

# BOAT STORY

EP 3

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**IN: 10:00:00**      **CAPTION:  
PREVIOUSLY**

**IN: 10:00:02**      **INT. APPLEBURY SELF STORAGE - DAY**

Janet and Samuel open the shutter on a storage unit.

NARRATOR (V.O.)  
Oh hi, did you miss me?

They head inside and unload several boxes of drugs.

NARRATOR (V.O.)  
So, remember when Janet and Samuel went looking for  
someone...

**IN: 10:00:07**      **INT PRISON VISITING AREA - DAY**

Samuel and Janet wait for Craig to come over and sit with them.

NARRATOR (V.O.)  
...to buy all the drugs they found on the boat.

SAMUEL  
Do you know anyone who would buy...?

NARRATOR (V.O.)  
Samuel's ex-client Craig...

**IN: 10:00:13**      **INT. VINNIE'S FARM - DAY**

Vinny and the gang are torturing someone.

NARRATOR (V.O.)  
...put 'em in touch with with Vinny.

MAN  
Argh!

NARRATOR (V.O.)  
Ouch!

**IN: 10:00:16**      **INT. SAMUEL'S HOUSE - DAY**

Samuel is on the sofa on his phone to Craig.

NARRATOR (V.O.)

And in return he asked for...

**IN: 10:00:18**      **INT. PRISON - DAY**

Craig speaks to Samuel from his cell.

CRAIG

Life rights.

**IN: 10:00:20**      **EXT. BEACH - DAY**

Janet and Samuel walk along the beach.

NARRATOR (V.O.)

Janet and Samuel came up with a cover story, because...

SAMUEL

There is nothing more powerful than a good story.

NARRATOR (V.O.)

Unfortunately...

**IN: 10:00:25**      **EXT. VINNIE'S FARM - DAY**

Samuel is frisked.

NARRATOR (V.O.)

...the fella buying the drugs was like...

VINNY

What you doing with a business card belonging to a lawyer called Samuel Wells?

**IN: 10:00:32**      **EXT. VINNIE'S FARM - DAY**

Janet arrives in a taxi.

NARRATOR (V.O.)

But fortunately Janet saved the day. Dressed up, all tattooed and Russian like...

JANET

Everyone needs a lawyer. He is mine, come, come.

Vinny runs across the yard as Janet and Samuel are about to leave in the taxi.

NARRATOR (V.O.)

And Vinny had a change of heart and said...

VINNY

I'll name the time and place. You bring the product.

**IN: 10:00:44**      **INT. POLICE STATION - DAY**

We see a policeman in the station.

NARRATOR (V.O.)

Meanwhile...

BEN

Ben...

**IN: 10:00:46**      **EXT POLICE STATION - DAY**

Guy throws away some rubbish, but it misses the bins.

NARRATOR (V.O.)

Found the flyer this guy, who's name is Guy, left behind.

Ben on his hands and knees later discovers the flyer underneath one of the bins.

**IN: 10:00:49**      **EXT. PAT'S SHOP - DAY**

Pat Tooh answers the door.

NARRATOR (V.O.)

And The Tailor met this lady and called her...

THE TAILOR

Madam Bethune?

NARRATOR (V.O.)

And that's not her name, she didn't mind 'cause...

**IN: 10:00:55**      **INT PAT'S FLAT - NIGHT**

The Tailor leaves Pat in bed.

PAT

This were a bit different. Getting a bit of French up in me.

**IN: 10:00:58**      **EXT. PAT'S SHOP - NIGHT**

The Tailor leaves the shop, and makes a call.

NARRATOR (V.O.)

She even gave him a clue about who took the drugs.

The Tailor speaks to Guy on the phone.

THE TAILOR  
We're looking for a Pomeranian.

**IN: 10:01:03      EXT. WAREHOUSE - DAY**

Guy is on the phone to The Tailor.

GUY  
What's that like, an Italian fella?

NARRATOR (V.O.)  
(laughing)  
No, it's a dog.

GUY  
Oh...

NARRATOR (V.O.)  
You got all that?

**IN: 10:01:08      INT THEATRE - DAY**

Craig is in the stalls as Samuel enters behind him.

NARRATOR (V.O.)  
And those life rights I mentioned? Turns out months later  
Samuel's ex-client turned this whole thing into a play.

OTHER JANET  
(sings)  
Insomnia!

NARRATOR (V.O.)  
And not a very good one.

CUT TO BLACK:

**IN: 10:01:23      STORYBOOK TEXT:**

**A LONG TIME AGO  
IN AN ARRONDISSEMENT FAR AWAY...**

**IN: 10:01:30      FLASHBACK INT. TAILOR'S SHOP - DAY**

Grainy old black and white. A man, MR PASCAL, walks into the shop. Dressed in business attire, an old-school uptight type. Feels like we're maybe not in the present day, the way he looks... A small boy, YOUNG TAILOR (11), is standing in front of the till. Dressed smartly and beaming politely. Wise beyond his years.

YOUNG TAILOR

(French; subtitled)

Bonjour, monsieur, puis-je vous offrir un rafraîchissement?  
Un verre d'eau, peut-être? Il fait chaud, aujourd'hui.

**IN: 10:01:33**      **Translation/Subtitles: Good day sir, can I offer you a drink? A glass of water perhaps? Today is a hot day.**

Mr Pascal looks slightly taken aback.

MR PASCAL

(French; subtitled)

Ah.. oui. Ce serait...

**IN: 10:01:40**      **Translation/Subtitles: Yes. That would be...**

YOUNG TAILOR

(French; subtitled)

Ou de la limonade? Nous en avons aussi.

**IN: 10:01:41**      **Translation/Subtitles: Or a lemonade perhaps? We also have that.**

MR PASCAL

(French; subtitled)

De l'eau, c'est très bien.

**IN: 10:01:43**      **Translation/Subtitles: Water would be fine.**

YOUNG TAILOR

(French; subtitled)

Parfait. De l'eau, alors. Trois secondes, monsieur.

**IN: 10:01:45**      **Translation/Subtitles: Very well. Water it is. Three seconds, sir.**

Young Tailor turns and walks through a door to his right.

Then, two seconds later. The same boy appears from a different door - the other side of the room.  
Beaming.

YOUNG TAILOR

(French; subtitled)

Monsieur?

**IN: 10:01:51**      **Translation/Subtitles: Sir?**

Mr Pascal looks completely thrown. Young Tailor hands him the glass of water, he takes it. The boy doesn't smile.

YOUNG TAILOR

(French; subtitled)

N'ayez pas peur.

**IN: 10:01:59**      **Translation/Subtitles: Don't be scared**

Mr Pascal laughs nervously.

MR PASCAL

(French; subtitled)

Je n'ai pas, euh...

(smiling)

Comment as-tu fait ça?

**IN: 10:02:02 Translation/Subtitles: I'm not... How did you do that?**

Young Tailor looks at him. Sighs - struggling with something.

Young Tailor looks at him, intense.

YOUNG TAILOR

(French; subtitled)

Les gens ne croient pas ce qu'ils ne comprennent pas.

**IN: 10:02:07 Translation/Subtitles: People don't believe things they don't understand.**

There's a moment when Mr Pascal is about to reply. Intrigued by this strange boy. But then an older man enters - PIERRE.

PIERRE

(French; subtitled)

Viens ici, mon garçon. M. Pascal... On vous a offert un rafraîchissement...?

**IN: 10:02:11 Translation/Subtitles: Come here my boy... Mr. Pascal... Have you been offered a drink...**

MR PASCAL

(French; subtitled)

Oui. Merci.

**IN: 10:02:18 Translation/Subtitles: I have. Thank you.**

He extends his hand. They shake. Mr Pascal is distracted. Young Tailor leaves. He's about to ask, but Pierre cuts in -

PIERRE

(French; subtitled)

C'est un bon garçon. Un jour, il intégrera l'entreprise. Nous serons trois générations, à ce moment-là...

**IN: 10:02:20 Translation/Subtitles: He's a good boy. One day he will be part of the family business. We will have three generations then...**

Mr Pascal clears his throat. Awkward.

MR PASCAL

(French; subtitled)

Vous savez pourquoi je suis là.

**IN: 10:02:26**      **Translation/Subtitles: You know why I'm here.**

PIERRE  
(French; subtitled)  
Les affaires s'améliorent. Avec un nouveau plan de  
remboursement...

**IN: 10:02:31**      **Translation/Subtitles: Things are turning around. With a new repayment plan...**

MR PASCAL  
(French; subtitled)  
Nous avons déjà renégocié le prêt trois fois.  
(sighing)  
Si vous réduisiez vos coûts de personnel, en vous séparant de  
certains employés par exemple,

**IN: 10:02:36**      **Translation/Subtitles: We've refinanced the loan three times already. If you pulled back on your staff costs, let some people go for example.**

PIERRE  
(French; subtitled)  
Non. Ce sont plus que des employés pour moi. Nous  
traverserons l'épreuve ensemble. Nos estomacs  
gargouilleront en chœur.

**IN: 10:02:46**      **Translation/Subtitles: No. They are more than staff. We will go through the hardship together. Our stomachs will rumble as a chorus.**

Mr Pascal looks at him. Frustrated. But -

MR PASCAL  
(French; subtitled)  
Vous avez jusqu'à la fin du mois. C'est tout. Alors...

**IN: 10:03:00**      **Translation/Subtitles: End of the month. That's all you have....**

He's firm about this. Mr Pascal nods.

PIERRE  
Bonne journée

**IN: 10:03:07**      **Translation/Subtitles: So... Good day.**

MR PASCAL  
(French; subtitled)  
Et bonne chance.

**IN: 10:03:14**      **Translation/Subtitles: And good luck.**

Mr Pascal heads towards the door and opens it. He turns before he heads out...

And sees two IDENTICAL TWIN BOYS emerging from both doors, Young Tailor and his brother, ALBERT.  
He looks at them and smiles. The boys grin, pleased with their trick... Mr Pascal leaves.



MR PASCAL  
(French; subtitled)  
Tres bien. Tres bien.

**IN: 10:03:31**      **Translation: Very good. Very good.**

NARRATOR (V.O.)  
This chapter of our story starts way back when in a different country and a different time, a different language and even a different colour...but it doesn't stop making it a...

CUT TO:

**IN: 10:03:44**      **TITLE CARD:**  
  
**Boat Story**

**IN: 10:03:52**      **EXT. PATSTY'S - DAY**

Back into colour, THE TAILOR is looking into the window of Pat's shop. PAT's working away kneading some dough. He looks at her for a moment, taking her in. She doesn't notice him.

He presses up against the window. Still nothing.

