



# **DON'T FORGET THE DRIVER**

## **EPISODE 2 - 'THE DONKEY SANCTUARY'**

### **POST PRODUCTION SCRIPT**

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<p><b><u>EXT. BOGNOR BEACH</u></b> <b><u>[GREEN'S DREAM]</u></b> - <b><u>DAY</u></b></p> <p>GREEN walks across the beach to look at the body. He turns it over with his foot – the body is him.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. GREEN'S HOUSE.</u></b> <b><u>GREEN'S BEDROOM -</u></b> <b><u>DAY</u></b></p> <p>EXTREME CLOSE-UP on GREEN as he wakes in a sweat, panting at his nightmare.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. GREEN'S HOUSE -</u></b> <b><u>DAY</u></b></p> <p>Establishing shot.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. GREEN'S HOUSE.</u></b> <b><u>LIVING ROOM - DAY</u></b></p> <p>Picture of The World map hanging on the wall. Titles on the left-hand side.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. GREEN'S HOUSE.</u></b> <b><u>LIVING ROOM - DAY</u></b></p> <p><b>SPLIT SCREEN:</b></p> <p>RIGHT HAND SIDE OF SCREEN: picture of The World map.</p>	<p>Scene: 10:00:00</p> <p>Scene: 10:00:27</p> <p>Scene &amp; Music In: 10:00:44</p> <p>Scene &amp; Titles In: 10:00:48</p> <p>Scene: 10:00:52</p>
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LEFT HAND SIDE OF SCREEN: photo of GREEN and KAYLA on the mantelpiece.		
<b>SPLIT SCREEN:</b>		
RIGHT HAND SIDE OF SCREEN: KAYLA's BEDROOM - KAYLA is standing in front of her mirror. She is wearing a 'Phil-Me-Up Snack Shack' tee shirt. She is bleary eyed.		
LEFT HAND SIDE OF SCREEN: BATHROOM - the same music is playing. GREEN attempting to shave. He is also very bleary eyed. The radio is on Spirit FM - Bognor's local station.		
<b>CUT TO:</b>		
<b><u>INT. GREEN'S HOUSE.</u></b> <b><u>HALLWAY - DAY</u></b>		Music In: 10:01:11    Music Out: 10:01:13   Scene & Music Out: 10:01:14
GREEN enters the kitchen.	GREEN Come on, hurry up! Punctuality's really important.	
On GREEN.	KAYLA (O.O.V) I'm ready.	
	GREEN You're not ready.	
On GREEN.	KAYLA (O.O.V) Where's my jacket?	
	GREEN So you're not ready.	
On GREEN.	KAYLA Yes I am!	

<p>We hear the front door open and slam shut.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. GREEN'S HOUSE.</u></b> <b><u>FRONT DRIVE - DAY</u></b></p> <p>GREEN shuts the car door and winds down the window. KAYLA is outside. He hands her a hammer.</p> <p>KAYLA hits the starter motor and the engine fires. KAYLA closes the bonnet and hands back the hammer.</p> <p>On GREEN.</p> <p>KALYA gets in the car.</p> <p>THEY drive off.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. JOY'S BUNGALOW. LOUNGE - DAY</u></b></p> <p>JOY sits at a table stacked with Sanitease absorbent pads.</p>	<p><b>GREEN</b> Kayla, come on!</p> <p><b>KAYLA</b> Did you know you can buy a car that works?</p> <p><b>GREEN</b> Did you know it costs money?</p> <p><b>KAYLA</b> Did you know you can get a job that pays more?</p> <p><b>GREEN</b> You could get a job at all.</p> <p><b>KAYLA (O.O.V)</b> Where d'you think I'm going?</p> <p><b>GREEN</b> Where d'you think I'm taking you.</p> <p><b>KAYLA</b> She's your girlfriend.</p> <p><b>GREEN</b> No she isn't.</p> <p><b>JOY (V.O)</b> You...</p> <p><b>JOY (CONT'D)</b> ...ordered them.</p>	<p>Scene: 10:01:24</p> <p>Music In: 10:01:33</p> <p>Scene &amp; Music Out: 10:01:54</p>
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On JOY.	GREEN (O.O.V) Barry ordered them.	
	JOY Yes.	
On JOY.	GREEN (O.O.V) I'm...	
GREEN and KAYLA are with JOY. KAYLA looks at her phone.	GREEN (CONT'D) ...Peter, Mum. Barry's in Australia. Remember? Married to Leanne.	
On an ornate gold framed photograph of BARRY and LEANNE that dominates an entire wall. The family are all dressed in white.	GREEN (CONT'D) (O.O.V) Australian Leanne?	
	JOY (O.O.V) Barry's in Little...	
	JOY (CONT'D) ...Hampton.	
On JOY.	GREEN (O.O.V) Not for seventeen years.	
	JOY Well how did he get all these things here?	
	GREEN He ordered them online. In Australia. He does...	
On JOY.	GREEN (CONT'D) (O.O.V) ...it every week.	
	JOY And they fly them here?	
	KAYLA No, Nan.	
On GREEN and KALYA.	JOY (O.O.V) I don't want these nappies.	
	JOY (CONT'D) I'm not a baby.	
On JOY.	GREEN (O.O.V) They're pads. For your bed. To keep...	

	<p>GREEN (CONT'D) ... 'em dry.</p> <p>KAYLA I'm gonna go wait in the car.</p> <p>GREEN You wanted one pack of thirty and Barry's got you thirty packs...</p> <p>On JOY.</p> <p>GREEN (CONT'D) (O.O.V) ...of thirty.</p> <p>JOY Well that's very generous of him.</p> <p>On JOY.</p> <p>GREEN (O.O.V) It's a mistake.</p> <p>GREEN (CONT'D) Mum. Barry's made another mistake.</p> <p>JOY So what are you going to <i>do</i> about it?</p> <p>GREEN Kill Barry, I suppose.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. GREEN'S CAR - DAY</u></b></p> <p>GREEN and KAYLA drive in silence through the Bognor streets. KAYLA can't contain herself.</p> <p>A beat.</p>	<p>Scene &amp; Music In: 10:02:43</p>
	<p>KAYLA Uncle Baz bought thirty packs of piss pads!</p> <p>GREEN Uncle Baz <i>is</i> thirty packs of piss pads.</p> <p>GREEN (CONT'D) You could have helped put them away.</p> <p>KAYLA I needed to get to work.</p> <p>GREEN Bloody hell, Kay.</p>	

