



DON'T FORGET THE DRIVER

EPISODE 4 - 'HAMPTON COURT'

POST PRODUCTION SCRIPT

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<p><u>INT. GREEN'S HOUSE. KITCHEN - DAY</u></p> <p>Eggs rattling in a pan of boiling water.</p> <p>JUMP CUT TO:</p> <p>Close on fridge covered in magnets.</p> <p>JUMP CUT TO:</p> <p>Close on pots, saucepan and flask on top of kitchen cupboards.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH [GREEN'S DAY DREAM] - DAY</u></p> <p>DAY DREAM: GREEN is stood over the body on the beach.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. KITCHEN - DAY</u></p> <p>EXTREME CLOSE-UP on eggs rattling in a pan of boiling water. GREEN, in his kitchen in short sleeved shirt and clip-on tie, comes round from his day dream.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY - CONTINUOUS</u></p>	<p>Don't Forget the driver</p> <p>KAYLA (V.O) Dad.</p> <p>KAYLA (CONT'D) (O.S) Dad!</p> <p>KAYLA (CONT'D) (O.S) Hello!</p> <p>GREEN Yeah?</p>	<p>Scene & Music In: 10:00:00</p> <p>Titles In: 10:00:05</p> <p>Scene: 10:00:09</p> <p>Scene: 10:00:12</p> <p>Scene: 10:00:21</p>
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<p>KAYLA and GREEN stand at the living room door. KAYLA in her PHIL ME UP tee shirt, with the words inked out. The room is empty. The curtains are drawn. The stuffed donkey from Episode Two sits on the dining table. Visible relief from GREEN.</p> <p>On KAYLA.</p> <p>On KAYLA.</p> <p>On KAYLA.</p> <p>On KAYLA.</p> <p>On KAYLA.</p> <p>On KAYLA.</p>	<p>KAYLA She left her donkey.</p> <p>GREEN Well, we did what we could...</p> <p>GREEN (CONT'D) (O.O.V) ...for her.</p> <p>KAYLA Did we?</p> <p>GREEN (O.O.V) Yes, I-</p> <p>GREEN (CONT'D) I think we can be proud of ourselves...</p> <p>GREEN (CONT'D) (O.O.V) ...Kay.</p> <p>KAYLA Can we?</p> <p>GREEN (O.O.V) We showed her that there are still...</p> <p>GREEN (CONT'D) ...decent, compassionate, humane people in...</p> <p>GREEN (CONT'D) (O.O.V) ...the world.</p> <p>KAYLA You wanted her to leave.</p> <p>GREEN No. No. She, she had to move on. For her own safety.</p>	
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	KAYLA Well what about the blokes at the door?	
On KAYLA.	GREEN (O.O.V) She'll find...	
A beat.	GREEN (CONT'D) ...her own way.	
The upstairs toilet flushes. GREEN looks at KAYLA, his face falls.	GREEN (CONT'D) 'If you love someone, set them free.'	
CUT TO:		
<u>INT. GREEN'S HOUSE.</u> <u>DINING ROOM - DAY</u>		Scene & Music Out: 10:01:18
GREEN, KAYLA and RITA sit at the dining table eating breakfast together, all a bit awkward.	GREEN (CONT'D) So erm... Okay? Toast?	
	KAYLA Yeah.	
	GREEN Not you.	
	RITA Toast good.	
GREEN speaks in a dodgy accent. He taps his watch.	GREEN Kayla and me - we go to work. Work.	
	RITA I work?	
On RITA.	GREEN (O.O.V) No, no, no, no. You...	
	GREEN (CONT'D) ...stay here. Here.	
	KAYLA You don't have to put on an accent.	
On KAYLA.	GREEN (O.O.V) I'm not.	

