

# **CROSSFIRE**

**EPISODE ONE**

**by**

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Triple Blue Amends Script  
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1

**EXT. JO AND JASON'S HOTEL BALCONY. DAY 2. 16TH APRIL 19.**  
**11:12AM**

JO (46) is lying on a sunlounger on a hotel balcony wearing a purple swimsuit - a 'show-off' swimsuit, not a practical one - hair piled on top of her head, sunglasses.

She is smoking. A sign on the wall behind her in Spanish, English and German reads, 'Please No Smoking on the Balcony'. On a table beside her is her phone, a black coffee and a half-full ashtray.

Out of shot there are the shrieks and splashes of families in a row of swimming pools beneath the balcony, the thump of Spanish pop from an aqua aerobics class.

The phone buzzes - JO picks it up and we see her screensaver: her with husband JASON (40), mixed-race daughter from her first marriage AMARA (18) and two younger children ADAM (10) and KIMBERLY (7).

The time display on her phone reads 11.12am.

JO lifts her sunglasses to read, smiling. We see the following exchange but not who the texts are from.

**TEXT: Hey x**

**JO: Hey x**

**TEXT: What doing?**

**JO: Sunbathing, sneaky cig**

**TEXT: Pic?**

JO takes a phone pic of a plant in a pot on the far side of the balcony, hits send. She takes a long drag of her cigarette, exhaling derisively in the air while she waits for the reply.

**TEXT: v funny**

JO takes a pic of her feet with painted toes, hits send.

**TEXT: Better but not high enough**

JO takes a photo of her legs and sends it. \*

JO stands and leans over the balcony. Beneath her, the gardens and pools of a large resort. Bright sunshine. In the far pool, the energetic aqua aerobics; beyond, the sea.

By the side of a nearer pool, JO's daughter AMARA is standing wearing shorts and a distinctive tie-dye vest. She sees JO and waves merrily, then calls to ADAM ('Adam, look, Mum is going to watch you jump!').

ADAM turns and waves too, then starfishes into the water in a show-offy manner.

BBC WRITERS ROOM

In the pool already are his friends GATIK (13) and JAYPAL (10), who jump all over him. ADAM bounces out of the water and looks up at JO for her approval, she waves and smiles.

On a nearby lounger is CHINAR (40), GATIK and JAYPAL's dad, sitting with his back to JO.

2

**EXT. AEROBICS POOL. DAY 2. 16TH APRIL. 11:14AM**

Music thumps from a boom box as the aqua aerobic instructor is calling out in Spanish to a full swimming pool of enthusiastic holiday makers.

MIRIAM (45), approaches the class - she's late, wearing a loose linen dress over her swimsuit and not sure whether to join in. She hovers at the far end of the pool.

The instructor, EUSEBIO (28), turns and sees her hovering and beckons cheerily for her to join in.

3

**EXT. JO AND JASON'S HOTEL ROOM/BATHROOM. DAY 2. 11:13AM**

\*

JO turns back into room. Goes into bathroom recieving his reply.

\*

\*

**TEXT: Much, much better. Now...**

JO smiles in response, then her expression becomes serious.

**JO: Seem to remember you wanted to stop**

JO stares at her screen, waiting for the response.

**TEXT: You know we can't stop**

4

**INT. RECEPTION AREA. DAY 2. 11:14AM**

ABHILASA/ABHI (38), elegant in a sundress, is entering the hotel foyer.

At the Reception desk is a RECEPTIONIST, who is checking in a FAMILY, smiling, explaining things to them. We see the clock behind the desk reads 11.14am. ABHI hovers for a moment, her hotel key card in hand.

She glances out over a wide balcony to her left that looks out across the resort, the sea in the distance, bit troubled.

MATEO emerges from a door next to the Reception desk and heads out, sees ABHI hovering, holding her room key.

MATEO  
(Bright and professional)  
Can I help you Madam?

ABHI  
(holding up the key card)  
Oh thank you, yes, it's stopped  
working.

MATEO  
What room number?

ABHI  
Six o three.

MATEO takes the key card, nips briskly back behind Reception,  
keys the number in.

MATEO  
And your name?

ABHI  
Abhilasa Doshi

MATEO restores the key card, returns to ABHI and hands it  
back with a smile, then heads off briskly.

ABHI (CONT'D)  
Thank you.

MATEO  
You're welcome.

5 INT / EXT. JO AND JASON'S HOTEL BATHROOM/BALCONY. DAY 2. 16TH APRIL 19. 11:15AM \*

JO holds the phone.

TEXT: I want you RIGHT now.

She pauses: ambiguous smile. As she types her reply, she  
hesitates before adding the 'x'.

JO: Me too x

Out of shot, a series of popping noises, like firecrackers -  
JO turns and runs to the balcony. On her horror as she takes  
in the scene below

6 EXT. AEROBICS POOL. DAY 2. 16TH APRIL 19. 11:15AM

The class is in progress, the music booming loudly. EUSEBIO  
has paused in his routine seeing MIRIAM laughing.

EUSEBIO

Come Senora, I have to throw you  
in!

\*

MIRIAM

I'm not sure. I'm thinking about  
it.

\*

\*

\*

EUSEBIO

Okay I let you take your dress off  
first!

\*

\*

\*

BBC WRITERS ROOM

The people in the pool are smiling and beckoning, MIRIAM is shaking her head in reluctance. EUSEBIO's head flips back and he flies away. MIRIAM stands for a moment, confused - is this part of the joke? - she looks at him as he lies on the ground. Her face.

7

**INT. RECEPTION AREA. DAY 2. 16TH APRIL 19. 11:15AM**

ABHI is walks away from reception on her phone- she hears popping sounds from the garden and stops, turning her head in query. \*

We see the RECEPTIONIST and the FAMILY who are checking in do the same.

They all glance at each other, quite relaxed, because it's surely impossible that was....

A moment on everyone's disbelief.

8

**INT/EXT. JO AND JASON'S HOTEL ROOM. DAY 2. 16TH APRIL 19. 11:16AM**

JO runs in from the balcony and away from the loud music and for a frantic moment, she looks around the room; a double bed, an open sofa-bed, both unmade, clothes and toys, suitcases and bags half-unpacked on the bed and floor. She is hyperventilating in panic. \*

She shoves her feet into some trainers and grabs a shirt from her case, pulls it on as she heads for the door. \*

The popping noises become louder and are suddenly, unmistakably, gunfire.

**TITLES**

9

**INT. JO AND JASON'S HOTEL ROOM. DAY 2. 16TH APRIL 19. 11:16**

The door to the corridor swings open. The net curtains either side of the balcony blow in the breeze as pop music from the pool plays on.

The popping sound of gunfire outside continues intermittently, punctuated by cries, yet the room is so ordinary, silent and still. It's surreal.

The scattered detritus of family life: kids' toys and clothes, open suitcases, a hairbrush, a drawing book, a bottle of after-sun lotion.

The digital alarm by the bedside reads 11.16am.

JO (V.O.)

We think it goes in a straight line, don't we? Time, I mean. Like, one day follows another, day after day. Year after year until something happens that's so big it stops time. And you realise. Everything that happened before was leading up to this moment. And everything that happens after, if there is an after, happens because of it.

10

INT. JO AND JASON'S BEDROOM. DAY 7.

**FLASH FORWARD [to Ep 3 sc 100A]**

A stark shot of JO's face looking in a mirror. Glimpse of a smart work shirt, hair pulled back.

JO (V.O.)

There's no line anymore, no line of time, just one fixed point, and everything swirls around it. Look back. Or look forward. It makes no difference.

11

INT. PETROL STATION. DAY 3. 29TH APRIL 19. 11:41AM

**FLASH FORWARD**

A petrol station shop on the outskirts of Leicester, grey skies outside, drizzle.

At the counter, a CUSTOMER is paying for petrol and putting down a newspaper.

Clear shot of the front page of the newspaper with a headline that reads: HOTEL KILLERS above photos of two young Spanish men aged 18 and 21, looking unsmilingly into the camera.

The SHOP ASSISTANT hears a noise and looks out through the windows with a startled expression.

Through the windows, we see the figure of a woman, dressed in a beige mac, face ravaged, expression deranged - we can just about glimpse that it's JO. Her mouth is open in a howl of anguish. She grabs at the metal newspaper stands in front of the petrol station and hurls them aside.

JO (V.O.)

You can drive yourself mad that way, if you're not careful. Where was the point where it began?

12

INT. JO AND JASON'S HOTEL ROOM. DAY 2. 16TH APRIL 19. 11:16AM

[Music from the pool still playing on outside]

More ordinary objects.

By the end of the following speech, we've come to rest on the tumbled pile of shoes from which we've seen Jo grab her trainers.

JO (V.O.)

That day began, but that wasn't where it began - it didn't end there either. Funny, the things you remember, it's always the small things, that's normal apparently. The shoes. I remember thinking, not flip-flops. Trainers. I remember thinking, I'm going to have to run.

Widen so we see the net curtains billowing in the breeze as before...

13

INT. JO AND JASON'S HOTEL ROOM. DAY 2. 16TH APRIL 19. 9:38AM

The curtains billow in the breeze, earlier that morning. The balcony doors are open and light streams in, happy cries from the swimming pool beneath.

JO and her slightly younger husband JASON (40ish) are in their room as 'that day' begins. JO is still in nightwear, standing by the bed and looking at her phone. JASON is standing by the bed with his back to JO, finishing getting dressed. The same digital bedside clock we saw before now reads 9.38am.

Their children ADAM and KIMBERLY (7), in swimsuits with clothes on top, sit on the sofa-bed, play-fighting, pushing at each other. ADAM grabs KIMBERLY's arm and mimes biting it.

KIMBERLY

Mummy!!

ADAM

I'm a shark, I'm a shark!

JASON

(Annoyed) Adam...

JO drops her phone on the bed and turns to them, reaching out her arms to tickle them. ADAM throws himself at her, roaring.

JO

Oh no oh no! He's eating us all up!  
Don't eat us Mr Shark!

KIMBERLY

No no don't eat me Mr Shark!

JO

I'm not sure sharks roar Adam...

KIMBERLY

What noise do sharks make?

JO

They go like....(she pounces on them both).... this!