GREEN shots her a look.	KAYLA What? What?	
CUT TO:  <u>INT. GREEN'S CAR /</u> <u>EXT. BOGNOR</u> <u>STREETS. SEAFRONT -</u> <u>DAY</u>		Scene: 10:03:06
The car stops to give way. GREEN looks over to a shop on the corner of the junction. RITA is sitting by the door - dressed in the same clothes as the previous night. A MAN leaves the shop. This is ROY, a Bluetooth device in his ear. He takes RITA by the arm and the TWO OF THEM walk away. GREEN is transfixed. His heart is pounding. GREEN watches RITA disappear from sight. The car behind sounds its horn, aggressively.	KAYLA (CONT'D) Dad.	Music In: 10:03:14
GREEN snaps. He unbuckles his seatbelt and gets out the car. He approaches the occupants of the car behind but is cut short in his outburst as the burly male DRIVER of the car behind gets out of his car and marches towards GREEN. GREEN quickly cuts his losses and runs back to his car. He jumps inside.	GREEN What? What mate? What? What is wrong? What is so important that you have to-  DRIVER Hey mate! Get out of my way!  GREEN No! No! No! Come on! Come on! Come on! Come on!  KAYLA (O.O.V) What is going on?	Music Out: 10:03:35

<p>GREEN shuts the seatbelt in the door. Panic on his face.</p> <p>KAYLA starts to get out the car. The car behind drives round them and blasts them with its horn.</p> <p>On GREEN and KAYLA. The DRIVER speeds off.</p> <p>They drive off.</p> <p>The car disappears.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. JOY'S BUNGALOW. FRONT DOOR - DAY</u></b></p> <p>JOY is sticking masking tape across her front windows - in an X. PARISH, the paperboy, cycles past. JOY raps on her window. PARISH looks over and cycles on.</p> <p>To herself.</p>	<p>GREEN Hammer! Hammer! Hammer! Hammer! Argh!</p> <p>KAYLA What's going on?</p> <p>GREEN Hammer! Hammer! Hammer! Come on! It's alright. He's going! He's going! He's going! He's going! He's going!</p> <p>KAYLA Make up your mind!</p> <p>DRIVER (O.O.V) WANKER!</p> <p>KAYLA (O.O.V) What is wrong with you. Dad? Seriously.</p> <p>GREEN / KAYLA (CONT'D) (TOGETHER) I'm tired! I'm tired! I'm tired! / Will you just shut up! / I'm tired! / Shut up! / I'm tired! / Shut up! / I'm tired! / Shut up!</p> <p>GREEN (CONT'D) (O.O.V) I'm tired! I'm tired! I'm tired!</p> <p>KAYLA (O.O.V) Arrrgh!</p> <p>PARISH Alright Joy?</p> <p>JOY This is my house. It's mine.</p>	<p>Music Out: 10:03:58</p> <p>Scene: 10:04:09</p>
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<p><b>CUT TO:</b></p> <p><b><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></b></p> <p>KAYLA is setting up work. CLOSE on green signs saying, 'MUFFINS £1 each' and HOT SOUP of the DAY £1'.</p> <p>On KAYLA putting on latex gloves like a surgeon.</p> <p>FRAN is seated in her car. KIERAN, her son, is in a wheelchair inside the specially adapted vehicle. GREEN leans on the car. They watch KAYLA.</p> <p>On KAYLA, coughing and spluttering.</p> <p>On FRAN and GREEN.</p> <p>On GREEN.</p>	<p>GREEN (O.O.V) So you gonna change the name?</p> <p>FRAN (O.O.V) Don't know.</p> <p>GREEN (O.O.V) You have a memorial to...</p> <p>GREEN (CONT'D) ...him I suppose.</p> <p>FRAN Bit shit, though. As a memorial.</p> <p>GREEN (O.O.V) You know what she's told her Employment Support Worker? She's looking for opportunities...</p> <p>GREEN (CONT'D) ...in international development.</p> <p>KAYLA (O.O.V) THIS IS BULLSHIT!</p> <p>FRAN Any word from her mum?</p> <p>GREEN First year she hasn't sent Kay a birthday card.</p> <p>FRAN (O.O.V) Oh.</p> <p>GREEN She's old enough to deal with that. Punishing me.</p>	<p>Scene: 10:04:29</p>
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	FRAN Who Kayla?	
On KAYLA, struggling to handle meat.	GREEN Her mum. Anyway.	
On KAYLA.	GREEN (CONT'D) Just as long as she doesn't poison anyone.	
	FRAN (O.O.V) Her mum?	
	GREEN Kayla.	
	FRAN It's handy for me, though, least while we get handsome here sorted out, eh, Kier?	
On GREEN.	FRAN (CONT'D) (O.O.V) Get you sorted out!	
	GREEN Alright Kieran?	
	KIERAN Cool.	
On KIERAN.	FRAN (O.O.V) Where is it...	
	FRAN (CONT'D) ...today then?	
	GREEN Acapulco.	
	FRAN Ooh! Nice.	
We hear KAYLA coughing like she's going to vomit. On KAYLA as she flips a burger, face mask on.	GREEN Donkey Sanctuary.	
FRAN shouts over to KAYLA.	FRAN (O.O.V) Good luck then...	
	FRAN (CONT'D) ...Kayla. Don't burn them sausages.	

On KAYLA giving her a thumbs up.	FRAN (CONT'D) (O.O.V) Great!	
<b>CUT TO:</b>  <b><u>EXT. THE COACH DEPOT - DAY</u></b>		Scene & Music In: 10:05:53
SQUEAKY cleans the coach.	SQUEAKY (O.O.V) Oi! Oi!	
AERIAL shot of GREEN getting out of his car and locking it.	SQUEAKY (CONT'D) You get everything sorted last night? Dunkirk?	
GREEN heads into the depot.	GREEN Hey? Oh, yeah, yeah. Enjoy Monkey World, Dave!	
<b>CUT TO:</b>  <b><u>INT. THE COACH DEPOT - DAY</u></b>		Scene: 10:06:11
GREEN collects his clipboard from his pigeon hole, picks up his keys.		
<b>CUT TO:</b>  <b><u>EXT. THE COACH DEPOT. BOGNOR - DAY</u></b>		Scene & Music Out: 10:06:21
GREEN heads to the coach.		
<b>CUT TO:</b>  <b><u>INT. COACH. THE COACH DEPOT - DAY</u></b>		Scene: 10:06:27
GREEN performs his routines: he turns on the radio.		Music In: 10:06:28

