

BOAT STORY

EP 4

Programme Number: DRIJ474X/01

Duration: 55'57"

THIS SCRIPT IS THE PRIVATE AND CONFIDENTIAL PROPERTY OF

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

BBC SCRIPT – 16 OCTOBER 2023

IN: 10:00:00 **Storybook Text:**

PREVIOUSLY

IN: 10:00:01 **INT. APPLEBURY SELF STORAGE. UNIT - DAY**

JANET and SAMUEL fling the money into the air - it's like the Crystal Maze.

NARRATOR

Why hello. So after Janet and Samuel sold the drugs...

IN: 10:00:04 **EXT. VINNIE'S FARM - DAY**

Vinnie watches with his crew as the drugs are unloaded from Samuel's car.

NARRATOR

They found to Vinnie. They were rolling in it...

IN: 10:00:08 **INT. APPLEBURY SELF STORAGE. UNIT - DAY**

JANET and SAMUEL lie on the floor surrounded by the money.

NARRATOR

See what I did there...

IN: 10:00:11 **EXT. APPLEBURY SQUARE - DAY**

JANET sits on a bench with Peter who looks in the holdall.

NARRATOR

Janet made Peter an offer he really wanted.

PETER

I really do want it, yeah.

JANET

Yeah.

IN: 10:00:16 **EXT. MUSIC SHOP - DAY**

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

NARRATOR

To get custody of Alan.

ALAN

Mum...

IN: 10:00:19 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.

NARRATOR

But sure enough Guy found them and took them to...

IN: 10:00:20 EXT/INT. GUY'S CAR/ROAD - DAY

GUY is driving. JANET and SAMUEL are in the back seat, terrified.

GUY

The Tailor.

SAMUEL

The Tailor?

IN: 10:00:22 INT. AIRCRAFT HANGAR - NIGHT

On The Tailor.

THE TAILOR

Le Tailleur.

IN: 10:00:22 Translation: The Tailor.

THE TAILOR

But like most things, it sounds better in French.

IN: 10:00:26 INT. DISUSED STEELWORKS - DAY

JANET and SAMUEL stand before THE TAILOR.

NARRATOR

He nearly killed them then and there...

THE TAILOR

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

The Tailor raises his gun but then gets a text.

NARRATOR

But fate intervened...

IN: 10:00:33 INT. PATSTY'S - DAY

THE TAILOR hands Pat a bunch of flowers.

NARRATOR

Because The Tailor had fallen in love with Pat.

IN: 10:00:35 EXT. BEACH - DAY

Pat on the phone.

PAT

Pat Tooh, with an H...

IN: 10:00:37 INT. DISUSED STEELWORKS - DAY

THE TAILOR laughs.

NARRATOR

And she texted him back just at the right time and saved
Janet and Samuel's skin...

THE TAILOR

Go on take it, have another day...

GUY

Come on let's go...

Black screen

SAMUEL (V.O.)

Blasphemy 10:00:47 Jesus H Christ...

Guy leads them out of the warehouse. Janet stops and wretches.

NARRATOR

All the branches in the tree come from the same trunk.
Everything is connected. At least that is what we tell
ourselves to make sense of this world.

IN: 10:00:59 EXT. FAIRGROUND - NIGHT

Katia stands by her caravan.

NARRATOR

And so we look to things like fortune, fate. Remember
this lady?

KATIA

Would you like your fortune read, darling?

JANET

I think it's best I don't...

NARRATOR

That fortune teller's name is Katia...

IN: 10:01:09 EXT. VINNIE'S FARM - NIGHT

Vinnie turns away and dial a number on his phone.

NARRATOR

And you are gonna see how she plays a part in the story of Vinnie.

VINNIE

Calling Katia, she'll know what to do.

IN: 10:01:13 EXT. VINNIE'S FARM - NIGHT

Janet approaches the farm.

NARRATOR

Who plays a part in the story of Janet.

JANET

VINNIE!

NARRATOR

Who plays a part in.

IN: 10:01:17 TITLE CARD

BOAT STORY

NARRATOR

All the branches come from the same trunk.

IN: 10:01:22 EXT. VINNIE'S FARM - DAY

A shipping container is delivered to the farm.

NARRATOR

Like this shipping container.

WE MAKE A SPLIT SCREEN WITH THE FOLLOWING SCENES:

IN: 10:01:24 INT CAFÉ TOILETS - DAY

Janet lies bleeding on the floor.

NARRATOR

Or Janet bleeding on the floor.

IN: 10:01:27 INT. HOSPITAL WAITING ROOM - DAY

Guy and Samuel take a seat in the waiting area.

NARRATOR

Or a hunter and a hunttee, sitting in waiting for God-o.

IN: 10:01:31 INT. PUB - DAY

The Tailor sitting playing the piano and singing.

NARRATOR

Or a cold murderous heart, that is ready to thaw.

IN: 10:01:34 SPLIT SCREEN

NARRATOR

Yes all branches come from the same trunk, but sometimes we need to cut the tree down. Only then can we make sense of it all.

IN: 10:01:46 Storybook Text:

**VINNIE
HOW TO CHEAT FATE**

IN: 10:01:53 INT. VINNIE'S FARM. BEDROOM - DAWN

We're CLOSE IN on VINNIE's eyes as they open. There's a fluttering noise in the room. He sits up, immediately on guard. Looks around, until he sees the culprit - a bright yellow bird sitting flying round the room. He stares at it. It stares back.

VINNIE (V.O.)

It wasn't a dream. But now, looking back, it feels like it was.
(beat)

I looked it up. The bird I saw. A yellow cardinal. You don't get them in this country. Even in the States, where they're from, chances of seeing them in the wild is a million to one.

VINNIE

What?!

VINNIE (V.O.)

Why would it be there? How?

IN: 10:02:41 INT. VINNIE'S FARM. LIVING ROOM - DAY

We're in his living room. VINNIE is sat opposite a fortune teller, KATIA. She has some tarot cards laid out in front of him and is turning them over. She turns over a SUN.

VINNIE

Profanity 10:02:45 How could it be there? When... it really fucking shouldn't be?

There's a pause. Vinnie looks so confused.

KATIA

Perhaps the world is trying to tell you something... Good fortune, Vincent. You are about to get everything you ever wanted.

VINNIE

I want an empire.

KATIA

Do you not already?

VINNIE

Profanity 10:03:08 This?

(beat)

A mid-sized town. Big village maybe. I'm talkin' massive fuck-off Roman-style, elephants and shit...

Katia turns another card and her expression darkens. Seeing this -

VINNIE

What?

The card has a figure holding a DAGGER. Katia looks up at Vinnie.

KATIA

Someone will betray you. Someone important to you.

Vinnie leans forward. Anxious. He takes this incredibly seriously.

VINNIE

Who's that then?

KATIA

I cannot say.

VINNIE

Then what... what'm I supposed to do then?

KATIA

This is your fate, Vincent.

VINNIE

No. It can't be...

He shakes his head, trying to convince himself. He looks hunched. Troubled.

VINNIE

Profanity 10:03:44

Being the main man. Wearing the crown... Gives you fucking neck-ache and all.

IN: 10:03:47 EXT. VINNIE'S FARM - DAY

Vinnie stands at the door.

VINNIE (V.O.)

These people aren't just my lieutenants. They're my brothers.

KATIA (V.O.)

So were Cain and Abel.

IN: 10:03:52 INT. VINNIE'S FARM. LIVING ROOM - DAY

Back in the living room.

VINNIE

Who?

KATIA

Never mind.

VINNIE

We've all known each other since primary school.

IN: 10:04:00 EXT. VINNIE'S FARM - DAY

Vinnie walks through the yard.

VINNIE (V.O.)

Since the short shorts. It can't be one of them. Gaz - we lost our virginity together.

IN: 10:04:10 INT. VINNIE'S FARM. LIVING ROOM - DAY

Back in the living room.

VINNIE

Not with each other. To women. Same room like...

IN: 10:04:16 EXT. VINNIE'S FARM - DAY

Bottlehead walks outside, arm around a blond girl.

VINNIE (V.O.)

Bottlehead and his nan took me in when my dad went inside and my mum went outside and never came back.

On Little Pete.

VINNIE (V.O.)

Little Pete got his face smashed in sticking up for me in an argument.

IN: 10:04:28 INT. VINNIE'S FARM. LIVING ROOM - DAY

Back in the living room.

VINNIE

Profanity 10:04:29 With some London twats about cheddar what got out of hand. And Big Pete...

IN: 10:04:33 EXT. VINNIE'S FARM - DAY

Big Pete hands some cash to Little Pete and then searches a group of young lads.

VINNIE (V.O.)

Profanity 10:04:38 Big Pete's Big Pete. Fuck's seen me cry fourteen times. Once time we cried together.

IN: 10:04:43 INT. VINNIE'S FARM. LIVING ROOM - DAY

Back in the living room.

VINNIE

Think it was Lion King what did it.

IN: 10:04:47 EXT. VINNIE'S FARM - DAY

Vinnie walks through the yard.

VINNIE (V.O.)

