proud of.

Another uncomfortable silence.

MILTON

An event like this puts our cinema back on the map, exactly as he always believed.
Now, before we begin preparing everything for the big night,
I would like to invite some very important people to say a few words.
Let us begin with an award winner and a true visionary.
The film's director - Roger Davis.

ROGER DAVIS enters. The film's director. Immaculately dressed, confident to the point of indulgence. He takes his time, absorbing the space, the people, and the attention.

ROGER

You know, this cinema, it's got character.
And I respect that.
You feel it immediately upon entering.
Too many modern theatres are polished and soulless.
This place has history.
(talking directly to the cinema workers)
I also respect the little people.
Those who have achieved nothing of particular note.
And by that, I mean you all.
I can only imagine it takes a certain endurance to remain so consistently invisible.
And I respect that deeply.
(He notices the lack of applause. A flicker of awareness.)
Of course, a film such as this does not appear by magic.
It requires a brilliant mind to shape the story.
Someone capable of giving the characters words that feel real.
So it is my pleasure to introduce the man who wrote 'The Lunar Project'.
Our scriptwriter. Dexter Fontaine!

DEXTER FONTAINE enters. The screenwriter. Neatly dressed but slightly rumpled, clutching a folder as if it might run away. He hesitates, then steps forward.

DEXTER

The truth is, the last decade has been... more than difficult.
After the first Lunar film, expectations were high - very high.
I wrote many scripts.
Some of my scripts were misunderstood.
Others were simply ignored.
(A beat. He exhales deeply.)
There were moments when I was quite certain I would never stand on a stage like this again.
I thought that perhaps my best work was already behind me.

DEXTER

But a part of me always believed I would find my way back.
That one day, the right story would arrive at the right moment.
'The Lunar Project: Eclipse' is that moment.
I have waited long enough.
This is my return.

VERONICA VALE enters, interrupting him. The film star.
Effortlessly glamorous, sunglasses on indoors, as she glides through the space .

VERONICA

Dexter, darling, always soooo dramatic.

KYLIE KABOODLE follows her. The make-up artist.
Quirky glasses, oversized kit bag, already fussing, circling Veronica like a satellite.

VERONICA

I want this film to succeed.
(removes her sunglasses slowly, surveys the cinema.)
Success, however, does not happen by chance, it is about presentation.
And, the presentation begins the moment the audience walks through that door.
(A beat. She gestures vaguely around the space.)
This venue... Well, it's not ideal.
But the decision to premiere here was not mine.
I have simply agreed to be professional about it.
And, I expect everyone in this building to do the same.
Clean seats.
Tidy uniforms.
And, no surprises.
Tonight must look effortless - even if it is not.
Because if this film fails, it will not be my name attached to the mess!

VERONICA exits stage.

KYLIE

Hands together for our star, Veronica Vale.
She's an icon. A miracle.
Now everyone, reminder to please refrain from breathing in her direction.
Do not touch her.
Do not look at her for too long.
And absolutely no autographs!

KYLIE hurries after VERONICA.

MILTON re-enters stage.

MILTON

So, last, and certainly by no means least,
The man who helped make all of this possible.
Mr Tolga Güler.

TOLGA GÜLER steps forward.

Calm, measured, impeccably dressed. He surveys the room intensely.

TOLGA

It's no secret that I have invested a considerable amount of money into this project.
Producing the film, repairing this cinema and paying all of your wages.
So, make no mistakes.
Tonight will run smoothly.
And, if we all do our jobs properly, this cinema thrives.
If not, then I'll need to start cracking skulls!

An awkward laugh from the ENSEMBLE who are not sure if he is being serious or not.

TOLGA

I trust I've made myself clear.

GREGORY enters quietly from the side. He crosses to MILTON and leans in.

GREGORY whispers something into MILTON'S ear.

MILTON freezes. His smile tightens and his eyes widen, trying to stay composed.

TOLGA

Is everything okay Milton?

MILTON

Yes, Mr Güler.

