

BOAT STORY

EP 5

Programme Number: DRIJ475R/01

Duration: 58'15"

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TWO BROTHERS
• P I C T U R E S •

BBC SCRIPT – 16 OCTOBER 2023

IN: 10:00:00

Storybook Text:

PREVIOUSLY

NARRATOR

Last time...

IN: 10:00:02

INT. DISUSED STEELWORKS - DAY

THE TAILOR laughs.

THE TAILOR

Take it, have another day...

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

NARRATOR

Janet and Samuel were given a day to find The Tailors money.

IN: 10:00:06

INT. CAFÉ - DAY

GUY sits a distance away from JANET and SAMUEL reading a paper. They 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

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 -

NARRATOR

So Janet said...

JANET

I need a poo.

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

NARRATOR

But she didn't ...

IN: 10:00:11

INT. HOSPITAL - DAY

JANET runs through the glass walkway.

NARRATOR

She just slipped away to do this...

IN: 10:00:12

INT. SAMUEL'S HOUSE - DAY

JANET lets herself into Samuel's house where she searches for and finds the head.

IN: 10:00:15 INT. JANET'S CARAVAN - DAY

Samuel's head lies on a table along with a bag containing plastic-wrapped pig guts.

NARRATOR

Then she showed it to Vinnie.

IN: 10:00:16 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!

IN: 10:00:17 INT. JANET'S CARAVAN - DAY

Vinnie opens the Styrofoam container on her kitchen table.

NARRATOR

And said they'd all be next...

VINNIE

Profanity 10:00:18

Motherf...!

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.

NARRATOR

And also that...

IN: 10:00:19 EXT. JANET'S CARAVAN - DAY

Close on the phone as Janet receives a text.

JANET

I said I would meet them tonight. But they won't be expecting you to be there...

IN: 10:00:24 INT. HOSPITAL WAITING AREA - DAY

Samuel sits talking to Guy.

NARRATOR

Meanwhile Guy opened up to Samuel about his true love... pottery.

IN: 10:00:27 **Flashcut to Guy in a mask tracing his finger round a jar.**

GUY (V.O.)

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

IN: 10:00:29 **Flashcut to Guy touching the vase on the mantelpiece.**

IN: 10:00:33 **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, looking like something out of a 30s fashion catalogue as he kisses her hand.

NARRATOR

The Tailor was having a date with Pat.

IN: 10:00:33 **EXT. PUB - DAY**

Later. PAT pushes THE TAILOR on the swing.

NARRATOR

But that got weird...

IN: 10:00:36 **EXT. SHIPPING CONTAINER YARD - DAY**

NARRATOR

So Vinnie and his crew turned up to confront The Tailor, which he wanted all along.

VINNIE and his men arrive.

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

He sees a car.

Vinnie approaches.

NARRATOR

He had arranged it all....

Janet and Samuel watch as The Tailor talks to Vinnie.

THE TAILOR

To bring you up to the surface...

NARRATOR

Then he was all like...

THE TAILOR

Kill them all.

And the gunfire starts. Janet and Samuel run for cover.

NARRATOR

And I believe that is what they used to call a cliff hanger...

A yellow bird flies around the body of Vinnie.

NARRATOR

Did I say that right?

FROM BLACK

IN: 10:00:57 EXT/INT. CONTAINER YARD/WAREHOUSE - DAY

We pick up from the end of the previous episode.

THE TAILOR

Kill them all.

Guy sighs, heavy with the memory of the hundreds of gun battles that he's seen over the years.

He turns and lifts his gun and shoots. This is as normal as breathing for him.

THE TAILOR walks away from the stand-off.

Gunfire fills the sky as everyone runs for cover. Janet and Samuel run along a narrow corridor between shipping containers into a warehouse. Guy takes cover.

Dennis runs along the top of the containers, clang clang clang.

In the warehouse - JANET and SAMUEL hide behind a shipping container. They're freaking the fuck out, this is anything but normal.

SAMUEL

Blasphemy 10:01:19 Jesus Christ! How many men did Vinnie bring?!

JANET

Four.

SAMUEL

Let's hope they all shoot each other and die, then.

GUY reloads his gun. He looks up at DENNIS perched on the roof of one of the containers.

He checks GAZ and BOTTLEHEAD's positions and...

GUY

Dennis, cover me!

Guy walks insouciantly towards the warehouse, he's barely breaking into a jog.

Dennis sprays bullets down onto the gang below, shooting Big Pete who falls to the ground. Dead.

GUY walks into the warehouse, his gun primed.

GUY

Alright you two, there's nowhere to hide now.

Behind the container JANET and SAMUEL are frozen in fear, their breath catches in their throats.

GUY

Didn't work out how you'd hoped, did it...? Let's not string this out eh?

As Janet and Samuel creep behind the container one of the knocks something over, it rattles. Guy knows exactly where they are. He shoots. They duck down, but he's got them cornered.

Guy's twenty yards from them when suddenly the gunfire from outside stops.

DENNIS walks into the warehouse, his gun by his side.

DENNIS

Hey boss, got them all.

GUY

Good boy.

And that's when he's shot through the stomach and falls face forward to the ground.

NOPE. Turns out he was wrong.

His killer, GAZ, runs from behind him into the warehouse. He takes cover behind another smaller container.

Guy shoots at Gaz. Gaz returns his fire.

Guy out of bullets stops firing to reload.

SAMUEL

We should make a run for it!

Seizing their chance.

JANET

No, no way. They'll shoot us.

SAMUEL

They're too busy shooting each other.

IN: 10:02:47 EXT. CONTAINER YARD - DAY

Away from the fray, THE TAILOR looks at his phone. He's trying to compose a text to Pat.

THE TAILOR

Quelle Femme!

IN: 10:02:48 Translation/Subtitles: What a woman.

We see it on the screen: I hope you found our afternoon together as enchanting as I...

He hears the sound of running and looks up to see LITTLE PETE sprinting out towards the road.

The Tailor lowers his phone and lifts his gun. He shoots.

Little Pete falls to the ground. He's motionless. The Tailor looks back to his phone.

IN: 10:03:06 INT. CONTAINER YARD. WAREHOUSE - DAY

Back in the warehouse:

SAMUEL

If we both go, then we will have better odds. NOW!

They take off. Gallipoli style - sprinting for their life. Bullets ricocheting all around them.

JANET

We are not gonna make it.

They abandon the plan and retreat back to cover.

SAMUEL

Grab the gun.

Janet grabs Dennis' gun on the way back.

They duck behind another container.

Frustrated, Janet looks down at the gun, the stock in her prosthetic hand.

JANET

Where's the pully backy thingy?

Guy shoots, hits Gaz in the arm. As Guy walks from his hiding place THE TAILOR walks into the warehouse.

Seeing his figure against an old fluorescent light and thinking he's Guy, Janet shoots - hitting him in the shoulder.

The Tailor screams out in pain and falls to the ground.

GUY

(under his breath)

Profanity 10:03:30

Fuck!

Janet stares at the Tailor, she can't believe she's shot him!

THE TAILOR lies on the ground, groaning.

GUY

Profanity 10:03:42

Alright then. Now you got to reload. And I'm betting you ain't got the first fucking clue how to do that, have yer?

Janet looks at Samuel. They clearly don't.

The Tailor moans in agony.

Guy creeps towards Samuel and Janet.

Knowing that they are most certainly about to die...

SAMUEL

Is this who you want to be? A murderer? You could be so much more than that. You could... You could make pots like your grandfather.

JANET

(to Samuel)

Profanity 10:04:02

What the fuck are you talking about?

Ignoring her...

SAMUEL

Profanity 10:04:04

Life's short Guy. It's so fucking short. Remember what you said to me at the hospital. The way you talked about it. You got to live your dream. Remember your grandfather, remember the...

GUY

Oh just shut up!

Arguing for her life...

JANET

Please, please don't kill us!

GUY

I'm just doing my job.

SAMUEL

Which you don't love. You could be so more than this...

Reminded of his mother, Guy looks back down at his ring. He wipes some blood off his ring finger.

Sensing a chance to change his mind-

JANET

Your boss might not even live. So then killing us, that'd be on you. Is that, is that who you want to be?

Janet steps out from behind the container.

JANET

Don't live a life of regret. Because it hasn't worked for me.

There's silence.

The Tailor screams out, his voice sounds raged now, as if he has blood in his throat.

Guy steps forward, gun right in her face.

GUY

If this goes wrong, you remember I know where you live.

JANET

Thank, thank you...

He walks over to The Tailor and lifts him. The Tailor groans in agony. Guy drags The Tailor out of the warehouse.

Janet and Samuel lean back against the wall of the container, stunned by what's just happened.

Janet can barely focus, she can't make sense of everything around her. She stares at the pool of The Tailor's blood.

SAMUEL

We should go. We can't be found here.

JANET

Where?

SAMUEL

My place. Camilla and Anya are at her parents. Come on...

Janet looks at the gun in her hands.

JANET

Did I just kill him Samuel?

SAMUEL

We need to go, you bring that with you. We might need it.

Janet follows Samuel out of the warehouse.

NARRATOR

Oh boy. Now we got dead bodies all over the joint. I remember when this was just a...

IN: 10:05:50

TITLE CARD

BOAT STORY

IN: 10:05:53

INT. SAMUEL'S HOUSE. HALLWAY - NIGHT

SAMUEL lets them into the house. Frightened, he locks the door and puts the bolts on.

He follows JANET into the kitchen.

IN: 10:06:05

INT. SAMUEL'S HOUSE. KITCHEN - NIGHT

JANET is shaking, on the edge of hysteria as she walks into the house. SAMUEL follows behind. Janet goes over to the biscuit tin on the counter and opens it while Samuel checks the back door is locked.

Profanity 10:06:16

JANET
(of the biscuits)
Can I just...
(shaking in fear and shock)
What the fuck just happened? What did we just do?

Janet takes out and eats a biscuit.

SAMUEL
(freaking out too)
It's fine. We're fine.

JANET
I can't believe I actually shot someone...

Samuel gets a bottle of whisky. His hand is shaking too violently. Janet eats another biscuit.

SAMUEL
I didn't think it would be like that.
(beat)
We should call the hospital, find out if he's still alive.

Taking out his phone.

JANET
Do you really think I've killed him?