They're the only people in my life.

IN: 10:04:50 INT. VINNIE'S FARM. LIVING ROOM - DAY

Back in the living room.

IN: 10:04:52 EXT. VINNIE'S FARM - DAY

Vinnie walks through the yard.

VINNIE (V.O.)

It can't be one of them.

IN: 10:04:54 INT. VINNIE'S FARM. LIVING ROOM - DAY

Back in the living room.

VINNIE

It can't.

IN: 10:04:55 EXT. VINNIE'S FARM - DAY

Vinnie walks through the yard to where his gang are all gathered together, working, talking, arguing.

Vinnie sits on a bench.

IN: 10:05:08 INT. VINNIE'S FARM. LIVING ROOM - DAY

Back in the living room.

VINNIE

So do you mean like... that's why I'm betrayed? Cause I finally get my empire? Or... is it like the other way round? Like... I'm only betrayed cause I'm going next-level, empire-wise?

KATIA

I can only tell you what's in the cards. You can't control your destiny. Only accept it.

Vinnie looks pained. Then smiles tightly, without humour as he puts his hand on Katia's as she moves the cards.

VINNIE

Profanity 10:05:41

Well bollocks to that.

IN: 10:05:43 EXT. VINNIE'S FARM - DAY

A huge black shipping container is being craned into position.

IN: 10:05:54 EXT. VINNIE'S FARM - DAY

Vinnie's crew - GAZ, BOTTLEHEAD, LITTLE PETE and BIG PETE - are watching from the gate as the shipping container is lowered into a field in the distance. VINNIE appears rubbing his nose. Fresh off snorting a lot of coke.

VINNIE

Alright boys.

They turn, hearing his voice.

GAZ

Alright Vin.

BOTTLEHEAD

Profanity 10:06:10

Vin - what the bloody arsehole is that?

VINNIE

That boys - is none of your business. Okay?

They look at him. Confused.

GAZ

What's it for? Is it...

VINNIE

There's one rule. You don't go inside that shipping container.

That's all I'm asking.

(beat)

It's my business, this. Just err... trust me.

He gives them a stern look. They nod. Vinnie turns and leaves, allowing himself a smug smile as he goes. Little Pete turns to Big Pete.

IN: 10:06:51 INT/EXT. VINNIE'S FARM. BEDROOM/FIELD - DAY

MONTAGE:

Passing time VINNIE snorts a huge line of coke. Then sits at the desk watching the CCTV feed which is been secretly shot from the container.

QUICK CUT SHOTS of Vinnie doing coke, watching the screen. Pacing back and forth, head butting his punchbag. Drumming his fingers on the table.

Eventually a few of the crew walk out into shot. Vinnie stops, rushing to the screen. Stares at it, up close. ON-SCREEN his men (BOTTLEHEAD, GAZ, BIG PETE and LITTLE PETE) are standing there, looking at the door.

Eventually they turn and all walk away.

Vinnie looks at the screen, disappointed. He's interrupted when his phone beeps - a text. He looks at it and we see -

My associate and I represent the Kosovar group and we have a business proposition for you. Call if you're interested. But don't wait too long.

It's the message Samuel left.

Vinnie frowns and opens a window on the computer. Types into the search engine 'the Kosovar Group'. He looks at it and reads for a moment, intrigued. We see news articles on the mysterious and powerful Kosovar drug cartel.

Then he looks on the desk, seeing the tarot card of the sun. This is it. This is how he builds his empire.

He grins and starts typing a text back.

NARRATOR (V.O.)

Here's where the branches of our tree start to connect.

Message sent, Vinnie grins and does another line of coke. We hear -

JANET (PRE-LAP)

And you're amateurs. And I do not work with amateurs.

CUT TO:

IN: 10:07:56 EXT. VINNIE'S FARM - NIGHT

We're back in the scene - VINNIE facing off to SAMUEL and JANET. But we play it now from the perspective of Vinnie's men - LITTLE and BIG PETE, BOTTLEHEAD and GAZ.

Janet turns and starts walking back to the car, Samuel following. As they go, a confused Vinnie calls after them -

VINNIE

That's it is it?

Janet stops. Turns.

JANET

Business doesn't start like this. Not for Kosovar. No. No. No.

Now Bottlehead watches Vinnie as he pulls out his phone and dials a number, walking next door as he goes.

BOTTLEHEAD

Boss, where are you going?

VINNIE

Calling Katia, she'll know what to do...

IN: 10:08:10 INT. VINNIE'S FARM. KITCHEN - NIGHT

The side room by the courtyard. VINNIE has his phone to his ear and paces, rubbing his nose repeatedly, high as balls. After a beat -

VINNIE

Profanity 10:08:14

Yeah, yeah, yeah, yeah, yeah - it's here. Yeah my fuckin' err, my fuckin' what you said, it's my chance, the err, the empire, only it's fucked now...

INTERCUT WITH:

IN: 10:08:25 EXT. FORTUNE TELLERS CARAVAN - NIGHT

KATIA ion the other end of the phone.

KATIA

Calm down, calm down, what are you...

VINNIE

Bigest deal of my life and I'm all up in my head, I'm about to tank the whole thing cause I keep stop thinking about what you said, how I'm gonna be betrayed...

KATIA

I told you - the two don't go hand in hand.

VINNIE

Profanity 10:08:45

But what am I meant do I do? I take the plunge and run the risk getting fucked, or I walk away, forever looking back, always wondering if I might of made a mistake.

KATIA

I drew the card of the sun. Good fortune is going to be yours. Don't run from it.

VINNIE nods thoughtfully.

VINNIE

Bang on.

IN: 10:09:06 EXT. VINNIE'S FARM. COURTYARD - NIGHT

Vinnie's crew watch as he runs after the car.

VINNIE

Wait. Wait. Wait there... See, I never done a deal this big before.

Vinnie is leaning down. To Samuel -

VINNIE

Do you believe in fate?

SAMUEL

(cutting across)

Absolutely.

VINNIE

Me too. So let's start again.

IN: 10:09:21 EXT. VINNIE'S FARM. NIGHT

Establisher of the container.

IN: 10:09:24 INT. VINNIE'S FARM. BEDROOM - NIGHT

VINNIE is lying in bed. Staring into nothingness. He hears a noise - and looks over. It's the same bird again. At his window-sill.

KATIA (V.O.)

Someone will betray you.
Someone will betray you.
Someone will betray you.
Someone will betray you.

He shakes his head, trying to rid himself of these thoughts. He sets out a line and snorts it. Like this will help.

Then suddenly, he sees something - On the screen in the corner of the room - the one with the CCTV streaming footage - a figure has wandered into view. Walking up to the container and open the door. It's Little Pete.

IN: 10:10:12 INT. VINNIE'S FARM. KITCHEN - NIGHT

LITTLE PETE walks into the kitchen and then - Suddenly, shockingly, a rope is wrapped around his head and across his mouth - JERKING HIS HEAD BACK VIOLENTLY.

We see VINNIE is the one holding the rope, which is burning against the sides of Little Pete's mouth, his teeth protruding.

VINNIE

Profanity 10:10:25 I knew it was you... I saw you, mate. I fucking saw you mate,
so don't you fucking look at me like that.

He tugs harder. It looks like agony. Drags him round the room and throws him to the floor.

VINNIE

Go on then. Explain yourself.

He kicks him in the back. He falls forward onto the sofa. Turns around.

LITTLE PETE

Profanity 10:10:40 What the fuck Vinnie, what the fuck...

VINNIE

Did you or did you not go into that shipping container?

A pause. Little Pete hesitates.

LITTLE PETE

No, I...

VINNIE

I had a camera on it. I was watching you the whole time. I saw you.

Realising he has nowhere to turn, holding up his hands -

LITTLE PETE

Okay, okay, I went in it alright? I was curious. I just wanted to know what was in it - but there's nothing in there Vin! It's empty!!

VINNIE

Exactly.

LITTLE PETE

(confused)

What?

(beat)

Why's it empty?

VINNIE

So the person who went in there would know - there's nothing in betrayal.

And as he says this, Vinnie punches Little Pete and then grabs him by the feet and pulls him off the sofa. As he drags him (painfully) across the room -

IN: 10:11:11 INT. VINNIE'S FARM. BARN - NIGHT

LITTLE PETE is being hoisted up in the air, upside down. Completely bound with rope, in the middle of the barn, almost like some giant cocooned insect. He's gagged but you can hear he's trying to scream. It's a horrific sight.

Surrounding him, lit by moonlight, are GAZ, BOTTLEHEAD, BIG PETE and VINNIE, who's holding some metal piping. They look unsure.

VINNIE

Come on lads. Let's find out what's inside!

And in a WIDE, he starts whacking the hanging figure. It's brutal, and the figure starts to swing and heave. He's egging on the other guys but they don't want to.

VINNIE

Come on...

Eventually Bottlehead joins in. Then Gaz. And then, finally, even more reluctantly than the others, Big Pete. Tears in his eyes as he has to lay into his best friend.

VINNIE

Come on... Come on... Go on Big Pete. Go on Big Pete. Do it...