She splits the dough with a cutter that slams into the table.

**IN: 10:04:12**      **INT. HOTEL ROOM - DAY**

THE TAILOR awakes with a start. Slowly, he gets up, pulling on his slippers.

NARRATOR (V.O.)  
Even bad guys fall in love.

He stands and walks over to the window putting on his dressing gown.

NARRATOR (V.O.)  
And why the hell not?

He pulls open the curtains, letting the dawn light pour into the room.

NARRATOR (V.O.)  
'Cause it feels like some days...

He looks out at the view and breaks into a smile.

NARRATOR (V.O.)  
The world has a little magic in it...

He calls out -

THE TAILOR

(French; subtitled)  
 Quel est donc ce drôle d'endroit qui emplit mon cœur à  
 nouveau? Ha, ha...

**IN: 10:04:53**      **Translation/Subtitles: What strange place is this, that fills my heart anew? Ha, ha...**

There's a pause. And then we hear the sound of a cow moo loudly below him.

**IN: 10:04:59**      **EXT. HOTEL ROOM - DAY**

We see The Tailor through the window as the camera pans out to take in the building.

**IN: 10:05:11**      **INT/EXT. APPLEBURY SELF STORAGE - DAY**

SAMUEL and JANET load up a trolley with the drugs, covering them with a rug, and take them to Samuel's car. Paranoia as they do this. If anyone sees them - sees what's in these bags - they're fucked. So they move as fast as they can.

We cut to the security guard in his office who is making a video, he glances out at Samuel and Janet but is too busy to notice anything.

SECURITY GUARD  
 Clothesline facts. Subscribe...

We see them loading the drugs into the boot of Samuels car.

From the inside of the boot of the car we see them load up all the drugs until finally we can't see any more.

**IN: 10:05:33**      **EXT/INT. SAMUEL'S CAR/COUNTRY ROAD - DAY**

SAMUEL and JANET drive along a country road. They're silent, the nerves too much for them to bear.

SAMUEL is slowing down as they get closer. JANET takes a deep breath.

JANET  
 Right, we're nearly there.

Janet pulls down the passenger sun visor and frowns as she sees something on her neck.

Profanity 10:05:39      JANET  
 Oh shit.

SAMUEL  
 What?

Profanity 10:05:40      JANET  
 Fuck. My tattoo's rubbed off, look.

Samuel glances at her to see the ink on her tattoo is running slightly.

JANET  
I can't go out like this...

SAMUEL  
Just stay in the car then...

JANET  
(sighs)  
Oh, sorry.

**IN: 10:05:54**

**EXT. VINNIE'S FARM - DAY**

Samuel's car approaches the farm, where VINNIE, BIG PETE, BOTTLEHEAD and GAZ are stood waiting for them.

Samuel gets out of the car. It's time to do this thing.

From inside, we see the packages containing the drugs. Samuel pulls one out and drops it on the floor.

Bottlehead, steps forward, pulling out a flick knife and opening one of the packets to check its contents.

Samuel watches nervously as Bottlehead puts some cocaine on his knife and snorts it. Blinking as he does this. Looks at Vinnie. Vinnie nods.

Vinnie's men start loading the bags into the building, until there are no packages left.

Samuel looks edgy now. Unsure as to what's happening.

He stares at them. Vinnie glares at Samuel.

This goes on for... too long. They start to shift their bodyweight uncomfortably, from foot to foot.

Janet takes a look at what's happening through the rear view mirror of the car.

Big Pete holds up his shot gun at Samuel who's eyes bulge in fear. Vinnie nods to Bottlehead and Gaz who step forward with holdalls and drop them at Samuel's feet.

Then they all go back inside.

Samuel takes a quick look in one of the holdalls. Fuckety fuckety FUCK. It's got the money in it. He quickly loads them into the back of the car.

They did it. And he's doing everything he can to contain himself and maintain his composure. He walks back towards their car, his pace getting quicker and quicker, the song coming to an epic CLIMAX as we -

**IN: 10:07:27**

**INT. APPLEBURY SELF STORAGE. UNIT - DAY**

JANET and SAMUEL fling the money into the air - it's like the Crystal Maze. They're revelling in the moment. Laughing hysterically. The music blares louder than ever before. It's a moment of pure unadulterated ecstasy.

They stole the drugs and sold them. And now they're richer than they could ever imagine...

Deliriously happy.

Until eventually it wears off.

SAMUEL

We should clear this up.

JANET

Yeah.

(beat)

Unless we don't!

She playfully throws another shower of notes at Samuel. Who just looks at her, unimpressed. Deadly serious -

SAMUEL

Moment's passed, Janet.

JANET

Yeah.

IN: 10:08:18

STORYBOOK TEXT:

NOT ALL HEROES EAT KING PRAWNS...  
WITH BLACK BEAN SAUCE.

IN: 10:08:25

EXT. THE SHANG EMPEROR - DAY

A cheap and semi-cheerful Chinese restaurant in town.

IN: 10:08:29

INT. THE SHANG EMPEROR - DAY

PC BEN TOOHS is stood at the buffet with his plate, weighing up his options. His phone rings. He picks up, irritated.

BEN

I can't talk now, Mummy...

INTERCUT WITH:

IN: 10:08:37

INT. PATSY'S - DAY

PAT is decorating her buns with cherries whilst talking to Ben on the phone. We cut between the two places.

PAT

But it's Martin Luther King Day...

BEN

We don't celebrate Martin Luther King day.

PAT

Why not?

BEN

Well... we're not black for a start...

PAT

You don't have to be black to celebrate it.

PAT

You just have to have an innate sense of justice... I could close up the shop if you fancied coming back and celebrating with me.

In a hushed voice -

BEN

I'm on a stakeout.

PAT

What?

BEN

(shouting down the phone)

A stakeout.

Getting the attention of a nearby WAITER who is clearing the buffet away -

BEN

'Scuse me, you got any more king prawn and black bean?

WAITER

Buffet's closing. Full price menu from now.

Ben looks sad and makes his way back to his table in the corner. Still speaking in a hushed voice -

Pat puts him on speaker phone as she carries on working.

BEN

So I was cleaning up the station, right, and I find this flyer for a Chinese restaurant. And someone's scribbled a map on the back, marking out where the evidence room is. That's what they were looking for, the shooters...

Pat picks her phone up again and takes him off speaker phone.

PAT

Hang on, if you're on a stakeout in a Chinese restaurant right now, should you be saying this stuff?

BEN

It's fine, it's empty. Anyroad, there was blood all over the flyer. And here's the kicker - there was a twenty percent off voucher on the bottom - and it's missing.

A silence.

PAT

Okay...

BEN

The blood looked like it would've gone on the bit that were torn off... Don't you see? The gunmen must've taken the voucher after they did the shooting. I've asked management here, and no-one's used the voucher that the flyer came from.

PAT

So... You think that someone who murdered a station full of police officers is gonna waltz into the nearby... Chinese restaurant... and risk getting caught just to save a tenner?

BEN

Look, my mate Rob has a mate who knows a detective on the Major Enquiry Team, and they say that they've got nothing. Sometimes if you wanna drink champagne at the big table with the big boys... you gotta bring your own straw.

We cut back to Pat in the shop.

PAT

Hold on, hold on, hold on, if this is important as you say... then how come you found it?

Ben listens to his mother.

PAT

I would have thought they had a forensics team... all over that police station...

BEN

There were. There still are. It's just there's so much to do they haven't gone outside yet.

PAT

Well if it's evidence, hand it in. That's your job...

BEN

You don't believe me do you? You never have.

She's shocked at this.

PAT

Oh, Ben... That's not true...

BEN

You just want me home 'cause you're lonely.

PAT

Ben, stop...

BEN

I can't be your BFF, Mummy. Not now. I've even taken time off work for this.

Back with Ben in the restaurant.

BEN

As much time as it takes to crack this thing wide open like one of these lovely king prawns that they're not gonna bring me. Then you'll see. Then everyone's gonna see.

And he hangs up, defiant.

The waiter slams down the menu and shoots him a loaded look.

WAITER

Full price menu.

Ben sighs, picks up some food and munches on it.

CUT TO BLACK:

IN: 10:11:01

STORYBOOK TEXT:

IF SHOPPING DOESN'T MAKE YOU HAPPY  
THEN YOU'RE IN THE WRONG SHOP

IN: 10:11:08

EXT/INT SHOE SHOP - DAY

Through the shop window we can see SAMUEL on the phone as he looks at the shoes with a hungry expression.

SAMUEL

Dave, hi! It's Samuel, er, I just thought you should know that I will be paying you back today.

IN: 10:11:16

EXT. BETTING SHOP - DAY

SAMUEL walks past a betting shop. He looks at it. Torn. But then moves on.

IN: 10:11:20

EXT/INT SHOE SHOP - DAY

Samuel looks through the shop window still speaking on the phone to Dave.

SAMUEL

All of it. Cheers mate.

He ends the call and looks hungrily at the shoes.

**IN: 10:11:28      EXT. BETTING SHOP - DAY**

Samuel comes back to the betting shop and heads inside, after all he can afford this now - right.

**IN: 10:11:34      INT SHOE SHOP - DAY**

We see Samuel picking up one of the boots from the window display then handing over lots of cash at the till.

**IN: 10:11:38      INT. SPA - DAY**

We see Samuel having a massage. We cut to SAMUEL'S face in ecstasy through the hole in a massage bed before we cut to him handing over more cash.

**IN: 10:11:45      EXT. BETTING SHOP - DAY**

Samuel exits to bookies, checks his betting slips, then crumples them up and throws them away. He leaves, empty handed and shame faced.

CUT TO:

**IN: 10:11:50      EXT. APPLEBURY SQUARE - DAY**

JANET sits on a bench. PETER walks towards her with a group of other suit-wearing estate agents. When he sees her he turns to the others -

PETER

Okay, team, I'll be back in, in a min. Don't go missing me too much now Kevin!

KEVIN does not give a shit and ignores him. Peter comes over to Janet and sits.

JANET

Hiyah.

PETER

What you want then?

Janet doesn't stand. She's looking over at a couple of people having lunch. An older LADY and her SON, a kid of around 18/19. Laughing together.



JANET

I wanted that. And then I, I had it... for a while anyway. But I thought that'd be me. You know, growing old, having tea with my boy...

(beat)

It were my life. And then it wasn't.

PETER

(groaning)

Profanity 10:12:26

Fuck's sake sweetheart, I missed out on showing a two-bedroomed, south-facing for this...

JANET

D'you think that people who er, foster children love them any less...?

(beat)

'Cause I don't. I think that maybe they, they love 'em even more because they had to choose it.