(forcing a smile)

Everything is right and dandy!

TOLGA

Right and dandy?

MILTON laughs nervously.

MILTON

I'll need to speak to the cinema staff - alone.

Health and safety - very boring stuff!

So, if I could ask everyone else to make their way to the staff room.

There is warm coffee, and pastries!

MILTON gestures toward the exits.

MILTON

If you would be so kind.

The guests exit. TOLGA gives one final threatening look before leaving.

GREGORY waits until the doors closes before speaking. The atmosphere shifts.

GREGORY

Okay, listen up.

Nobody needs to panic.

(waits until he has their attention.)

What I am about to tell you must not leave this room.

Not to the guests.

Not to Mr Güler.

No one.

(A beat.)

The film reel is missing.

The ENSEMBLE reacts with a sharp inhale of breath, followed by overlapping whispers.

GREGORY

I know it was here last night.

It was in the screening room.

Ready for tonight.

Exactly where it should be.

I always check it the night before a show.

Don't I Milton?

MILTON nods.

GREGORY

I locked up after checking it.

Now, this morning, it is gone.

Which means someone moved it - or stole it.

The ENSEMBLE is silent.

MILTON is panicked and begins hyperventilating.

GREGORY

Keep calm Milton, we're gonna find it.
The reel is missing but that does not mean it is gone.
Your father trusted us to look after this place.
We will fix this.

MILTON looks at him, overwhelmed, he turns to the staff.

MILTON

Oh dear. Oh dear. This is very bad.
If this premiere does not go ahead, I am finished - I'll be bankrupt.

BOB

Don't worry Mr Timble, it has probably just been misplaced.
That happens.
We will find it.

ROSIE

Yeah, things get moved all the time.
Especially here.

LINDA

Mr Grumble just said it was not misplaced?
He said someone might have stolen it?

ANNE

Look, it must be in the building somewhere.
And, if it's not then we'll find out who took it

LINDA

And more importantly, why?

BEN

There will be a trail of evidence, there always is!
And if there is, we'll find it.

AMY

We'll conduct an investigation.. In secret.
And report back.

BRAMLEY

I did not touch anything important.
Just saying.

JONN

What a suspicious thing to say!

BRAMLEY

I hope that isn't an accusation, Jonn!

BEA

Stop it you two!
We mustn't go accusing one another.

LILA

If someone did take it, they would have left some clues!

AMY

We'll need to know exactly who was in the building last night.

JONN

Right, and if anyone was here early this morning!
And, we'll need to find some solid evidence!

BELLA

Let's search the cinema, discreetly.
Mr Timble, you keep the others busy whilst we do.

MILTON *nods.*

GREGORY

And I'll check the CCTV footage to see if there are any clues there.

MILTON

Okay, let's meet back here in an hour's time?

The CINEMA STAFF nod in agreement and exit stage.

SCENE 2 – VARIOUS ROOMS. MORNING.

A bold 1990s theme track kicks in, underscoring a stylised mimed montage.

The stage is divided into three distinct spaces:

Upstage right: the STORAGE ROOM.

Upstage centre: the OFFICE.

Upstage left: the DRESSING ROOM.

The CORRIDOR runs parallel to centrestage, connecting all three spaces.

Throughout the scenes to follow, the actors in each room remain in continuous mime.

They do not acknowledge the audience, the corridor, or anything beyond their own room.

OFFICE

ROGER DAVIS and DEXTER FONTAINE enter.

DEXTER sits at a computer and ROGER stands over him, looking at the screen.

DEXTER leans in, nodding, occasionally typing or cross-checking with the script in his hands.

Their exchange is quiet, focused, and entirely in mime.

They remain absorbed, never looking out of the office.

DRESSING ROOM

VERONICA VALE enters the upstage left, followed immediately by KYLIE KABOODLE.

VERONICA sits in the chair gazing into the mirror, posture perfect.

KYLIE begins working at once: powder, brush, mirror, constant adjustment.

VERONICA practises expressions, checks her reflection, resets.

