

BOAT STORY

EP 6

Programme Number: DRIJ476K/01

Duration: 54,13»

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BBC SCRIPT – 17 OCTOBER 2023

IN: 10:00:00

Storybook Text:

PREVIOUSLY

IN: 10:00:02

EXT. BEACH - DAY

Samuel and Janet walk up to the boat. See the crates of cocaine.

NARRATOR

Two strangers found a boat load of cocaine. And sold it.

IN: 10:00:05

EXT. VINNIE’S FARM - DAY

Bags of cash exchanged for the drugs.

Samuel checks the cash.

NARRATOR

Only it belonged to...

IN: 10:00:09

INT. AIRCRAFT HANGAR - NIGHT

On The Tailor.

THE TAILOR

Le Tailleur.

IN: 10:00:09

INT. GUY’S CAR/ROAD - DAY

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

GUY

The Tailor.

IN: 10:00:10

INT. HOSPITAL - DAY

On Janet.

JANET

The Tailor.

IN: 10:00:11

INT. SAMUEL’S HOUSE - NIGHT

On Samuel on the phone.

SAMUEL

The Tailor. He’s French...

IN: 10:00:13 **INT. DISUSED STEELWORKS - DAY**

THE TAILOR with Samuel and Janet.

NARRATOR

He came after them, only he got a little distracted...

IN: 10:00:15 **INT. POLICE CAR - DAY**

The Tailor and Pat kissing in the back of Ben's car.

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

Guy shuts Alan in the bedroom.

NARRATOR

But his enforcer did not. Which is why he kidnapped Janet's son...

IN: 10:00:21 **INT. PATSTY'S - DAY**

To figures in balaclavas walk in. SAMUEL and JANET. They grab Pat and bundle her out of the shop.

NARRATOR

In return, Janet and Samuel took the most important thing to The Tailor. Pat.

IN: 10:00:27 **THE PICTURE REWINDS.**

PAT is watching a black and white film on her iPad

NARRATOR

Profanity 10:00:29

Who was at the very moment finding out some crazy shit about this French bloke and why The Tailor kept calling her Madame Bethune.

IN: 10:00:31 **EXT. PAT'S FRONT DOOR - DAY**

On The Tailor.

THE TAILOR

Madame...

IN: 10:00:32 **INT. HOSPITAL ROOM - DAY**

THE TAILOR

Bethune.

The Tailor and Pat kiss.

NARRATOR

Exciting huh?

IN: 10:00:34

FLASHFORWARD: INT. THEATRE - DAY

Craig and Samuel watching the play in the theatre.

NARRATOR

So exciting it even got turned into a play.

FROM BLACK

IN: 10:00:41

FLASHFORWARD: INT. THEATRE - DAY

Craig and Samuel are watching as Other Janet and Other Samuel are on stage marching.

OTHER JANET

We are nearly there. We are nearly at the end.

OTHER SAMUEL

Or is it just another point in time. Because nothing really ends.
Not really. We just chose a moment with some kind of emotional
resolution and we stick a pin in that and we call it the end.

OTHER JANET

The end.

OTHER SAMUEL

People die, other people around them do, and live on with the
consequences, but the story never ends.

OTHER JANET

This feels like the end.

OTHER SAMUEL

And now we are here.

OTHER JANET

The abandoned reservoir.

The Other Tailor appears.

OTHER TAILOR

So here we all are.

They draw their guns.

OTHER TAILOR

Is it me you should be pointing that thing at?

OTHER JANET

What? What does he mean Samuel?

Samuel points his gun at Other Janet.

OTHER SAMUEL

I am sorry. I knew all along okay. I knew about the boat. I knew it were there. I am sorry.

OTHER TAILOR

This is it. This is the end.

IN: 10:01:38

TITLE CARD

BOAT STORY

IN: 10:01:42

EXT. SAMUEL'S CAR - DAY

Samuel and Janet driving through the countryside. Pat locked in the boot of the car.

NARRATOR

Seems like forever ago we was in that field with the boy finding that head... Now here we are and two people who were strangers not so long ago are driving through the country with a woman in the trunk of the car.

PAT (O.C.)

Let me out! Help! Help!

NARRATOR

It's sure not how they wanted things but you do what you can.

PAT (O.C.)

Let me out! Help! Help! Anybody there? Help!

NARRATOR

To survive for the people you love.

PAT (O.C.)

Help! Help! Help!

IN: 10:02:07

EXT. ROADSIDE/SAMUEL'S CAR - DAY

Pulled to a stop, they open the boot of the car.

She screams as JANET searches her. She finally finds a phone and takes it. Holds it to Pat's face - which doesn't work, so Samuel removes his hand -

PAT (O.C.)

Let me out. Help! Help! Anybody there. Help me! Help! Help people please... They're holding me...

JANET

Move her hand.

Phone unlocked, Janet nods and Samuel slams the boot shut. They both remove their balaclavas. Janet searches the phone and finds the name FRENCH. Shows it to Samuel.

JANET

There's someone here called French.

SAMUEL

Try it...

He shrugs. Let's give it a try. Janet calls. They wait in tense silence as the phone rings on the other end.

INTERCUT WITH:

IN: 10:02:47 EXT/INT. BENTLEY/ROAD - DAY

THE TAILOR is being driven in his car. He looks at his phone and his face lights up when he sees who it is.

THE TAILOR

(answering)

Patricia mom amour...

IN: 10:02:43 **Translation/Subtitles: Patricia, my love.**

JANET

It's Janet.

SAMUEL

And Samuel.

(beat)

We stole your cocaine.

THE TAILOR

Why are you calling me from Patricia's phone?

JANET

You've taken someone I love, Mr Tailor.

THE TAILOR

What?

JANET

So now I've done the same to you. She's in the boot of my car.

This makes The Tailor stop.

THE TAILOR

You're lying.

JANET

Profanity 10:02:59

Does it fucking sound like I'm lying...

THE TAILOR

A bit, yes.

Janet walks back over to the car. She bangs the boot and instantly we hear Pat call -

PAT (O.S.)

Can anybody here me?

Janet walks back over to Samuel with the phone.

JANET

Does it?

As she does we hear The Tailor swearing vociferously in French -

THE TAILOR

Espèce de crevure ! Ordure de merde ! Comment tu oses ? Moi et mes hommes, on va te déchirer ta gueule, toi, ta famille et toutes les enflures que t'as croisées dans ta vie.

IN: 10:03:09

Translation: You piece of shit! Or You swine! You fucking scumbag! Or You filthy scumbag! How dare you? My men and I, we're going to tear off your face, you, your family and all of the bastards that you've met in your life! Or My men and I, we're going to tear off your face, you, your family and all of the idiots that you've met in your life!

JANET

If your man so much as touches a hair on my boy's head I will...

THE TAILOR

I have taken no-one. You are delusional...

JANET

Your bloke has. To tidy up loose ends. Namely, namely us.

A pause. A deep sigh of regret from the other end of the phone. Through his glacial, chilly calm, we can see The Tailor is emotional too.

THE TAILOR

You have me wrong. When I woke up in that hospital bed, I knew... things had changed. I see my own ending now. I am not the person you think I am.

SAMUEL

You'll forgive us if I don't believe you.

JANET

Profanity 10:03:48

I don't want to hurt Pat. I really don't. But I, I will do anything - I mean fucking anything - to protect my son.