They lock eyes...

SAMUEL
I really hope you have. Because if he's not dead.... We are.

Samuel makes a call. Janet watches, terrified of either eventuality.

SAMUEL

Hi, um... look a, a friend of ours was brought in with a gunshot wound, Erm I just wanted to know if you could tell me if he's okay?

Janet waits. Samuel mouths "What's his name?"

SAMUEL

What's his name?

Janet shakes her head, she's never heard his real name.

JANET

I don't, I don't...

SAMUEL

Err he, he goes by the name, The Tailor. He's French... So he's bout sixty, he would have been brought...

He listens.

SAMUEL

Right.

He ends the call. Frustrated.

SAMUEL

They only give information out to relatives. And we don't even have a name.

(thinking)

We are gonna have to go to the hospital.

IN: 10:07:24

EXT. HOSPITAL - NIGHT

Establisher.

IN: 10:07:27

INT. HOSPITAL CORRIDOR. WAITING AREA OUTSIDE SURGERY - NIGHT

GUY sits waiting, phone to his ear.

GUY

Look, listen, I am gonna need a few fellas. It's all gonna need proper cleaning up.

He sees a DOCTOR walking towards him.

GUY

I gotta go.

DOCTOR

Did you bring in the man with the gun shot wound?

GUY

Yep.

DOCTOR

Are you his next of kin?

Not sure on how to answer...

GUY

No. And to be honest with you I don't know who that would be.

DOCTOR

Right. Can I ask your relationship to the patient?

Guy contemplates who he really is to The Tailor.

GUY

Me... I'm erm... I'm just a guy who works for him.

DOCTOR

Right. Well, he's lost a lot of blood. So you know, we'll have to wait and see.

GUY

Okay. Thanks.

Guy turns to walk away.

DOCTOR

Don't you want to wait?

GUY

I've waited long enough. Thank you doctor.

And he keeps on walking away. A spring in his step. Like a weight's been lifted. The doctor watches him go, confused.

IN: 10:08:03

EXT/INT. SAMUEL'S HOUSE. KITCHEN - NIGHT

Establisher.

JANET

Hang on. Hang on. We can't just walk into the hospital.

SAMUEL looks at her.

JANET

What if that bloke, what if that bloke Guy is there?

SAMUEL

Well he had a chance to kill us before and he didn't... So let's hope for the best.

JANET

That's a hell of a plan isn't it?!

SAMUEL

It's got us this far, hasn't it?! Come on, let's go.

JANET

Okay.

Off screen sound of someone opening and closing a car door. The footsteps on the gravel drive.

Janet and Samuel look at each other, confused.

The sound of them trying to open the door.

Before they can say anything -

CAMILLA (O.S.)

Samuel? Can you open the door?

Samuel walks out to the hall.

IN: 10:08:34

INT. SAMUEL'S HOUSE. HALLWAY/KITCHEN - NIGHT

Putting on his best impression of a relaxed person, SAMUEL opens the door and lets CAMILLA and ANYA in.

SAMUEL

Hiyah sweetheart? I thought you were staying the night.

Camilla looks over and sees JANET standing in the doorway.

CAMILLA

(already suspicious)

Oh yeah. Dad said he was feeling sick so we just turned around. Why have you locked the door?

SAMUEL

Oh. I didn't realise I had.

Camilla looks back over to Janet.

JANET

Hiyah.

She taps Anya on the shoulder. In sign language...

CAMILLA

(signing)

Go up stairs to your bedroom.

Anya points to the TV.

CAMILLA

(signing)

Go upstairs.

Camilla just looks at her - don't fuck with me on this. Anya walks up the stairs.

CAMILLA

Why is Sally here?

SAMUEL

We were catching up.

CAMILLA

With the door locked from the inside?

(beat)

Are you having an affair?

SAMUEL

No!

JANET

I should, I should go...

CAMILLA

Did we move up here so you could be closer to her?

SAMUEL

No! She's hardly my type is she?!

JANET

And he's very strongly not mine. Like at all, at all, at all. Ever.
Ever.

SAMUEL

Love, I would never cheat on you.

Desperate for him to just tell Camilla the truth...

JANET

Just tell her!

CAMILLA

Tell me what?!

JANET

Just tell her everything. About the money. The gambling. Just
tell her all of it.

Samuel feels like the room is spinning out of control. He's not ready for this, he's not ready to face the truth of it all. But now he has no choice. The silence almost seems to swallow them up.

CAMILLA

What does she mean?

JANET

Just tell her.

SAMUEL

It's true. It's...

(beat)

Sally's a gambling addict.

Janet stares at Samuel, she can't believe he's passing the buck in this way.

CAMILLA

What?!

SAMUEL

She's an ex-client. I had no idea she'd moved up here till I ran into her the other day, when we saw you in the cafe. She said she burnt through her family's bank account and... So I lent her some money, to help her out. Now that's gone, so she came over to borrow some more and...

CAMILLA

(to Janet)

Is this true?

After a long look at Samuel -

JANET

Yeah. Yeah. Yeah.

A pause. Janet can see there's a lot still to be said between Camilla and Samuel and she's properly in the way. So -

JANET

I should go.

CAMILLA

Yeah. I think that would be a good idea.

Janet heads for the door.

SAMUEL

I better see her out.

IN: 10:10:15

EXT/INT. SAMUEL'S HOUSE. DOORWAY - NIGHT

SAMUEL leads JANET out. Out of earshot from CAMILLA -

SAMUEL

Thanks for playing along.

JANET

Profanity 10:10:17

Fuck yourself. I only did it cause we got bigger things to worry about right now.

SAMUEL

Listen, I... I know I said I'd go with you to the hospital but I think I'd better stay here and smooth things out with Camilla.

JANET

Right. Yeah. Cos it's only our lives at stake in't it...

And she goes. Leaving Samuel feeling very ashamed of himself.

IN: 10:10:37

EXT. HOSPITAL - NIGHT

JANET approaches the hospital on foot.

IN: 10:10:41

INT. HOSPITAL. RECEPTION - NIGHT

JANET enters in the hospital lobby. She hates hospitals. She takes a deep breath and walks purposefully past the reception as if she knows what she's doing.

She sees a sign for A&E and walks towards it.

IN: 10:10:56

INT. HOSPITAL. A&E DEPARTMENT - NIGHT

JANET walks through the ward checking each bed for The Tailor. There's a near constant sound of moaning, crying, screams of pain.

She sees a NURSE walking hurriedly through the ward with handfuls of bloody gauze and bandaging.

JANET

Hiyah. Where would someone with a gunshot wound be taken?

NURSE

ICU. But they're closed now.

JANET

Oh ta, thanks.

Janet walks briskly out of the ward.

IN: 10:11:12

INT. HOSPITAL. CORRIDOR/ICU WARD - NIGHT

JANET heads along the corridor. She turns right and sees two glass panelled doors to the ICU ward.

Janet walks up to the doors - they're locked.

Shit. She needs a key card. A REGISTRAR appears heading into the ward.

JANET

Hiyah.

REGISTRAR

Yeah?

JANET

Err... my friend was brought in this evening and um I wanted to see if he were okay.

REGISTRAR

Visiting hours are over.

Janet tries to see into the various glass walled rooms off the ward...

JANET

I really need to know if he's okay, okay? He was shot, there can't be that many old French blokes brought in with gunshot wounds...

Seeing the Registrar's reaction -

JANET

You know who I'm talking about don't you? Erm Please. I just... I really need to know...

REGISTRAR

We're short staffed, I really don't have time for this. Come back tomorrow, see what our reception team can do for you.

The REGISTRAR heads inside and closes the door.

IN: 10:12:01

INT. SAMUEL'S HOUSE. KITCHEN - NIGHT

SAMUEL at the sink having a drink of water. Anya comes in.

The following conversation happens in sign language.

ANYA

(signing)
What's going on?

IN: 10:12:13

Subtitles: What's going on?

SAMUEL

(signing)
Nothing.

IN: 10:12:16 Subtitles: Nothing.

ANYA
(signing)
Is everything ok with you and mum?

IN: 10:12:17 Subtitles: Is everything ok with you and mum?

SAMUEL
(signing)
I'm fine.

IN: 10:12:21 Subtitles: I'm fine.

ANYA
(signing)
Whatever it is Dad, it's not your fault.

IN: 10:12:24 Subtitles: Whatever it is Dad, it's not your fault.

He sniffs back a tear.

SAMUEL
(signing)
I'm just being silly. Honestly. It will all be great in the morning.

IN: 10:12:29 Subtitles: I'm just being silly. Honestly. It will all be great in the morning.

He tries to smile, to reassure her.

ANYA
(signing)
Promise?

IN: 10:12:34 Subtitles: Promise?

He laughs and they 'pinky promise'.

Anya walks back to her room.

Out on Samuel as he turns back to the sink.

IN: 10:12:54 EXT/INT. HOSPITAL. FORECOURT/DR WEATHERS' CAR - NIGHT

JANET walks out of the hospital. She looks exhausted, the night has taken its toll. She walks across the car park when she sees DR WEATHERS about to get into his car.

Realising that he'll have a key card she walks over to his car.

JANET
Hiyah. Hiyah. Hiyah. I need you to do me a favour.

DR WEATHERS

Why are you always here?

JANET

I need you to get me into ICU. There's someone there and I need to find out if he's gonna live...

DR WEATHERS

Profanity 10:13:14

Or what? You'll tell my wife about the dick pics? Too late, you blue-haired temptress, she already found out.

She sees his key card as he unclips it from his trousers and puts it down in the car. So she opens the passenger door and sits down.

Dr Weathers looks surprised that she's joining him.

JANET

I am so sorry to hear about that.

DR WEATHERS

Oh. Yeah. She's not happy. She wants a divorce.

JANET

So have you tried apologising?

DR WEATHERS

Many times. But... there were a lot of pictures.

Dr Weathers is distracted and her hand is almost on his key card when he shifts and puts his hand on top of the key card.

She looks over at the hospital entrance, thinking about The Tailor.

JANET

It's horrible making mistakes isn't it? It's like a world of shame that you can't run away from.

DR WEATHERS

I always sort of thought of myself as a good guy.

JANET

And then you find yourself doing things you never thought were possible.

She checks the route to the key card - still covered.