She looks at him.

JANET

Profanity 10:12:49/13:13

You know, when I first met you, I thought that you were like a saint. Your missus runs off with a pharmacy's worth of shite leaving you holding the baby, and I, I would look at you and I would think... Oh, wow... that takes a special kind of someone, you know, to hold it all together. Stick it out. But you didn't really want it, did you? You wanted to play at being Saint Peter, you wanted to wear the pointy fucking hat... but you didn't want all the noise, or the...

PETER

(sighing)

I gotta get back to work, so if you're done lecturing...

JANET

(cutting in)

Look in the bag.

A beat as he looks at her. She pushes it towards him.

JANET

Look in it.

(she nods at him)

Go on.

He slowly opens it, then his mouth drops open.

PETER

Blasphemy 10:13:34

Jesus...

JANET

There's a 100k in there. It's yours. If you put the brakes on your plans to go to Australia...

PETER

You what?

As he's struggling to process this, Janet pushes forward -

JANET

Profanity 10:13:47

Now who's to say that you don't, you know, you don't take that money and fuck off to Oz anyway without a second thought?

(beat)

And that is why there is another 100k in there - that is 200 so far. I give you that - you go about the process of letting me legally adopt Alan. And guess what, wait for it, 'cause we're not done yet. When it's official - you get another 200.

PETER

Where on earth did you...?

JANET

It doesn't matter.

PETER

Profanity 10:14:13

Oh it does bloody matter, that's nearly half a million quid you're talking about...

JANET

Do you want it, or not?

PETER

I... as a Christian man...

But Janet can see he's weak. She leans forward. Going for the kill.

JANET

(laughing)

Oh ho... you, ha, ha, ha, you are no more a Christian, or a, a man than that sausage roll on the floor over there.

A pause as he looks over at a squashed sausage roll by the bin. Squints -

PETER

(quietly)

I think it's a fajita...

JANET

Profanity 10:14:36/47

You are a weak, weak, fucking excuse for a human, who was only out for what he can get. Which is why you're not gonna be able to say no to this - are you Peter? 'Cause you want it. You really fucking want it. Don't you?

And then - Peter nods. Sheepish. And slightly ashamed.

PETER

I really do want it, yeah.

JANET

Yeah.

Just as she thought.

PETER

I can make some calls. I, I do know a bloke. I can make it happen quickly.

JANET

That's nice.

As he takes the money, he babbles. Assuaging his guilt as he looks through it.

PETER

It's really great that you're doing this for him.

JANEY

Hmm...

PETER

It really shows you care.

JANET

I do.

PETER

And, you know, one day that'll be like you two, like them...

He nods over at the mother and son they were looking at earlier - except now the 'mother' is flirtatiously playfighting with the boy and then proceeds to mount her 'son' and French kiss him. He's clearly just a much younger man.

JANET

Oh, okay, no I...

PETER

No...

She waves this image of them away.

PETER

Er, I'll erm... I'll get t'ball rolling.

Janet smiles and he stands and walks away.

JANET

(mouths)

Profanity 10:15:41/43                      Fuck off. That's right, fuck off.

He turns back towards her.

JANET  
Have a good day.

PETER  
You too.

When he's gone, Janet allows herself a smile of pure relief.

NARRATOR (V.O.)  
This is a story about choices that define us.

**IN: 10:16:03                      EXT. BEACH - DAY**

GUY sits, waiting on a bench overlooking the beach.

NARRATOR (V.O.)  
About how good people can do bad things. But if you take  
anything away from this story of ours, let this be it...

He's scanning the people passing by, looking at their dogs. Looking for a Pomeranian.

NARRATOR (V.O.)  
Important things happen on benches.

We see a figure sit beside him and hear -

BEN  
Oh, afternoon.

Guy turns to see BEN, holding an ice-cream in his hand.

GUY  
You alright?

BEN  
Yeah... Lovely day. Well. Nice enough.

GUY  
Yeah, right.

An awkward pause.

GUY  
You having a good day?

BEN  
Yeah. Yeah. I went to this place erm... The Shang Emperor,  
round the corner?

GUY

Yeah, I've heard of it.

BEN

Yeah. The hours on the all-you-can-eat are a bit stingy, but I, I'd check it out if I were you. I give it four Bens.

(beat; by way of explanation)

So my name's Ben. And I rank stuff out of five Bens.

(beat)

Just a little joke.

GUY

Ha, ha, ha, ha, ha, ha...

Guy smiles. Warming to him.

GUY

So tell me, what took away the last Ben?

Ben thinks about this for a moment. Then -

BEN

Paper napkins.

GUY

Oh...

BEN

(beat)

So what brings you here?

Guy thinks for a moment. Wondering how to answer this.

GUY

I'm just waiting for something.

Ben nods.

BEN

Yeah, me too. Sort of.

(beat)

Feel like I spend my whole life waiting for stuff.

GUY

Oh, amen.

BEN

Phone calls, pay checks, people, taxis...

GUY

Oh, delivery men, appointments, trains...

BEN

Yeah, internet speeds, people I'm waiting for, people I'm meeting.

GUY

The list goes on and on.

BEN

It, it does, it really does. It goes on and on and on. And Ariston!

GUY

(confused)

And what?

BEN

(vaguely embarrassed)

It's nothing, just silly...

Another pause. A more comfortable one.

BEN

D'you ever feel like you're just... waiting around for stuff, but there are like other people, who... you know... don't... wait around for things?

Guy looks at him. Then, suddenly enthused -

GUY

YES!

BEN

What must that be like? To be that guy. To be the other guy.

GUY

I've often wondered this.

BEN

Exhausting, I suppose.

GUY

Oh, thing after thing...

BEN

Yeah, just... non-stop.

Another long pause. During which, Guy keeps looking at the beach and spots something.

It's Camilla. Walking her dog - the Pomeranian. Guy sits up.

GUY

Right, I best be going.

BEN

Done waiting?

Guy smiles and stands up.

GUY

Yep... Time to be that other guy for a change.

He smiles at Ben who smiles back, enjoying the fact they have their own little in joke. Ben goes to shake his hand. Guy obliges.

GUY

You take care of yourself.

BEN

You too.

Then he wanders down towards the beach, as Ben looks on.

Ben watches this seemingly innocuous moment. Blissfully unaware that the man he's been on a stakeout for was sitting right next to him.

BEN

(mutters to self)

Nice chap.

CUT TO:

**IN: 10:19:15      INT. SAMUEL'S HOUSE - DAY**

SAMUEL enters, beaming. ANYA heads downstairs as he comes in.

SAMUEL

Hey, love.

ANYA

(sign-language; subtitled)

Where's Mum?

**IN: 10:19:23      Translation/Subtitles: Where's mum?**

SAMUEL

(signing)

It's lovely to see you too.

**IN: 10:19:25      Translation/Subtitles: It's lovely to see you too.**

They hug.

SAMUEL

(signing)

Is she not in her office?

**IN: 10:19:28**      **Translation/Subtitles: Is she not in her office?**

ANYA  
(sign-language; subtitled)  
She went to walk the dog hours ago.

**IN: 10:19:30**      **Translation/Subtitles: She went to walk the dog hours ago.**

SAMUEL  
(signing)  
You know what she's like. Probably lost track of time.

**IN: 10:19:32**      **Translation/Subtitles: You know what she's like. Probably lost track of time.**

ANYA  
(sign-language; subtitled)  
It's been ages. And when I video call she doesn't pick up.

**IN: 10:19:36**      **Translation/Subtitles: It's been ages. And when I video call she doesn't pick up.**

SAMUEL  
Okay...  
(signing)  
Your Mum is a brilliant woman, but she lives in a world without clocks. That's all.

He heads off down the hallway.

**IN: 10:19:49**      **FLASHFORWARD: INT. THEATRE - NIGHT**

OTHER SAMUEL and OTHER JANET on stage in the play we saw in Ep 2. Other Samuel is in the spotlight.

OTHER SAMUEL  
I didn't know it at the time - how could I - but the moment I took what was on that boat, I lost everything. My wife.

OTHER JANET  
(whispering)  
Wife - wife - wife...

OTHER SAMUEL  
My daughter.

OTHER JANET  
(whispering)  
Daughter - daughter - daughter...

OTHER SAMUEL  
It's strange.



OTHER JANET  
(whispering)  
Strange - strange- strange...

OTHER SAMUEL  
It felt like the happiest day of my life. But the jaws of Hell  
were about to open and swallow me - and all the people I  
loved - up.

**IN: 10:20:14**      **EXT. BEACH - DAY**

Camilla walks along the beach with the dog.

Guy falls in step a distance from Camilla, following her.

**IN: 10:20:35**      **INT. PATSTY'S - DAY**

THE TAILOR walks towards the shop window. Pat turns and spots him and goes to open the door which she had locked as she was closing up.

NARRATOR  
As The Tailor's man was following Samuel's wife, The Tailor  
was following his heart...

PAT  
I didn't think I'd see you again...

THE TAILOR  
These are for you.

He takes some flowers from behind his back and hands them to her.

PAT  
Oh...

She takes them, smells them.

She puts them down on the side.

Pat looks at him. Trying to figure him out -

THE TAILOR  
(beat)  
I wish to take you out. Dinner. Drinks. Whatever it is your  
heart desires.

She looks at him. Weighing things up. Then -

PAT  
No.  
(beat)

Sorry.

A silence. The Tailor doesn't understand.

THE TAILOR

Pardon?

PAT

No, no...

It lands. But he still can't believe it.

THE TAILOR

You are saying no to me?

PAT

I am, love. Yeah. You live in France. You speak French. You do... French things. Why start something when you know it's gonna end any day soon.

Tailor looks at her - confused, hurt, but still intrigued despite himself. He smiles.

THE TAILOR

You said yourself you wanted to have new experiences to open up your world.

PAT

You can't teach an old dog new tricks.

THE TAILOR

We learnt a few the other night.

PAT

It's for the best.

The Tailor holds up his hands.

THE TAILOR

Okay. I, I will leave. But er, before I do - perhaps I, I could buy er, also some delicious pasty?

PAT

Of course.

He takes out his wallet.

PAT

Oh no, no, no, no, on the house.

THE TAILOR

No, no, I will pay. I, I insist, uh...

Pat bags up a pasty. The Tailor takes his money out of his wallet.

As he does, a photo falls out of his wallet - Pat picks it up and glances at it.

PAT

Oh, who's this?

It's a folded up photograph of two identical twins - the same boys we saw in the opening. She smiles.

The Tailor looks at it. A shift in his expression. A sadness.

THE TAILOR

How much is it please?

PAT

Two pounds.