THE TAILOR

And I will do anything to protect her. So just tell me what you want...

JANET

Bring me Alan.

SAMUEL

(interjecting)

And bring the money.

A look from Janet - what? Addressing her as well as The Tailor -

SAMUEL

If we're going to disappear we're going to need money. And we don't want to be looking over our shoulders the rest of our lives. So erm...

(beat)

Yeah, we need... we need it in two bags - one each.

THE TAILOR

Did you tell her? Does Patricia know... who I am?

A look between Samuel and Janet - weird how vulnerable The Tailor sounds. And news to them that Pat had no idea who he was.

JANET

No she don't...

THE TAILOR

Good. It must stay that way. I should be the one to talk with her.

A silence.

THE TAILOR

You will have the money and the boy.

Janet and Samuel look at each other, surprised. Relieved.

JANET

Okay, err great. So err we, we will, we'll text you where to meet.

THE TAILOR

I will be there.

They hang up.

IN: 10:04:43

EXT. JANET'S CARAVAN - DAY

We're outside Janet's caravan.

IN: 10:04:45 INT. JANET'S CARAVAN. SIDE ROOM - DAY

ALAN is shocked to hear the blast of the shotgun. He closes his eyes and doubles over, terrified. The door opens.

GUY
Come with me. Keep your eyes shut... And bring that trumpet thing an'all...

Alan grabs the case.

GUY
Close your eyes and step carefully, there's blood on the floor.

IN: 10:05:03 EXT. JANET'S CARAVAN - DAY

GUY emerges with ALAN, whose eyes are still shut.

GUY
Hey. Hey. You can open them now... Sit there... And don't move.

Guy takes out his phone and dials a number.

INTERCUT WITH:

IN: 10:05:28 EXT/INT. SAMUEL'S CAR - DAY

SAMUEL is driving, JANET beside him. Janet's phone goes Seeing the number, she answers fast -

JANET
(answering)
Yeah?

GUY
Change of plan. Your place ain't gonna work.

JANET
You haven't spoken to your boss yet, have you?

GUY
You what?

Profanity 10:05:42 JANET
I suggest you do. And if you've hurt my boy you are seven different kinds of fucked.

She hangs up. Angry and scared.

GUY dials a number, a puzzled expression on his face.

INTERCUT WITH:

IN: 10:05:52 EXT/INT. HOTEL/ROOM - DAY

Establisher.

THE TAILOR stands in front of the mirror, on the phone. Changing his shirt. As he does we see he's bandaged up from the gunfight.

THE TAILOR

Yes?

GUY

Listen, I just had a weird call from that woman...

THE TAILOR

You took her boy?

GUY

Yeah. I did, but I mean I am trying to tie up loose ends. You know, solutions, not problems and all that...

THE TAILOR

(cutting in)

It has had repercussions.

GUY

Look, I didn't think...

THE TAILOR

(angry)

No. You didn't! They have taken something from me now, far more valuable than any shipment of any kind. Meet me at my hotel. With the boy. There is a change of plan.

GUY

What is it?

THE TAILOR

The glorious end of it all.

He hangs up. Leaving Guy more confused than ever.

IN: 10:06:40 FLASHFORWARD: INT. THEATRE - DAY

Other Tailor on stage singing.

OTHER TAILOR

It's not the end. There's more. To my story. I gave her my heart.
But if she knew the things I do. It would tear her apart.

IN: 10:07:04

Storybook Text:

THE END

IN: 10:07:06

EXT/INT. HOTEL/ROLLS ROYCE (TRAVELLING) - DAY

Guy waits by the Rolls as The Tailor comes out of the hotel.

THE TAILOR enters the car, sitting beside ALAN. GUY is in the front. The Tailor doesn't look at Alan, but out the window, they drive off as he says -

THE TAILOR

C'est un bon jour. Un jour à boire de la limonade dans un parc
sous un parasol, à jouer à la balle avec son chien...

IN: 10:07:29

Translation/Subtitles: Today is a good day. A day of cherry lemonades and parasols in the park. A day of throwing sticks for dogs.

Alan looks out the window, confused.

ALAN

Plutôt pluvieux, il me semble...

IN: 10:07:39

Translation/Subtitles: Seems a bit rainy to me.

The Tailor looks at him.

THE TAILOR

Tu parles français ?

IN: 10:07:42

Translation/Subtitles: You speak French?

A beat then he looks at Guy.

THE TAILOR

Do you have an address?

GUY

Said they wanted to meet at some reservoir.

THE TAILOR

And so it shall be.

He looks at Alan. Something occurring to him. Then he reaches out and touches his leg.

THE TAILOR

Oh... corduroy?

Alan nods.

THE TAILOR

Fustian. That's what it was originally in Ancient Egypt.

Off Alan's confused look -

THE TAILOR

Corduroy. But without the distinctive ridges that it would become known for.

Another long silence. Alan eventually turns to him, nervous.

ALAN

So what's going to happen now?

THE TAILOR

Now? Now... this will all end.

He looks out the window, smiling to himself as he realises -

THE TAILOR

Ça va commencer et finir... avec un bateau.

IN: 10:08:25 Translation/Subtitles: It will begin and end... with a boat.

On Alan - looking confused.

IN: 10:08:34 EXT/INT. ROAD/SAMUEL'S CAR - DAY

Samuel drives through the countryside.

NARRATOR

I told you it was a story about a boat.

SAMUEL

It is gonna be alright.

JANET

You don't know that.

SAMUEL

No. I believe it will. I have to believe. For your family. For my family.

Janet looks at him narrowly.

JANET

You said, you said that they were safe. What did you mean by that?

SAMUEL

I erm... I locked them into a shipping container.

Janet looks at him for a long time. Then shakes her head.

JANET

Profanity 10:09:00

Fucking hell.

SAMUEL

How far is the meeting place?

JANET

We're close now, should be there well before them.

They fall silent. Then -

SAMUEL

I am sorry but I really want to believe that we are gonna just give this man his woman and we walk away and you will have Alan and we'll have all that money. I really, really want to believe that. But I just can't. I mean we have got no weapons. We have got no back up. How are we supposed to trust him.

JANET

(quietly)

You're going to pull over and I am gonna get out and I am gonna buy a kitchen knife.

He looks at her. Her tone is ice cold.

JANET

And when we get to the reservoir, I'm going to take that knife and I am gonna hold it to that poor woman's throat, and only when Alan is safely in this car and you've driven him away from there will I, will I bring it away.

(beat)

They can do with me whatever they want. But you two will be long gone. And Alan will be safe.

Samuel nods. This works out pretty well for him.

SAMUEL

That's... very brave...

JANET

Please... Just... Shut up, Samuel.

SAMUEL

Right.

IN: 10:10:12

INT. POLICE STATION - DAY

Tony sitting at his desk, presses play on the answer machine.

BEN (V.O.)

Hi boss, it's me. I'm presently at the location of the suspect presently... I said presently, didn't I? Anyway, I'm heading in now... If you don't hear from me in the next hour, it's because something's happened to me. Or I've lost my phone. But I'd assume the former, just because I'd like you to come looking for me if something has happened. Which it won't. I've brought my baton.

(beat)

See you on the other side, boss. It's Ben by the way... Ben Tooh. Err, I work for yer, just to be... Yeah.