BIG PETE

I am sorry.

FROM BLACK

IN: 10:11:49 EXT. Vinnie's Farm. Barn - Day

It's the next day.

Samuel's car pulls into the farm.

NARRATOR

We're all the hero in our own stories, aren't we. Even this guy...

VINNIE, GAZ, BOTTLEHEAD and BIG PETE are outside the barn. Waiting. Everyone apart from Vinnie looks like they've been going through some stuff.

BOTTLEHEAD

Vin. You sure this is going to be okay?

Vinnie just looks at the horizon, not back at them.

VINNIE

I know it is.

BOTTLEHEAD

But there's only three of us...

VINNIE

Don't matter.

(smirking)

'I cheated fate, didn't I? It's all gravy from here lads.

And just as he says this - SAMUEL and JANET appear in their car, driving towards them.

Samuel's car pulls to a stop and he climbs out of the car.

IN: 10:12:22 EXT. Vinnie's Farm - Dusk

Establisher.

IN: 10:12:26 INT. Vinnie's Farm. Bedroom - Night

We're CLOSE IN on Vinnie's eyes as he looks over in his room, at the empty space where the yellow bird was in the opening. He smiles and then closes his eyes, going to sleep. Finally peaceful.

We take him in, in the room, quiet and peaceful. The alarm, confusion and worry he had in the opening no longer present.

IN: 10:12:39 INT. Vinnie's Farm. Kitchen - Day

Vinnie comes downstairs, walks into a room - where LITTLE PETE lies on the floor, bloodied and beaten but alive. Vinnie hands him a beer - holds it out until finally, reluctantly, Little Pete takes it. Vinnie kneels down beside him.

Profanity 10:12:54 VINNIE
We go back too far to let this shit get in the way.
(beat)
It's over now, yeah?

Wordlessly Little Pete nods and drinks from the beer. Then we hear -

JANET (O.S.)

Vinnie frowns and steps outside -

IN: 10:13:22 EXT. VINNIE'S FARM, COURTYARD - DAY

VINNIE sees JANET rushing towards him. She's been crying. She's also dropped the Russian accent.

JANET
It's me...

Profanity 10:13:27 What yer... What the fuck... why are you... What happened to your accent?

She reaches him, out of breath and looks him in the eye. This is serious shit. Like she's finally coming clean.

JANET

He looks at her. So confused.

JANET Everything... Everything's gone very fucking wrong.

HARD CUT TO:

IN: 10:13:41

Storybook text:

SAMUEL GODOT AND THE POTS

THE TAILOR (V.O.)

IN: 10:13:46 INT: DISUSED STEELWORKS - DAY

The Tailor looks at Samuel and Janet.

THE TAILOR

I hope you find the money.

GUY

Come on, let's go...

We're CLOSE IN on SAMUEL as he emerges from the steelworks, with JANET and GUY following after him. They're in a state of shock.

Janet falls to her knees and retches on the floor but nothing comes out. She looks sick and anxious and tired.

Guy hauls her to her feet.

GUY

Right... who's hungry?

IN: 10:14:08

INT. CAFÉ - DAY

GUY stands a distance away from JANET and SAMUEL who are sitting at a corner table talking intensely. Janet has a huge omelette in front of her. He's on the phone and waiting at the counter as a muffin is handed to him on a plate. He doesn't take his eyes off Samuel and Janet. As he pays -

GUY

(into phone)

Profanity 10:14:17

I'm really sorry I couldn't be there. But you had a good day, yeah?

(smiling -)

89. That's fucking great age, Nan. Don't ever forget that, I mean that. Look do me a favour, put your feet up and have a beer on me. Yes, you know I love yer.

He hangs up with a smile and walks back to join Samuel and Janet.

GUY

So... You lot figured out a way to rustle up five million quid yet?

Janet fixes him with a look.

JANET

We're working on it.

GUY

You know it could be a lot worse. I mean usually by now you'd be having your eyelids stapled wide open so you could watch your own guts being cut out of you.

They look at him.

GUY

Profanity 10:15:06

And believe me that's him in a good mood. Look I don't know what the shit's got into him I really don't... But I have never ever seen him give anyone a second chance and I mean not ever. So if I was you, you know I would... make the best of it.

JANET

We're trying.

GUY

Oh and err, thanks for not running off by the way. I'd hate to kill everyone in here.

He takes a big bite of muffin.

GUY

Now look at that... Wow... Not that, that is one hell of a muffin. How's them eggs?

Nodding at Janet's eggs. She shrugs as she stuffs a forkful into her mouth.

JANET

Fine.

SAMUEL

How can you even...?

JANET

I eat when I'm nervous. Just like you talk.

(beat)

What about your lawyer friends? They must be rich... Aren't they rich?

Samuel shakes his head.

SAMUEL

I don't exactly have a lot of friends left.

JANET

There's got to be someone...

Guy laughs to himself. They turn to him.

SAMUEL

Oh is this funny to you?

GUY

No it's erm... It's like watching mice... trying to climb out of a bath.

And he goes back to his paper and keeps reading, chuckling to himself. Janet stands -

JANET

Erm... I, I need a poo.

Guy looks at Janet. Withering under his gaze -

JANET

The loo is right there...

She points at the nearby toilet door.

GUY

No.

JANET

Look, we are going to be stuck together for another day. We are all at some point gonna need to go for a... Number two... Please...

GUY

(sighing)

Alright. But I mean it, if you are not back in two minutes. I'll kill him.

JANET

I'm not going anywhere.

(beat)

I'm a mouse in a bath, remember?

Guy thinks about this, then nods, satisfied. Janet heads towards the bathroom.

SAMUEL

Oi, what happens when you need to go? What are you gonna do then? You haven't thought this through.

GUY

We'll improvise.

A silence. After which -

SAMUEL

What was the worst day of your life?

Guy just gives him a look.

SAMUEL

Cos believe it or not... this is not my worst day.

(beat)

People talk about hitting 'rock bottom', rocks, Christ, there is a lot more than rocks down there. There's broken glass, barbed wire, razors so sharp they'll cut you just looking at them.

(beat)

You want to know my worst day?

GUY

No I don't.

SAMUEL

(ignoring him)

I gambled my house away. Without my wife knowing a thing.

He laughs an empty laugh, lost in the memory.

SAMUEL

I love my family. But I did it anyway. Cause you see I was just swept up trying to chase that one sure thing... I mean you chase the...

Then, suddenly, there's a scream from the bathrooms - It dawns on Guy - shit... He gets up, Samuel follows, and he heads through the door to the toilets...

IN: 10:18:01 INT. CAFÉ.TOILETS - DAY

GUY bursts into the toilets, JANET is lying on the floor semi-conscious. There's blood trickling down from her leg. A shocking sight. Guy looks at the customer -

GUY

What's happened?

CUSTOMER

I just found her like this... Are you a doctor?

Guy steps towards her, leaning down.

GUY

No. She's a friend of mine.

(forced smile)

Let me get her up, get her to hospital.

CUSTOMER

No. No. No. No. Don't touch her... I have called an ambulance. It is on its way...

(to Janet)

It's alright love... It's alright. I know...

On Guy - fuck.

IN: 10:18:24 EXT. GUY'S CAR/ROAD - DAY

GUY and SAMUEL drive behind the ambulance in silence.

IN: 10:18:32 EXT. HOSPITAL - DAY

On stretcher Janet's is wheeled out of the ambulance.

IN: 10:18:35 INT. HOSPITAL. RECEPTION - DAY

GUY heads to the RECEPTIONIST, SAMUEL following behind.

GUY

Someone just came in - Janet Campbell...

The receptionist goes through her computer.

RECEPTIONIST

Oh, yes, just came in. Janet Campbell.

GUY

(gritted teeth)

Yeah. I literally just said her name.

RECEPTIONIST

She's being assessed by the doctor right now.

GUY

Can we see her?

SAMUEL

We just want to know she's okay. We're worried about her.

GUY

(forced smile again)

Yeah. Really worried.

RECEPTIONIST

Take a seat. A doctor will come and see you shortly.

They take a seat in the waiting area.

NARRATOR

Usually I'd talk about some other character at this point. But often times life is just this. Waiting. Not knowing what is going on behind the closed door.

We see the CCTV camera looking over the waiting area.

We see Guy walks off, followed by Samuel.

IN: 10:19:32 **INT. HOSPITAL. WAITING ROOM/WARD - DAY**

GUY tries pushing on a nearby door off the empty waiting room but we see it's locked by keycard.

NARRATOR

Do the branches know they are part of something bigger. Or do they think they themselves are trees.

He sighs and sits down near SAMUEL. Sighing heavily -

GUY

I am telling you now she better not be faking it.

SAMUEL

Why would she fake it?

GUY

Profanity 10:19:46

People do all kinds of shit when their lives are on the line. I've seen it a million times...

SAMUEL

She wouldn't do that to me.

GUY

Oh. You good friends? Besties?

SAMUEL

In no way. But... she's not lying. I've seen her lie and...

(a tight smile)

She's not that good.

