

Laura Fraser

History professor specialising in Egyptology. Independent and constantly travelling. She has a complicated romantic connection with the protagonist and a side to her professional life that he knows nothing about.

AGE Around 40 years old.

01 / 03



PERSONALITY

Academic, independent, and pragmatic. Sensitive to those she cares about, and little patience for those she does not.

VOICE

Refined, clear and educated.

PERFORMANCE

Quite direct and self-assured. Laura is intelligent, knows what she wants and rarely has trouble saying it. With Edward, however, she finds her feelings difficult to sort out.

ACCENT

Southern British English, with an educated Oxford flavor, reflecting the years she spent studying there.

Line 1: *Confronting Edward about their relationship. Not angry. Just wanting answers.*

“For a moment, I thought we had a future. Then the accident happened. Ever since, I've felt as though you've been avoiding me.”

Line 2: *Dressing down a colleague who screwed up*

“What the hell is wrong with you? You said there was no one inside the library. You were reckless, Douglas. We have to be better.”

Line 3: *Laura's been keeping a big secret from Edward. He has found out.*

“I didn't want to deceive you, but I wanted to lose you even less. I suppose it doesn't matter now. In the end, you found out. And... shite, we lost each other anyway.”

Line 4: *Warm, amused, happy to be talking about something she's kept secret*

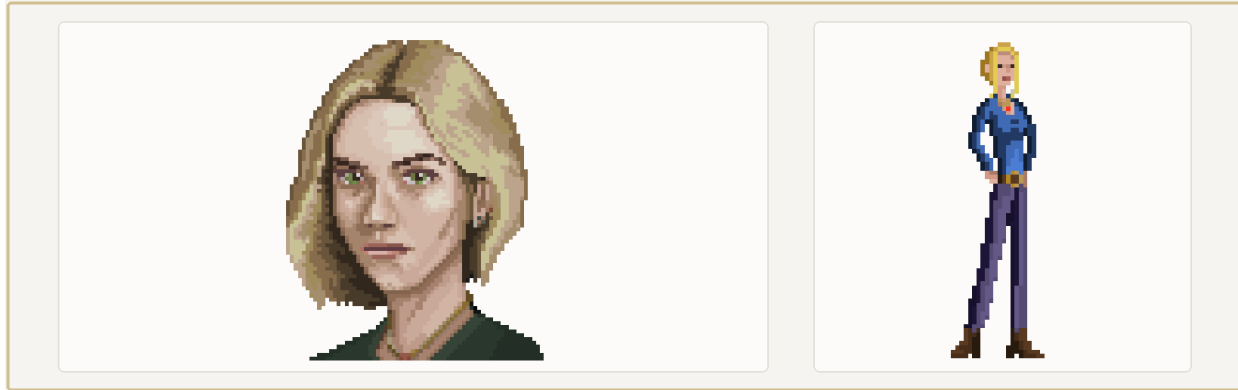
“I found myself dragged into something that defies all logic. It must be similar to what a believer feels when they lose their faith, only the other way around. I was forced to believe.”

Heather

Archivist and researcher at the Foundation. A brilliant investigator who speaks with the confidence of someone who knows her field inside out, without being arrogant.

AGE 25–30 years old.

02 / 03



PERSONALITY

Young, highly competent, confident, pragmatic and slightly ironic. Distinguished by her knowledge and research skills.

VOICE & PERFORMANCE

Clear, quick and self-assured. Professional, but not stiff. She is confident enough to say whatever is on her mind. Her intelligence and efficiency should come across naturally, as though everything were easy for her. Subtle humor and irony are important.

ACCENT

Scottish, not necessarily Edinburgh. Moderate and natural, with occasional Scottish expressions. Mostly colloquial British English, without a strongly marked dialect.

Line 1: *Theurgic pronounced “thee-ur-jik”.*

“So far, we have tried to find a theurgic being through historical records. But it is possible that, if such records ever existed, they have been lost forever.”

Line 2: *Sarcastic, making fun of Edward who doesn’t like technology. It’s 1998 and mobile phones are still new.*

“Och, what a shame. If only we lived in a world where people could contact each other from a distance.”

Line 3:

“I’ll swap jobs with you. You spend overtime searching through hundreds of thousands of volumes, and I’ll go travelling the world, all expenses paid.”

Line 4: *Edward was on leave for a month but couldn’t manage a day before causing trouble*

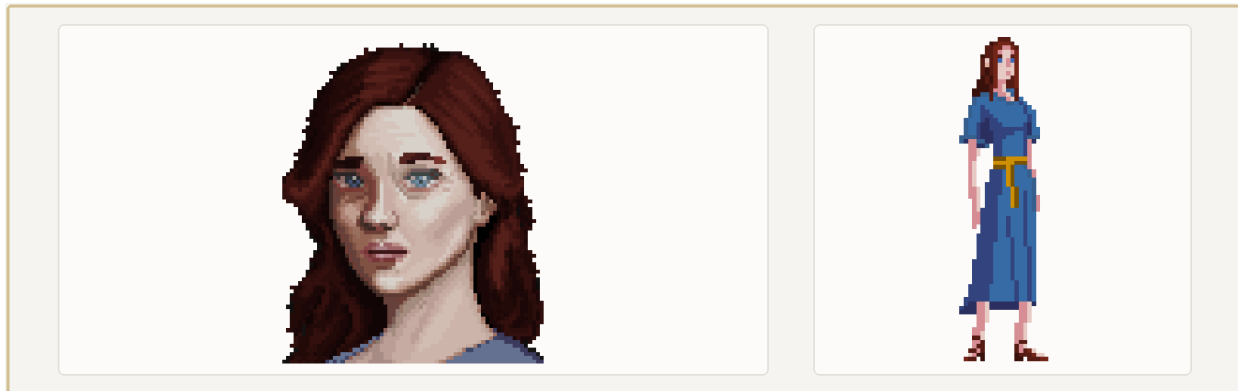
“Christ Edward. You couldn’t just take a month off, could you?”

Sarah

The protagonist's wife—or rather, ex-wife—and the grief-stricken mother of a daughter lying in a hospital coma.

AGE 35–40 years old.

03 / 03



PERSONALITY

Direct and emotionally involved. She confronts Edward over his attitude towards their daughter's situation and his apparent inability to deal with it maturely.

VOICE

Grief-stricken. Trying to remain strong but often trembles under the strain of the situation.

PERFORMANCE

Needs to convey intense emotions: affection, grief, anger and desperation. It is especially important that her reproaches feel human rather than needlessly aggressive.

ACCENT

Scottish, not necessarily Edinburgh.

Line 1:

"I'm not all right, Edward. Every day I have to make myself put on a brave face. For the doctors. For our friends. For you. I hate myself when I smile. I don't want to smile. Not until she does."

Line 2:

"Edward? I'm going to ask you a question. Where were you on the day of Helena's accident?"

Line 3:

"Helena has to live. I know her. She has a brilliant future ahead of her. If she didn't... I don't know. Nothing would make sense."

Line 4: *In response to Edward saying he won't be able to visit the hospital that often*

"Shite, Edward. I take it back. You can still surprise me. What is it this time? Work? Some reports? Or is it something else? What's so important that you can't be here, with your daughter, in hospital?"