<p>He places his foam ring piles cushion on the seat. He puts his lunch away. He attaches a sign reading 'DONKEY SANCTUARY' to the inside front of the coach windscreens, takes money out the tips basket by the steering column with the note that says 'Don't Forget the driver', sanitises his hands.</p> <p>LECH stands at the top of the side steps, naked, a towel over his shoulder.</p> <p>On LECH.</p> <p>On LECH.</p>	<p>LECH Ah!</p> <p>GREEN What've you done?</p> <p>LECH Shave. Shower. Shit.</p> <p>GREEN There isn't a shower.</p> <p>LECH I wipe everywhere.</p> <p>GREEN I don't wanna know.</p> <p>LECH The sink. Everything.</p> <p>GREEN (O.O.V) Look that...</p> <p>GREEN (CONT'D) ...is not the point. Lech. Point is this is a coach. It's not a house. It's, it's <i>my</i> coach.</p> <p>GREEN (CONT'D) (O.O.V) I may not <i>own</i> it, but I'm, I'm responsible for it. I drive...</p>	<p>Music Out: 10:06:58</p>
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	<p>GREEN (CONT'D) ...it. I take care of it. And if I damage it, I have to pay for the damage.</p> <p>On LECH.</p> <p>GREEN (CONT'D) (O.O.V) You service it. You don't sleep in it.</p> <p>GREEN (CONT'D) And... And you don't shower in it.</p> <p>LECH Yes.</p> <p>LECH (CONT'D) Ah. Donkey.</p> <p>GREEN Yeah Donkey Sanctuary, yes.</p> <p>LECH Yes. In Poland they call me...</p> <p>On GREEN.</p> <p>LECH (CONT'D) (O.O.V) ...donkey.</p> <p>GREEN Really?</p> <p>On GREEN.</p> <p>LEACH (O.O.V) Yes.</p> <p>GREEN Why?</p> <p>LECH Because-</p> <p>GREEN No, no, no, don't. Don't tell me.</p> <p>LECH There is no sanctuary for me.</p> <p>GREEN You're living in my coach!</p> <p>LECH Thank you.</p>	
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<p>As LECH walks away he drops his towel and is completely naked. GREEN doesn't notice. He's struggling with his seatbelt.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. BOGNOR</u></b> <b><u>STREETS / INT. COACH</u></b> <b><u>- DAY</u></b></p> <p>GREEN snakes the coach through Bognor suburbs. He stops behind a car at a roundabout. The driver of the car opens her window and tips the contents of a full ash tray onto the road. GREEN shakes his head.</p> <p>GREEN sounds his horn. The driver in front flicks him the middle finger and drives off. The coach moves off and comes to a sudden stop. GREEN notices RITA and ROY outside a shop. ROY takes RITA by the collar, shakes her, and seems to shout at her. GREEN applies his air brakes. The sound shocks RITA and ROY. They both look towards the coach. GREEN and ROY clock each other. GREEN breaks the stare. ROY points at RITA. ROY opens the door of the flat and disappears inside. RITA stands uncertain.</p> <p>GREEN watches.</p>	<p>GREEN</p> <p>Come on! Come on! Get in. Argh!</p> <p>GREEN (CONT'D)</p> <p>Unbelievable.</p> <p>ROY (O.S)</p> <p>You fucking wait there!</p>	<p>Scene: 10:08:05</p>
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<p>Eventually he opens the passenger door of the coach. RITA hears the hiss of the door and looks up. RITA and GREEN look at each other. Time stands still.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. JOY'S BUNGALOW. FRONT DOOR - DAY</u></b></p> <p>There's a knock on the door as a figure stands on JOY's doorstep. Inpatient, they ring the doorbell. JOY comes to the door that now has an X in masking tape and an incontinence pad taped to it.</p> <p>JOY walks off.</p> <p>JOY comes back.</p> <p>ALISON presses her ID against the frosted glass.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. JOY'S BUNGALOW. LOUNGE - DAY</u></b></p> <p>On JOY laughing to herself.</p> <p>On ALISON perched on a chair.</p>	<p>Scene: 10:09:16</p> <p>JOY Identify yourself.</p> <p>ALISON (O.S) Good morning, Mrs Green. My name is Alison Scutt. You've been referred by your GP, remember?</p> <p>JOY Can you come back tomorrow?</p> <p>ALISON (O.S) But- but we have an appointment.</p> <p>JOY I'll need to see your papers.</p> <p>ALISON (O.O.V) Looks like you've been busy Mrs Green.</p> <p>JOY (O.O.V) With all this insulation I thought I'd get on with the...</p>	<p>Scene: 10:09:46</p>
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<p>She scans the walls dumbfounded. Half the walls are covered with incontinence pads. On JOY.  From JOY smiling.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ALDWICK BAPTIST CHURCH CARPARK. BOGNOR - DAY</u></b></p> <p>A GROUP OF PEOPLE stand in the carpark. These are the PASSENGERS - a mix of families and the elderly. A church outing. GREEN opens the door. He gets out of the driver's seat.</p> <p>LYN (60), the leader of the church group, approaches.</p> <p>LYN climbs on board and the other PASSENGERS start to follow suit. GREEN greets them.</p> <p><b>CUT TO:</b></p>	<p>JOY (CONT'D) ...job myself.</p> <p>ALISON (O.O.V) Well it'll certainly keep you dry Mrs Green.</p> <p>GREEN Morning, ladies and gents. I'm just gonna tick your names off and then we'll be on our way.</p> <p>LYN Now driver.</p> <p>GREEN Yes, madam.</p> <p>LYN I telephoned your head office-</p> <p>GREEN Err, there's only one office.</p> <p>LYN We thought you'd forgotten about us!</p> <p>GREEN Well I'm very sorry for the err, slight delay.</p> <p>LYN Chop, chop everybody!</p> <p>GREEN (CONT'D) Morning</p>	<p>Scene: 10:09:58</p>
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<p><b>INT. COACH - DAY</b></p> <p>The PASSENGERS start taking their seats.</p> <p>A boisterous BOY bundles down the aisle. The BOY is stopped in his tracks.</p> <p>On The BOY and his father, ANTHONY, a solid looking man in his forties.</p> <p>From their P.O.V we see RITA – she's sitting in the back seats. They look at each other.</p> <p>ANTHONY taps his SON on the shoulder. They find seats elsewhere. GREEN takes his seat. CLOSE on RITA. ANTHONY and his SON look back at her. GREEN takes up the microphone.</p> <p>GREEN rubs his eyes.</p> <p><b>CUT TO:</b></p>	<p>CHILD Sorry.</p> <p>LADY Right you've swapped with me now haven't you. Astrid, come here darling. Sit down.</p> <p>GREEN Oh err. Rear seat's...</p> <p>GREEN (CONT'D) (O.O.V) ...reserved today, err young fella.</p> <p>BOY Dad.</p> <p>ANTHONY Kid always likes the back seat, you see.</p> <p>GREEN Ah! Not on this occasion.</p> <p>GREEN (CONT'D) (O.O.V) Plenty of other seats.</p> <p>GREEN (CONT'D) (O.O.V) Plenty of room for everyone.</p> <p>GREEN (CONT'D) (O.O.V) (THROUGH MICROPHONE) Right now folks. Erm... Please all remember that you are...</p> <p>GREEN (CONT'D) (THROUGH MICROPHONE) 'Bassett's greatest assets', and let's all buckle up. Shall we! Buckle up.</p>	<p>Scene: 10:10:25</p>
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<p><b><u>EXT. THE ROADS - DAY</u></b></p> <p>The coach heads West. BRAD rides through the underpass on his bike, humming.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. / EXT. COACH - DAY</u></b></p> <p>GREEN drives with fixed intent.</p> <p><b>JUMP CUT TO:</b></p> <p>At the back RITA stares out the window trying to understand where she is.</p> <p><b>JUMP CUT TO:</b></p> <p>At the front GREEN is trying to understand what he's done.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></b></p> <p>CLOSE-UP on scraping ribbons of stuck bacon from the grill pan. Out to KAYLA in face mask, talking to BRAD and serving a CUSTOMER.</p> <p>To CUSTOMER.</p>	<p>Scene: 10:11:30</p> <p> </p> <p>Humming In: 10:11:34</p> <p> </p> <p>Humming Out: 10:11:40</p> <p>Scene: 10:11:41</p> <p>Scene: 10:12:02</p> <p>KAYLA (O.O.V) Urgh, the stench of this!</p> <p>BRAD (CONT'D) (O.O.V) They don't put the brain back in the head.</p> <p>KAYLA They bag it up?</p> <p>BRAD Just stuff it back in the cavity.</p> <p>KAYLA They're teaching you loads. There's two teas. Milks just down there.</p>
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	<p>BRAD So that guy on the beach.</p> <p>KAYLA Which one?</p> <p>BRAD The one in Bognor. There'll be bits of him all over the place by now.</p> <p>KAYLA What you talking about?</p> <p>BRAD His teeth'll be in Chichester, say, for the dental records. His hands'll be...</p> <p>On KAYLA.</p> <p>BRAD (CONT'D) (O.O.V) ...in Worthing, maybe-</p> <p>KAYLA His balls'll be in Barnham.</p> <p>BRAD Nothing special about the balls, Kay.</p> <p>KAYLA Nothing special about Barnham, Brad.</p> <p>They laugh.</p> <p>KAYLA (CONT'D) This is grim.</p> <p>BRAD Yeah. I'll take my dead bodies over this any day.</p> <p>KAYLA These are dead bodies.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. THE COACH - DAY</u></b></p> <p>On RITA staring out the coach window.</p> <p>LYN (O.O.V) Do you know a lot of people don't...</p> <p>LYN sits on the seat at the front.</p> <p>LYN (CONT'D) ...realise what a religious animal the donkey is.</p>	
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Scene:  
10:12:46

