

# BOAT STORY

EP 2

**Programme Number: DRIJ472J/01**

**Duration: 58'02'**

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T W O   B R O T H E R S  
•   P I C T U R E S   •

BBC SCRIPT – 13 OCTOBER 2023

IN: 10:00:00      CAPTION:  
PREVIOUSLY

IN: 10:00:02      EXT. ROAD - DAY

JANET CAMPBELL. Riding her moped to work.

NARRATOR  
Remember Janet?

IN: 10:00:03      INT. FACTORY. FACTORY FLOOR - DAY

Janet's hand gets trapped in the press.

NARRATOR  
Remember this?

IN: 10:00:06      INT. APPLEBURY SELF STORAGE. RECEPTION - DAY

Janet shows Samuel her false hand.

NARRATOR  
And remember she has got a new hand now.

IN: 10:00:08      EXT. APPLEBURY FAIR - NIGHT

Alan holds the large cuddly frog as Peter looks at her.

NARRATOR  
And she used to live with this guy... And raised his son like her own.

IN: 10:00:12      EXT. BEER GARDEN - DAY

JANET AND SAMUEL sit in a pub beer garden by a canal.

Profanity 10:00:15      NARRATOR  
Only now they broke up and she is not allowed to see him anymore. Which is shit.

Profanity 10:00:15      SAMUEL  
That's shit.

IN: 10:00:16      INT. PETER'S HOUSE. STAIRS - DAY

ALAN sits on the phone on the stairs. Watching as Peter and Suzie go to the car.

NARRATOR

Oh and Alan thinks his dad is hiding something from him.

**IN: 10:00:19 EXT. BEACH - DAY**

Janet follows Samuel to the boat where he finds crates of cocaine.

NARRATOR

Anyway, Janet met a guy called Samuel found on the beach and they found this... And Samuel said...

SAMUEL

I think I know someone who'd give us a lot of money for this.

NARRATOR

But Janet was like...

JANET

(suddenly)

Where would we keep it?

**IN: 10:00:29 EXT. BEACH - DAY**

Pat looks down the beach and sees Samuel walking back up the sand with the dog.

NARRATOR

But as Samuel left the beach, someone was watching.

**IN: 10:00:32 INT. FRENCH TAILOR'S SHOP/BACK ROOM - DAY**

The Tailor writes the measurements in his book.

In the back room The Tailor cuts our Georges tongue.

NARRATOR

Meanwhile they mysterious tailor wanted to know...

The Tailor takes a call.

THE TAILOR

(French; subtitled)

Profanity 10:00:37

Comment un putain de bateau peut-il disparaître comme ça?

**IN: 10:00:37 Translation/Subtitles: How could a \*\*\*ing boat this size go missing just like that?**

**IN: 10:00:41 EXT. VAN/POLICE STATION - DAY**

Guy, Dennis and Jason pull on their balaclavas.

NARRATOR

So he sent his men to search the police evidence room.

**IN: 10:00:43 INT. POLICE STATION. RECEPTION - DAY**

Blood splatters on the window as officers are shot as Guy and Dennis move through the station.

NARRATOR

They didn't find nothing.

**IN: 10:00:46 EXT. BACK OF POLICE STATION - DAY**

GUY throws the flyer away.

NARRATOR

Even left some evidence of their own behind.

**IN: 10:00:48 EXT/INT. POLICE STATION/GUY'S VAN - DAY**

ARTHUR emerges from the station and walks off.

NARRATOR

We also met a police officer called Arthur... And The Tailor reckoned ...

**IN: 10:00:53 INT/EXT. AIRCRAFT HANGAR - NIGHT**

THE TAILOR stands outside a private plane, phone to his ear.

THE TAILOR

You have something of mine, I think.

**IN: 10:00:54 EXT. HUMBER BRIDGE - NIGHT**

ARTHUR is in the shadow of the bridge.

NARRATOR

And Arthur went...

ARTHUR

You gotta find me first.

**IN: 10:00:57 EXT. FIELD - DAY**

A hooded figure picks up the severed head of Samuel.

NARRATOR

Then the last thing that happened was this... And hell knows what that was about...

And as we reverse, we see that holding the severed head of Samuel - Is SAMUEL himself. He looks very different - unkempt stubble, and an exhausted expression in his eyes. He looks at his own head and starts to laugh with manic relief. A man who has been pushed to the very edge... and perhaps fallen.

NARRATOR

Anyway, let's get started shall we?

## FROM BLACK

IN: 10:01:03

INT. THEATRE - NIGHT

On stage, a black man dressed like Samuel, OTHER SAMUEL. He's crouched down in front of a huge stash of plastic-wrapped 'cocaine' at the front of the stage.

More stage lights come on to reveal a blonde woman crouched down beside him, OTHER JANET. She is styled and dressed to look like Janet.

OTHER SAMUEL

Are you seeing what I'm seeing?

OTHER JANET

Blasphemy 10:01:17

Jesus.

OTHER SAMUEL

Not quite. Although they do say He works in mysterious ways.

The audience gives a 'theatre chuckle'.

OTHER JANET

Why aren't you calling the police?

OTHER SAMUEL

Do you want me to?

OTHER JANET

Why would we not?

OTHER SAMUEL

That's what I'm asking. It's a question.

OTHER JANET

I know it's a question.

There's a silence as the stage goes black and a spotlight on Other Janet's face as she turns to face the audience. It's interior Theatre Monologue time.

OTHER JANET

Look at him. He can smell it now - the alluring stink of opportunity. What is it people call it? Right... '*the horns of a dilemma*'.

(beat)

But... I know what's right. I know what I need to ask him. I need to turn to him and I need to say -

This shit continues. Meanwhile at the back of the theatre, a door opens and SAMUEL slinks in. Carrying a rucksack over his shoulder. He scans the audience...

OTHER JANET

We can't just keep it. This isn't a five pound note we find on the floor. It's -

Sitting towards the back, on the end of the row, he sees a man watching the play with rapt attention. He wears a flat cap and a cravat, at odds with the jeans and cheap T-shirt. This is CRAIG DODDS, who turns to see Samuel has come in. Half an eye still on the stage, Craig glances into the rucksack. In hushed tones -

CRAIG

Here...

SAMUEL

I found it...

CRAIG

Wow...!

SAMUEL

Wow indeed... I am just gonna...

Samuel turns to leave but Craig puts a hand on his arm -

CRAIG

No. Stick around. You might learn something. Sit down...

Indicating a nearby seat - On Samuel - wondering, as he looks at the stage, whether he can bear to relive this. Meanwhile onstage -

OTHER SAMUEL

Filled with treats and surprises...

OTHER JANET

My future is in that box.

OTHER SAMUEL

Our future Janet. Let's take it...

OTHER JANET

Very well. Whatever lies before us. Whatever fate has in store, we must remember this...

(beat)

We made our bed Samuel. And we...

She pauses, lost.

OTHER JANET

Must lie in it.  
(correcting herself)  
In it... we must lie. Yeah.

IN: 10:02:47      TITLE CARD

BOAT STORY

IN: 10:02:51      EXT/INT. POLICE STATION - DAY

A media scrum outside the police station. PC BEN TOOH tries to make his way through them holding a tray of takeout coffees.

NARRATOR

If the world is a stage and we are merely players, remember that whatever the game, some players always feel left out. Like they just don't fit in...

BEN

Sorry, excuse me... Excuse me. Excuse me. Thank you. Cheers.  
Sorry. Excuse me. Thanks. Thank you.

He is jostled and pushed as he tries to politely make his way past journalists and big cameramen. Finally, he makes it under the police cordon tape, through the automatic doors to where PC JENNY ASHTON stands on duty. As he hands her the tray -

BEN

I think that's everything...

PC JENNY

Thanks.

BEN

No wozzas.

As Ben starts to move off -

PC JENNY

Oh, boss asked to see you. Says he wants you on this.

Ben looks at him, surprised. But excited.

BEN

Me? You serious?

PC JENNY

'S what he said.

Ben visibly swells with pride.

BEN

This is what it feels like to be seen, Jenny.

But PC Jenny is not listening. Or indeed looking.

IN: 10:03:26      INT. POLICE STATION. OFFICE - DAY

BEN walks into the office, sees the crime scene before him.

BEN TOOH

Blasphemy 10:03:37

Jesus...

Ben approaches the boss, TONY HODGSON, who's walking through the ruins of the office after the shooting. Talking to another officer, overseeing things. He nods to Ben and they start a walk-and-talk.

BEN

(hopeful)

Anything you want me to do Sir, You tell me, I am ready...

TONY

Profanity 10:03:44

The media are leaving their shit everywhere and it's starting to look like Glastonbury. I want you to tidy up. Get yourself one of them grabber things.

BEN

(deflated)

Oh right, it's just I thought you might want me on the case...

Tony looks bemused.

TONY

This is the biggest and most horrific thing to ever happen in this town. We have every department up and down the country offering every resource they have. Why on earth would I ask you?

BEN

Okay...

Ben sighs, deflated and walks out.

IN: 10:04:11      INT. JANET'S CARAVAN - DAY

JANET is lying in her bed, hungover. Still in her clothes.

Her alarm goes off. She wakes. Fuck She is late.

Suddenly she sits up and starts getting ready.

Grabs her phone.

Grabs some keys and leaves.

We stay on the door as we hear footsteps disappear on the gravel path and then return. Eventually we hear the lock turn.

IN: 10:04:58      EXT. APPLEBURY SQUARE - DAY

JANET walks through Applebury square, passing two large police vans as she goes. She eyes them nervously - then spots ALAN up standing in an archway.

JANET

Hey... Hiyah...

ALAN walks along the alley and JANET falls into step.

JANET

Hiyah...

ALAN

Hi... Feels like we're spies always meeting like this.

JANET

(Russian accent)

Of course we are spies, Agent Kalashnikov, from Russia... Go  
Putin...

ALAN

Don't you think it's time to retire the old Russian spy thing, you  
know, world events and all...

JANET

(Russian accent)

Net...!

(beat)

Sorry... Are you alright?

Alan smiles.

JANET

You got me worried when you called yesterday about your Dad...

ALAN

I don't know. Probably nothing. it's just sometimes it feels like  
there's always something up with him.

They reach the end of the road, near the school gates.

JANET

Right. I shall leave you here. Don't want the teachers telling on  
me again.