GUY

Well. We're here now.

They fall silent. Samuel looks up at the TV in the corner. Set to the news. It's a report about the police station shooting.

SAMUEL

Do you regret that?

GUY

What?

Samuel nods at the TV.

SAMUEL

Shooting up an entire police station.

Guy shrugs.

GUY

Profanity 10:20:13

No point in regret. You can't change shit that's already happened.

They fall silent again. Suddenly there's a bang from and they both look up to see HOSPITAL PORTER pushing a trolley. He's looking back at someone -

HOSPITAL PORTER

WATCH WHERE YOU'RE GOING!

He looks over to see Guy and Samuel watching him in the waiting room. And he walks on. Moments later DOCTOR WEATHERS enters from a different door.

DOCTOR WEATHERS

Sorry. We're seriously understaffed at the moment. Insert NHS joke here!

No reaction. Doctor Weathers soldiers on.

DOCTOR WEATHERS

Just to check - you're here for...

SAMUEL

Janet Campbell. Yes.

DOCTOR WEATHERS

Right. Well, we're just getting her in to surgery now.

SAMUEL

Is she going to be okay?

DOCTOR WEATHERS

We don't know, is the honest answer. A bleed like that, I'm thinking a burst ovarian cyst most likely, but until we get her into theatre we won't know for sure. We'll update you as soon as we know anything.

SAMUEL

Thank you doctor...

And he goes. Guy and Samuel look at each other.

GUY

Tick-tock.

Samuel ignores the barb. They take a seat. It's gonna be a long wait.

SAMUEL

So there's, there's really nothing you regret?

Guy doesn't respond.

SAMUEL

I'm just asking a question.

GUY

You're doing it again.

SAMUEL

Doing what?

GUY

Trying to... ingratitude yourself. So I don't kill you.

SAMUEL

Ingratiate. And no I am just... Just trying to make conversation.

GUY

You know if I was you, I'd be more worried about thinking of a way how you are going to find all that money...

SAMUEL

Believe you me - I am.

Cut to Guy pacing the waiting area.

Samuel sits.

NARRATOR

So they waited some more and while Janet's life hung in the balance, so to did Samuel's. Their fate's now were intertwined and the only thing that could separate them was death. Or you know, finding five million pounds. Whichever came first...

GUY is lurking outside the locked door once more.

The doors open and a NURSE emerges.

GUY

Hey, hey, any news on Janet Campbell?

NURSE

Janet...

She frowns, trying to place the name. But DR WEATHERS sees this and walks over.

DR WEATHERS

Sorry, I was just coming to update you - the, ah, the surgery went well, a colleague is closing her up now and then she'll be in recovery.

GUY

Right, so I can see her?

DR WEATHERS

When she's awake, yes.

GUY

(frustrated)

And when's that gonna be?

DR WEATHERS

As soon as we can. I'll come find you, I promise.

(beat)

She's going to be okay now. That's the main thing. She's going to be okay.

GUY

Yeah right...

Dr. Weathers was hoping for a bigger reaction, but Guy just sighs and walks back to the waiting room chairs. SAMUEL is in a different chair.

Guy picks up a magazine and flicks through. Silence for a beat.

Guy glances at his watch. Then up at Samuel.

GUY

Tick-tock.

SAMUEL

You enjoy it, don't you? Taunting me.

(beat)

You're a bully.

Guy looks up at him - affronted.

GUY

I'm not a bully.

SAMUEL

Oh yeah... What are you then?

GUY

I dunno. I'm a... henchman, I s'pose. I do what I'm told.

Samuel looks at him. With a laugh.

SAMUEL

And you're okay with that?

GUY

I get paid very well for that.

SAMUEL

Money makes the world go round, oh right, yeah.

GUY

You know, you talk too much.

SAMUEL

You kill too much.

GUY

Does your wife ever say to you, just shut the fuck up?!

SAMUEL

No. Actually.

(beat)

I mean, she doesn't always listen.

GUY

Profanity 10:23:05

Oh please mate. Please. Do I look like your fucking therapist?

Samuel looks at him. Matter of fact -

SAMUEL

You do a bit, to be honest.

We cut to CCTV footage of GUY and SAMUEL as they pass the time waiting.

Later. Guy has his eyes closed. The sound of a door opening in the distance and Guy's eyes flutter open.

Samuel glances at his watch. Then looks up again at Guy.

SAMUEL

Blasphemy 10:24:01

I swear to God if you say tick-tock again...

GUY

I wasn't going to.

He was.

GUY

Did I erm...

SAMUEL

Yeah.

(beat)

You snored.

GUY

I am sorry about that.

(beat)

Listen, I am glad you didn't erm...

SAMUEL

(cutting in)

Well, I figured you'd hunt me down so...

GUY

That I would.

Samuel smiles a defeated smile.

SAMUEL

I have no doubt.

There's a long silence. Guy looks at him. Appreciative for him not running off. Then -

GUY

Do you regret it? I mean your gambling an' that?

SAMUEL

Every day.

GUY

So tell me, how'd you give up?

SAMUEL

I... I ran out of money. Hand on heart, if it wasn't for that... I'd still be chucking fifties at the 30 to 1 at Cheltenham.

Guy sighs heavily. All this has been leading up to this confession that's been playing on his mind since Samuel first asked the question -

GUY

You know you asked me is there anything I regret.

Samuel turns, surprised to hear him engaging.

GUY

There is. It's not the blood, the bones, the bodies I've burned and buried. It's not the scars and it's not coming this close to death or the child I have left without a parent.

(beat)

You see before I started this job, I was... lost. Growing up as a kid I'd wanted to be a boxer. But they told me one head injury later and you know... You'll be eating liquid food through a crazy straw for the rest of your life. Then there's a bunch of bad decisions, bad relationships, bad everything. And the opposite of that, you know when you touch it and it turns to gold, what is that?

SAMUEL

The Midas touch...

GUY

Profanity 10:26:11/38

Right. There was this one day. For some reason I just woke up and I felt... Fuck, I felt like, that the world's had something in store for me after all. And I looked over at this vase on my mantelpiece. My grandad made it, I hung onto it after he died. And I swear to you every time I looked at it, it just took me to this other place. The lines, the curves, the way it just... I feel like a fucking idiot just saying it but, I really felt it...

IN: 10:26:43 Flashcut to Guy in a mask tracing his finger round a jar.

IN: 10:26:46 Flashcut to Guy touching the vase on the mantelpiece.

GUY (V.O.)

You know for some people it's music or love, but for me it was that vase.

Back to present:

SAMUEL

So, what is it you regret?

GUY

Well that day, I found a place that did pottery classes. I pulled some money out and I went down there... and I stood there, I stood outside looking through the window for maybe twenty minutes.

SAMUEL

You didn't go in?

GUY

No. I felt stupid. I just thought to myself - this isn't me. Guy, this is not you.

A silence.

GUY

Then two days later, I broke both someone's legs for two grand. And that was that.

Samuel looks at him, taking it in.

SAMUEL

Thanks. For telling me that.

But then Guy sits up. Suddenly back to his old no bullshit self.

GUY

I know what you're doing. And it ain't working.

SAMUEL

What am I doing?

GUY

Profanity 10:27:52

You are trying to bond with me. Like we're in one of those soppy fucking films and the story is we're stuck together, and if you get under my skin, then I might, maybe I might let you walk away from all this. Maybe I might not kill you. But that's not how it works. Not in the real world.

SAMUEL

Erm...

(beat)

You'll find it harder at least.

Samuel smiles. Guy can't help but raise a small smile too.

Then he looks at his watch.

GUY

Profanity 10:28:16

Okay. Fuck this...

Guy waits outside the locked door with Samuel. After a moment a DOCTOR goes through. Guy waits for him to move far enough away then grabs the door right before it closes. He steps through, ushering Samuel along with him.

We follow SAMUEL and GUY through the corridors. Looking behind all the curtains, all the rooms, searching for Janet. A duty NURSE frowns on seeing them.

NURSE

Can I help you?

GUY

Yeah looking for a friend, Janet Campbell.

NURSE

You're not supposed to be back here...

GUY

She came in for erm, I dunno, like a period type thing.

(beat)

She's got one hand.

NURSE

Oh, I remember her, but she left quite a while back.

SAMUEL

Left? But what about her surgery?

NURSE

She didn't have surgery, just a few stitches. Now can I please ask you to return outside, we can't have just anyone wondering around back here...

IN: 10:29:06

INT/EXT. HOSPITAL - DAY

SAMUEL and GUY head out of the hospital.

SAMUEL

I trusted her.

GUY

Yeah well she obviously didn't trust you.

Samuel takes a breath, and then, his anxious expression starts to morph. Into a smile. Guy looks at him, confused.

Samuel pulls out his phone.

SAMUEL

Maybe I didn't trust her entirely.

(beat)

I put a tracking app on her phone.

Waving his new phone. As he looks at it -

SAMUEL

I know exactly where she is.

NARRATOR

We're gonna leave Samuel feeling all betrayed for a moment
and go take a look at our third branch.