And as he gets the money out, she looks at him, at the change in him and she notices it... A moment of humanity in a man we've not yet seen any in so far. He smiles at her.

THE TAILOR

Thank you.

PAT

Thanks.

He leaves -

**IN: 10:23:08**

**EXT. APPLEBURY SQUARE - DAY**

Janet is still on the bench where we left her earlier.

NARRATOR (V.O.)

Janet had sat on that bench for what seemed like forever, basking in the glow of a job well done and a life finally going to plan.

Then her phone rings, she looks at the caller ID and picks up -

JANET

Hello?

SAMUEL (V.O.)

Janet...

NARRATOR (V.O.)

And then...

SAMUEL (V.O.)

You need to meet me now. It's urgent...

JANET

Samuel? Wha, wha, what, what, what's wrong...?

SAMUEL (V.O.)

Just come. Now.

JANET

Alright, okay... Hang on...

She stands, worried. Starts walking... And then breaks into a run...

**IN: 10:23:24      EXT. BAR - DAY**

JANET - still running - slows down as she reaches a bar, and looks inside before heading in.

**IN: 10:23:32      INT. BAR - DAY**

As she heads in she sees Samuel with a bottle of champagne and food on the table. He looks worse for wear. She's out of breath -

JANET

Profanity 10:23:44      Are you fucking joking me? You said it were urgent...

SAMUEL

You need to celebrate.

JANET

You mean you need to celebrate.

SAMUEL

Yes. With you.

JANET

What, you haven't got anyone else to celebrate with?

SAMUEL

Who else in the world knows anything about this?

**IN: 10:23:58      FLASHFORWARD: INT. THEATRE - DAY**

OTHER JANET with OTHER SAMUEL. The seafood tower in between them. Other Janet turns to the audience.

OTHER JANET

I couldn't believe it. We'd stolen a shipload of cocaine together and here he was. Supping on a seafood tower. But... he was right. Sometimes when you have a secret it hurts to keep it in.

(beat)

And I'm a sucker for a langoustine.

She sits opposite him.

OTHER JANET  
Chuck us a prawn then.

OTHER SAMUEL  
Look.

He holds up a smartphone.

**IN: 10:24:19      INT. BAR - DAY**

Back in the restaurant Samuel holds up his phone, smiling.

SAMUEL  
Samuel Wells, welcome to the 21st century.

JANET  
Right, but what about, you know? The gambling and  
temptation 'n all that...

SAMUEL  
It's fine.

She gives him a look.

SAMUEL  
I'm fine...

**IN: 10:24:31      FLASHFORWARD: INT. THEATRE - DAY**

The conversation from the bar continues between OTHER SAMUEL and OTHER JANET on stage.

OTHER SAMUEL  
Who cares? I'm rich! I'm rich! I'm rich! I can shower in  
seafood!

He throws the seafood in the air.

**IN: 10:24:45      INT. BAR - DAY**

Janet's interrupted as Camilla walks into the restaurant.

CAMILLA  
Samuel... Hi...

Samuel turns in surprise to see CAMILLA walking in. BETTE on a lead beside her. Samuel switches on a smile instantly.

SAMUEL  
Darling! Hi.

CAMILLA

Hey.

A pause. He can sense she's got a lot of questions.

SAMUEL

What are you doing here?

CAMILLA

I was just walking past.

SAMUEL

Okay, erm, 'cause Anya said you'd been out for ages.

(he kisses her)

She was worried about you...

CAMILLA

Yeah, I haven't looked at my phone. I was shopping. Had a long walk.

SAMUEL

Mm-hm...

CAMILLA

I explored. While...

SAMUEL

Okay...

CAMILLA

You were here with erm...?

She turns to Janet, smile fixed on her face.

SAMUEL

Oh, right, sorry! This is Sally.

JANET

Yeah I am Sally.

SAMUEL

Yeah, Sally and I worked together erm, oh, years ago, years ago, couple of cases, er then Sally moved back up here. Actually it was Sally who first got me thinking about this place in the first... place.

JANET

Yeah, hiyah, hi...

CAMILLA

Great to meet you.

JANET

Yeah...

She reaches out and shakes Janet's hand. An awkward beat as Janet shuffles in her seat and feels compelled to say something -

JANET

So erm, how, how's the house?

CAMILLA

You should come round for dinner, tonight. See for yourself.

JANET

Ah...

She breaks into nervous laughter.

SAMUEL

That's a great idea...

JANET

Right....

IN: 10:25:37

EXT. SAMUEL'S HOUSE - NIGHT

JANET approaches Samuel's house carrying a bottle of wine. SAMUEL spots her out of the window as she walks past. He looks tense as fuck and moves to open the door for her.

NARRATOR

Money can buy you many things, but escaping an unwanted invitation for dinner is not one of those things...

SAMUEL

I didn't think you'd come.

JANET

Profanity 10:26:02

I didn't want your wife asking questions about who I really was.

(beat)

And I'm really fucking hungry...

He shuts the door as she comes inside.

IN: 10:26:05

INT. SAMUEL'S HOUSE. KITCHEN - NIGHT

JANET hands her bottle of wine to SAMUEL and follows him through the house.

JANET

Let's make it quick, yeah?

ANYA is in the kitchen making a sandwich.

SAMUEL

(signing at the same time)

Right, this is Anya. Anya, this is Sally...

JANET

Hiyah.

ANYA

(signing; unsubtitled)

Sorry I can't join you for dinner, but I just don't want to.

SAMUEL

Right, she says she's sorry she can't join us for dinner, she just doesn't want to.

(signing)

That's rude...

JANET

(laughing)

Fair enough.

Anya moves away.

JANET

See yer...

JANET moves off having a look round as Camilla joins her.

CAMILLA

Hi.

JANET

Oh hiyah!

CAMILLA

Yeah I'm really sorry about the mess. We're still unpacking, err, let me get you a drink...

Janet is looking open-mouthed through an open door to a side room in front of her, which is mostly junk and unpacked boxes, but inside one of the boxes she spies something.

Janet walks over, confused, to get a closer look -

JANET

What is this?

CAMILLA

Oh that... is a 3D printed model of Samuel's head. He's a huge Bowie fan, and his friends had it made for his 50th...

Camilla hands Janet a glass of champagne but in a mug.

JANET



Oh. That's weird, ha, ha.

CAMILLA

Yeah, he has some weird friends.

SAMUEL

Can we please eat? I have some very high end ingredients.

He ushers them next door. Keen to get a move on with the evening and have the whole thing over with. As Janet moves away we reveal the sculpture of Samuel's head. Or rather, a lifelike resin/plastic sculpture of his head with painted eyeshadow, lip markings and a red wig.

JANET (O.S.)

Where do you want me?

CAMILLA (O.S.)

Just over here is fine.

**IN: 10:26:50      INT. SAMUEL'S HOUSE. DINING ROOM - NIGHT**

SAMUEL, CAMILLA and JANET are in the dining room taking their seats. The table's all laid and everything looks expensive - bottles of champagne and lobster.

JANET

Crikey.

Samuel takes a mug from Camilla to pour them some drinks.

SAMUEL

Hey? Oh yeah, sorry, this er, glasses got broken in the move...

JANET

No, no, I don't... I, I, I mean, lobster. I don't think I've had lobster before.

CAMILLA

Oh, I thought you legal types were always having fancy dinners...

**IN: 10:27:04      EXT. SAMUEL'S HOUSE - NIGHT**

We see Samuel, Janet and Camilla sat together round the table through the window.

We PULL BACK until we find - GUY, staring at them through the window.

He's carrying a sawn-off shotgun, and he wanders towards the house...

**IN: 10:27:21      INT. SAMUEL'S HOUSE. DINING ROOM - NIGHT**

There's a loud snap and Janet falls silent - she's seen something - is it Guy? But we see the window - he's moved on. Below it - a mousetrap. Camilla follows her look.

CAMILLA

Oh yeah, er... another nice surprise waiting for us in this delightful new house...

JANET

Profanity 10:27:31

Lobster and mice. Now it's a fucking party!

They all start laughing.

JANET

Please, I'm alright.

CAMILLA

Ha, ha... yeah...

**IN: 10:27:37      INT. SAMUEL'S HOUSE. GARDEN/LIVING ROOM - NIGHT**

GUY makes his way round the house, checks the door... it opens. He moves the door open and steps inside, closing it casually behind him.

Inside is ANYA. Watching TV with closed-captions on. Shit.

ANYA is completely oblivious to his presence.

**IN: 10:27:49      INT. SAMUEL'S HOUSE. DINING ROOM - NIGHT**

We cut back to the conversation at the dinner table.

SAMUEL

And we'd been waiting for about eight hours for this jury, and erm... Ah-ha... Sally turns to me - and by this time we were so bored - and she asks this question....

**IN: 10:28:00      INT. SAMUEL'S HOUSE. HALLWAY/LIVING ROOM - NIGHT**

We follow GUY through the hallway into the living room. And as he approaches the dining room, he starts to hear their conversation, taking it all in. Looking around at photos that have been put out on the side, he takes in some pottery on the mantelpiece.

SAMUEL (O.S)

She says if you, if you came across the world's greatest treasure. And no one was watching.

(beat)

Would you take it?

Guy's ears prick up. He looks at the doorway.

CAMILLA (O.S.)

What a funny question.

JANET (O.S.)

Profanity 10:28:18

Yeah, I'm funny like that. I'm always asking... fucking weird questions.

BETTE the Pomeranian sits up on the couch - looks at Guy - he puts his finger to his mouth in the hope she'll keep quiet.

SAMUEL (O.S.)

Right, and as soon as she asked that question I was like, yeah, we could be friends.

JANET (O.S.)

Mmm...

She continues to stare but doesn't bark. Anya checks her phone unaware he's behind her.

IN: 10:28:24

INT. SAMUEL'S HOUSE. DINING ROOM - NIGHT

CAMILLA, SAMUEL and JANET. As before. They're leaning in.

CAMILLA

Well you said you would take all the treasure.

IN: 10:28:28

INT. SAMUEL'S HOUSE. HALLWAY - NIGHT

Guy creeps down the hallway into the kitchen, followed by BETTE.

CAMILLA (O.S.)

Right?

JANET (O.S.)

Without blinking. Which I think he answered before I finished the question.

CAMILLA (O.S.)

Ha, ha, ha.... What would you do?

Guy pauses in the doorway holding the shotgun, listening to the conversation.

IN: 10:28:37

INT. SAMUEL'S HOUSE. DINING ROOM - NIGHT

Back with Janet at the dinner table.

JANET

Depends.

CAMILLA

What on?