They are locked into their routine, talking is minimal.

STORAGE ROOM

GREGORY GRUMBLE appears in the corridor. He hesitates, glancing over his shoulder.

He then crosses quickly to the STORAGE ROOM upstage right.

EDIT STAGE DIRECTION

Inside, he climbs onto a step ladder and begins working on a fixed CCTV control unit mounted high on the wall. His movements are careful. Deliberate.

He remains fully absorbed in the task.

CORRIDOR

***TOLGA enters last, mid-phone call.
He paces the length of the corridor, speaking intensely.
He stops and waits, facing stage right.***

***MILTON enters the corridor.
He spots TOLGA' and freezes.
Slowly, carefully, he attempts to retreat tiptoeing away.***

***Without turning, TOLGA speaks.
The music snaps off as he does -***

TOLGA

Milton!

(pause)

A word.

MILTON sighs, steels himself, and meets TOLGA centre stage.

MILTON

Mr Güler.

I was just on my way to -

TOLGA

(interrupting)

To ensure tonight runs right and dandy?

MILTON gulps nervously.

TOLGA

You may remember the conversation I had with your father, God rest his soul,
When we first began this project.
We spoke about expectations?

MILTON

Of course.

I remember it very well.

TOLGA

I'm glad you do.

(He gestures vaguely around the building.)

Because I invested very generously into your father and his renovation project.

MILTON

And, I am grateful.

Deeply grateful.

TOLGA

Your gratitude is charming.

But, financial returns are better.

A beat.

TOLGA

Listen, one way or another, Milton,

I will be collecting what is owed to me by the end of tonight.

MILTON

I assure you Mr Güler, everything will go -

TOLGA & MILTON

Right and dandy!

Silence.

TOLGA smiles thinly.

TOLGA

Let's get back to our responsibilities.

Shall we?

TOLGA turns and walks away, exiting downstage right.

MILTON remains in the corridor.

He watches until TOLGA is fully gone.

Only then does the weight of the situation hit him. MILTON exhales.

The CINEMA STAFF begin to enter the corridor.

MILTON sees them and ushers them all out of sight, waving his arms frantically.

The CINEMA STAFF scramble and retreat comically.

Some duck behind walls.

Some crouch under theatre seating.

Others squeeze into corners and shadows.

They peek out, watching him.

They try to reassure him with wide smiles and positive gestures.

MILTON clocks this and gives them a small, grateful nod.

Then firmly, shoos them away again.

They duck down, half out of sight.

MILTON takes a final deep breath and moves quickly exiting stage.

The space settles with all three rooms active in mime.

SCENE 3: VARIOUS ROOMS. MOMENTS LATER.

This scene plays as a rapid split-scene sequence.

Spotlights snap on and off, and when one location is lit, the other areas freeze in place. Each cut ends on a small cliffhanger before snapping to the next space.

The CINEMA STAFF spill into the corridor, talking over each other in hushed secrecy.

ANNE

Guys, this is so weird.

Why is Mr Güler being so mean to Mr Timble?

BEN

He's mean to everybody.

AMY

We need to find the reel before this whole cinema is shut down.

Otherwise, we're all going to lose our jobs!

OPHELIA

Shhhh!

My voodoo powers are tingling.

We have to go before they see us gathered like this and suspect something!

SERENE

We should split into three groups and look for clues.

We'll go check the Storage Room for the CCTV footage.

LINDA

Okay.

We'll go check the Office.

BELLA

And we'll go investigate the Dressing Room for clues there.

Hurry!

The CINEMA STAFF split into three groups, each going separate ways.

BEN, BOB, SERENE, ROSIE and BEA break away and make their way toward the STORAGE ROOM.

JONN, BRAMLEY, BELLA and OPHELIA head toward the DRESSING ROOM.

ANNE, LILA, LINDA and AMY move off toward the OFFICE, trying to look casual as they disappear round the corner of the wall.

Once in positions, ALL freeze.

PART 1 – THE STORAGE ROOM

The STORAGE ROOM is cramped and cluttered.