	<p>GREEN Well I err-</p>	
On GREEN.	<p>LYN (O.O.V) If you think of Christ...</p>	
A beat. ON GREEN.	<p>LYN (CONT'D) ...you think of a dove or a lamb, don't you? LYN (CONT'D) (O.O.V) In Group, we thought...</p>	
	<p>LYN (CONT'D) ...we should honour the humble donkey for the service it gave our Lord on Palm Sunday, so we've...</p>	
On GREEN.	<p>LYN (CONT'D) (O.O.V) ...adopted one.</p>	
	<p>GREEN So err, what's it's called this...</p>	
On LYN.	<p>GREEN (CONT'D) (O.O.V) ...this donkey of yours?</p>	
LYN smiles.	<p>LYN Big Jock.</p>	
<b>CUT TO:</b>		
<b><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></b>		<p>Scene &amp; Music In: 10:13:26</p>
Establishing shot of chairs and table and of sauce bottles.		
<b>JUMP CUT TO:</b>		
KAYLA cooking burgers with the face mask on. She can't stand it.	<p>KAYLA Urgh! This is disgusting.</p>	
<b>CUT TO:</b>		

<p><b><u>EXT. THE A34 - DAY</u></b></p> <p>The coach heads north.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. THE A34 - DAY</u></b></p> <p>RITA, head lolling, struggles to keep herself awake.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COACH - DAY</u></b></p> <p>The PASSENGERS are being led by LYN in a rendition of 'Little Donkey'.</p> <p>On The BOY looking behind him.</p> <p>On RITA.</p> <p>On GREEN thinking, but to no avail. The English countryside passes outside.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. OXFORDSHIRE FIELD - DAY</u></b></p> <p>Donkeys grazing in a field.</p> <p><b>CUT TO:</b></p>	<p>PASSENGERS / LYN (SINGING) (O.S) Little Donkey / Little Donkey / Little Donkey</p> <p>PASSENGERS (CONT'D) / LYN (CONT'D) (SINGING) On a dusty road. / Come on Bobby, give it some! / Got to...</p> <p>PASSENGERS (CONT'D) (O.O.V) (SINGING) / LYN (CONT'D) (O.O.V) (SINGING) ...keep on plodding...</p> <p>PASSENGERS (CONT'D) (O.O.V) (SINGING) / LYN (CONT'D) (O.O.V) (SINGING) ... onwards with the precious...</p> <p>PASSENGERS (CONT'D) (O.O.V) (SINGING) / LYN (CONT'D) (SINGING) ...load.</p> <p>PASSENGERS (CONT'D) (O.O.V) (SINGING) / LYN (CONT'D) (O.O.V) (SINGING) Little Donkey / Little Donkey-</p>	<p>Scene &amp; Music Out: 10:13:45</p> <p>Scene &amp; Singing In: 10:13:47</p> <p>Scene: 10:13:52</p> <p>Scene: 10:14:10</p>
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<p><b><u>EXT. DONKEY SANCTUARY - DAY</u></b></p> <p>Establishing shot of the welcome sign: WELCOME TO ISLAND FARM DONKEY SANCTUARY.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. OXFORDSHIRE FIELD - DAY</u></b></p> <p>Donkeys grazing in a field.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DONKEY SANCTUARY - DAY</u></b></p> <p>Establishing shot of gift shop and café.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. COACH PARK. DONKEY SANCTUARY - DAY</u></b></p> <p>The coach pulls in to the car park. The PASSENGERS all clap.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COACH PARK. DONKEY SANCTUARY - DAY</u></b></p> <p>On the PASSENGERS beginning to disembark. They talk and mutter as they gather their things.</p>	<p>Scene: 10:14:14</p> <p>PASSENGERS (CONT'D) (SINGING) (O.S) Got to keep on, plodding...</p> <p>PASSENGERS (CONT'D) (SINGING) (O.S) ... onwards with your precious...</p> <p>PASSENGERS (CONT'D) (SINGING) (O.S) ...load!</p> <p>GREEN Just err two hours here, folks.</p> <p>GREEN (CONT'D) (O.O.V) Chance for you to spend some time with Big Jock. And err, grab a bite to eat. And err, don't...</p>	<p>Scene: 10:14:16</p> <p>Scene: 10:14:19</p> <p>Scene: 10:14:22</p> <p>Scene &amp; Singing Out: 10:14:30</p>
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	<p>GREEN (CONT'D) ... forget wash your hands after you've had a feel, err a touch, touched one. Touch, touch, touched a donkey. Argh!</p> <p>On The BOY and ANTHONY – not leaving.</p> <p>The BOY is like a dog with a bone with RITA.</p> <p>GREEN struggles to explain.</p> <p>On GREEN.</p> <p>On the BOY and ANTHONY.</p> <p>On the BOY and ANTHONY.</p> <p>On GREEN.</p>	
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	<p>ANTHONY Eh you don't ask questions like...</p> <p>On GREEN.</p> <p>ANTHONY (CONT'D) (O.O.V) ...that.</p> <p>GREEN Exactly.</p> <p>ANTHONY Oh she is?</p> <p>GREEN What?</p> <p>ANTHONY Your girlfriend.</p> <p>On ANTHONY and The BOY.</p> <p>GREEN (O.O.V) No, no, I'm, I'm...</p> <p>GREEN (CONT'D) ...just the driver. Come on! Out we go. Out...</p> <p>On ANTHONY and BOY as they leave the coach.</p> <p>ANTHONY winks at GREEN.</p> <p>GREEN and RITA look at each other. He motions at her to stay seated.</p> <p>On RITA, drifting off to sleep.</p> <p>GREEN exits the coach.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. COACH. DONKEY SANCTUARY. NOTICE BOARD - DAY</u></b></p> <p>GREEN exits the coach.</p>	
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Scene:  
10:15:47