There's a crackle of a police radio and Janet sees two ARMED POLICE OFFICERS walking towards her. A moment as she watches them coming - thinking this is somehow it.

JANET

Crikey...

But then they walk past.

ALAN

You alright?

JANET

There's an awful lot of police around today. With guns and all.

ALAN

Didn't you see the news?

Janet frowns.

JANET

What's in the news...

Alan hears a shout off-screen -

KID (O.C.)

Profanity 10:05:57

Morning wanker!

ALAN

They're playing my song. See you tomorrow?

JANET

Course, yeah. Love you.

ALAN

Ditto...

As Alan walks off Janet takes out her phone and goes to a news-site. Top of the page - "POLICE STATION MASSACRE". An article about the shooting in Applebury. Janet reads it with growing horror.

JANET

Blasphemy 10:06:17

Oh my God...

Suddenly her phone rings, snapping her out of her horrific reverie.

JANET

Yeah?

SAMUEL (ON PHONE)

Have you forgotten?

JANET

What?

SAMUEL (ON PHONE)

We're meeting my ex-client in prison, I told you last night after... I will do anything for love open brackets but I won't do that, close brackets...

JANET

(distracted)

Oh. Right. Yeah. No. Sorry, Sorry, yeah, I... forgot.

She hangs up and goes back to looking at the article.

IN: 10:06:35 EXT. PRISON - DAY

Establisher.

IN: 10:06:37 INT. PRISON. CHECK-IN RECEPTION AREA - DAY

We're on the conveyor belt looking up at JANET as she places her keys, wallet and shoes in the tray.

PRISON OFFICER

And that...

JANET

And what, me hand?

PRISON OFFICER

Aye.

JANET

Oh my...

PRISON OFFICER

C'mon...

JANET

Well, that's a shame, I'd popped a little bomb in that... Oh well...

Then her hand.

We go with the tray as it slides through the x-ray machine. And then at the other end Janet picks it back up.

IN: 10:07:09 INT. PRISON. VISITORS ROOM - DAY

A large open space with trestle tables spaced evenly throughout, and vending machines in the corner. SAMUEL and JANET are waiting at one of the tables. Janet is lost in thought. Finally -

JANET

Hell of a coincidence, don't you think?

SAMUEL

What are you talking about?

JANET

The shooting, what do you think I'm talking about? Nothing happens in this place for hundreds of years and then...

(beat)

You don't think...

SAMUEL

No.

(cutting in)

Headlines said two gunman, nothing about a boatload of cocaine, nothing about...

(trails off)

The sound of a door slamming and CRAIG enters from the other side of the room, led in by a PRISON GUARD. Craig walks over to them slowly, looking puzzled.

CRAIG

Last time I saw you I was having 20 years of my life surgically removed from me by Judge Fannyblaster.

SAMUEL

How've you been Craig?

CRAIG

Not on the clock now, am I? Rates you charge...

SAMUEL

(smiling tightly)

No. No. This is not about you. It's, ah...

(quietly)

We need your... advice. Janet and I, we found something...

CRAIG

(cutting in)

Janet, was it? Janet, this is nothing personal, but I don't know you from Eve.

(to Samuel)

Whatever it is you wanna ask mate, I'd prefer to keep it between us.

Samuel looks at Janet. You need to give us some space.

JANET

Where am I supposed to go?

SAMUEL

You could get us some snacks?

JANET

Snacks...

He nods at the vending machine. Janet glares at him. Then with a sigh she walks over towards a vending machine in the far corner.

We go with her and when she reaches it - She sees it's completely empty.

JANET

Profanity 10:08:35

Fuck's sake...

Huh. She glances over her shoulder at Samuel and Craig, in hushed, intense conversation. Samuel doing all the talking. So she walks over to another vending machine. But that's empty too.

She looks around the large room and finally sees one more machine - over in the far corner. She starts to walk over and finally reaches the vending machine - Which has only item. A Bounty bar. Janet shakes her head then goes through the procedure - puts in some coins, selects C5, then waits as the item is slowly released - And of course it gets stuck. She glances over at them talking again, and then taps the plastic - nothing. She bangs it a bit harder and a GUARD glares over at her. Mouthing the words so she doesn't have to shout -

JANET

This machine's broken.

The guard sighs and makes his way slowly over to her.

JANET

Sorry, but I chose something and then it just...

She looks back at the machine to see it's now empty.

JANET

Oh it's... It fell down. While you were coming...

She reaches down into the dispenser slot - and takes out the Bounty. She smiles awkwardly at the guard. She moves away from the guard, looking over at Samuel and Craig. She watches them, trying to work out what's going on, when Samuel spots her. He gestures her over. She walks over to re-join them - Noticing the Bounty she's put on the table -

CRAIG

Profanity 10:09:38

Who the fuck chooses a Bounty?

JANET

It was the only thing they had left.

SAMUEL

(to Craig)

So... Do you know anyone who could buy it?

JANET

Wait, I thought he was gonna...

CRAIG

Profanity 10:09:45

Bollocks no! That shit's what put me in this place in the first place. I'm out in three months, and I've done enough time to realise that doing any more time is a waste of time. Time that could be spent - in the theatre. A real actual theatre. With proper lights, a fancy green room, male and female cast...

SAMUEL

We need to sell it. Yesterday. I can make it worth your while.

CRAIG

You better tread careful, you two. Or you're going to end up...

He carefully picks up the Bounty and places it on Janet's head. He looks at her with an expectant grin. *A bounty on her head.* She finally gets it -

JANET

Oh right, yeah. Very clever.

CRAIG

But it also makes you think.

SAMUEL

Please. Please. Just... ask around.

CRAIG

This monster of a haul you say you've got - it belongs to someone.

IN: 10:10:32

EXT./STREET - DAY

THE TAILOR decamps from a Roller.

CRAIG (V.O.)

And they're gonna be wanting it back. You've started digging a big old hole you two.

IN: 10:10:40

INT. PRISON. VISITORS ROOM - DAY

Back in the visiting room.

CRAIG

And you better make sure it's big enough to fit two coffins.

IN: 10:10:42

EXT. STREET - DAY

THE TAILOR walks away from the Roller to where GUY stands waiting for him.

GUY

It's good to see you boss. How was your journey?

THE TAILOR

You can save your pleasantries. If you did your job I would not have to be here.

Guy looks chastened.

THE TAILOR

This is where the boat was found?

GUY  
Washed up right there.

He nods at the spot where the boat was. The Tailor looks around him thoughtfully.

GUY  
Listen, that copper you spoke to, Arthur Lake, he has gone to ground, but we'll find him...

Tailor looks over at a food van nearby. Thoughtful.

GUY  
Profanity 10:11:02  
And we will get this shit back, I'm telling you, it's all in hand...

THE TAILOR  
I am hungry.

GUY  
You gotta trust me on this...

He heads towards it. Speaking to the WOMAN who runs it -

THE TAILOR  
What can I eat?

WOMAN  
Uh... depends what you're looking for, really, I've got some lovely pasties...

THE TAILOR  
Oh pastries?

WOMAN  
Pasties.

THE TAILOR  
Pastries?

WOMAN  
Pasties.

THE TAILOR  
Pastries?

WOMAN  
Pasties.

THE TAILOR  
I do not understand. I am sorry...

WOMAN

You never seen a pasty before?

THE TAILOR

I cannot say I have.

WOMAN

Oh, when in Rome, love...

The woman takes out a warm pasty with some metal tongs, wraps it in a napkin.

THE TAILOR

Is it always so cold?

WOMAN

(smiling)

No. Sometimes it's colder.

THE TAILOR

Really?

The Tailor nods at Guy, who pays for it.

WOMAN

Ta...

Taking the pasty, Tailor takes a thoughtful bite - then his eyes widen with pleasure. We CLOSE IN on his expression. This is a big moment.

NARRATOR

And then it struck him...

THE TAILOR

*Mon dieu.*

(beat)

It is like a croissant with meat inside!

IN: 10:11:51

Translation: My goodness...

WOMAN

I'm glad you like it!

The Tailor takes another bite and smiles.

He turns to Guy. As if he'd forgotten he was there. As they move away from the van, back to the beachfront-

THE TAILOR

You say everything is in hand. And yet you went into that police station with an iron fist. Did I ask you to make headlines?

GUY

Profanity 10:12:18

You wanted answers. And we had to get up here from London and to be honest with yer, we can't afford to fuck around...

## THE TAILOR

We see on Guy's face that he does.

## THE TAILOR

Guy nods, nervous. Then, casually, as he takes a bite -

THE TAILOR  
I will gut you.

GUY  
Yeah yeah... I understand.

The Tailor takes another bite of pasty.

THE TAILOR  
If you do not now. Then you will.  
(of the pasty)  
It's good, you should try one...

**IN: 10:12:51      On screen caption:      IS IT ME YOU'RE LOOKING FOR?**

IN: 10:12:56 EXT. DISUSED STEELWORKS - DAY

A new day. We're outside the hulking remains of a once-busy steelworks. We track towards an iron gate – we push in through the railings.

IN: 10:13:05 INT. DISUSED STEEL WORKS - DAY

Sat in a corner, surrounded by fast food wrappers and empty water bottles is ARTHUR. He's clearly been hiding out here a while. He drums his fingers on the table as he takes a deep breath and pulls out his phone from his pocket. Dials a number. It rings and rings and Arthur closes his eyes - pick up pick up pick up...

## INTERCUT WITH

IN: 10:13:13 INT/EXT. GREG'S CAR/ROAD - DAY

We're with GREG and his family, packed into the car. They're all singing along to a song called Mr. Monkey.

FAMILY  
(singing)  
Monkey, Mr Monkey, Mr, Mr Monkey, Mr Monkey, Mr Monkey,  
Mr, Mr Monkey, Monkey, Monkey...

Eventually he hears his phone ringing over the music.

GREG

Voice-call!

ARTHUR

(relieved)

Greg...

GREG

Old-school mister, me likey!

ARTHUR

(relieved)

Profanity 10:13:30

Jesus, thank Christ, where've you bloody been...

GREG

I'm in the car actually, with the fam - say hi Uncle Arthur!

KIDS

Hi Uncle Arthur...

ARTHUR

Hiyah kids...

GREG

We've been to Monkey World!