IN: 10:29:20

Storybook text:

THE TAILOR
UN RENDEZ-VOUS PARFAIT

The sound of whistling.

IN: 10:29:25

INT. THE TAILOR'S HOTEL ROOM - DAY

THE TAILOR is in his hotel room putting the finishes touches on his outfit. He's always meticulously dressed but this is next level. Even more expensive. He makes sure nothing is out of place and after a squirt of aftershave he is ready to go.

IN: 10:29:34

EXT. HOTEL - DAY

THE TAILOR, still whistling, walks up to a very fancy hired Bentley. He opens the door and gets into the driver's seat.

IN: 10:29:40

EXT. BENTLEY/ROAD - DAY

Establisher of the Bentley traveling through the town.

IN: 10:29:46

EXT. PAT'S HOUSE - DAY

The Bentley outside PAT'S house. The sleek, expensive car looks somewhat out of place in these modest surroundings. As does THE TAILOR when he gets out, looking like something out of a 30s fashion catalogue. He approaches the front door and knocks and waits. Knocks again and waits some more.

Looks in the shop window.

After a moment, PAT opens the door. No one there, she turns and THE TAILOR appears.

THE TAILOR

Oh... Good afternoon.

PAT

Afternoon yourself.

She looks a little flustered as The Tailor kisses her hand.

PAT

You look good.

THE TAILOR

As do you.

PAT

Oh no. I dunno, I feel a bit underdressed...

THE TAILOR

You are perfect as you are my dear.

PAT

You didn't say where we were going.

THE TAILOR

Alor... Normally, I would like to take you to the opera. But... I have secured for us a reservation at La Table du Jean.

PAT

Oh I don't... I don't know that one...

THE TAILOR

One Michelin star. It's a drive away but it will be acceptable.

He leads her towards the car.

IN: 10:31:08 EXT/INT. BENTLEY/COUNTRY ROAD - DAY

THE TAILOR drives along a remote country road. PAT beside him. There's operatic music playing. The Tailor has his phone propped up with a generic Maps app on and is frowning as he looks at it.

PAT

Are we lost?

THE TAILOR

No. No. We are just temporarily misplaced.

THE TAILORS PHONE RINGS.

The Tailor's phone starts to ring (an unsaved French number). He sighs. And pulls the car over at a layby.

THE TAILOR

Oh excuse me, sorry... I need to answer...

The Tailor picks it up and answers in French as he gets out the car.

THE TAILOR

Oui, allo?

IN: 10:31:31 Translation: Yes hello?

We stay with Pat. Still somewhat awkward and uncomfortable.

THE TAILOR

Non. Non. Non. Ici tout va bien. Non. Ouais. Non.

IN: 10:31:32 **Translation:** No, no , no. Everything is fine here. No, yeah no

She reaches out to the radio and changes the station. Away from opera. She stops when she gets to some really cheesy pop and starts humming along.

Outside The Tailor is waving his arms. Worked up about something.

THE TAILOR
S'il te plaît ! Albert. S'il te plaît

IN: 10:31:58 **Translation:** Please, Albert, please.

Then he's done. He's hung up. As he comes back to the car Pat hurries to change the radio station back but can't find it. Ends up turning it off.

PAT
Everything okay?

THE TAILOR
I am fine. My apologies.

He presses the button to start the car - nothing. He frowns. Tries again. Nothing. Then he checks his pockets as a thought occurs. Desperately turning out their contents.

THE TAILOR
Oh merde alors!

IN: 10:32:27 **Translation:** Oh Shit then!

He looks at her.

THE TAILOR
Wait... I must have dropped the car keys out there.

PAT
Oh.

THE TAILOR
Well they cannot have gone far.

THE TAILOR and PAT are combing through every inch of grass.

PAT
Hang on, what about over here...

THE TAILOR
Oh it's no use...

PAT
I'll call my son, get him to come and give us a lift...

THE TAILOR
No! No, not now...

(beat)

I mean... Oh, I had a feast. A celebration to end all
celebrations planned for us...

PAT

Yeah, well we will just have to miss out on that...

The Tailor spots something.

THE TAILOR

There is a tavern over there, we could err...

PAT

He won't be long...

THE TAILOR

But y'know, we should try to snatch some small degree of
victory from the jaws of defeat. Don't you think?

She looks at him and then they start walking.

CUT TO:

IN: 10:33:31 INT. PUB - DAY

The pub is pure old-school. One of those places that still prioritises drinking over food, or comfort, or somewhere that looks a nice place to sit. There's even a tatty old piano in the corner.

When THE TAILOR and PAT enter - the place falls silent. This is a shithole pub for shithole regulars and these two aren't regulars.

Pat gets the change in mood instantly and looks at The Tailor.

Cheerfully - either oblivious, or not caring about the sketchy vibe - he approaches the bar.

THE TAILOR

Nous cherchons un verre !

IN: 10:33:51 Translation: We are looking for a drink?

The BARMAN just looks at both of them. Unfriendly.

THE TAILOR

We are looking for a drink!

BARMAN

Don't get a lot of foreigners in here.

THE TAILOR

Profanity 10:34:05
No. No. Because err this place is sort of, how you say, a
shithole.

A pause. Pat looks at The Tailor, alarmed - but then the barman laughs loudly, and the regulars join in.

BARMAN

What you having mate?

CUT TO:

Moments later Pat is sitting at a table, empty glasses in front of her. The Tailor returns from the bar with another round. They're both somewhat merry.

Pat laughs.

THE TAILOR

What?

PAT

You. Here. This place.

She shakes her head.

PAT

I just would never have pictured it is all.

THE TAILOR

I love the finer things in life, yes, but... this. This is who I am really.

PAT

Well you could've fooled me. Now my husband, now he was a welder, him I could see in a place like this. But you...

The silence hangs. Then -

THE TAILOR

My father's shop ran into trouble. He had to sell the business for nothing. He and my mother separated.

He sighs.

THE TAILOR

There were dark times. I swore to myself I would be somebody. I would come to the point where I could buy my father's shop back. And it still runs today you know?!

PAT

Must've been hard. Growing up like that.

THE TAILOR

I remember, if ever there was food on the table, how we would, how we would fall upon it, like vultures, my brother and I...

He falls silent as he takes a drink. Pat senses the shift in mood.

PAT

Is that who was in the picture?

THE TAILOR

Yes. My twin brother. Identical.

IN: 10:35:33 Flashcut to the two young boys in the tailor's shop.

THE TAILOR

(beat)

We were best of friends. Until the accident.

IN: 10:35:38 Flashcut to the two boys and their father in the car.

PAT

What happened?

THE TAILOR

A car crash.

(muttering to himself)

"Tombe la neige..."

IN: 10:35:48 Translation: The snow falls.

PAT

That's what you said when we met...

IN: 10:35:53 Flashcut to the two boys and their father in the car.

THE TAILOR

Yes it was on the radio.

IN: 10:35:55 Flashcut to the car crash.

THE TAILOR

When my brother and father died.

Pat reaches out her hand and puts it on The Tailor's. Moved by his sincerity. This different side of him.

PAT

Oh...

IN: 10:36:05 Flashcut to Madame Bethune leaning over Young Benoit.

PAT

I'm so sorry. So much loss. And then your son...

THE TAILOR

(confused)

Who?

PAT

On the boat...

THE TAILOR

Yes.

(beat; sigh)

Our scars tell the story of who we are, Madame Bethune.

Pat frowns.

PAT

That's the second time you've called me that.

THE TAILOR

Oh, forgive me, I am sorry...

PAT

Who was she? An ex or what?

Then THE TAILOR stands and walks away.

PAT

You okay?

The Tailor sits at the piano starts playing Tombe la Neige by Salvatore Adamo and singing. It's pretty fucking good and the rest of the pub are into it. Pat watches, smiling.

THE TAILOR

(singing)

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 sortilege
 Tu ne viendras pas ce soir

IN: 10:37:04

Translation:

The snow falls
 You will not come tonight
 The snow falls
 And my heart dresses in black
 This silky procession
 All in white tears
 The bird on the branch
 Cry the spell
 You will not come tonight

IN: 10:38:02

EXT. PUB - DAY

Later. PAT and THE TAILOR a stumble out of the pub and Pat winces.

PAT

Oh... I can't believe it still light outside?

The Tailor has spotted something and a smile creeps onto his face.

THE TAILOR

Look!

PAT

What?

A swing blows in the wind.

THE TAILOR

Come!

The Tailor takes her hand and runs with her. As they run -

PAT

Where are we going?

THE TAILOR

Come! Come! It is fate.

He stops by an old-looking swing. He looks at it almost reverentially.

He climbs onto the swing, laughing.

THE TAILOR

Push me! Push me!

She looks at him confused - she's supposed to push him?

PAT

Oh, okay. Are you ready?

She starts to push him as he smiles -

FLASH TO:

IN: 10:38:43 EXT. FRENCH PLAYGROUND - DAY

Grainy old black and white. The setting feels romantic. We're watching the YOUNG BENOIT (11), from the The Tailor's shop on a swing. MADAME BETHUNE stands behind him.