	KAYLA She's not stupid.	
On GREEN.	RITA (O.O.V) Yes. Erm.	
	RITA (CONT'D) I work.	
On RITA.	KAYLA (O.O.V) You work?	
	RITA I work.	
	KAYLA You. You? In in Eritrea?	
	RITA Yes.	
On RITA.	GREEN (O.O.V) Kayla she...	
GREEN mimes frying.	GREEN (CONT'D) ...work erm, she cook foods. Tsssss. Tsssss.	
On KAYLA as he continues with the sound effects.	GREEN (CONT'D) (O.O.V) Tsssss. Tsssss.	
To RITA.	KAYLA You?	
RITA pretends to be shooting a gun. We stay on GREEN as she continues to make shooting noises.	RITA I am soldier. Dodododododo....	
	RITA (CONT'D) (O.O.V) ...dodododododo.	
	GREEN Okay. Good. Great.	
On GREEN.	RITA (O.O.V) Yeah.	
	GREEN Soldier. That's interesting, isn't it, isn't it Kay?	

RITA shows action of running away. RITA shows action of a threat. On GREEN. On GREEN. RITA shows the action of going away. On RITA. On RITA and KAYLA as GREEN talks in the dodgy accent.	KAYLA What? RITA Erm. I. KAYLA You ran away, yeah? RITA Yeah. Erm...man. Err...they. RITA (CONT'D) (O.O.V) They say erm, I work. Money. GREEN Of course. RITA (O.O.V) Erm. RITA (CONT'D) Me. My brother. We. RITA (CONT'D) We go. KAYLA (O.O.V) You need to find him, yeah? Dad'll fix... KAYLA (CONT'D) ...your phone yeah. After work. Fix it. GREEN Kayla and me. W-w-we go. GREEN (CONT'D) (O.O.V) You stay inside. Door lock. Err, then I come back. GREEN (CONT'D) And I sort it awl ouwt. Awl ouwt. KAYLA 'Awl ouwt.' RITA Okay.	
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<p>GREEN and KAYLA head into the kitchen. He bows at RITA before exiting. We stay on RITA listening to their conversation in the kitchen.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>HALLWAY - DAY -</u> <u>CONTINUOUS</u></p> <p>KAYLA and GREEN are in the kitchen. RITA sits in the dining room listening to them.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>DINING ROOM - DAY -</u> <u>CONTINUOUS</u></p> <p>KAYLA and GREEN head to the front door.</p> <p>CUT TO:</p>	<p>KAYLA (O.S) I don't feel right leaving her.</p> <p>GREEN (O.S) You just want an excuse not to work.</p> <p>KAYLA (O.S) You stay with her then!</p> <p>GREEN (O.S) I can't! I have other responsibilities.</p> <p>GREEN (CONT'D) You'll be back before long so-</p> <p>KAYLA (O.O.V) This is bollocks.</p> <p>GREEN Kay! Look...</p> <p>GREEN (CONT'D) ...she's as safe here as anywhere. She's got food and water.</p> <p>KAYLA She's not a pet.</p> <p>GREEN (O.S) I know she's not a pet.</p> <p>KAYLA (O.S) Do you?</p>	<p>Scene: 10:03:21</p> <p>Scene: 10:03:25</p>
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<p><u>INT. GREEN'S HOUSE.</u> <u>HALLWAY. FRONT</u> <u>DOOR - DAY -</u> <u>CONTINUOUS</u></p> <p>GREEN and KAYLA put on their coats.</p> <p>They go out the front door. KAYLA last out leaves the door open with the keys in it. GREEN runs back to close it.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>DINING ROOM - DAY</u></p> <p>RITA sits alone in the house. We still hear GREEN and KAYLA's conversation while they're in the car, getting ready to leave. RITA opens the belly of the stuffed donkey. Inside is her smashed phone and the five-pound note GREEN gave her at the end of Episode Two. She takes it out.</p>	<p>KAYLA (CONT'D) Remember Monty?</p> <p>GREEN Monty wasn't my fault.</p> <p>KAYLA Wasn't he?</p> <p>GREEN You left the front door open.</p> <p>KAYLA I didn't run him over though, did I?</p> <p>GREEN Argh! Do we have to go through this again!</p> <p>KAYLA You're supposed to be a good driver. Had any other roadkill's?</p> <p>GREEN Kayla! You've done it again!</p> <p>KAYLA (O.S) You always run away from important stuff.</p> <p>GREEN (O.S) Oh what? Like my job isn't important? Paying the mortgage isn't important?</p> <p>KAYLA (O.S) What if they come back?</p> <p>GREEN (O.S) They've gone! You heard them!</p>	<p>Scene: 10:03:30</p> <p>Scene: 10:03:52</p>
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<p>We hear GREEN's car drive off. RITA puts her phone and the five-pound note back inside the stuffed donkey.</p> <p>CUT TO:</p> <p><u>INT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>Establishing shot of messy, dirty sink.</p> <p>CUT TO:</p> <p><u>EXT. PHIL-ME-UP SNACK SHACK / INT. GREEN'S CAR - DAY</u></p> <p>GREEN drops a reluctant KAYLA off.</p> <p>On FRAN – sitting down - as KAYLA flounces by.</p>	<p>KAYLA (O.S) Bollocks.</p> <p>GREEN (O.S) Spoken like a true teenager.</p> <p>KAYLA (O.S) I'm twenty!</p> <p>KAYLA (CONT'D) (V.O) Two A-levels...</p> <p>KAYLA (CONT'D) (O.O.V) ...and a B-TEC to cook sausages in a lay-by.</p> <p>GREEN (O.O.V) Well. Least you've...</p> <p>GREEN (CONT'D) ...got a job.</p> <p>KAYLA It's nothing, though, is it? It's shit.</p> <p>GREEN Kay.</p> <p>KAYLA Fuck my life.</p> <p>GREEN (O.O.V) KAY!</p>	<p>Scene: 10:04:12</p> <p>Scene: 10:04:15</p>
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On GREEN, he winds up the passenger window.	FRAN Morning Kay! FRAN (CONT'D) (O.O.V) Err have I done something...	
On FRAN.	FRAN (CONT'D) ...wrong, Pete? GREEN (O.O.V) No.	
On GREEN.	GREEN (CONT'D) Course not. FRAN (O.O.V) It's just.	
He continues winding up the window. Inside the snack shack KAYLA sighs. GREEN sighs and drives off. FRAN sighs and walks off.	FRAN (CONT'D) You look like a man with piles. GREEN I am a man with piles.	
CUT TO:		
<u>INT. THE COACH DEPOT. BOGNOR - DAY</u>		Scene & Music In: 10:04:54
GREEN picks up his keys.		
CUT TO:		
<u>EXT. THE COACH DEPOT - DAY</u>		Scene: 10:04:56
AERIAL view of GREEN as he heads to his coach.		
CUT TO:		

