



DON'T FORGET THE DRIVER

EPISODE 1 - 'DUNKIRK'

POST PRODUCTION SCRIPT

Written by
TIM CROUCH & TOBY JONES

Produced by
HOLLY PULLINGER

Directed by
TIM KIRKBY

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<p><u>INT. PETER GREEN'S PEBBLE-DASHED TERRACE HOUSE. BOGNOR. KITCHEN - DAY</u></p> <p>CLOSE-UP on fridge covered in magnets.</p>	<p>GREEN (O.O.V) Yeah, the thing is...</p>	<p>Scene: 10:00:00</p>
<p>CUT TO:</p> <p><u>INT. PETER GREEN'S HOUSE. BOGNOR. KITCHEN - DAY</u></p> <p>CLOSE-UP on Tupperware filled with used teabags.</p>	<p><i>Don't Forget the driver</i></p> <p>GREEN (CONT'D) (O.O.V) ...Barry. It's err, it's high season here...</p>	<p>Scene & Titles In: 10:00:04</p>
<p>CUT TO:</p> <p><u>INT. PETER GREEN'S HOUSE. BOGNOR. KITCHEN - DAY</u></p> <p>Dripping kitchen tap.</p>	<p>GREEN (CONT'D) (O.O.V) ...and I'm at full stretch. And erm...</p>	<p>Scene: 10:00:08</p>
<p>CUT TO:</p> <p><u>INT. PETER GREEN'S HOUSE. BOGNOR. KITCHEN - DAY</u></p> <p>Inside of a pretty empty fridge. A note says, 'Don't eat my lunch Kayla!'</p>	<p>GREEN (CONT'D) (O.O.V) ...Kayla's in a bit of a dark place. Mum?</p>	<p>Scene: 10:00:11</p>
<p>CUT TO:</p> <p><u>INT. PETER GREEN'S HOUSE. BOGNOR. KITCHEN - DAY</u></p> <p>GREEN - early fifties, a bit crumpled as a man, distracted, in a hurry.</p>	<p>GREEN (CONT'D) Mum well. She's just not herself...and the thing is, Barry, the, the thing is she, she, she's...she's not gonna get any better.</p>	<p>Scene: 10:00:15</p>

<p>As he speaks, he roams through the cramped kitchen searching for something. He finds odd items to fill his lunch box. He catches his finger in the fridge. GREEN turns to an old laptop open on the kitchen surface. CLOSE-UP on the laptop. It shows the corner of an outdoor swimming pool. Bright, brilliant sunshine; vivid colours. GREEN is on a Skype call with his identical twin BARRY in Brisbane, Australia. BARRY's mid- drift and lurid dripping trunks fill the screen. On BARRY.</p> <p>GREEN clips a tie to his short-sleeved shirt.</p> <p>CAMERON – BARRY'S son - appears in the pool.</p> <p>On GREEN.</p> <p>On GREEN.</p> <p>For the first time, BARRY's face comes into view on the screen.</p>	<p>GREEN (CONT'D) Bollocks! I'm, I'm on my own here, mate.</p> <p>GREEN (CONT'D) Barry?</p> <p>GREEN (CONT'D) (O.O.V) Did you hear any of that?</p> <p>BARRY (THROUGH WEBCAM/LAPTOP) Something about your bollocks?</p> <p>GREEN (O.O.V) No! No, mum...</p> <p>GREEN (CONT'D) ...can't look after herself.</p> <p>BARRY (THROUGH WEBCAM/LAPTOP) That's bloody awful Peewee.</p> <p>CAMERON (THROUGH WEBCAM/LAPTOP) Dad! Tell him about the thing.</p> <p>BARRY (THROUGH WEBCAM/LAPTOP) What?</p> <p>CAMERON (THROUGH WEBCAM/LAPTOP) (O.O.V) We were watching the Bognor webcam this morning, Uncle Pete and we saw something by the pier. What did you think it was, Dad?</p> <p>BARRY (THROUGH WEBCAM/LAPTOP) (O.O.V) Oh yeah, yeah, yeah!</p> <p>BARRY (THROUGH WEBCAM/LAPTOP) (CONT'D) A porpoise.</p>	
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He looks the same as GREEN, only tanned and Australian sounding. BARRY and GREEN look at each other.	CAMERON (THROUGH WEBCAM/LAPTOP) Yeah, a porpoise.	
On GREEN.	BARRY Wasn't there yesterday.	
	BARRY (CONT'D) (THROUGH WEBCAM/LAPTOP) (O.O.V) Take a look. Ah! Tell you what we'll...	
	BARRY (THROUGH WEBCAM/LAPTOP) (CONT'D) ...watch you on the webcam.	
On GREEN.	CAMERON (THROUGH WEBCAM/LAPTOP) (O.O.V) Do a bomb Dad!	
	GREEN Hang on Barry!	
On GREEN.	BARRY (O.O.V) Watch...	
	BARRY (THROUGH WEBCAM/LAPTOP) (CONT'D) ...out Cammy!	
On the laptop. BARRY has gone.	GREEN (O.O.V) Barry!	
	BARRY (THROUGH WEBCAM/LAPTOP) Here I come!	
On BARRY through the webcam, messing around.	GREEN (O.O.V) W-w-w-we haven't sorted...	
	GREEN (CONT'D) ...out what we're gonna do ab-	
GREEN watches as BARRY and CAMERON splash around, yelling.	GREEN (CONT'D) Barry?	
	BARRY (THROUGH WEBCAM/LAPTOP) (O.O.V) Cammy! You get over there, you have a go!	
GREEN sighs and closes the laptop.	GREEN Bollocks.	