BACK TO:

IN: 10:38:49 EXT. PUB - DAY

THE TAILOR puts his feet down, stopping the swing. He gets off and goes to Pat.

THE TAILOR

(quietly)

And then, and then they kissed.

The Tailor kisses her passionately.

IN: 10:39:15 Flashcut to Madame Bethune pushing Young Benoit on the swing.

IN: 10:39:16 Flashcut to Madame Bethune leaning over Young Benoit.

IN: 10:39:20 Flashcut to Madame Bethune pushing Young Benoit on the swing.

IN: 10:39:21 Flashcut to Madame Bethune leaning over Young Benoit.

BEN (O.C.)

Mummy!?

The Tailor and Pat break apart to see BEN has pulled up in the pub car-park and is looking at them in horror.

PAT

Oh, hey, love, I forgot I called you...

BEN

Unbelievable, come on...

Then both Pat and The Tailor burst out laughing again.

IN: 10:39:35 EXT. BEN'S CAR/ROAD - DAY

BEN is driving. PAT and THE TAILOR are in the back-seat, They start making out again when -

BEN

Not in my car, alright? C'mon.

Pat and The Tailor break off reluctantly but their hands are still all over one another, like horny teenagers.

BEN

So... do you have a name?

THE TAILOR

They call me the, The Tailor.

BEN

Mr Taylor.

THE TAILOR

THE Tailor.

BEN

But do you have an actual name or what?

THE TAILOR

You can call me Dad.

He and Pat burst out laughing. Ben rolls his eyes.

BEN

This is a police vehicle, you know. So I can't have anyone sicking up in it, alright?

THE TAILOR

Oh alright, yes officer. I am with you.

PAT

Ben takes his job dead serious, don't you, love?

BEN

I do 'n all.

PAT

How's the stakeout going?

BEN

Err... Nothing so far. But it's all about patience, eh?

PAT

He has found a clue. About those fellas who were shot at the police station.

The Tailor's face gives nothing away.

THE TAILOR

You do?

BEN

Mummy! That is confidential police business.

PAT

Sorry.

BEN

But yeah. I'm onto something. I've been staking out this Chinese restaurant. I think they'll come back. And then - BAM!

He slams the steering wheel.

THE TAILOR

You do not think that whoever was responsible for such a crime... that they may not already have fled? Why would they, why would they risk arrest for Chinese food?

PAT

That's what I said...

BEN

Look...

PAT

I did say that love.

BEN

Profanity 10:41:08

Yeah I know but... Sometimes you got to take what clues you can get, alright? Even the small ones.

(beat)

Also those capital spare ribs are bloody excellent,

Pat and The Tailor share a look. Which turns into more making out.

BEN

Guys, can you not--

But they're not listening. He falls silent, giving up.

IN: 10:41:12 INT. THE TAILOR'S HOTEL ROOM - DAY

THE TAILOR is dozing in bed fully clothed, when he's woken by his phone.

THE TAILOR

Yes?

IN: 10:41:32 EXT. COUNTRY HOTEL - DAY

Overhead shot of the Bentley leaving the hotel.

IN: 10:41:39 Storybook text:

JANET
HOW TO GET AHEAD

JANET (PRE-LAP)

I need a poo... The loo's right there...

GUY (PRE-LAP)

No.

JANET (PRE-LAP)

We're going to be stuck together for another day. We are all gonna need to do a number two at some point.

IN: 10:41:49 INT. CAFÉ - DAY

We're back in the café scene.

GUY

(sighing)

Alright. But I mean it, if you're not back in two minutes, I'll kill him.

JANET

I'm not going anywhere.

(beat)

I'm a mouse in a bath, remember?

Guy thinks about this, then nods, satisfied. Janet heads towards the bathroom.

SAMUEL

Oi, what happens when you need to use the loo, what are we gonna do then? You haven't thought this through...

Janet walks over towards the toilet. As she goes she glances over at Guy, who is deep into the debate with Samuel - and not looking at her. She passes a table and grabs a steak-knife.

GUY

Yeah, we'll improvise...

IN: 10:42:08 INT. CAFÉ. TOILET - DAY

JANET looks at the steak-knife. And then down at her leg. She steels herself and goes to cut it -

Fuck. She can't. She breathes heavily, fighting the panic and the fear. Knows she has no choice - ON her face as she starts to cut into her leg with the knife, biting her lip in pain so as to stop her from screaming.

When it's done she looks down to see the blood trickling down her leg. She lies down in the position.

She squeezes more blood out and then she screams.

IN: 10:42:47 INT. HOSPITAL. A&E - DAY

It's later. JANET is waiting by a hospital bed. There are privacy curtains all around her. She hears the sound of voices talking quietly, people approaching, and DR WEATHERS enters.

He smiles as he sees her.

DR WEATHERS

We meet again. The SHO on-call said you refused to be examined by anyone but me?

JANET

Yeah, listen I err...

DR WEATHERS

Paramedics also said you got rather violent when they tried a physical assessment...

JANET

I slapped his hand, it was hardly...

DR WEATHERS

But you feel safe with me. That's good. And I'm not surprised...

He smiles. Creepily flirtatious.

JANET

There's nothing wrong with me, okay? I just cut my leg. So just give me a plaster and I'll be fine.

DR WEATHERS

You... cut yourself.

(hopefully)

So you could see me again?

JANET

What? No! No! Ah listen to me... There's two men outside. I need you to go up to them and tell them that I am seriously ill, and that I'm in surgery. Okay... Please...

The mood has changed. The doctor's taken a step back and is frowning. Maybe she isn't the kind of crazy he likes.

DR WEATHERS

I'm a doctor, love. I take an oath when I take this job. The Hippocratic Oath is...

JANET

Profanity 10:43:28

I will forward the dick pic you sent me to your wife.

A long silence. Then -

DR WEATHERS

So what do these men look like?

IN: 10:43:35

INT. HOSPITAL HALLWAY - DAY

JANET emerges from a door and starts to walk quickly down the hall, but then she sees GUY and SAMUEL sitting in the waiting-room. Fuck!

SAMUEL

Do you regret that?

GUY

What?

SAMUEL

Shooting up the entire police station...

GUY

Profanity 10:43:43

No point in regrets. You can't change shit that's happened...

Neither is looking at her, so she edges round the waiting room and through a door and walks RIGHT INTO an HOSPITAL PORTER pushing a gurney.

HOSPITAL PORTER
WATCH WHERE YOU'RE GOING!

We're with Janet now but we realise - this is the bang that Guy and Samuel heard earlier. That's how close Janet was to being found out. DR Weathers approaches GUY and SAMUEL

DR WEATHERS
Sorry we are seriously understaffed... Insert NHS joke here...
Just to check, you are here for...

SAMUEL
Janet Campbell...

DR WEATHERS
Yes. Right. Well we are just taking in for surgery now.

SAMUEL
Is she gonna be ok?

She runs off down the corridor...

IN: 10:44:00 EXT. HOSPITAL - DAY

On Janet as she rushes away from the hospital.

IN: 10:44:13 INT/EXT. SAMUEL'S HOUSE - DAY

JANET - hot, sweaty, exhausted - walks up to the front door to Samuel's house. Knocks. No answer. Knocks again. Then, satisfied, she takes a key out of her pocket (unseen to us, Samuel had slipped it to her in the cafe) and unlocks the door, letting herself in.

JANET makes her way quickly down the hallway, still full of unpacked boxes and all the shit they didn't need right away. JANET pushes her way through the mess to the 3D-printed bust of Samuel with a red wig and painted make-up that we've seen in previous episodes.

As she heads for the door she sees CAMILLA walking down the stairs. Her headphones are in, listening to a podcast, which explains why the door wasn't answered. But JANET is too far from the front door, so she ducks into Camilla's office and watches.

She goes over to the patio doors and tries to open it - Locked. She tries again and again but it's not budging.

Camilla walks down the hallway and into her office - which is where Janet is, so she ducks into another room. Camilla sits at her desk - . There's no way for Janet to walk out of this room without risking being seen.

CUT TO:

Later. JANET is sat down on the floor, head against the wall. She looks at her watch. Fuck. This is taking too long. Finally, Camilla stands to stretch her legs and starts to pace.

Fuck it. Now or never. We follow Janet out of the room, timing it to coincide with a moment when Camilla isn't looking her way when she hears...

CAMILLA (O.C.)

Hello?

Janet steels herself.

JANET

Hi, listen, it's a very long...

She stops because she's turned round to see Camilla emerging from her room - and walking the other way towards the kitchen. Speaking into her earphone.

CAMILLA

I know, it's been a while hasn't it...! Yeah, we moved up to the north...

Sigh of relief. Camilla on the phone. Janet opens the front door -

And almost jumps into the air as she sees two older women outside. One hands her a pamphlet.

JEHOVAH'S WITNESS

Can you spare a moment to talk about our Lord Jesus Christ?

JANET

No. I really can't.

She closes the door and starts to walk away quickly. The JEHOVAH WITNESSES follow her.

