

CROSSFIRE

EPISODE THREE

by

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Double Lilac Script
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EXT. SWIMMING POOL. DAY 1. 15TH APRIL 2019. 3:30PM

From above. JO is swimming slowly underwater in her purple swimsuit. Water ripples. Sun glints.

She breaks the surface and reaches the edge, clings to it for a moment or two, looking round.

It's the afternoon of their arrival, sun, sky, holiday shrieks in the background - the first swim of the holiday: that moment.

Bare male feet. She looks up, the sun is in her eyes. It's CHINAR, looking down at her, handsome in sunglasses. He squats by the edge of the water, dabbles his fingers in.

CHINAR

What's the temperature like?

JO

Pretty warm.

He looks at her, raising his eyebrows. She flicks water at him. *

She gives a small shriek and pushes away from the side.

He stands, looks down at her where she treads water.

CHINAR

Nice swimsuit.

1

OMITTED

*

2

INT. POSH RESTAURANT. NIGHT B. 1ST DECEMBER 2018. 8.45PM

JO and JASON are in a posh restaurant with ABHI and CHINAR, each on one side of a square table. Chinar's seat is empty at the moment - he's gone to the loo.

JASON is in his 'best' shirt, talking animatedly to ABHI, who is effortlessly elegant. JO is wearing the purple blouse. Her jacket/shrug is hanging from one post on the back of her chair. [There'll be a notable contrast between JO and JASON's 'gosh we're on a night out' outfits and ABHI and CHINAR's effortless elegance].

We have come in at the end of the main course, empty plates in front of them.

CHINAR returns from the toilet. As he approaches the table, he sees that JO's jacket/shrug has slipped to the floor. He bends to pick it up and as he does, extends his hand and, unseen by JASON or ABHI, runs his forefinger up JO's spine to the nape of her neck. He sits down in his place, the meal continues.

JO (V.O.)

They never tell you how insulting the ordinary world seems, when you get home. How you'll feel insulted even by your own memories.

3

INT. JO'S BEDROOM. DAY 3. 29TH APRIL 2019. 11.02AM

This time, the curtains are open - it's spring, grey light.

JO is in front of the wardrobe again, looking at her clothes, but this time she looks very different. Her face is pale, no make-up: there's something broken, absent, as if she is looking at an array of all her different personas and no longer cares about any of them.

She looks at some work shirts, the dress she was wearing at the New Year's Eve party, the purple blouse - she pauses at it, closing her eyes in a moment of pain, before lifting out the plain, cream-coloured blouse she will wear to Chinar's funeral in Sc 7.

JO (V.O.)

You hate everyone who doesn't understand, but you hate yourself as well, because you didn't understand either, before.

She holds the blouse in front of her, staring at herself.

JO (V.O.)

You think, why didn't I appreciate ordinary life? How could I have not realised, how fragile it all was?

She slides one of the two mirrored doors back into place - which takes us into...

4

INT. JO'S BEDROOM. NIGHT C. 31ST DECEMBER 2018. 10.38PM

Flashback to the New Year's Eve party, Ep One Sc 84. JO is sitting on the edge of her bed, CHINAR standing next to her. * CHINAR throws the device on the bed. *

JO

I've got an idea.

CHINAR

Have you now?

JO

Why don't we all go away somewhere for Easter?

CHINAR looks down at her, then sits down on the bed, tossing the confiscated gaming device behind him.

CHINAR

Would I get to see you in a swimsuit?

JO

Oh, I think that could be arranged.

JO moves towards him to kiss. He moves towards her. From downstairs, they hear Jason holler up the stairs, 'Amara'. They both freeze - but don't move apart. The heat of this moment: their mouths close together, slightly parted.

JO (CONT'D)

Do you know one of the sexiest things that's ever happened to me?

His querying look.

JO (CONT'D)

When you picked my jacket up in the restaurant...

CHINAR

Yeah that wasn't my fault. Purple is my favourite colour.

JO leaves.

*

*

5

INT. JO'S BEDROOM. DAY 3. 29TH APRIL 2019. 11.02AM

Back in the present. JO is holding the cream-coloured blouse up in the closed mirrored door. She stares at her empty face, closes her eyes. As we watch her face, her expression becomes a wince and a non-naturalistic ringing noise begins in her ears.

JO (V.O.)

That's something else they don't tell you about. Tinnitus.

The non-naturalistic ringing noise grows louder and continues through the following scene.

6

EXT. HOTEL ROOF. DAY 2. 16TH APRIL 2019. 11.58PM

JO stands on the hotel roof, face and clothes dirty and battle-worn as they were at the end of Episode Two - we haven't seen her here before, and something is about to happen. She is holding up the shotgun, facing someone we can't see. [It's the moment she shoots FLAVIO but we don't know it yet].

We see JO brace, pull the trigger, her face creasing with the sound of the gun going off. Even though we don't hear it, we see and almost feel the magnitude of the shotgun blast.

And then - JO's expression becomes one of horror as the consequences of her firing become clear to her, she drops the gun, and it tumbles from her grasp... the sound of the ringing noise mingles with non-naturalistic screaming...

7

INT. ABHI AND CHINAR'S HALLWAY/SITTING ROOM. DAY 3. 11.30AM

The noise dies and morphs into... the sound of Hindu funeral chanting and prayer.

JO sits on an upright chair next to the front door in Abhi's hallway, wearing the cream-coloured blouse, beige mac on the back of the chair.

There are three chairs next to her - two of them occupied by VISITORS who have come to view Chinari's body.

Against the wall, there are rows of shoes.

*

The door to the sitting room opens. A MAN stands there, and gestures for them to come in. *

The VISITORS opposite JO rise. JO stares at him. *

JO nods, rises. The VISITORS precede her and disappear from view. As she approaches the doorway, GATIK steps back from the door and returns to his place by his family.

Through the door, we see as JO does, an open casket. The foot of it is facing the door and flowers are heaped at the foot. There's a warm glow from the tea lights in coloured glass holders that are arranged around the room.

Family members (including GATIK, JAYPAL and SUNIL) are standing around the casket, praying and chanting, but we glimpse them only in soft focus in the background (we don't see Abhi) *

JO is rooted to the spot in the doorway, staring at CHINAR's face, so heavily embalmed as to be scarcely recognisable, with a necklace of flowers and a mark of sandalwood on the forehead. JO keeps her face still but sways with emotion. The tinnitus returns, rings in her ears.

TITLES

8

EXT. ABHI'S ROAD. DAY 3. 29TH APRIL 2019. 11.35AM

JO walks out of Abhi's driveway, car keys in hand, and crosses the road to her car. She stands looking at it for a minute - then looks back at the house - which takes us into:

8A

EXT. ABHI'S ROAD. DAY E. 3RD JANUARY 2019. 3.30PM

FLASHBACK.

It's midwinter gloom, a few days after New Years Eve. JO is wrapped up in warm clothing, leaning against her car facing Abhi's house. She's made a bit of an effort with hair and make up, and is holding the electronic device that was confiscated from the boys at New Year's Eve. She has a tote bag over her shoulder.

CHINAR comes trotting out of the house, glances up and down the road, crosses to her. JO holds up the device as he looks her up and down approvingly.

CHINAR

Hey hey!

CHINAR takes the toy.

CHINAR (CONT'D)

Thanks that'll shut them up.

JO

I was going to bring it round on
New Year's day.

*
*
*

CHINAR

Yeah. How was the hangover?

*

JO

How was yours?!

CHINAR

Fair point...you look great! (a
silence) You could...Do you want to
come in?

*
*
*

JO glances at the house - too much real life: the bubble
bursts.

JO

No, I've got to get to the
supermarket. Look this holiday
plan...

CHINAR

It's a great idea...

JO

Yes love it, I just ... maybe we
should dial it back a bit.

*
*
*

CHINAR

Dial back what?

JO

The texting. You know what I mean.

*

CHINAR

(smiling back) I just want to see
that swimsuit...
Sure, I get it.

*
*
*

JO

Your tupperware.

*

She hands over the bag. There's a little push and pull. He
takes the bag.

*

JO (CONT'D)

(cheerily) Say hi to them all!

*

He turns back to the house, pauses for a moment, not quite
willing to let her go.

*

JO gets back in her car. Stops for a moment to take a breath.
Her phone buzzes. There's a text from C&J Ltd.

TEXT: [FLIRTY COMPLIMENT FROM CHINAR - TO BE WRITTEN]

JO smiles to herself and looks back at the house - she starts the car, grinning like the Cheshire cat.

8B

EXT. ABHI'S ROAD. DAY 3. 29TH APRIL 2019. 11.36AM

JO has just exited Chinar's funeral as in Sc 8. She sits in the front of her car and gives way to tears.

We see her from outside the car, sobbing in distress.

9

EXT. PETROL STATION. DAY 3. 29TH APRIL 2019. 11.40AM

The suburban petrol station in a Leicester suburb that we saw in Episode One. Grey. Drizzle. JO pulls in. She is dry-eyed now but her face still pale and tense. She parks up next to a petrol pump.

She gets out of the car, arrested by something she has seen across the forecourt. Her expression is first one of shock - then fury.

*

*

10

INT. PETROL STATION. DAY 3. 29TH APRIL 2019. 11.41AM

The inside of the petrol station, from the point of view of the SHOP ASSISTANT as in Episode One, with the CUSTOMER who is standing in front of the counter buying the paper with the headline HOTEL KILLERS.

Through the windows, we see JO, face ravaged, expression deranged, hurling the newspaper rack to one side. Nearby, TWO PASSERS-BY stand on the pavement, staring in surprise.

11

OMITTED

12

EXT. PETROL STATION. DAY 3. 29TH APRIL 2019. 11.56AM

The SHOP ASSISTANT has righted the magazine rack and is picking up newspapers from the ground, holding up one that is soggy from landing in a puddle with a show of concern.

PAUL approaches - in plainclothes (he's a DI). He looks at the newspapers on the ground.

*

13

INT. PETROL STATION. DAY 3. 29TH APRIL 2019. 11.57AM

PAUL enters the petrol station shop and walks to where JO sits on a plastic chair. She looks up as PAUL approaches.

*

JO

No one even told me. That photo is fifteen years old.

*

PAUL

That's shit, somebody should've told you. But you are a hero Jo whether you like it or not.

*

JO

I don't want to be. I'm not a fucking hero. I hate everybody. I hate everything. I'm so bloody angry, all the time!

*

*

*

*

Pauls picks up JO's car keys from the table in front of her.

*

PAUL

(Sadly) I know. (Pause) It's going to take a long time.

*

He watches her but she can't meet his gaze.

*

PAUL (CONT'D)

You were in an impossible position out there. You made a call and personally, I'm glad you did.

*

JO starts to break a little.

BBC WRITERS ROOM

14

OMITTED

15

EXT. PETROL STATION. DAY 3. 29TH APRIL 2019. 12.00PM

JO and PAUL leave the petrol station shop together and walk to her car, still parked at the pump.

JO automatically goes to get in the driver's seat. PAUL holds up the keys and wiggles them. JO shakes her head, goes round to the passenger side, they get in and drive away.

As they pass the newspaper stand, we see that the shop assistant has rearranged the rack. There are various headlines, some not-relating to the attack but at least one including **High School Shooters: Europe's turn?** - on a broadsheet, with small pictures of various victims of the attack.

But the one we focus on, the one that so enraged JO, is a tabloid: **HERO OF HOLIDAY HORROR** - with a large picture of JO and smaller pics of FLAVIO and GERARDO next to it. Clear shot of a picture of JO, which shows her fifteen years younger, in police uniform, bright-eyed, optimistic, smiling.