Tony ends the message. We hear the voicemail say -

MAIL VOICE (V.O.)

Message received today at 13:36...

Tony looks at his watch. It's three o'clock. He looks over to PC JENNINGS, walking past on her way somewhere.

TONY

Jennings - do me a favour - check in on Officer Tooh would you?

PC JENNINGS

Really?

TONY

I know, I know. We're taking the phrase 'wasting police time' to new levels, but... better safe than sorry.

She nods, speaking into her radio -

PC JENNINGS

(into radio)

PC Jennings here, come in Officer Tooh...

(crackle; beat)

Ben?

Crackle. No reply. She looks back, exchanging a look with Tony.

Then radios into someone else -

PC JENNINGS

Could I get a ping on A7895.

OFFICER ON RADIO

Is that traffic?

PC JENNINGS

Yeah. Officer Tooh's radio?

OFFICER ON RADIO

Roger that...

IN: 10:11:26 INT. JANET'S CARAVAN - DAY

We're inside the caravan, BEN lies dead in the foreground. We hear the sound of cars approaching. We see armed police decamping from the patrol cars.

ARMED OFFICER
Officer down. Officer down.

IN: 10:11:54 EXT. RESERVOIR. BRIDGE - DAY

Samuel's car pulls up and parks on a bridge over the reservoir.

SAMUEL and JANET get out and pull on their balaclavas.

Samuel has to adjust Janet's.

SAMUEL
Come on...

JANET
Oh... Gentle.

They open the boot and JANET and SAMUEL look down at PAT, inside.

Profanity 10:12:30 PAT
About bloody time...

JANET and SAMUEL help PAT out of the boot. She looks at them.

Profanity 10:12:40 PAT
You can take those bloody stupid things off an' all. I'm not an idiot. I recognise you from the hospital.
(off their look)
You've got one hand, love, you don't exactly blend in.

Janet and Samuel both remove the balaclavas.

JANET
You alright?

PAT
No I am not alright cos I've been kidnapped and put in the back of a car so I'm not alright. At all. Actually. And my hands, this dog lead is really digging in... Can't you get rid?

JANET
No. No. I'm sorry, no.

Janet takes the kitchen knife out of her pocket. Changing the mood somewhat. Pat looks at it, fearful -

SAMUEL
Come on...

JANET

Get a move on.

PAT

Are you going to tell me what this is about at least?

SAMUEL

Best not too.

PAT

Best for who?

(beat)

You don't seem the type to do this sort of thing love.

JANET

Well we are, Pat. We weren't. But we are now.

Silence again. Trying once more -

PAT

It's about him this, isn't it? Tailor?

Janet and Samuel don't reply - but Pat can see from their reaction that she's right. She nods to herself.

PAT

I might have known. It's not every day a handsome Frenchman walks into your life and then gets shot.

(beat)

But you're not going to tell me any more about it, are you?

JANET

Just do as we say and you'll be fine.

Pat sighs to herself. Talking as much to herself to calm her nerves as anything or anyone else.

PAT

Turns out it want even me he liked. I look like an actress in some film. Which I never got to see the end of cause of you two.

(beat)

It's called Les Enfants. French. You ever seen it?

JANET

No.

SAMUEL

Can't say I have.

JANET

No. No.

PAT

Genevieve LaRue she's called. And apparently I look almost exactly like her. All these years, no-one ever said. She was only

made the one movie, mind. Is it okay, me talking? I just find it helps with the stress. And getting kidnapped that is up there on the list of... stressful situations.

She looks at Samuel and Janet.

PAT

It's about twin boys, their father is a tailor, and there's an accident which kills one brother and the dad, leaving this poor boy all alone... and there's a woman passing by the scene of the accident. She's the one who calls for the ambulance. And that's me. Well, Genevieve LaRue.

(beat)

Everything he ever told me about himself, it is in that film. It's like someone put his whole life story upon screen...

Janet can't help but be drawn into this. Frowning -

JANET

Profanity 10:15:23

That's bloody weird.

PAT

It is. Isn't it.

JANET

Yeah.

PAT

And what's your business with him? I'm guessing you're not really friends?

SAMUEL

He has money.

PAT

So that's what all this is about. Money.

(sighs)

Only two reasons people turn bad. Love and money.

Janet looks at her - knowing it's true.

PAT

I should've guessed when he said he was staying at The Grand Sterling Hotel. Swanky as balls, that place. Knives just for the butter...

Janet's nerves are getting the better of her -

JANET

Where the hell are they? Here...

She hands Samuel the kitchen knife and walks away from them, dialling a number. So she's out of earshot.

INTERCUT WITH:

IN: 10:16:16 EXT/INT. BENTLEY/ROAD / RESERVOIR - DAY

THE TAILOR in the car, ALAN beside him. GUY'S phone rings. He puts it to his ear.

GUY

Yeah?

JANET

Where are you?

GUY

We're on our way. There's no need to be impatient.

JANET

Put my boy on. I need to know he's okay or this whole thing's off.
Put him on.

GUY

(to The Tailor)

She wants to speak to the boy.

Then The Tailor nods.

THE TAILOR

Okay.

The phone is passed to Alan.

ALAN

Mum?

JANET

Blasphemy 10:16:40 Oh Alan, oh my God, are you okay , are you alright?

ALAN

I'm alright. Don't worry. I'm alright.

Janet's finding it very hard not to break down.

JANET

I'm sorry, love, I'm so so sorry...

ALAN

I don't understand what's happening.

JANET

Profanity 10:16:51 It's alright. You are gonna be alright. I promise. I'm gonna make sure of it. And... fuck, fuck, you know this, and you don't need to hear it but I need to say it. My love for you goes out past the sky, through the blackness of space. And into the stars. It stretches

through all the constellations, all of the galaxies, through space
and time in a way that folds in on itself... and it never ends.

Alan is clearly moved.

ALAN

The feeling is very much mutual.

She laughs. Her eyes wet with tears.

JANET

I mean it, Alan. This is not...

IN: 10:17:18

STORYBOOK TEXT:

THE END

Sound of lacklustre applause.

CUT TO:

IN: 10:17:22

FLASHFORWARD: INT. THEATRE - DAY

The final few people make their way out of the theatre, until there are only CRAIG and SAMUEL left.

CRAIG

What did you think?

SAMUEL

Where do I start?

(beat)

Why did you say I knew all along about the boat, and the drugs.

CRAIG

Needed more conflict. And an ending for that act.

SAMUEL

But it doesn't even make any sense. You see if I'd somehow set it
all up... why would I then involve a random stranger I met on the
beach?

CRAIG

Eh.

SAMUEL

No, not 'eh'. It's a lie. Anyway that strand didn't go anywhere.

CRAIG

No. But the audience came back after the interval, didn't they?

SAMUEL

(annoyed)

It's not what happened...

CRAIG

It's more interesting than what happened. People do it all the time.

Samuel holds up the bag we saw him carrying.

SAMUEL

Right... Here. Now can I have my money?

CRAIG

Oo!

Craig takes the bag, opens it - and takes out Samuel's severed head.

CRAIG

It's in good nick eh?

SAMUEL

Resin don't crack. Is the saying, I believe.

CRAIG

How'd you find it?

SAMUEL

Surprisingly enough it was pretty much where I left it. Now, come on. I could use that money.

CRAIG

Five hundred, eh?