JO makes silly shark noises while tickling the kids.

JASON

Look we'd better get down. It finishes soon.

ADAM

Breakfast!!

JASON

Not unless you both find your flip-flops right now!

ADAM and KIMBERLY charge to the pile of shoes and begin throwing them around.

JO steps out onto the balcony and returns holding her purple swimsuit, feeling it to check it's dry. She doesn't look at JASON.

JASON (CONT'D)

Guess I'll take them to breakfast then.

JO

Adam wants to go to the pool with the boys after but Kim and Sunny want those hideous inflatables. Don't forget her armbands.

\*

\*

\*

She marches into the bathroom holding her swimsuit. \*

14

**INT. CHINAR AND ABHI'S HOTEL ROOM/BATHROOM. DAY 2. 16TH APRIL**  
**19. 09:38**

In stark contrast to the chaos and clutter of Jo and Jason's room, Abhi and Chinara's is immaculate - some kind of master suite.

CHINAR and ABHI sit in bed, propped on pillows, the debris of a room service breakfast they have just shared around them: a tray with croissant, preserves, bowl of fruit etc. ABHI wears a kimono over her nightie.

On the bedside table, Chinara's phone is recharging.

On the other side of the room, there is a connecting door through to the room shared by GATIK, JAYPAL and SUNIL, where they are chattering over their own breakfast.

CHINAR

Why don't you have a lie in? I'll take the boys to the pool.

ABHI

I've promised Sunny the kiddie pool.

CHINAR

Got the short straw there, sweetie.

ABHI

(Something in her voice)

Yeah...

CHINAR

(beat)

You thinking about last night?

ABHI

I had no idea, did you? Had Jason said anything?

CHINAR

No...

ABHI

(Something dry in her tone)

You know what they call us, don't you, Jo and Jason and Ben and Miriam... Mr and Mrs Perfect.

CHINAR

(kissing her nose)

That's because we are.

CHINAR looks round to see the boys in the doorway, watching them and giggling at their parents kissing. He rolls his eyes.

CHINAR (CONT'D)  
C'mon then you lot, family photo!

ABHI murmurs protest but the boys join them gleefully on the bed and CHINAR gets them to squeeze in while he lifts his phone. He shows them all the picture - ABHI pulls a face.

CHINAR attends to his phone.

ABHI glances at the phone in his hands, hesitates, then get up from the bed and walks over to the bathroom. We go with her.

For a moment, she is arrested by her own reflection. \*

She glances to one side where she can see, out in the bedroom, CHINAR showing the boys something on his phone - her happy group of men.

She looks back in the mirror. \*

15

**INT. BEN AND MIRIAM'S HOTEL ROOM. DAY 2. 16TH APRIL 19.**  
**11:05AM**

MIRIAM is wearing the clothing we've seen in the pre-credit sequence. She stands next to her husband BEN (50, out of shape, benign combination of jovial and grumpy) who is sitting on the edge of the bed, with one arm lifted while MIRIAM massages his shoulder. We have come in in the middle of a jokey conversation.

BEN  
Still can't believe I actually said it...

MIRIAM  
You did darling, but, like, not in a bad way... (Lowering his arm)  
Feels much better to me but I'd keep up the Ibuprofen.

MIRIAM stands, heads to the bathroom. \*

BEN  
Are you coming down with me? \*

MIRIAM

(Sitting to pull on sandals). No, I thought I'd go to the aqua aerobics. Jo said she might come too.

\*  
\*

BEN

I doubt it after last night.

MIRIAM

Quite a first-night dinner, wasn't it?

BEN

Bit tragic isn't it? (pulls face)  
'Aqua aerobics'.

MIRIAM

Thanks!

BEN

Oh I didn't mean it like that...  
what am I supposed to do then,  
while you're gallivanting in the  
pool?

\*

MIRIAM

Go and join the others, you know,  
holiday, you might actually enjoy  
it.

BEN

Okay then, well, have a nice time  
without me!

He goes to the door, opens it, turns, pauses.

BEN (CONT'D)

(Cheery, contrite) See you later!

Miriam is filling her water bottle. She doesn't turn to look  
at him.

\*  
\*

MIRIAM

Yeah, sure.

16

INT. JO AND JASON'S HOTEL BATHROOM. DAY 2. 16TH APRIL 19.  
11:08AM

In the purple swimsuit, JO is fluffing up her hair and piling it fetchingly on top of her head in a clip. She leans into the mirror and applies blusher, selects a lipstick, discards it, chooses another, applies it.

She lifts her phone above her head, looks up into it, lowers it, slips one strap of the swimsuit down slightly.

She lifts the phone again, takes a selfie: hair on head, lipstick, cleavage.

She sends the pic.

17 **INT. HOTEL CORRIDOR/ANT STAIRWELL. DAY 2. 16TH APRIL 19 11:08**

MIRIAM wanders down a corridor, looks left and right, trying to work out how to get down to the pool.

18 **OMITTED**

\*

19 **EXT. POOL AREA. DAY 2. 16TH APRIL 19. 11:12AM.**

JASON is holding KIMBERLY's hand as the music from the aerobics class continues to boom out. With them is ABHI and her youngest son SUNIL, also holding hands. BEN is walking alongside them.

They head towards the kiddie pool.

ABHI

(to Ben)

You know it's good of you to keep the grown-ups company but this is possibly the least Ben-friendly part of the whole place.

BEN

Oh I dunno, I love an inflatable dragon as much as the next man.

\*

\*

They have reached the kiddie pool. They stop and regard a hideous array of inflatables including several brightly-coloured plastic animals.

BEN (CONT'D)

And to think, Miriam and I could have been staring at some boring sixteenth century frescoes in Florence.

ABHI

Blame Jo, this was all her idea.

BEN

Yup, the buck for the inflatable dragon stops with her.

BEN and ABHI head towards a lounger and sit down, glancing at JASON with gratitude it isn't them.

\*

\*

\*

ABHI

Any sign of Jo this morning?

\*

BEN

She wasn't at breakfast. Going to make it an interesting week, if they're not speaking to each other.

ABHI

Maybe I should check on her.

BEN

I'll go if you like.

ABHI

It's okay I've got to go to  
Reception anyway my key card isn't  
working. (Rising) If Jason asks,  
cover for me!

BEN

Will do!

20

**EXT. POOL AREA/RESTAURANT PATIO. DAY 2. 16TH APRIL 19.**  
**11:13AM**

BEA (32) the restaurant manager, has her back to us and is going about her business, checking tables are clear and ready to be laid for the lunchtime service. \*

A couple of paces from the patio, waiter IKER (22) is anxiously extracting his phone from his pocket, looking over at his boss BEA to make sure she hasn't noticed. \*

BEA

(Telling him off)  
Tienes que dejar el movil en  
el cuarto, ¡Ya sabes las  
normas!

BEA [SUB TITLE]

Your phone should be in your  
room, you know the rules!

ABHI enters on her way to reception, passing MIRIAM on her way to the pool \*

ABHI

Oh hi you're going for it?

MIRIAM

(As she passes, laughing  
at herself)

I know, what am I thinking...?

(Looking back at the  
hotel)

I got completely lost though.

ABHI

Yes, I know me too! It's so  
confusing!

ABHI continues up towards reception.

21

**EXT. SWIMMING POOL. DAY 2. 16TH APRIL 19. 11:12AM**

CHINAR is sat by the pool wearing swim trunks and an unbuttoned short-sleeve shirt. JAYPAL, GATIK and ADAM, who are all splashing around.

\*  
\*

He sits down on his lounger, his thumbs flick over his phone, then he calls out merrily to the boys.

CHINAR

Come on let me get one of you all  
jumping in again!

They clamber out and stand by the edge, holding hands, ready to play an all-jump-in-together game.

JAYPAL

Come in Pappa!

CHINAR

Oh don't you worry I am coming in  
and then you are all in BIG  
trouble!

ADAM sees AMARA approach and turns. JAYPAL and GATIK jump in.

CHINAR (CONT'D)

Hello there! Didn't think we'd see  
you by the pool!

AMARA

Thought I'd give myself an hour  
each morning, then I'm back on it.

CHINAR

You need to get towels from over  
there.

AMARA drops bag with her A-level revision notes onto a sunlounger. As she turns, she looks up and sees JO standing on her balcony in her purple swimsuit, looking down at them. She waves.

AMARA

(To Adam)

Adam, look, Mum is going to watch  
you jump!

ADAM turns and waves to JO, then starfish jumps into the pool. JAYPAL and GATIK are waiting and jump on him.

AMARA heads towards the towel kiosk, which is near the kiddie pool. BEN is still on the bench and JASON has joined him. AMARA sees KIMBERLY and SUNIL in the water and waves to them. They wave back and JASON and BEN acknowledge her from the bench. She collects a towel from the TOWEL ATTENDANT and turns back towards the pool.

We see her stop dead and stare at something out of shot.

22

**EXT. AEROBICS POOL. DAY 2. 16TH APRIL 19. 11.14AM**

By the side of the pool, EUSEBIO's portable machine is thumping out loud, rhythmic Spanish pop as before and he is holding MIRIAM's wrist and pulling her jokingly towards the water while everyone already in the class laughs.

EUSEBIO

Come Senora, I have to throw you in! Okay I let you take your dress off first!

MIRIAM is laughing and protesting. It's the moment before.

23

**OMITTED**

24

**EXT. SWIMMING POOL. DAY 2. 16TH APRIL 19. 11:15AM**

WHAT FOLLOWS IS SUGGESTED SHOTS:

Beneath the water of the pool: GATIK, JAYPAL and ADAM are kicking their legs beneath the surface - we see the trace of bullets rushing through the water. To one side, there is the very fleeting glimpse of a bloom of blood.

CHINAR is hauling the boys out of the pool. All around them, there is panic, mayhem, in a series of fast, intercutting shots. They run.

BEA and IKER see people running past the restaurant patio and look around in horror. BEA is baffled, her look querying. IKER stands horrified, hand over his mouth.

JASON runs towards the hotel, holding KIMBERLY on his arm and SUNIL by the hand. BEN runs alongside them. A STAFF MEMBER is gesturing everyone towards a ground level entrance.