A whoosh of wind blows the front pages awry - the whoosh grows non-naturalistically to be a huge sound that cross fades rapidly with...

16

EXT/INT. OUTSIDE PATH/HOTEL CORRIDOR. DAY 2. 16TH APRIL 2019.
11.53AM

JO is as we left her at the end of Episode Two - standing on the outside path of the hotel with the blast of wind and noise from above as a special forces helicopter flies low over the hotel.

She re-enters the hotel by the emergency exit and heads back into the building.

She progresses along a corridor and comes to a point where she can look upwards towards a walkway that runs along another floor.

And there - she sees AMARA, creeping along.

AMARA can't see JO. She'll disappear any minute. JO looks around desperately - she has no choice but to shout.

JO
Amara! Amara!

AMARA turns at the sound.

17 OMITTED

17A INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 2019. 11.53AM

FLAVIO, walking along a corridor nearby, hears Jo's shout, turns.

JO (O.S.)
(distant) Amara!

18-19 OMITTED

20 EXT. VILLAGE CAR PARK. DAY 2. 16TH APRIL 2019. 11.53AM

BEN is clutching at GATIK, JAYPAL, ADAM. They're looking over to a nearby headland where a Special Forces helicopter is landing/has just landed. More helicopters can be seen approaching in the distance.

GATIK, JAYPAL and ADAM stare, their faces bewildered but fascinated.

20A EXT. HEADLAND. DAY 2. 16TH APRIL 19. 11.54AM

We are with SPECIAL FORCES disembarking from the helicopter, setting up a command position with the WOMAN IN CHARGE.

Close up on SPECIAL FORCES checking weapons, preparing themselves [check with Special Forces advisor for appropriate action]: note the realism, the fumbling, the process.

A GUARDIA CIVIL OFFICER is there with a SECURITY GUARD from the hotel and in dumb show beneath the clamour of the helicopters, we see them approach the WOMAN IN CHARGE, gesturing towards the hotel (explaining access to the hotel).

Out of vision, the helicopter rises.

20B

EXT. VILLAGE CAR PARK. DAY 2. 16TH APRIL 2019. 11.55AM

BEN and the boys watch as the helicopter takes off.

BEN turns. Nearby, there is an ambulance and PARAMEDICS setting up an emergency triage ready for casualties - bit improvised. BEN looks over helplessly [he's a nurse, he'd like to help, but he can't risk losing the boys].

ADAM

Uncle Ben, people are getting on that bus!

BEN turns to where a stationery bus is parked on the road. GUARDIA CIVIL OFFICERS are urging uninjured hotel guests onto it.

BEN

Come with me, all of you, quickly. They might be on it.

BEN and the boys stay close. While BEN tries to peer past everyone politely, GATIK just pushes his way through and runs straight up the bus steps, turning back immediately.

GATIK dodges past him and runs up the bus steps.

GATIK

They aren't on the bus. Should we go on it? Maybe they were taken away before?

BEN

No, no, we have to stay here and wait for the others.

BEN looks back towards the hotel desperately, gesturing GATIK back next to him, gathering the boys together round him.

20C

EXT/INT. HOTEL GARAGE. DAY 2. 16TH APRIL 2019. 11.55AM

A group of 15-20 SPECIAL FORCES are lined up, preparing to enter by the garage entrance.

The MAN IN FRONT is on his earpiece.

He stands, signals to the men behind him. The others stand and place a hand on the shoulder of the man in front, then they move in, in formation.

SPECIAL FORCES enter the garage, split into three groups and head off in different directions.

21-22 OMITTED

23 INT. HOTEL KITCHEN. DAY 2. 16TH APRIL 2019. 11.55AM

The hotel kitchen as end of Episode Two.

MIRIAM is kneeling on the floor of the kitchen, leaning over the injured PILAR. ABHI and BEA kneel beside her. Other GUESTS and STAFF cower as they were in Episode Two.

GERARDO has all of the remaining STAFF, excluding BEA, lying face down on the floor, in a row like sardines. IKER is at the end of the row. GERARDO casually calls across the kitchen to BEA:

GERARDO
(In Spanish) Tú eres la jefa,
a quién debería cargarme
primero, ¡puedes elegir! Ese?
Ese? Este!

GERARDO [SUB TITLE]
*So, you're the boss, which
one shall I shoot first, you
can choose! That one? That
one!*

BEA keeps her head down, doesn't respond.

GERARDO walks over to IKER.

GERARDO (CONT'D)
Este! Eh tu. Levantate,
levantate!

GERARDO [SUB TITLE] (CONT'D)
*This one. Hey you, get up,
get up!*

GERARDO prods into a kneeling position with his foot. The remaining GUESTS are staring, aghast, has he chosen IKER to shoot?

ABHI begins to whisper over and over to herself, as if she's praying.

ABHI
The boys will be okay the boys will
be okay the boys will be okay...

GERARDO turns back to IKER, who is now kneeling up, hands in the air.

GERARDO
Okay, so, you...

GERARDO
Vale, entonces, tú...

IKER has his eyes closed, shaking in terror.

GERARDO (CONT'D)
Shall I tell them how we got in, how we did it?

GERARDO (CONT'D)
¿Les decimos cómo entramos?
¿Cómo lo hicimos?

IKER opens his eyes, staring at GERARDO in terror.

GERARDO looks around the kitchen. He holds up the key card.

GERARDO (CONT'D)
It was him, you know. He gave us a key. He's going to pretend he didn't know what we were going to do but he knew alright, he hates you fuckers too.

GERARDO (CONT'D)
¿Fue él, sabéis? Nos dio la llave. Ahora va a fingir que no sabía nadade lo que íbamos a hacer, pero sí quelo sabía, él también odia a estos cabrones.

GERARDO puts the gun against IKER's temple.

IKER closes his eyes again, shaking from head to toe in fear.

A horrible pause while everyone in the kitchen closes their eyes or clenches themselves, bracing for the shot.

GERARDO takes the gun away from Iker's temple.

GERARDO (CONT'D)
(casual)
You're not so bad. Go.

GERARDO (CONT'D)
Tampoco estás tan mal. Vete.

IKER looks up at him. GERARDO waves his gun.

GERARDO (CONT'D)
Go before I change my mind little worm what are you stupid? Go!

GERARDO (CONT'D)
Vete antes de que cambie de opinión pedazo de escoria.
¿Eres idiota o qué? Vete!

IKER looks at the other hostages - they are staring at him. He turns and leaves the kitchen by the staff entrance.

GERARDO watches him go like the others, then turn and looks round the kitchen, gun held threateningly.

His gaze rests on BEA. When he speaks his voice is low, calm - but terrifying.

GERARDO (CONT'D)
(to BEA) You. Come here.

GERARDO (CONT'D)
Tú, ven aquí

23A

INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 2019. 11.55AM

JO and AMARA are reunited, falling upon each other - emotional, but JO is quickly in professional mode.

AMARA

Oh Mum, mum.

They break apart.

AMARA (CONT'D)

Whats happened? (looking at JO's clothes)

JO

I'm fine. It's nothing.

They go to hug again. AMARA spots FLAVIO approaching over JO's shoulder and they run!

24

INT. ROCKERY. DAY 2. 16TH APRIL 2019. 11.55AM

JASON lies where we left him, eyes closed. We rest on him a moment then we see a black flash pass swiftly in front of him, then another, one after the other as Special Forces cross the path in front of the rockery, in full gear, guns raised, heading into the building.

The Special Forces have passed by. We focus on JASON for a moment. Is he dead? Then, he opens his eyes. He looks up for a moment - his bafflement as he regains consciousness.

He tries to lift his head and immediately his face becomes a mask of excruciating pain. His head drops back.

25

OMITTED

26

OMITTED

27

INT. HOTEL GROUND FLOOR CORRIDOR/ROOMS. DAY 2. 16TH APRIL 2019. 11.56AM

SPECIAL FORCES are going from room to room along the ground floor, battering doors in with the 'enforcer', a ramming cylinder, doing their stuff.

In the first bedroom, they sweep with their guns, but the rooms are empty. In the second, they burst in the door and enter and a couple, a YOUNG MALE HOLIDAYMAKER and a YOUNG WOMAN HOLIDAYMAKER are crouched on the floor, in shorts and t-shirts, clutching at each other in terror.

Two of the SPECIAL FORCES step forward and lift a HOLIDAYMAKER each. They pat them down, evacuate them from the room.

28

OMITTED

29

INT. HOTEL KITCHEN. DAY 2. 16 APRIL 2019. 11.56AM

GERARDO

Come here. Over here quickly.

*

*

In the kitchen, everyone is crouching down as before - but BEA is making her way over to GERARDO.

GERARDO is staring at her. He gestures with the gun to indicate she should kneel in front of him. BEA obeys - everyone is staring in ghastly anticipation - is he about to shoot BEA?

ABHI catches a glimpse of something - a reflection or motion through the glass panels, that tells her Special Forces are approaching the kitchen from the direction of the service corridor.

She looks over at GERARDO, who has his back to the panels and is staring down at BEA.

GERARDO (CONT'D)

(softly, to BEA)
So, who is the boss now, eh?
Eh? You loved telling me what to do didn't you? Nothing you loved more than being boss bitch.

GERARDO (CONT'D)

Quién es el jefe ahora, eh?
EH? ¿Te encantaba darmel órdenes verdad? Nada te gustaba más que ser puta ama.

ABHI, still crouched next to MIRIAM and BEA, looks at the service entrance and sees movement of some sort.

GERARDO is looking this way and that.

BEA lowers herself over PILAR.

ABHI kneels up, raising hands.

ABHI

Please... please, señor...

MIRIAM

(whispering in horror)

Abhi...

The other GUESTS and CHEFS all look at ABHI as if she's crazy to be attracting attention.

GERARDO swings his gun in Abhi's direction, steps towards her.

MIRIAM screams in involuntary, helpless horror.

BBC WRITERS ROOM

MIRIAM (CONT'D)

Abhi!

As GERARDO nears ABHI there is a small pop. Gerardo's head flips to one side and he falls. At the same time, SPECIAL FORCES pile in, yelling. All GUESTS and CHEFS are screaming, an exhalation of terror and release of tension.

One of the SPECIAL FORCES men runs to GERARDO and kicks the gun out of his hand then shoots two bullets into his chest. *

SPECIAL FORCES have guns trained on all of them and are shouting in Spanish and English: 'Hands on your heads! Now!'/; Todo el mundo las manos arriba! ;Ahora!

Everyone obeys.

SPECIAL FORCES start to move in on guests. One pats ABHI down then MIRIAM, then sends them out. *

30

INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 2019. 11.56AM

FLAVIO chases JO and AMARA. They run. *

31

INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 2019. 11.57AM

FLAVIO shoots and misses. *

32

INT/EXT. STAIRS/ROOF. DAY 2. 16TH APRIL 2019. 11.57AM

JO and AMARA are coming up some stairs, fleeing FLAVIO.

AMARA

(whispering in terror)
Mum where are we going, Mum...

JO

Okay, here, go. *

They run to the top of the stairs where there is a door - JO pushes at it only to find - it opens directly onto the roof: and the roof is a dead end.

A sudden flood of noise and light as they emerge, the bright sun and blue of the sky. For a moment, JO and AMARA stand bewildered, looking around, at each other, what now???