Greg's YOUNG CHILDREN in the back sing a couple of bars of 'Mr. Monkey' as Arthur closes his eyes and cuts in -

ARTHUR

Listen to me, I just need to speak to your Dad about something...

Alright?

GREG

Nathan crushed it in footie this morning, didn't you mate?

Indistinct and excited sounds from Nathan in the back seat.

NATHAN

Yeah...

Arthur grits his teeth, trying not to lose his shit.

ARTHUR

That great mate but listen I really need to speak to your Dad about someat...

GREG

And Cassie's dance just flipping sublime, honestly, you've got to see the video, there's this bit where she was...

ARTHUR

(impatient)

Profanity 10:13:57

JUST TAKE ME OFF THE FUCKING...  
(quieter)  
Just take me off the speaker

A silence. Has he hung up? Then we hear Greg's voice, much closer now, no longer on the car mic. Annoyed-

GREG  
I'm not supposed to drive holding my phone.

ARTHUR  
Right. Thank you... I'm sorry.

GREG  
It's instant points...

ARTHUR  
(cutting across)  
I need money. There's someone err...  
(to himself)  
Fucking...  
(to Greg)  
There's someone's after me.

GREG  
What do you... What do you mean 'after you'... Cassie, don't do that to your brother...

ARTHUR  
I can't explain right now but I am knee deep in a world of fucking shit. Now I've been a good big brother haven't I? Looked out for you and that. Now I need your help. Please. I've emptied my accounts but I can't use a credit card, so, so whatever you have got...

GREG  
What have you done?

A pause.

ARTHUR  
Look I'll erm... I'll text you the address, yeah... Alright. Just hurry up, yeah... Alright, see you in a bit, bye.

He hangs up and leans his head against the wall.

Back in the car.

GREG'S WIFE  
You ok?

Back in the iron works. ARTHUR sits on the floor.

CRAIG (V.O.)

Right now in a room somewhere is an actual boat load of cocaine...

IN: 10:15:06 INT. PRISON. CELL - DAY

CRAIG lies on his bunk. Above him is his cell-mate (a local lad) ANDREW. They're both staring up.

CRAIG

And these two are sitting on it... But I'm keeping my distance  
Andy mate. It's all about the mise en scene now...

ANDY

Profanity 10:15:16

Amen, brother.  
(deep sigh)  
I'm not going to be able to sleep a bloody wink tonight.

CRAIG

Big day, tomorrow.

ANDREW

The biggest. It's a second chance for me, mate. To do the things I want to do. Exercise, reading, charity work, just being in nature, doing things for others. For the first time in my life, Craig, I'm really excited.

IN: 10:15:34 EXT. PRISON GATE - DAY

A steel door opens - the sound of a heavy door being unlocked. ANDREW steps out into the light, blinking, carrying a plastic bag full of his things.

ANDREW (V.O.)

Life begins. It's me 2 point 0...

IN: 10:15:38 EXT. PARK - DAY

ANDREW starts his new life. Laces up his trainers, puts on a head band and exercises the park.

**The following montage is intercut with ANDREW exercising.**

IN: 10:15:48 INT. ANDREW'S SHIT FLAT - DAY

A series of QUICK CUT SHOTS

- Andrew looks at the shithole of a crack-den he lived in.
- Andrew cleans out the crack-den shithole.
- Andrew has his nutrabullet and a bag of fresh foods.

ANDREW (V.O.)  
I need a gram Vinnie, may be two...

IN: 10:16:14      EXT/INT. VINNIE'S FARM/BARN - DAY

Vinnie looks at Andrew. Andrew talks faster, nervous.

ANDREW  
I tried going straight, I have, I tried so hard to do life proper...

VINNIE  
You been out two days.

Andrew nods, embarrassed.

ANDREW  
It seemed much longer.

VINNIE  
Profanity 10:16:28  
Have you forgotten, before you went away, you owed me. Fuck, you owed me.

The other lads come out and surround Andrew.

ANDREW  
I know... I can make it up to yer. My cell mate at Slimpton, Craig Dodds, he heard about a couple of people selling. You always talked about next level yeah, well these two, what they have got, it is next level... Thing is, I want to go in with you, Be a partner like. Cos if I'm gonna go straight I'm gonna like, need money and stuff, y'know. Whaddya say, you and me...

VINNIE  
Shush... Come on, let's talk in the barn, eh? Yeah...

Vinnie puts his arm around Andrew and leads him into the barn.

NARRATOR  
Now there are a lot of bad people in this world.

VINNIE  
Profanity 10:17:20  
Thing is Andy, you still owe me. And you just gave me Craig's name and where to reach him.  
(beat)  
So why the bollocks would I give you a fucking bean, mate?

Andrew turns, as he says this, clocking something's up.

NARRATOR  
And Vinnie was one of them...

The men RUSH him. They pin him to the floor and start tying him up. They wrap ties around his feet.

ANDREW

Profanity 10:17:31 No. No. No. Please. No. No. No. Fucking hell. Help...

VINNIE

Shush... You ain't got the cash to pay me back, so I have got another idea. You ever seen them piñatas, Andy, eh?

His guys tie him to a rope that's anchored to a hook on the ceiling.

VINNIE

Profanity 10:17:46 They beat those bastards till the treasure inside falls out.

They hoist him up into the air upside down. He screams.

ANDREW

No. No. No. No. Get me down. Get me down.

VINNIE

Shall we see what falls out Andy?

NARRATOR

Profanity 10:18:02 Yeah, he was a real son of a bitch...

They all grab sticks and metal bars and approach him.

**IN: 10:18:04 INT. SAMUEL'S HOUSE. LIVING ROOM - NIGHT**

We see a clock on the wall - it's 2am. SAMUEL sits awake in his living room, half watching tv. His phone rings. He looks at the caller ID. Hesitant, he picks up -

**INTERCUT WITH**

CRAIG

Samuel. it's Craig.

**IN: 10:18:18 INT. PRISON. CELL - NIGHT**

CRAIG is in his cell, speaking in hushed tones on his smuggled phone. He's holding it very, very gingerly.

CRAIG

Profanity 10:18:20 Forgive the hour, there's never a convenient time to take the mobile out of my arsehole.

SAMUEL

Yeah. Right. Hi...?

CRAIG

I got a call. Fella named Vinnie Douglas, he wants to meet you.

SAMUEL

(sits up)  
He wants to buy it?

CRAIG  
Oh yeah. But you should know this Vinnie - he put the bloke who told him about you in hospital. You have been warned. Now, if I send you his number, I want something in return.

SAMUEL  
Yeah. Yeah. Sure. Sure. Sure. What... What is do you want... 10%? 20%?

CRAIG  
No. Life rights.

SAMUEL  
What now?

CRAIG  
Life rights. I'm a storyteller, mate. And there's a story here worth telling. Long as Vinnie doesn't just kill you after you hand over the drugs. Couldn't even get a two parter out of that. I'll text you Vinnie's number when I can.

Out on Samuel as the call ends.

IN: 10:19:06      EXT. ARCHERY FIELD - DAY

A row of archery targets are lined up. A THUD as an arrow flies into one of them.

ARCHERY INSTRUCTOR (O.S.)  
Not bad! Next up...

Reveal an ARCHERY INSTRUCTOR and a bunch of kids in sports gear are huddled up, one KID at the front puts his bow and arrow on the rack. ALAN reaches down and picks one up.

The archery instructor's phone starts to ring. He um's and ah's then picks up, nodding at Alan to carry on. He then turns away and starts speaking on the phone.

From behind we see Alan look at the target. Raising his bow and pulling back on the string.

We see another gaggle of kids, one of whom - a BOY - is holding a bow and laughing with the others.

Profanity 10:19:14

BOY 1  
Oi wanker!

The boy points the bow at Alan, and pulls back the string, pretending he's going to shoot him. Alan shoots them a look. The boy puts it down, giggling some more.

Back with Alan, he pulls back the bow again, takes a deep breath.

BOY 1

Profanity 10:19:25

Dodge this you twat...

Then, from behind on the WIDE again, we see an arrow fly from offscreen, directly into his foot.

There's a brief pause, and then Alan falls to the floor. No one comes to his rescue and for a moment he's just down there, and then screams out in pain.

BOY 1

Profanity 10:19:27

Shit, I didn't mean to hit him... Shit...

The archery instructor turns around. Shit. He starts running towards him, but he's a long way away so it's taking a bit too long, as Alan writhes in pain. The boys look worried.

IN: 10:19:32 INT. HOSPITAL. A&E RECEPTION - DAY

JANET is at the reception desk, frustrated by a jobsworth RECEPTIONIST.

JANET

Hiyah... Erm, Alan, Alan Jeffries, I got a call saying he was here...

DR WEATHERS

Janet!

She turns to see DR WEATHERS - her age, handsome - approaching her.

DR WEATHERS

Mike. Mike Weathers. We went to school together.

JANET

Oh. Right. Yeah.

DR WEATHERS

We made that model! What was it of again? I want to say 'volcano' but maybe a barge...?

JANET

I'm actually looking for someone... Sorry...

DR WEATHERS

I can help! I'm a doctor now! Come on.

JANET

Yeah. Right...

IN: 10:20:03

INT. HOSPITAL. CORRIDOR - DAY

DR WEATHERS leads JANET down a busy corridor. They find ALAN on a gurney by the wall, his foot fully bandaged. He's drinking some tea from a paper cup.

JANET

Oh there he is...

(to Alan)  
Love... Hiyah...

She goes over to him and wraps her arms around him. Beside herself with worry. She starts to cry.

JANET  
I was so worried.

ALAN  
It's just a scratch really, it landed between my toes. Tell you what  
really hurts -  
(conspiratorial)  
Fact they put the milk in first. Barbarians, they are.

JANET  
Are you okay?

ALAN  
Did you not hear me woman. Milk. Before the tea! It's madness!  
Carts and horses.

JANET  
(Russian accent)  
I will kill all of them for you. Where are they?

ALAN  
That might be a bit of an inordinate response.

But they're interrupted when PETER enters with his girlfriend SUZIE. He shakes his head.

PETER  
Oh Janet.

JANET  
Fuck sake...

PETER  
Janet, Janet, Janet...

JANET  
The school called me! I'm still down as one of his emergency  
contacts so...

PETER  
We have discussed boundaries. Time and again.