JANET

On how much I needed it.

Camilla smiles.

CAMILLA

Oh, that's a cop out. Ha, ha, ha...

Suddenly realising she thumps the table and makes Janet jump.

CAMILLA

Flourless cake!

She gets up and rushes out the other door (the one Guy's not behind) towards the kitchen. Once she's gone, Samuel leans over to Janet -

**We go split screen and see Guy behind the other door listening as Samuel speaks to Janet.**

SAMUEL

So I was thinking that erm, tomorrow we should err... go back to the storage unit and divide up the money...

JANET

Ok. Is, is ten okay? 'Cause I've, I've got to do something first.

SAMUEL

Ten's perfect.

We come out of split screen again onto Janet and Samuel.

JANET

She's lovely.

**IN: 10:29:06 INT. SAMUEL'S HOUSE. HALLWAY/KITCHEN - NIGHT**

SAMUEL (O.S.)

Believe me, I know. So's my daughter, if somewhat, you know, antisocial...

GUY walks to the other end of the hallway.

**IN: 10:29:10 INT. SAMUEL'S HOUSE. DINING ROOM - NIGHT**

Back with Janet and Samuel at the table.

A sudden loud noise from next door, and worried Janet and Samuel get to their feet -

CAMILLA

Argh!

**IN: 10:29:14 INT. SAMUEL'S HOUSE. KITCHEN - NIGHT**

There's something red on the side of the kitchen island, dripping onto the floor and we fear for what might have happened to Camilla. But as they come through into the kitchen and the camera pans up we see Camilla has just dropped the cake. No sign of Guy anywhere.

SAMUEL

Camilla?

CAMILLA

Blasphemy 10:29:20

Oh God, I'm such an idiot...

JANET

It's okay. It's no good without flour anyway.

They both chuckle as Bette tucks into the dropped offering of cake and jam.

**IN: 10:29:30**

**EXT. SAMUEL'S HOUSE/STREET - NIGHT**

GUY walks down the street on his phone to The Tailor, shotgun in hand. He heads towards his car. The house in the background.

GUY

(into phone)

Profanity 10:29:46

No, I heard 'em say they sold it already. But listen, I also know where they're gonna be meeting to divide the money up.

(beat)

Well no. No, because you told me to be less conspicuous. And I went away and I looked that word up. Four dead bodies is pretty fucking conspicuous to me.

(beat)

What? Tomorrow. At ten.

(beat)

Well, I'm gonna be un-conspicuous, aren't I?

He ends the call.

CUT TO:

**IN: 10:30:00**

**STORYBOOK TEXT:**

**WISHES SHOULD COME  
WITH A CAUTION LABEL**

NARRATOR (V.O.)

They say it's always darkest before the dawn. Opposite's true as well though.

**IN: 10:30:07**

**EXT. MUSIC SHOP - DAY**

A new day has dawned over Applebury.

JANET waits outside a music shop. She smiles as she sees someone approaching - ALAN. He grins at her as he arrives.

JANET  
Hiyah.

ALAN  
Morning.

JANET  
Come here.

Janet goes to hug him. He hugs her back, happy to see her. When they break apart -

ALAN  
That were very tight.  
(seeing the music shop)  
What are we doing here?

JANET  
I though I'd eRr, buy you a new tuba.

Off Alan's surprise -

JANET  
'Cause you said the one that you borrowed from school was a little bit...

ALAN  
Yeah, the er, the mouthpiece keeps giving me a rash which I'm pretty sure is herpes...

JANET  
Bleurgh....

ALAN  
But you can't afford this. What's going on?

JANET  
Things are changing. Maybe... I dunno. Maybe I'm due some good luck for once.

She puts her hand on his arm.

JANET  
Hey listen, I erm, I had a word with your Dad and er, well, he's, he said, we... we, we agreed that... I'm gonna become your legal guardian. If that's okay with you?

Her voice catches as she says it. Scarcely able to believe it herself - and giving voice to it in front of Alan just seems to make it all the more real. And all the more amazing. Alan looks at her in disbelief.

ALAN

Mum...

Now it's Alan's turn to wrap his arms round Janet and hug her so tight it's like he'll never let her go. When they do break apart, Janet has tears in her eyes.

JANET

C'mon.

They head into the shop.

**IN: 10:31:25      INT. MUSIC SHOP - DAY**

JANET listens to ALAN play the tuba. She's tearful. She's late. But she keeps watching him play.

**IN: 10:31:41      INT. APPLEBURY SELF STORAGE - DAY**

JANET arrives. No-one else in sight. Huh. It's 10.15. Samuel should be here by now.

Her phone rings and she takes it from her pocket.

SAMUEL (ON PHONE)

Janet.

JANET

Hiya, I'm so sorry I'm late I...

SAMUEL (ON PHONE)

I'm already inside.

JANET

Oh, okay.

And the phone goes dead. Janet frowns - bit rude. Never mind. She goes inside.

**IN: 10:31:50      INT. APPLEBURY SELF STORAGE. RECEPTION - DAY**

There's a new woman, BELINDA, on reception as JANET enters.

**IN: 10:31:54      INT. APPLEBURY SELF STORAGE. HALL - DAY**

JANET walks down a hall. Storage units either side of her. Something claustrophobic and unsettling about it all. As she nears the end of the corridor, Janet can't shake the feeling that something's wrong.

And suddenly GUY appears and grabs her. A real jump-scare moment.

JANET

Argh!

He shows Janet the gun in his other hand. We see SAMUEL is behind him.

SAMUEL

I'm sorry, I couldn't say anything--

GUY

Now take me to the money.

The three of them continue in silence down the corridor. As they walk -

GUY

Come on...

JANET

Who are you?

Guy doesn't answer.

GUY

Move...

JANET

What's going on?

They reach the unit. Samuel looks down - and sees that both padlocks they used to secure the unit have been sliced open with a bolt-cutter. Fuck...

JANET

Profanity 10:32:20

Oh shit...

**IN: 10:32:25**

**INT. APPLEBURY SELF STORAGE. UNIT - DAY**

Darkness gives way to light as Samuel and Janet roll the metal shutter up -

To reveal the storage unit is completely empty.

SAMUEL and JANET look at one another in horror. Janet's the first to speak. She turns to Samuel -

JANET

What have you done? Where's the money...

SAMUEL

I... I, it wasn't me...

JANET

Where is it?

SAMUEL

Why would you assume it was me!?

JANET

Where is it?

SAMUEL



Just calm down.

JANET

Profanity 10:32:44

Calm down!? Are you fucking telling me to CALM DOWN...!

SAMUEL

Alright, then THINK! My life's on the line here too. Why would I risk that?

JANET

I don't know, why did you gamble your life savings away?  
Why did you quit your job...?

SAMUEL

I didn't quit my job, I was struck off, okay?

JANET

Well you were wondering why I can't trust you!?

SAMUEL

Shut up!

GUY

HEY, ENOUGH!

Janet and Samuel stop, their nerves completely shot. They swallow hard. They're suddenly in a living nightmare.

GUY

Now let me get this right - are you seriously telling me that you genuinely, I mean genuinely don't know where the money is?

A pause. Then -

SAMUEL

Yes.

JANET

We've got no idea.

GUY

Profanity 10:33:09

I'm gonna ask you one more time. And I'm gonna ask you to promise on your life. And I fucking mean that literally. 'Cause you saw the news, yeah?

SAMUEL

What?

They look at him as he waves the gun at them.

GUY

You've seen what I'm prepared to do ...go through a whole police station to get to you two.

JANET

I knew it...

As they realise the horrific incident is related to the drugs, an even bigger kind of terror kicks in. They're reeling.

SAMUEL

Blasphemy 10:33:24

I promise you... I swear to God we do not know anything about where that's gone...

He points the gun at Janet.

JANET

I promise.

SAMUEL

We don't know anything about it...

Guy nods. Turns his head, noticing the CCTV camera in the hallway.

GUY

Okay then, let's go.

IN: 10:33:51

INT. APPLEBURY SELF STORAGE. RECEPTION - DAY

SAMUEL, JANET and GUY approach the woman - BELINDA - at the desk.

GUY

Hiyah... We need to look at the err, CCTV in the corridor.

BELINDA

You what?

GUY

Our unit got broken into. Number 13.

Belinda sighs.

BELINDA

That's a police matter, that is, all sorts of forms and so on, I can't be doing that when...

Guy puts a hand on hers. It's a strangely intimate gesture and though he doesn't speak with menace, the overall effect is chilling.

GUY

Profanity 10:34:12

We can do without all that hassle. Right, love? I mean life's too short innit for all that old bollocks.

He smiles without it reaching his eyes. Belinda nods. Just wanting this man gone.

BELINDA

Yeah. Yeah. Sure. Course. Erm... Corridor outside 13?

GUY

Yeah.

BELINDA

Yeah, when?

Guy looks at Samuel and Janet.

JANET

We, we were last there about 10am yesterday...

Belinda nods, reaches to the side for a laptop and starts to spool the CCTV in fast-forward. An uncomfortable silence.

GUY

Listen, I just wanna say I really appreciate this.

She nods at him. Guy sees a sign up on the window - inviting people to leave feedback online. Nods at it-

GUY

I'm gonna make sure you get five stars. On the, old y'know. I wanna give it five Guys. You see that's my name, Guy. And I rate everything in Guys now. "Staff here are so professional. I mean really went that extra mile, service wise."

Belinda smiles vaguely.

GUY

Here, I've got an idea, you know I could even put your name in the review.

Belinda sits up at this.

GUY

What is your name love?

She proudly show it to him on her jacket.

BELINDA

Belinda.

GUY

Oh, Belinda, beautiful name...

JANET

There.

She points at the screen.

JANET

Go back.

Belinda rewinds the footage and we see ON-SCREEN - Normal speed now. A man, back to the camera, strolls towards the unit. Then he stops and turns - stares right at the camera and we see -

It's Peter.

JANET

Profanity 10:35:23

Oh fuck.

SAMUEL

You know him?

JANET

Oh, unfortunately. Sorry, can you go forwards?

ON-SCREEN - Peter hesitates then walks back out the way he came. Janet frowns.

Belinda scrubs forward on the CCTV - and then suddenly it cuts out.

BELINDA

It looks like it just stops.

GUY

How long after that man left?

BELINDA

Er, let's see... he comes in at 9pm last night... camera cuts out twenty minutes later, maybe? And then it's back on an hour after.

JANET

Profanity 10:35:46

Slimy sneaky rat-faced CUNT!  
(realising)  
Sorry Belinda...sorry...

IN: 10:35:51

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

GUY is driving. JANET and SAMUEL are in the back seat, terrified. Guy has his gun in his lap - just to discourage any thoughts of trying anything.