He closes the coach door.		
<b>CUT TO:</b>		
<b><u>EXT. DONKEY SANCTUARY - DAY</u></b>		Scene: 10:15:58
Establishing shot of Swallows in the summer sky.		
<b>CUT TO:</b>		
<b><u>EXT. DONKEY SANCTUARY - DAY</u></b>		Scene: 10:16:01
Chickens running free across the sanctuary.		
<b>JUMP CUT TO:</b>		
Coach PASSENGERS watching the donkeys. GREEN's phone starts ringing very loudly		
<b>JUMP CUT TO:</b>		
GREEN answers his mobile. It's the health visitor, ALISON.	GREEN (CONT'D) (INTO MOBILE PHONE) Hello?	
	ALISON (THROUGH MOBILE PHONE) Hello, is that Barry Green?	
	GREEN (INTO MOBILE PHONE) No, it's his brother, Peter.	
	ALISON (THROUGH MOBILE PHONE) Is Barry around?	
	GREEN (INTO MOBILE PHONE) He's in Australia.	
	ALISON (THROUGH MOBILE PHONE) When will he be back?	
	GREEN (INTO MOBILE PHONE) He lives there. Who, who is this?	

<p>A beat.</p> <p>GREEN hangs up on ALISON and heads to the CAFETERIA.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DONKEY SANCTUARY - DAY</u></b></p> <p>A tannoy address over the following images. Aerial view of the donkey sanctuary.</p> <p><b>JUMP CUT TO:</b></p> <p>LYN looking for BIG JOCK.</p> <p><b>JUMP CUT TO:</b></p> <p>Donkey in paddock being admired by sponsors.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COACH - DAY</u></b></p>	<p>ALISON (THROUGH MOBILE PHONE) Oh, this is Alison Scutt, a community health nurse. Err, your mum said to contact Barry and gave me this number.</p> <p>GREEN (INTO MOBILE PHONE) What's this about?</p> <p>ALISON (THROUGH MOBILE PHONE) It's about your mother, Mr Green. I'm concerned she's not fending for herself too well at the moment.</p> <p>GREEN (INTO MOBILE PHONE) <i>The thing is, I'm here with the donkeys.</i></p> <p>TANNOY Why not become a donkey...</p> <p>TANNOY (CONT'D) ...adopter! Who can fail to fall for our four-legged friends?</p> <p>TANNOY (CONT'D) Each one of the cute creatures you see today...</p> <p>LYN Big Jock? Big Jock! Where are you?</p> <p>TANNOY Each one of the...</p> <p>TANNOY (CONT'D) ...of the cute creatures you see today comes to us with their own story of neglect.</p>	<p>Scene: 10:16:47</p> <p>Scene: 10:17:02</p>
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<p>Sound of loud snoring as the camera tracks up the aisle and discovers RITA - flat out on the back seat.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DONKEY SANCTUARY - DAY</u></b></p> <p>Children in the outdoor play area.</p> <p><b>JUMP CUT TO:</b></p> <p>LYN feeds a group of donkeys an apple.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COACH - DAY</u></b></p> <p>GREEN enters the coach and tentatively walks up aisle. A beat.</p> <p>On RITA fast asleep.</p> <p>GREEN attempts to wake her using a fake phone call.</p> <p>On RITA sleeping.</p> <p>He walks towards her, tentatively reaching out his arm to touch her. He gently pokes her. She wakes immediately - reoils, startled.</p>	<p><b>TANNOY (CONT'D)</b> Abandoned, malnourished and abused, we work hard to bring the shine back to their coats and a twinkle to their eyes. By adopting a donkey, you'll guarantee that they never have to go without again!</p> <p><b>TANNOY (CONT'D)</b> Also get a free apple when you spend over...</p> <p><b>TANNOY (CONT'D) / LYN</b> ...three pounds at Wonkey's. / Good boys, clever boys, aren't you?</p> <p><b>TANNOY</b> Eee-aww!</p> <p><b>GREEN</b> Hello!</p> <p><b>GREEN (CONT'D)</b> Bonjour!</p> <p><b>GREEN (CONT'D) (O.O.V)</b> Wakey! wakey!</p> <p><b>GREEN (CONT'D)</b> Oh hello Morris. Erm yeah I'm at the Island farm donkey sanctuary. Yeah.</p> <p><b>GREEN (CONT'D) (O.O.V)</b> Err.</p> <p><b>GREEN (CONT'D)</b> Erg! Erg!</p>	<p>Scene: 10:17:14</p> <p>Scene: 10:17:22</p>
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<p>He recoils, shocked at her reaction. He offers her the sandwich. She takes the food.</p> <p>A beat.</p> <p>He nods and returns to front of coach.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DONKEY SANCTUARY - DAY</u></b></p> <p>The CHRISTIAN GROUP are lined up watching the donkeys trot by. Looking out for Big Jock. Clapping and cheering.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></b></p> <p>Mid-afternoon. KAYLA, with face-mask on, is packing up the Snack Shack. A car pulls into the lay-by. It is ROY - on a call with his Bluetooth device. We can't hear who he's talking to, but he is clearly furious - shouting into thin air. He approaches the counter. To KAYLA.</p>	<p><b>GREEN (CONT'D)</b> Ploughman's. Ploughman's. Ploughman's. S-s-sandwich.</p> <p><b>RITA</b> Thank you.</p> <p><b>RITA (CONT'D)</b> UK?</p> <p><b>GREEN</b> Bit of a headache.</p> <p><b>CROWD</b> There he is.</p> <p><b>ROY (CONT'D) (INTO BLUETOOTH)</b> What's he gonna do come round and beat me up? Fuck off! What you gonna come round? He wants the money. Yeah! Fuck that, man. Nah! Not fucking hard to miss, is she, I'm not a dick.</p> <p><b>ROY (CONT'D)</b> Got a burger, love?</p> <p><b>KAYLA</b> Grill's off, I'm afraid.</p>	<p>Scene: 10:19:00</p> <p>Scene: 10:19:12</p>
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	<p>ROY (INTO BLUETOOTH) What you say?</p> <p>KAYLA You talking to me?</p> <p>ROY (INTO BLUETOOTH) What?</p> <p>KAYLA What?</p>	
To KAYLA.	<p>ROY Shut up a minute.</p> <p>ROY (CONT'D) (INTO BLUETOOTH) She'll be miles away by now, Ade.</p>	
To KAYLA.	<p>ROY (CONT'D) Burger.</p> <p>KAYLA We're closed.</p> <p>ROY (INTO BLUETOOTH) Well, who was the other driver?</p>	
To KAYLA.	<p>KAYLA Postman Pat?</p> <p>ROY Just a butty or something.</p>	
To KAYLA.	<p>KAYLA It's closed.</p> <p>ROY (INTO BLUETOOTH) Well call Mr. Martin, mate.</p>	
To KAYLA.	<p>KAYLA I don't have Mr. Martin's number.</p> <p>ROY You being funny?</p>	
	<p>KAYLA You being rude?</p>	