32A

OMITTED

33 OMITTED

34 OMITTED

35 OMITTED

35A **EXT. DRONE FOOTAGE: THE ROOF. DAY 2. 16TH APRIL 2019. 11.57AM**

A drone flies overhead as AMARA and JO stagger around the roof.

36 **EXT. HOTEL ROOF. DAY 2. 16TH APRIL 2019. 11.58AM**

JO stands on the rough surface of the roof, feet slightly apart, braced. She has the shotgun lifted and is pointing at something we can't see.

Behind her, AMARA crouches down, hiding behind her mother's legs, shaking.

When JO speaks, her voice is calm, professional, but we can see her arms trembling as she braces hard with her gun.

JO

It's okay...

*

Go wider so we see: it isn't AMARA that JO is shushing and comforting - it's FLAVIO, who stands opposite her, gun lifted, pointing directly at JO, open-eyed, staring at her.

A long moment on this stand-off as FLAVIO looks from JO to AMARA and we see it in his gaze, recognition of the young woman he spared, her mother, their terror.

FLAVIO stares at JO. AMARA lifts her head to look at him.

FLAVIO looks from AMARA to JO - as if he has seen Jo's maternal protectiveness and all at once is overwhelmed with desire for it. Then a kind of disappointed fury - it's what he's never had. His breathing begins to deepen - is he about to shoot?

37 **EXT. BEACH. DAY 1. 15TH APRIL 2019. 10.00AM**

The hazy light of FLASHBACK. FLAVIO stands on the beach at the back of the hotel, dressed in jeans and t-shirt, smoking a roll up. He has his back to the sea and is looking at the hotel - it's mid-morning, the day before the attack, the pools are full, it's the happy holiday idyll. Tight on FLAVIO's face as he looks at this dream-like world he and his brother are going to destroy the following day.

GERARDO (O.S.)
(In Spanish)
Hey!

FLAVIO turns. GERARDO sits on a rock looking out to sea, reading a text on his phone. He glances over his shoulder at FLAVIO:

GERARDO (CONT'D)
[In Spanish] Iker tiene una llave para nosotros, dice que nos veamos en la entrada trasera en cinco minutos.

GERARDO [SUB TITLE]
Iker has a key card for us, he says meet him by the back entrance in five minutes.

FLAVIO looks at his big brother as if he's about to speak. GERARDO turns to face him, hard-staring back.

GERARDO (CONT'D)
(In Spanish, kindly tone in contrast to his hard stare)
Soy el único que siempre ha cuidado de ti, hermanito. Si no fuera por mí, él te habría matado a golpes hace tiempo cabrón.

GERARDO [SUB TITLE] (CONT'D)
You know, your whole life, little brother, I am the only one who has ever looked after you. He would have beaten you to death long ago if it wasn't for me, you little worm.

FLAVIO looks at the ground, miserably.

FLAVIO
(In Spanish) La echo de menos [I miss her]

GERARDO goes to him, puts his hand on the back of his head, embraces him.

GERARDO
(In Spanish) Escucha, ya lo sé, yo también. No le importamos a nadie, A NADIE. Por eso debemos permanecer juntos

GERARDO [SUB TITLE]
Listen, I know, me too. Nobody cares about us. Nobody. That's why we have to stick together.

37A

EXT. DRONE FOOTAGE: THE ROOF. DAY 2. 16TH APRIL 2019. 11.58AM

The drone has returned and is now hovering overhead as JO stands with AMARA still at her feet and facing FLAVIO.

38

INT. STAIRS. DAY 2. 16TH APRIL 2019. 11.58AM

Three SPECIAL FORCES are making their way slowly up the stairs to the roof, guns raised, towards the open door to the roof, from which bright white light shines - although Jo, Amara and Flavio are out of sight.

Suddenly, a shotgun blast from the roof they are approaching. They run forward.

39

EXT. HOTEL ROOF. DAY 2. 16TH APRIL 2019. 11.58AM

The three SPECIAL FORCES burst from the door out onto the roof.

FLAVIO is lying on his back, eyes wide and staring sightlessly at the sky, a hole blown in his t-shirt and chest.

A few metres away, JO and AMARA crouch, clutching at each other - JO has Amara's face pressed into her chest and is holding her head to prevent her daughter from seeing the dead young man, repeating desperately...

JO
It's alright...I've got you...
you're safe...

The glock lies near Flavio's body. The shotgun is lying where JO has dropped it.

As the SPECIAL FORCES MEN move closer, JO raises her hands in the air.

One of the SPECIAL FORCES MEN moves to one side and levels his gun at JO and AMARA while the other secures the weapons. JO looks up at them.

JO (CONT'D)
We're unarmed!

The SPECIAL FORCES glance at each other - then one keeps his gun trained on JO and AMARA while the other steps forward, grasps JO by her upper arm and pulls her up, then pats her down. Another does the same to AMARA.

Two of the SPECIAL FORCES MEN help JO and AMARA away while the third drops to his knees to check and search the body of FLAVIO.

JO and AMARA are ushered hastily towards the door back into the building.

JO (CONT'D)
Is the building clear? There's an injured man on the ground floor, a security man, he needs help. Is the building clear?

The SPECIAL FORCES MEN don't answer. As they go back into the building, only AMARA looks back at FLAVIO.

40

OMITTED

41

OMITTED

41A

INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 2019. 11.59AM

IKER is creeping down a corridor, evading special forces. At one point, he hears a group coming along a junction and hides, his face wild with panic.

42

EXT. VILLAGE CAR PARK. DAY 2. 16TH APRIL 2019. 12.04PM

BEN is waiting anxiously with ADAM, GATIK and JAYPAL, watching groups of people being ushered towards them from the direction of the hotel, some running, some just exhausted and relieved. People around them are anxiously looking for family members.

GATIK is comforting JAYPAL.

JAYPAL

Mummy!!!

BEN turns and sees, amidst a group approaching - MIRIAM and ABHI.

[NB in the background distance we might see BEA running alongside PILAR who has been brought out by PARAMEDICS].

BEN pushes past people to get to MIRIAM, grabs her and holds her tight.

BEN

Miriam... darling...

ABHI has seen GATIK and JAYPAL and falls upon them. Emotional moment - hugs, exclamations, relief.

ABHI

Where's Daddy, where's Sunny?

JAYPAL

(tearful) It was really scary... *

ABHI

(to Ben) Jo said Sunny and Kim were with you.

BEN

We got separated.

ABHI

What do you mean?

BEN

I was helping someone else, I turned round, they just vanished.

ABHI bursts into tears, hands to mouth, overwhelmed with distress, looking around desperately while she clutches at Gatik and Jaypal.

MIRIAM

Okay okay okay, we'll all look, we'll find them.

Our group turn and we see a large transfer bus as before, parked up with its engines running, come to evacuate the uninjured survivors. GUARDIA CIVIL OFFICERS are gesturing for people to board.

GATIK

There were buses taking people away. Let's go on that one, maybe they'll be there.

MIRIAM

(to Abhi)

He's right, go on that bus with the boys, we'll stay here. Adam, stay with Abhi. (to Ben) There's a lot of badly injured people still in there... [I'm going to go back in to help]

And BEN, in a completely out-of-character moment of command, holds her face with both hands, staring into it fiercely.

This is finally it: for the first time in their relationship, he's determined to look after her rather than the other way around.

BEN

There is absolutely no way you are going back into that building. I've just got you back and I am never never letting you go again.

MIRIAM

Alright, we just have to...

Then, out of the blue, her legs go. [NB this is a purely physiological reaction, the adrenaline dump, MIRIAM remains calm].

BEN half catches her as ABHI exclaims in worry.

BEN

Abhi!

*

ABHI

Miriam!

MIRIAM

I'm okay, I'm okay.

BEN

Get her on the bus.

MIRIAM

I'm okay.

ABHI and BEN help MIRIAM up, ignoring her protests as she tries to insist she is okay, and usher her over to the bus, the boys in tow.

BEN helps MIRIAM up onto the bus and puts her in the window seat on the front row. ADAM sits next to her

ABHI sits in the window seat behind MIRIAM, GATIK next to her and JAYPAL squeezed between them. Behind them, the bus is nearly full, engine running - it's ready to go.

MIRIAM hugs ADAM and kisses the top of his head as BEN leans in.

BEN

(to Miriam) If I've got one thing right today it's getting you on this bus. But if the kids are here, I've got to find them.

*

*

*

BEN turns and leaves the bus. MIRIAM watches him go, speechless with exhaustion now.

And then, out the window she spots, on a stretcher in the improvised triage area, the injured PILAR. [Wearing a 'Non-Rebreathing Mask or Trauma Mask, with a reservoir bag, and with an IV line set up]

Next to her stretcher is her YOUNG HUSBAND, holding their baby. PILAR is lifting a hand to the child.

MIRIAM stares out of the window. A moment of hope - the young woman she saved with her husband and baby.

43

OMITTED

44

INT/EXT. CORRIDOR. MID POOL AREA. DAY 2. 16TH APRIL 2019.
12.04PM

JO and AMARA stand with a group of other GUESTS at the glass door to the middle-pool area where JO and MATEO evacuated the boys in Ep Two. SPECIAL FORCES are ahead, checking its safe to lead them out. JO and AMARA are at the back.

A few feet away, down the interior corridor, JO can see a pair of feet sticking out of a hotel room, belonging to someone dead or dying.

JO turns to AMARA, holds her face.

JO

Darling listen, I need you to go out and find Adam and Kimberly and Jason. They're all out there. There's someone else I've got to help.

AMARA stares at her mother.

AMARA

But Mum. We're safe now.

JO

I have to go.

She pulls AMARA towards her, kisses her head, closing her eyes, turns and goes.

AMARA stands, aghast and bewildered.

44A

INT. STAFF ROOM. DAY 2. 16TH APRIL 2019. 12.04PM

MATEO lies on the bed as before, towel wrapped round his lower abdomen, blood seeping through, drifting in and out of consciousness.

He moves one arm and the shotgun Jo left lying across his chest slides and slips to the floor, on the side away from the door.

44B

INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 2019. 12.04PM

JO is evading Special Forces in order to find her way back to Mateo.

45

OMITTED

46

EXT. VILLAGE CAR PARK. DAY 2. 16TH APRIL 2019. 12.07AM

Amidst the crowd, we see BEA who has left Pilar's side and is pushing through the crowd, importuning STAFF MEMBERS, desperate for news of her own husband.

BEA
(In Spanish) Por favor, Please! Have you seen Mateo?
habéis visto a Mateo? Alguien No-one has seen him!?!
lo ha visto?

AMARA runs along walking to the village car park and walks past BEA, looking for her own family, or anyone she knows. All is chaos and distress as people try to find out about loved ones.

AMARA looks around helplessly - then just in time, she spots BEN, about to head back along the wooden path back to the waste ground.

AMARA
Ben!

She races over to him, emotional after everything she's been through.

AMARA (CONT'D)
Ben! Ben where is everyone?

46A

EXT. ROCKERY. DAY 2. 16TH APRIL 2019. 12.07AM

JASON is still lying there, eyes closed, his face pale and breath shallow - we focus on him for a moment - he looks like he might be about to die.

Then he opens his eyes but doesn't attempt to lift his head this time, looking up at the sky above, a beautiful blue.

Up high, a plane passes overhead - the ordinary thing that brought him to this place and could carry him away, impossibly out of reach.

Then - a face above him, ISIDRO the paramedic.

46B

EXT. VILLAGE CAR PARK. DAY 2. 16TH APRIL 2019. 12.07PM

BEN and AMARA in the crowd as before.