JANET  
Alright I'm going! I'm going, okay?

ALAN  
I don't want you to....

PETER

(to Alan)  
And you're not helping. She's not your mother, mate.

ALAN  
She's looked after me since I were two!

PETER  
Times change big man!

Off Alan's look.

PETER  
What?

Then.

PETER  
Janet, speaking as a Christian man, I'd rather not involve the courts. But, speaking as a Christian man, I should probably involve the courts.

JANET  
Alright. Okay.  
(to Alan)  
It's alright. It's alright. I love you...

She gives him a kiss and leaves. We stay in the room. A look between Suzie and Peter as they lean in to each other, in hushed voices -

SUZIE  
Maybe we should have said something...

PETER  
Not now.  
(off Suzie's look)  
I will. I promise.

IN: 10:21:28      INT. HOSPITAL RECEPTION - DAY

JANET walks through the hospital, past reception. As she passes a vending machine she sees there's only a Bounty available. She cocks her head, the coincidence seeming odd to her. She hears -

DR WEATHERS  
Who eats them, right?

Janet turns to see Dr Weathers beside her.

DR WEATHERS  
You look amazing, by the way.

JANET  
Oh. Ta very much...

DR WEATHERS

I took the liberty of looking up your number in the hospital file.

JANET

I'm not sure you're supposed to do that are you?

DR WEATHERS

No.

(realising)

Probably not, no.

She looks at him, curious. Fucking hell. Her phone goes again. Answering as she walks away.

JANET

Samuel?

IN: 10:22:03

ON SCREEN GRAPHIC:

CHARACTER WORK

IN: 10:22:07

EXT. BEACH - DAY

SAMUEL walks along the beach with Janet.

JANET

So you haven't sent anything yet?

SAMUEL

No. Funnily enough I've never done a drug-deal via text before, I wasn't sure of the protocol.

JANET

Alright, alright, keep your knickers on. So what did your client tell you about...

SAMUEL

Ex-client...

JANET

What did your ex-client tell you about this Vinnie bloke?

SAMUEL

That we should tread carefully.

JANET

What does that mean?

SAMUEL

He's... unpredictable.

She gives him a look. Ignoring it-

SAMUEL

Right we erm, we need a story.

JANET

We have got a story. We were walking along, we found a boat load of drugs...

SAMUEL

That's not going to work.

JANET

What, you worried that he's gonna rip us off if he finds out we're nobodies?

SAMUEL

Maybe. Or maybe he decides we're undercover coppers.

JANET

Profanity 10:22:41

Shit. What do you think he do to us then?

(beat)

Don't answer that.

SAMUEL

We just need to convince him that we're serious players.

JANET

Which we're going to do by telling him a story.

SAMUEL

Absolutely. There is nothing more powerful than a good story.

NARRATOR

Like a Boat Story!

IN: 10:22:59

INT/EXT. SAMUEL'S CAR/ROAD - DAY

SAMUEL and JANET driving along.

SAMUEL

We need to find a real outfit. Cartel or whatever. That we can say we are connected too. We are branching out into the UK. Big enough to be serious. But not so big that you know, that he might have links to someone.

IN: 10:23:14

EXT. APPLEBURY SQUARE - DAY

SAMUEL and JANET walk through the town. Samuel looking at Janet's phone as she is lost in thought. Looking over at some armed police in the distance.

SAMUEL

Sinaloa Cartel? One of the biggest cartels in the world...

JANET  
But if they're the biggest in the world – isn't there a chance Vinnie  
might've met someone from it?

Samuel sighs and hands her back her phone.

IN: 10:23:21      INT/EXT. SAMUEL'S CAR/ROAD - DAY

SAMUEL and JANET in the car.

JANET  
You should do the talking.

SAMUEL  
Why?

JANET  
Cos you are a talker. You are used to lie for a living.

SAMUEL  
But you will have to say something.

JANET  
But I am a local. If he is a local.

SAMUEL  
Yeah. You are afraid you might know each other...

Profanity 10:23:33      JANET  
We don't all know each other you patronising bastard...

IN: 10:23:35      INT. LAUNDRETTE - DAY

JANET and SAMUEL sit either side of a washing machine churning clothes.

SAMUEL  
Try an accent.

JANET  
I don't want to.

SAMUEL  
You might have to. Come on, are there any accents you can do?

JANET  
Ah well I suppose... I've been doing this Russian spy character for  
Alan since he were four, I've got quite good...

SAMUEL  
(cutting her off)  
No, no, Russian drug dealer feels a bit on the nose, doesn't it?

JANET (V.O.)  
Do you think I look like a drug dealer?

IN: 10:23:49 EXT. APPLEBURY SQUARE - DAY

SAMUEL and JANET walk through the town.

SAMUEL  
Well you don't not look like a drug dealer.

JANET  
I know but it's like you said, we have got to think of everything.  
Like should I get some fake tattoos and stuff?

SAMUEL  
No this isn't about costume. It's about confidence. Conviction in  
the story we're telling.

IN: 10:24:04 INT. LAUNDRETTE - DAY

SAMUEL and JANET. Mid conversation on a moving escalator.

SAMUEL  
"Vinnie, hi, we represent the Casitano Family..."

JANET  
Nah... I don't believe it.

SAMUEL  
Why?

JANET  
Because it sounds made up.

SAMUEL  
Because it is.

JANET  
I know that.

SAMUEL  
Why you being so negative, how about some more 'yes, and...'

Profanity 10:24:20

JANET  
This isn't a fucking game!

SAMUEL  
You think I don't know that?

They fall into angry silence.

IN: 10:24:25 EXT. APPLEBURY SQUARE - DAY

SAMUEL and JANET walk through the town.

Janet's phone pings. She looks at it and winces.

JANET

Urgh.

SAMUEL

What's that then?

She shows him. Samuel frowns.

SAMUEL

Why are you showing me a penis?

JANET

Cause you asked. It's that doctor from the hospital.

SAMUEL

Okay. Shall we err...

JANET

Profanity 10:24:40

Sorry... Just err, all I can see is dick...

IN: 10:24:42 INT. LAUNDRETTE - DAY

JANET sits waiting for the washing machine as SAMUEL looks at her phone.

SAMUEL

What about this?

JANET

What?

SAMUEL

Okay err... granted - they are known for, decapitating the people that cross them, but...

JANET

(disbelief)

Decapitating!?

SAMUEL

Just bear with me... They're an Albanian operation who buy from South America but who sell throughout most of Europe. But they're structured differently from most cartels. They are so obsessed with anonymity, no one part of the operation knows too much about the rest...

JANET

Like a terrorist cell.  
(beat)  
Or a relationship.

SAMUEL  
They're called the Kosovar Group...

Janet looks at him.

JANET  
Not too interesting sounding.

SAMUEL  
Very matter of fact.

JANET  
What else does it say?

SAMUEL  
Very little y'know... Couple of arrests, but no-one's ever turned on the higher-ups. Because... they just don't know who they are.

A beat.

JANET  
Okay.

SAMUEL  
Okay then.

Janet chews this over as Samuel sends a message.

SAMUEL  
It's done.

JANET  
What do you, what do you mean it's done?

SAMUEL  
What... I just told you. I texted Vinnie and told him we're with the Kosovar group and we wanted to meet...

Profanity 10:25:45

JANET  
I didn't mean type it, fuck, it's the first vaguely passable thing we said -

SAMUEL  
We agreed that...

Profanity 10:25:49

JANET  
(realising)  
This is my fucking phone 'n all...

She grabs it back.

SAMUEL

My phones too old...

JANET

Profanity 10:25:56

What is, what is wrong with you... Shit!

They wait. It's tense. A reply.

SAMUEL

A time and a place.

They look at one another.

JANET

So... we're really doing this. Right...

SAMUEL

Yeah. Yeah. This is one of those moments that people talk about... where you find out what you're really made of.

JANET

Profanity 10:26:22

Or it's one of those other moments when you get your fucking head chopped off.

(beat)

I feel sick.

They sit in silence.

IN: 10:26:30      INT. DISUSED STEELWORKS - NIGHT

ARTHUR is curled up on the floor, passed out with exhaustion. His ringing phone stirs him. Still half-asleep he answers.

ARTHUR

Hello?

GREG (ON PHONE)

Hi, I'm outside.

ARTHUR

Alright, I'm coming now...

He gets to his feet goes to the door.

The door is propped shut with a long, sharp screwdriver). Arthur moves it out of the way and opens the door to see -

GREG is in front of him. But he's on his knees. Bloodied and battered. And GUY is standing behind him. Guy has a gun to the back of Greg's head.

Arthur and Greg look at one another and for a long, sickening moment it's like time has stopped. Before anyone can speak - Guy shoots. Greg falls to the ground dead. We go in close on Arthur's shocked face.

ARTHUR

NO!

And then suddenly - A hand grips him from the side of the door. DENNIS. The two men tussle in the doorway and Arthur gropes for the screwdriver... finally managing to reach it and stick it through Dennis' cheek. Dennis falls to the floor.

GUY

Profanity 10:27:24

Fuck sake...

**IN: 10:27:25 SPLIT-SCREEN:**

Arthur on the left as he runs into the steelworks, slips on the stairs.

ARTHUR

Profanity 10:27:29

Shit!

Guy on the right as he steps over the fallen body of the Dennis in pursuit of Arthur. Down the stairs - and takes a shot - but Arthur dodges away - The chase plays out in real-time in the split-screen, and thanks to his head-start Arthur soon finds himself in another large space of the steelworks - rows of hulking old steel presses, semi-rusted from disuse. He quickly crouches behind one, breathing heavily. From here he has a view back up the way he came.

On the right screen, Guy is far enough behind that when he steps into the space he can't see Arthur. He hesitates, listening for footsteps. Nothing. He takes in the surroundings, figures that Arthur has concealed himself somewhere. And he thinks he knows where.

**LEFT SCREEN:**

Arthur sits, being as quiet as he can, watching back up the way he came for a sight of Guy. Suddenly his phone rings giving his location away.

ARTHUR

Profanity 10:28:11

Fuck! Fuck! Fuck!

He gets up and runs.

**RIGHT SCREEN:**

Guy sees Arthur running and shoots at him.