<p>He picks up his sad lunch box and flask and heads into the lounge.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> <p>KAYLA (20 years old. Mixed race) is asleep on the sofa. GREEN gently shakes her. She doesn't respond. KAYLA is dressed in night-clubbing clothes, tight skirt, silver DMs. An empty plate and a half-smoked joint in an ash tray beside her. Her friend BRADLEY is top-and-tailing with her. BRADLEY is 21, gender-fluid, body-positive, pierced and proud.</p> <p>KAYLA produces a small, sleepy belch, which she analyses.</p>	<p>GREEN (CONT'D) Kay. Where's that Spanish omelette?</p> <p>KAYLA What?</p> <p>GREEN From last night.</p> <p>KAYLA I'm asleep.</p> <p>GREEN Did you eat that Spanish omelette?</p> <p>KAYLA Might have.</p> <p>GREEN You would know.</p> <p>KAYLA Yeah. I did eat that Spanish omelette.</p> <p>GREEN It's not funny.</p> <p>KAYLA You didn't leave a note.</p> <p>GREEN There's no food in the house.</p> <p>KAYLA Can we talk about this in the morning?</p>	<p>Scene: 10:01:24</p>
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<p>GREEN opens the curtains. KAYLA recoils like a vampire from the low sunlight that streams on to her.</p> <p>GREEN exits the room.</p> <p>We hear the front door close.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S CAR. FRONT DRIVE - DAY</u></p> <p>GREEN coaxes the engine of his small car alive.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE. FRONT DRIVE - DAY</u></p> <p>GREEN still trying to get the car to start. It is reluctant. CUT TO LONG SHOT from across the street and the car finally starts. GREEN pulls off the drive.</p> <p>Hold on LONG SHOT of GREEN'S house.</p> <p>CUT TO:</p>	<p>KAYLA (CONT'D) Dad!</p> <p>GREEN That was my lunch.</p> <p>GREEN (CONT'D) (O.S) And don't forget I'm back late so you have to see your Nan today!</p> <p>KAYLA She doesn't know who I am.</p> <p>GREEN (O.S) Yes she does!</p> <p>RADIO PRESENTER (THROUGH RADIO) It's just before six am. With Roxette easing all you early birds into the day...</p>	<p>Scene: 10:02:14</p> <p>Scene: 10:02:17</p> <p>Music In: 10:02:25 Music Out: 10:02:35</p>
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<p><u>EXT/INT. GREEN'S CAR. SEAFRONT. BOGNOR - DAY</u></p> <p>GREEN drives along a deserted Bognor seafront. Music on the radio. The car approaches the pier. GREEN hesitates.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>GREEN crunches over the shingles towards an object on the beach. He stops and stares. Pausing. GREEN's phone rings. He takes it out. It's 'Bazza' calling. BARRY's gurning face is the contact image. GREEN has no option but to answer.</p> <p>GREEN looks up to the webcam on the pier.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>Establishing shot of CCTV camera on the side of a building.</p> <p>CUT TO:</p>	<p>BARRY (THROUGH MOBILE PHONE) Give us a wave, mate!</p> <p>CAMERON (THROUGH MOBILE PHONE) Hey Uncle Pete!</p> <p>BARRY (THROUGH MOBILE PHONE) Up here!</p> <p>CAMERON (THROUGH MOBILE PHONE) Can you see us?</p> <p>CAMERON (CONT'D) (V.O) Look up! Over here!</p>	<p>Scene & Music In: 10:02:39</p> <p>Scene & Music Out: 10:03:00</p> <p>Scene: 10:03:36</p>
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<p><u>EXT. BOGNOR BEACH WEBCAM - DAY</u></p> <p>From the P.O.V of the Bognor Pier live-stream webcam played on BARRY's laptop, GREEN turns and gives a slight wave.</p> <p>CUT TO:</p>	<p>CAMERON (CONT'D) (THROUGH WEBCAM) Give us a wave, go on!</p>	<p>Scene: 10:03:38</p>
<p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>BACK to GREEN. He turns to look at the object on the beach. GREEN doesn't answer.</p> <p>On a bundle of sodden clothes, bunched up into a heap. From the sleeve of a waterlogged puffer jacket protrudes a human hand, swollen, blackened. GREEN looks around. The beach is empty. Checks his watch and runs back to his car.</p> <p>CUT TO:</p>	<p>BARRY (CONT'D) (THROUGH MOBILE PHONE) So, what is it, bro? A Porpoise? Look mate. This is five bucks a minute.</p> <p>GREEN (INTO MOBILE PHONE) (O.O.V) I can't tell.</p> <p>CAMERON (THROUGH MOBILE PHONE) Dad tell him to go and have a look.</p> <p>BARRY (THROUGH MOBILE PHONE) Well, go and take a look then mate! Mate? Mate?</p>	<p>Scene: 10:03:41</p>
<p><u>EXT. BOGNOR BEACH WEBCAM - DAY</u></p> <p>From the P.O.V of the Bognor Pier live-stream webcam played on BARRY's laptop. We see GREEN running back to his car.</p> <p>CUT TO:</p>	<p>BARRY (THROUGH WEBCAM) (CONT'D) Peewee?</p> <p>CAMERON (THROUGH WEBCAM) Why's he running away dad?</p> <p>BARRY (THROUGH WEBCAM) What you doing? Mate?!</p>	<p>Scene: 10:03:57</p>
<p><u>EXT. ROAD. BOGNOR - DAY</u></p>		<p>Scene: 10:04:07</p>

<p>GREEN driving in his car.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S CAR.</u> <u>BOGNOR - DAY</u></p> <p>GREEN in his car, driving. He turns on the radio.</p> <p>CUT TO:</p> <p><u>EXT. THE COACH</u> <u>DEPOT. BOGNOR - DAY</u></p> <p>GREEN locks his car and heads inside.</p> <p>CUT TO:</p> <p><u>INT. THE COACH</u> <u>DEPOT. BOGNOR - DAY</u></p> <p>GREEN collects his clipboard from his pigeon hole. We hear the SPIRIT FM jingle on the radio.</p> <p>GREEN checks his post and picks up his keys.</p> <p>CUT TO:</p> <p><u>INT. THE COACH</u> <u>DEPOT. BOGNOR - DAY</u></p> <p>GREEN heads to the coach. It's his pride and joy. JUMP CUT TO:</p> <p>EXTREME CLOSE-UP as GREEN switches on the radio. GREEN performs his routines: He places his foam ring piles cushion on the seat, his lunch and coffee.</p>	<p>SPIRIT FM RADIO PRESENTER (V.O) It's six twenty-five am.</p>	<p>Scene: 10:04:13</p> <p>Music In: 10:04:17</p> <p>-----</p> <p>Scene, Music Out & Music In: 10:04:25</p> <p>-----</p> <p>Scene: 10:04:31</p> <p>Music In: 10:04:32</p> <p> </p> <p>Music Out: 10:04:35</p> <p>-----</p> <p>Scene & Music Out: 10:04:43</p> <p>-----</p> <p>Music In: 10:04:49</p>
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<p>He attaches a sign reading 'DUNKIRK' to the inside front of the coach windscreen.</p> <p>He puts his tips basket by the steering column with a note attached saying 'Don't Forget the driver'.</p> <p>He sanitises his hands. GREEN looks down the central aisle and clocks LECH, the giant, handsome Polish mechanic, asleep on the back seat. On LECH as GREEN addresses him on the coach microphone. LECH wakes with a jolt.</p> <p>On LECH as he staggers to his feet.</p> <p>On GREEN.</p> <p>On LECH.</p>	<p>GREEN (O.O.V) (THROUGH MICROPHONE) Last orders at the bar please. Last orders...</p> <p>GREEN (CONT'D) (THROUGH MICROPHONE) ... at the bar.</p> <p>GREEN (CONT'D) Come on. We're going to lose our jobs if this carries...</p> <p>GREEN (CONT'D) (O.O.V) ...on, matey boy. Out!</p> <p>LECH Piotr - my friend!</p> <p>GREEN Your colleague.</p> <p>LECH (O.O.V) Yes.</p> <p>LECH (CONT'D) You and me, top secret.</p> <p>GREEN (O.O.V) The office...</p> <p>GREEN (CONT'D) ...aren't stupid, Lech. They know something's going on.</p>	<p>Music Out: 10:05:17</p>
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<p>LECH lurches down the length of the coach.</p> <p>On LECH.</p> <p>LECH embraces GREEN and picks him up. LECH puts GREEN down.</p> <p>LECH leaves the coach. GREEN gets ready to set off.</p> <p>CUT TO:</p> <p><u>EXT. ROAD. BOGNOR - DAY</u></p> <p>GREEN's coach drives by.</p> <p>CUT TO:</p> <p><u>EXT. PHIL-ME-UP SNACK SHACK. LAY-BY - DAY</u></p> <p>On GREEN standing at the counter.</p>	<p>LECH You're a very kind man Piotr!</p> <p>GREEN (O.O.V) I'm not a kind...</p> <p>GREEN (CONT'D) ...man.</p> <p>LECH Yes you are a kind man.</p> <p>GREEN No, no! Put me down! Put me down! Look you're in West Sussex, mate. You're not in Danzig now.</p> <p>LECH Gdansk.</p> <p>GREEN You're welcome. Out come on.</p> <p>LECH Okay. Okay.</p> <p>GREEN Auf Wiedersehen.</p> <p>FRAN (O.O.V) Sauce?</p>	<p>Scene: 10:06:09</p> <p>Scene: 10:06:15</p>
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<p>GREEN looks up at FRAN (mid-forties, ever optimistic) who looms over him. GREEN holds a cup of tea. Traffic passes. The coach is parked in the lay-by.</p>	<p>GREEN What?</p> <p>FRAN Your sausage.</p> <p>GREEN Oh err... no. Yes. Sorry Fran.</p>	
<p>On GREEN.</p>	<p>FRAN (O.O.V) Something on your mind, Pete? Is it your mum?</p>	
<p>FRAN applies red sauce to GREEN's sausage sandwich.</p>	<p>GREEN Yeah and Kayla, of course.</p> <p>FRAN Kids and mums, hey.</p>	
<p>On GREEN.</p>	<p>GREEN Mums and kids.</p> <p>FRAN (O.O.V) Oh...</p> <p>FRAN (CONT'D) ...erm. Me and Kieran we're going to that quiz night tonight.</p>	<p>Music In: 10:06:44</p>
<p>On GREEN. A car horn beeps. The sound of loud drum and bass playing from a car that has pulled up in the lay-by. It's SQUEAKY DAVE with a YOUNG WOMAN by his side. SQUEAKY is GREEN's co-driver for the day - a dodgy-looking man of action. He permanently wears a Bluetooth phone device in his ear. SQUEAKY and the YOUNG WOMAN snog their farewells. GREEN and FRAN are compelled to watch them. SQUEAKY approaches.</p>	<p>FRAN (CONT'D) (O.O.V) D'you wanna tag along?</p> <p>GREEN Where've you been?</p> <p>SQUEAKY Oi oi!</p>	