A man we'll call COLIN is standing under the shower. Iker shoots, COLIN tries to flee but gets shot in the back. \*

A WOMAN sitting on a sunlounger is frantically scrabbling in a hand-bag for a phone - she slumps to one side.

A FATHER is beckoning children away.

TWO MEN with their backs to what is happening are looking at each other, puzzled, slow to react.

The TOWEL ATTENDANT tries to run to safety but is shot. \*

We see scenes from the outdoor area as people flee into the hotel/hide/fall down.

25 **OMITTED**

26 **EXT/INT. POOL AREA/CAVE CORRIDOR. DAY 2. 16TH APRIL 19.**  
**11:16AM**

JASON, KIMBERLY, SUNIL and BEN are amongst a straggling crowd of people from the pool who have reached a lower ground floor entrance, a kind of cave-corridor that runs beneath the hotel. STAFF MEMBERS are gesturing to everyone to go down it.

JASON looks back as they run.

JASON

(panicking, to BEN)

Where are the others? Where's Adam, did you see?

BEN

Chinar's got the boys.

SECURITY GUARD

You have to go, now... everybody... please, quickly. Go... go!

Confusion and chaos as other staff and guests run towards them from the pool and the STAFF MEMBERS are pushing people in the right direction.

27 **INT/EXT. RECEPTION AREA/BALCONY. DAY 2. 16TH APRIL 19.**  
**11:16AM**

ABHI moves out to the balcony with the crowd, trying to see what's happening - still a sense of bafflement here - they are a long way from the action. The RECEPTIONIST is on a mobile phone, shaking her head, trying to find out what's going on - suddenly, more gunfire from the area of the pool and they look at each other, aghast. \*

At the same time, a GROUP of people in swimwear/holiday run past. ABHI watches them in alarm. A MAN runs up from the direction of the pool. Pushing people back into the building. \*

MAN

Hey! Don't stand there. Come on. No no no. Don't go there. This way. Get inside!

The RECEPTIONIST pulls the FAMILY behind the Reception desk. \*

OTHER PEOPLE take up various hiding positions.

ABHI sees everyone dive down and crouches behind a large table covered by a large tablecloth. Hearing gunshots she ducks under the table in fear and, once hidden, she presses her phone to her ear. \*

ABHI

Chinar, where are you?! have you go the boys? What's happening?

The sound of gun fire - she gasps in fear and crouches further back in the shadows, out of sight. Then silence again: her bafflement.

28

**EXT. SWIMMING POOL. DAY 2. 16TH APRIL 19. 11:16AM**

On Chinar's sunlounger, his phone lies discarded, buzzing with Abhi's face on the screen as the pop music continues full blast.

29

**EXT/INT. POOL AREA. DAY 2. 16TH APRIL 19. 11:16AM**

We get a glimpse of FLAVIO, indistinct but unmistakably terrifying - a young man in black, baseball hat and face covered, holding up a rifle, passing the restaurant patio.

He stops, shoots across the patio, then into the restaurant: glass shatters, screams, then he moves on up towards the hotel. BEA and IKER hide.

30

**OMITTED**

31

**INT/EXT. UNDERGROUND CAR PARK/SERVICE AREA. DAY 2. 16TH APRIL 19. 11:17AM**

An underground car park with automatic sliding doors that are closed.

A large crowd of panicked holidaymakers, some dressed, some in swimsuits, some injured, others taking pictures. Lots of people on their phones, trying to call family members. People clutching each other. A WEEPING WOMAN pushing around the crowd looking for a child.

A single SECURITY GUARD and YOUNG MALE STAFF MEMBER are completely out of their depth, trying to manage the crowd. The STAFF MEMBER is frantically unfastening the automatic doors manually to evacuate people, the SECURITY GUARD runs past BEN who runs alongside him.

BEN speaks to the SECURITY GUARD, raising his voice and using plain language in that way British people do when they are speaking to foreigners.

BEN

My wife is back there! My wife! She was doing the aqua aerobics class. What's happening? You have to tell us now.

SECURITY GUARD

(In perfect English)  
I am sorry sir, there is an emergency.

BEN

You don't seem to understand. My wife!

JASON

You said Chinar had the boys, were they behind us?

KIMBERLY

Where's Mummy?

JASON

(Unconvincingly)  
She's fine darling, she's in our room. She'll be fine.

BEN

I didn't see which way they ran, I saw them together before it started.

JASON

You said you saw them?

BEN

No what I meant was, I mean Chinar will be with them.

JASON looks frantically around the crowd, hands in hair.

JASON

God, I thought they were behind us,  
they're not here they're not here.

JASON dries, exhales hard - he's making a terrifying decision.

JASON kneels before KIMBERLY and SUNIL.

JASON (CONT'D)

Listen you two, you're going to stay with Uncle Ben and do exactly as he says, exactly, okay? I'm going to get Adam.

BEN

Jason you can't go back!

JASON

Take the kids out Ben, now.

The exit doorway slides open and people begin pouring out onto the street.

JASON (CONT'D)

Go!

As BEN and the children turn away in the melee, JASON turns and begins pushing his way back the way they have come.

BEN looks back as he takes the children out, despairing.

32

**INT. RECEPTION AREA. DAY 2. 16TH APRIL 19. 11:17AM**

All has gone horribly quiet. ABHI peers out from under the tablecloth.

Across the foyer, there's an unearthly silence - the FAMILY are hiding behind the Reception desk with the RECEPTIONIST. ABHI'S face: is it over? Is that it?

Through the lace, ABHI sees a young man in black [GERARDO - but again, we only catch a glimpse], baseball cap, small backpack on his back, holding a rifle with a shoulder strap, walking slowly but purposefully past Reception. He pauses.

Close on her, her breathing, her terror - she can't see out - \* has the young man passed, or turned towards her? \*

\*

32A

INT. HOTEL ENTRANCE. DAY 2. 16TH APRIL 19. 11:17AM

Tight on the large wooden front doors that are the hotel's main entrance, swinging shut, shutting out the bright light outside, a thud and plunging darkness - this is the sound that ABHI has heard.

We see two hands passing a heavy chain through the handles.

33

EXT. SWIMMING POOL. DAY 2. 16TH APRIL 19. 11:18AM

The pop music continues to blare out. On Chinar's sunlounger, his discarded phone is lying face up. It buzzes and Abhi's picture appears, as before.

Then we pull out and see the carnage round the pool, close up this time - bodies lying motionless. One of the bodies moans, moves an arm. COLIN floats face down, blood blossoming beneath him. A moment on the full horror.

And the ordinary objects everywhere: drinks and snacks, earphones and books, an inflatable bouncing gently in the water. All around the pool, phones are buzzing, some on sunloungers, some dropped on the ground, some in pockets that glow through the light material of summer clothing. We glimpse some of the phone screens as the names and/or photos of the callers appear. **TIM. ZAHIRA. MUM. HENRIK. MUM. MUM.**

But even here, a strange and spooky quiet.

34

INT. HOTEL CORRIDOR/EMERGENCY EXIT STAIRWELL. DAY 2. 16TH APRIL 19. 11:17AM.

JO is hurrying downstairs. A MAN approaches. \*

MAN

Is something going on?

JO

(over her shoulder as she passes)  
You have to get out now! \*

MATEO races towards Jo, whilst ushering people down. He grabs her. \* \*

MATEO

There is an emergency, this way... \*

The OTHER GUESTS hurry down the Emergency Exit stairwell. \*

JO

I need to get to the pools, my  
children are there.

MATEO begins shoving her towards the Emergency Exit.

MATEO

The emergency assembly point is  
outside the hotel, go go, madam,  
everyone will be there.

\*

JO

My children are there!

MATEO

You must go this way, this way  
now....

JO

(In desperation)  
You don't understand... I'm...  
listen to me... no... I'm...

MATEO, not even listening, shoves her out of the Emergency Exit door, slamming it behind her.

Trapped in the Emergency Exit stairwell with OTHER GUESTS fleeing downstairs to safety, JO can only bang helplessly on a door which doesn't open from her side.

CUT TO:

35

**EXT. RESTAURANT GARDEN TABLES. NIGHT 1. 15TH APRIL 19. 8:30PM**

**FLASHBACK**

Hard jump cut. We come in on a burst of laughter.

It's the previous evening, in the hotel gardens, where tables are set outside for the evening service. It's the first night dinner for our group. This scene is fast, loud, everyone happy, a bit drunk, flush with the adrenaline of the first night of a holiday.

It's mid-evening - the tables around are busy. Our group is round several tables pushed together and the debris of dinner is scattered about. The small kids have left the table and are running around nearby while AMARA plays with them - the adults are polishing off the wine.

At the nearby table, with his chair turned towards our group is COLIN, who we have already seen floating face down in the swimming pool, and his teenage SON.

CHINAR is on his feet between the two tables, handing COLIN six scraps of paper - then he returns to his seat next to ABHI.

ABHI is wearing the patterned dress we will see her unpack in Ep 3, Sc 66, JO is in a wrap dress or skirt that shows off her legs - MIRIAM is in bright colours and sparkly sandals. The men have made less effort.

COLIN

I tell you, this is *so* unfair.

CHINAR

You said!

COLIN

Okay okay okay...

COLIN looks at the bits of paper in turn... looks round our group who are all watching and laughing. He groans.

COLIN (CONT'D)

Seriously? Okay help me out, let's start with how you lot know each other, I mean...

COLIN looks from JASON to CHINAR to BEN as if he's thinking, white guy, Asian guy, old guy, what's the connection?

CHINAR

Jason and I were at school together since we were eleven - I used to beat the shit out of him - Ben and Miriam are Jo's oldest friends and godparents to Amara who was here earlier now stop avoiding the question. You said you could always guess.

JO

There's a large nightcap in it, remember.

ABHI

(To Jo)

Not sure he needs one.

COLIN

(Fanning the bits of paper and reading)

Ok, here we go. GP. Social worker. Security Advisor - not sure what that means. Book-keeper... Nurse - love nurses.

(MORE)

COLIN (CONT'D)

Businessman, that's a bit vague  
we're all in business. Ok... Right.

He looks around the group, who all stare at him, pulling various amused faces, posing.

COLIN (CONT'D)

(Pointing at ABHI)

Nurse.