DR WEATHERS

Appreciate you checking in on me...

It's her cue to go. But she doesn't. She needs that key card.

Janet puts her prosthetic hand on his face. He looks at her, surprised.

JANET

You can change, Dr Weathers. We both can. Maybe it's true
and we really can make our own luck.

As she's doing this, she's using her functional hand to pick up his key card and puts it under her shirt. Dr
Weathers looks inspired.

DR WEATHERS

Blasphemy 10:14:11 God you're hot...

He goes in for it but she recoils.

JANET

Profanity 10:14:12 Fuck off, you randy bastard.

DR WEATHERS

You got into my car!
(beat)
A drink at least...

JANET

Definitely not.

DR WEATHERS

I don't understand. You saw my penis right?

Janet shakes her head and gets out the car.

JANET

Profanity 10:14:23 Aw for fuck sake...

She walks towards the hospital.

DR WEATHERS

You're a very confusing woman.

CUT TO:

IN: 10:14:29 INT. HOSPITAL. CORRIDOR - NIGHT

JANET walks up to the ICU ward. She hits the panel beside the doors with Dr Weathers' keycard and the
doors open.

She walks confidently in.

IN: 10:14:35 INT. HOSPITAL. ICU WARD - NIGHT

JANET walks through the ward, she needs to be quick in case the REGISTRAR sees her.

She walks over to the first room to the right. And there he is! It's THE TAILOR.

The Tailor has a drip going into his arm and an oxygen mask over his face. His eyes closed, unconscious. She's about to enter when....

ICU NURSE

You alright pet? You shouldn't be in here at this time...

Janet swings round.

JANET

Hiyah. Yes, I'm sorry, I just wanted to check if my friend were doing alright.

ICU NURSE

He lost a lot of blood but he's tough. We think he's going to be just fine.

(smiling)

So you can sleep alright tonight, okay? Visiting hours start at nine tomorrow.

JANET

Ok thanks, that's such... such great news.

Janet is not nearly as delighted to hear this news as the nurse expected.

IN: 10:15:16

EXT/INT. HOSPITAL/SAMUEL'S HOUSE. KITCHEN - NIGHT (INTERCUT)

JANET walks out of the hospital. She takes out her phone and calls SAMUEL (who's still in the kitchen).

SAMUEL

Yeah?

JANET

He's alive.

SAMUEL

Profanity 10:15:21

Shit.

JANET

Profanity 10:15:26

A great big steaming pile of very dangerous shit.

SAMUEL

What shall we do?

JANET

We need to meet.

SAMUEL

Okay, where?

JANET

What's the place Guy was talking about in the car? Shang something or other...

SAMUEL

You're kidding, right?

JANET

Profanity 10:15:36

No I am not. I am stressed as fuck, Samuel, and I need to bury my feelings in a great big plate of noodles.

IN: 10:15:40

EXT. GUY'S HOUSE - NIGHT

Guy arrives home, takes a bag from the boot and heads inside.

IN: 10:15:59

INT. GUY'S HOUSE, KITCHEN - NIGHT

Guy walks into the kitchen.

GUY

Hello? It's me... I am home. Where is everyone?

He walks into the living area and sees his family.

GUY

Oi, did you not hear me come in?

GUY'S WIFE

Oh sorry darling. I was just...

She kicks their son who is sitting with headphones on and his iPad.

GUY'S WIFE

Oi, dad's back...

GUY'S DAUGHTER

Hi...

GUY'S SON

Alright?

She comes across to him.

GUY'S WIFE

Could you put the bins out?

(off his look)

Thank you darling. Oh and feed Kenny...

GUY

Right. Okay.

GUY'S WIFE

And err that pipe, it's gone a bit funny again.

He looks at her and walks back into the kitchen.

IN: 10:16:41 EXT. GUY'S HOUSE - NIGHT

We see Guy coming out with bags of rubbish. He goes to the bin and puts the bags inside. Stopping for a moment.

NARRATOR

Guy was home, but sometimes being home doesn't feel like home. It feels like another life entirely.

GUY'S WIFE

Guy, where are yer? I need your help with the TV.

IN: 10:17:08 EXT. THE SHANG EMPEROR - NIGHT

Establisher.

IN: 10:17:10 INT. THE SHANG EMPEROR - NIGHT

Samuel watches JANET at the buffet, a giant pile of food mounting up on her plate.

SAMUEL

Wow...

JANET

Profanity 10:17:23

What!? It's all you can eat and right now feels like every meal might be our fucking last.

She continues to pile on more food.

SAMUEL

How did he look?

JANET

Asleep. He looked asleep. He has them oxygen tubes. The nurse said that she thinks he's gonna be fine.

They walk back to the table and sit down. Janet grabs a giant blob of sweet and sour chicken and pushes it into her mouth.

SAMUEL

So we are gonna have to go back and we're gonna have to... I don't think we have any choice. But to... Kill him.

Janet almost chokes on her food.

JANET

I can't believe you just said that out loud.

SAMUEL

What else are we supposed to do?!

JANET

I don't know. Leave. Like just run.

SAMUEL

He'll come after us.

JANET

So we keep running.

SAMUEL

And we take our families? We just destroy everyone's lives?
What about your son? Are you just going to leave him here?

Janet stares at her plate.

SAMUEL

We saw what they did to each other.

JANET

Yeah but what if it doesn't end with him?

SAMUEL

The Tailor doesn't seem like a man who works for anyone. No one knows what we look like or how we're connected. Except Guy, and he's gone. So once we, do this, then it's over.

JANET

I wish I'd never met you on that beach.

IN: 10:18:28

INT. THEATRE - DAY

OTHER JANET and OTHER SAMUEL sit on the stage in a recreation of The Shang Emperor. It's a deeply shit recreation with lots of red paper lanterns and gold cats that wave.

Other Samuel puts down his glass.

OTHER JANET

I wish we'd never met on the beach that morning.

OTHER SAMUEL

Maybe it was fate. Maybe we were meant to meet. You and I are two sides of the same coin Janet.

They lock eyes.

OTHER JANET

I'm not sure I can do this.

OTHER SAMUEL

We can do it together.

Other Samuel picks up his fork and reaches over to Other Janet's plate. He turns his fork picking up some noodles. Other Janet puts her fork into her mouth.

Other Samuel does the same and it's only then that they realise they are both eating the same noodle, a la Lady and the Tramp - their mouths meet.

But rather than stop with a kiss Other Samuel puts his hands behind Other Janet's head and pulls her in for one of those 80s style erotic thriller kisses.

He lifts Other Janet up, his hands firmly pressed against her butt cheeks. She throws her legs around him and they Sea of Love it over to the buffet.

Back in the audience SAMUEL stares, open mouthed. He looks over at a beaming CRAIG...

IN: 10:18:56

INT/EXT. THE SHANG EMPEROR - NIGHT

SAMUEL stares with disgust as JANET shovels in more food.

JANET

I just, I just don't think I can do it.

SAMUEL

If we don't do it he will. That man is capable of anything. He's a monster.

JANET

But if we do this aren't we just stooping to his level?

SAMUEL

Think about that police station. Everyone who died.

(beat; pressing his case)

Don't they deserve justice? The families of all those police officers that were gunned down, don't they...

He falls silent as the WAITER walks over to their table...

WAITER

Any desserts?

They both smile too widely, deflecting.

SAMUEL

Oh no thanks.

JANET

No thanks. Thank you, that was lovely.

WAITER

Thank you very much.

The waiter drops their bill on the table and walks away.

SAMUEL

Thanks.

JANET

So did you tell your wife the truth?

SAMUEL

Profanity 10:19:28

The bit about the shit ton of cocaine or the bit about the massive fucking gun fight?

JANET

Profanity 10:19:33

The bit about **you** being the gambling addict, not me, and you pissing away all her money.

SAMUEL

No. Not yet.

JANET

She's gonna find out. Sooner or later.

Not wanting to talk about this -

SAMUEL

So... what are we going to do?

JANET

We can't do anything till the morning. So let's decide then.

SAMUEL

Come on...

Samuel gets up from the table. Janet picks up the bill and follows him over to the waiter at the till...

JANET

Oi, we're going Dutch on this one.

SAMUEL

But you ate everything...

JANET

Credit card. Now.

Behind them PC BEN TOO H turns. He has been listening and has heard everything.

WAITER

How you doing? You alright?

Samuel hands over his card and they both settle up and head outside.

SAMUEL

Can we split it fifty fifty please.

Ben follows but before he can reach them a WAITER steps in front of him.

WAITER
You need to pay your bill.

BEN
I'm on a stakeout, I'm following suspects...

WAITER
You still need to pay.

He's about to object when he sees Janet and Samuel are driving away in Samuel's car. He sighs. Takes out his warrant card.

BEN
I am on a stakeout!
(beat)
Police see... I'm going to need to see their receipt. Oh and more prawn and black bean to go, got a long night ahead...

IN: 10:20:35 **Storybook Text:**
UNE EPIPHANIE

IN: 10:20:39 **INT. POLICE STATION - NIGHT**

PC BEN TOOHS sits at his computer. The sound of telephone. He picks it up.

BEN
Hiyah. Oh brilliant. Yep.

He makes a note. And writes down the two names of Samuel and Janet.

BEN
Samuel Wells. Janet Campbell. Is that with or without a P?
Great. Brilliant. Thank you so much for your help. Alright. Bye.

He has a copy of a Shang Emperor receipt on his desk.

He hangs up. He types Janet Campbell first into GOOGLE. A series of links to local newspaper articles come up. He presses the first one. A photo of Janet and an article about her accident at work appears on the screen.

NARRATOR
And so it was that Officer Tooh started looking into Janet Campbell and Samuel Wells. Pulling at threads that would unravel the fabric of everything.

IN: 10:21:31 **INT. HOSPITAL. TAILOR'S ROOM - DAWN**

THE TAILOR lies in a hospital bed. In an anaesthetic sleep. Track in on his face as he dreams.

IN: 10:21:41 **INT. PARIS HOSPITAL - DAWN**

The boy we call YOUNG BENOIT (11) lies in bed.

PAT (O.S.)

Benoit? Benoit? It's me. Madame Bethune.

IN: 10:21:41 Translation/Subtitles: Benoit? Benoit? It's me. Madame Bethune.