<p>On FRAN.</p> <p>SQUEAKY winks at GREEN. The car horn sounds. The YOUNG WOMAN drives away. SQUEAKY calls out to her as and GREEN walk to the coach. FRAN calls out after GREEN, but he doesn't turn back. FRAN sighs.</p> <p>CUT TO:</p> <p><u>EXT. BEACH FRONT. BOGNOR - DAY</u></p> <p>Establishing shot of the deserted promenade.</p> <p>CUT TO:</p> <p><u>INT/EXT. COACH. PICK UP LOCATION. CHURCH HALL. ROSE GREEN - DAY</u></p> <p>The coach has arrived at the pick-up location.</p> <p>On GREEN.</p>	<p>SQUEAKY (CONT'D) Eye-eye. Hope I'm not interrupting anything.</p> <p>FRAN Alright, Squeaky?</p> <p>SQUEAKY You coming with us, Fran?</p> <p>FRAN If only.</p> <p>SQUEAKY (O.O.V) I'm sure Pete...</p> <p>SQUEAKY (CONT'D) ...could squeeze you in. Hey?</p> <p>SQUEAKY (CONT'D) So long sweet cheeks!</p> <p>FRAN Pete! Your sausage!</p> <p>SQUEAKY (V.O) Looking forward to it?</p> <p>PASSENGERS (ALL TOGETHER) (O.O.V) Yeah!</p> <p>SQUEAKY (O.O.V) Yeah?</p>	<p>Music Out: 10:07:43</p> <p>Scene: 10:07:46</p> <p>Scene: 10:07:52</p>
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<p>Outside the coach SQUEAKY gets a motley collection of 15 ELDERLY and pleuritic PASSENGERS, many of whom are regulars - some wearing service medals – onto the coach. Some have brought bunches of flowers and wreaths to lay on the graves of their loved ones. On MICHAEL, wearing a shooting vest and baseball cap takes a seat. MAUREEN (70's, slightly breathless and over-familiar) gets on.</p>	<p>GREEN Morning.</p> <p>SQUEAKY (O.O.V) Come on!</p> <p>SQUEAKY (CONT'D) (O.O.V) Morning! Morning, morning!</p> <p>SQUEAKY (CONT'D) (O.O.V) Lovely day for it.</p> <p>MAUREEN Hello, Peter.</p>	
<p>On GREEN.</p>	<p>GREEN Maureen.</p> <p>MAUREEN (O.O.V) How's your poor mum?</p>	
<p>On GREEN.</p>	<p>GREEN Not so good, thanks Maureen.</p> <p>MAUREEN (O.O.V) Yeah...</p>	
<p>MAUREEN is eyeing up the two seats directly behind the driver. On GREEN's jacket laying across the two passenger seats directly behind him.</p>	<p>MAUREEN (CONT'D) ...I heard she weren't tip-top.</p> <p>MAUREEN (CONT'D) It's your jacket...</p>	
<p>MAUREEN (CONT'D) (O.O.V) ...there is it?</p>	<p>GREEN (O.O.V) There's err...</p>	
<p>GREEN (CONT'D) There's plenty of seats further back, Maureen.</p>	<p>MAUREEN Oh. Alright then.</p>	

<p>MAUREEN makes her way towards the back.</p> <p>On GREEN.</p> <p>With a chuckle.</p> <p>On PASSENGERS.</p> <p>On GREEN rolling his eyes.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>Police and forensics have arrived on the beach.</p> <p>CUT TO:</p> <p><u>INT. THE COACH - DAY</u></p>	<p>SQUEAKY Come on.</p> <p>SQUEAKY (CONT'D) (THROUGH MICROPHONE) (O.O.V) Bloody early. Innit girls. We should...</p> <p>SQUEAKY (CONT'D) (THROUGH MICROPHONE) ...be in bed, shouldn't we, Doris?</p> <p>DORIS Yes.</p> <p>SQUEAKY (THROUGH MICROPHONE) (O.O.V) As we say here, you're "Bassett's...</p> <p>SQUEAKY (CONT'D) (THROUGH MICROPHONE) ...greatest assets" - so buckle up, please folks, it's the law. "I am...</p> <p>SQUEAKY (CONT'D) (THROUGH MICROPHONE) (O.O.V) ...da law!"</p> <p>GREEN Dave.</p> <p>MICHAEL I've lived for nearly eighty years and I've been perfectly alright without a buckle.</p> <p>MAUREEN Yeah well.</p>	<p>Scene: 10:08:44</p> <p>Scene: 10:08:49</p>
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<p>On GREEN at the wheel. Then we pan over to the beach which is now cordoned off - a police tent, police cars, an ambulance.</p> <p>On SQUEAKY and GREEN as the PASSENGERS cheer and start chanting. From GREEN he adjusts his tie as he drives past.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR SEA FRONT - DAY</u></p> <p>The coach drives along the sea front and out onto the main roads of southern England.</p> <p>CUT TO:</p> <p><u>INT. THE COACH. M20 - DAY</u></p> <p>View out windscreen as GREEN drives. We see signs to Folkestone, Dover, Eurotunnel, etc. MICHAEL, the man in the cap - 'Make Britain Great Again' - is holding forth to MAUREEN about Operation Dynamo.</p>	<p>SQUEAKY (THROUGH MICROPHONE) (O.O.V) Two drivers today, ladies and gents. You lucky, lucky things. So it's Dunkirk to do our duty to the dear departed. And then, for those keen...</p> <p>SQUEAKY (THROUGH MICROPHONE) (CONT'D) ...to join 'em, we're off to get your booze and fags.</p> <p>PASSENGERS (O.O.V) Yeah! Booze and fags! Booze and fags! Booze and...</p> <p>PASSENGERS (CONT'D) (V.O) ...fags. Booze and fags. Booze and fags. Booze and fags. Booze and...</p> <p>MICHAEL (V.O) If the French had been a bit more bloody organised in the Ardennes...</p> <p>MICHAEL (CONT'D) ...and held the krauts at Lille for one more day, then of course we could have got to Berlin before the bloody Russians.</p> <p>MAUREEN But they hadn't said anything about the bloody resistance. What are you talking about?</p> <p>MICHAEL If- Listen to me. If-</p>	<p>Scene: 10:09:06</p> <p>Scene: 10:09:11</p>
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<p>CUT TO:</p> <p><u>EXT. THE COACH. M20</u> <u>- DAY</u></p> <p>SQUEAKY on the microphone.</p> <p>CUT TO:</p> <p><u>INT. THE COACH. M20 - DAY</u></p> <p>All the PASSENGERS boo. SQUEAKY makes a horrid sound through the microphone. GREEN picks up his microphone.</p> <p>On SQUEAKY – he holds up two fingers to GREEN.</p> <p>On PASSENGERS.</p> <p>The PASSENGERS wave their passports in the air.</p> <p>On PASSENGERS.</p>	<p>SQUEAKY (THROUGH MICROPHONE) We're going back into Europe, ladies and gents.</p> <p>PASSENGERS (AT THE SAME TIME) Boo!</p> <p>GREEN (THROUGH MICROPHONE) Err s-sorry. Sor- sorry about that ladies and gents. Erm...</p> <p>GREEN (CONT'D) (THROUGH MICROPHONE) (O.O.V) Apologise for my colleague. Err, some serious stuff. Ah we will....</p> <p>GREEN (CONT'D) (THROUGH MICROPHONE) ...keep our watches on English time today, so...</p> <p>GREEN (CONT'D) (THROUGH MICROPHONE) (O.O.V) ...remember the itinerary is all on BS...</p> <p>GREEN (CONT'D) (THROUGH MICROPHONE) ...T. Err, I trust you've all remembered your passports.</p> <p>PASSENGERS (AT THE SAME TIME) Yes!</p> <p>GREEN (THROUGH MICROPHONE) (O.O.V) Otherwise, you'll be spending...</p> <p>GREEN (THROUGH MICROPHONE) (CONT'D) ...a day at Ashford Retail Park.</p>	<p>Scene: 10:09:29</p> <p>Scene: 10:09:32</p>
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<p>The PASSENGERS chant.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH. ROADSIDE - DAY</u></p> <p>Establishing shot of a cockle stall on the sea front and LADY going past on a mobility scooter with their dog. We hear a cat meow. The dog barks.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE - DAY</u></p> <p>BRAD is by the front door, dressed smartly, unlocking a bike. KAYLA, in a Megadeath tee shirt.</p> <p>BRAD cycles off.</p> <p>On BRAD.</p> <p>KAYLA groans.</p> <p>CUT TO:</p> <p><u>EXT. PARK - DAY</u></p> <p>BRAD rides his bike through the park passing PARISH (12), an Asian paperboy in school uniform.</p>	<p>PASSENGERS (AT THE SAME TIME) Boo!</p> <p>BRAD I've got coffins to polish.</p> <p>KAYLA Sure.</p> <p>BRAD Someone needs to put a rocket up your arse.</p> <p>BRAD (CONT'D) And go see your Nan!</p> <p>KAYLA (O.O.V) Love you...</p> <p>KALAY (CONT'D) ...too.</p> <p>PARISH Have a good day. Bradley.</p> <p>BRAD You too sweetheart.</p>	<p>Scene: 10:10:05</p> <p>Scene: 10:10:23</p> <p>Scene: 10:10:40</p>
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<p>CUT TO:</p> <p><u>EXT. OVERFLOW CAR-PARK - DAY</u></p> <p>CLOSE-UP on SQUEAKY outside the coach looking at his phone, chewing gum.</p> <p>CUT TO:</p> <p><u>INT. THE COACH - DAY</u></p> <p>CLOSE-UP on MAUREEN as she fans herself. GREEN is at the front filling in paperwork. He clicks his pen.</p> <p>CUT TO:</p> <p><u>EXT. OVERFLOW CAR-PARK - DAY</u></p>		<p>Scene: 10:10:49</p> <p>Scene: 10:10:52</p> <p>Scene: 10:10:58</p>
<p>The coach sits in traffic for the overflow car park, waiting for its time-slot. SQUEAKY is outside. He climbs back on board.</p> <p>To GREEN.</p> <p>CUT TO:</p> <p><u>INT. THE COACH – DAY - CONTINUOUS</u></p> <p>Back to GREEN.</p>	<p>SQUEAKY Come on for fuck sake.</p> <p>SQUEAKY (CONT'D) See all them police?</p> <p>GREEN Hey?</p> <p>SQUEAKY On Bognor...</p> <p>SQUEAKY (CONT'D) (O.O.V) ...beach.</p> <p>GREEN Really?</p>	<p>Scene: 10:11:05</p>