JEHOVAH'S WITNESS

We can walk with you, we want to tell you about the redemption of...

JANET

Why don't you come back another day? There's a bloke who lives here called Samuel and I'm sure he'd love to talk all about redemption. Okay? Bye.

As she runs off -

JEHOVAH'S WITNESS

When can we see this Samuel?

Samuel's head lies on a table along with a bag containing plastic-wrapped pig guts. Her phone goes. Frowning at the unknown number, she picks up -

JANET

Hello?

INTERCUT WITH.

IN: 10:46:19 INT. MUSIC SHOP/JANET'S CARAVAN - DAY

Close in on ALAN.

ALAN

What happened?

JANET

Alan, Alan I wanted to call you to explain...

The noise of a tuba. We pull out to see he's in the music shop.

ALAN

Sorry, I'm in the music shop. Told Dad I needed a new mouthpiece.

JANET

Yeah. Look, what I said to yer outside the pub, I didn't mean... You know, you know I don't think that.

ALAN

Then why? You show up with two men I've never seen before and then you scream at me...

JANET

It's, it's very complicated.

ALAN

Neurophysiology is complicated. We're not. Or at least we're not supposed to be. I thought we told each other everything.

She's fighting back tears. The reality of her situation hitting harder now she's talking to the person she loves most in the world.

JANET

Profanity 10:47:02 I'm in trouble, love, okay?! I did something bloody stupid and and now I'm trying to fix it but I don't know if I can.

ALAN

What kind of trouble? Could you not... go to the police or somert?

JANET

No. It's past that now. But whatever happens yeah, I want you to know...

ALAN

I have to go. Dad's coming in.

And he hangs up. A beat on Janet - heartbroken by her conversation. She turns on the TV. Just for the noise. It's a news channel. As the newsreader drones on, Janet opens up the bag containing plastic-wrapped pig guts.

Deep breath. Time to get to work...

NEWSREADER

And finally, if you've glimpsed an exotic bird in your garden, you're not seeing things - the Westworth Aviary had a break-in and hundreds of rare birds are now free and making use of the local area. If you see something that doesn't look local...

IN: 10:47:56 EXT. Vinnie's Farm - Day

JANET walks along. As she gets closer to Vinnie's she readies herself. Psyching herself up. Then she starts to run. As she does she calls -

JANET

(shouting)

VINNIE! VINNIE! VINNIE GET OUT HERE, I NEED TO TALK TO YOU! COME ON, IT'S ME... VINNIE!

A moment later Vinnie emerges. Janet has been crying and speaks with her normal (non-Russian) accent.

VINNIE

Profanity 10:48:16

What are you... What the fuck... What... What happened to your accent?

She reaches him, out of breath and looks him in the eye. This is serious shit. Like she's finally coming clean.

JANET

I need to, I need to tell you something... The truth... the truth is...

He looks at her. So confused.

JANET

Profanity 10:48:27

Everything... Everything has gone very fucking wrong.

She takes a deep breath.

JANET

I lied to yer. I grew up three miles from here. The only drug dealer I've ever met in my life is you.

Vinnie looks at her and shakes his head. Laughs slightly at the absurdity of it.

VINNIE

Whatever this is, love, I do not have time for it. Our business is done...

JANET

Except you underpaid me. A lot.

Vinnie's lip curls. He squares up to Janet. Deliberately trying to intimidate her physically.

VINNIE

What? You want a refund?

JANET

Profanity 10:48:54

I found those drugs. I looked up Kosovar online, I've never met anyone involved with them in my life but... word got back to them that me and my friend were using their name. And they... shit, they are not... they are not happy...

VINNIE

How is any of this my problem?

JANET

Maybe... It's best if I show you.

IN: 10:49:11

INT. JANET'S CARAVAN - DAY

The door opens. JANET first, then VINNIE. He nods at his CREW to wait outside. Janet gestures at a large Styrofoam container on her kitchen table.

JANET

I came home to find this waiting for me.

Vinnie, curious, goes over and opens the box - and as he does -

VINNIE

Profanity 10:49:19

Motherfucker!

He recoils in surprise. His POV - we glimpse Samuel's 'head' in the box. Or rather, what we know to be the painted bust of Samuel, wig removed and realistically painted, surrounded by blood and pig guts.

VINNIE

Profanity 10:49:20

Jeez...

JANET

I got a call. They said I'm next if I don't bring them the money or the drugs.

VINNIE

Profanity 10:49:26

I can't give you the shit back, I've moved most of it already. And this is your mess love, not mine...

Vinnie rushes to the door.

IN: 10:49:32 EXT. JANET'S CARAVAN - DAY

BOTTLEHEAD, BIG PETE and GAZ are standing outside as VINNIE emerges and wretches.

BIG PETE

Everything okay, boss?

VINNIE

Profanity 10:49:37 Albanians, mate. Sick, sick bastards, the lot of 'em.

JANET

The man whose head you just saw he told Kosovar about you. So this is our problem now, right?! They will find us and they will very slowly and painfully kill us.

Vinnie steps toward Janet, eyes flashing with anger.

VINNIE

Profanity 10:49:50 Unless I do it first for dragging me into this, you cunt...

Janet stares back at him, unflinching.

JANET

I said I'd meet them tonight with what they want, right? But they won't be expecting you to be there. You and your crew.

VINNIE

Profanity 10:50:01 You want us to ambush them? Just... must be fucking joking...

Vinnie is pacing. Thoughtful. Turning this over in his mind.

VINNIE

Profanity 10:50:04 So cause of your fuck-up you want me to deal with those Kosovar nut-jobs?

JANET

I know how many of them there are right? We know where they'll be... We've got an advantage. We have.

A beat as Vinnie takes this in. Then a smile curls onto his face. He nods. Looks round at his crew.

VINNIE

What d'you reckon boys? You can't build an empire without breaking heads, innit?!

GAZ

Huh?

VINNIE

Come on, let's get Little Pete... This is it boys...

As they go we're with Janet checking her phone. A text from Samuel.

Meet me here: RS6 8DU

Janet types:

On our way.

VINNIE

THIS IS IT BOYS!

IN: 10:50:38 EXT. LAND ROVER - DAY

Big Pete driving, Vinnie alongside. The rest of the boys and Janet sitting in the rear.

NARRATOR

In a man or woman's lifetime comes a time where they got to trust somebody. But how do you know who you can trust? Cause we all be heroes in our own stories, but sooner or later we might realise...

IN: 10:50:58 INT. BENTLEY/COUNTRY ROAD - DAY

THE TAILOR sitting in the rear looks more sober and together.

DENNIS drives him.

NARRATOR

It ain't our story after all, And we ain't nothing but walk ons...

IN: 10:51:01 INT. GUY'S CAR - DAY

Guy driving, Samuel alongside.

IN: 10:51:05 The screen splits into THE FOUR – THE TAILOR AND DENNIS / GUY AND SAMUEL / JANET / VINNIE AND HIS CREW

Our stories are converging...

IN: 10:51:10 EXT. SHIPPING CONTAINER YARD - DAY

A shipping container yard on the outskirts of town, deserted at the weekend. Vinnie's Land Rover pulls to a stop and they all climb out.

Big Pete with a GUN.

VINNIE

Little Pete, you keep lookout. You see anything you don't like, you tell us.

LITTLE PETE

Do I get a gun as well?

VINNIE

Profanity 10:51:52
Shooting privileges will be returned when you're good 'n
ready. Go on dickhead!

IN: 10:52:09 EXT. SHIPPING CONTAINER YARD - DAY

VINNIE waits with JANET and his men (BOTTLEHEAD, BIG PETE and GAZ). It's been a while and everyone looks on edge, checking their watches.

Little Pete keeps watch from on top of a stack of containers. He sees a car.

LITTLE PETE (INTO RADIO)

Car approaching Vinnie.

VINNIE

(into radio)

Got yer.

(to the crew)

Boys. Boys. Boys. Boys.

Little Pete watches through the binoculars as Guy's car pulls to a stop.

GUY climbs out.

VINNIE

Hello... How are you doing?

On seeing Samuel alive -

VINNIE

Profanity 10:52:46
What the fuck!?
(to Janet)
You said he was dead. I saw his head, you showed me his
head.

GUY

Well he doesn't look dead to me.

VINNIE

(to Guy)

Profanity 10:52:51
Who the fuck are you?

GUY

I am with him...

Guy raises his gun - and in riposte Vinnie's men are raising their guns. They're so preoccupied eyeballing each other that there's an opportunity for Samuel to sidle over to Janet. She hands a key back to him.

JANET

Here's your keys quick... He bought the whole 'tracking' thing yeah?

SAMUEL

I'm sorry.

JANET

What?

SAMUEL

He took my phone, I couldn't...

JANET

Profanity 10:53:00

But if he took it then... what the fuck are we doing here...

THE TAILOR has stepped into view.

THE TAILOR

Calm down, everyone, calm down. Calm down. It's ok. It's okay. Vinnie, yes?

VINNIE

What's happening?