GUY

You sure he's gonna be there?

JANET

It's a match day. He'll be there.

GUY

Yeah, you better hope so.

There's a weird silence.

SAMUEL

Your boss...

(beat)

Does, does he know about us yet?

GUY

Well he knows I found you.

SAMUEL

So, he knows our names?

GUY

Nah. He only knows I'm on it. And I'm not gonna bother him until I get the cash. Because The Tailor likes to be given solutions. Not problems.

SAMUEL

The Tailor? Doesn't he have a real name?

GUY

Profanity 10:36:23

What do you care what his fucking name is?

SAMUEL

I was er... I was just curious, I suppose. About the man we stole from...

Guy glares at him in the rear view mirror.

GUY

Why are you still talking?

They fall silent. Guy glances out the window. They're just going past The Shang Emperor.

GUY

Oh, I keep meaning to go there.

Samuel's surprised by the remark.

SAMUEL

Sorry?

GUY

Profanity 10:36:40

The old Shang Emperor. I got a voucher 'n all, I keep meaning to go, but work keeps getting in the way. Which is shit, 'cause I fucking love a nice big plate of ho fun. You know them noodles, you know? You know, the big, fat, tasty ones... I love em...

SAMUEL

Yeah, I've heard of them.

GUY

(to Janet)

You like noodles?

JANET

Er, yeah, I do... I do quite like noodles.

GUY

It's like the Chinese saw pasta and thought, 'hold my beer', y'know? Ha, ha, ha, ha... I love 'em.

They all fall silent.

GUY

Well I thought you wanted to talk?

And silence once more as the car drives on.

**IN: 10:37:13      EXT. CHURCH - DAY**

Establisher of the church. We hear music coming from inside.

NARRATOR (V.O.)

So now Janet and Samuel know about the Tailor. But they don't know he's got other priorities than them.

**IN: 10:37:21      INT. CHURCH HALL - DAY**

A genteel church fete. A very British affair - stalls and tables and everyone gamely carrying on as if it wasn't cold and wet outside. A church hymn 'Dear Lord and Father of Mankind' is being played by a MUSICIAN in the corner.

Pat enters and Ben see's her.

BEN

Hiyah Mummy!

PAT

Hiyah Kid...

BEN

How was the doctor...?

He takes her bags from her and they make their way through the crowd towards Pat's stall.

PAT

Profanity 10:37:25

Usual song and dance, you tell him you're not shitting properly and then they want you to go for a full scale MOT, which makes you... Oh.

She gestures at the empty table in front of her stall. The logo for her cafe - Patsty's - is in large print above a table covered in a blue cloth.

PAT

What've you been playing at? If you don't put the product out no-one can buy it...

BEN

I did. It's all sold out.

PAT

You what?

BEN

Every single thing. Sold out. To, uh...

Pat follows his gesture behind her to see - THE TAILOR.

BEN

Monsieur Frenchington.

A large number of bags full of cakes beside him and a pasty in his hand. He smiles at her and waves.

BEN

So you and 'im, is it... is it serious?

PAT

None of your beeswax.

BEN

If he's gonna be my new Daddy it actually is my beeswax, 'cause you... Alright.

But Pat is ignoring him to go walk over to The Tailor.

PAT

I am not gonna jump back into bed with you, just 'cause you got a few quid.

THE TAILOR

Blasphemy 10:38:11

Thank God, no, Of course not. You see, all I wished was to get your attention. And er...

He takes a bite of the pasty in his hand.

THE TAILOR

Mm, what a delicious way to do it.

PAT

I've said everything that needs saying...

NARRATOR

But The Tailor wasn't used to hearing the word no!

THE TAILOR

You made yourself clear, yes. But you didn't give me a chance to, to respond. It is true that er, I'm just a, a visitor here. But... what if, what if I was not?

PAT

Profanity 10:38:49

Oh bloody hell... We had sex once...

THE TAILOR

Twice.

PAT

One and a half.

The Tailor thinks for a moment. Then nods.

THE TAILOR

Agreed.

PAT

And you're gonna move here? There's words for that...

THE TAILOR

I said no such thing. Only that er... I am, I am open to, to change. To possibility. I ask simply that you do the same.

PAT

We're not just in different worlds, love. We're in two difference galaxies. Universes, even. If it's possible to have more than one universe, that is.

The Tailor just smiles at her. Takes her hand and writes his number on it.

THE TAILOR

You have my number.

PAT

You seem awfully confident.

THE TAILOR

I know how this ends.

And he walks off, leaving her confused.

IN: 10:40:00

EXT/INT. GUY'S CAR/THE THREE BROTHERS - DAY

GUY pulls up in the car outside a pub and lights a cigarette, he steps outside, checking his phone. SAMUEL and JANET stay in the back of the car. Janet is looking at the crowd outside and her face falls.

JANET

Oh no, no, no. What's he doing here?



SAMUEL

What?

We see Janet's POV - PETER is stood outside the pub in a crowd of football supporters. With him are ALAN and the new girlfriend, SUZIE. Alan has his new tuba in a case by his side.

SAMUEL

(getting it)

Is that, is that your son?

She looks at him, emotional. The surreal nature of her situation suddenly too much for her. Seeing him is tipping her over the edge. She's welling up.

JANET

I can't do this while he's here. I'll be putting a target right on his back...

Guy raps the car window. Get on with it. Samuel looks at Janet.

SAMUEL

I hate to tell you this Janet, but everyone we've ever loved is already in danger.

Janet closes her eyes. Fuck. Another tap on the window. She gets out, as does Samuel, and as she walks towards Peter she sees both men are following her.

JANET

We can't all go over.

Guy just stares at her. Janet sighs - realises this isn't a battle she's winning.

JANET

Well just... just don't say anything please.

She walks through the throng of people, Samuel and Guy behind her.

**IN: 10:40:48**

**INT. THE THREE BROTHERS - DAY**

She looks through the pub window and we see Peter, Suzie and Alan have now moved inside to watch a match on the big screen. She knocks on the window and Alan spots her, he brightens. She waves at him to get his dad's attention.

ALAN

Dad, mum wants to talk to you.

Peter looks round at her in surprise. She waves at him to come outside so she can speak to him. He moves off leaving Alan puzzled by all this.

**IN: 10:41:02**

**EXT. THE THREE BROTHERS - DAY**

Peter steps outside to speak to Janet and is slightly thrown by the sight of Guy and Samuel.

PETER

What, what's going on?

GUY

Where's the money?

Peter swallows hard. Quietly -

PETER

(to Janet)

You, you, gave that to me, we had a deal...

JANET

We know you went to the storage unit. How'd you find it? Did you follow me?

Peter folds his arms. Smugly -

PETER

I don't know what you're on about.

JANET

You're literally on camera. At 9 last night. And then you walk away and half an hour later the CCTV just conveniently stops. You paid him, didn't you?

Peter opens his mouth to reply but Guy steps in and silences him.

GUY

I'd think very carefully about what you say next, mate.  
Because I work for the man that that money belongs to.

Peter looks at Janet, properly bricking it now, very intimidating indeed -

Guy pulls his hand out his pocket - Peter sees the gun, just to make sure he doesn't even think about trying to weasel out of this. Terrified -

PETER

I got suspicious, when you gave me that money and, and er, so... I went onto, onto, onto your, onto your online banking and er, er saw the payment for the storage unit. And er, and I, I, I went and had a look and I saw all the... all the padlocks, and er, and the camera, and I thought, no thanks...

GUY

So what you're saying, it's just bad luck the CCTV just cuts out, is that it?

PETER

Janet please... I am not lying...

Alan steps outside.

ALAN

Hi Mum.

PETER

(thinking quickly)

Al, Alan! Mate, come, come here...

Alan walks over, really curious now.

PETER

What's that app, with the erm... for the doorbell and the camera...?

ALAN

The smart bell?

PETER

Smart bell - yeah. Can, can, can you have a look, there, can you check it for me? Can you show these lovely people what time I got back last night.

Alan takes Peter's phone with a frown.

ALAN

What's this about?

PETER

Profanity 10:42:30

Just... bloody do it.

Alan shows a still from a doorbell cam and Peter points at it triumphantly.

PETER

Ha, ha, 9.15. See? See? Did, did I go, did I go anywhere after?

ALAN

No...

PETER

Right, you, you can, you can, you can go now.

ALAN

Not till you tell me what's going on.

Janet sees Guy shift out the corner of his eye and knows she needs to get Alan out of here right now.

JANET

Profanity 10:42:52

It's now't to do with you. Just piss off.

ALAN

Mum?

Alan looks at Janet, shocked and hurt. It pains Janet but she can't crack - she needs him out of here, away from the giant man with a gun watching their every move.

JANET

Profanity 10:42:59

But I'm not your mum, am I? She had the good sense to fuck off before I did. So just jog on. You're not wanted. Go! Please...

Alan swallows hard, rejected and turns away, tearful. Peter looks at Janet and Guy, desperate.

GUY

If I find out you're lying, I will come back here and take you apart. Now go.

As Peter goes (quickly), Guy turns to Janet and Samuel, who are looking equally terrified.

GUY

Not your day, is it?

Guy moves off back to the car and Janet and Samuel turn to follow him.

IN: 10:43:50

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

GUY is driving along the road. SAMUEL and JANET in the back.

SAMUEL

Where are we going?

GUY

Where do you think?

SAMUEL

You're taking us to The Tailor?

Guy doesn't answer.

IN: 10:44:06

FLASHFORWARD: INT. THEATRE - DAY

OTHER SAMUEL and OTHER JANET in the back seat as OTHER GUY is driving.

OTHER SAMUEL

Think, Samuel. Your life depends upon it.

OTHER JANET

Think, Janet. Your life also depends upon it.

They look at each other.

BOTH

WHO TOOK THE MONEY?

**IN: 10:44:21      INT GUY'S CAR - DAY**

Back with Janet and Samuel in the back of Guy's car.

Samuel looks at Janet, desperate.

SAMUEL

Come on. Come on. There must be someone, there must be someone who knows us...

JANET

(realising)

Huh, er, the, the bloke who erm, the bloke, the bloke from the storage, the storage place. He wasn't, he wasn't there to... He wasn't there today.

SAMUEL

(nodding)

Right. Right, right, er, and he would've had access...

JANET

Yeah.

SAMUEL

To those cameras so erm... What was his... Ha, Ha, Harry... Henry...

JANET

(to Guy)

Harold! Harold's, Harold's life-hacks!

SAMUEL

Right.

JANET

Yeah.

SAMUEL

He must, look, look him up...