<p>On GREEN as SQUEAKY shows him his phone. Re. Bluetooth earpiece.</p> <p>SQUEAKY playfully chops GREEN.</p> <p>SQUEAKY starts hip thrusting and gyrating, humping the air and grunting.</p> <p>CUT TO:</p> <p><u>EXT. DARK LANE ESTATE. BOGNOR - DAY</u></p> <p>KAYLA walks through the quiet suburban streets in her red DMs. Headphones on.</p> <p>CUT TO:</p> <p><u>EXT. MOTORWAY. FRANCE - DAY</u></p> <p>SQUEAKY sings 'Frere Jacques' on the microphone - and encourages the PASSENGERS to join in.</p> <p>CUT TO:</p> <p><u>INT. COACH. MOTORWAY. FRANCE - DAY</u></p> <p>SQUEAKY and PASSENGERS singing.</p>	<p>SQUEAKY (O.O.V) They've closed the bloody road now.</p> <p>GREEN Why do you wear that stupid thing?</p> <p>SQUEAKY In case I get the call, Pete. Hands free. Hai Karate!</p> <p>GREEN Dave!</p> <p>SQUEAKY I only take it off when I'm on the.</p> <p>SQUEAKY (CONT'D) (SINGING) (V.O) Frère Jacques, Frère Jacques. Dormez-vous?</p> <p>SQUEAKY (CONT'D) (O.O.V) Oi!</p>	<p>Scene & Music In: 10:11:41</p> <p>Scene, Music Out & Singing In: 10:11:53</p> <p>Scene: 10:11:58</p>
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<p>On SQUEAKY.</p> <p>On PASSENGERS.</p> <p>On GREEN asleep.</p> <p>On SQUEAKY.</p> <p>On GREEN. He sits up.</p> <p>On SQUEAKY.</p> <p>CUT TO:</p> <p><u>EXT. THE CEMETERY.</u> <u>DUNKIRK - DAY</u></p> <p>The PASSENGERS fan out across the serried ranks of graves and along the immaculately manicured paths.</p> <p>JUMP CUT TO:</p> <p>COLIN stands at one grave, teary.</p> <p>CUT TO:</p>	<p>SQUEAKY (CONT'D) (O.O.V) (SINGING) / PASSENGERS (SINGING) Dormez-vous?</p> <p>SQUEAKY (CONT'D) (SINGING) / PASSENGERS (CONT'D) (O.O.V) (SINGING) Sonnez les matines. / Dormez-vous? / Sonnez les matines...</p> <p>SQUEAKY (CONT'D) (O.O.V) (SINGING) / PASSENGERS (CONT'D) (SINGING) Ding. Dang. Dong. / Sonnez les matines. / Ding. Dang. Dong / Sonnez les matines. Frère Jacques. / Frère Jacques. Dormez-vous?</p> <p>SQUEAKY (CONT'D) (SINGING) / PASSENGERS (CONT'D) (SINGING) (O.O.V) Dormez-vous? / Frère Jacques. / Come on Pete!</p> <p>SQUEAKY (CONT'D) (O.O.V) (SINGING) / PASSENGERS (CONT'D) (O.O.V) (SINGING) Sloppy semolina. / Dormez-vous? / Sloppy...</p> <p>SQUEAKY (CONT'D) (SINGING) / PASSENGERS (CONT'D) (O.O.V) (SINGING) ...semolina. Ding. Dang. Dong. Oi!</p>	<p>Scene & Singing Out: 10:12:20</p>
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<p><u>INT. COACH. DUNKIRK MEMORIAL COACH PARK - DAY</u></p> <p>GREEN relaxes. He opens his lunchbox and surveys its contents. On MAUREEN still on the coach - by the side exit.</p> <p>On MAUREEN.</p> <p>On GREEN.</p> <p>GREEN under his breath as he approaches MAUREEN. On GREEN.</p> <p>On GREEN.</p>	<p>GREEN (O.O.V) (THROUGH MICROPHONE) You need to get off, Maureen.</p> <p>MAUREEN Urgh. Not feeling too clever, Peter.</p> <p>GREEN (O.O.V) Thing is...</p> <p>GREEN (CONT'D) ...officially I can't start my break if you're still on board.</p> <p>MAUREEN (O.O.V) Oh.</p> <p>MAUREEN (CONT'D) Oh just a bit of fresh air, then.</p> <p>GREEN Here we go.</p> <p>MAUREEN (O.O.V) You've got a...</p> <p>MAUREEN (CONT'D) ...brother, haven't you, Peter?</p> <p>GREEN I'm a twin.</p> <p>MAUREEN (O.O.V) Ah.</p> <p>MAUREEN (CONT'D) I lost my brother here.</p> <p>GREEN Oh right.</p>	<p>Scene: 10:12:31</p>
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<p>The sound of the coach toilet flushing. SQUEAKY emerges.</p> <p>SQUEAKY exits the bus.</p> <p>CUT TO:</p> <p><u>INT. FUNERAL DIRECTORS - DAY</u></p> <p>BRAD takes out his nose ring. Dressed in a suit, about to start his day.</p> <p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW. FRONT DOOR - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. FRONT DOOR - DAY</u></p> <p>KAYLA approaches the front door of JOY's bungalow. She removes her headphones. The door is wide open.</p>	<p>MAUREEN Fifteen years older than me, he was, drowned on these beaches, or shot or left to rot or something. No one picked him up, see.</p> <p>GREEN Hmm.</p> <p>MAUREEN There's no name on a grave – it's unknown. Makes me so sad.</p> <p>SQUEAKY I'd leave that a couple of minutes if I were you.</p> <p>SQUEAKY (CONT'D) It stinks!</p> <p>MAUREEN Pwargh.</p>	<p>Scene: 10:13:42</p> <p>Scene & Music In: 10:13:50</p> <p>Scene: 10:13:55</p>
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<p>KAYLA enters closing door behind her</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. KITCHEN - DAY</u></p> <p>The kitchen tap is dripping. Dishes on the drainer. KAYLA enters the kitchen. Around the place are stacks of tinned food and bottled water. KAYLA opens the fridge. She takes a cheese triangle out of the fridge door and exits.</p> <p>CUT TO:</p> <p><u>EXT. THE CEMETERY. DUNKIRK - DAY</u></p> <p>GREEN is now helping MAUREEN ever so slowly towards a bench, overlooking the graves. He helps her to sit.</p> <p>GREEN sits next to her.</p> <p>GREEN attempts to get up. MAUREEN stops him.</p> <p>JUMP CUT TO:</p> <p>COLIN, the be-medalled man, attempts to play</p>	<p>KAYLA Nan?</p> <p>KAYLA (CONT'D) (O.S) Nan, it's me.</p> <p>KAYLA (CONT'D) (O.S) Nan?</p> <p>GREEN There you go. There you go love.</p> <p>MAUREEN Oh heavens. Ahh. You, you sit down. That's it. Oh!</p> <p>MAUREEN (CONT'D) They never picked him up, see.</p> <p>GREEN Right. I'm just gonna get my lunch.</p> <p>MAUREEN Imagine, your own brother, eaten by fishes.</p>	<p>Scene: 10:14:10</p> <p>Music Out: 10:14:12</p> <p>Scene: 10:14:31</p> <p>Music In: 10:14:57</p>
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<p>The Last Post on his cornet. It's not very good.</p> <p>JUMP CUT TO:</p> <p>GREEN and MAUREEN are sitting on the bench, the cemetery spread out in front of them. Each grave immaculately tended. We hear GREEN's stomach growl.</p> <p>JUMP CUT TO:</p> <p>COLIN, finishes playing his cornet. Some of the mourners nearby applaud.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - DAY</u></p> <p>CLOSE-UP on an ornament of a dog looking out of the window. KAYLA enters the lounge. The TV is on playing a local news report. KAYLA eats her cheese triangle and watches. She walks over to the window.</p> <p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW - DAY</u></p> <p>KAYLA is transfixed on something in the back garden.</p> <p>CUT TO:</p>	<p>MAUREEN (CONT'D) All our boys, and for what? If Churchill was alive today, he'd be turning in his grave. Only it's not the Jews now, is it, it's the other lot.</p> <p>REPORTER (V.O) ...found by a dog walker in the early hours of this morning, and police are currently trying to establish his identity. Locals are advised to avoid the west side of the pier. Traffic on marine parade has been diverted and entry roads closed until further notice. Now we can go live to the-</p>	<p>Music Out: 10:15:27</p> <p>Scene: 10:15:32</p> <p>Scene: 10:15:50</p>
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<p><u>EXT. JOY'S BUNGALOW. BACK GARDEN - DAY</u></p> <p>KAYLA goes out into the garden - which backs on to the sea - JOY has positioned her garden ornaments to suggest a brutal gnome massacre, decapitations, carnage. On KAYLA.</p> <p>A beat. A woman waves at KAYLA over the wall from the bungalow next door. It is MANJU - JOY's neighbour.</p> <p>KAYLA goes back inside.</p> <p>CUT TO:</p>	<p>MANJU (O.O.V) Kay!</p> <p>MANJU (CONT'D) Kay!</p> <p>MANJU (CONT'D) Over here.</p> <p>KAYLA Okay.</p>	<p>Scene: 10:15:56</p>
<p><u>EXT. BENCH. THE CEMETERY. DUNKIRK - DAY</u></p> <p>The PASSENGERS start to return to the coach. The sound of the coach horn. SQUEAKY shouts out loud. GREEN and MAUREEN are still on the bench. MAUREEN is sleeping, with her head on his shoulder. An ELDERLY MAN on his mobility scooter goes past in reverse.</p> <p>GREEN tries to wake MAUREEN.</p> <p>CUT TO:</p>	<p>SQUEAKY (O.O.V) Oi oi!</p> <p>GREEN Maureen? Move. Maureen!</p>	<p>Scene: 10:16:22</p>