The group choruses, wrong! Colin's SON puts his head in his hands. Sitting next to ABHI, BEN raises his hand.

COLIN (CONT'D)

I had you down as the GP.

BEN

That's my wife. She's the super competent one, I'm the second in command.

CHINAR

Don't help him!

COLIN

(Pointing at CHINAR)

Businessman. Let me guess, restaurants. Curry houses, but like, posh, you know, what they call it? Fusion.

CHINAR

I own a taxi and limousine fleet, exclusive hire. My wife here is the brains though, she does all the business development, book-keeper was a bit modest of her.

COLIN

(Triumphant)

Two for the price of one! Now... Security Advisor... that could mean anything...

CHINAR

No more clues, no-one help him.

ABHI

You just did!

COLIN looks at BEN.

BEN

I've already said, I'm the nurse.

COLIN looks at JASON. Slowly, JO raises her hand.

COLIN

So, what exactly is a 'Security Advisor', love?

JO

I work for a department store... I advise them on theft and fraud issues.

COLIN

You catch shoplifters?

JO

Staff as well as customers, actually.

JASON

She's part-time, we both are actually.

COLIN

I take it you do the paperwork. Can't see you in a uniform by the front door checking people's bags.

JO

Yes I do the paperwork but I did used to wear a uniform actually, I used to be a police officer.

COLIN

Seriously? No offence love but I can't see you running down the street after a burglar on those pins, I mean...

COLIN gives JO's slender legs an admiring stare and she raises one in the air - showing off in a jokey way - she knows she has great legs - to hoots and applause. COLIN's embarrassed SON thumps his forehead on the table.

JASON

(Less amused)

Being a street cop was never her strong point actually.

COLIN

Still, tough job, though, um, I mean, especially nowadays. I mean, terrorists and all, you never know, could happen any minute. I don't even go to London 'less I have to these days.

By the end of the following speech, everyone has fallen silent and JO is staring at JASON.

JASON

And she likes to tell people she gave up policing to be a mum but that's not quite how it happened. It's certainly a long time since she's had to run after anybody. (He takes a swig of wine) I'm not even sure she knows how to run any more.

\*  
\*

An ugly silence. AMARA appears.

AMARA

I've left them to it, Gatik's in charge. (She clocks the awkwardness round the table). Did I miss something?

\*  
\*

JO

Oh nothing, just Jason putting me in my place as usual.

\*  
\*

BEN

(In a vain attempt to return to jollity)

He's right though, your legs are amazing. I've always thought so! (Awkward pause) Er, and the rest of it, of course!

AMARA looks at Colin's SON as if to say, effing grown-ups, what are they like?

JO

(Rising)

Well if you'll all excuse me, it's been a long day and I'm going to have a cigarette, then take my children and my amazing pins to bed.

JO leaves the patio, heading for the rear of the garden.

The table is silent. Our group look at each other, at their plates, at JASON.

JASON rises to his feet, throws down his napkin.

36

INT/EXT. GARAGE CORRIDOR/POOL AREA. DAY 2. 16TH APRIL 19.  
11:19AM

\*

JASON runs back along the garage until he reaches the point where they entered. He peers out, while trying to stay hidden, then he hears a sound, someone coming from the pool area where the music from the aerobics class is still playing.

\*

Terrified, he flattens himself against the wall, breathing hard - and suddenly, two people appear, as frightened as him: an overweight GERMAN COUPLE, both barefoot, looking horribly naked and vulnerable in their swimwear. The man is clutching at one shoulder and covered in blood.

GERMAN WOMAN

Help us, he's been shot.

JASON

I don't know what's going on. Did you see what happened?

The man leans against the wall and groans in pain.

GERMAN WOMAN

There are men, five or six of them, killing people.

The man shakes his head.

GERMAN WOMAN (CONT'D)

He thinks there were more. They are shooting everyone. They've gone inside the hotel.

JASON

(The full enormity of it)

*Oh...God... I'm headed for my son, he's ten years old, brown hair...*

Muffled in the distance, as if it is inside, an isolated shot rings out. The GERMAN COUPLE clutch at each other.

JASON (CONT'D)

Are you sure they've gone inside? Did you see them go in? I have to find my son.

The GERMAN COUPLE don't answer, clutching at each other, whimpering in fear.

JASON stays where he is for a moment, hyperventilating in great, panic-stricken gulps, then he heaves a breath and steps towards the pools.

GERMAN WOMAN

(clutching at his arm) No, please, he's hurt, we need help.

JASON

Listen, go that way, all the way along, it goes right the way under. When you get to the car park there's an exit, people can help you there. I'm sorry but I have to find my son, go, go that way.

He crouches low, heads out towards the pool.

37

**INT. EMERGENCY STAIRWELL. DAY 2. 16TH APRIL 19 11:18AM**

JO slams both hands on the door. She puts her forehead on the door for a brief moment, then turns and heads up past guests fleeing in the opposite direction. \*

Catching the Emergency Exit door on the flight above just as a guest makes their escape, she steps into the hotel corridor. \*

38

**EXT. POOL AREA. DAY 2. 16TH APRIL 19. 11:20AM**

The pop music still playing, JASON creeps close to the group of sunloungers where Adam was with Chinar and the other boys, glancing from side to side in fear but avoiding looking at the bodies.

Their belongings are discarded around the sunloungers but JASON can see there's no sign of them. He gives a great exhalation of relief, hyperventilating as the music suddenly comes to an end. He crouches where he is for a minute, trying to slow his panicked breathing.

Then he looks to his left - and just a few feet away, next to a neighbouring lounger, a young man lies on his back, arm flung above his head, eyes and mouth open. Tight on the humanity of the face - and the reality of death. JASON stares in fear and horror. He closes his eyes.

JO (V.O.)  
Great bloody hero you are.

39

**EXT. BEACH. NIGHT 1. 15TH APRIL 19. 8.40PM**

**FLASHBACK**

JO is smoking furiously on the beach.

JASON appears from the direction of the hotel - he has chased after her. As he approaches, she turns her back on him and he catches her by the elbow.

\*

JASON

Sorry, I didn't mean...

\*

JO

...is it really that difficult  
Jason? Really? Can you really not  
bear me being the centre of  
attention for five minutes?

JASON

That comment about your legs...

JO

Don't kid yourself you were  
defending me. Great bloody hero you  
are.

JASON

He was out of order...And I'm your  
husband and I have every right...

\*

JO

Oh stop being so bloody pompous.  
I'm going back.

A shocked silence.

JO (CONT'D)

I want to go back, ok?

JASON

What? To Paul?

\*

JO

I want to go back into policing, I  
want to try again.

JASON

What...?

JO

...look I was going to tell you, on this holiday in fact when we had time to talk it through. I've wanted to for a long time and now Kim is starting Year two.

JASON walks a few paces away, turns around in frustration.

JO (CONT'D)

I know it's going to be tricky...

JASON

It's arranged I'm full-time again first of September. You agreed.

\*

JO

She can go to after school club with Adam. Chinar and Abhi both work for the business.

JASON

They have a full-time housekeeper. You'll be back to doing shifts. It's impossible.

JASON turns back and strides towards the hotel beach entrance. JO follows him. JASON extracts his key card as she catches up with him and during the next few lines they re-enter the complex together.

JO

Yeah well, that's not what this is really about is it? Is it?

JASON

So. Why don't we add this to the list of things you haven't told me about, shall we? Anything else you'd like to add?

\*

JO

Actually, there is. I had lunch with Paul last week, to talk about me going back.

\*

JASON stops.

JASON

(oozing resentment) So you had a lovely? lunch with your ex in some posh restaurant and you didn't tell me... so what's new? Jo?

\*

\*

\*

\*

JO

(Calmly, bringing out the  
big gun)

...the point is, Jason, I was too  
scared to tell you I had lunch with  
my ex-husband and that's not  
normal, is it? Truth there are  
loads of things I'm scared to  
mention quite a lot of things  
because I don't know how you'll  
react. Your level of insecurity is  
*not normal.*

\*  
\*  
\*

JASON stares at her.

JASON

You know Jo, of all the shitty  
things you've done, the not-telling  
me about the job, the thinking your  
first husband is some kind of hero  
cos he's not the one asking you to  
unload the dishwasher anymore, and  
of course the really shitty thing  
of having an affair last year with  
some knobhead from work which I'm  
not even allowed to mention because  
somehow that makes me the bad  
guy... Of all the shitty, *shitty*  
things you do, blaming me for the  
fact that you are a fundamentally  
dishonest and cowardly human being,  
that has to count as the shittiest.

\*

JASON turns to continue up the path and as he does we see  
that AMARA, CHINAR, ABHI, BEN and MIRIAM have come after them  
and are standing in a tight knot, aghast, at the top of the  
path. They have heard Jason's last speech loud and clear.

JASON (CONT'D)

Oh, great..that's good isn't it.

\*

JASON heads towards the hotel. CHINAR tries to catch him by  
the arm but JASON shakes him off. CHINAR and ABHI look at  
each other, shake heads, turn to go.

BEN and MIRIAM hover for a bit.

BEN

Um, er, night then.

BEN and MIRIAM leave.

JO sighs, walks towards the hotel a couple of metres, sits down on a nearby wall.

AMARA comes over and sits next to her.

JO  
Careful, it's a bit wobbly.

AMARA  
Knobhead from work?

JO  
Oh seriously, love, we're just mates that's all, you know how Jason is, gets everything out of proportion.

A pause.

JO exhales upwards, sighs.

JO (CONT'D)  
I told him I want to go back into policing.

AMARA  
How did that go down?

JO  
Not all that well actually.

AMARA  
Maybe telling him in the middle of a row wasn't all that smart?

A sudden fond embrace between them. JO holds AMARA's face, full of love and admiration for her beautiful, independent daughter.

JO  
When did you get so wise, compared with the rest of us I mean?

AMARA  
Dunno. Birth?

\*

JO

Very funny... seriously, you can act up sometimes.

AMARA

Can I get that in writing?

40

EXT. POOL AREA. DAY 2. 16TH APRIL 19. 11:20AM

A shot of Amara's discarded A-level revision, an A4 notepad covered with neat writing, pens, different coloured file cards. A whisk of wind blows some loose sheets away.