<p><u>INT / EXT. COACH. THE COACH DEPOT - DAY</u></p> <p>GREEN walks to his coach carrying his piles cushion.</p> <p>EXTREME CLOSE-UP on GREEN's hand as he turns on the radio. He performs his routines: he places his piles cushion on the seat; he puts his lunch away; sanitises his hands; he attaches a sign reading 'HAMPTON COURT' to the coach windscreen; he places the tips basket by the steering column ('Don't Forget the driver').</p> <p>CUT TO:</p> <p><u>EXT. THE COACH DEPOT - DAY</u></p> <p>LECH is fixing SQUEAKY's coach. SQUEAKY walks past as GREEN finishes his final checks. GREEN clocks him and whistles to get his attention.</p>	<p>Scene & Music Out: 10:04:59</p> <p>Music In: 10:05:02</p> <p>Scene, Music Out & Music In: 10:05:10</p>
	<p>SQUEAKY Alright Lech!</p> <p>LECH Hello.</p> <p>SQUEAKY Wanna swap?</p> <p>GREEN Where you going?</p> <p>SQUEAKY School run.</p> <p>GREEN Nope.</p> <p>SQUEAKY Oh come on.</p>

	<p>GREEN In my contract mate - no schools.</p> <p>SQUEAKY Japs, is it?</p> <p>GREEN Pomp and Palaces.</p> <p>SQUEAKY You and Mel?</p> <p>GREEN Yeah.</p> <p>SQUEAKY She's a married woman, Pete. They're the worst.</p>	
On LECH.	<p>SQUEAKY (CONT'D) (O.O.V) Gagging for a change of diet.</p>	
On LECH.	<p>GREEN (O.O.V) Why you telling me all this Dave?</p> <p>SQUEAKY Did you hear they've closed Bracklesham Bay?</p>	
	<p>GREEN Not going anywhere near it.</p> <p>SQUEAKY Three bodies washed up. That's five in one week, Pete. New high score. Where they all coming from, eh, Lech.</p>	
On LECH.	<p>SQUEAKY (CONT'D) (O.O.V) Poland?</p> <p>LECH I don't know.</p>	
On LECH.	<p>SQUEAKY (O.O.V) You wonder don't...</p> <p>SQUEAKY (CONT'D) ...ya. If these are the unlucky ones, where are the lucky ones? Where have they got to, Pete?</p>	