IN: 10:21:49 INT. HOSPITAL. TAILOR'S ROOM - DAWN

THE TAILOR in bed as he stirs, mumbling.

THE TAILOR

Madame... Bethune... Madame Bethune...

IN: 10:21:51 Translation/Subtitles: Madame Bethune. Madame Bethune.

MADAME BETHUNE

(French; subtitled)

Tout ira bien.

IN: 10:21:57 Translation/Subtitles: Everything's going to be okay.

THE TAILOR

(French; subtitled)

Mais comment ? Comment c'est possible ? C'est... C'est le chaos.

IN: 10:21:59 Translation/Subtitles: But how? How can it? Everything... Everything's a mess.

MADAME BETHUNE

(French; subtitled)

Prends ma main. Ouvre les yeux.

IN: 10:22:08 Translation/Subtitles: Take my hand. Open your eyes.

IN: 10:22:11 INT. PARIS HOSPITAL - DAWN

MADAME BETHUNE

(French; subtitled)

Nous allons écrire une nouvelle histoire...

IN: 10:22:12 Translation/Subtitles: We're going to write a new story...

IN: 10:22:15 INT. HOSPITAL. TAILOR'S ROOM - DAWN

And THE TAILOR's eyes SUDDENLY open...

He's looking up at PAT.

THE TAILOR

You're... You're here!

PAT

You're awake.

THE TAILOR

It all makes sense. Meeting you. The things we have...

His eyes start to close, he's weak and trails off...

PAT

You just rest up, love. I'm not going anywhere.

She holds his arm and he closes his eyes.

IN: 10:22:47 EXT. COUNTRYSIDE - DAWN

Establisher.

IN: 10:22:52 EXT. JANET'S CARAVAN - DAY

SAMUEL approaches Janet's caravan. He shivers in the morning cold and pulls his coat around him.

IN: 10:23:00 INT. JANET'S CARAVAN - DAY

SAMUEL sits, he looks at his painted head on the table in front of him.

JANET looks terrible, she's clearly not slept. She puts on the kettle.

After a moment...

SAMUEL

Where exactly where is he, in the hospital?

JANET

Err, he's in the ICU. By the window, in the room closest to the door. There's 3 or 4 nurses... there's no way that someone wouldn't see us coming in and out.

SAMUEL

Well if we go at the right time... then maybe people will be too busy to notice us...

JANET

To notice us killing someone?

She lets out a humourless laugh and shakes her head.

JANET

Profanity 10:23:18 It sounds so fucking stupid out loud.

SAMUEL

We both know what he will do, to us, if he gets out of that hospital...

JANET

Yeah but that doesn't make it right. What if he has kids? And they lose their dad because of us...

SAMUEL

Profanity 10:23:31 It's him or us, Janet. And if you can't do it, I fucking will.

Samuel sees Dennis' gun leant against the closet. He walks over and puts his hand around it. Feels the weight of it.

JANET

Profanity 10:23:41 Can you put that away please Samuel? In there... you are not fucking Rambo, you turnip...

Samuel puts the gun in the cupboard. Closes the door.

SAMUEL

What if we inject air into his IV?

JANET

No, that's... That's a myth. Because air bubbles take hours to work their way through the blood. And even then it doesn't always kill you.

Off his quizzical look -

JANET

I saw it in a documentary.

SAMUEL stares at his head on the table. He turns it to look away from him. Then seeing the cushion on the sofa -

SAMUEL

We could suffocate him with a pillow.

JANET

It's right there, I suppose, isn't it? The, the murder weapon. How long do you think it will take?

It seems like this is it. This is how they're going to kill The Tailor.

SAMUEL

I don't know.

A silence.

JANET

If we, if we go through with this - it will be with us forever - there's no going back.

SAMUEL

If you want to live... this is our only choice.

NARRATOR

Ah... there's always a choice.

IN: 10:24:44

INT. POTTERY CLASS - DAY

ISABELLE the pottery instructor behind the potter's wheel demonstrating to the class.

Standing at the window looking in is Guy.

NARRATOR

Always a chance just to... walk away.

MAN

You'll need to move on!

GUY

You what?

MAN

Isabelle says you been watching her nearly an hour now and it is not ok, man...

GUY

Who is Isabelle?

MAN

The instructor. She says you have been watching her.

GUY

It's not the girl I am looking at... It's the pots...

IN: 10:25:22

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

JANET and SAMUEL drive in silence. Janet has the bust of Samuel's head in her lap.

JANET

Where did you tell Camilla you were going?

SAMUEL

I left a note saying I was walking the dog.

Janet looks into the back of the car.

JANET

Where's the dog?

Samuel rolls his eyes. He's fucking forgotten the dog.

JANET

Blasphemy 10:25:42

Just tell her! Oh for Christ's sake. Like I say, she will find out eventually.

Samuel remains silent.

JANET

(looking at the bust)

Profanity 10:25:59

They got it right when they gave you this, didn't they? You're so desperate for people to admire you. Now you can admire yourself all day long.

(Beat)

I can't believe I listened to you on that fucking beach.

SAMUEL

You're not some innocent in all this. You know you made your own decisions.

Janet knows he's right. She wishes he wasn't.

Samuel glances down at the bust.

SAMUEL

But okay, yeah, right... I am vain. Yes I did want everyone to think I was a big man.

Samuel looks down at his head in disgust.

SAMUEL

I don't want to be that man anymore.

He rolls down his window and throws the head out onto the road.

It rolls off the road into a field.

SAMUEL's head stops rolling, staring up into the camera.

IN: 10:26:35

EXT/INT. PETER'S HOUSE. DOORWAY - DAY

PC BEN TOOHO rings the doorbell.

PETER opens the door.

BEN

Good morning sir, I'm PC Ben Tooh from Aireside police. I was wondering if I could speak to a Janet Campbell?

PETER

She doesn't live here anymore.

(beat; suspicious)

What's this about?

BEN

I'm not at liberty to say. Police business. Now I just want to make sure that I have the right Janet Campbell cos I've met two already today... So could you describe her for me?

PETER

Profanity 10:26:59

Fucking irritating.

Ben mouths "fucking irritating" as he writes it down.

BEN

Profanity 10:27:01

Fucking irritating.

(then)

Err, how about... physically?

PETER

Tall, long face, not fat.

Not being sure exactly how to phrase it...

BEN

Okay. And in terms of... number of hands?

A beat.

PETER

Just the one.

BEN

Right.

PETER

(deadpan)

The left actually.

Ben chuckles.

BEN

Very good. And may I ask what your relationship is to Miss Campbell?

PETER

She's my ex. And look - whatever it is she's got herself into here, it's nothing to do with me.

Ben looks up, intrigued.

BEN

Why do you say that?

PETER

Profanity 10:27:33

Cause I happen to know she recently came into a shitload of money. Cash. She even offered me some. I mean I said no, obvs...

BEN

Interesting. Very interesting. Do you know a Samuel Wells? Well-dressed, bald... err not white...?

PETER

I saw her with a fella like that with her, yeah.

BEN

Okay. You wouldn't happen to have a forwarding address, by any chance?

IN: 10:28:00

INT. POTTERY CLASS - DAY

ISABELLE the pottery instructor behind the potters wheel demonstrating to the class.

ISABELLE

First smack it, then wet it, then squeeze it between your hands. Pushing it up between your fingers.

GUY watches, fascinated. Sitting amongst a group of children. His size makes him look so out of place.

ISABELLE

Spin the wheel at a moderate speed with your left hand on the side of the clay and the right hand on top of the clay. Press down.

Guy can't believe he's finally doing it. He's doing what he's always dreamed of.

ISABELLE

And then you just make your hole and press straight down. And you lift right up.

The vase starts to take rise. Guy wipes a tear from his eye as if he's watching a miracle.

NARRATOR

And with Guy finally following his dream, it was time for Janet and Samuel...

IN: 10:28:46

INT. HOSPITAL. CORRIDOR - DAY

JANET and SAMUEL walk along the corridor.

NARRATOR

To go put an end to their nightmare.

They walk over to the ICU ward doors. They see a nurse guiding some visitors away down the corridor, they use the key card on the panel to open the doors.

IN: 10:29:03 INT. HOSPITAL. ICU WARD - DAY

JANET and SAMUEL enter. Janet looks over at the Registrar's desk, it's empty, they turn to go into The Tailor's room.

IN: 10:29:13 INT. HOSPITAL. THE TAILOR'S ROOM - DAY

JANET and SAMUEL walk into the room which is empty except for the sleeping TAILOR.

They walk over to The Tailor's bed and close the curtains around it. Suddenly, here in this room, it feels very different.

They can hear The Tailor's breath, see the light flickering of his eye lids.

Samuel holds the edges of the pillow. He steps towards the bed.

Samuel swallows, he starts to gulp for air, he's panicking. He holds the pillow just above The Tailor's face.

He goes to push it down when The Tailor opens his eyes.

Samuel jumps back in fear.

THE TAILOR

(with a rasping voice)

It is not easy to kill a man huh? You will have to push that pillow down onto my mouth and hold it for up to five minutes, I will claw at your skin. My nails will burrow into you. You will feel me struggle, desperate to survive.

And that's when PAT enters. FUCK!

PAT

Hiyah love, oh you're awake again!

Samuel drops the pillow onto the bed.

THE TAILOR

Oh hiyah love...

She looks a bit taken aback by his visitors. But is happy to see him awake. She leans in and kisses him on the lips.

PAT

Oh... I am extremely glad you are alive.

She smiles then turns, offering her hand for Janet to shake.

PAT

Hello.

SAMUEL

Hey...

PAT

I'm Pat. I'm a friend of The Tailor's.

JANET

Janet.

SAMUEL

Samuel.

PAT

Oh nice to meet you both.

Turning back to The Tailor.

PAT

So how did you get yourself shot?!

The Tailor looks at Janet.

THE TAILOR

I do not know. I didn't see who did it.

PAT

What? You were just walking down the street and you got shot?

THE TAILOR

Yes.

PAT

Blasphemy 10:30:43

Jesus Christ. And you didn't see anything at all?

THE TAILOR

No. Nothing. One minute I was full of life and the next err... I was shot and not full of life.

Turning back to Janet and Samuel...