We pan around the pool where bodies lie as before, still eerily calm and quiet.

One body moans, turns, falls still and silent again.

41

EXT. POOL AREA - AMARA'S HIDING PLACE. DAY 2. 16TH APRIL 19. 11:20AM

AMARA is on her hands and knees hiding, terrified. The body of the TOWEL ATTENDANT lies motionless a few metres away.

She scrabbles for her phone in her shorts pocket. She presses buttons and holds it to her ear, hyperventilating. From AMARA's phone, we hear the tiny buzz of JO's phone ringing, then the murmur of an indistinct outgoing message. After a moment, AMARA speaks into the phone in a terrified whisper.

AMARA

Mum, where are you? Where are you?

She hangs up, dials again - we see DAD and PAUL's photo come up on the phone - it goes straight to voicemail.

AMARA (CONT'D)

Dad it's me. Something's happened.  
Men with guns, they're shooting everybody. Mum is in the hotel. I don't know where anyone is...(deep breath) I'm okay I'm okay Dad, I'm going to put my phone on silent. I love you. I love you.

She puts the phone on silent, then peers round, looks up at the hotel, around the pool area.

Then, she sees JASON, heading from the direction of the pool where he has been looking for ADAM, back towards a lower ground entrance to the hotel.

AMARA (CONT'D)

(a terrified whisper)

Jason!

JASON hasn't heard or seen her - he carries on into the hotel and just as AMARA squats up, ready to run after him, a single gunshot comes from the direction of the hotel and she crouches down with her hands over her ears.

42

INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 19. 11:19AM

All is eerily quiet. She is breathing heavily, in a deep but controlled way (unlike JASON). She makes her way silently down the corridor, back towards the main part of the hotel. \*

A single shot rings out from somewhere inside the building. \*

JO freezes. Silence. She stays there for a moment, to listen. \*

She carries on walking, more slowly now. \*

Behind her, a noise. She turns. \*

JO moves through a corridor. It seems empty. A sound behind her. She turns. \*

Suddenly, from somewhere below her, a shout, a burst of gunfire, several pops in quick succession.

JO carries on straight into MATEO. He grabs her arm. \*

MATEO

Come, I already told you.

JO

I've got to find my children, let go of me!

She stands her ground, wrenching her arm out of his grasp.

JO (CONT'D)

I'm an ex-police officer! When do armed response gets here? \*

MATEO

I called, they will send helicopters, but we are out of the way here, this island, thirty minutes, maybe more.

JO

(Desperate) They'll have killed everyone by then.

He looks at her.

JO (CONT'D)  
(Focusing) saw two of them by the  
pool, one had a rifle.

\*  
\*

MATEO  
There is shooting inside the  
building as well.

MATEO makes a decision.

MATEO (CONT'D)  
Do you know how to use a gun?

\*  
\*

BBC WRITERS ROOM

MATEO (CONT'D)  
You can fire a gun?

42A

EXT. RESTAURANT PATIO. DAY 2. 16TH APRIL 19. 11:21AM

MIRIAM runs alongside the loungers and arrives at the patio  
where she sees BEA crouched over the body of a waitress,  
PILAR, lying on the ground. She hurries over at a low run. \*

MIRIAM  
I'm a doctor.

BEA (O.S.)  
She's been shot! Please!

PILAR is pale and sweaty, eyes wide open in alarm. MIRIAM  
yanks her shirt aside, looks down at her wound, reaches up to  
a nearby table and grabs a napkin, folds it to press on the  
wound with one hand while with the other she lifts PILAR's  
wrist to take her pulse. \*

MIRIAM  
We need to get her out somewhere  
safe.

BEA rises and, still looking around in terror, beckons to  
IKER who is crouched nearby.

MIRIAM (CONT'D)  
Okay you have to lift her while I  
keep her chest up and staunch the  
wound, gently.

BEA  
There is a medical kit in the  
kitchen. In there. Iker, Iker.

BEA (CONT'D)  
(In Spanish) Come and help us.  
Quickly

MIRIAM  
Quickly.

BEA and IKER follow instructions, MIRIAM stays with them,  
stauching PILAR's wound, and together they rush PILAR  
through the glass doors.

43

INT. HOTEL STAIRWELL/PIPE CORRIDOR. DAY 2. 16TH APRIL 19.  
11:17AM

CHINAR and the BOYS hurry down a service stairwell with OTHER  
GUESTS. At the bottom of it, they turn a corner and find  
themselves in a huge strange corridor in the hotel basement  
area - pipes run along the ceiling, stacks of hotel objects  
along the wall.

CHINAR has JAYPAL by one hand, GATIK by the other - he looks over his shoulder to see that ADAM has fallen behind.

BBC WRITERS ROOM

He turns back, scoops ADAM towards him protectively and ushers all three boys against the wall while OTHER GUESTS run past and disappear in a panic-stricken hunt for hiding places.

CHINAR

Where's Adam, listen boys, you have  
to stick together.

\*  
\*

CHINAR puts his hand on the back of Gatik's head and pulls him in close, speaks very firmly, a father talking to his eldest son.

CHINAR (CONT'D)

If anything happens you take these  
two and run, you hear me?

\*  
\*

GATIK nods, fearful.

44

EXT. AMARA'S HIDING PLACE/POOL AREA. DAY 2. 16TH APRIL 19  
11:21AM

AMARA is in her hiding place as in Sc 41, but crouched up, looking around, ready to leave. She is holding her phone in her hand. She glances at it - nothing. She can't stay there.

She looks around from left to right, then heads out, still crouched low and holding the phone, following the direction that JASON went.

45

INT. HOTEL LOWER GROUND FLOOR. DAY 2. 16TH APRIL 19. 11:21AM

JASON has re-entered the building. Close on his face here, his panic and distress after seeing the body - the full realisation he was crazy to come back in.

\*  
\*

He reaches a lift, begins to thump the button, looking left and right all the while.

46

EXT. ROUTE TO WASTE GROUND. DAY 2. 16TH APRIL 19. 11:19AM

BEN is with SUNIL and KIMBERLY and they are clambering over a strange waste ground. Ahead of them, they can see a large group of people are already heading away.

\*  
\*

BEN lifts the kids down from a rocky shelf. He looks at them, their worried faces.

\*  
\*

BEN

(Unconvincingly)

Now, you two, don't worry... Uncle Ben is here... It's all going to be...

He raises himself, and sees, just ahead, a WEEPING WOMAN, distressed, walking in circles just ahead.

BEN (CONT'D)

Keep going kids, that group of people over there... that's where we are going.

He goes to the WEEPING WOMAN, SUNIL and KIMBERLY run ahead.

47

**INT. HOTEL KITCHEN. DAY 2. 16TH APRIL 19. 11:22AM**

MIRIAM, BEA and IKER drag the injured PILAR through the kitchen doors and place her on the floor. They all have blood on their hands including IKER. Several STAFF and GUESTS are gathered round looking concerned. They include chef ALVARO and his fellow chefs MARTA and LUCA.

ALVARO

Por aqui, deprisa.

ALVARO [SUB TITLE]

This way, quickly.

\*

MIRIAM

Okay I need to lift this and then give her a clean dressing. Napkins. Clean ones. And I need clingfilm, scissors and some tape.

BEA

Tráele servilletas, film transparente, cinta, botiquit, ya! Iker, trae las tijeras rápido!

BEA [SUB TITLE]

Get her napkins, clingfilm, tape, scissors, now - Iker get the first aid kit over there quickly.

\*

BEA bends over the waitress concerned.

BEA (CONT'D)

Pilar! Pilar!

ALVARO

Vete a bloquear la otra puerta!

ALVARO [SUB TITLE]

Go barricade the other door!

\*

MIRIAM

Are you close to her?

BEA

She is my cousin...

MIRIAM

Okay we need to prop her up, not  
too much - some folded tablecloths,  
jackets, bags ...

\*

\*

While BEA fetches folded tablecloths and MIRIAM works on PILAR, KITCHEN STAFF shove boxes and freestanding units behind the door. It's clumsy, realistic - one of them shushes another when a unit scrapes noisily along the floor. Other STAFF gather up the things MIRIAM needs.

BBC WRITERS ROOM

MIRIAM (CONT'D)  
Can you lift her shoulders, I'll  
take her head.

As they prop her up all around the kitchen, STAFF and GUESTS crouch and clutch each other.

On the far side of the kitchen, IKER crouches down alone, watching proceedings carefully, fearfully.

MIRIAM (CONT'D)  
I'm sorry. This is terrible, I'm  
sure you all know each other.

BEA's face crumbles. She sits back on her heels, hand going to her open mouth, a sob escaping through it.

BEA  
My husband... I don't know...

MIRIAM pauses in tending to PILAR but only briefly, to put a hand on BEA's arm - she can't stop working for too long.

48

INT. STAIRWELL. DAY 2. 16TH APRIL 19. 11:20AM

JO and MATEO moving along a corridor, slowly, carefully, staying alert, MATEO in the lead. They stop walking, the reception is just beyond.

\*  
\*  
\*

MATEO  
My office is the other side. We go down, then across.

MATEO briefly pushes JO back.

\*

From elsewhere in the building, a sudden loud shout in Spanish, loud enough to make them both flinch, someone shouting for their life. Two shots in quick succession. Silence. They run on.

\*

49

INT. RECEPTION AREA. DAY 2. 16TH APRIL 19. 11:21AM

JO and MATEO have reached the Reception area and are peering round a corner.

\*

They look around: it seems empty - but then RECEPTIONIST peeks her head from under the desk and beckons to MATEO.

\*

MATEO hurries to Reception. JO follows him but then hears a voice.

ABHI (O.S.)

Jo!

ABHI is peering out from her hiding place. JO goes to her and drops to her knees and they clutch at each other, briefly inarticulate with relief.

JO

God are you okay...?

ABHI

(Terrified, clutching at Jo) What's happening, what's happening Jo?

JO

Okay, it's okay, I'm here, I'm with the security man, we're going to help.

ABHI

My boys, oh my god have you seen the boys?

JO

Listen Abhi, breathe, you've got to stay calm. Have you got your phone?