BEN
Okay but don't go far, just to the end of the village and back.

AMARA
I'll come back here, meet me back here.

47-50 OMITTED

51 INT. HOTEL CORRIDOR. DAY 2. 16TH APRIL 2019. 12.07PM

JO is heading down a corridor swiftly. She's unarmed now. She pauses at corners and looks around but now she's evading SPECIAL FORCES rather than armed killers.

She pauses for a moment, to breathe, then continues.

52-54 OMITTED

55 EXT. WASTE GROUND. DAY 2. 16TH APRIL 2019. 12.08PM

BEN has returned to the rocky hollow of the waste ground, the last place he saw Kimberly and Sunny - no sign of the kids, everyone has dispersed towards the car park at the village perimeter.

He looks around, trying to decide which way to search next.

55A OMITTED

56

INT. STAFF ROOM. DAY 2. 16TH APRIL 2019. 12.10PM

MATEO is on the bed his eyes closed. He opens them and we see the room blurrily, from his pov. We see the door open and a shadowy figure enter, stop dead at the sight of him, then hurry to the other side of the room.

MATEO's vision clears. He lifts his head a little and sees that IKER is on the other side of the room.

MATEO	MATEO [SUB TITLE]
(In Spanish)	<i>Iker, help me, what's</i>
Iker, ayúdame, ¿qué está	<i>happening?</i>
pasando?	

IKER looks over his shoulder, wild-eyed with fear, bloodied from the events in the kitchen, traumatised, terrified.

IKER	IKER [SUB TITLE]
(In Spanish, tortured)	<i>I'm not going to prison.</i>
No voy a ir a la cárcel.	

*

We see that IKER has opened the door to a small cupboard. And is loading a small backpack with his few belongings. He opens a drawer and gets out his passport, in it goes.

MATEO	MATEO [SUB TITLE]
(In Spanish)	<i>What do you mean?</i>
¿A qué te refieres?	

IKER rises and comes to stand over MATEO. The backpack is over one shoulder and he has a knife in his hand - the one he took from the kitchen.

IKER	
It wasn't my fault. I didn't know	
what they were going to do.	

*

*

*

For a second, IKER hesitates - Mateo's life hangs in the balance.

JO appears in the doorway, unarmed. She sees the knife in Iker's hand and moves to a corner of the room, away from him, so she isn't impeding his exit.

She glances down at MATEO, looking for the gun. She sees it on the floor but she can't get to it.

Stand off.

IKER takes a step towards her, looks from JO to MATEO, as if this is the moment when he could stab them both.

JO	
Easy... easy... okay.	

IKER looks from one to the other of them, brandishing the knife - then runs out of the room.

*

MATEO

He's one of them. Stop him, quickly, go. I'm okay, go.

JO picks up the gun, hesitates.

MATEO (CONT'D)

Go!

57

EXT. VILLAGE STREET/SQUARE. DAY 2. 16TH APRIL 2019. 12.10PM

AMARA enters the village at a run. She looks around, bewildered.

She enters a small square with a tiny church - some VILLAGE INHABITANTS or CHILDREN PLAYING FOOTBALL - and slows to a walk for a moment, gazing around as she crosses the square, bewildered by the strangeness of life carrying on as normal.

AMARA

(to the girl)

Have you seen two chicos?

(to the woman)

Have you seen two ninos? Kim!

Sunil!

*

*

*

*

*

*

*

*

57AA

INT. HOTEL CORRIDOR/BASEMENT. DAY 2. 16TH APRIL 2019. 12.10PM

JO is pursuing IKER down into the hotel basement.

57AB

EXT. WASTE GROUND/HOTEL PERIMETER. DAY 2. 16TH APRIL 2019. 12.10PM

BEN is skirting the hotel, in the wilderness, still looking for the kids but a bit lost himself.

57AC

EXT. VILLAGE STREET. DAY 2. 16TH APRIL 2019. 12.12PM

AMARA has left the square and picked up pace again, running down the street, looking down side alleys as she goes.

AMARA

Kimberly! Kim! Kim! Sunil!

*

*

57AD **EXT. HOTEL PERIMETER/ROCKY SLOPE TO STONE CORRIDOR. DAY 2.**
16TH APRIL 2019. 12.12PM

BEN comes over the ridge and down the slope to a wall. He sees, nearby, two CANARIAN POLICE OFFICERS standing with their backs to him, facing the hotel. He hesitates, wondering whether to approach them for help, decides against. *

He looks down - it's quite adventurous for Ben - then carefully and somewhat clumsily, he slithers down. *

BBC WRITERS ROOM

57AE **EXT. VILLAGE STREET. DAY 2. 16TH APRIL 2019. 12.13PM**

AMARA has reached the end of a street and finds herself by the sea - a cliff top, rocky outcrops, she's at the end of the village and she's failed to see SUNNY and KIM anywhere.

A moment on her despair.

57AF **INT. TINY BASEMENT CORRIDOR. DAY 2. 16TH APRIL 2019. 12.14PM**

JO is hard on Iker's heels, down a stairwell. *

57A **EXT. SMALL HOUSE COURTYARD. DAY 2. 16TH APRIL 2019. 12.14PM**

In a small courtyard outside a tiny house, KIMBERLY and SUNIL sit at a little plastic table, with colouring books and pens, fizzy drinks and bowls of sweets beside them, colouring in pictures in earnest.

Next to them, a LOCAL WOMAN is hanging dishclothes to dry on a line, looking over them and smiling from time to time.

Then we see (although the children don't) with her back to them, looking out at the sea and despairing - AMARA. She turns. Sees them, walks slowly and calmly towards them.

She reaches the gateway and stands for a minute, gazing at their innocent absorption. Then she slaps her hand over her mouth to stifle her sobs as she bursts into tears.

KIMBERLY looks round, calls out joyfully.

AMARA

Kim! Sunil! Are you okay?

KIMBERLY

'Mara!

KIMBERLY and SUNIL jump off their seats and run to AMARA, who kneels down to embrace them.

The LOCAL WOMAN looks on. Her HUSBAND emerges from the small house and stands beside her. They both look on and smile.

57BB **INT. TINY BASEMENT CORRIDOR. DAY 2. 16TH APRIL 2019. 12.14PM**

IKER enters narrow corridor through the gate. Jo follows him. *

57B-61 **OMITTED**

62 **INT. JO AND JASON'S KITCHEN. DAY 4. 6TH MAY 2019. 9.32AM**

A second of black. Jo's face appears in the darkness - from the point of view of inside the drum of a washing machine.

We see JO in her kitchen, rising from where she has been retrieving a rogue sock from the drum of the machine. She stands. On the counter-top is a pile of wet laundry in a basket that she has just extracted from the drum. She adds the sock. The radio is playing in the background.

JO goes about kitchen while listening to the broadcast, momentarily arrested when it comes to the new information about Gerardo and Flavio.

NEWSREADER (V.O.)

So we now know that, contrary to what was first thought, it would appear the two brothers had no political or religious affiliation. Our correspondent in Madrid, Simone Mercer, has been delving a bit more deeply into their backgrounds. Simone.

SIMONE (V.O.)

Thank you Tom, yes as investigations continue into last month's shocking shooting it has now emerged that the men's father is currently in prison serving a six-year term for killing their mother two years before the attack on the hotel, after a long history of violence within the family unit. Questions are being asked as to why...

AMARA (O.S.)

Mum...

JO turns. Turns off the radio. As AMARA enters the kitchen, they speak at the same time.

JO

Oh, hi.

AMARA (CONT'D)

It's okay... [you don't need to turn it off].

JO (CONT'D)

How was it?

AMARA

It was fine, Adam was a bit clingy, the teacher came out.

*

JO

Thanks, love. I'm really sorry to ask you again, I just couldn't... you know, the mums.

AMARA

(hint of dryness)

Yeah they all had a good look at us. The novelty hasn't worn off yet.

A pause. Jo's tone when she speaks is gentle, conciliatory.

JO

You decided yet?

AMARA shakes her head.

JO (CONT'D)

Your predicted grades were really good.

AMARA

I'd rather go back to school. What am I going to do if I stay off, hang around here all day long?

JO looks round the kitchen.

JO

It's up to you.

AMARA

You want me to stay off school for my sake or yours?

JO

No, no, of course, whatever's best for you.

AMARA

Sure, well I'm off now.

JO

Oh.

AMARA

I said I'd go and help out Abhi. Chinar's things are coming back this morning.

JO

That was quick.

AMARA

She's asked me to play with the boys while Miriam helps her unpack.

AMARA (CONT'D)

Gatik's gone back but she's keeping the others off til half term.

A pause. JO does not know any of this.

JO

Oh I see, yes, good idea.

AMARA

You haven't rung her yet? I thought you were going to.

JO

Yes, I will, of course, just, you know, busy. I'm going to the hospital in ten minutes. Want a lift?

AMARA

No I feel like the walk. Left my phone on charge, I'll get it then go.

AMARA leaves. JO stands for a moment, then hoists the laundry basket onto her hip.

63

EXT. LEICESTER STREET. DAY 4. 6TH MAY 19. 9.35AM

It's dull and grey. A small car is parked round the corner from Jo's house. MIRIAM sits at the wheel, staring straight ahead. She's listening to the same station that Jo had on.

WEATHER REPORTER (V.O.)

...dull for this time of year but all that should change when a mid-Atlantic breeze blows our current cloud cover...

A rap at a side window. MIRIAM startles. AMARA is there. MIRIAM leans forward and turns the radio off as AMARA opens the passenger door and gets in. A brief hug between them.

AMARA

Sorry, I made you jump.

MIRIAM

Did you tell your mum where you're off to?

AMARA

Yes, I didn't tell her you were taking me though.

MIRIAM

Probably a good idea...

She goes to start the car - stops.

MIRIAM (CONT'D)

How is she?

AMARA looks out of the windscreen at the street, people in macs with umbrellas, ordinary life. She looks at MIRIAM, sadly.

AMARA

I dunno she asks me how you and Abhi are and you ask me how she is, I guess...

MIRIAM

Yes, I know.

The both look out of the windscreen for a moment.

AMARA

I guess we're all finding it hard in different ways.

MIRIAM starts the car.

63A

OMITTED

63AA

OMITTED

*

63B

EXT. PARK BENCH. DAY 4. 6TH MAY 2019. 10AM

A bench in a park close to the hospital where JASON is recuperating - a uniformed NURSE walks briskly past on her way to work. TWO PEOPLE sit on the bench. A moment in the ordinary life of an ordinary city in the Midlands.

JO appears, pushing JASON in a wheelchair. He's holding two styrofoam cups of coffee. As they approach the bench, the TWO PEOPLE rise and head off, JO parks the wheelchair at one end of the bench and sits. JASON hands her one of the coffees.

JO

Here alright?

JASON

Yeah.

*

JO
Amara said Adam was a bit clingy
this morning.

Pause.

JASON
Not surprising really.

JO
No.

Pause.

JO (CONT'D)
I think she's going to go back to
school soon but I'd like her to
have some more time off, or at
least wait until she's had some
counselling. She seems keen to get
back to some sort of normal as soon
as possible.

Pause. They sip their coffees. JO hesitates before she
speaks, this might be tricky territory.

JO (CONT'D)
I haven't seen Miriam or Abhi, I
need to call.

JASON throws her a look, which she chooses to ignore.

JO (CONT'D)
So home in a few weeks, maybe,
that's good isn't it?

JASON
The physio wants to be sure I'm
okay with stairs. She wants to see
me do a clear week with just the
stick.