Boxes of old posters, cables, reels, and discarded equipment are stacked everywhere.

*BEN, BOB, SERENE, ROSIE and BEA creep up to the storage room door.
Inside, GREGORY is working.*

BOB

Why don't we just ask Greg?

BEN

Because, he's a suspect, stupid.

BEA

Please do not call him stupid.

We're supposed to be working together!

SERENE

Bea is right.

And as you know, I am the assistant manager.

ROSIE

Since when?

SERENE

Since I was voted, by my peers, to be in charge of shift rotas.

BEA

Because no one else wanted to do that job!

BEN

Occasionally, you assist the manager.

That does not mean you're an assistant manager.

SERENE

Whatever.

Just, watch and learn.

SERENE knocks on the door.

Inside, GREGORY freezes mid-task before moving to the door.

GREGORY

What is it?!

SERENE

Mr Grumble - emergency!

There's a blockage in the toilet.

A beat.

GREGORY

Not again!

SERENE

It's... bad.

The door opens. GREGORY steps out with a plunger in hand, irritated, already rolling up sleeves huffs and marches off down the corridor. As he goes, he locks the door behind him on instinct. He does not notice the staff.

ROSIE

He locked it.

BEN

That is very suspicious.

BOB

You know, I think I can pick the lock!

BOB produces a small screwdriver.

The others watch on nervously.

BEA

Hurry up, before he comes back!

A click.

BOB

Got it!

ROSIE

Impressive.

You're full of surprises aren't you little one!

SERENE

Quickly, get in.

I'll keep a look out.

BEN, BOB, ROSIE and BEA creep into the STORAGE ROOM.

SERENE keeps watch at the doorway.

They freeze.

PART 2 – THE DRESSING ROOM

VERONICA sits in the chair as KYLIE brushes her hair and applies her makeup.

VERONICA

I can't believe the state of this place.

KYLIE

It just seems... a little too convenient, don't you think.

Are they trying to ruin your career?

VERONICA

So you think someone is trying to ruin my career.
What do you know?
Tell me!

KYLIE

I'm just saying, who benefits if the film fails?
Roger gets to blame the venue — and the late Monty Timble takes the fall for it.
Dexter gets to be the misunderstood genius again.
Milton, bless his cotton socks, never had it in him to handle a film this big.
And Tolga — sorry, Mr Güler — he never loses.
He collects his money, one way or another.

A noise outside. A shuffle. A whisper.

VERONICA raises a hand. KYLIE freezes mid-rant.

VERONICA crosses sharply to the door and pulls it open.

JONN, BRAMLEY, BELLA and OPHELIA fall in on top of each other through the doorway.

VERONICA

What are you doing?

BELLA

We were just -

JONN

Passing by -

OPHELIA

To get an -

BRAMLEY

An autograph!

They all nod overly exaggerated.

VERONICA

Come in.

JONN, BRAMLEY, BELLA and OPHELIA enter the DRESSING ROOM.

VERONICA

One at a time.

BELLA

Miss Vale.

We didn't want to disturb you!

JONN

So, we were just waiting for you, outside!

VERONICA

And you?!

BRAMLEY

To be honest Miss Vale,

I did not plan to be here.

I just simply failed to leave.

VERONICA

What do you think, Kylie?

KYLIE takes a moment, examines them closely.

KYLIE

I think they are lying Miss Vale.

OPHELIA

You're right, I can't lie!

My ancestors will haunt me forever!

We thought someone might be trying to sabotage the premiere.

VERONICA

Interesting!

And why would you think that?

An awkward silence.

They don't let slip the truth.

VERONICA

My reputation is at stake.

Find out who and return when you have.

Do you understand?

They nod rapidly.

VERONICA

Good.

Now get out.

JONN, BRAMLEY, BELLA and OPHELIA retreat in a flurry of apologies and awkward bows.

KYLIE

That was... weird.

VERONICA glares.

VERONICA

Kylie Kaboodle, something very strange is going on.