PAT

Sorry, erm... So how do you know our friend here?

Samuel and Janet have no idea what to say. Is The Tailor going to tell her that they want to kill him?

SAMUEL

How...?

THE TAILOR

I met them in Paris when I was studying men's fashion.

SAMUEL

Men's fashion...

PAT

Oh right? Parlez vous Fransay?

IN: 10:31:06 **Translation/Subtitles: Do you speak French?**

Totally unexpectedly... Samuel looks to Janet. Then...

SAMUEL

(in fluent French, subtitled)

Oui, j'ai vécu là-bas pendant longtemps avant de rentrer au
Royaume-Uni au début des années quatre-vingt-dix.

IN: 10:31:10 **Translation: Yes, yes, I lived there for many years before I moved back to the UK in the early nineties.**

PAT

Sorry love, I don't understand a word.

SAMUEL

Oh okay...

She turns to Janet.

JANET

Erm... Fabrics. Yeah. Yeah, I'm... I love, I am... Yeah... I'm in...
fabrics.

It's a strange thing to say and everyone expects her to say something more but she just stops.

PAT

(to The Tailor)

Right I best push off and open up.

SAMUEL

Yeah, we should go as well...

THE TAILOR

No, you stay... I insist...

PAT

I'll sneak you in one of my pasties...

Pat grabs The Tailor's face and kisses him on the lips.

SAMUEL

Nice to meet you.

PAT

And you.

JANET

See you later...

Samuel, Janet and The Tailor all look at each other.

THE TAILOR

Now she has seen you. If I die yours will be the first names
she speaks.

The Tailor smiles up at Janet and Samuel. He knows that they don't.

THE TAILOR

No. I didn't think so.

(Beat)

When I am strong again I will come for you and I will cut you
open as you breathe.

IN: 10:32:11

EXT. HOSPITAL - DAY

SAMUEL and JANET are walking fast towards Samuel's car.

JANET

How long do you think we have got?

SAMUEL

Not long.

JANET

What are we going to do?

SAMUEL

Run.

JANET

Profanity 10:32:16

Run. Right. Fuck. Run.

(beat)

What am I going to tell Alan?

(realising)

What are you going to tell your lot?

SAMUEL

I thought I'd try the truth.

(beat)

Like you say. They'd find out eventually.

JANET

Blasphemy 10:32:22

Christ. I have to get to Alan...

And they get into the car.

IN: 10:32:26

INT. POLICE STATION - DAY

PC BEN TOO H takes some paper from the printer.

NARRATOR

But someone was coming to get them. Officer Tooh. Who no longer wanted to just be Officer number 2... But celebrated Officer Tooh.

He has made a file on his desk of information on Janet. He stands up and walks excitedly over to his boss Tony's office. The Boss' ASSISTANT sits outside typing.

BEN

Do you know what time he's gonna be back? I've got something really important to discuss with him.

Totally uninterested in whatever Ben has got to say...

ASSISTANT

He's not in till lunch. He's liaising with the council for the planning of the funerals.

BEN

I think he'll want to know what I've got to say.

ASSISTANT

Is it more or less important than planning the funerals of our fallen colleagues?

BEN

Yep. I'll come back.

Ben walks back to his desk. He picks up his folder and walks out of the office.

IN: 10:33:13

INT. POTTERY CLASS - DAY

GUY puts his lump of clay in the middle of the potter's wheel.

The sound of a phone. He takes his phone out of the pocket. TAILOR flashes up on the screen.

He silences it and puts it back into his pocket.

He starts the spin. He gets some water on his hands and puts them onto the clay. The ball flies off the table.

The sound of giggling. He looks up and sees the POTTERY KID laughing at him.

Guy picks up his ball of clay and puts it back onto the table.

He spins again. And off it flies again. Over and over the same thing happens.

He puts his hands around the ball and tries to mould it.

But the clay twists and a huge hole appears in the side.

More laughing from the kid. Guy's eyes flicker up towards him.

He squeezes the clay together and puts it back onto the wheel.

He spins a third time. He feels like he's got it and starts to push the hole in when it just splays out across the wheel.

ISABELLE

It's okay. Not everyone's born to be a potter!

Her words stab him.

NARRATOR

And just like that, Guy's dream died as quickly as it had begun.

Guy sits back, stunned. He looks at the mess of clay in front of him.

IN: 10:34:04

INT. HOSPITAL. TAILOR'S ROOM/ POTTERY CLASS - DAY (INTERCUT)

THE TAILOR lies on his bed. His phone buzzes.

THE TAILOR

Yes?

GUY

Hey, you made it... that's good. Listen, look I am sorry I wasn't there... There was erm something I needed to do... But believe me, I am well and truly over it now... How are you doing anyway?

THE TAILOR

I have never been better.

GUY

Well that is great. Look, I'm gonna clean that mess up. I'll call you when it's sorted, remember what we said eh? Solutions not problems, right?

THE TAILOR

Everything I have done. Everything I am... it makes sense.

GUY

You sure you're okay?

He lies back in bed, looking up at the ceiling.

THE TAILOR

Oh, my friend, I am.

SPLIT SCREEN

IN: 10:35:04 INT. PARIS HOSPITAL/HOSPITAL. TAILOR'S ROOM - DAY

The YOUNG BENOIT (11) lies in the hospital bed as we go to split screen...

YOUNG BENOIT

Je suis amoureux.

IN: 10:35:06 Translation/Subtitles: I'm in love.

THE TAILOR

I am in love.

IN: 10:35:14 INT. SAMUEL'S HOUSE. HALLWAY/KITCHEN - DAY

Samuel enters the house and the white Pomeranian BETTE runs towards the door and jumps on SAMUEL's legs.

SAMUEL

Hey...

CAMILLA

You didn't take the dog!

CAMILLA appears down the hallway. Samuel doesn't even know where to begin. He's shaking, he looks like a little boy.

SAMUEL

I've been lying to you.

CAMILLA

Okay.

SAMUEL

I didn't want you to hate me. I really... But you might hate me. I just... I didn't mean...

CAMILLA

What did you do?

Camilla braces herself.

SAMUEL

I stole a boat load of cocaine and I sold it to a drug dealer. And then they came after us and they turned up and we thought we could get them to kill each other but... there was, there was bodies everywhere...

Samuel starts to cry. His hands are shaking.

SAMUEL

Blasphemy 10:35:59

Oh my God love. I didn't mean for it to happen. I just, I just, I just wanted us to be okay.

CAMILLA

Stop it Samuel. You're not making any sense.

SAMUEL

Okay, I, I, I, I gambled away everything. It's me. Not Sally. I am the gambling addict. And I lost it all. Everything's gone. And now they're going to kill us.

CAMILLA

Who's going to kill us?

SAMUEL

I don't know his name. He's The Tailor. He's just called The Tailor...

CAMILLA

Slow down, just slow down...

SAMUEL

No... I, I, I stole a boat load of cocaine and now these people are coming after us and they're going to kill you and they are gonna kill Anya if we don't leave.

(manic)

We need to pack.

IN: 10:36:36

INT. SAMUEL'S HOUSE. LANDING/BEDROOM/ANYA'S BEDROOM - DAY

Samuel bounds up the stairs. Camilla runs up after him.

CAMILLA

Samuel...

As they head down the landing and into the bedroom, Anya gets off her bed and goes towards the door.

He pulls the suitcase off the top of the cupboard and starts throwing stuff into it.

SAMUEL

We'll go to an airport, it doesn't matter. We can just fly somewhere. Where do you want to go?

CAMILLA

Okay, just slow down and talk to me, and just tell me what the hell is going on...

ANYA appears in the doorway. She looks at the suitcase and Samuel's manic movements.

SAMUEL

We don't have any time. We need to leave NOW!

CAMILLA kneels down beside her husband, she's afraid for his sanity. Stroking his head...

CAMILLA

No I am not just going to pack up my life and leave until you explain...

SAMUEL

(signing to Anya)

Pack your bags.

IN: 10:36:54

Subtitles: Pack your bags.

CAMILLA

(holding up her hand)

NO!

SAMUEL

You wouldn't believe me, you can't even...

(realising)

Okay, let me show you. Come on... Come on. Come with me...

IN: 10:37:05

INT. HOSPITAL. ICU WARD - DAY

PAT sits by The Tailor's bed eating the ends of a pasty.

NARRATOR

Meanwhile life was getting confusing for Pat Tooh. Tailor telling her that he was shot randomly in the street made Pat a little more curious about everything that day.

She sees his wallet beside his bed and opens it up.

There are no credit cards or ID, but a wad of cash.

She looks in all the different sleeves. Nothing. And then she sees a tiny NEWSPAPER ARTICLE folded up. The 'Les Enfants dans Les Enfants' one we caught a glimpse of in an earlier episode.

She unfolds it.

IN: 10:37:54

INT. HOSPITAL. HALLWAY - DAY

THE TAILOR emerges from a loo in the hall and starts walking back to the ward...

IN: 10:37:59

INT. HOSPITAL. ICU WARD - DAY

PAT is reading the newspaper article. It's a review of a movie called "Les Enfants" when THE TAILOR walks back in.

She shoves it into her pocket and puts the wallet back where she found it.

She stands up and stretches to try to cover the move.

PAT

I best get back. Pasties to bake.

THE TAILOR

Pasties?

PAT

I'll bring fresh tomorrow.

The Tailor looks at her with wonder.

THE TAILOR

(French; subtitled)

Vous êtes tellement belle Madame Béthune...

IN: 10:38:15 Translation/Subtitles: You are so beautiful Madame Bethune.

He kisses her.

PAT

What?

THE TAILOR

Nothing.

He smiles.

PAT

I'll be back for dinner.

IN: 10:38:35 EXT. PETER'S HOUSE/STREET - DAY

JANET runs down the street and over to Peter's front door. She rings the bell and waits for an answer.

JANET

Profanity 10:38:46 Oh for fuck sake...

Eventually SUZIE opens the door.

SUZIE

What do you want?

JANET

I need to, I need to talk to Peter.

SUZIE

Well he's not here.

She tries to push past shouting by Suzie stops her.

JANET

Alan?

SUZIE

He's not here either.

JANET

Where is he?

SUZIE

He's playing his tuba over at the church hall.

JANET

Okay. Can you tell Peter to call me. It's an emergency.