He takes out a wad of notes and hands them to Samuel.

CRAIG

Worth every penny.

He looks at Samuel. Like there's more he wants to say.

CRAIG

What?

SAMUEL

Aren't you the least bit interested in how it actually ended?

CRAIG

Go on then. Tell us.

IN: 10:18:40

EXT. RESERVOIR. BRIDGE - DAY

JANET and SAMUEL wait with PAT. Janet beside her holding a kitchen knife.

We see the Bentley approaching from the other end of the bridge. It stops a good distance away from them. Samuel starts to blindfold Pat.

PAT

Profanity 10:19:08

What the fuck is this?

SAMUEL

The less you know the better.

JANET

Come with me, don't move, you're gonna be fine. Do as I say.

Janet steps forward, standing behind Pat (Samuel stays by the car). The kitchen knife up against Pat's throat.

THE TAILOR emerges from the car, with ALAN. GUY emerges too, taking out his shotgun.

JANET

Right, that's far enough. Far enough.

A look between all of them, but they stay where they are. Looking at the gun -

JANET

Put that away. Put it away..

He doesn't move. Then he nods at Guy, who reluctantly puts the shotgun on the bonnet of the Rolls.

JANET

Let's get it over with...

Alan doesn't move - Guy has his hand on Alan's shoulder. Keeping him back.

PAT

What's happening?

THE TAILOR

Not too long, my love. This will all be over.

PAT

Tailor?

THE TAILOR

Yes my love. I have the money and no one needs to get hurt...

JANET

Yeah but I can't trust you though, can I? You give me what I want...

(beat)

I stay here with her till that car's gone. Only then do I let her go.

He looks at her.

THE TAILOR

You would leave yourself exposed like this?

JANET

I'd do anything.

The Tailor smiles. They're not so far apart these two.

THE TAILOR

I know this feeling very well... Let him go...

He nods at Guy who lets go of Alan.

GUY

Stay here...

Guy goes to the boot and grabs the Tuba case and Alan's rucksack.

JANET

Don't move...

He then cuts the cable ties binding Alan's wrists.

SAMUEL

And the money...

The Tailor nods and Guy goes back to the boot of the Rolls and grabs two bags.

They walk towards Janet.

JANET

(to Guy)

Right, stop there...

Guy stops as Alan keeps walking.

JANET

Get to the car...

He puts the bags of money down and steps back, hands in the air. Samuel comes over to help carry - making sure to open a bag and check what's inside first. He and Alan put the money bags and the tuba in the boot of the car. Finally, frustrated -

THE TAILOR

You do not trust me eh? Here.

The Tailor goes to the car and grabs the shotgun. He holds in the air above him and slowly walks towards Janet.

THE TAILOR

Patricia and I will get the ending we deserve. We will sail away on the Bouton De Rose. And no-one will ever see us again.

And to Janet's surprise, he places it on the floor and slowly backs away. She looks at him, confused. Fuck. Then looks around, for a sniper or whatever it might be. Because this feels wrong.

She looks at him, then back at Alan. Who nods. She lets Pat go and quickly picks up the shotgun. The Tailor takes Pat in his arms as Janet walks backwards, cautiously, towards the car. She climbs in with Alan and Samuel.

And they drive away. The Tailor hugs Pat in a tight embrace, removing her blindfold.

THE TAILOR

Are you okay, my love? Did they hurt you?

PAT

What...?

THE TAILOR

This should never have happened.

PAT

Who are those people?

(beat; quietly -)

Who are you?

THE TAILOR

I am... I am the man you fell for. I have done things in the past I am not proud of. But those are gone.

PAT

You're not just a tailor.

THE TAILOR

Does it matter? Let them keep their money. I do not need it when I have you.

Pat nods, confused, overwhelmed. Glances over to see Guy.

PAT

Who, who, who's that?

THE TAILOR

This is my driver. Now come. Let us take you somewhere safe.

PAT

I need to phone Ben...

She checks her pockets and remembers -

PAT

They took my phone.

THE TAILOR

There will be time to call your son. First - let me look after you. Get you somewhere safe. Get you a drink. For your nerves.

Guy cuts her bound wrists.

PAT

I just don't understand...

And The Tailor leads her into the car and closes the door.

Guy takes the opportunity to ask The Tailor, out of Pat's earshot -

GUY

So what's the plan?

THE TAILOR

What do you mean?

GUY

You want me to follow them two? Take care of them when your Doris isn't looking?

THE TAILOR

No. we have a deal. They live.

GUY

(confused)

I don't get it. You've never let... this ain't like you.

THE TAILOR

I am not me. I am something more. Just take us to my hotel. And then go, go back home.

GUY

Are you serious?

THE TAILOR

Yes. The job is over.

And he gets into the car. Guy looks puzzled as fuck.

IN: 10:24:50 EXT/INT. SAMUEL'S CAR/ROAD - DAY

SAMUEL drives. JANET in the back with ALAN, arm around him.

JANET

Profanity 10:25:02 I don't get it, why'd he just let us go like that? What got into him, he was so bloody weird...

SAMUEL

Who cares... We're alive.

JANET

I just... I can't, I can't believe it...

She holds Alan tighter.

ALAN

He shot a policeman.

JANET

Who?

ALAN

That big bloke who worked for the French guy. Just... shot him like it were nothing.

(looking at Janet)

Are you gonna tell me?

Janet doesn't know what to say so she just keeps holding him.

NARRATOR

And that's when Janet told Alan everything. The whole story, nose to tail like I just told you. But she didn't yet know what was happening over at the police station.

IN: 10:25:42

INT. POLICE STATION - DAY

TONY is at his desk, a distraught look on his face. PC JENNINGS opposite.

TONY

And they're sure about this? You know what ballistics can be like...

PC JENNINGS

The gun found at the caravan matches the one used in the shooting.

Tony shakes his head.

TONY

He was right. He tried to tell me and...

(beat)

Find Janet Campbell and Samuel Wells. For Officer Ben Tooh. Find them.

IN: 10:26:08

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

JANET and ALAN in the backseat of the car, SAMUEL still driving. The radio's on in the background.

Janet shifts in her seat and pulls out a pile of scrunched up betting slips. She frowns as she sees them.

ALAN

What is that?

JANET

(to Samuel)

It's a betting slip. From the day that Vinnie paid us. You serious?

She holds up the betting slips. Samuel glances in the rear-view mirror.

SAMUEL

Nothing I couldn't afford.

JANET

Profanity 10:26:38

Everything that's happened and you've learned precisely fuck all.

SAMUEL

What's the big deal, I was...

JANET

Doesn't matter. It's fine...

They fall silent again. Then -

ALAN

What now?

She looks at him. Smiles sadly. Then -

JANET

I run. Somewhere non-extradition...

ALAN

We should go to Cuba. I've always wanted to go there... They have a healthy respect for the horn section...

Smiling, she looks at him sadly -

JANET

You can't come. You're only 14.

ALAN

I don't care. I want to go with you.

JANET

It's no life for you, no it's not...

ALAN

Life's short. Everything can go wrong, fast, any time. Officer Tooh had no idea that when he went into work that he'd be shot...

JANET

(reacting)

Officer Tooh? That's who...

Janet pales.

SAMUEL

Ssh.