<p><u>EXT. CAR PARK. HYPERMARCHE. OUTSKIRTS OF CALAIS - DAY</u></p> <p>The coach swings into the car park. From inside we hear the PASSENGERS chanting.</p>	<p>PASSENGERS (O.S) Booze and fags! Booze and fags!</p> <p>SQUEAKY (O.S) Oi!</p> <p>PASSENGERS (O.O.V) Booze and fags! Booze and fags!</p> <p>GREEN (O.S) (THOROUGH MICROPHONE) Don't go crazy now, folks. Remember it's for your own...</p>	<p>Scene & Music In: 10:16:43</p>
<p>CUT TO:</p> <p><u>INT. COACH. CAR PARK. HYPERMARCHE - DAY</u></p> <p>GREEN on the microphone.</p> <p>MAUREEN is slumped in her seat, her eyes half closed, as the other PASSENGERS exit the coach.</p>	<p>GREEN (CONT'D) (THOROUGH MICROPHONE) ...consumption. Your own consumption.</p>	<p>Scene: 10:16:51</p>
<p>CUT TO:</p> <p><u>EXT. COACH. CAR PARK. HYPERMARCHE - DAY</u></p> <p>The PASSENGERS exit one by one. Time speeds up, so it goes faster.</p>		<p>Scene: 10:16:57</p>
<p>CUT TO:</p> <p><u>EXT. HYPERMARCHE - DAY</u></p>		<p>Scene: 10:17:05</p>