SUZIE

Right.

Janet turns and walks away...

SUZIE

Oh, and your friend was round here looking for you?

JANET

What friend?

SUZIE

You know, the big guy that you came to the pub with?

Realising with horror that it's Guy.

JANET

What did he want?!

SUZIE

He was looking for Alan.

JANET

(frantic)

When?

SUZIE

Just about twenty minutes ago.

JANET

Did you tell him where he was?

SUZIE

Yeah. Why?

Janet takes off running down the street.

JANET

(shouting back)

Okay. Just... Just call Peter. Tell him to go and get Alan, NOW!

Out on Janet running back up the street.

IN: 10:39:25

EXT/INT. SAMUEL'S CAR/CONTAINER YARD/CONTAINER - DAY

SAMUEL, CAMILLA and ANYA sit in the car. Samuel turns off the engine.

SAMUEL

Stay in the car.

ANYA

(signing)

I don't want to.

IN: 10:39:32

Subtitles: I don't want to.

SAMUEL

(signing)

I mean it, you stay in the car. There's dead bodies. There is blood. The people who tried to kill us...

CAMILLA

Mr Taylor?

SAMUEL

Mr... No. THE Tailor.

(beat)

I wouldn't show you this if there was any other way.

(to Anya; signing)

Stay in the car.

He gets out the car. CAMILLA and ANYA share a concerned look.

SAMUEL approaches the fenced gate, the broken lock is on the floor, he pushes it open. Samuel walks through, CAMILLA follows.

SAMUEL

Stay behind me.

Anya follows at a discreet distance.

SAMUEL walks warily into the place where the shootout happened - and it's empty. He looks around, puzzled.

As he looks around, confused, for any evidence of what happened earlier - he sees ANYA.

SAMUEL

(signing to Anya)

I told you to stay in the car... What are you doing here?

CAMILLA

Because of all the dead... bodies?

SAMUEL

There were so many of them. They were... they were right here...

Camilla puts her hand on his shoulder.

CAMILLA

I think that maybe you should talk to someone.

SAMUEL

No. No, I'm not crazy...

CAMILLA

Let us help you. Please.

SAMUEL

Please. You need to believe me. If we don't go on the run, you're not safe...

CAMILLA

Let's just go home...

Samuel can see this going south. They're not listening to him. Desperate -

SAMUEL

Okay. Wait. Wait. Wait. Wait. Okay.

He gestures towards a shipping container.

SAMUEL

In here.

NARRATOR

It was then that Samuel did what he had to do for his family.

Camilla and Anya, frowning, head into the shipping container.

It's empty.

SAMUEL

You'll be safe here. I promise.

ANYA and CAMILLA walk in, looking for anything, any clue to substantiate Samuel's story.

And that's when SAMUEL slams the door shut.

SAMUEL bolts the container shut. The sound of CAMILLA banging on the gate.

CAMILLA (O.S.)

No, What! Open this door Samuel. Samuel! Open the door.

But Samuel's not listening.

NARRATOR

He locked them in a steel container. And ran away.

He runs back to the car.

IN: 10:41:24 EXT/INT. CHURCH HALL - DAY

A BRASS BAND playing music in a church hall.

Amongst them, ALAN stands at the front, red in the face from his tuba playing.

IN: 10:41:40 EXT. STREET - DAY

Janet running.

IN: 10:41:44 EXT/INT. SAMUEL'S CAR - DAY

Samuel driving. His phone rings, it's Camilla. He ends the call.

IN: 10:41:52 INT. CONTAINER - DAY

With Camilla and Anya in the container.

IN: 10:41:55 EXT. STREET - DAY

Janet running. She takes out her phone as she runs up the hill.

IN: 10:42:04 INT. CHURCH HALL - DAY

The BRASS BAND playing music in a church hall.

IN: 10:42:08 EXT. STREET - DAY

Janet running.

IN: 10:42:11 INT. CONTAINER - DAY

With Camilla and Anya in the container.

CAMILLA

(signing to Anya)

My phone's battery is nearly flat.

IN: 10:42:14 Subtitles: My phone's battery is nearly flat.

IN: 10:42:19 EXT. STREET - DAY

Janet running.

IN: 10:42:22 EXT. CONTAINER YARD - DAY

We hear Camilla shouting and banging on the container.

CAMILLA

Open the door. Hello? Samuel. Open the door. Samuel.

IN: 10:42:28 INT. CHURCH HALL - DAY

The BRASS BAND playing music in a church hall.

Alan looks into the audience and sees GUY smiling as he listens to the music.

The music comes to an end.

The audience applaud as the musicians rise to their feet.

IN: 10:42:49 EXT. CHURCH HALL - DAY

JANET runs towards the hall. People are hanging around outside.

JANET

Ken, have you seen Alan anywhere?

KEN

Sorry love...

JANET

Alan? Sorry... Alan?

Janet's distraught, nearly in tears, terrified as she barrels inside.

IN: 10:42:55 INT. CHURCH HALL - DAY

JANET runs inside, where some people are still milling around and some are packing up brass instruments. Looking about as she calls -

JANET

Alan!

(louder)

ALAN!

But she can't see him. She's getting some looks but doesn't care. She's runs up to the band leader.

JANET

Hi, where's Alan?

BAND LEADER

Miss Campbell?

JANET

Have you seen him?

BAND LEADER

He was here before. He played beautifully.

JANET

Where is he?

BAND LEADER

(frowning)

He's usually the last one out. Always packs up his stuff very carefully...

JANET

Was there another bloke here? Tall with black hair... you'd have noticed him...

BAND LEADER

I don't know... I'm not sure...

JANET

Profanity 10:43:12

Then fucking think would ya?

BAND LEADER

What's...

She doesn't even let him finish. She's fighting tears as she looks around, more in hope than expectation as she calls -

JANET

ALAN! ALAN! ALAN!!

Janet comes to a stop - she can't see him anywhere, and the thought of what's happened is too much. That Guy has her son - that it's her fault...

She's in tears, helpless, and so lost in her own anguish that it takes a moment for her to realise her phone's ringing.

Hand shaking, she pulls it from her pocket. She can't even take in who it is at first, but then, unable to believe it -

JANET

Alan?

INTERCUT WITH:

IN: 10:43:24

EXT. WASTELAND - DAY

GUY stands outside his car. ALAN is inside, hands zip-tied behind his back.

GUY

'Fraid not. Time's up!

JANET

Blasphemy 10:43:27

Oh God. No. No. No you can't, you can't hurt him. He is my boy.

GUY

I won't. Just as long as you don't get the police involved.

JANET

I won't. I won't. I won't.

GUY

I should never have let you two wander off. That's on me that one. But believe me my head is straight now. And I am gonna tie up all the loose ends and I am gonna bring you in for the boss.

JANET

Look, what... What, what do you want us to do?

GUY

Meet me at your place.

JANET

How do you know--

GUY

Because I'm not stupid. Your place.

JANET

And Alan...

GUY

Come there - alone - just the two of you - and I promise he'll still be breathing.

JANET

Okay. Okay, I promise we will be there, just please, please I am begging you, just don't hurt my boy.

Guy ends the call.

JANET

Profanity 10:44:11

FUCK!

Janet looks at the phone, beside herself with worry and fear.

Hands shaking, she dials a number. When they pick up -

JANET

Where are you?

(listens)

Right...

IN: 10:44:23

INT. HOSPITAL. THE TAILOR'S ROOM - DAY

We're looking down at THE TAILOR in his hospital bed (we see none of the room). He lies there, then gets out of bed - out of frame/shot.

THE TAILOR

(French; subtitled)

Aujourd'hui, je quitte cet endroit. Je laisse mon père et mon frère là où ils sont et je commence une nouvelle vie.

IN: 10:44:25

Translation/Subtitles: Today I leave this place. I leave my father and my brother where they are, and I begin a new life.

SPLIT SCREEN WITH:

IN: 10:44:38

INT. PARIS HOSPITAL - DAY

YOUNG BENOIT (11) - lies in a hospital bed.

YOUNG BENOIT

(French; subtitled)

Aujourd'hui, je quitte cet endroit. Je laisse mon père et mon frère là où ils sont et je commence une nouvelle vie.

IN: 10:44:44

Translation/Subtitles: Today I leave this place. I leave my father and my brother where they are, and I begin a new life.

Whilst YOUNG BENOIT speaks THE TAILOR starts removing the sensors and tubes from his body.

They both sit up on the edge their beds.

IN: 10:45:01

INT. HOSPITAL. THE TAILOR'S ROOM - DAY

THE TAILOR gets of the bed.

IN: 10:45:04

INT. HOSPITAL. CORRIDOR - DAY

Now THE TAILOR is fully dressed, and wincing as he makes his way down the hospital corridor. A NURSE runs up after him -

NURSE

Hold on. You can't leave, sir...

THE TAILOR

I am fine.

NURSE

No. You really aren't fine, the consultant...

The Tailor stops and looks at her -

THE TAILOR

I am more fine than I have ever been.

(beat)

When you face death you face yourself. You see your own ending. And I have seen mine.

NURSE

(worried)

Please -

The Tailor smiles beatifically. There's something different about him. He's changed somehow through all this.

THE TAILOR

Everything that is happening. It is happening for a reason.

(beat)

I know where I need to be.

And, with that, he turns back, walking out of the hospital.

IN: 10:45:39

INT. POLICE STATION. CORRIDOR/CORNER OFFICE - DAY

PC BEN TOO H crosses the police station at speed. A man on a mission. Colleagues greet him as he passes but he keeps on walking.

OFFICER

Alright Ben?

He bursts into a corner office.

BEN

Boss?

But he realises the office is empty. Frowning, he turns. Calls to Tony's ASSISTANT nearby.

BEN

Where's the boss?

ASSISTANT

On the bog.

BEN

Thank you.

Ben marches off towards the toilet.

IN: 10:45:51 INT. POLICE STATION. TOILET - DAY

PC BEN TOOHO enters the male toilets. It's empty. Calls -

BEN

Boss?

A voice from one of the stalls - TONY.

TONY

I'm a bit busy.

BEN

It's Tooh, Sir. Constable Ben Tooh.

TONY

Can't this wait?

BEN

No, sir, it can't. Cos I've cracked it. The scumbags who killed our friends. I know who they are and I know where they are. I need a team.