50

**INT. BEHIND RECEPTION DESK. DAY 2. 16TH APRIL 19. 11:21AM**

The FAMILY are with the RECEPTIONIST and MATEO behind the desk. MATEO indicates a door to the side of the Reception desk.

MATEO

(To receptionist)  
Bajalo por la salida de staff. Por la salida de personal. Ahora de mado mas gente.

MATEO [SUB TITLE]

(To receptionist)  
Take them down there through the staff rooms, the service exit, I'll get the others.

\*

HUSBAND

(In English) What about our bags?

MATEO ignores him, goes back out into the Reception Area and, staying low, goes over to a COUPLE hiding behind a set of chairs.

51

**INT. UPPER FLOOR CORRIDOR. DAY 2. 16TH APRIL 19. 11:22AM**

We see the lift doors to Jo and Jason's floor. They open and a terrified JASON peers out, looking up and down the corridor before slipping out and making his way swiftly down to his and Jo's room. As he approaches, he fumbles with the key card.

\*  
\*

52

**INT. JO AND JASON'S HOTEL ROOM. DAY 2. 16TH APRIL 19. 11:22AM**

The door swings open, JASON steps in. He pauses to take in the bizarre ordinariness of the room, as he left it less than an hour ago to take the kids to breakfast - their belongings everywhere. Gingerly, he steps into the room.

JASON

Jo? It's me. Adam?

The buzz of his phone in his pocket - he extracts it.

He looks at it - it registers ABHILASA DOSHI - he answers.

**[NB: His responses to JO are written in the following scene.]**

53

**INT. RECEPTION AREA. DAY 2. 16TH APRIL 19. 11:22AM**

JO and ABHI are crouched under the table. JO has ABHI's phone to her ear. Jason's voice is heard through the phone or we cut to the scene above. Their conversation is fast, panicky, their words tumbling over each other.

JO

Oh thank God..

JASON (V.O.)

Jo! Yes, God, what, where are you  
where are you...?

JO

I'm with Abhi, in the foyer, where  
are you?

JASON (V.O.)

I'm in our room, I thought you'd be  
here, look Kim and Sunny are  
outside with Ben, we got evacuated,  
they're safe.

JO

Oh thank God... where's Adam, and Amara?

JASON (V.O.)

I don't know but I looked round the pool, they must have run away, Adam will be with Chinar... I don't know about Amara, Jo, I...

JO

Didn't you see her?

JASON

No... I...

JO

Jason Jason Jason, listen to me. My phone is in the bathroom check to see if Amara has called.

4.6.8.5. But you need to go now, take my phone with you but go, get out of the hotel, go!

JASON

No, no, no ...

\*  
\*  
\*

[she hangs up - JASON is left folorn.]

\*  
\*  
\*

JASON (CONT'D)

Fuck sake!

JO hangs up hands the phone back to ABHI.

ABHI

Has he seen the boys?

JO

He got Sunil and Kimberly out the back, they're safe, Ben's looking after them. He hasn't seen any of the others but he looked round the pool.

ABHI begins to cry with horror at the thought, clapping her hands over her mouth to stifle the sound. JO grabs her face.

JO (CONT'D)

No listen, they aren't there, none of them, that means they got away.

ABHI

Oh... God... what do we do?

ABHI continues her uncontrollable sobs, with both hands still over her mouth.

JO

The boys will be okay. You have to  
go, stay calm and get out okay?

BBC WRITERS ROOM

JO peers out to see MATEO ushering other people behind the Reception Desk.

ABHI

Jo don't leave me, I'm so scared.

JO

(Turning back, holding her face)  
Abhi you have to get out now, you  
know Chinar will be protecting the  
boys. They are everything to him,  
you and the boys. Everything.

ABHI

(calming)

I know, I know...

MATEO joins them.

MATEO

We must go. (To ABHI, pointing) Go  
to Reception, they've gone down,  
follow them, down the stairs.

JO

(to ABHI)

Go now, quickly, catch up with  
them, now.

ABHI stares at JO.

JO (CONT'D)

Abhi do you understand? You can't  
stay here, you have to go.

ABHI nods.

They clamber out from under the table and JO pushes her towards the Reception desk. ABHI looks back fearfully but JO gestures to her and watches her disappear into the door that the RECEPTIONIST and FAMILY have gone down.

MATEO

We must be quick, now.

They turn and disappear into the door near the chair.

ABHI makes her way swiftly but gingerly down a staff stairwell, reaches the bottom and looks left and right - long, bleak, white corridors, a few signs in Spanish, no sign of which way to go from here.

She pauses, speaks softly.

ABHI

Hello...?

She's missed the other evacuees. She looks agonised.

She takes a guess, turns left, looking around in fear and bewilderment.

55

EXT. WASTE GROUND. DAY 2. 16TH APRIL 19. 11:20AM

A large group of GUESTS has gathered, in various states of distress, including a HYSTERICAL MAN, a few STAFF who have escorted the guests over and are trying to keep everyone calm. In the distance, LOCAL PEOPLE are looking to see what is going on.

BEN approaches with the ELDERLY WOMAN, he sits her down.

**NB ADR:** Murmurs of panic and misinformation from the crowd as they go by ['There's ten of them', 'I think they've got machine guns' etc.]

BEN

Okay you'll be fine here, I've just got to... (he's looking round for Kim and Sunil).

The ELDERLY WOMAN doesn't understand - she's hyperventilating and clutching Ben's arm.

BEN extracts himself and starts looking around for SUNIL and KIMBERLY. We see him looking at various children, anxious but not panic-stricken at first.

It takes him a moment or two of looking around to work out they are not in the crowd. And then the realisation dawns: he has lost them.

BEN (CONT'D)

Oh no...

56

OMITTED

57

INT. MATEO'S OFFICE. DAY 2. 16TH APRIL 19. 11:23AM

Mateo's office is small, with a bank of hotel CCTV cameras above a long desk. There is the detritus of whatever he was doing just before the attack: a half-drunk cup of coffee, a note-pad and pencil, a picture of Bea and their two sons.

MATEO and JO enter. MATEO pauses for a moment, momentarily arrested - this was his life only moments ago.

Both he and JO stop to scan the CCTV: deserted corridors, room doors, the staff areas, pool areas (the images keep changing).

MATEO concentrates on one screen that shows the patio restaurant area (an upended table and broken glass but no casualties) and the kitchen: when it comes to the kitchen, he looks anxiously but the angle of the camera doesn't show where Bea and the others are crouched - the kitchen looks empty.

Then on another screen he sees, fleetingly, a figure descending the staircase to the basement area... [it will turn out to FLAVIO but we only see him from behind]. We see on the CCTV that he has entered the pipe corridor - recognisably the same corridor where we have seen CHINAR and the boys. MATEO's face: a question.

MATEO

There...

JO

I see him. Be quick.

He turns away from the screens and opens and scrabbles in a shallow drawer: as he does, the images change in each video square and we see a shot from a different kitchen camera that shows BEA and the others but MATEO doesn't see it.

As he opens the draw, his hands begin to shake. In the drawer, amidst staplers and cigarette lighters and sweets and paperclips - a small set of silver keys. He snatches them up and turns to a metal filing cabinet in his office, an upright, locker-style one.

Resting against the back, behind a coat hanging there, are two small, rather old-looking shotguns and four boxes of ammunition.

58

INT. JO AND JASON'S HOTEL ROOM (BATHROOM). DAY 2. 16TH APRIL  
19. 11:23AM

JASON picks up JO's phone, keying in the code. The phone opens onto Jo's text thread with C&J Ltd. \*

Jason sees the text thread below in reverse order, last text - 'Me too x' - first, and scrolls up backwards until he is arrested by Chinar's selfie at the top of this thread - at which point, we see the look on his face.

**PICTURE:** CHINAR LOOKING PARTICULARLY BUFF AND HANDSOME - TOPLESS OR TIGHT SHIRT - LOOKING SEDUCTIVELY INTO THE LENSE.

With a caption that reads:

**TEXT:** Tomorrow we'll be on a plane. Wish you and I could join the mile high club ;)

**JO:** OMG that's a v good look

**TEXT:** You and Jason ever done it on a plane?

**JO:** Course not. Vanilla Jason!

**TEXT:** You okay?

**JO:** Yeah that was bit shit wasn't it?

**TEXT:** I'll text tomorrow when I can

**TEXT:** Hey x

**JO:** Hey x

**TEXT:** What doing?

**JO:** Sunbathing, sneaky cig

**TEXT:** Pic?

**PICTURE:** PLANT IN A POT

**TEXT:** V funny

**PICTURE:** JO'S TOES

**TEXT:** Better but not high enough

**PICTURE:** JO'S GUSSET

**TEXT:** Much, much better. Now...

**JO:** Seem to remember you wanted to stop

**TEXT:** You know we can't stop

**TEXT:** I want you RIGHT now.

**JO:** Me too x

CHINAR has reached the end of the pipe corridor with GATIK, JAYPAL and ADAM, where there is a maze of small rooms - a staff room with a vending machine, a store room for kitchen goods, a laundry room.

OTHER GUESTS are still close by but fanning out to look for hiding places. We see them diving into different rooms, the pipe corridor emptying as people hide. CHINAR remains calm, sheltering the three boys with his arms.

A MAN ahead of them runs into a storage room to hide - CHINAR looks into the next room where there are wooden shelves with great stacks of bright white sheets and towels. CHINAR pulls the boys away.

CHINAR

Gatik, Jaypal we need to hid. This way.

\*  
\*  
\*

CHINAR (CONT'D)

Quick, now, follow me.

He ushers the boys quickly down the corridor and into the pump room, with a row of vast cylinders. From them comes a huge thrumming noise, deafening.

Chinar pushes the boys in, then turns to look back down the corridor - he sees the figure approaching - is it a gunman or a guest - it's moving too slowly to be a fleeing guest. CHINAR follows the boys and urges them behind one of the huge cylinders.

60

INT. STAFF CORRIDOR. DAY 2. 16TH APRIL 19. 11:23AM

ABHI is lost in a maze of staff areas, looking from side to side.

61

INT. HOTEL OFFICE. DAY 2. 16TH APRIL 19. 11:24AM

JO is scanning the screens, hoping for a glimpse of Amara.