<p>The PASSENGERS enter the Hypermarket.</p> <p>CUT TO:</p> <p><u>INT. HYPERMARCHE - DAY</u></p> <p>We see the PASSENGERS from the cemetery gliding through the aisles, trollies loaded. Boxes of booze. This scene is on fast-speed, so it feels very frantic.</p> <p>CUT TO:</p> <p><u>EXT. HYPERMARCHE - DAY</u></p> <p>The PASSENGERS exit the Hypermarket – now in slow-motion - and head back to the coach.</p> <p>CUT TO:</p> <p><u>INT. MANJU'S BUNGALOW. DARK LANE ESTATE - DAY</u></p> <p>KAYLA is in the next-door neighbour's bungalow.</p> <p>On JOY sat with an untouched cup of tea on her lap.</p> <p>On JOY.</p> <p>The front door slams. MANJU's son PARISH, the paperboy from earlier, enters the house - back from school.</p>	<p>MANJU I'm your neighbour...</p> <p>MANJU (CONT'D) (O.O.V) ...aren't I, Joy?</p> <p>JOY Well I don't think you are.</p> <p>KAYLA (O.O.V) Sorry about this.</p> <p>MANJU Hello darling.</p>	<p>Scene: 10:17:07</p> <p>Scene: 10:17:25</p> <p>Scene & Music Out: 10:17:37</p>
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<p>PARISH is wearing a school uniform and carrying a trumpet case. PARISH takes an apple from the table.</p> <p>On JOY.</p> <p>PARISH mumbles something with the apple in his mouth and heads upstairs.</p> <p>On JOY.</p> <p>On JOY.</p> <p>On KAYLA.</p> <p>On MANJU.</p> <p>KAYLA gives a wave and exits. MANJU tries to take JOY's cup away, but JOY won't let it go. Suddenly we hear PARISH playing the trombone from upstairs. On JOY as MANJU exits the room.</p>	<p>PARISH Alright, Joy? Kayla?</p> <p>KAYLA Alright, Parish.</p> <p>MANJU (O.O.V) (IN GUJARATI) હોમવર્ક કરી નાંખજે પેલા ઓકે (Translation: Parish. Do your homework first. Okay?)</p> <p>KAYLA I'll err, phone my Dad.</p> <p>MANJU (O.O.V) I was gonna cook her something to eat. D'you want some?</p> <p>KAYLA (O.O.V) Err...</p> <p>KAYLA (CONT'D) Thing is, I'm supposed to be somewhere.</p> <p>MANJU (O.O.V) Well you can...</p> <p>MANJU (CONT'D) ...you can leave her with me, if you need to.</p> <p>KAYLA (O.O.V) Yeah that'd be great.</p> <p>KAYLA (CONT'D) Thank you. Err, just don't give her nothing spicy.</p> <p>MANJU I was gonna poach her an egg.</p> <p>MANJU (CONT'D) (O.O.V) (IN GUJARATI) પરેશ, પરેશ પેલા હોમવર્ક કર પછી ટ્રોબોન હાથે રમ (Translation: Parish! Parish first do your homework then play with the trombone.)</p>	<p>Music In: 10:18:30</p>
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<p>On JOY.</p> <p>From JOY.</p> <p>CUT TO:</p> <p><u>EXT. CAR PARK.</u> <u>HYPERMARCHE - DAY</u></p> <p>PASSENGERS slowly returning to the coach with their purchases. GREEN's phone beeps and he furtively looks at it. It's the selfie from FRAN - accompanied with the words, 'C U L8R? X'. SQUEAKY returns carrying two bales of rolling tobacco. GREEN puts his phone away.</p> <p>GREEN tears open a chocolate bar.</p> <p>SQUEAKY helps himself to a square of chocolate. Re. the tobacco.</p> <p>SQUEAKY touches the side of his nose.</p> <p>SQUEAKY mutters.</p>	<p>MANJU (CONT'D) (O.O.V) Parish!</p> <p>SQUEAKY There is a body!</p> <p>GREEN What?</p> <p>SQUEAKY On the beach, mate. Bognor. A dead body.</p> <p>GREEN Really?</p> <p>SQUEAKY Season's started late.</p> <p>GREEN Hey?</p> <p>SQUEAKY Remember last year - all over the place.</p> <p>GREEN Where'd you get all that stuff?</p> <p>SQUEAKY Never you mind.</p> <p>GREEN You're gonna get nicked one of these days.</p>	<p>Scene & Music Out: 10:18:46</p>
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<p>COLIN, the medal man, approaches from inside. GREEN follows COLIN onto the coach.</p> <p>CUT TO:</p> <p><u>INT. COACH.</u> <u>HYPERMARCHE CAR</u> <u>PARK - DAY</u></p> <p>MAUREEN is slumped across the seats. She is still conscious, but only just. GREEN, SQUEAKY, COLIN and a number of passengers stand around her.</p> <p>Nobody answers.</p> <p>COLIN takes GREEN's chocolate. GREEN despairs a little. On GREEN and SQUEAKY.</p> <p>COLIN starts feeding MAUREEN.</p> <p>On GREEN and SQUEAKY.</p> <p>On GREEN and SQUEAKY</p>	<p>COLIN We've got a bit of a situation.</p> <p>COLIN (CONT'D) Maureen? Maureen?</p> <p>SQUEAKY You shouldn't have worn her out at lunch, Pete.</p> <p>SQUEAKY (CONT'D) Anyone got any sugar?</p> <p>SQUEAKY (CONT'D) Pete?</p> <p>COLIN (O.O.V) Get that down ya' go on.</p> <p>SQUEAKY Eat it.</p> <p>COLIN Get it down ya girl.</p> <p>SQUEAKY That's it get the tongue out.</p> <p>COLIN (O.O.V) That's it.</p> <p>SQUEAKY Thumb it in.</p> <p>GREEN Dave.</p> <p>COLIN (O.O.V) Come on get it down ya'. Come on.</p>	<p>Scene: 10:19:33</p>
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<p>On PASSENGERS.</p> <p>On PASSENGERS.</p> <p>MAUREEN starts responding.</p> <p>On MAUREEN.</p> <p>On GREEN and SQUEAKY.</p> <p>MAUREEN is awake. The PASSENGERS smile and clap.</p> <p>On GREEN. He rolls his eyes and goes back to his seat.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH.</u> <u>PIER - DAY</u></p> <p>KAYLA sits with BRAD on the edge of the pier. They're smoking a spliff, staring out to sea.</p>	<p>SQUEAKY (O.O.V) Thumb that in.</p> <p>COLIN That's it love. That's it.</p> <p>SQUEAKY Get the sugar out. Suck it.</p> <p>COLIN Come on.</p> <p>SQUEAKY (O.O.V) Look at that eh!</p> <p>COLIN (O.O.V) She's coming round. Gowan get that in girl.</p> <p>COLIN (CONT'D) Hey, hey, that's a result. Result.</p> <p>GREEN There you are Maureen.</p> <p>COLIN In you go. In you go my love.</p> <p>COLIN (CONT'D) (O.O.V) That's it. That's it! It's your sugar love.</p>	<p>Scene: 10:20:17</p>
	<p>KAYLA Shot or stabbed?</p> <p>BRAD Shot. Freeze or burn?</p> <p>KAYLA Burn.</p> <p>BRAD Wrong.</p>	

<p>BRAD is in the latter stages of training to be an undertaker.</p> <p>BRAD laughs. They watch a POLICEMAN down below on the beach.</p> <p>A car beeps it's horn. The same car pulls up by the pier and beeps again. They turn to look.</p> <p>CUT TO:</p> <p><u>INT. COACH.</u> <u>HYPERMARCHE CAR</u> <u>PARK - DAY</u></p> <p>On GREEN as he walks down the coach doing a head count. MAUREEN has come around. She hands GREEN back an empty chocolate packet. He takes his seat opposite SQUEAKY and buckles up. SQUEAKY starts the coach. There's a knock on the coach door. An AFRICAN MIGRANT is at the door.</p>	<p>KAYLA It's a personal choice, Bradley.</p> <p>BRAD Are you, are you arguing with a professional?</p> <p>KALYA Sorry.</p> <p>BRAD Drown or crucifixion?</p> <p>KAYLA Mate, that is not a fair comparison.</p> <p>BRAD So?</p> <p>KAYLA You can't accidentally crucify yourself Bradley-</p> <p>BRAD They might not have accidentally drowned. So?</p> <p>SQUEAKY (O.O.V) (THROUGH MICROPHONE) Mademoiselle and Monsieur's, can you <i>please</i> buckle up. Buckle up! Let's get you home in one piece.</p> <p>SQUEAKY (CONT'D) Bugger off, mate.</p>	<p>Scene: 10:20:57</p>
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<p>He eyeballs GREEN and smiles. GREEN finds himself smiling back. He turns to SQUEAKY. The MAN gestures to GREEN to open the door but GREEN looks straight ahead ignoring him.</p>	<p>GREEN Bloody chancers.</p>	
<p>CUT TO: <u>EXT. HYPERMARCHE CAR PARK - DAY</u></p>		<p>Scene: 10:21:32</p>
<p>The Coach leaves the supermarket.</p>		
<p>CUT TO: <u>INT. JOY'S BUNGALOW - DAY</u></p>		<p>Scene: 10:21:37</p>
<p>MANJU sees JOY into her bungalow.</p>	<p>MANJU (O.S) Did you hear what they found on the...</p>	
<p>CUT TO: <u>EXT. JOY'S BUNGALOW – DAY - CONTINUOUS</u></p>		<p>Scene: 10:21:41</p>
<p>JOY finds her keys as MANJU tries to help her inside.</p>	<p>MANJU (CONT'D) ...beach today? JOY No, dear. MANJU Somebody died. JOY Where are you from again? MANJU I'm just from next door. JOY This is my house. It's mine.</p>	