Arthur runs/limps away, Guy in pursuit. Arthur spies a door to an old management office. He runs inside and tries to bolt the door shut. Guy reaches the other side and starts to kick it -

And now the split-screen lies exactly where the door is, giving us a perfect profile shot. Arthur on the left. Guy on the right. He kicks again.

GUY

Profanity 10:28:24

Open the fucking door.

Arthur's breathing too hard. Too scared to answer. Guy sighs and takes out his gun.

GUY

Profanity 10:28:31

Look listen to me. I'm not s'posed to kill you but shit happens.  
Open the door, listen, I mean this, or I am gonna shoot. I am  
gonna count down from three. And I am not joking. 3 2...

On the other side Arthur panics and shouts -

ARTHUR

Alright. Alright.

But Guy isn't really listening, so as Arthur reaches for the handle to open the door, Guy unloads the entire gun clip.

Arthur recoils with a scream as Guy piles through the door.

ARTHUR

Profanity 10:28:51

Aargh. Fucking hell...

The SPLIT-SCREENS become ONE.

Arthur is clutching his bleeding hand. He looks up at Guy in pain and confusion as he's hauled to his feet.

ARTHUR

You said you'd count to three...

GUY

Nobody counts to three. Now move...

IN: 10:29:00

INT. JANET'S CARAVAN - NIGHT

JANET is tossing and turning, unable to get to sleep. She stares up at the ceiling, frustrated.

IN: 10:29:17

INT. THEATRE - NIGHT

OTHER JANET on stage singing a solo. Lying in bed with the stage-lights dimmed.

We find Craig smiling in the audience sitting with Samuel.

OTHER JANET

(singing)

I've never been able to just go to sleep,  
And it's so much harder now I'm in trouble so deep,  
My head is all swirling and twirling with thoughts,  
Can I really be happy, or will I get caught?  
Insom-nia,  
Where are ya, I found ya,  
Insom-nia,  
Like an orphan in Bosnia...  
Insom-nia,

But maybe tonight...  
I just might... close my eyes.

She lies down in the bed and closes her eyes. The stage goes dark. A beat - then the lights are thrown back on and she sits up and belts out -

OTHER JANET  
INSOM-NIA, where are ya, I found ya, Insom-nia,

Fortunately, at this point, we CUT TO:

**IN: 10:30:30 INT. JANET'S CARAVAN - NIGHT**

JANET laid on her back staring at the ceiling.

**IN: 10:30:34 EXT. SAMUEL'S HOUSE - DAY**

Establisher.

TONY (ON TV)  
Our thoughts are with the family and friends of all those who have been a victim of this terrible crime.

**IN: 10:30:40 INT. SAMUEL'S HOUSE. KITCHEN - DAY**

SAMUEL is in his house, getting breakfast ready. ANYA and CAMILLA at the table, looking at some school books. On the TV in the corner is the news - reports on the shoot-out at the police station. They're all watching. Shaking their heads.

TONY (ON TV)  
At the conclusion of the statement I will not be answering any questions and a further update will be provided by the press office later today. (continues in background)

CAMILLA  
It's just awful. So much for God's own country.

SAMUEL  
Yeah. I suppose even God has his off days.

Samuel's phone goes. He glances at the number - doesn't recognise it - thinks about not answering but Camilla's looking at him with a 'why don't you pick up?' face.

SAMUEL  
Hello?

DAVID (V.O.)  
Thought you might pick up off a new number. Need me to tell you who it is?

SAMUEL

(flustered)

No, no, of course its err, how are yer?

DAVID (V.O.)

Profanity 10:31:04

It's been four months, where's my bloody money? You said you were gonna get it for me...

SAMUEL

Yeah. Yeah. Yeah. I am aware of the current... situation...

DAVID (V.O.)

Don't yeah yeah me... I need to get an answer...

Camilla mouths 'who is it?'

SAMUEL

Oh it's just some old work thing.

DAVID (V.O.)

I thought we were friends. I lent you that money because you promised you'd pay me back...

SAMUEL

Yes. Yes. Of course and erm, if you could just be a little patient...

DAVID (V.O.)

Do I need to call Camilla? Does she know what's going on here... She doesn't, does she... I am happy to call her...

SAMUEL

(suddenly)

No absolutely no need for that. One week.

DAVID (V.O.)

Really... A week.

Seeing Camilla has left the room Samuel's whole demeanour changes. Desperately -

SAMUEL

I promise. Please. Just... Look I've got something coming up, it's big. I'll be able to pay off all my debts.

DAVID (V.O.)

Do I need to remind you what the consequences are...

Seeing Camilla coming back into the kitchen -

SAMUEL

Yeah, I promise you it's going to be great, so exciting, okay, bye mate!

DAVID (V.O.)

Samuel are you listening to me. Samuel...

SAMUEL

Hey, who's for breakfast?

He gets no response.

SAMUEL

The most important meal of the day. Come on...

IN: 10:31:58      **ON SCREEN GRAPHIC:**

**TOMBE LA NEIGE**

IN: 10:32:02      **EXT. DISUSED STEELWORKS - DAY**

Establisher

IN: 10:32:05      **INT. DISUSED STEELWORKS. MAIN AREA - DAY**

Arthur is clutching his bleeding hand and whimpering. Too in pain and too scared to talk.

GUY stands nearby. THE TAILOR enters.

THE TAILOR

I am sorry about your brother. Seeing your own flesh and blood become flesh and blood before your eyes... yikes. But sometimes violence speaks much louder than words, no? It tells you who I am.

He looks at Arthur - a broken man.

THE TAILOR

I - am the man responsible for everyone who died in Applebury police station. The man who had your brother executed before your eyes. But really I am just a dog... looking for his bone.

(beat)

Have you seen my bone?

Arthur looks at him. Deep breath. Trying to stay calm enough to speak clearly.

ARTHUR

Look, I don't know how, but my boyfriend he err, he heard about a boat, about a boat coming in and he was going to take whatever was on board. But that's all he told me. Next thing I know, he's dead and then, then you're calling me telling me you're coming for me and I say to you...

THE TAILOR

I was there for that.

ARTHUR

(speaking quickly)

Yeah. Yeah. Sorry. You were there for that. It's just I am, I'm very... very nervous y'know, very, very nervous. Uh, the woman who found the boat, she's called Pat Tooh. She called it in, she must have seen something, that's what the detective told me...

THE TAILOR

Pat Tooh. What did she see?

ARTHUR

Profanity 10:33:55

Look. I don't know! I could... I could try and get the report for yer, You know I'm not, I'm not on the investigation but I could try... or, or, I could speak to her! They said she lives on err, fuck... Hendon Road... Above a shop. But that is all I know. I swear!

THE TAILOR

There was another shipment before this one. Two police officers.

ARTHUR

No, no, that wasn't my boyfriend, I have got nothing...

(Guy takes out his gun)

Wait... Please... Please you got to believe me... Look, I never...  
please...

Barely listening, The Tailor walks towards the door, reciting lyrics to a French song like he's spoken them a million times (Tombe la Neige by Salvatore Adamo) -

THE TAILOR

(in French; subtitled)

"Tombe la neige  
Tu ne viendras pas ce soir.  
Tombe la neige  
Et mon cœur s'habille de noir,  
Ce soyeux cortège  
Tout en larmes blanches  
L'oiseau sur la branche  
Pleure le sortilège."

IN: 10:34:25

**Translation/Subtitles: Snow falls and you'll not come tonight. Snow falls and my heart is clothed in black.  
A silky mass bedecked with white tears. The bird in the tree. Laments the curse.**

Tailor picks up a large rusty mallet from the table and turns to Arthur.

ARTHUR

(confused)

You what? What are you on about? Please. I didn't take anything.  
I swear.

He smashes him hard around the face and knocks him to the floor before pummelling him hard with the mallet as he lies on the ground.

NARRATOR

Though some might say The Tailor enjoyed his job, but he would tell a different story. It was like any job. And he just did it to the best of his ability...

Before putting back on his jacket and walking away, followed by Guy.

THE TAILOR

Profanity 10:35:19

Burn the fucker.

NARRATOR

Okay, sometimes he enjoyed it a bit...

IN: 10:35:26      EXT/INT. APPLEBURY SELF STORAGE/RECEPTION - DAY

JANET waits outside the storage area. SAMUEL pulls up in his car and gets out.

SAMUEL

Morning.

Janet doesn't reply. Samuel frowns.

SAMUEL

You okay?

JANET

Couldn't sleep last night.

SAMUEL

Isn't that what got us into this mess in the first place.

JANET

I just... I keep thinking about that shooting. At the police station.

SAMUEL

You can't still think this has anything to do with that...

JANET

(cutting in)

Profanity 10:35:53

How can it not be? A boat washes up, then there's a fucking massacre. All here. In Applebury, where nothing ever happens.

SAMUEL

There is nothing in the news about any drugs... Right, so let's... Come on, let's just... get on with it, shall we...?

He takes some bathroom scales out the boot. Janet looks at them sceptically.

SAMUEL

It's all I could find.

As they walk towards the building -

SAMUEL

Try not to look so anxious.

JANET

There's no-one here.

She glances through the window at Harold.

JANET

Well there's no-one watching anyway.

The guy, HAROLD, at reception has his phone on a stand and is filming himself.

**IN: 10:36:12 INT. APPLEBURY SELF STORAGE. UNIT - DAY**

Samuel puts in his gloves and removes his padlock. They open the shutter and step inside putting on the lights and then close the door behind them. Then they look at it, in the middle of the room. The massive pile of wrapped up cocaine.

JANET

People could be dead cos of us.

SAMUEL

Listen, do you think people who err sell cheeseburgers to fat kids worry about that? People will do these drugs with or without us. It's just human nature.

JANET

That's not what I mean.

SAMUEL

(knowing what she means)

Okay. Say we had handed all this in. If those gunmen were looking for it, they'd still have shot up that police station to find it.

(beat)

Everything's going to be alright.

JANET

Based on what exactly? You don't know it'll be alright. You just, you just hope it will.

SAMUEL

I believe it will.

JANET

There's a word for people like you.

SAMUEL

Yes... Optimist?

JANET

No... Fantasist.

SAMUEL

Alright I get it, shall we just y'know...

JANET

Yeah.

They start weighing the packages and making a note.

SAMUEL

Go on, next one...

She nods. She reaches for the next batch and passes it over, struggling slightly with her prosthetic hand.