You are to follow them and find out what it is.

KYLIE

Of course, Miss Vale.

They freeze.

PART 3 – THE OFFICE

***ROGER looms over DEXTER, who is frantically rifling through pages of script.
ROGER gestures sharply at the computer screen.***

ROGER

This is wrong.

The order is wrong.

DEXTER

No, that's the revised running order.

I emailed it to you. Twice.

ROGER

The speeches are listed before the screening.

I never speak before a screening.

DEXTER

Because you insisted on it at the last meeting.

ROGER

I insist on many things.

That was not one of them.

DEXTER

If we move it, the pacing collapses.

ROGER

The pacing has already collapsed.

DEXTER

You can't just change it now.

ROGER

I can and I will.

I'm telling Milton.

This needs fixing now.

ROGER storms out.

DEXTER remains, surrounded by scattered pages, staring at the screen.

ANNE, LILA, LINDA and AMY wait until ROGER is fully gone.

They exchange a look, then slip into the office and quietly close the door behind them.

AMY

Well, if it isn't Dexter Fontaine.

DEXTER

Oh.

Hello.

I'm sorry - who are you?

LINDA

We work here.

DEXTER

Right.

What can I do for you?

AMY

We have some questions.

DEXTER

Questions. About what?

LILA

About you, Mr Fontaine.

DEXTER

Well, that's rather vague.

ANNE

Let's make it clearer, shall we?

DEXTER

Please do.

I'm in the middle of something.

ANNE, LILA, LINDA and AMY stand over DEXTER, arms folded, eyes wide and threatening.

DEXTER

Why are you all standing like that?

AMY

We need to know if you are hiding something.

DEXTER

Hiding what?

LINDA

We're the ones asking the questions, Mr Fontaine!

DEXTER

This is highly inappropriate.

LILA

You didn't want the world to see.

To see your awful writing.

DEXTER

What is going on?

AMY

That's exactly what we're trying to work out, Mr Fontaine.

They hold his gaze.

All freeze.

PART 4 – STORAGE ROOM.

BEN, ROSIE, BOB and BEA slip inside the STORAGE ROOM.

SERENE remains outside the door, standing guard, LOOKING intently down the corridor.

ROSIE

There has to be something in here.

Spread out and look carefully.

They rummage urgently through shelves and crates, shifting boxes, lifting cables, and disturbing dusty forgotten equipment.

BOB

Why is everything so dusty in here!

BEA

Found something!

She holds up the old camera that GREGORY was working on.

They gather around, looking over BEA's shoulder as she navigates through the footage.

BEN

Perfect.

Scroll back to last night.

Slowly.

BOB leans in far too close, squinting.

ROSIE

What if we see something horrible?

***Suddenly, GREGORY storms on from the corridor.
He points straight at SERENE.***

GREGORY

The toilet isn't blocked?

SERENE laughs nervously.

SERENE

What?!

That's so odd!

Blocked is... relative.

SERENE begins coughing loudly. Then louder.

Then oddly she makes a bird-like noise.

Behind the door, the group hears this and freezes, panic etched on their faces.

GREGORY

What are you doing Serene?

SERENE

I have a cough.

GREGORY

A cough?

SERENE

It is seasonal.

SERENE begins coughing louder and makes the bird-like noise again.

Inside the STORAGE ROOM, panic as they scramble to hide the equipment.

GREGORY narrows his eyes, steps forward, and pushes past her, through the door.

GREGORY

What is wrong with all of you!

ROSIE

We were... checking... the CCTV footage from last night.

GREGORY

But I told you I was doing that?

Don't you trust me?

BEN

Trust is an interesting concept.
Isn't it?

A beat.

A nervous laugh from the group.

They all freeze.

PART 5 – OFFICE

DEXTER is surrounded by ANNE, LILA, LINDA and AMY.

DEXTER

You've insulted my script!
And in doing so, you've insulted my life's work!
And, I will not have it!

DEXTER snatches up his pages and turns to leave.