**IN: 10:44:46      FLASHFORWARD: INT. THEATRE - DAY**

OTHER SAMUEL and OTHER JANET and OTHER GUY.

OTHER JANET

He works at the storage facility. He sees all the comings and goings, like some all-seeing spider, and we are flies in his web. He saw what we put in that unit.

OTHER GUY

Are you sure?

OTHER SAMUEL

We're grasping at straws because straws are all we have.

**IN: 10:45:04**      **INT. GUY'S CAR - DAY**

We see Guy's gun resting next to his arm as Janet looks up Harold online.

JANET

Oh, erm, there's er, there's, there's an address for, for, for fan-mail on his page. It's, it's seventy more, seventy four Craigmin Road...

SAMUEL

74 Craigmin Road,

JANET

74...

SAMUEL

We have to go to 74...

JANET

Please...

SAMUEL

Craigmin Road, 'cause that's where the man who stole the money lives...

Guy looks at them in the rear-view quizzically.

GUY

Do I look like I work for you?

JANET

Shhh, shouldn't we at least try?

(beat)

I thought you said that your boss liked being given solutions not, not problems, right?

Guy looks at Janet in the rear-view mirror. Realising that she's absolutely right and this would save him a world of trouble.

**IN: 10:45:33**      **EXT. HAROLD'S HOUSE - DAY**

Out of the car now they all head towards number 74 Craigmin road. Guy nods at Samuel to go to the door, his hand on his gun in his pocket.

GUY

Well go on.

Samuel walks up to the door and rings the bell. Guy follows. No answer. Samuel rings again. Finally - footsteps. The door opens -

It's HAROLD. He looks at Samuel and Janet. Samuel opens his mouth -

SAMUEL

I think you've taken something that doesn't belong to you.

HAROLD

No...

SAMUEL

You need...

Harold, panicked, starts to back away. But before he can get far, Guy throws Samuel out of the way and is barrelling through it.

IN: 10:46:02

**INT. HAROLD'S HOUSE - DAY**

HAROLD is trying to run away but GUY pulls out his gun and points it at him as he backs away, he holds his hands up in surrender. SAMUEL and JANET follow Guy in. There may well be a home-made poster for HAROLD'S LIFE HACKS somewhere in the background.

GUY

Where's the money?

HAROLD

It's under me bed. I haven't spent none of it.

He glares at Samuel and Janet. Scared. Defensive.

HAROLD

You two were always in and out, and you walked right past me like I was nothing, but I noticed, see. I watch and I wait and I see, Mr Invisible over here...

And then suddenly there's a BANG and his head explodes in a bloody and horrific mess.

Janet and Samuel look at Guy in shock as Guy calmly puts his gun back in his pocket like he hasn't just murdered someone.

JANET

(terrified)

Wh- why? WHY? You didn't have to do that!

Guy just looks at them.

GUY

Profanity 10:46:44

We don't have to do anything. But we do it anyway. Don't we? Right, I'm gonna grab the cash and then we're gonna get the fuck out of here.

He nods at Samuel and Janet and heads off upstairs. They can only stare at Harold's dead body.

**IN: 10:46:48**

**INT. PAT'S HOUSE - DAY**

BEN walks in and opens the fridge. Pulls out a beer with a large 0% on it. He opens it and drinks deeply. It's the classic cliché cop moment. He walks over to a wall and stares at the cork board hanging there.

It's the typical 'crazy wall' murder-board moment in every show ever except... there's just three photographs on the cork board. The Shang Emperor. The police station. And one card with a question mark on. And one piece of string connecting them. Ben moves the piece of string from the card with the question mark on it.

NARRATOR

They'd found the money, but a lone wolf was still trying to find them.

BEN

Show yourself...

Then moves it back again. And keeps staring at the board as if it will somehow reveal something.

**IN: 10:47:17**

**EXT. DISUSED STEELWORKS. COURTYARD - DAY**

GUY ushers SAMUEL and JANET across the courtyard. Janet and Samuel hold a bag of money each and, anxiety written all over their faces, head inside.

**IN: 10:47:20**

**INT. DISUSED STEELWORKS - DAY**

JANET and SAMUEL enter to see THE TAILOR standing waiting for them. GUY walks in behind them.

THE TAILOR

Hello.

A pause. Quietly -

SAMUEL

Hi.

JANET

Hi.

Another pause. He looks at them, amused.

SAMUEL

You must be The Tailor. We have... we have your money.

He puts the bag of cash down on the floor in front of him. Janet follows suit. The Tailor doesn't move but his other goon - DENNIS, moves forward and starts checking it.



THE TAILOR

My father was a tailor. And his father before him. It's in my blood. I don't need to do it and er, yet still I, I cannot help myself. One day a week I find my steps drawn to the old shop. Tell me. What were the, the two of you... Before you decided to become thieves?

SAMUEL

Some of the money's gone. Half a million. But we can get it back for you. If you give us some time, we can...

The Tailor holds up his hand to stop him.

THE TAILOR

How much did you receive for your first transaction?

SAMUEL

Five million.

A silence. The Tailor looks at him. Looks at Janet.

And then laughs.

Samuel and Janet share a look. This isn't good.

THE TAILOR

I'm sorry. I should, I should not laugh. I mean, well...

He shakes his head.

THE TAILOR

Things have been er... strange since I arrived here.

(sighing)

The product on that boat should fetch twice the amount you were paid.

Janet looks physically sick.

JANET

Profanity 10:49:07

We, we didn't - fuck, we didn't know that... we didn't think...

THE TAILOR

No. No you, you didn't think, huh, mmm.... You didn't think about any of this, huh...

Suddenly distracted, he takes his phone from his pocket.

THE TAILOR

Wait...

He turns and walks away, his back to Samuel and Janet, as he looks at the phone - then his face falls. Disappointed. He glances at Guy, who's standing a way back.

THE TAILOR

Oh, I thought I felt it buzz. You know that er, sometimes you think a text has come and... and then er...

He puts the phone back in his pocket, disappointed.

THE TAILOR

Perhaps I'm wrong. Maybe she's right. Maybe er, our worlds are too different...

He realises he's been drifting off and turns round to look at Janet and Samuel. All business once more.

THE TAILOR

Anyway, kill them.

Dennis steps forward with his gun drawn.

JANET

No, no, please, please! Please, I've got a son. I have... We'll fix this, I promise. We'll find a way to get you your money...

THE TAILOR

Ah, cinq million, cinq million? You're a comic?

IN: 10:50:06

Translation: Five Million.

JANET

No. No, no, no, no! The bloke who we sold the stuff to, I will get it back. We'll find...

SAMUEL

Please, just give us a chance.

THE TAILOR

Stop begging, it is embarrassing for everyone. This is just business.

Dennis cocks his gun. Janet doesn't give up, still pushing -

JANET

No! A day, a day. Just give us a day, what, how, how could it hurt? Let us at least try. How could it hurt to just see what happens...

The Tailor looks over at Guy.

THE TAILOR

Those are the words I used with Patricia! Let us see where this goes, I asked her. I have never been so vulnerable, so naked, and still...

He takes his phone out of his pocket.

THE TAILOR

This taunts me with the loudest silence I have known, no?

He turns round once more to look at Samuel and Janet. A sudden question. He holds up a hand to stop Dennis shooting right now.

THE TAILOR

You are from here, yes?

JANET

Yeah.

THE TAILOR

You know how these women in the North think?

It's a ridiculous statement but it's something to hang onto. Janet nods eagerly.

JANET

Er, I... I, uh...

THE TAILOR

There is a woman. Do, do I give up? Do I continue? Do I keep pushing forward?

JANET

I, it's... Tell, tell me about her, what happened, 'cause yeah, just like you said I am, I am a northern woman, I... I know how we think.

The Tailor looks at her - and then chuckles. Shakes his head at his own absurdity as if coming to.

THE TAILOR

Profanity 10:51:36                      Oh ha, ha... This is how foolish I have become. Fuck!

He holds out his hand. Dennis hands the gun to him.

Then Tailor is raising the gun to Samuel's temple as Janey screams.

THE TAILOR

Usually I would take my time. Prolong the moment, uh...?

JANET

We'll fix this I promise.

THE TAILOR

Today is your luckiest one.

JANET

We'll find a way to...

Then suddenly there's a buzz.

THE TAILOR

Wait...

Samuel and Janet's eyes widen with hope. A distraction. Something. Anything. The Tailor takes the phone from his pocket - and he smiles as he reads the message.

THE TAILOR

She wants to meet me for a date. She says er... What does this mean...?

He holds the phone out to Janet who reads -

JANET

"Let's give it a whirl".

THE TAILOR

What? She wants to spin with me?

JANET

No it's just, it's, it's a phrase...

SAMUEL

It's an idiom...

JANET

It's erm, like, let's give it a go, let's, let's give something a try...

THE TAILOR

Ha, ha... Ha, ha... "Give it a whirl". Ha, ha...

He smiles, savouring the words.

THE TAILOR

Oh yes, Pat, yes. Let's, let's give it, let's give it a whirl.

He shoots his gun up into the air in excitement.

He looks back up at Samuel and Janet.

THE TAILOR

(in French)

Mais quel... Mais quel tourbillon, quel... quel vertige !

(in English)

Profanity 10:52:45

Wow. What a fucking rollercoaster.

IN: 10:52:36

Translation: What a... What a whirlwind, what... what vertigo!

He thinks for a moment. Excited.

THE TAILOR

It seems er, I'll be here longer than planned.  
(thinks; then)

Go on. Take it. Have another day. 24 hours. Guy will keep an eye on you. And know this... I'm rooting for you, hey? I hope you find the money, huh? We, we, all get what it is that we want.

They look at him. Confused.

THE TAILOR

Yeah, really...  
(then; smiling to himself)  
"Give it a whirl" she says, huh.

Samuel and Janet cannot believe it.

JANET

Okay...

GUY

Come on let's go.

The emotion of it all has been too much. And they're trying to pull themselves together. The Tailor is looking at the message. Then turns to them.

THE TAILOR

Wait...  
(beat)  
There is one more thing.

A tense silence. Fuck. What else is in store for them -

THE TAILOR

What do I say to her?

NARRATOR (V.O.)

How quickly things change. How life can be saved by one fortuitously timed text message.

MUSIC starts Tombe La Neige by Salvatore Adamo -

CUT TO:

IN: 10:53:58

STORYBOOK TEXT:

LE GARCON ET LA FEMME

NARRATOR (V.O.)

Life isn't always simple though...