SAMUEL

How old's your son?

JANET

Where did that question come from?

SAMUEL

Eh? I am just... making conversation. I am married to Camilla, well above my station. A daughter called Anya. 16, totally deaf.

JANET

Profanity 10:37:35

You don't fucking stop talking do yer?!

They've finished up. Janet closes the shutter, hands a padlock to Samuel.

SAMUEL

Oh wait.

As Samuel puts his gloves back on she puts her padlock on the shutter.

JANET

Right.

Something's clearly on her mind and she walks off, not saying anything. He clocks this and follows after.

IN: 10:37:58

EXT. APPLEBURY SELF STORAGE - DAY

JANET walks towards the car, SAMUEL follows after.

SAMUEL

What? What is it? Why are you being so...

JANET

I see it, you know?

SAMUEL

See... What?

JANET

I'm not stupid.  
(off his look)  
Every time we do anything with this stuff. Every time we've  
moved it, touched the locks or the door - you put your gloves on.  
You made me pay on my card, texted Vinnie from my phone...

SAMUEL

Profanity 10:38:11

Oh for Christ's sake...

JANET

Oh yeah stop it. I can hear your lies already.

SAMUEL

You're being paranoid.

JANET

You asked the other day if I trust you. I don't.

She walks off and he gets into the car.

SAMUEL

Go on then... Bye...

IN: 10:38:28

EXT. POLICE STATION - DAY

A media scrum is gathered. TONY is standing at the front, answering questions, looking frazzled. We see now there's crime-scene tape all around the police station.

TONY

This is the biggest Major Incident team ever assembled in this country. We've already allocated every resource available but we will push for more, of course...

We PAN OVER to find BEN clearing up bits of rubbish from the floor, wearing rubber gloves. Meanwhile, the questions continue off-screen.

JOURNALIST

Is there any imminent risk to the public?

TONY

This appears to be an isolated event. The men targeted this station...

BEN picks up some bags of takeaway food with a grabber and puts them in a bin bag. Then he trudges round the corner, away from the action. With a sigh. One last mournful look at the action as he goes.

IN: 10:38:47

EXT. BACK OF POLICE STATION - DAY

The back of the police station also has crime-scene tape all around. PC BEN TOOAH trudges despondently towards a row of large industrial plastic bins. He picks up some litter. He tries to throw the rubbish into the open bin with a basketball shot - and misses. It rolls underneath.

BEN

Profanity 10:39:12

Bollocks.

With a sigh he bends down to reach underneath. FROM UNDER THE BIN we see him look - and his eyes widen as he sees the balled-up flyer for THE SHANG EMPEROR speckled with dried blood.

He fishes it out with the grabber and opens it out. It's the flyer for the Chinese restaurant that we saw Guy throw away. And in the corner, on a white section, there's a diagram written in biro. A floorplan. With a large 'X' in one particular area. Ben stares at it, slack-jawed. Then he turns it round just like Guy did.

BEN

Oh!

PC JENNY rounds the corner. Sees Ben with his back to her and frowns.

PC JENNY (O.C.)

What are you doing round here?

On Ben - looking at the flyer - does he report it - and then he turns, making a decision, hiding the flyer subtly behind his back.

BEN

Just cleaning up some rubbish for the boss. Nothing interesting.

Jenny frowns - okay - then goes. When she's gone Ben takes the flyer from behind his back and looks at it thoughtfully once more...

IN: 10:39:58

EXT. SAMUEL'S HOUSE/STREET (INTERCUT) - DAY

SAMUEL outside his house. He answers the phone.

SAMUEL

Janet?

(beat)

You've got me all wrong...

JANET

7327.

SAMUEL

'Scuse me?

Janet is walking down the street.

JANET

My lock. The code is 7327.

SAMUEL

Come on... Don't be so...

JANET

Profanity 10:40:14

No. My life is one big Groundhog Day of waking up under a fucking lawnmower and being torn to shit, and this is only making it worse so I am out. Keep it. Do what you want. Just leave me out of it.

She hangs up. Takes a breath. At peace.

Out on Samuel.

IN: 10:40:31

ON SCREEN GRAPHIC:

BANANA BREAD

IN: 10:40:34

EXT. PAT'S HOUSE - DAY

A knock on the door and PAT opens the door to THE TAILOR. He looks at her in surprise.

THE TAILOR

Madame Bethune?

NARRATOR

Remember that name.

PAT

I beg your pardon?

THE TAILOR

Forgive me, you look... so familiar.

He stares at her again. For a weirdly long time.

PAT

Are you alright love?

THE TAILOR

I apologise. Yes. You are Pat Tooh? I believe you, you found a boat washed up on the shore the other day?

PAT

(confused)

Yes, why...

THE TAILOR

One of the poor souls there was my son.

PAT

Oh, oh I'm so sorry... Come on in, come in love...

THE TAILOR

Thank you...

IN: 10:41:24      INT. PAT'S HOUSE. LIVING ROOM - DAY

PAT leads TAILOR in.

PAT

Have a seat.

He nods and sits on the armchair next to her.

PAT

Can I get you some, some tea? Some vino?

THE TAILOR

No. Thank you.

PAT

I can't imagine how you must be feeling...

THE TAILOR

We did not know each other that well.

PAT

(confused)

Oh.

THE TAILOR

Still. My son! You know?

PAT

Of course. I'm not sure how I can really help...

THE TAILOR

I need to know everything. The police, they said you saw someone, near the boat. But they would say no more...

Pat sighs.

PAT

I've made banana bread.

THE TAILOR

Okay.

PAT

Would you like some?

THE TAILOR

No. Thank you.

PAT

Profanity 10:42:08

It's fucking delicious.

THE TAILOR

Okay.

As she gets up and cuts a slice.

PAT

What is it you want with me, Mr erm...

THE TAILOR

Ah... Taylor.

PAT

You looking to take the law into your own hands?

THE TAILOR

What would you say if I was?

PAT

I would think that was quite... refreshing.

THE TAILOR

Yes! Yes it is! Like a cold drink on a warm day!

He takes a bite of the banana bread and his eyes widen.

PAT

How is it?

THE TAILOR

As erm... advertised.

PAT

Toldja. I didn't see much I'm afraid. Before I saw the boat, I saw someone on the beach. Long way off. But I do remember they were carrying a dog. A little white dog. Pomeranian, I think. And that's all she wrote.

Taylor nods thoughtfully.

THE TAILOR

I appreciate your time. And your bread.

As he stands and walks towards the door -

PAT

What was your boy called?

Taylor stops. By the door is hung a military dagger, on a plaque. Like some kind of military award. He looks at it. Then speaks those same words he spoke earlier -

THE TAILOR

(in French; subtitled)

Tombe la neige

Tu ne viendras pas ce soir.

Tombe la neige  
 Et mon cœur s'habille de noir,  
 Ce soyeux cortège  
 Tout en larmes blanches  
 L'oiseau sur la branche  
 Pleure le sortilège.

**IN: 10:43:47** **Translation/Subtitles: Snow falls and you'll not come tonight. Snow falls and my heart is clothed in black. A silky mass bedecked with white tears. The bird in the tree. Laments the curse.**

We recognise these as the words he spoke right before murdering Arthur. Looks like Pat's in for the same fate.

**IN: 10:44:12** **EXT. JANET'S CARAVAN - DUSK**

JANET walks towards her caravan and frowns as she gets closer. We see ALAN sitting outside, a sad, lonely figure.

JANET  
 Alan?

Alan looks up in surprise - and jumps to his feet and hugs her fiercely.

JANET  
 Are you alright?

**IN: 10:44:27** **INT. JANET'S CARAVAN - DUSK**

JANET and ALAN sit in the caravan.

Profanity 10:44:27  
 JANET  
 Is this about school, did you tell the bastards what happened...

ALAN  
 No. Gosh...  
 (beat)  
 I feel a bit silly now I'm here because... there's nothing you can do  
 is there, there's nothing either of us can do...

JANET  
 Alan. Just go on, just tell me. Tell me.

ALAN  
 Dad's got a job. In Australia. That's why they were being weird,  
 that's why I called you a few nights ago...

JANET  
 You're... you're moving?

ALAN  
 Adelaide, to be exact. They want him by the end of the month.

Janet looks at Alan in surprise.

JANET

Profanity 10:44:03

Fuck.  
(remembering)  
Sorry.

ALAN

No no.

JANET

Sorry.

ALAN

Those were my thoughts also.

JANET

When?

ALAN

End of...

JANET

Profanity 10:45:13

The month. Right. Sorry, you said, It's just...  
(beat)  
Fuck.  
(remembering)  
Sorry. Sorry.

They sit in silence for a long moment.

JANET

Hey... Long-distance can work.

ALAN

If you say so.

But neither of them believe it. She reaches out her hand. He takes it. And they sit there, neither moving, for a long time. Finally -

ALAN

I'll really miss you, mum.

Hearing him call her mum is too much. She steels herself.

JANET

Profanity 10:45:37

Well we're not fucking done yet, are we?  
(beat)  
Sorry. Sorry, hey.

IN: 10:45:50

INT/EXT. SAMUEL'S CAR/ROAD - NIGHT

SAMUEL drives. Steeling himself for what he's about to do. Hides his wallet under the seat.

IN: 10:46:30     EXT. Vinnie's Farm - NIGHT

SAMUEL'S car pulls up outside the gate. There's a sinister atmosphere. He takes a deep breath then opens the gate -

We follow Samuel into Vinnie's courtyard. There are fires burning in barrels, and people scattered around. Some are high, some are laughing and drinking.

SAMUEL

Vinnie?

Finally Vinnie emerges from a door and walks over to Samuel.

SAMUEL

Vinnie, I'm Lucas, I'm with the Kosovar Group... As I said on the phone...

Two men come to stand beside Vinnie and glare right at Samuel - LITTLE PETE and BIG PETE.

Samuel tries to continue under their combined reproachful stares, his usual smooth demeanour rattled.

SAMUEL

I assume you've looked us up and tr...

Vinnie nods at the guys. Who grab him by his collar and search him.

VINNIE

Don't mean to be rude buddy, gotta take precautions, yeah?

Big Pete hands Samuel's old phone to Vinnie.

BIG PETE

Profanity 10:47:46

Just this piece of shit.