	<p>ROY (INTO BLUETOOTH) Hold on, mate. I'm dealing with a mongrel here, Ade.</p> <p>KAYLA What did you just say?</p> <p>To KAYLA.</p> <p>KAYLA brings down the shutter in his face.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PHIL-ME-UP SNACK SHACK – DAY - CONTINUOUS</u></b></p> <p>KAYLA locks the door. ROY shouts and bangs on the shutter.</p> <p>From KAYLA.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DONKEY SANCTUARY - DAY</u></b></p> <p>The CHRISTIAN GROUP are still clapping and cheering as we come to the last of the donkeys. A little dog follows behind.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COACH - DAY</u></b></p> <p>RITA sits on the back seat with the fall-out of the sandwiches. GREEN at his driver's seat, looking in his rear-view mirror. We see the CHRISTIAN GROUP heading back to the coach.</p>	<p>Scene: 10:20:12</p> <p>Scene: 10:20:29</p> <p>Scene: 10:20:39</p>
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GREEN's mobile phone rings. He answers, and it goes straight through to the coach loud speakers.	GREEN (INTO MOBILE PHONE) Hello!  KAYLA (THROUGH MOBILE PHONE / LOUSPEAKER) Dad!  GREEN (INTO MOBILE PHONE) Yeah Kay.  KAYLA (THROUGH MOBILE PHONE / LOUSPEAKER) Fran said she'd pick me up at three.	
<b>CUT TO:</b>  <b><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></b>  KAYLA's by the roadside talking on her mobile.	KAYLA (CONT'D) (INTO MOBILE PHONE) I've got the takings and everything.  GREEN (THROUGH MOBILE PHONE) What do you want me to do about it? I, I, I'm at work.  KAYLA (INTO MOBILE PHONE) Can you come and pick me up?	Scene: 10:20:57
<b>CUT TO:</b>  <b><u>INT. COACH - DAY</u></b>  Back to GREEN.  The CHRISTIAN GROUP start to climb aboard.  To LYN.	GREEN (INTO MOBILE PHONE) Kayla I'm in Oxfordshire. I can't just 'come get you'. You're twenty years old, for goodness sake.  LYN What a stimulating visit.  GREEN Sorry could you just give me a minute.	Scene: 10:21:04
	LYN They're such endearing creatures, aren't they?  GREEN Yeah!	