<p>GREEN sighs. On LECH ash GREEN walks off.</p> <p>On SQUEAKY</p> <p>SQUEAKY climbs aboard his coach.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR - DAY</u></p> <p>Establishing shot of seagull.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR - DAY</u></p> <p>Establishing shot of a boat out at sea.</p> <p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW. BACK GARDEN - DAY</u></p> <p>JOY is looking out to sea through binoculars, but she is holding them the wrong way around.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. KITCHEN - DAY</u></p> <p>CLOSE on the radio on the kitchen counter, blasting out music.</p> <p>PULL OUT TO:</p>	<p>GREEN (O.O.V) Not my problem, Dave?</p> <p>SQUEAKY Hurry up Lech.</p> <p>LECH (O.O.V) Yes!</p> <p>SQUEAKY Fucks sake!</p> <p>Scene & Music Out: 10:06:14</p> <p>Scene: 10:06:20</p> <p>Scene: 10:06:23</p> <p>Scene & Music In: 10:06:33</p>	
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RITA starts to explore the house cautiously. She opens the under-stair cupboard, then heads upstairs.		
CUT TO:		
<u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u>		Scene: 10:06:49
KAYLA is in blue rubber gloves and a face mask. She flips burgers from arm's length.		
CUT TO:		
<u>INT. COACH. HOTEL CAR PARK. BOGNOR - DAY</u>		Scene & Music Out: 10:06:57
GREEN is practising Japanese with MEL on the coach. MEL is in her forties. She is smartly dressed.	GREEN Coni-chihuahua. MEL That's a dog, Pete. GREEN What is? MEL Chihuahua's a dog. MEL (CONT'D) / GREEN Kon. ni. ch. / Konnichiwa. / iwa. MEL (CONT'D) Bingo. GREEN I'm English, Mel. MEL Well you'd never have guessed. GREEN Oh! Show time.	
A group of JAPANESE TOURISTS exit the hotel - some with face masks.		

<p>GREEN opens the coach door, stands and straightens his tie. He practises his Japanese.</p> <p>On GREEN's piles cushion as we hear MEL and GREEN welcome the TOURISTS.</p> <p>CUT TO:</p> <p><u>EXT. HOTEL CAR PARK. BOGNOR - DAY</u></p> <p>MEL and GREEN are off the coach to greet the TOURISTS. GREEN is still practising his greeting but then speaks in English. The TOURISTS file onto the coach.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. DINING/LIVINGROOM - DAY</u></p> <p>The telephone rings. The answerphone picks up the call.</p> <p>JUMP CUT TO:</p>	<p>GREEN (CONT'D) Konnichiwa. Konnichiwa.</p> <p>MEL (O.S) Konnichiwa.</p> <p>GREEN (O.S) Konnichiwa.</p> <p>GREEN (CONT'D) Konichi... itchy. Konnichiwa. Alright!</p> <p>TOURIST 1 Konnichiwa.</p> <p>TOURIST 2 Konnichiwa.</p> <p>MEL Konnichiwa.</p> <p>TOURIST 3 Konnichiwa.</p> <p>MEL Konnichiwa.</p> <p>GREEN (ANSWERPHONE MESSAGE) No one's home. Leave a message. Kay did you-</p> <p>BARRY (THROUGH ANSWER MACHINE) G'day cocker! It's Bazzer.</p>	<p>Scene: 10:07:32</p> <p>Scene & Music In: 10:07:44</p>
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<p>Photos of BARRY and FAMILY on the mantelpiece.</p>	<p>BARRY (THROUGH ANSWER MACHINE) (CONT'D) You there, Pete? Where are ya', you big drongo?</p>	
<p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. KAYLA'S BEDROOM - DAY</u></p>		<p>Scene: 10:08:01</p>
<p>We can still faintly hear BARRY on the ANSWERMACHINE as RITA heads into KAYLA's bedroom. She looks around – a wall of photographs: KAYLA's mother holding her as a baby; a photo of KAYLA with BRAD; a lop-eared rabbit with the name 'MONTY' written underneath.</p>	<p>BARRY (THROUGH ANSWER MACHINE) (CONT'D) Listen, I've got something to tell ya'. Peewee? Peewee?! Hello?</p>	
<p>CUT TO:</p>		
<p><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></p>		<p>Scene: 10:08:17</p>
<p>KAYLA in rubber gloves and face mask. The Bassett's coach drives past and sounds its horn. KAYLA sticks her middle finger up to it.</p>		
<p>CUT TO:</p>		
<p><u>EXT. THE COACH. THE A3 - DAY</u></p>		<p>Scene & Music Out: 10:08:26</p>
<p>CLOSE-UP on the coach as it drives along.</p>	<p>MEL (V.O) (IN JAPANESE, WITH OCCASIONAL ENGLISH WORDS) ハンプトン・コ... (Translation: The Hampton Court Palace...)</p>	
<p>CUT TO:</p>		