At that exact moment, MILTON enters, scanning the room.

MILTON

Dexter, there you are!
Roger said there was a mistake on the programme, and I was sure you'd emailed it -

He stops short in his tracks. Takes in the CINEMA STAFF surrounding DEXTER.

MILTON

What's going on here?

Behind DEXTER'S back, MILTON makes frantic gestures:

A slicing motion across the throat. A zipped mouth. A warning finger.

The staff ignore him.

AMY

So glad you could join us, Mr Timble.
We need to spill the beans.

MILTON

Girls, a word in the corridor if I may?

ANNE

But Mr Fontaine was just about to spill the beans.

MILTON

Beans?

LINDA

Metaphorical beans.

Honesty beans.

MILTON shakes his head violently behind **DEXTER**.

DEXTER turns. **MILTON** instantly clasps his hands behind his back and smiles.

DEXTER

What is going on here?

LILA

Tell us what you know.

Now!

LINDA

If this place goes under, we'll all go under.

DEXTER

Why would this place go under?

Milton?

MILTON

(nervous laugh)

I assure you, everything is fine.

He gives another desperate cut-throat gesture.

AMY

You say that like someone lying.

DEXTER

This is about my film, isn't it?

MILTON

No.

ANNE, LILA, LINDA, AMY

Yes!

DEXTER

It is.

MILTON

It isn't.

ANNE, LILA, LINDA, AMY

It is.

DEXTER

Milton?

MILTON

It... might be.

DEXTER freezes.

DEXTER

What do you mean by "might be".

MILTON looks at the staff.

They stare back. The pressure is unbearable.

MILTON

Dexter...please remain calm.

A beat.

MILTON

Okay, so - the film reel for tonight's premier is... missing.

DEXTER'S face collapses in disbelief.

DEXTER

No. No no no no no -

He drops the pages of the script, and they scatter across the office floor.

MILTON

Dexter...it's important we don't tell anyone else -

DEXTER bolts for the door.

PART 6 – CORRIDOR

DEXTER storms down the corridor towards centre stage, wild-eyed.

DEXTER

Roger!

Roger!

ROGER steps back on from the wings.

The ENTIRE ENSEMBLE enters the corridor, except for TOLGA.

Those who know exchange nervous looks.

VERONICA and KYLIE clock the tension immediately.

ROGER

What is all the commotion, Dexter?

DEXTER

The reel.

The reel for tonight - it's missing!

ROGER freezes.

BELLA

He said it out loud.

BRAMLEY

That is not optimal.

JONN

Far from optimal.

OPHELIA

I'm telling you, this premiere is cursed.

ROGER

What do you mean the reel is missing?

KYLIE

Miss Vale, I think I know why they were acting so weird.

VERONICA

Is this true?

GREGORY

Yes, but we will find it Miss Vale.

In the meantime, it's very important that Mr Guler doesn't know.

Or he'll completely lose it!

KYLIE

He did say he'd "crack skulls"

TOLGA enters.

He clocks the group instantly and marches towards them.

TOLGA

Why is everyone just standing around the corridor?

Haven't you lot got work to do?

ROGER

Just a... little corridor gathering.

To boost staff morale.

The ENSEMBLE shrink back, fake smiling through the panic.

TOLGA

Well, perfect timing!

I'd like to run a technical check.

To make sure everything is operating smoothly for tonight.

DEXTER

No. I mean, wouldn't that ruin the magic?!

The ENSEMBLE ad-lib support for DEXTER, whilst fake smiling through the panic.

MILTON stands there nervous and TOLGA's eyes lock on to him.

TOLGA

Milton, you're sweating.

What's wrong?

MILTON freezes, caught.

VERONICA

Enough of this charade.

The film reel has gone missing.

A beat. Everything still.

TOLGA

So the film cannot premiere tonight?
Is that what you are saying?

DEXTER

Yes, not without the reel.

TOLGA

Everyone.
Main screen. Now.

***He turns, leading.
They follow.***

FADE TO BLACK.