Samuel is turning up the radio as they hear -

NEWSREADER (V.O)

Breaking news... Urgent call for any sightings of two suspects. A white woman. Early 40's, blonde hair, with blue highlights travelling with a black man, 50's bald. In and around the Applebury area. The police had advised not to...

They all look at one another. Uh-oh.

JANET

Dop us off somewhere, we need to split up.

SAMUEL

It's not over yet then...

IN: 10:27:37

EXT/INT. HOTEL ROOM - DAY

Establisher.

THE TAILOR and Pat in his hotel room.

NARRATOR

No, it's far from over.

PAT

Shouldn't we talk to the police...

THE TAILOR

No, tomorrow. Right now you must be looked after. Please... Please... Stand there.

He positions her in the middle of the room, then goes to the wardrobe and takes out a green dress. He brings it to her.

THE TAILOR

This is for you, Madame Bethune.

PAT

Right, 'Madame Bethune' again. Stop that now! I've watched Les Enfants.

A brief moment of concern in The Tailor's eyes.

THE TAILOR

You saw it all?

PAT

No. Cause I was bloody kidnapped, but I saw enough. It's... Your life. Up on screen.

Profanity 10:28:20

THE TAILOR

Yes. My father was a tailor. I had a twin brother, like the boy. And just like in the film, they were in an accident...

PAT

Must've been... strange. Watching your own childhood reflected up on-screen...

THE TAILOR

Yes.

IN: 10:28:51 FLASHBACK: INT. BASEMENT - NIGHT

A child sits on the floor watching Les Enfants on a black and white TV.

IN: 10:29:15 INT. HOTEL ROOM - DAY

Back with THE TAILOR and PAT.

THE TAILOR

Yes it was just as in the film. No different at all.

IN: 10:29:21 FLASHBACK: INT. BASEMENT - NIGHT

A child sits on the floor watching Les Enfants on a black and white TV.

NARRATOR

But it was different. Very different.

OS - the sound of an argument.

The child stares at the screen. A door opens and THE TAILOR'S FATHER (mid thirties) enters, covered in blood.

THE TAILOR'S FATHER

(French; subtitled)

Ne te retourne pas.

IN: 10:29:36 Translation/Subtitles: Don't turn around.

He picks up some rope and starts to make a knot.

We see his father's tied a noose.

As he looks at the screen -

THE TAILOR'S FATHER

(French; subtitled)

Tu ne montes pas tant que le film n'est pas fini, d'accord?

IN: 10:29:50 **Translation/Subtitles: Don't come upstairs until the film is over, okay?**

The child nods.

NARRATOR

The movie wasn't his childhood. It was an escape from it. But he didn't say this to Pat.

The sound of someone choking off screen.

IN: 10:30:11 **INT. HOTEL ROOM - DAY**

Back with THE TAILOR and PAT.

PAT

This is what I'm getting at, love. You met me, and I look like that actress, but somewhere in your head you think I'm going to be the end to your favourite movie. Well I'm not Madame Bethune or Genevieve LaWotsit. I am me. And you need to accept that...

THE TAILOR

I do. It is you I want. All of you.

IN: 10:30:38 **EXT. TRAIN STATION. CAB RANK - DAY**

Samuel's car pulls up to a train station drop off. There are taxis nearby. SAMUEL gets out and dials a number - Camilla. He gets her voicemail. Fuck.

CAMILLA (V.O.)

Hi... This is Camilla, leave a message.

(While he's doing this we see JANET and ALAN talking in the car - we'll later realise this is them planning to swap the money).

Janet gets out and comes across to Samuel.

SAMUEL

So you gonna be alright from here?

JANET

Well I guess I'll find out.

SAMUEL

Well. We've both got plenty of money to keep going y'know. 50-50, right down the middle...

Samuel's about to walk away when -

JANET

Do you think she'll be okay?

SAMUEL

She? Who?

JANET

Pat.

SAMUEL

I have no idea, why are you--

JANET

The policeman who got killed, that were her son.

SAMUEL

Blasphemy 10:31:20

Jesus.

JANET

She doesn't know her sons gone. And we just delivered her right back into the arms of the man responsible.

SAMUEL

He says he loves her, so she'll be fine...

JANET

Profanity 10:31:28

He was acting pretty bloody weird...

SAMUEL

Profanity 10:31:34

Okay. She made her choice right? To be with that lunatic. And err thank God for free choice, I say, because I choose to get the fuck out of here.

Hesitating -

SAMUEL

In fact we both need to get as far from here as possible. Good luck to you, Janet.

JANET

I thought you didn't believe in luck.

SAMUEL

Maybe you've rubbed off on me.

He hugs her suddenly.

They break apart, Samuel turns back to the car where Alan has unloaded his tuba and rucksack and is standing there waiting.

SAMUEL

Good luck to you Alan...

Janet takes a bag of money. Samuel gets in and drives off. Janet and Alan walk towards each other.

JANET

All good?

ALAN

All good.

There's something loaded about how they say this (we're going to find out at the end).

ALAN

What's wrong?

JANET

The French bloke. Who took you. He was talking a lot about endings...

ALAN

Yeah, he said something about that to me like... About endings and boats...

JANET

You ever heard of a film called Les Enfants?

ALAN

No.

(beat)

Why?

(questioning)

How can you think about French films where the police are after you?

She looks at him, her mind turning -

JANET

It's just something's not right. Right come on...

They go over and climb into a taxi.

IN: 10:32:39

INT. HOTEL ROOM - DAY

Back with THE TAILOR and PAT. Both sitting on the floor.

PAT

It's been a hell of a day... May be we should just go and report what happened and get it over with.

The Tailor gets to his knees.

THE TAILOR

I need to do this with you... Please. Try this dress. Please. Please.

PAT

Fine... Might not fit mind.

As she goes into the bathroom to change.

THE TAILOR

Non, mais... Attends, là... À ce moment-là, c'est pas ça que tu dis...
À ce moment-là tu dis...

IN: 10:33:16 **Translation/Subtitles: No, wait... That's not what you say... You're supposed to say...**

IN: 10:33:23 **FRENCH FILM INT. ROOM - DAY**

Black and White. A scene from Les Enfants. With BENOIT (36) and OLDER MADAME BETHUNE (80s) - who is in a wheelchair. Benoit holds out the dress. It is 25 years after the car crash earlier in the film.

OLDER MADAME BETHUNE

(French; subtitled)

C'est plus de mon âge.

IN: 10:33:23 **Translation/Subtitles: I'm too old for this.**

BENOIT

(French; subtitled)

Les arbres comme les jeunes pousses portent des feuilles. S'il te plaît...

IN: 10:33:26 **Translation/Subtitles: Trees wear leaves as saplings do. Please.**

He hands it to her.

BENOIT

Mon amour pour toi n'a pas changé depuis mon adolescence et notre premier baiser.

IN: 10:33:32 **Translation/Subtitles: I love you just the same as I did when I was a teenager when we first kissed.**

IN: 10:33:38 **INT. TAXI - DAY**

JANET and ALAN sit in the back of a taxi, looking at Alan's iPad. Through the tinny speakers, they're watching Les Enfants.

BENOIT (36) is opposite OLDER MADAME BETHUNE (80s). A candlelit dinner between them.

BENOIT

J'ai encore envie de t'arracher les vêtements avec les dents.