JO
Can't we get one of those
chairs...?

JASON
A fucking stair lift, no thanks.

Pause. JO sips, goes to say something, thinks better of it.
Long silence.

JASON (CONT'D)
Shame the way things turned out,
isn't it?

She looks at him.

JASON (CONT'D)

I mean. If they'd got me, and Abhi instead of Chinari, that would have left the field clear, wouldn't it?

JO

I can't believe you would say that.

JASON

Yeah well. I just did.

63BB

INT. ABHI'S BEDROOM AT HOME. DAY 4. 6TH MAY 2019. 09.50AM

Chinari and Abhi's bedroom is much what you'd expect: huge, beautifully kept, crisp linen, family photographs in silver frames on the walls: each of the boys, Abhi and Chinari together looking like the perfect couple, all dressed up at a formal event. On the vast bed are the two huge suitcases, one still zipped up, the other open.

Next to the open case is a Spanish Police Evidence bag. Through a see-through panel we see Chinari's personal effects - the things he was wearing when he died, watch, necklace, sunglasses - and his phone.

ABHI stands by the bed, steeling herself. She lifts out a folded cardigan from the case and as she does, a hotel key card drops out and lands on the floor.

ABHI stares down at the key card, puts her hand over her mouth and gives way to distress. She sinks down, back against the bed.

JAYPAL (O.S.)

Mum, what are you doing?

She turns. JAYPAL and SUNIL are in the doorway - SUNIL is holding a picture he's drawn of their family of five.

Instantly, ABHI puts on her brave face, opens her arms and smiles as they come forward to hug her. She embraces them, kisses their heads.

Downstairs, the doorbell.

63C

EXT. JO'S GARDEN. DAY 4. 6TH MAY 2019. 11.01AM

JO is standing in her garden wearing the same coat as in the scene above. The laundry she hung earlier is swinging on the line.

It's raining. The rain falls down on her, on the laundry. She stands there, watching the laundry swing.

She closes her eyes, which takes us into -

63D **INT. RECEPTION AREA. DAY 1. 15TH APRIL 19. 11.15AM**

FLASHBACK

A replay of the moment in Ep Two, Sc 42, when JO is waiting to check in at the hotel and glances over at JASON with ADAM, and CHINAR with SUNNY on his lap, next to each other on the chairs in Reception.

Hold on this, the two dads with their sons, comforting them, looking after them - these men are good dads.

63DA **OMITTED**

63DB **OMITTED**

63E **EXT. JO'S GARDEN. DAY 4. 6TH MAY 2019. 11.02AM**

JO as in Sc 63C. She opens her eyes. The laundry swings on the line. She still doesn't move.

PAUL (O.S.)

Hello!

JO turns. PAUL is at the french windows leading back into the house.

PAUL (CONT'D)

Do you know you left your front door ajar?

JO

Oh, did I?

64 **OMITTED**

65

INT. KITCHEN. DAY 4. 6TH MAY 2019. 11.02AM

*

JO enters the kitchen from the garden. PAUL follows behind.

PAUL picks up on her mood.

*

JO

*

Coffee?

*

PAUL

*

Yea. I'll make it.

*

PAUL goes to get the kettle.

*

PAUL (CONT'D)

*

You alright? Look I have news.

*

JO

*

What?

*

PAUL

*

I asked if I could be the one to tell you.

*

66

INT. ABHI'S BEDROOM AT HOME. DAY 4. 6TH MAY 2019. 10.45AM

*

ABHI kneeling by the bed, next to the open suitcase now half-emptied, and is holding up the dress she was wearing at the arrival night dinner in Episode One [NB NOT the patterned jumpsuit she wore during the attack].

MIRIAM sits on the end of the bed. She looks small and sad.

*

ABHI

Look at this. What is it about holiday clothes? I've got loads of dresses and I still bought this.

ABHI drops her hands.

MIRIAM

Why don't you let me finish?

ABHI

No this bit is okay...

ABHI picks up the Spanish police evidence bag and holds it out.

ABHI (CONT'D)

*

I'm really sorry to ask you but this is the one I need you to do.

MIRIAM takes the bag.

*

ABHI goes to a piece of A4 paper on a side table and takes it over to MIRIAM.

MIRIAM looks at her.

ABHI (CONT'D)

Chinar was always so efficient, you know, good planner. People think we built that business with him just being charming but he was really organised too, it wasn't just me.

MIRIAM looks inside the bag.

ABHI (CONT'D)
It's his personal stuff, his
phone's in there. All his pass-
codes are on that sheet.

*

MIRIAM doesn't understand.

ABHI (CONT'D)
I'm going to go downstairs. I want
you to open his phone and delete
anything I wouldn't want to see,
and then not tell me about it.

*

MIRIAM

Oh, Abhi... are you sure?

ABHI

There'll be photos of me, the boys
on there, I don't want to lose all
that. I just don't want to see
anything I don't want to see.

ABHI turns to the door...

MIRIAM

Abhi, Chinar loved you to bits.

ABHI

(Smiling)

I know. (Pausing at the door) Chinar
and I had a good life, but there's
a price to pay with any marriage.
Sometimes, that price is looking
the other way, in order to preserve
what you have.

MIRIAM looks suddenly close to tears.

ABHI (CONT'D)

(Softly)

Miriam, you're the only one I can
trust to do this.

*

*

ABHI leaves. MIRIAM gathers herself, roots around, finds
Chinar's phone and plugs it into a charging cable by the bed.
She sits on the edge of the bed while it springs to life. She
keys in the code.

The home screen - a picture of Chinar, Abhi, Gatik, Jaypal and Sunil all larking around in a park. Miriam's face creases with sadness at the sight of this happy family unit.

She hits the button MESSAGES, showing 18 unread. The MESSAGE page comes up and we glimpse some of the unread messages:

Tapan: Bro, you okay? Just checking you ain't on THAT island!

Aunty Veena: Can you call me and just let me know you're all fine, please call me

Soraya: Awful news from Spain, let me know you're okay, okay?
XXX

MIRIAM scrolls up the MESSAGE page. We focus on her face as she stares at the phone. She stops scrolling and her expression changes from sadness to shock.

AMARA (O.S.)

You are kidding.

MIRIAM turns - AMARA has entered the room soundlessly and is looking over Miriam's shoulder at the phone.

On the phone, one of those big tea-tray Samsung-type things, there's a shot of the photo Jo took of herself in the hotel bathroom just before the attack: purple swimsuit with one strap dripping fetchingly off her shoulder, hair in a clip, lipstick, looking up at the camera with a seductive smile.

66A

OMITTED

66B

INT. ABHI AND CHINAR'S HALLWAY AT HOME. DAY 4. 6TH MAY 2019.
10.46

In the sitting room ABHI hears running on the stairs - and then a door slam. ABHI appears in the doorway, wondering what's going on.

66C

EXT. ABHI'S HOUSE. DAY 4. 6TH MAY 2019. 10.46AM.

AMARA comes out of Abhi's house at speed, slamming the front door behind her, still shrugging on her jacket, face furious.

67

INT. JO AND JASON'S KITCHEN. DAY 4. 6TH MAY 2019. 11.05AM

JO is sitting at the kitchen table now, looking upset. PAUL sits next to her bemused, leaning in, one hand covering hers on the table.

PAUL

To be honest, I thought you'd be pleased...

JO

I am... I am...

PAUL

I haven't got one and I'm still a serving officer!

JO looks at him, shaking her head.

PAUL (CONT'D)

What?

JO

It's all wrong. You have no idea how wrong it is.

Out in the hallway, the front door closes with a furious slam. JO and PAUL move apart.

AMARA storms into the kitchen, staring at JO furiously. For once, she is full-on Raging Teenager. She looks as though she might actually slap her mother.

AMARA

You were fucking him? For fuck's sake mum! You were shagging Chinari!

*

JO

(aghast)

That's not true, I wasn't...!

AMARA

You're a liar!

*

PAUL rises.

PAUL

(To Amara, raising his hands)

Hey!

AMARA

(Raging)

She was having an affair with him.

*

JO

I wasn't.

AMARA

I've seen his phone, you in your swimsuit Mum, God it was gross!

*

JO

It wasn't like that.

AMARA

I suppose he would have deleted it
but he didn't get the chance

PAUL

(Shouting)
That's enough!

AMARA

Because he got shot dead, because
of you!

PAUL

Amara, you've been through...

AMARA

Don't patronise me dad, not now.

PAUL looks from one to the other, raises his hands,
helplessly.

PAUL

(to Amara)
I came round to tell your mum,
she's going to be recommended for a
commendation from the Chief
Constable, for what she did.

AMARA

Great. Now she's getting a fucking
medal.

PAUL

She saved lives.

JO

Paul. Leave it.

AMARA

Jog on Dad.

PAUL

You know sometimes I really don't
get you two.

AMARA

Yeah well there's a reason for
that. You're never around.

JO

(To Amara) Don't.

AMARA

Now you're defending him?

*
*
*

*
*

*

*

*

*

*

*

*

PAUL

Okay, I'm going to leave you two to it.

*

AMARA

Yeah, whatever.

*

PAUL

See you. (to Jo) It's not nothing, you know?

JO

I know. Thanks for coming, really.

He leaves. A moment's pause. The front door slams.

JO (CONT'D)

(rising)

I need a cigarette.

AMARA

Oh fuck off.

68

EXT. JO AND JASON'S GARDEN AT HOME. DAY 4. 6TH MAY 2019.
11.07AM

JO is sitting down on a bench at the end of the garden, handbag beside her. She is smoking.

She looks back at her house - the emptiness of her life now.

After a moment or so, Amara appears at the back door, walks across the damp grass to the bench, stands over JO, stares.

AMARA

It had better be good.

She goes to sit.

JO

Careful, it's a bit damp.

AMARA

You're such a mum.

JO stubs out the cigarette.

JO

Yeah, most of the time.

AMARA

When did it start?

JO

Last December.

AMARA

You know I thought I picked up on something, New Year's Eve, when you were upstairs, but then I thought, nah.

JO

We went out for dinner, the four of us, we were sitting in the restaurant and my scarf had fallen off the back of my chair, and Chinar picked it up off the floor and put it back.

*

*

AMARA

That's it? He picked up your scarf?

*

JO

Jason never notices that kind of thing.

*

AMARA

Mum...that's not a reason.

*

JO

Amara, we weren't sleeping together. There were texts and picture messages and, I don't know what it was but it wasn't an affair.

*

AMARA

You really think it doesn't count just cos' you weren't actually fucking?

JO

Amara!

AMARA

Wanting to, mum, *that's* having an affair.

JO takes a long drag on her cigarette, exhales, looks up at the white suburban sky.

JO

Well, none of it matters now does it? There's just this big thing, there, in the middle of all our lives, that stopped everything else in its tracks.

*

AMARA

Bit of a cop-out, isn't it?

JO

What do you mean?

AMARA

This big awful thing happened so what, we're off the hook?

JO

Yeah well it's easy to be judgemental at your age trust me, when you get to mine it's a bit more complex.

AMARA, unimpressed, has a good answer to that one.

AMARA

Miriam knows. She saw the pictures too.

JO

Abhi showed her?

AMARA shakes her head.

AMARA

Abhi got Miriam to do a sweep on his phone. She must suspect something though, or she wouldn't have asked Miriam to do it would she?

*

JO

Oh God.

AMARA gets to her feet, stands for a moment. JO looks up at her, takes her hand.

JO (CONT'D)

Amara, do you think I'm a terrible person?