MATEO has loaded one of the guns. The other is lying on his desk cracked open, with a box of ammunition beside it, waiting to be loaded. He hands JO the loaded gun.

JO takes it but stares at it unconvinced.

MATEO

They are old but they work.

Her querying look. MATEO is a little embarrassed.

MATEO (CONT'D)

At the weekends, I shoot rabbits.

JO looks at her shotgun and we see it from her point of view - the full, heavy, clumsy and cold reality of an old weapon - and the expression of anxiety on Jo's face as she tries to remember her training.

JO looks back at the CCTV and -

JO  
(looking at the CCTV) Amara!

MATEO  
What?

JO  
My daughter! Where is that? That screen there!

MATEO glances at the screen.

MATEO  
The steps near the restaurant, hold on...

MATEO turns to load the other gun. As he does, JO exits the office at speed.

MATEO swears, finishes loading, scrabbles in haste for the cartridges on the desk to shove in his pockets.

62 OMITTED

63 OMITTED

64 INT. HOTEL KITCHEN. DAY 2. 16TH APRIL 19. 11:25AM

IKER is sitting looking to PILAR, he spots blood on him and tries to rub it off.

Inside the kitchen, people sit disconsolately, MIRIAM close by the injured PILAR. A moment on the awful business of waiting. BEA is looking at MIRIAM in concern over PILAR - MIRIAM's expression is: it's touch and go.

IKER is on his own in a corner, sitting on the floor in distress.

All the entrances to the kitchen are barricaded now - the double doors through to the restaurant have a particularly large pile.

A long moment while we pan around the kitchen, everyone crouched, not knowing what to do.

Suddenly, there is sharp scraping noise - everyone looks round in alarm.

A moment's ghastly pause: what was that? Everyone looks at each other, and around. Nothing has changed: but they all heard something.

ALVARO

Shhhh!

\*

\*

BBC WRITERS ROOM

Then it comes again - and at the same time, an object on top of the pile of objects piled against the double doors to the restaurant tumbles dramatically to the floor.

General consternation. One of the GUESTS cries out in alarm and is shushed. ALVARO and MARTA jump to their feet and go to the pile, which is now flexing and bulging as someone pushes from the other side of the double doors. Everyone else is crouching down, ready for bullets to come flying through the door.

MIRIAM is covering PILAR's body with hers.

Then, through the door, we hear ABHI's pleading voice, indistinct.

ABHI (O.S.)  
Please... please let me in.

MARTA bends to listen, holding up a hand to quiet everyone.

MIRIAM raises her head.

ABHI's voice, more desperate.

ABHI (O.S. CONT'D) (CONT'D)  
(more distinctly)  
Please!

MIRIAM  
I know tha voice, she's my friend.  
It's my friend, let her in! Let her  
in!

ALVARO  
Are you sure it's your friend.

MIRIAM  
Of course I'm sure.

The CHEFS begin to pull objects from the door and as it's pushed open a crack we see ABHI's desperate face peering in.

65

INT. PUMP ROOM. DAY 2. 16TH APRIL 19. 11:19AM

CHINAR is hiding behind pallets.

He peers out, just in time to see a moving shadow from the corridor - he jumps back beside the cylinder. He looks across to ADAM who is hiding behind a cylinder on the other side of the room. He gestures at ADAM to stay where he is. Although we can't hear anything above the clamour of the machinery, we can see that ADAM is mouthing, 'Mum... i want my mum...' in terror.

CHINAR gestures frantically at him to stay calm.

\*

\*

\*

\*

\*

66

**INT. PIPE CORRIDOR/STORAGE ROOM. DAY 2. 16TH APRIL 19.**  
**11:19AM**

In the dimness of the pipe corridor, the indistinct figure we have seen before [FLAVIO] makes its way down, still no more than a terrifyingly indistinct glimpse - a shadow on a wall, or a pair of feet.

BBC WRITERS ROOM

The figure approaches the small storage room that we saw the MAN hide in just before CHINAR and the boys took refuge in the pump room.

We see a hand lift and push the door open, quite slowly and gently.

A long shot of the pipe corridor. Two shots.

67

INT. PUMP ROOM. DAY 2. 16TH APRIL 19. 11:20AM

CHINAR is tucked behind one of the pumps with GATIK, JAYPAL and ADAM, sheltering them protectively.

The noise of the pumps - a long moment.

Then, Chinar's POV, we see a pair of dirty shoes, trouser legs - someone has approached their cylinder, and is standing there.

Still with CHINAR, we see FLAVIO (18).

It's a shocking moment. He's just a Spanish teenager, the younger of the two boys we saw in the newspaper headline, sweating and wide-eyed with the trauma of what's happening. This is no trained killer but a bewildered young man out of his depth.

CHINAR looks to GATIK then CHINAR stares at FLAVIO for a second in disbelief. FLAVIO looks back at CHINAR and his boys, breathing heavily, as if he doesn't know what to do. CHINAR stands hands raised.

\*  
\*  
\*

68

INT. JO AND JASON'S SITTING ROOM AT HOME. NIGHT C. 31ST DECEMBER 18. 10:35PM

Jump cut with a blast of dance music (something cheesy from the 1990s). It's a New Year's Eve party at Jo and Jason's house, downstairs at a rather cramped and cluttered semi on the outskirts of Leicester. The detritus of a buffet dinner on the dining table and post-dinner dancing in progress, a dangerous combination of drunk adults and over-tired kids. On the mantelpiece, photos of the kids, Christmas cards that have tumbled over. In the far corner, a saggy Christmas tree that really needs to be taken down soon.

JO, ABHI and MIRIAM are dancing together outside.

\*

BEN is dancing like a lumbering bear, holding KIMBERLY's hand.

JASON and CHINAR dad-dance next to each other, being cool dads - or so they think.

ADAM is sitting on the sofa playing on an electronic device. GATIK next to him watching. JAYPAL and SUNIL are sitting next to them, sharing another device - we hear the sounds of a shooting game.

Suddenly, SUNIL snatches the device from Jaypal's hand. JAYPAL snatches it back just as CHINAR turns and sees them.

CHINAR

Hey, you two! Stop that! Now!

JAYPAL rises, clutching the device and storms off out of the room. SUNIL runs after him protesting. CHINAR follows them, furious, calling after.

CHINAR (CONT'D)

You two!

JASON turns the music down.

JO

Jason!

MIRIAM flops onto the sofa, ABHI sits.

\*

JO glances towards the hallway, follows CHINAR and the boys.

\*

69

**INT. JO AND JASON'S UPSTAIRS BEDROOM AT HOME. NIGHT C. 31ST DECEMBER 18. 10:37PM**

JAYPAL is sitting on the bed, head down over the device, thumbs working furiously

CHINAR marches in.

CHINAR

Give me that now. Where's your brother?

JAYPAL hands it over, sullen.

JAYPAL

With Amara. He was snatching.

CHINAR

(Stern dad) Yes and you snatched back. I expect better of you. There's no excuse for that behaviour, especially in front of our friends...

Softening, CHINAR kneels down.

CHINAR (CONT'D)

Answer me this, who is your favourite person in the whole world...? (He gives him no more than a second). It's your mother right? That's right, and do you ever see your mother raise her voice, or snatch anything?

JO sticks her head round the door, smiling.

JO

World War Three averted?

JO steps into the room.

CHINAR

Only just... (standing up) Right, go and get your brother and take him downstairs and no more of that okay?

JAYPAL leaves, sobered. CHINAR stands up, still holding the device, and turns to JO. She is standing facing him, but she doesn't turn to leave, or step aside to allow him to leave. She smiles.

70

**INT. JO AND JASON'S HALLWAY. NIGHT C. 31ST DECEMBER 18. 10:39PM**

JASON is in the hallway opening the front door.

Jo's ex-husband PAUL (50) is on the doorstep, dressed in an expensive wool coat beneath which can be seen a tuxedo and bow-tie - a relaxed and confident figure in contrast to JASON's clearing-up-dinner-bit-harassed appearance.

PAUL

Happy New Year!

JASON

(Over his shoulder, up the  
stairs)

Amara!

AMARA comes pounding down the stairs - she was on her way already - puffa jacket over a sparkly New Year's Eve outfit.

AMARA

Hey dad, you look smart!

PAUL

(spreading his arms)

Thought I'd look my best for my top  
girl...

\*

JASON

(to Amara)

Any idea what time you'll be home?

AMARA grabs some chunky boots from the shoe rack, sits on the bottom step to pull them on.

AMARA

It's New Year's Eve - hello?

PAUL

I'll get her back safely.

\*

AMARA jumps up, runs out of the door without so much as a 'bye'. JASON closes the door behind her, goes back to carry on clearing up.

71 OMITTED

72 OMITTED

73 INT. JO AND JASON'S SITTING ROOM AT HOME. NIGHT C. 31ST  
DECEMBER 18. 10:45PM

A little later, JASON and BEN are outside clearing up. ABHI is on the sofa with MIRIAM.

\*  
\*

The kids are at the table.

\*

JO enters.

JO

(at Jason)

Was that Paul? Didn't you ask him in?

JASON

(mildly)

They were in a hurry.

She joins ABHI and MIRIAM on the sofa, flopping down and putting her legs across their laps.

ABHI

Where's that husband of mine?

JO

Bit pissed I think. Said he 'needed a lie down'.

ABHI

Lightweight.

\*

Sombre pause. It's getting to that stage of the night. Nonetheless, JO picks up a wine glass on the table by the sofa - could be anybody's - and takes a swig.

\*

JO

You know what I've been thinking?  
We need a holiday...

\*

\*

JO gazes at ABHI and MIRIAM who look at each other, then look back at her, querying.

JO (CONT'D)

Hot waiter, crisp white shirt...

\*

ABHI and MIRIAM snort as if she's said something incredibly funny.

CUT TO:

74

OMITTED

75

OMITTED

76

**INT. HOTEL KITCHEN. DAY 2. 16TH APRIL 19. 11:26AM**

ABHI and MIRIAM are seated on the floor. Next to them is PILAR, who is stable. BEA sits on the other side of PILAR, her face tear-stained, talking softly to her.

ABHI and MIRIAM are clutching hands and ABHI is weeping in distress.