IN: 10:33:38 **Translation/Subtitles: I still wish to tear your clothes off with my incisors.**

JANET

Profanity 10:33:41 Bloody hell. This is awful.

ALAN

It was banned in a lot of countries.

JANET

Yeah but you can't ban something for being awful.

OLDER MADAM BETHUNE

e dois faire une sieste.

IN: 10:33:47 Translation/Subtitles: I need to have a nap.

BENOIT

C'est normal, à 86 ans.

IN: 10:33:51 Translation/Subtitles: That's fair. You're 86.

JANET

Should we fast forward to the end?

ALAN

Please do...

Janet scrubs it forward. Then plays.

ALAN

Are they on a boat?

JANET

That's what he said to you, right? That it would all end on a boat?

BENOIT

La société ne nous acceptera jamais ! Je désespère madame
Béthune... Les moqueries, les jugements, les voix et les visages,
où qu'on AILLE !

IN: 10:34:15 Translation/Subtitles: Society will never accept us. I despair madame Bethune. The mockery, the judgement... The voices everywhere we go.

OLDER MADAM BETHUNE

Assieds-toi. Mangeons la soupe.

IN: 10:34:23 Translation/Subtitles: Sit down. Let's have some soup.

BENOIT

Oui. Oui, il faut savourer notre repas...

IN: 10:34:29 Translation/Subtitles: Yes. Yes. We should enjoy our dinner.

Madame Bethune takes a spoonful of soup as Benoit watches.

OLDER MADAM BETHUNE

Benoît... il faut qu'on parle.

IN: 10:35:53 Translation/Subtitles: Benoit... We need to talk.

BENOIT

Non. Je sais ce que tu vas dire. Que c'est fini, que tu n'en peux plus, parce que ton arrière-petit-fils pourrait être mon père et ça te rend malade à en cre

IN: 10:35:02 **Translation/Subtitles: No. I know what you are going to say. That it's over, that you can't bear it anymore. Because your great grandson could be my dad and it makes you sick to your bones.**

OLDER MADAM BETHUNE
Je suis trop vieille ! C'est fini !

IN: 10:35:13 **Translation/Subtitles: I'm too old It is over.**

BENOIT
Non ! Non ! Nous serons unis à jamais, tu m'entends ?

IN: 10:35:17 **Translation/Subtitles: No. No. We're going to be as one, forever, you hear me?**

Madame Bethune starts to feel drowsy. Benoit stands and heads into the kitchen.

BENOIT
Encore cinq minutes et je passe au plat de résistance... Tu ne me quitteras plus. Tu seras en moi.

IN: 10:35:22 **Translation/Subtitles: Soup's kicking in is it? It'll be another 5 minutes. And then I'll have my course. You will be with me forever. Inside me.**

He wanders over to another trolley, with a sheet covering it. He pulls it off. There are an array of hacksaws and an electric carving knife.

He picks up the electric carving knife.

Exterior shot of the BOUTON DE ROSE canal boat. We hear the sound of the knife and then see blood splattering on the porthole.

She puts her hand over Alan's eyes.

Profanity 10:35:55 JANET
Shit the bed...

ALAN
I can't, I can't see what's going on?

JANET
I know. I know. No you don't want to know. You don't need to see that.

She closes the iPad.

ALAN
Just tell me.

JANET
No. No I am taking you home.

ALAN

I am staying with you.

JANET

You're not, you're staying with your Dad where you're safe. Just until I'm done.

ALAN

What are you doing?

JANET

What I should've done on that beach that day... The right thing.

IN: 10:36:12 STORYBOOK TEXT:

THE END

IN: 10:36:15 EXT. HOTEL/BENTLEY - DAY

THE TAILOR leads PAT out of the hotel towards his Bentley. She's wearing the green dress. He opens the door.

PAT

Just... tell me where we're going.

THE TAILOR

It is a surprise. As I told you. Please...

He ushers her towards the car and she climbs in then he gets in. The car drives off...

We stay on the empty frame, then PAN OVER to where a car is parked. A taxi.

IN: 10:36:54 INT/EXT. TAXI/HOTEL - DAY

JANET, in the back. She points at the Bentley to her DRIVER.

JANET

Right... Go. Just... keep your distance.

IN: 10:37:11 EXT. HOTEL/ROADS - DAY

The taxi follows after the Bentley...

IN: 10:37:17 EXT. CONTAINER YARD. SHIPPING CONTAINER - DAY

SAMUEL approaches the shipping container and opens it. ANYA and CAMILLA are standing there, glaring at him.

SAMUEL

Let me explain. I needed to protect you from some...

But he's silenced by Camilla stepping forward and slapping him hard across the face. He looks at her in stunned silence.

CAMILLA

Profanity 10:37:33

Shut up... Shut the fuck up for once in your life... You expect us to smile. And nod quietly while you keep talking and talking.

SAMUEL

That's not true...

CAMILLA

No you don't get to tell me what is and isn't true...

SAMUEL

I know. I know. But I can change. I swear.

CAMILLA

No you can't keep lying and lying to a person and expecting them to believe you. I am going home.

She starts to walk away with Anya.

SAMUEL

You can't go home. You can't go home. They know where we live. I have money. I have got lots of money... We can go anywhere in the world. Anywhere. Where do you want to go?

She fixes him with a look.

CAMILLA

As far away from you as possible.
(to Anya)
Come on, we are leaving.

SAMUEL

(Signing)
Darling... Please don't leave...

ANYA

(Signing)
You promised.

IN: 10:38:15

Subtitles: You promised.

And they keep walking, leaving Samuel devastated.

IN: 10:38:29

EXT. MARINA - DAY

The Bentley pulls up at a marina, next to a large yacht. The name on the side reads 'Bouton de Rose'. THE TAILOR emerges and opens the door for PAT. He takes her arm and leads her down the gangway to the boat.

The taxi pulls to a stop and Janet decamps and slowly follows.

PAT

Profanity 10:39:11

Fucking hell, is this all yours?

THE TAILOR

It is ours...

IN: 10:39:20

INT/EXT. BOAT - DAY

THE TAILOR walks PAT inside.

Pat lets out a low whistle as she takes in the place.

PAT

Crikey. Quite something, this.

Outside Janet creeps closer to the boat.

The Tailor puts the key in the ignition and turns on the lights. Mutters to himself -

THE TAILOR

Le temps est venu de t'avoir toute entière, madame Bethune...

IN: 10:39:33

Translation/Subtitles: Now it is time to have you all, Madame Bethune...

He gestures to a seat. But Pat instead turns on him -

PAT

Madame Bethune again?

THE TAILOR

SIT DOWN!

She looks at him, horrified. She's never seen him this way.

THE TAILOR

I'm sorry...

PAT

I think I want to leave now.

THE TAILOR

Leave? But I try to do this nice thing for you, and you want to leave?

PAT

Don't you raise your voice at me sunshine!

THE TAILOR

I do not raise my voice at your sunshine I raise my voice at YOU
and you alone!

Outside Janet climbs aboard.

PAT

What has got into you?

THE TAILOR

I just want you to be happy...

PAT

Seems like it's yourself you're thinking about...

THE TAILOR

No. It is for us! For the both of us, so things can be as they are
meant to be!

PAT

You've not been yourself. Not since you woke up in that hospital
bed...

THE TAILOR

No, I am not myself. I am better. I see things more clearly than
ever...

Janet having climbed aboard opens the skylight.