AMARA

No, but I think you need to have a talk with Abhi and Miriam sooner rather than later.

JO stares at her.

JO

That's not what I meant.

Mother and daughter lock gazes: a moment.

JO (CONT'D)

*

That boy. What happened on the roof.

AMARA

(Slowly, with the utmost seriousness).

Mum. Don't even go there.

69

INT. ABHI'S BEDROOM AT HOME. DAY 4. 6TH MAY 2019. 11.52AM

ABHI is sitting on the end of the bed - absorbing the revelation.

*

MIRIAM sitting beside her.

*

The door bell goes.

*

MIRIAM

*

I'll see who it is.

*

She goes to the hall window and looks out.

*

MIRIAM (CONT'D)

*

Oh dear.

*

MIRIAM (CONT'D)

Oh dear.

ABHI

What?

69A

EXT. JO'S GARDEN. DAY 4. 6TH MAY 2019. 11.09AM

JO has gone but AMARA is still there, sitting on the bench on her phone. She scrolls through for a while but loses interest. Puts the phone down beside her.

A long moment on her face - wise AMARA, suddenly not feeling so wise and grown up after all.

She sits for a moment, staring at the sky, then picks up her phone, dials a number. It's her friend Mia.

AMARA

Oh hi Mia yeah, yeah it's me yeah, well, you know how you asked how I'm doing...

[Mia is saying 'Yeah I know you were saying you were doing pretty well...']

AMARA pauses, wipes at her face with her hand.

AMARA (CONT'D)

Yeah, well, it's like this, I'm not really.

70

INT. ABHI AND CHINAR'S SITTING ROOM. DAY 4. 6TH MAY 19.
11.53PM

JO is standing in the middle of the room, still wearing her coat. MIRIAM and ABHI stand nearby, waiting for her to speak.

JO looks from one to the other.

JO

I've just come to say, how sorry I am, about everything. I've been putting off saying it because it sounded so inadequate but I'm so so sorry.

*

MIRIAM and ABHI exchange glances. MIRIAM turns away and goes to the window, looking out.

ABHI

It's a coincidence you've decided
to come round this morning, is it?

*

JO really struggling.

JO

Abhi I'm so sorry...

MIRIAM in the background - she has not turned from the window. She is visibly struggling.

JO (CONT'D)

Nothing actually happened.

ABHI looks down at JO.

ABHI

I'll have to take your word for that, won't I? How could you be so fucking selfish? Did you even think about the kids? You clearly didn't think about me.

*

JO

I swear it was just...

*

JO looks up at ABHI - her humiliation. She begins to cry, gets out a tissue. ABHI and MIRIAM swap looks.

ABHI

I don't want to know. I don't want to have to think about it every time I think of him. He's dead, and next to that what you were or weren't doing is trivial. I'm not here to make you feel better about it.

*

JO rises to her feet.

JO

I'm sorry. If I hadn't chosen that hotel, if I hadn't chosen that week, that hotel...even if I hadn't invited you for New Year's Eve-

*
*
*

MIRIAM turns suddenly, strides across the room to JO - ABHI steps back with a gasp - is MIRIAM going to hit JO? MIRIAM grabs Jo's upper arms hard, her face rigid with fury.

MIRIAM

You listen to me! Nobody, nobody is responsible for what happened except the men who chose to do it! You hear me? I won't have this stupid hierarchy of blame or suffering! Did you know there was going to be an attack when you booked that hotel, did you?

JO

No... no...

MIRIAM

Then stop, right now, take responsibility for your actions and nobody else's.

*

ABHI

She's right.

JO

But you two were so brave in the kitchen...

*
*

ABHI

(her moment)

It was a split second decision, that's not bravery. I'm brave now Jo. I'm brave every morning when I wake up and know that I'm the single mother of three young boys.

*
*
*

And the three women stand for a moment, JO with the stuffing knocked out of her. MIRIAM and ABHI look at each, shaking their heads. ABHI blows air out of her mouth. There is no group hug or easy solution here.

MIRIAM

(Looking at Jo)

You know maybe this isn't about you. Abhi's right, expecting us to make you feel better...

*
*

MIRIAM turns away.

*

JO
(to Miriam)
No its not. Why can't you even *look*
at me? *

MIRIAM turns to face JO.

MIRIAM
You know, there are so many answers
to that, I don't even know where to
start.

EXT. APARTMENT BLOCK GARDEN. DAY 2. 16TH APRIL 2019. 2.30PM

The communal garden of an apartment block or apart-hotel, not as glamorous as the one they have left but a small haven of peace and quiet, with lush greenery and/or tinkling fountains - the details aren't important but it's an idyll, somewhere where you can't believe that the horror they have escaped even happened.

MIRIAM and ABHI sit on the stairs with GATIK, JAYPAL and ADAM. In clusters, on three other benches near to them, sit some of the OTHER EVACUEES from the bus.

*

A CANARIAN POLICEWOMAN is standing over the neighbouring bench with a clipboard, writing down names and phone numbers.

ABHI looks across garden, past a tinkling fountain, to where two MEN in golfing clothes, unconnected with the attack, walk past carrying golf bags. They are gesturing towards Abhi's group, shaking their heads in a - what's all that about? - kind of way. They stare openly at ABHI and the others.

*

*

A WOMAN HELPER approaches ABHI with bottles of water in the crook of her arm. She hands one to each of them - they all take them. The WOMAN HELPER looks with concern at the boys, shakes her head in sympathy as she moves on to the next bench.

*

*

A small flurry from the back entrance of the apartment block. A teenage girl is in the lead with a group of eight or so, new arrivals. She looks around and calls out to a BRITISH COUPLE on a nearby bench.

TEENAGE GIRL

Mum!!!

She runs to them and they leap up to embrace her, all crying hysterically.

Behind the group, emerging slowly, looking around, is JO.

ADAM

Mum.

She's a shocking sight: a much worse state than before, her clothing covered in darkening blood, blood smeared down her legs - much more than we saw when we last saw her with Mateo. Her face is tear-stained and dirty.

MIRIAM and ABHI stare at her, horrified.

JO sees them and stares back. Her face says that she has terrible news. Hold on this. This is the moment she has to tell her friends that both of their husbands are dead.

Still staring at JO, ABHI reaches out and grasps MIRIAM's hand in hers: they are hanging on desperately to the moment before they know for sure.

JO walks slowly towards them, stands in front of them, looking from one to the other, both of them.

JO

Kim and Sunny are safe, they're with Amara. They've been taken to a different hotel, I saw their names on a list. We can go there.

ABHI's relief, she hugs GATIK and JAYPAL - GATIK is staring at JO, waiting to hear what she's going to say about his Dad.

MIRIAM is also staring at JO.

JO (CONT'D)

Jason is badly injured, he's been taken to hospital.

ABHI

(not yet comprehending what Miriam has understood))
What about Chinar, and Ben, where are they?

On JO, covered in blood.

72

OMITTED

*

73

EXT. LEICESTER STREET. DAY

*

FLASHBACK - A WEEK BEFORE THE HOLIDAY. 1pm

*

JO's car is parked by the kerbside. She is sitting in the driver's seat. In the passenger seat next to her is PAUL.

*

They both have nearly-finished kebabs on their laps, sitting on top of white takeaway-food paper.

*

JO is holding up a pickled chilli.

*

PAUL

*

Well you've made your mind up, why are you asking me?

*

JO

*

You want this?

*

PAUL

*

Yeah...

*

He takes and eats the chilli [or not!].

*

PAUL (CONT'D)

*

You know what I think, you should never have packed the job in the first place. You failed one training test and instead of trying again you took it as God's sign or something.

*

JO balls up the rest of her kebab and paper.

*

JO

*

I told myself I wasn't good enough, I look back now and those arseholes were willing me to fail. When Amara was sick I had to phone in and pretend it was me, god forbid I reminded them I was a mother.

*

PAUL

*

Yeah you were the only woman in the unit, it wasn't great being the only black guy in the Station either. Bit better now, not much. But all that shit, it's engine fuel, I'm going show those fuckers. You caved in too easy.

*

JO

*

The pressures on you were different. It was me getting up in the night for our three-year-old.

*

A moment of silence.

JO (CONT'D)

Pass me that bag.

PAUL lifts up a white plastic bag from his feet, pushes the remains of his kebab and paper in and holds it open for JO to do the same.

PAUL puts the bag down and turns to her, serious.

PAUL

I didn't support you enough, I made all the right noises but when the chips were down, it was you and Amara. You did a good job there.

JO

I can do a good job as a police officer too. I'm never going to be perfect but I really want to do this.

Pause.

PAUL

I'll say one thing, if you do go back, it's a great way of pissing off Jason.

JO punches his shoulder.

PAUL (CONT'D)

Ow that hurt!

74-80

OMITTED

81

EXT. STONE CORRIDOR. DAY 2. 16TH APRIL 2019. 12.15PM

BEN has reached the bottom of the stony slope and found himself in a strange stone corridor outside the hotel complex, a kind of high-walled gully. He looks around, a little lost - then sees the hotel looming in front of him, across a scrubby hollow of rocks and bushes.

He hesitates, lost, perhaps realising there is now way the kids would have come all the way down here - but this is his chance to prove himself, he can't give up. It's strange and empty though, an odd moment.

82

OMITTED

82A

INT. STORM DRAIN. DAY 2. 16TH APRIL 2019. 12.15PM

JO is inside the storm drain, breathing heavily, following IKER slowly.

83

INT. STORM DRAIN. DAY 2. 16TH APRIL 2019. 12.15PM

IKER is inside the drain. Water drips, a glimmer of light from the far end. *

A sound behind him. He stops, turns.

84

INT. STORM DRAIN. DAY 2. 16TH APRIL 2019. 12.15PM

JO makes her way slowly down the storm drain. She stops. She can sense him ahead. On JO for a moment here, finding her professional self.

84A

INT/EXT. STORM DRAIN/STONE CORRIDOR. DAY 2. 16TH APRIL 2019.
12.15PM

IKER is staring back into the storm drain - he knows he's being followed - he hesitates for a moment then runs forward, splashing through to outside where he emerges onto the scrubby hollow across from which is the stone corridor that Ben has found - although Ben isn't visible as yet.

85

EXT. STONE CORRIDOR. DAY 2. 16TH APRIL 2019. 12.16PM

We are with JO as she emerges from the storm drain and sees the stone corridor straight ahead with IKER stopped dead, about to enter it. She lifts the shotgun

JO

Stop! Stay where you are. Hands on
your head.

*
*

She moves forward towards him, looking down the sights, and then sees, just beyond IKER, BEN in the stone corridor - she doesn't have a clean shot.

JO lifts her head and shouts.

JO (CONT'D)

Ben! Move away!

IKER glances over his shoulder at JO, then turns and makes a run to go past BEN.

BEN sees IKER approach - this is his moment - he does a clumsy move into his way and goes to grab IKER's shoulders. They collide and are clutched together for the briefest of moments before IKER shoves BEN roughly to the ground.

JO runs forward and as she draws level with BEN lifts the gun again, braces.

JO (CONT'D)

(Aiming at IKER)

Stop!

IKER stops.

JO (CONT'D)

On your knees! Hands on your head!

Drawn by the shouts, the two CANARIAN POLICE OFFICERS that BEN saw earlier appear at the top of the stone corridor, levelling their guns down, one at IKER, one at JO.

BBC WRITERS ROOM

IKER raises his hands and slowly turns back to JO. We see for the first time that he has the knife in his hand - he drops it.