<p><u>INT. THE COACH - DAY</u></p> <p>MEL on the microphone.</p> <p>GREEN he is dazzled and impressed by her ability. The JAPANESE TOURISTS take selfies.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. KAYLA'S BEDROOM - DAY</u></p> <p>Still in KAYLA's bedroom, RITA picks up a pair of KAYLA's sunglasses. She puts them on and checks herself in the mirror. She smiles.</p> <p>CUT TO:</p> <p><u>EXT. THE COACH. THE A3 - DAY</u></p> <p>The coach drives along the A3.</p> <p>CUT TO:</p> <p><u>INT. THE COACH - DAY</u></p> <p>On the JAPANESE TOURISTS.</p>	<p>MEL (CONT'D) (IN JAPANESE, WITH OCCASIONAL ENGLISH WORDS)</p> <p>... トマス・ウルジーによって始まった。それはパーセンディキュラー・ゴシック 様式を広めた。</p> <p>(Translation: ... was initiated (started) by Cardinal Thomas Wolsey. It spread (disseminated) the Perpendicular Gothic style.)</p> <p>Scene & Music In: 10:08:39</p> <p>Scene & Music Out: 10:08:49</p> <p>Scene: 10:08:52</p>
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	<p>MEL (CONT'D) Divorced, beheaded...</p> <p>On GREEN, smiling.</p> <p>MEL looks across to GREEN and smiles. He smiles back.</p>	
	<p>MEL (CONT'D) (O.O.V) ...died. Divorced, beheaded...</p> <p>MEL (CONT'D) ...survived.</p>	
<p>CUT TO:</p>		
<p><u>INT. GREEN'S HOUSE. KAYLA'S BEDROOM - DAY</u></p>		<p>Scene & Music In: 10:09:06</p>
<p>Still in KAYLA's bedroom, RITA is dressed in other people's clothes - a coat of GREEN's, KAYLA's hat and sunglasses. She checks herself in the mirror, blows herself a kiss, picks up her toy donkey and exits.</p>		
<p>CUT TO:</p>		
<p><u>EXT. GREEN'S HOUSE - DAY</u></p>		<p>Scene & Music Out: 10:09:17</p>
<p>ROY and ADE approach GREEN's front door.</p>	<p>ROY Told you he'd make us come back.</p>	
	<p>ADE No you didn't, you said he wouldn't care!</p>	
	<p>ROY Shut up then! Just get it done.</p>	
<p>CUT TO:</p>		
<p><u>EXT. GREEN'S HOUSE. BACK GARDEN - DAY</u></p>		<p>Scene & Music In: 10:09:25</p>
<p>RITA unbolts the back door and exits.</p>		