MIRIAM

Help will be here before too long,  
we've just all got to stay safe and  
hidden till then.

\*

ABHI

It's just unbearable not knowing if  
Chinar and the boys are okay.

BEA

(Bending close to PILAR) Please,  
her breathing is a little faster  
now, is it okay?

BBC WRITERS ROOM

MIRIAM turns to tend to PILAR and ABHI shuffles back and turns away, discreetly holding her phone to her ear, breathing heavily as it rings and rings and rings. After a long moment, she lowers the phone.

ALVARO is watching her from nearby.

ALVARO  
Are you stupid?

ABHI looks at him.

ALVARO (CONT'D)  
What if the person you are calling  
is hiding and the ringtone gives  
them away? Don't call any more.

77

EXT. POOL AREA. DAY 2. 16TH APRIL 19. 11:26AM

On Chinar's sunlounger, his phone is lit up and ABHI's face showing as it rings.

The phone goes quiet again.

It lights up again - this time it says JO CROSS.

CUT TO:

78

INT. JO AND JASON'S HOTEL BATHROOM. DAY 2. 16TH APRIL 19. 11:23AM

JASON is crouched on the floor of the bathroom where we left him. His face is contorted, hysterical. He is holding Jo's phone and listening to Chinar's outgoing message.

JASON  
(Beginning angry and  
bewildered, rising to out  
of control with rage and  
fear)  
My oldest friend, my oldest friend,  
you're my son's godfather...to my  
son. I've known you since I was  
eleven... I hope they fucking shoot  
you. I hope you're fucking dead!!!

\*  
\*  
\*  
\*

He hurls Jo's phone across the bathroom where it smashes against a wall.

79

INT. PUMP ROOM. DAY 2. 16TH APRIL 19. 11:21AM

The noise of the pumps is deafening throughout this scene.

CHINAR has stepped from behind the cylinder - FLAVIO has backed away from him. CHINAR is standing facing FLAVIO with his hands raised. He gestures to GATIK and JAYPAL, flapping a hand to indicate they should run while they have the chance. \*

GATIK grabs JAYPAL and they all run towards the corridor. \*

FLAVIO swings his gun in their direction and CHINAR takes the opportunity to launch himself at FLAVIO.

At the exit, GATIK hesitates for a moment then pulls the others back out into the corridor.

CHINAR and FLAVIO grapple, falling back and forth. FLAVIO is so small and slight - CHINAR can surely take him easily.

80

EXT. POOL AREA. DAY 2. 16TH APRIL 19. 11:15AM

We see CHINAR sitting on the sunlounger as he was before the attack, the pool is full, GATIK, JAYPAL and ADAM are horsing around in the water in front of him, ducking their heads below the surface and coming back up [they are about to play a game of holding their breath underwater]. CHINAR is texting on his phone. We see the text.

**Jo Cross. I want you RIGHT now.**

81

INT. PUMP ROOM. DAY 2. 16TH APRIL 19. 11:21AM

CHINAR is on top of FLAVIO pinning him to the ground on his back - CHINAR has surely won - but odd they are motionless.

They are still for a brief moment, then we see FLAVIO push CHINAR off him. CHINAR flops onto his back.

FLAVIO stands, holding his gun in a shaking hand and looks down at CHINAR who is lying face up, eyes open.

82

INT. JO AND JASON'S UPSTAIRS BEDROOM AT HOME. NIGHT C. 31ST DECEMBER 19. 10:45PM

CHINAR is lying on his back on the bed. He is staring up at the bedroom ceiling, wide-eyed, with an expression that says, oh god, what am I doing?

83

INT. JO AND JASON'S STAIRWELL AT HOME. NIGHT C. 31ST DECEMBER 18. 10:43PM

The New Year's Eve party. JO is descending the stairs. She pauses halfway to look in the mirror. She's smiling at herself.

She runs her hands through her hair. Her looking at herself takes her back into the following...

84

**INT. JO AND JASON'S BEDROOM AT HOME. NIGHT C. 31ST DECEMBER**  
**18. 10:38PM**

JO stands facing CHINAR as in Sc 69 but they are closer together, smiling at each other. JO bends, takes off her shoes, and sits on the bed. She looks up at CHINAR. He looks down at her.

JO

I've got an idea.

CHINAR reaches out a hand and very slowly, very sexily, tucks her hair behind her ear.

CHINAR

Have you now?

JO looks in the wardrobe's mirrored door, at the reflection of her sitting on the edge of the bed, CHINAR standing.

CUT TO:

85

**INT. JO AND JASON'S STAIRWELL AT HOME. NIGHT C. 31ST DECEMBER**  
**18. 10:43PM**

As JO stares in the mirror as in Sc 83, re-arranging herself, pleased.

[IF POSSIBLE: JO continues down the stairs, pauses at the entrance to the sitting room, looking in at everyone in the sitting room].

JO (V.O.)

Wrong place wrong time. You ask yourself, why, why did it happen? If we'd made one other small decision, not that hotel, not that date to arrive. Everything that happened after lead away from it, and everything that happened before lead up to it, and it all swirls around that one day...

85A

**INT. PIPE CORRIDOR. DAY 2. 16TH APRIL 19. 11:22AM**

GATIK, JAYPAL and ADAM have reached the end of the pipe corridor and have stopped - GATIK hesitates, looking back towards the pump room.

At the far end, FLAVIO has exited the pump room and is standing staring at them.

JO (V.O.)

Except it didn't start then, did it? And you realise, all the time, you thought you were choosing your life, but actually, you were just heading towards that moment...

The boys turn and run up the stairs.

86

INT. PUMP ROOM. DAY 2. 16TH APRIL 19. 11:22AM

CHINAR lies on the pump room floor, eyes wide open, staring up as in the bedroom flashback - but this time he is dead.

The pump room is empty: the bleakness of this - CHINAR lying dead, alone, in an industrial pump room, a handsome man so unfairly struck down in his prime.

JO (V.O.)

All your life, you think you're making choices, and only when it happens do you realise. You weren't making any choices at all. It was always going to happen like this...

87

INT. CAVE CORRIDOR. DAY 2. 16TH APRIL 19. 11:26AM

The cave corridor that Jason and the others fled down, but JO is heading back the other way, leading out towards the gardens, where it opens up into the bright white light of the pool area.

JO (V.O.)

How strange that you can only understand that in retrospect, that this ending was always waiting. If only you had known.

She looks around and we see her for a moment, sweating and clumsy, chest heaving, the shotgun already heavy in her hands.

As she reaches the exit to the pool she pauses, looking in different directions, raising her shotgun and passing it from side to side.

Then JO spots movement, a flash of AMARA's distinctive tie-dye vest. She lowers her shotgun and sees her daughter in her hiding place, facing away. She gives an intake of breath.

89

**EXT. AMARA'S HIDING PLACE. DAY 2. 16TH APRIL 19. 11:26AM**

AMARA is crouched as before, peering round. She edges towards the edge of the hiding area closest to the hotel, looking around, wondering if she can risk a run for the nearest entrance, part of a corridor the opposite side of the hiding place from where her mother and MATEO have appeared.

Then she sees FLAVIO emerge from a lower ground level entrance and stand, gun in hand, looking around the pool area where bodies lie. He has pulled a scarf up over his lower face.

AMARA pulls back, moving part of her hiding place with a scraping sound as she does.

FLAVIO looks over at where AMARA is hiding. He raises a pistol and begins to walk towards her.

JO (V.O.)

It was always going to end. Like this.

AMARA closes her eyes.

90

**INT. JO AND JASON'S BEDROOM. DAY 7.****FLASH FORWARD [to Ep 3 Sc 100A]**

We see JO as in Sc 10, looking in the mirror, wearing a smart work shirt, hair pulled back, staring at herself.

91

**INT. JO AND JASON'S SITTING ROOM AT HOME. NIGHT C. 31ST DECEMBER 18. 10:35PM****FLASHBACK**

JO, JASON, CHINAR, ABHI, BEN, MIRIAM and the kids are all dancing as in Sc 78, New Year's Eve, but this time in slo-mo, and we see them all in various states of fun/drunkenness - the comic earnestness of JASON and CHINAR, BEN drunk and clumsy - the children's happiness at the grown-ups' bad behaviour, Jo's abandon.

JO (V.O.)

How can I have not known, I think?  
How come I didn't realise? The time before seems like such an innocent time. All our decisions then, the decisions of innocence.

92

**INT. HOTEL KITCHEN. DAY 2. 16TH APRIL 19. 11:30AM**

The CHEFS, WAITERS and GUESTS are all sitting silently.

MIRIAM, ABHI and BEA sit either side of PILAR, whose eyes are open wide. BEA is stroking the hair back from PILAR's forehead. MIRIAM and ABHI lock gazes, MIRIAM's look full of worry for PILAR, for them all.

On the other side of the kitchen, IKER rises to his feet, turns his back on the others. He looks towards a magnetic strip on the wall full of huge, glittering knives.

The drawer is full of huge, glittering knives.

93

**EXT. WASTE GROUND. DAY 2. 16TH APRIL 19. 11:21AM**

BEN stands on the waste ground, closer to the village now. The other people are sitting on the ground or wandering around, disconsolate.

Ben's expression is agonised as he looks around. How could he have lost two small children?

94

**INT. JO AND JASON'S HOTEL ROOM. DAY 2. 16TH APRIL 18. 11:30AM**

JASON emerges slowly from the bathroom, a broken man. He stands for a minute, looking around at the remnants of the life 'before', now in tatters.

95

**INT/EXT. CAVE CORRIDOR/POOL AREA. DAY 2. 16TH APRIL 19.  
11:26AM**

JO edges towards the light, gun raised.

JO (V.O.)  
Unreal, but heading this way,  
relentlessly. To this.

As she steps out into the pool area, she looks from side to side and sees FLAVIO moving towards AMARA, raising his gun.

JO  
(fumbling the words,  
hoarse)  
Drop the weapon! Raise, raise your  
hands!

FLAVIO turns and raises his gun in her direction.

AMARA  
(screaming from her hiding  
place)  
Mum!

As a shot fires: CUT TO BLACK.

END OF EPISODE ONE

BBC WRITERS ROOM