Ben on edge as he waits for the response. Then -

TONY

No.

BEN

Scuse me?

TONY

Profanity 10:46:20

Officer Tooh, this is not the first time you've barged in saying you've cracked the case of the century. The flasher on the 79 bus, remember that, you thought it was Judge Latif and we all looked like absolute shitheads...

BEN

This is different, sir. I heard 'em...

TONY

Bring me evidence.

BEN

I heard them with my own ears...

TONY

This isn't the time. Officer Tooh.

BEN

(sighs)

Okay then. I'll go by myself. Then you'll see.

And hastily, Ben leaves.

IN: 10:46:35 INT. POLICE STATION. OFFICE - DAY

PC BEN TOO H goes to his desk, gathers his belongings, including the file and leaves.

IN: 10:46:43 EXT. PROMENADE - DAY

Establisher.

NARRATOR

The tide was coming in. And no one was going to get away without being pulled under by it.

SAMUEL sits on the steps on the promenade overlooking the sea, looking anxious. He hears footsteps - and JANET runs towards him.

JANET

Samuel! Get up! Get up! C'mon, we got to go.

SAMUEL

Okay. Wait. Let's just... consider what we are doing...

JANET

Profanity 10:47:03 There is nothing to fucking consider. They've got my boy.

SAMUEL

Okay, well maybe we should call the police?

JANET

The po... He is gonna kill him. That's what he said...

(beat)

We have to go there. We have got to go now...

SAMUEL

We can't...

JANET

(gritted teeth)

Profanity 10:47:14 You are just gonna run away? Do not fuck me over Samuel. I asked you one thing - do not fuck me over...

SAMUEL

I'm not saying we should run away I am just...

JANET

You're just going to let my boy die...?

SAMUEL

He's gonna die anyway. We go there, we meet Guy - we're all dead. These are the people who executed an entire police station. Just to get to an evidence locker.

Janet hangs her head. Distraught. But knowing he's right.

JANET

There must be something we can do...

They both look out to sea, scared, frustrated, reminded of where they were, on the beach, by the boat -

JANET

(realising)

How are your family, are they okay?

SAMUEL

They're... safe.

It's a weird response and Janet can sense there's more to the story but - now's not the time.

SAMUEL

How do you go up against someone who's prepared to hurt the people you love?

Janet looks up at Samuel. An idea forming.

IN: 10:47:52

INT. PATSTY'S - DAY

PAT reads the newspaper cutting she took from THE TAILOR'S wallet in the hospital.

She then types in the search engine on her iPad. Find's what she is looking for and clicks on a link. Scrolls through the report.

The shop bells goes and she looks over to see Ben coming in.

PAT

Oh love... I was trying to call you. You'll never guess what happened to The tailor...

BEN

I have cracked the case...

PAT

What case?

BEN

All those cops that died, staking out the Chinese restaurant... I have cracked it...

PAT

What they just walked into the restaurant. And said they had done it...

BEN

Yes, actually mother... They did.

PAT

I'll have a number 42 black bean and prawn and I killed ten coppers...

Of Ben's look.

PAT

Are you sure love?

BEN

I did all my follow up, I followed up their work. I got the license plate, everything... It is all in here... All of it.

Off her look.

BEN

I hoped you'd be proud...

PAT

I am just protecting you, love. So if you say you have cracked the case. Then you have cracked the case.

BEN

Thanks mummy...

PAT

Do you think you will get a medal?

BEN

No. No. No. No. No. No. I don't think so, no.
(thinking)
Maybe...

PAT

Oh wouldn't that be something...

BEN

I just can't believe I have finally done something good.

She hugs him.

PAT

Go get em tiger!

He salutes and heads for the door.

IN: 10:49:28

EXT. JANET'S CARAVAN - DAY

We're outside Janet's caravan. We slowly PUSH IN towards it and we might just make out a curtain twitching...

NARRATOR

Like a tiger he went on his way to go get them. Except there was a lion there, waiting for him.

IN: 10:49:40

INT/EXT. JANET'S CARAVAN - DAY

GUY glances out the window - nothing - then sits back down with a sigh and stretches out his legs. He knocks into the tuba case on the floor and ALAN - whose hands are bound with a zip-tie - leans over to try and get it back up the right way. Guy laughs.

GUY

Yeah, go on, go for it, cause that horn's the most important thing you got going on right now, in't it, eh?

Alan quietly rights the tuba. Then, looking at his feet -

ALAN

It's a tuba. Not a horn.

GUY

Okay.

A silence. Then -

Profanity 10:50:10

GUY

You know I saw you play that. Before I grabbed you. You're fucking good. I mean really good.

Alan doesn't respond. Just keeps staring at his feet. Guy doesn't really care. He's accustomed to having conversations with people who don't want to talk to him.

GUY

You love it, don't you?

Alan nods, still not looking at Guy.

GUY

So why's that then?

Alan shrugs.

GUY

C'mon. you can tell me.

(beat)

I mean I am not being funny, but we could be sitting here all day..

ALAN

I love that it's me and this... this thing, someone invented
hundreds of years ago, something that is all my own.

GUY

(smiling)

I know exactly what you mean.

His smile turns slightly rueful.

GUY

Must be so nice to be talented.

The sound of a car outside. The mood of the scene shifts. Guy stands. We see a police car in the glass
reflection pulling to a stop.

GUY

Right get up and get in that back room. If you say so much as
a word, I will start shooting, do you understand me? You stay
here and you keep quiet.

BEN (O.C.)

Or I have lost my phone. Cos if you had coming looking for me
and something had happened which it won't, I have got me
baton... See you on the other side boss...

Alan nods hurriedly and goes next door. Guy closes the door after him then waits. Readies his gun. This is
it. He's not tense. He's not wired. He's weary. Business as usual.

A shadow is visible through the glass door. Guy raises his gun - And we see that it's not Janet and Samuel
as we might expect, but PC BEN TOO, finishing up on the phone.

BEN

(into phone)

It's Ben, by the way. Ben Tooh. I work for you. Just to be...
yeah.

He hangs up and knocks on the door.

After he gets no reply -

BEN

I'm coming in! Put some clothes on if you're indecent Miss
Campbell!

Ben enters covering his eyes, he then looks up to see Guy, pointing his gun at him.

BEN

Blasphemy 10:51:50

Oh God.

GUY

What are you doing here?

Realising Ben has eyes only for the gun -

GUY

It's me remember, y'know... From the bench.

BEN

Oh. Right right, yeah.

GUY

Yeah, you remember. You told me about your, your system. Y'know the old 'Four Bens'. I've been using it an'all now. I am rating everything out of Guys. And you were right. It is a lot of fun.

He indicates with his head.

GUY

Now get inside.

Paralysed to the spot, Ben glances behind him. Thinking about running. Guy sees the gesture. Warily -

GUY

Shut the door and get inside, move!

Ben steps into the caravan. He swallows hard as he looks at the gun.

BEN

Are you working with them?

GUY

What?

BEN

Janet and Samuel.

Guy sighs heavily and lowers his gun slightly.

GUY

Oh Ben. You've got this so twisted...

BEN

I don't think so.

He pulls something from his pocket - the bloodied flyer he found. His hands shaking as he does it.

BEN

You lot left this behind. So I waited at that Chinese restaurant, day after day, night after night, and Janet and Samuel came right in and I heard everything. Me. Mr Nobody...

GUY

So you figured it out all by yourself did you?

BEN

Oh yeah. They'd laugh at me like they always do. So I kept it quiet. I did the work. Cause I knew. I knew I was right.

GUY

Which means... I hate to say it, but err... You ain't got no backup. Have you?

Ben realises with horror that he's just given away how vulnerable he is.

BEN

I err... I told my boss where I was going, he'll wonder where I've got to...

GUY

Profanity 10:53:15 Why does this shit have to be this way eh?

Guy shakes his head sadly. He seems genuinely frustrated by this turn of events.

GUY

I mean you wanted to be the other guy for a change, yeah? You know, what we talked about on the bench. You thought that you could break out and you could be the hero. That hero just once...

Ben is staring at the gun once more. So Guy has to prompt him -

GUY

Ben look at me. I'm trying to talk to you.

BEN

Yeah. Yeah. Right.

GUY

No more being a bit-part in everyone else's story. Right?

BEN

Right.

GUY

Profanity 10:53:54 Except... look where it's got you. You walked straight into the man with the gun and no backup. You see, I wanted to try something different. I wanted to try something that I had been dreaming about for... fuck. For so long now. I thought I could be more than this. And somehow I could have a different ending.

He's lowering his gun as he reflects on his painful pottery experience. Ben sees this, and sees an opportunity here. Keep him talking. Keep himself alive.

BEN

You can. Anyone can...

GUY

Profanity 10:54:16

No they can't. You see that's the trouble these days - everyone thinks they can be whatever they want. Like it is their right. But they can't. Because not everyone can dance, or count, or read, or sing, or fucking run, or turn a pot so delicate and perfect that it makes your heart wanna burst in your ribcage.

This is getting weird. Even for Ben.

BEN

Eh?

GUY

Profanity 10:54:31

Y'know maybe if everyone knew their place, everyone would be happier. I mean look at you, you're a traffic cop. And I'm a fucking goon.

BEN

Traffic's only part of my remit...

GUY

You seem like a really nice bloke. And for what it's worth, and I mean this, for what it's worth, I'm proper sorry and all.

BEN

Then please, don't... They're outside. The officers are coming...

GUY

There's no one outside, Ben.

Ben looks at him. Takes out his baton.

GUY

It's just you and me.

IN: 10:55:03

EXT. JANET'S CARAVAN - DAY

From outside - we hear a loud BANG and see the muzzle flash, as BEN is shot.

IN: 10:55:07

Storybook text:
LES ENFANTS

IN: 10:55:09

EXT. FRENCH ROAD - DAY

YOUNG BENOIT (11), lying in the middle of the road, post the car crash -

MADAME BETHUNE

(French; subtitled)

Essayez de ne pas bouger.

IN: 10:55:30 Translation/Subtitles: Try not to move.

YOUNG BENOIT
(French; subtitled)
Mon frère? Mon père?

IN: 10:55:336 Translation/Subtitles: My brother... My father...