IN: 10:54:03

FRENCH FILM INT/EXT. PIERRE'S CAR/ROAD - DAY

Back to grainy black and white. Back projection as we're in a car with the boys from the opening who we'll now call YOUNG BENOIT (11), ALBERT (11) and their dad PIERRE. He's singing along to the radio, which plays Tombe La Neige by Salvatore Adamo -

NARRATOR (V.O.)

Things aren't always black and white...

ALL (SINGING)

(in French; subtitled)

"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: 10:54:03**      **Translation: Snow falls and my heart is clothed in black, a silky mass bedecked with white tears. The bird in the tree laments the curse.**

But before he can continue, a car SMASHES into the side of them with a sickening crunch and we -

SNAP TO BLACK:

**IN: 10:54:40**      **FRENCH FILM EXT. FRENCH ROAD - DAY**

Not that we can see the road. Just a top-shot of YOUNG BENOIT'S (11) face filling the frame. He's blinking, bruised, bleeding, confused... but alive. We hear -

MADAME BETHUNE (O.C.)

(French; subtitled)

Essaie de ne pas bouger.

**IN: 10:54:49**      **Translation/Subtitles: Try not to move.**

YOUNG BENOIT

(French; subtitled)

Mon frère... Mon père...

**IN: 10:54:55**      **Translation/Subtitles: My brother... My Dad...**

MADAME BETHUNE (O.C.)

(French; subtitled)

J'ai appelé une ambulance. Ne t'endors pas, d'accord ?  
Promis ?

**IN: 10:54:59**      **Translation/Subtitles: I've called an ambulance. Don't fall asleep, okay? You promise?**

YOUNG BENOIT

(French; subtitled)

Promis. Qui, qui êtes-vous ?

**IN: 10:55:07**      **Translation/Subtitles: I promise.... Who, who are you?**

POV - the sky - and then a FACE appears in view -

MADAME BETHUNE. Or at least, Pat with a prosthetic nose and a beauty mole on her left cheek. She smiles.

Young Benoit smiles back - a look in his eyes. He's smitten. Maybe things are going to be okay.

MADAME BETHUNE  
(French; subtitled)  
Je m'appelle madame Bethune.

**IN: 10:55:16**      **Translation/Subtitles: My name is Madame Bethune.**

She smiles. They stare at each other. Something strange happening.

YOUNG BENOIT  
(French; subtitled)  
Enchanté, madame Bethune.

**IN: 10:55:22**      **Translation/Subtitles: It's a pleasure to meet you Madame Bethune.**

**IN: 10:55:40**      **END CREDITS**

**CARD 1**

Directed by  
ALICE TROUGHTON

**CARD 2**

Written & Created by  
HARRY WILLIAMS & JACK WILLIAMS

**CARD 3**

Producer  
MATTHEW BIRD

**CARD 4**

Executive Producers  
HARRY WILLIAMS  
JACK WILLIAMS  
CHRIS AIRD  
SARAH HAMMOND  
DANIEL WALKER

**CARD 5**

DAISY HAGGARD

**CARD 6**

PATERSON JOSEPH

**CARD 7**

CRAIG FAIRBRASS  
MICHELE AUSTIN

**CARD 8**

PHIL DANIELS  
ADAM GILLEN  
ETHAN LAWRENCE

**CARD 9**

with  
JOANNA SCANLAN

**CARD 10**

and  
TCHÉKY KARYO

**CARD 11**

Cast in order of appearance

NARRATOR  
YOUNG BENOIT  
MR PASCAL  
PIERRE  
HAROLD  
BIG PETE  
GAZ  
BOTTLEHEAD  
WAITER

ÓLAFUR DARRI ÓLAFSSON  
PAUL-HECTOR ANTOINE  
DANNY SCHEINMANN  
NICO ROGNER  
DANNY KIRRANE  
MATTHEW MELLALIEU  
WILLIAM FOX  
JOHN O'NEILL  
LLOYD LAI

**CARD 12**

PETER JEFFRIES  
ANYA WELLS

CRAIG KELLY  
CHERIE GORDON



OTHER SAMUEL  
OTHER JANET  
ALAN JEFFRIES  
BELINDA  
SUZIE JEFFRIES  
OTHER GUY  
DENNIS

JASON PENNYCOOKE  
LUCY MONTGOMERY  
OLIVER SHERIDAN  
FRANCESCA MILLS  
DANIELLE WARWICK  
MATTHEW BIRD  
RICK S CARR

**CARD 13**

Director of Photography  
ANNA PATARAKINA - FSF

Production Designer  
SCOTT BIRD - APDG

Music by  
DOMINIK SCHERRER

Editor  
HANNAH JEAL

Casting Director  
GARY DAVY - CDG

**CARD 14**

Co Producer  
NADIA JAYNES

Executive Producer for the BBC  
TOMMY BULFIN

Executive Producer for the BBC  
NAWFAL FAIZULLAH

Commissioning Executive for the BBC

KATHERINE BOND

**CARD 15**

Makeup & Hair Designer

NIC COLLINS

Costume Designer

JOHN KRAUSA

Production Accountant

MEHWISH BUTT

Location Manager

MATT BOWDEN

Sound Recordist

JONATHAN WYATT - AMPS

**CARD 16**

First Assistant Director

DAVID STAFFORD

SIMON DALE

Second Assistant Director

TONY LUCAS

Third Assistant Director

OLIVER BRATTAN

Floor Runner

MARIA GABRILATSOU

HENRIETTA LOCKWOOD

ScreenSkills Runner

TARA NICHOLSON

Script Supervisor

SARA J DOUGHTY

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

GABRIELA GRIFFITHS

ScreenSkills Petty Cash  
Assistant

FAYE SORSBY

Catering  
Facilities

DARU TV AND FILM  
EMPIRE FACILITIES

## CARD 17

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  
PAUL HANNING  
BORJA BERROSTEGUIETA  
RICHARD HEWITSON  
SARAH HIBBERT  
THOMAS FOSTER  
JOSH CRAIG  
ROB MADCUTTA  
ERMAL NEMISHI

Key Grip  
B Camera Grip  
Assistant Grip  
Standby Carpenter

STEPHEN PEAT  
KEV MARCHANT  
ADAM HARDWICKE  
MICHAEL SMITH

Camera Equipment  
Lighting Equipment  
Drone

NO DRAMA  
P K E LIGHTING LIMITED  
T-STOP AERIALS  
UPPER CUT PRODUCTIONS

## CARD 18

Gaffer  
Best Boy  
Genny Op  
Electricians

Sound Maintenance  
Sound Assistant  
Sound Trainee

NOAH FURRER  
ANDY O'DRISCOLL  
PETER BURGOYNE  
GABRIEL KERBS  
JASON ELLIOT  
BEN COLLINSON  
SIMON PICKEN  
VICTOR ODERINDE

Assistant Location Manager

JOE STANTON

LIAN FURNESS

Unit Manager

ERIC GARSIDE

Location Assistant

BENJAMIN FLETCHER

Unit Medic

PAUL SCOTT

Health and Safety Advisor

STEVE BEATON

Covid-19 Supervisor

STEPHEN TEMPLETON - MSYL DIP

Covid-19 Coordinator

GRAEME BROWN

Unit Trucks and Vehicles

CARS4CAST

Action Vehicles

PRODUCTION AUTOS

## CARD 19

Supervising Art Director

PAUL COWELL

Art Director

ANDREW HOLDEN-STOKES

Set Decorator

KAYE KENT

Assistant Set Decorator / Buyer

SUE PARKER

Assistant Art Director

GAVIN DICKSON

Art Department Secretary

RACHAEL SMITH

Standby Art Director

ZAK PENNICK

Petty Cash Buyer

MATT WELLS

ScreenSkills Graphic Designer

NICOLA DUNCAN

Art Department Assistant

SAMUEL PEDERSON

Prop Master

ANNA CHESTER

Storeman

JASON BOND

Dressing Props

GARETH PROCTER

TONY ROONEY

Standby Props

JAY PALES

FYN SMITH

DAVID MILLS

DOMINIC BYLES

SAM WILLIAMS

Prop Trainee

GUY SPANDLER

## CARD 20

Costume Supervisor	LIZZIE TAIT
Costume Standby	SAM CASSIDY
	SARAH HIRST
Costume Trainee	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
	JOSEPHINE BRIDGES
Researcher	JAKE SHEPHERD
BSL Interpreter	ALEXIA BLOHM-PAIN
Dialect Coach	NATALIE GRADY
	NOËLLE KERUZORÉ

**CARD 21**

Stunt Coordinator	GARY HOPSTROUGH
	LEE SHEWARD
Stunt Performers	ROB JARMAN
Intimacy Coordinator	ENRIC ORTUNO
Construction	GET SETSY LIMITED
	W.R FILM CONSTRUCTION
	SERVICES
Armourer	MATTHEW SHELLEY
	JASON PAYNE
Animal Wrangler	URBAN PAWS

SFX

ROWLEY SFX

**CARD 22**

Post Producer  
Post Production Coordinator  
Post Production Paperwork  
Re-recording Mixer  
Assistant Re-recording Mixer  
Sound Effects Editor  
Foley Editor  
Dialogue Editor  
Facility Sound Producer  
Facility Picture Producer  
Assembly Editor  
1st Assistant Editor  
2nd Assistant Editor  
Music Supervisor  
Online Editor  
DI Editor  
Colourist

PORTIA NAPIER  
RISTO KALIJUEE  
MANDY MILLER  
JAMES RIDGWAY  
GIBRAN FARRAH  
LEE CRICHLAW  
BLAIR SLATER  
JUSSI HONKA  
SAM STUBBING  
MARTHA LAKE  
ASHER THORNTON  
THIALY SOW  
PRINCE RAHEEM MAY  
RUPERT HOLLIER  
ALEX HOWELLS  
AMY BENNETT/RACHAEL  
HUTCHINGS  
AIDAN FARRELL

Visual Effects  
On Set VFX Supervisor  
Post Graphic Designer  
Title Cards

VINE FX  
SAM HIGHFIELD  
FRANCIS SCOTT  
MOMOCO

**CARD 23**

Two Brothers Pictures

Head of Production  
Chief Operating Officer  
Story Producer  
Script Editor  
In House Production  
Coordinator  
Script Assistant  
Production Assistant

EMMA PIKE  
MICHAEL LATIF  
CATRIONA RENTON  
SAM STOCKBRIDGE  
INDIANA SKY  
MILLIE BLOOM  
CHRISTINE QUILL

Legal & Business Affairs

Insurance Broker

Publicity  
Stills Photographer

JAMES JACKSON  
PENNIE CROCKER  
QUARTZ INSURANCE

PREMIER COMMUNICATIONS  
MATT SQUIRE