As The Tailor kisses Pat, Janet climbs inside and lowers herself down into the bedroom.

The Tailor takes Pat by the hand and leads her below deck.

THE TAILOR

You'll be comfortable down here.

PAT

This is too much. It's all been too much.

THE TAILOR

I know. Trust me. All I want is for things to be perfect. I have plans
beautiful plans. You'll see.

Janet hides in the bedroom as the door opens.

THE TAILOR

Wait for me... Make yourself at home.

(off her look)

I will be back soon.

He goes, closing the door. Pat hears the sound of the door being locked.

She tries it. It is locked.

She looks around the room, sees Janet.

PAT

What the...

We go with the Tailor as he casts off the boat.

Starts the engines and sails out of the harbour.

IN: 10:42:25

EXT. BETTING SHOP - NIGHT

SAMUEL stops his car outside a betting shop. It's still open. He gets out of his car, furtive, takes out his wallet - then remembers - no credit cards.

He goes to the boot and opens it up. Opens up the bag - And inside there's a tuba.

SAMUEL

Profanity 10:43:12

What the fuck...?

As he takes in this turn of events, we hear the blip of a siren. He turns in shock - and sees two armed POLICE OFFICERS advancing on him slowly.

OFFICER

Armed police. Show me your hands. Turn around slowly...

On Samuel - Oh. Fuck.

IN: 10:43:31

EXT. SEA - NIGHT

We see the boat out at sea, isolated.

IN: 10:43:34

INT. BOAT. BERTH - NIGHT

JANET and PAT.

JANET

It's all to do with a film.

PAT

This Les Enfants thing again?

JANET

You seen it?

PAT

Not all of it. But I don't understand how that can possible have anything to do with...

JANET

If you'd seen the end, you'd know.

PAT

What happens at the end?

IN: 10:43:47 FRENCH FILM: EXT/INT. CANAL BOAT - NIGHT

Blood splatters on the porthole.

Inside we see that Benoit has cut up Madam Bethune and is eating her.

BENOIT

Enfin, tout ce qui est à toi m'appartient. Tes organes, tes orteils,
le bout de ta langue. Rien ne sera délaissé

**IN: 10:44:05 Translation/Subtitles: Finally... All of you will be mine. Your organs, your toes, to the tip of your tongue.
No part left unloved.**

IN: 10:44:24 INT. BOAT. BERTH - NIGHT

JANET and PAT.

PAT

Profanity 10:44:25 Fucking hell...

JANET

Yeah.

PAT

So what are we gonna do?

IN: 10:44:30 INT. BOAT. GALLEY/KITCHEN - NIGHT

THE TAILOR is finishing up preparing soup - just like Older Madame Bethune ate. Then he tends to the room
and the setting. Getting everything just so...

THE TAILOR

Mon amour, dinner is ready.

IN: 10:45:11 INT. BOAT. BERTH - NIGHT

They hear THE TAILOR walking towards the berth.

THE TAILOR

I am sorry you had to wait so long.

He unlocks the door. Opens it... Just PAT is stood there. Looking nervous. Janet is nowhere to be seen.

THE TAILOR

You are beautiful... Come with me Madam Bethune. Come with
me and you will see the world in colour again.

He holds out his hand. She swallows hard. Then takes it. We stay inside the room as the door slams shut - then JANET steps out the shadows.

IN: 10:46:09 INT. BOAT. GALLEY/KITCHEN - NIGHT

THE TAILOR sits opposite PAT at the dining table. Two glasses of wine in front of them, along with the soup, Pat's holding her spoon, looking at it.

THE TAILOR

Are you going to eat it?

PAT

It smells lovely.

THE TAILOR

(smiling)

You look beautiful.

She doesn't reply.

IN: 10:46:34 INT. BOAT. BERTH - NIGHT

Janet quietly leaves the berth.

IN: 10:46:43 INT. BOAT. GALLEY/KITCHEN - NIGHT

THE TAILOR

Please. Do not look scared. There is nothing to fear from me. I would never hurt you.

(off her look)

You hate me.

PAT

No. No I don't hate you. I just feel sorry for you, is all.

THE TAILOR

Sorry for me?

PAT

You're not well, love.

And then the lights flicker.

IN: 10:47:06 INT. BOAT. BRIDGE - NIGHT

JANET on the bridge with the spanner, flicking switches.

IN: 10:47:07 INT. BOAT. GALLEY/KITCHEN - NIGHT

THE TAILOR

Why don't you eat?

Her expression hardens. A sudden shift in atmosphere.

PAT

No. I know what you put in it. That's not how you treat people you love.

IN: 10:47:30

INT. BOAT. BRIDGE - NIGHT

JANET smashes the controls with the spanner.

IN: 10:47:32

INT. BOAT. GALLEY/KITCHEN - NIGHT

There's the sound of the engine dying. The emergency lights kick in, an eerie red glow over everything.

THE TAILOR

(French; subtitled)

OH NON !

(beat)

C'est pas comme ça que ça finit !

IN: 10:44:37

Translation/Subtitles: NO! This is not how it ends...

Then he stands and walks over to another table, much like the one in Les Enfants, covered in a tablecloth, and pulls it off, revealing many hacksaws and other sharp implements. He grabs an meat cleaver and heads towards the bridge just as JANET appears down the stairs into the galley, swinging the wrench at him.

They grapple in the narrow space before The Tailor grabs her wrist and pushes her against a wall.

THE TAILOR

(French; subtitled)

Comment oses-tu gâcher ma fin ? Comment oses-tu !

IN: 10:48:56

Translation/Subtitles: How dare you ruin my ending? How dare you!

He squeezes her throat.

JANET

Profanity 10:47:58

You're fucking mental.

He looks at her - looking to his right, and realises somethings up...

Behind him Pat is stood with a meat-cleaver, which she swings down into The Tailor's neck. It lands at a horrific and bloody angle. His body falls to the floor with a thud.

Janet and Pat look at each other. Then both smile an exhausted smile.

PAT

What now?

JANET

Usually I'd say we should call the police. But... I'm sort of... wanted.

Pat starts laughing which turns into sobbing.

Then looking at The Tailor.

PAT

I always wanted more excitement in my life.
(beat)
I don't want that any more.

Janet nods. Looks at Pat sadly.

JANET

Your boy... you said he were a police officer, didn't you?

PAT

Yes. I am dead proud of him.

Realising what Janet said -

PAT

Why, why did you ask that...?

On Janet - hating to be the one to break the news...

IN: 10:49:30

STORYBOOK TEXT

EPILOGUE

IN: 10:49:33

INT. BOOK SHOP - DAY

SAMUEL sits at a chair behind a desk. We're CLOSE enough to see he's signing something. He lifts it up - And we see it's a book. He hands it to a SHOPPER who smiles and takes it. WIDE - to see Samuel is at a book signing, stacks of books to his right.

NARRATOR

The case against Samuel was thrown out of court. But the stress got him to enlist in Gamblers Anonymous, that's where he met a book editor and that's how he came to write a hypothetical memoir.

We see the book - titled WHAT IF I DID IT... A BOAT STORY.

NARRATOR

Craig had first option on the film rights.

CLOSER as Samuel opens another book - and we see the dedication is 'For Anya and Camilla'. Samuel looks at it with a rueful smile - then signs his name and hands the book to a customer.