IKER drops to his knees, puts his hands on his head.

JO drops to her knees opposite IKER, close to BEN, puts the gun on the ground, raises her hands.

JO (CONT'D)

Ben! Ben are you okay?

She looks up at the CANARIAN POLICE OFFICER who has his gun levelled at her.

Close on BEN's face. As he speaks, he takes a small short gasp for breath between each phrase.

BEN

I...Sorry. Sorry.

*

BEN's face becomes still, eyes open. He is dead.

JO is staring down at him in horror, then bends to him while the CANARIAN POLICE OFFICER shouts in Spanish ['Hands on your head! You!']. She ignores him and pushes BEN onto his back and we see the huge spreading stain of blood on his front where IKER has stabbed him.

JO

No, Ben... Ben...

*

She bends over him, pulls his shirt aside, tries to stem the blood with her hands desperately, crying out, while knowing it's hopeless. She bends close over him.

SLOW CROSS FADE BACK TO THE PRESENT:

86-87

OMITTED

87A

INT. ABHI AND CHINAR'S SITTING ROOM. DAY 4. 6TH MAY. 11.54AM

JO, ABHI and MIRIAM. JO has come to join MIRIAM by the window, looking out. A silence.

JO

It's the pictures, isn't it? They just come any time, out of the blue, when you're not even thinking about it.

MIRIAM

What I keep going back to is
filling my water bottle, to go to
the pool, not realising... I see it
again and again, the water...

ABHI comes over to them, stands next to MIRIAM.

MIRIAM (CONT'D)

I didn't even turn round when he
left the room. It was the last
moment of our lives that was
normal.

An uneasy silence.

88

INT. JO'S HALLWAY/SITTING ROOM. DAY 4. 6TH MAY 19. 12.30PM

JO is letting herself into her house after her big chat with Abhi and Miriam. She takes off her coat, slowly and sadly, and hangs it, stands in the hallway for a moment, listening.

She walks through to the sitting room, and sees through the patio doors that AMARA is at the bottom of the garden on the bench with two FRIENDS. One of them is smoking. AMARA is talking normally, one of the friends laughs - it's a moment of normality.

JO (V.O.)

I wish I believed we were going to
get better with time. But time
won't bring Ben or Chinar back. It
won't mend Jason.

JO gives a small smile, to see AMARA with people her own age. She stands watching out of sight - her face: here it is, hope, young people, the only thing worth carrying on for.

JO

But then, when I look at Amara, or
Adam or Kimberly, I don't know...

88A

EXT. OUTSIDE JO'S HOUSE. DAY 5. 7TH JUNE 2019. 10.00AM

JO and AMARA are waiting on the doorstep.

A hospital transport bus is parking up outside. Two ELDERLY people sit on it along with a PARAMEDIC and, at the back, JASON.

On the other side of the room, a NEIGHBOUR is putting the bins out. He stops to stare with open nosiness.

The DRIVER hops out and assists the PARAMEDIC, helping JASON down.

*

*

*

JO and AMARA take JASON's bags and lead the way into the house. The PARAMEDIC assists JASON to the front door.

*
*

88B

INT. JO AND JASON'S BEDROOM. DAY 5. 7TH JUNE 2019. 10.10AM

JASON is sitting on the edge of the bed, looking around. The room has been adapted for him. There's a kettle on the bedside table with tea and coffee supplies - a small television on a stand, and an easy chair in the corner by the ensuite.

JO puts the bag on the bed next to him. AMARA is in the doorway.

JASON is being effortfully cheery, trying to make light of a horrible situation.

*

AMARA

I'm off, do we need anything?

*

JO

No, thanks love.

AMARA leaves.

JASON

See you've changed things round a bit.

*

*

JO looks at Jason, is that a dig? She chooses to walk past it.

JO

If the stairs are too much, we could move you downstairs, just for a few weeks.

*

*

JASON

Have a commode next to the dining table? Mind you it would be a talking point for guests, I suppose.

*

*

*

JO sits next to him on the bed, takes his hand.

JO

You're going to have to help me. I won't be able to guess.

JASON looks down, tone a bit conciliatory.

JASON

I'm going to be up a lot in the night. Maybe it's better for you if you sleep downstairs.

*

She looks at him, realising what he's getting at.

JO

Yeah ok. I know things haven't been good between us but I'm here. I'm not going anywhere.

*

JASON

I appreciate that, really I do, but we can't pretend.

*

JASON (CONT'D)

I'd rather have the talk sooner than later, life's too short, we know that now.

JO

(attempt at humour)

Are you about to tell me you fell for one of the nurses?

*

JASON

Ah no my nurse was a right battle-axe. Mind you, one of the consultants...

They both give weak smiles. Silence.

JASON (CONT'D)

If I'm being honest, I never felt we stood a chance. There was always something ... It felt like you were never content with us. With me and you.

*

*

*

*

*

JO

I did always regret throwing in the towel at work, then Adam and Kim came along and it all just felt so impossible.

*

*

JASON

Well you should go back then.

JO

How can I do that now?

JASON

Maybe, if we're not married any more, supporting each other might be... easier?

Big pause. She sits down on the bed next to him.

JO

Yeah. The most important thing now is the kids, especially after what's happened.

*

*

JASON

Can't disagree with you there.

*

JO

You're a great dad, and a great
step-dad too.

*

JASON

You're not so bad yourself.

They look at each other, softly. It's painful.

CROSS FADE TO:

88C

EXT. LOCAL PARK. DAY 5. 7TH JUNE 2019. 12.00PM.

MIRIAM is walking in a local park.

88D

EXT. LOCAL PARK. DAY AB. 12TH DECEMBER 2019. 10:25AM

FLASHBACK.

MIRIAM and JO are walking along the same path as in 88C, both
bundled up against the cold, wearing exercise clothes.

MIRIAM

There is going to be dancing,
right?

JO

You bet, I'll need to let my hair
down after having Jason's entire
family for Christmas.

*

*

They spot BEN ahead, standing on the bridge, holding a
cardboard cupholder with three takeaway coffees.

MIRIAM

Oh look, there's Ben.

*

*

BEN

(As they approach) I asked for
extra hot, double shot caramel
gingerbread vanilla something or
other, I don't know.

*

MIRIAM

Ooh what a great idea! Thank you.

*

They take the coffees.

JO

Thanks! New Year's Eve. We're going
all out.

*

BEN

Try and stop me.

He holds his coffee aloft, does a comic dance movement. JO and MIRIAM laugh.

JO

Knew I could count on you. Thanks.
Going to leave you to it.

*
*
*

BEN

Hey there's lots more where that
came from.

JO

Time for practice.

*
*
*

JO heads off.

MIRIAM

D'you know this is my first
Christmas coffee? (She takes a sip)
Can't wait for Christmas.

BEN

God yes, when was the last one
neither of us were working?

MIRIAM

Four years ago?

BEN

Longer I think. I can't wait.

MIRIAM

Shall we stay in our dressing gowns
all day?

BEN

I want gravy all down the front of
mine by nightfall.

MIRIAM

Ee-urgh, it's like living with an
old bear!

BEN

You like bears.

MIRIAM

I love bears.

They cuddle.

88E

EXT. PARK BENCH. DAY 5. 7TH JUNE 2019. 12.03PM.

Back in the present. MIRIAM is walking along the path as in 88C. She looks at the bridge ahead. It's empty.

SLOW FADE TO:

89

INT. JO'S HALLWAY/STAIRS/BEDROOM. DAY 6. 16TH OCTOBER 2019.
9.30AM

FIVE MONTHS LATER.

JO is in her hallway. She is on her hands and knees with a cardboard box in front of her and taking sandals and her trainers off the shoe-rack, dropping them into the box.

JO (V.O.)

Dear Mateo. Thanks for your email. I'm sorry I've not been in touch recently. Hard to believe it's autumn already. Miriam has asked me to tell you Bea's recipe was fantastic. Kim said the other day that *empanadas* were her favourite food. I'm glad to hear that they have begun the refurbishment of the hotel.

She pauses with the trainers, then carries. She closes the box and carries it upstairs to her bedroom. We see through a window that it's a blustery autumn day.

In the bedroom, there is a pile of clothes on her bed, and as her voiceover continues, she goes to what was previously Jason's side of the wardrobe and slides open the door to reveal an empty rail.

JO (V.O.)

There is something to tell you which I know sounds like very sad news but is actually okay. Jason and I separated, last month. It was his decision. He is living with his brother just half a mile away and is round here all the time to see the children. He is recovering physically very well. He only has a slight limp now and if you didn't know you would never guess how serious his injury was. Sometimes, I think he is the bravest of all of us.

*
*
*

*

She begins to hang some of the clothes that are lying on the bed. As she does, she selects a business shirt, which she extracts, brushes down and hangs to one side.

JO's voiceover continues at the end of the next scene.

90

INT. JO'S HALLWAY. DAY 6. 16TH OCTOBER 2019. 10.30AM

JO is in the hallway in a smart outfit looking for shoes. She's wearing the work shirt.

AMARA comes down the stairs, also smartly dressed.

AMARA

You look great mum.

JO

Thanks darling.

AMARA

No way.

JO

Okay, get in the car, I'll be right out.

AMARA takes the car keys from a hook by the mirror and leaves by the front door.

JO bends to find the right shoes.

JO (V.O.)

Time passes differently from how it used to, there's no line any more, just one fixed point, and everything swirls round it. Look back or look forward. It makes no difference.

As JO pulls the right shoes from the rack, she notices the trainers.

91

OMITTED

*
*
*

*

92

INT. LARGE HALL IN LEICESTER. DAY 6. 16TH OCTOBER 2019.
10.45AM

The commendation ceremony. A raised dias on which a row of police officers and civilians waiting to be commended sit on plastic chairs. Audience, waiting to sit. The Mayor of Leicester greeting people. A local reporter and photographer. The CHIEF CONSTABLE is with them - she looks over and sees JO and AMARA enter at the back.

ADAM and KIMBERLY are waiting with JASON - the children run to JO. JASON walks stiffly, with aid of a stick, but he grimaces hello, not unfriendly.

PAUL is nearby. AMARA goes over and hugs him hello. *

The CHIEF CONSTABLE approaches JO and shakes hands warmly - the others melt away: JASON, AMARA, ADAM and KIMBERLY walk up the aisle, PAUL goes to sit at the back of the hall. *

We watch from PAUL's perspective as the CHIEF CONSTABLE takes JO's elbow and leans in, speaking to her. JO is nodding. The CHIEF CONSTABLE gestures for JO to walk up the aisle with her.

The CHIEF CONSTABLE leads JO up the aisle and they mount the dias where the CHIEF CONSTABLE begins to greet a few people there.

JO takes a seat on the dias, nods a greeting to the other people there, looks down at a piece of paper that she has extracted from her handbag - an acceptance speech. She looks up at the hall. JASON, AMARA, ADAM and KIMBERLY have found a seat together in the second row.

93

INT. LARGE HALL IN LEICESTER. DAY 6. 16TH OCTOBER 2019.
11.02AM

The CHIEF CONSTABLE is at the lectern, the ceremony is underway.

CHIEF CONSTABLE

...and let us not forget, that throughout this appalling incident, JO Cross risked not only her own life but that of her family. It takes a special kind of courage to tackle a determined gunman. It takes truly exceptional courage to tackle them while knowing that those you love remain at risk.

94

EXT. HOTEL ROOF. DAY 2. 16 APRIL 2019. 11.58AM

We are back on the roof, AMARA crouched down in terror behind her mother, JO standing stock still, strong and upright, the shotgun lifted and pointing at FLAVIO.