VINNIE

Travelling light, is it?

SAMUEL

Well a man in my job can't take any risks... Now obviously I don't have the stuff on me but if we talk terms now...

VINNIE

Profanity 10:47:58

Shut the fuck up!

LITTLE PETE

Hey, Vin -

Samuel turns to see Little Pete has gone over to his car and is walking back, holding something.

LITTLE PETE

Found this in his car. Hidden underneath the seat.

He throws a wallet to Vinnie. Samuel's blood runs cold.

VINNIE

Profanity 10:48:08

Oh, right mastermind, ain't ya? What, you assumed we were fuckin' stupid?

SAMUEL

I've come to do business, I have a lot of product, and if you want to buy it... fine... If not...

Vinnie is done rifling through his wallet. He's found a business card. He looks up at Samuel.

VINNIE

Lucas, was it?

SAMUEL

Yes...

VINNIE

Tell me, Lucas from the Kosovar Group, what you doing with a business card belonging to a lawyer called Samuel Wells? And a driving license 'n all...

Samuel looks at him, a deer in the headlights.

SAMUEL

Well I mean I assume you know the need for a cover...

VINNIE

(to Little Pete)

It keeps talking. Why's it talking?

SAMUEL

Alright! Okay!

Samuel turns to walk away, heading back towards his car. Deciding his life is more important than anything but he sees two more MEN - BOTTLEHEAD and GAZ - appear from behind his car, stopping him going any further. He turns to Vinnie who looks back at him. He's surrounded and he's terrified.

VINNIE

Profanity 10:48:55

My Mum was a liar. I fucking hate liars.

Samuel is grabbed and marched back to Vinnie

SAMUEL

I'm not lying, that's a cover identity, that's all...

VINNIE

You can stay here while I make some calls.

IN: 10:49:08      INT. PAT'S HOUSE - NIGHT

A SLOW PAN across the floor. We see clothes, torn. Maybe the signs of a struggle... We PAN UP to the bed, to find PAT lying there. She's still and looks very much dead. But then we hear a noise. Her eyes open and she turns around. We see THE TAILOR, pulling on his trousers. She looks at him, laughs to herself, then -

PAT

Profanity 10:49:46

Don't bother worrying about all that sneaking-out-trying-not-to-wake-me-bollocks. I'm a big girl, I'm not one of them types... You can come and go as you like, love.

He looks at her. Curious. Intrigued.

PAT

What was it that you said in French when you were about to leave.

THE TAILOR

It is a song. By Salvatore Adamo. I heard it on the radio...

(catching himself)

On a very important day of my life and err...

She looks at him. Knowing not to push this any further.

THE TAILOR

Do you still have more of the banana bread...?

PAT

We finished the lot love, remember? When you ravished me on the ottoman...

THE TAILOR

(smiling)

Oh yes. Oh yes I remember.

PAT

But if you're hungry, I own the shop downstairs. Rodney'll still be there, should be. Tell him I told you you could have a free pasty.

THE TAILOR

Pastry?

PAT

Pasty.

THE TAILOR

Oh a pasty?

PAT

Yes.

He can't quite believe it.

THE TAILOR

I know of these. You own a pastry shop?

PAT

Aye.

The Tailor smiles.

THE TAILOR

It was very nice meeting you, Patricia.

PAT

Just Pat.

(she smiles)

And it were very nice to meet you too, love.

(beat; sighs)

This were a bit different, getting a bit of French up in me.

She smiles and he pulls on his jacket and then walks out.

IN: 10:51:27

EXT. PAT'S HOUSE - NIGHT

As TAILOR emerges, he almost walks into BEN, who is approaching the door.

THE TAILOR

Forgive me.

Tailor walks on. Ben frowns and we follow him inside -

IN: 10:51:48

INT. PAT'S HOUSE - NIGHT

BEN enters and calls out -

BEN

Hiyah Mummy!

We follow him into his bedroom and moments later PAT appears in a dressing-gown looking flustered.

PAT

I thought you were out tonight...

BEN

No, Warhammer night's tomorrow, so err...

And then he sees her - and thinks about the man he just walked past - and he realises -

BEN

Profanity 10:52:04 Oh, bloody 'ell...

PAT

Yes, your mother has needs. Shock horror.

(beat)  
You just be glad you didn't walk in ten minutes ago.

Ben looks appalled.

**IN: 10:52:23**      **INT. DISUSED STEELWORKS. FURNACE ROOM - NIGHT**

We see GUY, loading bloodied limbs into a furnace. His phone rings.

GUY  
Yeah?

THE TAILOR  
We are looking for a Pomeranian.

GUY  
What's that, like, an Italian fella?

**INTERCUT WITH**

**IN: 10:52:36**      **EXT. PAT'S HOUSE - NIGHT**

The TAILOR stands by the Roller.

THE TAILOR  
It is a dog.

GUY  
Oh.

A pause.

THE TAILOR  
Somebody was walking their Pomeranian on that beach. People  
are creatures of habit, they walk their dogs in the same place, no?  
So - when they return - somebody will be there...

GUY  
Yep. Understood.

**IN: 10:52:55**      **EXT. VINNIE'S FARM - NIGHT**

SAMUEL is now on his knees. Two MEN, BIG PETE and LITTLE PETE, either side of him keeping him down. VINNIE is a distance away, phone to his ear. He's looking at his driving license. Samuel's trying to keep his cool.

NARRATOR  
Meanwhile Vinnie was asking round about Lucas from the  
Kosovar.

SAMUEL

Whatever you're thinking of doing, I'd think again. You've looked up the Kosovar group... You know that...

VINNIE

Profanity 10:53:10

No one I have spoken to knows who the fuck you are...

Samuel exhales deeply. Shakes his head, exasperated and unable to contain his disbelief at the situation. He smiles...

SAMUEL

Why would they know...

VINNIE

Profanity 10:53:19

Think this is funny do ya? You're a funny fuck are ya? I'm going to give you a smile that goes...

He puts a metal hook in Samuel's mouth and pulls.

VINNIE

All the way round...

He's interrupted by the sound of a car approaching. They look up. It's the black Mercedes Janet was in. The men stand up and put their knives away. Unsure as to who it is. JANET emerges. The car drives off as she approaches them. She's dressed differently, her hair scraped back, and there's an elaborate-looking gang tattoo running up her neck. When she speaks it's in her Russian accent. The one she does with Alan.

JANET

Let him go.

VINNIE

(confused)

Profanity 10:53:39

Who the fuck are you?

JANET

He works for me.

From behind, Vinnie's guys rush her, searching her.

JANET

What do you want? Oh it's this one...

She glares at them, mock-bored, icy.

They pull out her wallet. They look at Vinnie and chuck it to him. Vinnie looks inside. A fancy-looking card with the logo 'KG' on it.

VINNIE

Samuel here lied about his name. He's a lawyer.

JANET

Was... a lawyer.

(beat)

Everyone in this business lies about their name and everyone  
needs a lawyer. He's mine. Come. Come. You. Excuse me. This.  
Wallet now!

A pause as they look at her. Reluctantly, they release him, and he falls to the ground. He stands, shoots  
them a look.

JANET

(beat; to Vinnie)

You think a business card is proof of anything? Then you are  
amateurs. And I do not work with amateurs.

She allows herself a small conspiratorial smile. Then she leads Samuel back towards his car. As they go, a  
confused Vinnie calls after them -

VINNIE

So that's it then, is it?

Janet stops. Turns.

JANET

Business does not start like this. No no no, not for Kosovar. No.

In the background, we see Vinnie turn away and dial a number on his phone.

GOON

Where are you going Vin...

VINNIE

Calling Katia, she'll know what to do.

Samuel glances over his shoulder. Quietly -

SAMUEL

He's calling someone.

JANET

(own accent again)

Just keep walking.

SAMUEL

That was brilliant, thank you, Where did you get a business card  
from?

JANET

I made it.

SAMUEL

And the tattoo was a nice touch.

SAMUEL and JANET climb into the car. Terrified.

JANET  
Just shut up and drive will ya?

Samuel, nervous, gets the car started and starts to reverse up the dirt path.

VINNIE  
Wait wait. Don't go.

Then suddenly he SLAMS on the brakes - VINNIE is standing behind them. Oh shit. Janet and Samuel look at one another.

Profanity 10:54:58  
JANET  
Fucking hell, what do we do, run him over?

SAMUEL  
I can't run him over.

Vinnie is moving forward, knocking on the window.

JANET  
Don't open it... Don't open it... Please don't open it...

Vinnie knocks again. Samuel opens his window and Janet looks at him in horror as Vinnie leans down and -

VINNIE  
I'm sorry, alright...  
(sheepish)  
I never done a deal this big before.

They look at him. Trying to hide their confusion.

VINNIE  
You believe in fate?

Before Janet can formulate a reply -

SAMUEL  
Absolutely.

VINNIE  
Me too. And that's what this is, fate, us meeting. So let's start again. I'll name the time and place, you bring the product...  
(beat)  
Please?

A pause.

JANET  
(Russian accent)  
Okay... Very well..

Vinnie walks away, giving the thumbs up.

JANET

Profanity 10:56:02

What the fuck!

She nods at Samuel. Who drives off.

**IN: 10:56:04 INT/EXT. SAMUEL'S CAR/ROAD - NIGHT**

Later. SAMUEL drives. JANET beside him. Both in shock.

NARRATOR

All the world's a stage. We are merely players. And sometimes the players get away with all kinds of things... because once you realise it's all a show, nothing is ever quite the same.

**IN: 10:56:20 ON SCREEN GRAPHIC:**

**PLAY IT AGAIN SAMUEL**

**IN: 10:56:25 INT. THEATRE - NIGHT**

SAMUEL sits on the end of the aisle. CRAIG is on the seat opposite, watching the play. He checks his watch but Craig doesn't notice. He's absorbed by his own work, mouthing along with the lines. Finally Samuel gets up -

OTHER SAMUEL

Tell him they have over stretched themselves...

CRAIG

Where you going?

SAMUEL

I'll just wait outside.

CRAIG

Oh stay for this bit at least. You're gonna love this bit...

Samuel sighs and gives up his attempt to leave.

ONSTAGE - OTHER SAMUEL finishing a row with OTHER JANET. He turns away, a spotlight now on him. A confessional monologue to the audience (which she can't hear).