<p>JOY opens the door, snatches her shopping trolley and rushes in.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW</u> <u>- DAY - CONTINUOUS</u></p> <p>JOY enters with her shopping trolley leaving the keys in the door. MANJU drops the keys inside and closes the door.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH.</u> <u>ROADSIDE - DAY</u></p> <p>KAYLA and BRAD at FRAN's car. Inside is KIERAN (16), FRAN's son. He has Cerebral Palsy. A stoned moment. BRAD and KAYLA giggle. KIERAN smiles at them from the car.</p> <p>On KAYLA and BRAD.</p> <p>On KAYLA and BRAD.</p> <p>On KAYLA and BRAD.</p>	<p>FRAN (V.O) How's it all going then?</p> <p>KAYLA I've been looking after my nan all day.</p> <p>FRAN You know erm. Thing is I've been juggling...</p> <p>FRAN (CONT'D) (O.O.V) ...things a lot lately.</p> <p>KAYLA No.</p> <p>FRAN (O.O.V) Well I have and err...</p> <p>FRAN (CONT'D) I have been managing on my own up till now, but the thing is it's starting to get a bit difficult.</p> <p>FRAN (CONT'D) (O.O.V) So. I was just wondering whether you fancy doing a couple of shifts-</p>	<p>Scene: 10:21:56</p> <p>Scene: 10:22:08</p>
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On KAYLA and BRAD.	KAYLA Is this a job interview? FRAN (O.O.V) Well just for... FRAN (CONT'D) ...a couple of days a week?	
On FRAN.	KAYLA (O.O.V) How early? FRAN Early. KAYLA The thing is Fran, I'm a vegetarian.	
On KAYLA. BRAD LAUGHS which makes KAYLA laugh.	FRAN (O.O.V) Yeah but you don't have to eat the bloody stuff. KAYLA I'm sorry. Sorry.	
FRAN smiles and leaves.	FRAN Alright. See ya later then. BRAD See ya' around.	
BRAD and KAYLA giggle.	FRAN (O.O.V) Come on, Kieran. Let's go. BRAD You're such a dickhead.	
On KAYLA. She turns around. It's KIERAN.	KIERAN (O.O.V) Kayla! KIERAN (CONT'D) Losers.	
FRAN and KIERAN laugh.	KAYLA In your face, Kieran.	
BRAD, FRAN and KAYLA laugh. KAYLA holds up two fingers.		

<p>CUT TO:</p> <p><u>EXT. COACH. M20.</u> <u>HEADING WEST - DAY</u></p> <p>The coach drives along.</p> <p>CUT TO:</p> <p><u>INT. COACH. M20.</u> <u>HEADING WEST - DAY</u></p> <p>The PASSENGERS have ripped into their purchases and are now very merry. Up at the front SQUEAKY is juggling his tobacco packet.</p> <p>SQUEAKY carries on tossing the packet backwards and forwards in his hands.</p> <p>He knows full well.</p>	<p>GREEN Dave!</p> <p>GREEN (CONT'D) (O.O.V) It's working mate. It's working.</p> <p>SQUEAKY What is?</p> <p>GREEN Arrrrgh!</p>	<p>Scene: 10:23:10</p> <p>Scene: 10:23:13</p>
<p>CUT TO:</p> <p><u>EXT. THE PIER.</u> <u>BOGNOR BEACH -</u> <u>DUSK</u></p> <p>The sun has set. KAYLA and BRAD are throwing stones in the water. BRAD grabs KAYLA playfully</p>	<p>BRAD The body goes black in the water, Kay. There was one at work with blond hair, right - but the skin was greenish-black.</p> <p>KAYLA Eww! No. I don't know why you wanna do that job.</p> <p>BRAD It's the future, Kay.</p>	<p>Scene: 10:23:32</p>

<p>BRAD chuckles.</p> <p>Stoned laughter.</p> <p>CUT TO:</p> <p><u>INT. COACH - NIGHT</u></p> <p>The coach starts its drop-offs. GREEN yawns as he waits for PASSENGERS to get off. SQUEAKY is outside helping them down.</p>	<p>KAYLA What is?</p> <p>BRAD Death.</p> <p>KAYLA My dick's the future.</p> <p>BRAD You gonna work for Fran?</p> <p>KAYLA I'd rather drown.</p> <p>KAYLA (CONT'D) I'm gonna get out of here.</p> <p>BRAD Yeah?</p> <p>KAYLA Gonna talk to my mum.</p> <p>BRAD Yeah?</p> <p>KAYLA Go back to Birmingham. Get a proper job. There's nothing here, is there.</p> <p>BRAD Well, there's always...</p> <p>KAYLA / BRAD (CONT'D) (TOGETHER) ...Butlins.</p> <p>SQUEAKY (O.S) Off you chop.</p>	<p>Scene: 10:24:22</p>
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<p><u>EXT. BOGNOR SEAFRONT - NIGHT</u></p> <p>Establishing shot.</p> <p>CUT TO:</p>	<p>NEWSREADER (V.O) While the identity of the body found by Bognor pier this morning is still to be established. Initial reports....</p>	<p>Scene: 10:25:01</p>
<p><u>INT. COACH - NIGHT</u></p> <p>GREEN drives listening to the news on the radio.</p> <p>GREEN changes the radio station. 'Yes Sir, I Can Boogie' by Baccara comes on.</p> <p>CUT TO:</p>	<p>NEWSREADER (CONT'D) (THROUGH RADIO) ...suggest the person died at sea and had been floating for several days before washing up-</p>	<p>Scene: 10:25:09</p> <p>Music In: 10:25:14</p>
<p><u>EXT. BOGNOR STREETS - NIGHT</u></p> <p>GREEN's coach drives along.</p> <p>CUT TO:</p>		<p>Scene: 10:25:15</p>
<p><u>INT. COACH. BOGNOR STREETS - NIGHT</u></p> <p>GREEN drives through the Bognor night, singing at the top of his voice. A rare moment of release for him.</p> <p>CUT TO:</p>	<p>GREEN (SINGING) I can boogie, woogie doogie, all night loooooooooooooong. Yes Sir-</p>	<p>Scene & Singing In: 10:25:19</p>
<p><u>EXT. THE COACH DEPOT - NIGHT</u></p> <p>LECH sits by a makeshift campfire. He is preparing a Chinese paper lantern.</p>	<p>GREEN (CONT'D) (O.S) Ha! I don't believe this Lech!</p>	<p>Scene, Music Out & Singing Out: 10:25:30</p>

<p>On LECH.</p> <p>On GREEN.</p> <p>Re. the coach.</p> <p>GRREN heads back to the far side of the depot.</p> <p>CUT TO:</p> <p><u>EXT. THE LAMB. BOGNOR - NIGHT</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. THE LAMB. BOGNOR - NIGHT</u></p> <p>The pub quiz is under way. SQUEAKY walks into pub and starts offering cheap tobacco for sale.</p> <p>SQUEAKY goes from table to table trying to sell the tobacco.</p>	<p>GREEN (CONT'D) (O.O.V) You...</p> <p>GREEN (CONT'D) ...really are taking the piss!</p> <p>LECH Piotr you want, I have err, kielbasa...</p> <p>LECH (CONT'D) (O.O.V) ...vodka, cheese?</p> <p>GREEN You want help me put her to bed?</p> <p>LECH No speak English.</p> <p>GREEN Unbelievable.</p> <p>GREEN (CONT'D) Unbelievable.</p> <p>QUIZMASTER (V.O) Leading onto question number six. Which...</p> <p>SQUEAKY / QUIZMASTER Oi! Oi! How you doing? / ...football team played... / Want some of these? Fiver each. /...at Elland Road?</p> <p>SQUEAKY (CONT'D) Two? Thanks mate. Wicked. Want some of these mate? Fiver. Yeah go on. Thanks mate. Anybody else?</p>	<p>Scene: 10:25:58</p> <p>Scene: 10:26:02</p>
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<p>FRAN notices SQUEAKY and checks her watch. FRAN is at a table with a couple of other middle-aged FRIENDS and KIERAN.</p>	<p>SQUEAKY (CONT'D) / QUIZMASTER Which football team played... / Steve want to buy some baccy mate? / ...at Elland Road?</p> <p>STEVE Nah mate.</p> <p>SQUEAKY Fiver?</p> <p>STEVE No.</p> <p>SQUEAKY Fran?</p> <p>FRAN No mate.</p> <p>SQUEAKY Kieran? No?</p>	
<p>CUT TO:</p> <p><u>EXT. THE COACH DEPOT - NIGHT</u></p>		<p>Scene: 10:26:24</p>
<p>LECH is still making his Chinese paper lantern.</p> <p>CUT TO:</p> <p><u>EXT. THE COACH DEPOT - NIGHT</u></p>		
<p>GREEN, finished making his exterior checks, heads into the depot. As he passes the engine compartment he hears a bang. GREEN goes back. As he lifts up the hatch he finds a YOUNG ERITREAN WOMAN (RITA - aged 19) wedged into the confined space. GREEN steps back. RITA whimpers as she starts to climb out.</p>		<p>Scene: 10:26:29</p>