	<p>KAYLA (THROUGH MOBILE PHONE / LOUSPEAKER) Dad?</p> <p>GREEN (INTO LOUDSPEAKER) Kayla there's something up with my Bluetooth-</p> <p>LYN I don't know how anyone could be so mean to them.</p> <p>To LYN.</p> <p>GREEN I'm, I'm sorry, could I just have a sec?</p> <p>LYN Yep.</p> <p>To KAYLA.</p> <p>GREEN (CONT'D) (INTO BLUETOOTH) Kay!</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></b></p> <p>KAYLA by the roadside on mobile holding money tin as before.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COACH - DAY</u></b></p> <p>Back to GREEN.</p> <p>But she's hung up.</p>	<p>Scene: 10:21:26</p> <p>GREEN (CONT'D) (THROUGH MOBILE PHONE) Phone Fran.</p> <p>KAYLA (INTO MOBILE PHONE) I have done.</p> <p>GREEN (THROUGH MOBILE PHONE) The thing is. I-I...you're on loudspeaker and I- I've got the Baptists.</p> <p>KAYLA (INTO MOBILE PHONE) I'll walk.</p> <p>LYN It's a long way to come but worth every minute.</p> <p>GREEN (INTO BLUETOOTH) No don't walk Kay. Kay?</p>	
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<p>ANTHONY and the BOY enter the coach. The BOY is carrying a toy stuffed donkey.</p> <p>ANTHONY laughs.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></b></p> <p>KAYLA starts to walk.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. COACH - DAY</u></b></p> <p>Back to GREEN. LYN is still talking to him. She sits in the seat up front next to GREEN.</p> <p>LYN buckles up as GREEN shuts the door and prepares to head off.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LOWER CHICHESTER ROAD - DAY</u></b></p> <p>KAYLA walks along the hard shoulder - picking her way through the litter and shredded tyres. A car drives past and sounds its horn.</p> <p>She carries on trudging through the grass.</p> <p><b>CUT TO:</b></p>	<p>BOY Is your girlfriend up yet?</p> <p>ANTHONY Oh yeah. He's kept her under lock and key.</p> <p>GREEN (INTO BLUETOOTH) Kay?</p> <p>Scene: 10:21:50</p> <p>LYN Big Jock was <i>very</i> excited to see us.</p> <p>GREEN What?</p> <p>LYN Turns out he's not so big after all.</p> <p>Scene: 10:21:55</p> <p>KAYLA Piss off!</p> <p>Scene: 10:22:15</p>	
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<p><b><u>EXT. THE A34 (SOUTH)</u></b> <b><u>- DAY</u></b></p> <p>The coach travels south along the A34.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. THE COACH. A34 - DAY</u></b></p> <p>LYN smiles in the passenger seat, the sun on her face. GREEN is feeling torn and troubled and exhausted.</p> <p>In the back, the BOY stares at RITA. On RITA as she stares back.</p> <p>LYN has taken the courier microphone.</p> <p>On The PASSENGERS.</p> <p>On GREEN, he has given up.</p> <p>On the BOY staring at RITA and RITA staring back.</p> <p>On the BOY and RITA. She sticks her tongue out at him. He smiles and does the same back.</p>	<p>LYN (O.O.V) (THROUGH MICROPHONE) Hello everyone! This is Lyn.</p> <p>LYN (CONT'D) (THROUGH MICROPHONE) On the microphone!</p> <p>GREEN / LYN (CONT'D) (O.O.V) (THROUGH MICROPHONE) Err well it's actually... / Can you hear me? / ...not for err- / In the middle?</p> <p>PASSENGERS (AT THE SAME TIME) Yes!</p> <p>LYN (O.O.V) (THROUGH MICROPHONE) Can you hear me at the back?</p> <p>PASSENGERS Yes!</p> <p>LYN (O.O.V) (THROUGH MICROPHONE) We're focussing on Christian Aid next month.</p> <p>LYN (CONT'D) (THROUGH MICROPHONE) Enough donkeys for now!</p> <p>LYN (CONT'D) (O.O.V) (THROUGH MICROPHONE) We are still collecting for the food bank in Argyle Road and there's a box at the back of the church for anything you can spare.</p>	<p>Scene: 10:22:27</p> <p>Scene: 10:22:31</p>
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	<p>ANTHONY Enough of that.</p> <p>On ANTHONY.</p> <p>BOBBY stands and waves.</p> <p>On RITA as she slowly walks down the central aisle of the coach as LYN continues to speak.</p> <p>On RITA sitting on the courier seat at the front of the coach. GREEN looks over to her. She smiles at him. GREEN gives a slight smile back.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. COACH – DAY</u></b></p> <p>On GREEN driving from outside the coach. He scratches his head.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></b></p> <p>FRAN arrives at the snack shack to find it locked up. She gets out the car and looks for KAYLA.</p> <p>KIERAN is in the passenger seat. He calls out KAYLA's name.</p> <p><b>CUT TO:</b></p>	
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<p><b><u>EXT. JOY'S BUNGALOW. FRONT DOOR - DAY</u></b></p> <p>MANJU and husband DILIP, are unloading shopping from their car. MANJU heads over to JOY's house – now fully covered with incontinence pads - with a bunch of grapes. JOY stands at the insulated door of her bungalow, surveying the lie of the land. As MANJU approaches JOY goes inside and locks the door. MANJU heads back to her husband.</p> <p>On JOY peeping out the kitchen window. We stay on JOY and her house covered in incontinence pads throughout this conversation between MANJU and DILIP in GUJARATI:</p>	<p>MANJU (O.O.V) Hello Joy.</p> <p>DILIP (IN GUJARATI) વાલી તને આ કિચનમાં જોવે છે</p> <p>(Translation: She's looking at you in the kitchen.)</p> <p>MANJU (O.O.V) (IN GUJARATI) હા મને ચિંતા આવે એના માટે</p> <p>(Translation: Yes, I am worried about her.)</p> <p>DILIP (O.O.V) (IN GUJARATI) કોણા</p> <p>(Translation: Who?)</p> <p>MANJU (O.O.V) Joy.</p> <p>DILIP (O.O.V) (IN GUJARATI) આ લૂની ટ્રૂન્સ છે</p> <p>(Translation: She's Looney Tunes.)</p> <p>MANJU (O.O.V) (IN GUJARATI) એમ ન કહેવાય</p> <p>(Translation: You can't say that!)</p> <p>DILIP (O.O.V) (IN GUJARATI) આપણાં થી કંઈ ન કહેવાય</p> <p>(Translation: We can't do anything?)</p>	<p>Scene: 10:24:03</p>
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	<p>MANJU (O.O.V) (IN GUJARATI) તેને બધે નેપી મૂક્યા છે (Translation: She's put nappies everywhere.)</p> <p>DILIP (O.O.V) (IN GUJARATI) એ તને શું થયું છે લૂની લ્યૂન્સ (Translation: What's happened to her? Looney Tunes!)</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></b></p> <p>FRAN gets back into her car next to KIERAN and buckles up.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. THE LAMB. BOGNOR - DAY</u></b></p> <p>BRAD and KAYLA are downing pints of cider.</p> <p>BRAD laughs and starts coughing/choking.</p> <p>BRAD coughs loudly.</p> <p><b>CUT TO:</b></p> <p><b><u>INT / EXT. COACH. ALDWICK BAPTIST CHURCH CAR PARK - DAY</u></b></p> <p>It's almost dusk – the tired PASSENGERS disembark from the coach. ANTHONY and the BOY pause on the steps down.</p>	<p>Scene: 10:24:32</p> <p>FRAN Argh! Great. No idea where she is. Fabulous.</p> <p>KAYLA Race ya'.</p> <p>BRAD Oh!</p> <p>KAYLA Oh my God.</p> <p>KAYLA I'm gonna be sick!</p> <p>PASSENGER (O.O.V) Thank you.</p> <p>Scene: 10:24:41</p> <p>Scene: 10:24:53</p>
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ANTHONY to BOY.  The BOY with his toy donkey.	ANTHONY Say thank you, driver.  BOY Donkey says, 'thank you, driver'.	
ANTHONY and the BOY exits the coach, but the BOY turns back and looks at RITA. He offers his donkey to her. GREEN and RITA are taken aback. She smiles at the BOY as she takes the donkey. On RITA and the BOY.	ANTHONY Don't be childish.  GREEN (O.O.V) Thank you very much...  GREEN (CONT'D) ...then.	
The BOY steps off the coach. LYN steps back on. On GREEN.	LYN (O.O.V) In future.  LYN (CONT'D) Just allow a little more time.	
LYN places a fiver in the tips basket and walks away. GREEN is left on the coach with only RITA.	GREEN I'll let head office know.  GREEN (CONT'D) Listen this, this isn't my...  GREEN (CONT'D) (O.O.V) ...vehicle, lt. it's not mine. Ah.	
On RITA.	GREEN (CONT'D) I, I didn't know you were in the coach. In, in Calais.  RITA Calais, yes.  GREEN You, you, you, you could get me in trouble, yeah.	

On RITA.  GREEN is trying to encourage her to get off the coach.	GREEN (CONT'D) (O.O.V) So you have to get off no, ah.  GREEN (CONT'D) I have to take the coach back to the yard or else they'll you know, they'll, they'll prosecute me. So you, you understand.	
On RITA.  RITA stands and stretches out her hand to GREEN. They shake hands.	GREEN (CONT'D) (O.O.V) If, if you need help. You should go to the police. You know, go-go to the police.  RITA No police. No.	
RITA nods.  GREEN gives her a thumbs up. RITA steps down from the coach and walks away. A beat. Then GREEN jumps up. RITA turns back.	GREEN Alright well. I, I, I can't help you anymore. I, I wish I could.  GREEN (CONT'D) (O.O.V) You understand?	
GREEN (CONT'D) Yep.	GREEN (CONT'D) You, you'll be okay.  GREEN (CONT'D) (O.O.V) Ha? Okay?	
GREEN (CONT'D) Wait! Wait.	GREEN (CONT'D) Here.	
GREEN (CONT'D) Bollocks.	GREEN (CONT'D) Bollocks.	
CUT TO:		Music In: 10:27:25