MADAME BETHUNE
(French; subtitled)
J'ai appelé une ambulance. Ne t'endors pas, d'accord ?
Promis ?

IN: 10:55:40 Translation/Subtitles: I've called an ambulance. Don't fall asleep, okay? You promise?

MADAME BETHUNE (O.C.)
(French; subtitled)
Je promets?

IN: 10:55:48 Translation/Subtitles: I promise?

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

YOUNG BENOIT
(French; subtitled)
Qui... qui êtes-vous ?

IN: 10:55:52 Translation/Subtitles: Who... who are you?

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

IN: 10:55:58 Translation/Subtitles: My name is Madame Bethune.

PAT (V.O.)
Madame Bethune.

IN: 10:56:03 INT. PATSTY'S - DAY

We reveal PAT is watching the scene that we saw on her iPad. Staring at Madame Bethune, confused.

Then we go back into the iPad screen as the film continues -

IN: 10:56:13 EXT. FRENCH ROAD - DAY

Black and White and back-projected, we're CLOSE IN on the YOUNG BENOIT (11) as we hear an adult voice-

BENOIT (V.O.)
(French: subtitled)

C'était la première fois que je l'avais vue. L'amour de ma vie.
Le printemps de mon hiver. Trois ans passèrent avant notre
premier baiser, mais ce baiser nous servirait pour la vie,
jusqu'à ce qu'il fallut te promener en fauteuil dans les rues de
Paris...

IN: 10:56:13 **Translation/Subtitles: That was the first time I saw her. The love of my life. The December to my May. Three years went by before our first kiss... but a kiss that would last a lifetime, until I had to push you along the Canal Du Midi.**

IN: 10:56:28 **On screen caption:
25 ANS PLUS TARD**

We see a grown up BENOIT (36). He's pushing OLDER MADAME BETHUNE (80s), in a wheelchair off a canal boat onto the towpath. She looks like Pat but she's much older now, white-haired, lines on her face. It's 25 years after the car crash. He continues to push her along the path.

OLDER MADAME BETHUNE
(French; subtitled)
C'est si bon de sentir le soleil sur ma peau, Benoit.

IN: 10:56:32 **Translation/Subtitles: It's so good to feel the sun on my skin, Benoit.**

THE TAILOR OS
(French; subtitled)
Quelle belle journée pour boire de la limonade dans un parc
sous un parasol, à jouer à la balle avec son chien...

IN: 10:56:37 **Translation: Today is a good day. A day of cherry lemons and parasols in the park. To throw a ball for you dog.**

Benoit pushes the wheelchair past the end of the canal boat where, painted on the side, reads: 'Bouton De Rose'. She grasps his hand. Benoit walks round to face her, sensing she has something important to say.

We cut back to Pat, watching on her iPad.

OLDER MADAME BETHUNE
(French; subtitled)
Écouter

IN: 10:56:45 **Translation: Listen.**

BENOIT
(French; subtitled)
Qu'y a-t-il, madame Bethune ?

IN: 10:56:46 **Translation/Subtitles: What is it, Madame Bethune?**

OLDER MADAME BETHUNE
(French; subtitled)
Tu devrais profiter de la vie. Pas la gâcher avec moi. Assez
vieille pour être ta grand-mère.

IN: 10:56:48 **Translation/Subtitles: You should be enjoying your life. Not frittering it away with me. Old enough to be your grandmother.**

BENOIT
(French; subtitled)
L'âge n'est qu'un nombre. Et vous êtes bien plus qu'un
nombre pour moi. Vous êtes le premier visage que j'ai vu
après l'accident. Vous m'avez soigné et appris à vivre...

IN: 10:56:57 **Translation/Subtitles: Age is but a number! And you are more than a number to me. Yours was the first face I saw after the accident... You nursed me back to health and showed me how to live...**

We cut back to Pat, watching on her iPad.

PAT is still watching, mouth open, as she rolls out some pastry. She's so engrossed by this bizarre spectacle she doesn't even look up as the bell above the door pings to let her know someone's walked into the shop.

OLDER MADAME BETHUNE
(French; subtitled)
Bien sûr...

IN: 10:57:10 **Translation: Of course...**

PAT
Just one second...

To figures in balaclavas walk in. SAMUEL and JANET share a confused look as Pat continues to stare at the iPad.

PAT
One minute...

Samuel steps forward and grabs Pat by the arm.

PAT
Hang on, who are you?

SAMUEL
Shut up!

PAT
What are you doing?

But the rest is muffled as her mouth is covered. CU on the movie on the iPad as we see, out of focus in the background, Pat getting dragged away by Samuel and Janet.

NARRATOR
The end is coming. You can feel it too... Right?

IN: 10:57:45 **END CREDITS**

CARD 1

Directed by
DANIEL NETTHEIM

CARD 2
Written by
SOPHIE GOODHART

CARD 3
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
ETHAN LAWRENCE

CARD 9
with

JOANNA SCANLAN

CARD 10

and
TCHÉKY KARYO

CARD 11

Cast in order of appearance

NARRATOR	ÓLAFUR DARRI ÓLAFSSON
BOTTLEHEAD	JOHN O'NEILL
DENNIS	RICK S CARR
BIG PETE	MATTHEW MELLALIEU
LITTLE PETE	SAMUEL HOLLAND
GAZ	WILLIAM FOX
ICU DOCTOR	SHAKIL HUSSAIN
ANYA WELLS	CHERIE GORDON
A&E NURSE	SOPHIE LUCAS
REGISTRAR	NICOLA SANDERSON
DOCTOR WEATHERS	JOE KENNEDY
ICU NURSE	MISHA DUNCAN-BARRY
GUY'S WIFE	DIANE BECK

CARD 12

OTHER JANET	LUCY MONTGOMERY
OTHER SAMUEL	JASON PENNYCOOKE
WAITER	LLOYD LAI
YOUNG BENOIT	PAUL-HECTOR ANTOINE
POTTERY TEACHER	SUSANNAH EDGLEY
MAN AT POTTERY STUDIO	SEAN HENRY
PETER JEFFRIES	CRAIG KELLY
HODGSON'S ASSISTANT	NICOLE KERI
POTTERY KID	SAM EDWARDS
SUZIE JEFFRIES	DANIELLE WARWICK
ALAN JEFFRIES	OLIVER SHERIDAN
BAND LEADER	DAVID ARCHER
ICU NURSE	SARAH DERRICK
SUPERINDENDENT	
HODGSON	NIGEL BETTS

BENOIT

CHARLIE HAMBLETT

CARD 13

Director of Photography
ARNI FILIPPUSON - IKS

Production Designer
SCOTT BIRD - APDG

Music by
DOMINIK SCHERRER

Editor
STEPHEN EVANS

Casting Director
GARY DAVY - CDG

CARD 14

Co Producer
NADIA JAYNES

Associate Producer
MATT JENNINGS

Executive Producer for the BBC
TOMMY BULFIN

Executive Producer for the BBC
NAWFAL FAIZULLAH

Commissioning Executive for the
BBC
KATHERINE BOND

CARD 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

Second Assistant Director
Third Assistant Director
Floor Runner

ScreenSkills Runner
Script Supervisor

Production Manager
Production Coordinator
Assistant Production
Coordinator
Production Secretary
Production Runner

Payroll Accountant
1st Assistant Accountant
ScreenSkills Petty Cash
Assistant

Catering
Facilities

TONY LUCAS
OLIVER BRATTAN
MARIA GABRILATSOU
HENRIETTA LOCKWOOD
TARA NICHOLSON
JEMIMA THOMAS

LOUISE ADAMSON
LIAM FARNES
DAN SHEPPERSON
KAYLEIGH PLATT
RORY ELLIS

AATEKA BUTT
GABRIELA GRIFFITHS
FAYE SORSBY

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

Key Grip
 B Camera Grip
 Assistant Grip
 Standby Carpenter

Camera Equipment
 Lighting Equipment
 Drone

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

 ADAM CHEETHAM
 ED GLENDENNING
 JAMIE LUCAS
 MICHAEL SMITH

 NO DRAMA
 P K E LIGHTING LIMITED
 IRONBIRD

CARD 18

Gaffer
 Best Boy
 Genny Op
 Electricians

 Sound Maintenance
 Sound Assistant
 Sound Trainee

 Assistant Location Manager

 Unit Manager
 Location Assistant

ANDY BELL
 STEWART HOLT
 PETER BURGOYNE
 GRAHAM ATWELL
 JASON ELLIOT
 BEN COLLINSON
 SIMON PICKEN
 VICTOR ODERINDE

 JOE STANTON
 LIAN FURNESS
 ERIC GARSIDE
 BENJAMIN FLETCHER

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

PAUL SCOTT
STEVE BEATON
STEPHEN TEMPLETON - MSYL DIP
GRAEME BROWN

Unit Trucks and Vehicles
Action Vehicles

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
GAVIN DICKSON
RACHAEL SMITH
ZAK PENNICK
ASHLEY PHOCO
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
JOSEPHINE BRIDGES
JAKE SHEPHERD
ALEXIA BLOHM-PAIN
NATALIE GRADY
NOËLLE KERUZORÉ
CHASE EMERY DAVIS

Researcher
BSL Interpreter
Dialect Coach

CARD 21

Stunt Coordinator

ROB JARMAN
LEE SHEWARD
MARCUS SHAKESHEFF

Stunt Performers

ANNABEL WOOD
ARRON GASSOR
AIDAN BRINDLE

LEON GABBIDON
RYAN PALMER
GARY HOPTROUGH
LUCY ALLEN

Wireman
Wiretech

BOB SCHOFIELD
STEVE CRAWLEY

Intimacy Coordinator

ENRIC ORTUNO

Construction

GET SETSY LIMITED
W.R FILM CONSTRUCTION
SERVICES

Armourer

MATTHEW SHELLEY
JASON PAYNE

Animal Wrangler
SFX

URBAN PAWS
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 CRICHLOW
BLAIR SLATER
JAMIE RODEN
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

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

Production Assistant

CHRISTINE QUILL

Legal & Business Affairs

JAMES JACKSON

PENNIE CROCKER

Insurance Broker

QUARTZ INSURANCE

Publicity

PREMIER COMMUNICATIONS

Stills Photographer

MATT SQUIRE