OTHER SAMUEL

That's how it felt - when I was talking to her that day...

He looks over at Other Janet, oblivious to what he's saying.

OTHER SAMUEL

Because I'd pushed things too far. It would have killed her - if she had known, this whole time...

A pause so big it might as well be a drumroll -

OTHER SAMUEL

That I was lying. That I wasn't just out on the beach that morning walking the dog. That I knew that boat would be there. That I had planned it.

We cut to Samuel, watching 'himself' talking. Unemotional.

OTHER SAMUEL

That everything out of my wretched mouth was a lie.

Another silence. We take in Other Samuel, and Actual Samuel. The enormity of the revelation. Then, the orchestra kicks in and...

OTHER SAMUEL

(singing)

Sometimes we lie, sometimes we break a heart... Sometimes we hurt one another, when we make a brand new start. Sometimes we have to believe, that all the things we achieve, can fall away like grains of dust through a sieve... I am not a good man, I am not a bad man, I am not a mad man, I am just a man man...

IN: 10:57:30

END CREDITS

### CARD 1

Written and Directed by

HARRY WILLIAMS & JACK WILLIAMS

### CARD 2

Producer

MATTHEW BIRD

### CARD 3

Executive Producers

HARRY WILLIAMS

JACK WILLIAMS

CHRIS AIRD

SARAH HAMMOND

DANIEL WALKER

### CARD 4

DAISY HAGGARD

### CARD 5

PATERSON JOSEPH

**CARD 6**

CRAIG FAIRBRASS  
MICHELE AUSTIN

**CARD 7**

PHIL DANIELS  
ADAM GILLEN  
JONAS ARMSTRONG  
ETHAN LAWRENCE

**CARD 8**

with

JOANNA SCANLAN

**CARD 9**

and

TCHÉKY KARYO

**CARD 10**

Cast in order of appearance

NARRATOR  
OTHER SAMUEL  
OTHER JANET  
PC JENNY  
SUPERINTENDENT  
HODGSON  
ALAN JEFFRIES  
FOOD VAN WOMAN  
GREG LAKE  
ANDREW

ÓLAFUR DARRI ÓLAFSSON  
JASON PENNYCOOKE  
LUCY MONTGOMERY  
MHAIRI CALVEY  
NIGEL BETTS  
OLIVER SHERIDAN  
TARA DANIELS  
DOMINIC WEATHERILL  
PHIL DUNNING

**CARD 11**

BOTTLEHEAD  
LITTLE PETE  
BIG PETE  
GAZ  
ARCHERY KID  
DR WEATHERS

JOHN O'NEILL  
SAMUEL HOLLAND  
MATTHEW MELLALIEU  
WILLIAM FOX  
GABRIEL PALMER  
JOSEPH KENNEDY

PETER JEFFRIES  
SUZIE JEFFRIES  
DENNIS  
ANYA WELLS

CRAIG KELLY  
DANIELLE WARWICK  
RICK S CARR  
CHERIE GORDON

## CARD 12

Director of Photography  
ÁRNI FILIPPUSSON - IKS

Production Designer  
SCOTT BIRD - APDG

Music by  
DOMINIK SCHERRER

Editor  
CHARLENE SHORT

Casting Director  
GARY DAVY - CDG

## CARD 13

Co Producer  
NADIA JAYNES

Associate Producer  
MATT JENNINGS

Executive Producer for the BBC  
TOMMY BULFIN

Executive Producer for the BBC  
NAWFAL FAIZULLAH

Commissioning Executive for the  
BBC

KATHERINE BOND

**CARD 14**

Makeup & Hair Designer  
NIC COLLINS

Costume Designer  
JOHN KRAUSA

Production Accountant  
MEHWISH BUTT

Location Manager  
DAVID SEATON

Sound Recordist  
JONATHAN WYATT - AMPS

**CARD 15**

Second Assistant Director

TONY LUCAS

Third Assistant Director

OLIVER BRATTAN

Floor Runner

MARIA GABRILATSOU

ScreenSkills Runner

HENRIETTA LOCKWOOD

TARA NICHOLSON

Script Supervisor

JEMIMA THOMAS

Production Manager

LOUISE ADAMSON

Production Coordinator

ELLE CROW

Assistant Production  
Coordinator

DAN SHEPPERSON

Production Secretary

KAYLEIGH PLATT

Production Runner

RORY ELLIS

Payroll Accountant

AATEKA BUTT

1st Assistant Accountant

FRASER MACLEOD

ScreenSkills Petty Cash  
Assistant

FAYE SORSBY

Catering  
Facilities

STAGE 3 CATERING  
EMPIRE FACILITIES

### CARD 16

Camera Operator /Steadicam

1st Assistant A Camera

1st Assistant B Camera

2nd Assistant A Camera

2nd Assistant B Camera

Camera Trainee A Cam

Camera Trainee B Cam

DIT

Camera Truck Loader

WILL LYTE  
TOM FINCH - GBCT  
ELIOT STONE  
RICHARD HEWITSON  
SARAH HIBBERT  
THOMAS FOSTER  
JOSH CRAIG  
ROB MADCUTTA  
ERMAL NEMISHI

Key Grip

B Camera Grip

Assistant Grip

Standby Carpenter

ADAM CHEETHAM  
ED GLENDENNING  
JAMIE LUCAS  
MICHAEL SMITH

Camera Equipment

Lighting Equipment

Drone

NO DRAMA  
P K E LIGHTING LIMITED  
T-STOP AERIALS

### CARD 17

Gaffer  
Best Boy  
Genny Op  
Electricians

ANDY BELL  
STEWART HOLT  
PETER BURGOYNE  
GRAHAM ATWELL  
JASON ELLIOT

Sound Maintenance  
Sound Assistant  
Sound Trainee

BEN COLLINSON  
SIMON PICKEN  
VICTOR ODERINDE

Assistant Location Manager  
Unit Manager  
Location Assistant

Unit Medic  
Health and Safety Advisor  
Covid-19 Supervisor  
Covid-19 Coordinator

Unit Trucks and Vehicles  
Action Vehicles

JOE STANTON  
ERIC GARSIDE  
BENJAMIN FLETCHER

PAUL SCOTT  
NICK HAYES  
STEPHEN TEMPLETON - MSYL DIP  
GRAEME BROWN

CARS4CAST  
PRODUCTION AUTOS

### CARD 18

Supervising Art Director  
Art Director  
Set Decorator  
  
Assistant Set Decorator / Buyer  
Assistant Art Director  
Art Department Secretary  
Standby Art Director  
Petty Cash Buyer  
ScreenSkills Graphic Designer  
Art Department Assistant  
Prop Master  
Storeman  
Dressing Props  
  
Standby Props  
  
Prop Trainee

PAUL COWELL  
ANDREW HOLDEN-STOKES  
KAYE KENT  
SUE PARKER  
GAVIN DICKSON  
RACHAEL SMITH  
ZAK PENNICK  
ASHLEY PHOCOU  
NICOLA DUNCAN  
SAMUEL PEDERSON  
ANNA CHESTER  
JASON BOND  
GARETH PROCTER  
TONY ROONEY  
JAY PALES  
FYN SMITH  
DAVID MILLS  
DOMINIC BYLES  
GUY SPANDLER

### CARD 19

Costume Supervisor  
Costume Standby

LIZZIE TAIT  
SAM CASSIDY

Costume Trainee

SARAH HIRST  
GEMMA RAYNER

Makeup & Hair Artist

ABBIE BINGHAM  
KATIE LA CRUZ  
ALESHA LEDEATTE-WILLIAMS

Additional Casting Director

NICCI TOPPING

Casting Associate

ALEX HOWES

Casting Assistant

DYLAN STAFFORD

Neg Checker

SARAH HUGHES

Programme Advisor

PETER MARSH

Researcher

JOSEPHINE BRIDGES

BSL Interpreter

JAKE SHEPHERD

Dialect Coach

ALEXIA BLOHM-PAIN

NATALIE GRADY

NOËLLE KERUZORÉ

## CARD 20

Stunt Coordinator

LEE SHEWARD  
ANDY WAREHAM

Stunt Performers

ADAM BOWMAN  
AIDAN BRINDLE  
MICHAEL BYRCH  
DAN EUSTON  
ELLIOT PHILIP MURRAY  
RYAN PALMER  
KIERRON QUEST

Wire Supervisor

BOB SCHOFIELD  
STEVE CRAWLEY

Construction

GET SETSY LIMITED  
W.R FILM CONSTRUCTION  
SERVICES

Armourer	MATTHEW SHELLEY
Animal Wrangler	JASON PAYNE
SFX	URBAN PAWS
	ROWLEY SFX

## CARD 21

Post Producer	PORTIA NAPIER
Post Production Coordinator	RISTO KALIJUVEE
Post Production Paperwork	MANDY MILLER
Re-recording Mixer	JAMES RIDGWAY
Assistant Re-recording Mixer	GIBRAN FARRAH
Sound Effects Editor	LEE CRICHLOW
Foley Editor	BLAIR SLATER
Dialogue Editor	JUSSI HONKA
Facility Sound Producer	SAM STUBBING
Facility Picture Producer	MARTHA LAKE
1st Assistant Editor	THIALY SOW
2nd Assistant Editor	MONIKA RADWANSKA
Music Supervisor	PRINCE RAHEEM MAY
Online Editor	RUPERT HOLLIER
DI Editor	ALEX HOWELLS
Colourist	AMY BENNETT/RACHAEL HUTCHINGS
Visual Effects	AIDAN FARRELL
On Set VFX Supervisor	VINE FX
Post Graphic Designer	SAM HIGHFIELD
Title Cards	FRANCIS SCOTT
	MOMOCO

## CARD 22

Head of Production	Two Brothers Pictures	EMMA PIKE
Chief Operating Officer		MICHAEL LATIF
Story Producer		CATRIONA RENTON
Script Editor		SAM STOCKBRIDGE

In House Production  
Coordinator  
Script Assistant  
Production Assistant

INDIANA SKY  
MILLIE BLOOM  
CHRISTINE QUILL

Legal & Business Affairs  
Insurance Broker

JAMES JACKSON  
PENNIE CROCKER  
QUARTZ INSURANCE

Publicity  
Stills Photographer

PREMIER COMMUNICATIONS  
MATT SQUIRE