THE TAILOR

We have not met but these two -
(indicating Janet and Samuel)

Wanted to bring us here so that we might kill one another.
And make their problems go away. Il ne faut rien laisser au hasard, non...

IN: 10:53:37

Translation: Nothing should be left to chance, no...

VINNIE

Profanity 10:53:40

I don't understand fuckin' Albanian.

The Tailor just laughs at this.

THE TAILOR

French, attentionné huh? It means always plan ahead. I did not expect these idiots to find my money in just 24 hours you know. I am not the kind of fool who loses his car keys, huh?

IN: 10:53:43

Translation: Careful huh?

And he takes the car keys he said he lost earlier from his pocket. A grin.

THE TAILOR

I bring these two to bring you up to the surface... See? No?! I had a feeling they may return to you in search of the money. You and your... 'entourage'...

DENNIS crawls across the roof of a container and cocks his gun.

Vinnie is distracted as he sees something - A yellow bird flying around the containers. Exactly like the one he saw in his section outside his house. He frowns, trying to understand why he's seeing this now.

VINNIE

Do you see that?

The Tailor looks at it. Then back to Vinnie.

THE TAILOR

Ah... You know I have decided I may be staying here, in this part of the world. Which means that err I do not want competition. Nor rivalry. All of this to say... This is just business, do you understand?

The Tailor steps away and points upwards.

Vinnie suddenly sees a figure perched high up on a stack of containers, but it's too late for him - BANG. The sniper, DENNIS, shoots a hole in Vinnie's head. His body falls to the ground with a horrific thud.

NARRATOR

Yeah, everything happens for a reason. You string a man up like a human piñata, maybe he is not gonna warn you about the guy with a sniper rifle.

UP ON THE CONTAINER BALCONY - LITTLE PETE watches, his face impassive, lowering his binoculars. He looks at the radio beside him, untouched. And we realise - he can see the sniper on the containers, laying down to aim for Vinnie. And yet the sniper can't see him. In this moment we realise that Little Pete saw all this unfolding. He could've stopped it. But... chose not to.

BACK IN THE YARD -

THE TAILOR

Kill them all.

And the gunfire starts.

NARRATOR

Cos sometimes the best laid plans, Janet and Samuel here, hoping their enemies would just go ahead and eliminate each other. Could go wrong real fast. What's the reason there?

On The Tailor walking away.

NARRATOR

This guy?

On Guy.

NARRATOR

This guy?

On Vinnie,

Profanity 10:55:20

NARRATOR

Or just bad fucking luck. Maybe that bird there was an omen
after all...

IN: 10:55:27

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

MICHELE AUSTIN

CARD 8

ADAM GILLEN
ETHAN LAWRENCE

CARD 9

with

JOANNA SCANLAN

CARD 10

and

TCHÉKY KARYO

CARD 11

Cast in order of appearance

| | |
|-----------------|------------------------|
| NARRATOR | ÓLAFUR DARRI ÓLAFSSON |
| KATIA | KATE DICKIE |
| GAZ | WILLIAM FOX |
| BOTTLEHEAD | JOHN O'NEILL |
| LITTLE PETE | SAMUEL HOLLAND |
| BIG PETE | MATTHEW MELLALIEU |
| CUSTOMER | JO GERARD |
| HOSPITAL PORTER | PATRICK SCOTT JEFFRIES |
| DR WEATHERS | JOSEPH KENNEDY |

CARD 12

| | |
|-------------------|---------------------|
| DUTY NURSE | JOJO KELLY |
| BARMAN | CHRIS HOYLE |
| PIERRE | NICO ROGNER |
| MR PASCAL | DANNY SCHEINMANN |
| YOUNG BENOIT | PAUL-HECTOR ANTOINE |
| JEHOVAH'S WITNESS | JAYNE TUNNICLIFFE |
| ALAN JEFFRIES | OLIVER SHERIDAN |
| NEWSREADER | SHERIDAN SHERRATT |
| DENNIS | 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 | SCOTT BATES |
| Second Assistant Director | DAVID STAFFORD |
| Third Assistant Director | TONY LUCAS |
| Floor Runner | OLIVER BRATTAN |
| ScreenSkills Runner | MARIA GABRILATSOU |
| Script Supervisor | HENRIETTA LOCKWOOD |
| Production Manager | TARA NICHOLSON |
| Production Coordinator | SARA J DOUGHTY |
| Assistant Production Coordinator | LOUISE ADAMSON |
| Production Secretary | LIAM FARNES |
| Production Runner | DAN SHEPPERSON |
| Payroll Accountant | KAYLEIGH PLATT |
| 1st Assistant Accountant | RORY ELLIS |
| ScreenSkills Petty Cash Assistant | AATEKA BUTT |
| Catering | GABRIELA GRIFFITHS |
| Facilities | FAYE SORSBY |
| | DARU TV AND FILM |
| | EMPIRE FACILITIES |

CARD 17

| | |
|---------------------------|----------------------|
| Camera Operator /Stedicam | WILL LYTE |
| 1st Assistant A Camera | PAUL HANNING |
| 1st Assistant B Camera | BORJA BERROSTEGUIETA |
| 2nd Assistant A Camera | RICHARD HEWITSON |
| 2nd Assistant B Camera | SARAH HIBBERT |
| Camera Trainee A Cam | THOMAS FOSTER |
| Camera Trainee B Cam | JOSH CRAIG |
| DIT | ROB MADCUTTA |

Camera Truck Loader

Key Grip
B Camera Grip
Assistant Grip
Standby Carpenter

Camera Equipment
Lighting Equipment

Drone

ERMAL NEMISHI

STEPHEN PEAT
KEV MARCHANT
ADAM HARDWICKE
MICHAEL SMITH

NO DRAMA
P K E LIGHTING LIMITED
UPPER CUT PRODUCTIONS
LIMITED
IRONBIRD

CARD 18

Gaffer
Best Boy
Genny Op
Electricians

Sound Maintenance
Sound Assistant
Sound Trainee

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

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

JOE STANTON
LIAN FURNESS
ERIC GARSIDE
BENJAMIN FLETCHER

PAUL SCOTT
STEVE BEATON
STEPHEN TEMPLETON - MSYL DIP
GRAEME BROWN

CARS4CAST
PRODUCTION AUTOS

CARD 19

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
 MATT WELLS
 NICOLA DUNCAN
 SAMUEL PEDERSON
 ANNA CHESTER
 JASON BOND
 GARETH PROCTER
 TONY ROONEY
 JAY PALES
 FYN SMITH
 DAVID MILLS
 DOMINIC BYLES
 SAM HUNTER
 SAM WILLIAMS
 GUY SPANDLER

CARD 20

Costume Supervisor
 Costume Standby
 Costume Trainee

LIZZIE TAIT
 SAM CASSIDY
 SARAH HIRST
 GEMMA RAYNER

Makeup & Hair Artist

ABBIE BINGHAM
 KATIE LA CRUZ
 ALESHA LEDEATTE-WILLIAMS

Additional Casting Director
 Casting Associate
 Casting Assistant

NICCI TOPPING
 ALEX HOWES
 DYLAN STAFFORD

Neg Checker
 Programme Advisor

SARAH HUGHES
 PETER MARSH

Researcher

JOSEPHINE BRIDGES

JAKE SHEPHERD

Dialect Coach

NATALIE GRADY
NOËLLE KERUZORÉ**CARD 21**

Stunt Coordinator

ROB JARMAN
LEE SHEWARD
MARCUS SHAKESHEFF
GARY HOPTROUGH
MICHAEL BYRCH
DAN EUSTON
KIERRON QUEST
BOB SCHOFIELD
STEVE CRAWLEY

Stunt Performers

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

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 | OLIVER BRIERLEY |
| Facility Sound Producer | SAM STUBBING |
| Facility Picture Producer | MARTHA LAKE |
| Assembly Editor | ASHER THORNTON |
| 1st Assistant Editor | THIALY SOW |
| 2nd Assistant Editor | PRINCE RAHEEM MAY |
| Music Supervisor | RUPERT HOLLIER |
| Online Editor | ALEX HOWELLS |
| DI Editor | AMY BENNETT/RACHAEL HUTCHINGS |
| Colourist | AIDAN FARRELL |
| | |
| Visual Effects | VINE FX |
| On Set VFX Supervisor | SAM HIGHFIELD |
| Post Graphic Designer | FRANCIS SCOTT |
| Title Cards | MOMOCO |

CARD 23

| | |
|---------------------------------|------------------------|
| Two Brothers Pictures | |
| Head of Production | EMMA PIKE |
| Chief Operating Officer | MICHAEL LATIF |
| Story Producer | CATRIONA RENTON |
| Script Editor | SAM STOCKBRIDGE |
| In House Production Coordinator | INDIANA SKY |
| Script Assistant | MILLIE BLOOM |
| Production Assistant | CHRISTINE QUILL |
| | |
| Legal & Business Affairs | JAMES JACKSON |
| | PENNIE CROCKER |
| Insurance Broker | QUARTZ INSURANCE |
| | |
| Publicity | PREMIER COMMUNICATIONS |
| Stills Photographer | MATT SQUIRE |