<p>GREEN doesn't know what to do. He looks around and sees LECH in the distance, with his paper lantern. He thinks about calling out, but he can't. RITA is now semi-collapsed. She looks at GREEN and murmurs. GREEN makes half a step forward but out of the blue ADE is there, a Bluetooth device in his ear. He pushes past GREEN.</p> <p>On GREEN, starring.</p> <p>ADE helps RITA to her feet.</p> <p>ADE hold RITA up. GREEN puts his hand on ADE shoulder. They look at each other. ADE leads RITA away to his car. GREEN is shaking, hardly able to stand. He watches as ADE takes RITA. Just then his phone rings. He answers it.</p> <p>GREEN turns and stumbles into the depot holding the phone by his side.</p> <p>A beat.</p> <p>GREEN stumbles to the floor, in shock.</p>	<p>RITA Help.</p> <p>ADE Ohh! You alright, love? Hey.</p> <p>ADE (CONT'D) (O.O.V) You alright? Come on I've gotcha now. Yeah?</p> <p>ADE (CONT'D) Come on. One. Two. Three. Here we go, see. Alright shall we get you out of here?</p> <p>ADE (CONT'D) None of your fucking business.</p> <p>ADE (CONT'D) Come on, let's go. Ssshhh.</p> <p>GREEN (INTO MOBILE PHONE) Fran.</p> <p>FRAN (THROUGH MOBILE PHONE) Hello, is that Peter Green? You're my phone a friend, babes, where are ya'? You alright Pete?</p> <p>FRAN (CONT'D) (THROUGH MOBILE PHONE) Pete you okay?</p> <p>FRAN (CONT'D) (THROUGH MOBILE PHONE) Pete? Where's he gone? He's gone. Pete?</p>	<p>Music In: 10:28:15</p>
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<p>CUT TO:</p> <p><u>EXT. THE COACH DEPOT - NIGHT</u></p> <p>LECH releases his Chinese paper lantern. It floats up into the night sky.</p> <p>GREEN sits on the floor pulling himself together.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. BEDROOM - NIGHT</u></p> <p>JOY lays in bed. LECH's lantern floats past her window.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH. PIER - NIGHT</u></p> <p>KAYLA stands at the end of Bognor pier. She looks up. LECH's Chinese lantern floats out to sea - towards Europe.</p> <p>END CREDITS ROLL OVER THE TOP:</p>	<p>Peter Green / Barry Green Fran Joy Squeaky Dave Kayla Rita Brad Lech</p> <p>TOBY JONES CLAIRE RUSHBROOK MARCIA WARREN DANNY KIRRANE ERIN KELLYMAN LUWAM TEKLIZGI JO EATON-KENT DINO KELLY</p> <p>CAST IN ORDER OF APPEARANCE</p> <p>Cameron Michael Maureen Colin Parish</p> <p>HARRY GAYTHWAITE TIM PREECE CAROL MACREADY STEPHEN BENT KRRISH PATEL</p>	<p>Scene: 10:28:28</p> <p>Scene: 10:28:42</p> <p>Scene: 10:28:50</p> <p>End Credits Card In: 10:29:03</p> <p>End Credits Card In: 10:29:05</p>
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Manju	BHARTI PATEL	
Kieran	WILLS WHITTINGTON	
Ade	LUKE SULLIVAN	
Production Coordinator	SILVIA FELCE	End Credits
Assistant Production Coordinator	KELLY LI	Card In:
Production Secretary	JACOB RIGBY	10:29:07
Production Assistant	SOPHIE DAVEY	
Rushes Runner	FEDERICA ZILIO	
Production Accountant	ROSANGELA PERSKE	
Post-Production Accountant	MATT DALTON	
Accounting Assistant	LYDIA FAULKNER	
Script Editor	EMMA GENDERS	
Script Supervisor	EMMA THOMAS	
Research Consultant	MARCHU GIRMA	
Casting Associate	LUCY TAYLOR	
1 st Assistant Director	MALCOM DAVIES	End Credits
2 nd Assistant Director	RORY BROADFOOT-WHEELER	Card In:
3 rd Assistant Director	JACK WREN	10:29:08
Floor Runners	CHRISTIAN DAVIS	
	HANNAH FLOODPAGE	
Location Manager	SUSIE BOOKER	
Unit Manager	HENRY ISAKSEN	
Location Scout	PATRICK BROWN	
Locations Assistant	MIKE PAPAL	
Head of Security	DUNCAN ROBERTSON	
Focus Puller	IAN PEARCE	End Credits
Clapper Loader	SEBASTIAN MARCZEWSKI	Card In:
Camera Trainee	GEORGIE MCGREGOR	10:29:10
Gaffer	GARY CHAISTY	
Best Boy	MARK DAY	
Electricians	CHRIS KILEY	
	JAMIE VENN	
	OWEN RICHARDS	
Key Grip	NEIL BLAKESLEY	
Grip Assistant	ADAM ZIMMERMAN	
Key Rigger	RUSSELL HALL	
Sound Maintenance	RICHARD MILLER	
Art Director	PHILIP BROWN	End Credits
Standby Art Director	DANIEL WHARTON	Card In:
Set Decorator	ALICE NORRIS	10:29:12
Graphic Designer	MARYAM MOJTABAVI	
Additional Graphics by	ABI MIESZCZAK	
Petty Cash Buyer	SARAH CHLDS	
Art Department Assistant	GEORGE TURNER	

Props Master	CRAIG CHEESEMAN	
Dressing Props	MARK RUDD	
	BRYAN STANISLAS	
Standby Props	JACK CUTHBERT	
Special Effects	SFX GB	
Costume Supervisor	ALISON ROBERTS	End Credits
Assistant Costume Designer	JUSTIN SELWAY	Card In:
Costume Standby	LOTTIE CUTCHER	10:29:14
Costume Trainee	KATHARINE BARRY	
Hair & Make-Up Supervisor	GABY WINWOOD	
Make-Up Artist	SARAH ARMSTRONG	
Make-Up Trainee	LAURA ANNS	
Produced in association with Isola Media Limited		
Production Executive	LAURA MACARA	
Legal and Business Affairs	ELLEN FRASER	
Sister Pictures	CAT MORGAN	End Credits
Production Coordinator		Card In:
		10:29:16
Senior Legal & Business Affairs Executive	CÍARA PERRY	
Location Facilities	FACILITIES BY ADF	
Location Catering	ROSE CATERING	
Location Security	MAIN UNIT LOCATION SERVICES	
Unit Medic	TERRY LEE	
H&S Officer	LAURA BOND-POWELL	
Unit Drivers	ANDY BARTON	
	DARREN PAYNE	
	ANDY MACNAMARA	
	LEIGH MASON	
Post-Production Supervisor	PETE OLDHAM	End Credits
Digital Intermediate Coordinator	GREG ELSTON	Card In:
Assistant Editor	FIORELLA SANTANIELLO	10:29:18
Post-Production Paperwork	ANASTASIA KYRIACOU	
Colourist	DAN COLES	
Online Editor	NICK TIMMS	
Visual Effects Supervisor	TANVIR HANIF	
Dubbing Mixer	RICHARD STRAKER	
Dialogue Editor	MAX HOSKINS	
Sound Effects Editor	KEITH TINMAN	
Foley Supervisor	ROB PRICE	
Music Supervisor	AMY ASHWORTH	

	Line Producer	DONALD MACKINNON	End Credits Card In: 10:29:20
	Head of Production	MAGALI GIBERT	
	Head of Legal & Business Affairs	LAURA CROWLEY	
	Head of Finance	MATT WESLEY	
	Sound Recordist	MARK FOUND	
	Costume Supervisor	SAM PERRY	
	Hair & Make-Up Designer	BEAN ELLIS	End Credits Card In: 10:29:22
	Editor	TOM HEMMINGS	
	Casting Director	SAM JONES CDG	
	Production Designer	MELANIE ALLEN	
	Director of Photography	JAMIE CAIRNEY	
	Executive Producer for BBC	KATE DAUGHTON	
	Executive Producers	JANE FEATHERSTONE NAOMI DE PEAR	End Credits Card In: 10:29:24
	Created by	TIM CROUCH	End Credits Card In: 10:29:26
	Written by	TIM CROUCH and TOBY JONES	
	Produced by	HOLLY PULLINGER	End Credits Card In: 10:29:28
	Directed by	TIM KIRKBY	
			End Card with Logos In: 10:29:30
			Music Out: 10:29:32
			Cut to Black: 10:29:38