NARRATOR

As for Camilla and Anya, sometime after they left Samuel...

IN: 10:49:57 **EXT. STREET - DAY**

On Camilla as she looks down the street.

NARRATOR

They discovered a bag with two million in pounds on their doorstep.

IN: 10:50:01 **INT. PATSTY'S - DAY**

Next we see PAT. In her shop, rolling out pastry. She catches sight of a photo on the side - her and Ben.

NARRATOR

Pat Tooh went back to work and after burying her son Ben. She vowed never to want anything interesting in her life again. Until she met a Spanish guy called Carlos. But that's a whole other story. Ben Tooh was posthumously awarded something called the George Cross Medal... which I am told is mighty fine.

IN: 10:50:23 **INT. GUY'S HOUSE - DAY**

GUY picks up his grandfather's pot.

NARRATOR

As for Guy, he kept working for the cartel under new management. Till he was found in his own home, shot in the back of the head. He never did make another vase.

IN: 10:50:36 **EXT. CEMETERY - DAY**

And then we track in on a gravestone, finally coming to rest on the word "JULES-BAPTISTE GRIMONDELLE dit La Tailleur".

NARRATOR

And the Tailor was buried in Paris. According to his wishes, he was laid to rest in a very specific plot of land in the 7th Arrondissement, which he purchased as a young man.

PULL BACK to reveal the gravestone beside his reads "GENEVIEVE LARUE, Actrice".

NARRATOR

As for Janet, well she made her own ending.

IN: 10:51:02 **INT. CUBAN CAFÉ - DAY**

Close in on a brass section. We pull out to see a Cuban Brass Band playing in the street outside a café.

A fish appears on screen, held by a cybernetic hand. We reveal it belongs to JANET. She walks to a table where ALAN sits sketching.

Janet smiles fondly (like her sight of him in the fair). She sneaks up around him and lowers the fish in front of his face.

JANET

(fish voice)

Hello ALAN!

ALAN

Do you ever get tired of amusing yourself?

JANET

No. I really don't.

She sits down beside him, rewrapping the fish and putting it on the table.

ALAN

What's that?

JANET

Fish. Got it from the fish bloke next door.

ALAN

What kind?

JANET

Big one.

ALAN

Silly woman.

NARRATOR

I don't know about happily ever after but err... It'll do for now.

CRAIG (V.O.)

You heard from her at all, then?

IN: 10:51:53

FLASHFORWARD: INT. THEATRE - DAY

We're back in the theatre with SAMUEL and CRAIG.

CRAIG

Janet?

Samuel shakes his head.

CRAIG

Fair enough.

(beat)

Shame. Everything you two went through... thought that might be some kind of... bonding experience.

SAMUEL

Bonding yeah... She got her son to switch out my money for his tuba. There's no bond.

CRAIG

Well. If you do get a chance to talk with her - put a word in. Might help me get the end working better.

SAMUEL

Why are you so obsessed with the end?

CRAIG

We all are. We come into this world with these... undeveloped brains that are trying to process everything going on around us. But we come out of it...

(clicks fingers)

Like that. We get cut off - mid sentence. Mortality is...

IN: 10:52:35

END CREDITS

CARD 1

Directed by

DANIEL NETTHEIM

CARD 2

Written & Created by

HARRY WILLIAMS & JACK WILLIAMS

CARD 3

Producer

MATTHEW BIRD

CARD 4

Executive Producers

HARRY WILLIAMS

JACK WILLIAMS

CHRIS AIRD

SARAH HAMMOND

DANIEL WALKER

CARD 5

DAISY HAGGARD

CARD 6

PATERSON JOSEPH

CARD 7

CRAIG FAIRBRASS

MICHELE AUSTIN

CARD 8

PHIL DANIELS

ETHAN LAWRENCE

CARD 9

with

JOANNA SCANLAN

CARD 10

and

TCHÉKY KARYO

CARD 11

Cast in order of appearance

NARRATOR

OTHER JANET

OTHER SAMUEL

OTHER THE TAILOR

ALAN JEFFRIES

SUPERINDEPENDENT

HODGSON

PC JENNINGS

ÓLAFUR DARRI ÓLAFSSON

LUCY MONTGOMERY

JASON PENNYCOOKE

ALEXANDER BROOKS

OLIVER SHERIDAN

NIGEL BETTS

RACHAEL HAYDEN

CARD 12

YOUNG TAILOR

YOUNG BENOIT

PERRIE

THE TAILOR'S FATHER

BENOIT

ANYA WELLS

MAXIM SIMAITIS

PAUL-HECTOR ANTOINE

NICO ROGNER

KEREM KOCAER

CHARLIE HAMBLETT

CHERIE GORDON

MAN

DANNY MORGAN

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 PHOCOUC
NICOLA DUNCAN
SAMUEL PEDERSON
ANNA CHESTER
JASON BOND
GARETH PROCTER
TONY ROONEY

JAY PALES
FYN SMITH
DAVID MILLS
SAM HUNTER
GUY SPANDLER

CARD 20

Costume Supervisor
Costume Standby

Costume Trainee

Makeup & Hair Artist

LIZZIE TAIT
SAM CASSIDY
SARAH HIRST
GEMMA RAYNER

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
MARK LISBON

Stunt Performers

LUCY ALLEN
AARON GASSOR
ANNABEL WOOD

Intimacy Coordinator

ENRIC ORTUNO

Construction

GET SETSY LIMITED
W.R FILM CONSTRUCTION
SERVICES

Armourer

MATTHEW SHELLEY
JASON PAYNE

Animal Wrangler

URBAN PAWS

SFX

ROWLEY SFX

CARD 22

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

Visual Effects
On Set VFX Supervisor
Post Graphic Designer
Title Cards

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

VINE FX
SAM HIGHFIELD
FRANCIS SCOTT
MOMOCO

CARD 23

Two Brothers Pictures

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

Legal & Business Affairs

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

JAMES JACKSON

Insurance Broker

PENNIE CROCKER
QUARTZ INSURANCE

Publicity
Stills Photographer

PREMIER COMMUNICATIONS
MATT SQUIRE



ELIAS (V.O.)

Janet and Alan...

IN: 10:53:19

INT. CABIN - DAY

ELIAS, our narrator, is in a dimly lit, rustic-looking cabin. Right now we're so CLOSE IN on his face we can't tell where he is as he speaks. There are beads of sweat on his forehead. Some blood on his face.

ELIAS

They lived happily ever after those two did.

MAN

Why... why are you telling me all this?

We PULL BACK to see Elias' in a cabin, and that he's wearing a preacher's outfit. In one hand he has a shotgun, in the other, an axe. He's covered in blood and looks like he's just come back from 'Nam. He's leaning, back against the door. The man opposite him is tied to a chair, also covered in sweat, dirt and blood.

ELIAS

So we can learn from their mistakes...

He hears a buzzing sound. Looks up at a red light that's started flashing.

ELIAS

They're here.

MAN

Elias wait...

Elias looks at him, sympathy in his eyes.

ELIAS

Don't worry. Everything's going to be okay.

MAN

You sound like Samuel, talking to Janet.

Elias shakes his head as he grabs a shotgun.

ELIAS

Ah... That was their story. This one is ours. This'll be different.

(beat)

It has to be...

He heads for the door, kicks it open to the sound of police sirens.