<p><b><u>INT. COACH. BOGNOR STREETS - DUSK</u></b></p> <p>The coach travels through the Bognor Streets. The light is dimming.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. THE COACH DEPOT - DUSK</u></b></p> <p>GREEN stands by the open door of his coach and, with an outstretched arm, welcomes LECH to take up nocturnal residence. He walks off.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. THE COACH DEPOT / INT. GREEN'S CAR - DUSK</u></b></p> <p>GREEN attempts to start his car but it won't turn over. We see him mouth the word 'bollocks'</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. FISH AND CHIP SHOP - NIGHT</u></b></p> <p>GREEN collects his order of fish and chips from a seafront fish and chip shop. He walks off.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. GREEN'S PEBBLE- DASHED TERRACE HOUSE - NIGHT</u></b></p>	<p>GREEN (CONT'D) Urgh, bollocks.</p> <p>GREEN (CONT'D) Bollocks.</p> <p>GREEN (CONT'D) Bollocks.</p> <p>GREEN (CONT'D) Bollocks.</p>	<p>Scene: 10:27:34</p> <p>Scene: 10:27:40</p> <p>Scene: 10:27:47</p> <p>Scene: 10:27:55</p> <p>Scene: 10:28:02</p>
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<p>GREEN is at his dining table with the remnants of two fish suppers. He hands a mug of black tea to RITA who is sitting at his table holding the stuffed donkey.</p> <p><b>END CREDITS ROLL OVER THE TOP:</b></p>	<p>GREEN (CONT'D) Bollocks to it.</p> <p>Peter Green / Barry Green Fran Joy Squeaky Dave Kayla Rita Brad Lech</p> <p>TOBY JONES CLAIREE RUSHBROOK MARCIA WARREN DANNY KIRRANE ERIN KELLYMAN LUWAM TEKLIZGI JO EATON-KENT DINO KELLY</p> <p>CAST IN ORDER OF APPEARANCE</p> <p>Roy Parish Kieran Alison Scutt Lyn Boy Anthony Manju Dilip</p> <p>ANTONY SOMERS KRRISH PATEL WILLS WHITTINGTON CATH WHITEFIELD KATE FAHY BUDDY SKELTON ALEX LOWE BHARTI PATEL IMRAN YUSUF</p> <p>Production Coordinator Assistant Production Coordinator Production Secretary Production Assistant Rushes Runner</p> <p>SILVIA FELCE KELLY LI JACOB RIGBY SOPHIE DAVEY FEDERICA ZILIO</p> <p>Production Accountant Post-Production Accountant Accounting Assistant</p> <p>ROSANGELA PERSKE MATT DALTON LYDIA FAULKNER</p> <p>Script Editor Script Supervisor Research Consultant</p> <p>EMMA GENDERS EMMA THOMAS MARCHU GIRMA</p> <p>Casting Associate</p> <p>LUCY TAYLOR</p> <p>1<sup>st</sup> Assistant Director 2<sup>nd</sup> Assistant Director 3<sup>rd</sup> Assistant Director Floor Runners</p> <p>MALCOM DAVIES RORY BROADFOOT-WHEELER JACK WREN CHRISTIAN DAVIS HANNAH FLOODPAGE</p> <p>Location Manager Unit Manager Location Scout</p> <p>SUSIE BOOKER HENRY ISAKSEN PATRICK BROWN</p>	<p>End Credits Card In: 10:28:28</p> <p>End Credits Card In: 10:28:30</p> <p>End Credits Card In: 10:28:32</p> <p>End Credits Card In: 10:28:34</p>
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	Locations Assistant Head of Security	MIKE PAPAL DUNCAN ROBERTSON	
	Focus Puller Clapper Loader Camera Trainee	IAN PEARCE SEBASTIAN MARCZEWSKI GEORGIE MCGREGOR	End Credits Card In: 10:28:36
	Gaffer Best Boy Electricians	GARY CHAISTY MARK DAY CHRIS KILEY JAMIE VENN OWEN RICHARDS	
	Key Grip Grip Assistant Key Rigger	NEIL BLAKESLEY ADAM ZIMMERMAN RUSSELL HALL	
	Sound Maintenance	RICHARD MILLER	
	Art Director Standby Art Director Set Decorator Graphic Designer Additional Graphics by Petty Cash Buyer Art Department Assistant	PHILIP BROWN DANIEL WHARTON ALICE NORRIS MARYAM MOJTABA VI ABI MIESZCZAK SARAH CHLDS GEORGE TURNER	End Credits Card In: 10:28:38
	Props Master Dressing Props	CRAIG CHEESEMAN MARK RUDD BRYAN STANISLAS JACK CUTHBERT	
	Standby Props		
	Special Effects	SFX GB	
	Costume Supervisor Assistant Costume Designer Costume Standby Costume Trainee	ALISON ROBERTS JUSTIN SELWAY LOTTIE CUTCHER KATHARINE BARRY	End Credits Card In: 10:28:40
	Hair & Make-Up Supervisor Make-Up Artist Make-Up Trainee	GABY WINWOOD SARAH ARMSTRONG LAURA ANNS	
	Produced in association with Isola Media Limited Production Executive Legal and Business Affairs	LAURA MACARA ELLEN FRASER	
	Sister Pictures Production Coordinator	CAT MORGAN	End Credits Card In: 10:28:42
	Senior Legal & Business Affairs Executive	CÍARA PERRY	
	Location Facilities Location Catering	FACILITIES BY ADF ROSE CATERING	

	Location Security	MAIN UNIT LOCATION SERVICES	
	Unit Medic H&S Officer	TERRY LEE LAURA BOND-POWELL	
	Unit Drivers	ANDY BARTON DARREN PAYNE ANDY MACNAMARA LEIGH MASON	
	Post-Production Supervisor Digital Intermediate Coordinator Assistant Editor Post-Production Paperwork	PETE OLDHAM GREG ELSTON FIORELLA SANTANELLO ANASTASIA KYRIACOU	End Credits Card In: 10:28:44
	Colourist Online Editor	DAN COLES NICK TIMMS	
	Dubbing Mixer Dialogue Editor Sound Effects Editor Foley Supervisor	RICHARD STRAKER MAX HOSKINS KEITH TINMAN ROB PRICE	
	Music Supervisor	AMY ASHWORTH	
	Line Producer	DONALD MACKINNON	End Credits Card In: 10:28:46
	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: 10:28:48
	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: 10:28:49

	<p>Created by</p> <p>Written by</p> <p>Produced by</p> <p>Directed by</p>	<p>TIM CROUCH</p> <p>TIM CROUCH and TOBY JONES</p> <p>HOLLY PULLINGER</p> <p>TIM KIRKBY</p>	<p>End Credits Card In: 10:28:51</p> <p>End Credits Card In: 10:28:53</p> <p>End Card with Logo In: 10:28:55</p> <p>Music Out: 10:28:58</p> <p>Cut to Black: 10:29:03</p>
		 <p>The end card features the Sister Pictures logo (yellow circle with 'SISTER pictures' text), the Hootenanny logo (a white square with a stylized sun and the word 'HOOTENANNY'), and the BBC logo (the letters 'BBC' in a white box). Below the BBC logo is the text '© Don't Forget the Driver Ltd. MMXIX'.</p>	