FLAVIO stands with his gun pointed at JO, looking from JO to AMARA, recognising their terror, JO's maternal protectiveness, and we see in his face as before, the needy boy.

JO lowers the shotgun a few centimetres, to indicate she won't shoot. FLAVIO lowers his pistol a few centimetres in return. JO continues to lower hers, her breathing steady, her gaze purposeful.

We see FLAVIO from behind, so we can't see if he is continuing to lower his gun in return or raising it again: for a few moments, he and JO stand, facing each other, their shoulders dropping and their breathing heavy - and then, JO shoots FLAVIO at point blank range in the chest.

95

INT. LARGE HALL IN LEICESTER. DAY 6. 16TH OCTOBER 2019.
11.05AM

JO stands at the podium as the applause for her is fading, regarding the audience: KIMBERLY and ADAM's eager faces, AMARA and JASON - and at the back of the auditorium, PAUL.

She clears her throat.

JO

Thank you, Ma'am. (Effortful, glancing down at the paper in her hand) As you've just heard I was a police officer many years ago and I couldn't be more proud to be standing...

JO dries. The paper she is holding in her hand wavers. She tries to continue.

JO (CONT'D)

Here with my former colleagues... *

She looks out at the sea of faces - it includes quite a few police officers who are what she tried and failed to be. She lowers her paper, abandons it on the lectern, looks up. When she speaks, her voice is plain and factual.

JO (CONT'D)

I don't deserve this commendation. I killed a boy, out of fear for my life, and my daughter's life - he might have been about to shoot us but we'll never know for sure because I killed him. A boy died.

She looks around the room. Everyone's faces are rigid. AMARA looks aghast - is her mother about to confess?

JO (CONT'D)

A lot of people died that day. Our friend Chinar died, and Ben died...

A shot of the CHIEF CONSTABLE in her seat, wondering what the hell is going on. Others on the podium exchange glances. AMARA stares at her mother anxiously and begins to slowly shake her head from side to side: *no, don't*.

JO gathers herself, and returns to what she has prepared.

JO (CONT'D)

I'd like to acknowledge just some of the other people who should be getting this commendation alongside me. Miriam Alderton and Abhilasa Doshi, who were so brave and who both lost their husbands that day. And Mateo Rodriguez, who could have escaped at the very beginning but stayed to help other people, even though he didn't know if his own wife was safe. (looks at Jason) And my husband Jason.

JASON and JO's gazes lock, as if they are seeing each other properly for the first time. Jason's emotion.

JO (CONT'D)

His bravery doesn't have anything to do with shooting a gun, it's about getting up in the morning, day in day out, like everyone traumatised by this horrific event: the hotel staff, the guests, all their families - too many people to count.

JO (CONT'D)

So thank you, thank you everyone. I will accept this on behalf of all those people, all the people who don't get awards but really do deserve them, just for living with... (wiping furiously at her face with the back of her hand, then facing the audience and speaking clearly) with memories that nobody should have to live with. Thank you.

She turns and walks away from the lectern, back to her seat. There is a moment of shocked silence, then the applause.

AMARA gets to her feet - KIMBERLY and ADAM copy her, applauding furiously. Even JASON, after a while, rises on his stick. The rest of the guests stay seated, applauding but glancing at each other in a *what-was-that?* kind of way. At the back of the hall, PAUL looks at his ex-wife admiringly, his large hands giving huge claps.

Over this, JO's voiceover continues through the next scene.

JO (V.O.)

I tried to turn down the applause, and it just got me more applause because when people have decided you're a hero, it turns out almost anything you do just makes you more heroic...

95A

INT. JO'S KITCHEN. DAY 6. 16TH OCTOBER 2019. 2.00PM

Later the same day, JO in her commendation gear. She opens her fridge to take out plates of sandwiches covered in clingfilm, puts them on the counter-top, removes the film.

JO (V.O.) PRE LAP?

Why is there no applause for the day-to-day stuff I wonder? All the stuff we do all the time. Where's the commendation for that?

95B

OMITTED

95BB **EXT. BEACH. DAY 6. 16TH OCTOBER 2019. 11.05AM**

MATEO and BEA sit on a rocky part of beach at the back of the hotel - perhaps close to where JO and JASON had their argument in Episode One. We see the hotel in the background, briefly, then focus on them.

At the shoreline, their TWO SONS, as seen in the photograph in Mateo's office, are playing around, throwing stones in the sea, laughing and running.

MATEO (V.O.)

Dear Jo, thank you for the email.
It makes Bea very happy that Kim
likes her recipe for empanadas.
They are our boys' favourite too.
The boys loved Kim's painting, tell
her.

One of the boys runs up to BEA and MATEO to proudly show them something he has picked up from the beach. They both make a show of exclaiming - the boy turns away and runs back down to his brother.

MATEO (V.O.)

The hotel will reopen in one
month's time. At first, I wasn't
sure. It still hurts us all, that
it happened to us and our guests.
But now I think, it is a good thing
the hotel will open again.

BEA rests her head on his shoulder.

MATEO (V.O.)

After all, it is not that bad
people win if we don't carry on. It
is that we lose.

He kisses the top of BEA's head.

MATEO (V.O.)

And so we do. We carry on.

95C

INT. JO'S SITTING ROOM. DAY 6. 16TH OCTOBER 2019. 2.01PM

JO enters carrying plates from the kitchen. There are some soft drinks, glasses and mugs and plates already on the table. JASON is pouring coffee from a cafetiere. KIMBERLY is with him, 'helping'. ADAM, GATIK and JAYPAL are hovering by the table. GATIK is waiting to help.

JO

Adam, Gatik can you bring all the
plates in the kitchen through
please, careful.

*

96

EXT. JO AND JASON'S GARDEN. DAY 6. 16TH OCTOBER 2019. 2.05PM

PAUL and AMARA sit together on the bench. They are still in their smart gear from the ceremony, AMARA shivering a little in the cold. MIRIAM stands in front of them, taking a picture on her phone.

JO comes down the garden - looks at MIRIAM with slight awkwardness - and goes to take the phone.

JO

Come on Miriam, your turn.

MIRIAM

Amara's cold.

PAUL

Yeah. Come on.

*

*

JO ushers her to the bench. PAUL gets up and stands next to JO. MIRIAM sits next to AMARA who hugs her.

MIRIAM

She's a good hugger, this one.

(whispering to Amara)

Thank you darling.

Photo taken, PAUL and AMARA exchange looks, then PAUL indicates they should head back into the house.

JO sits next to MIRIAM. The tone of this conversation is plain, without tension but not particularly friendly.

JO

Thanks for coming.

MIRIAM

I hear your speech went down a storm.

JO

(ironic laugh) Yeah I went a bit off-piste, not sure they'll want me back now.

MIRIAM

You're going back to being a police officer?

JO

I don't know, I haven't decided.

JO pulls a lighter and cigarette out of her pocket, looks at MIRIAM apologetically.

JO (CONT'D)

Sorry...

MIRIAM bats away the smoke as JO lights up.

MIRIAM
Time to stop apologising, maybe?

A long silence as they look towards the house.

MIRIAM (CONT'D)
You know the thing I still struggle
with?

JO's look.

MIRIAM (CONT'D)
You were with Ben when he died, and
I wasn't. It hurts that it wasn't
me.

JO takes Miriam's hand, they look at each other for a moment. *

MIRIAM breaks the looks first, goes back inside the house. JO
sits with herself for a moment.

97

INT. JO AND JASON'S SITTING ROOM. DAY 6. 16TH OCTOBER 2019.
2.06PM

ABHI sits on the sofa, with SUNIL on her lap. ADAM, GATIK and JAYPAL hover by the table, which is now laden with plates of sandwiches, empanadas and small cakes. GATIK is nearby. JASON has finished pouring drinks. AMARA and PAUL are helping.

ADAM
Dad can we start?

JASON
Not yet! Go and get Mum and Aunty
Miriam.

ABHI
I thought she was giving up?

AMARA
She always is.

*

JO comes through the sliding door.

JO

Brrr it's cold out there now, I
couldn't even finish it, I'm giving
up now...

PAUL and JASON chorus together...

PAUL

Now winter's coming...

JASON

..now that winter's coming!

PAUL

I'm giving up. It's not worth it.

JO

(secretly delighted her two
exes are ganging up on
her)

Oi!

PAUL

(to the waiting boys)
Right you lot, plates to everybody,
then hand the sandwiches round,
okay?

A business of food and drinks being handed out. The boys act as waiters while KIMBERLY goes and sits next to ABHI and strokes SUNIL's arm. He turns further into his mother.

KIMBERLY

(to Abhi)

Is he having a sad day today?

ABHI

(kissing Sunny's head)

Yes, darling, he is.

KIMBERLY

I'll get him some cake.

She hops off the sofa and ABHI gives a small smile.

MIRIAM is watching from the side of the room. She and ABHI exchange sad-smiling looks.

PAUL is by JO, he speaks softly.

PAUL

So, what was the Chief Constable
saying to you?

JO

She wants me to go in for a meeting
next week.

BBC WRITERS ROOM

PAUL

Well I'm not surprised. Hero of the hour.

JO shakes her head.

JO

Yeah but like you said, I've got to do it for the right reasons.

PAUL goes over to AMARA and puts an arm around her. *

AMARA

(softly, to her mum)

How are you feeling?

JO

(looking at everyone round the room)

Yeah (smiles) Yeah I'm ok.

They stand hugging, watching everyone... *

We focus on Jo's face - a thoughtful moment, still. *

98

EXT. HOTEL ROOF. DAY 2. 16TH APRIL 19. 11.58AM

JO stands as in Sc 90, facing FLAVIO, AMARA crouched behind her. We see her gradually lowering the shotgun - then, in the quickest of flashes, raising it, pulling the trigger.

99

INT. JO AND JASON'S SITTING ROOM. DAY 6. 16TH OCTOBER 2019. 2.07PM

The buffet scene as above. JO and AMARA stand embracing each other, watching everyone. A long, improvised moment, everyone eating, drinking, talking, different combinations of adults and kids in the small sitting room.

On the mantelpiece, various photos of our characters in before times. We see Chinar and Ben: the lost. Slow cross fade of the sitting room audio with the sound of waves on a stony beach.

100

EXT. HOTEL AND SURROUNDING AREAS/BEACH. NIGHT 6. 16TH OCTOBER 2019. 5AM

A montage. The hotel at dawn, deserted, ethereal.

The pool where the attack began, glassy and still.

The waste ground where the helicopters landed, silent and empty now.

The gully where Ben died...

And, finally, the shoreline. Waves crash slowly on the wet black pebbles, the sound of them a shushing, a lullaby... a question.

On the horizon, the sun begins to rise.

100A

INT. JO AND JASON'S BEDROOM. DAY 7. 10TH FEBRUARY 2020. 8AM

JO is in her bedroom, at the mirrored wardrobe [As in Scenes 10 and 90 in Ep One]. She is slowly buttoning a police uniform shirt, although it might not be immediately obvious that's what it is.

Her hair is tied neatly back, her face plain and purposeful.

As she buttons the shirt to the top, she pauses for a moment, arrested by her own reflection.

Then she reaches out of shot for a tie or cravat that she clips to the shirt.

She reaches out again, and this time, as she applies it to the top pocket of her shirt, we see a name badge that reads Sergeant Jo Cross sewn to the front of her shirt.

A final look at herself in the mirror: the future.

100B

OMITTED

END OF EPISODE.