<p>The doorbell rings. Then loud banging. The doorbell again. We hear breaking glass and the door open.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE.</u> <u>BACK GARDEN /</u> <u>ALLEYWAY - DAY</u></p> <p>RITA exits the back garden and down the alleyway. She looks left, right, left again and turns right.</p> <p>CUT TO:</p> <p><u>EXT. HAMPTON COURT</u> <u>- DAY</u></p> <p>LONG SHOT of Hampton Court. GREEN sweeps the coach up to the main entrance.</p> <p>CUT TO:</p> <p><u>INT. COACH. HAMPTON COURT - DAY</u></p> <p>MEL addresses the JAPANESE TOURISTS.</p> <p>The JAPANESE TOURISTS disembark, leaving £5s, £10s and £20 notes in the tip's basket. They talk to GREEN in JAPANESE as they get off. GREEN is bemused.</p> <p>On GREEN.</p>	<p>Scene & Music Out: 10:09:46</p> <p>Scene: 10:09:55</p> <p>Scene: 10:10:00</p> <p>MEL (IN JAPANESE) どうぞ、こちらに。 (Translation: Please, this way.)</p> <p>FEMALE TOURIST 1 (IN JAPANESE) ありがとうございました。 (Translation: Thank you very much.)</p> <p>MALE TOURIST 1 (IN JAPANESE) 運転手さん、ありがとうございました。 (Translation: Mr. Driver, thank you!)</p>	
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	<p>FEMALE TOURIST 2 (IN JAPANESE) ありがとうございました。 (Translation: Thank you very much.)</p>	
MEL pops her head in. A few more TOURISTS get off also leaving money. On GREEN as he picks it up.	<p>MEL I told them its good luck to give paper money.</p> <p>MR. TAKAHASHI (O.O.V) Driver.</p> <p>GREEN Yes, sir.</p> <p>MR. TAKAHASHI Thank you for driving.</p> <p>GREEN You're welcome.</p> <p>TAKAHASHI (O.O.V) Question.</p> <p>MR. TAKAHASHI (CONT'D) William Shakespeare.</p> <p>GREEN Hmm.</p> <p>MR. TAKAHASHI (O.O.V) I try to read.</p> <p>MR. TAKAHASHI (CONT'D) I find it <i>very</i> difficult. Difficult English.</p> <p>MR. TAKAHASHI (CONT'D) (O.O.V) You?</p> <p>GREEN Me?</p> <p>MR. TAKAHASHI (O.O.V) You find Shakespeare difficult? Driver, can you please explain blank verse...</p> <p>MR. TAKAHASHI (CONT'D) ...iambic pentameter.</p>	

<p>MR. TAKAHASHI bows as he leaves the coach. GREEN tries to bow back but he's still strapped into his seat. MEL re-enters the coach.</p> <p>CUT TO:</p> <p><u>EXT. COACH, HAMPTON COURT - DAY</u></p> <p>GREEN closes the doors and the coach pulls away.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR STREETS - DAY</u></p> <p>RITA approaches a phone repair shop. She goes in.</p> <p>CUT TO:</p> <p><u>INT. PHONE SHOP, BOGNOR - DAY</u></p> <p>DILIP (MANJU's husband) is reading the local paper: Bogor Regis Observer. The front-page headline reads: 'Body found – Identity unknown'. RITA places her mashed up phone on top of it.</p>	<p>GREEN Oh look, err, Mr Pentameter. There's a palace tour guide waiting to take you through the port callis.</p> <p>MR. TAKAHASHI Very good, driver.</p> <p>MEL Right then.</p> <p>GREEN Let's go.</p> <p>Scene: 10:11:21</p> <p>Music In: 10:11:31</p> <p>Scene: 10:11:36</p> <p>DILIP (O.O.V) Wow haven't seen one of these in ages.</p>	
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<p>DILIP examines it as if it's a fascinating antique.</p> <p>DILIP laughs, puts the phone down. RITA fumbles in her donkey and places her £5 note on the counter.</p> <p>DILIP takes pity. He pushes the note back to her. RITA stands and waits, eagerly. He mimes 'One hour'.</p> <p>She pushes the fiver towards DILIP, and he pushes back. RITA picks it up. She smiles as she leaves. From DILIP looking at the phone.</p> <p>CUT TO:</p> <p><u>INT. GREAT HALL ENTRANCE. HAMPTON COURT - DAY</u></p> <p>The JAPANESE TOURISTS are in the entrance of the Great Hall, looking up, taking photos.</p> <p>CUT TO:</p> <p><u>EXT. RIVER THAMES. HAMPTON COURT - DAY</u></p> <p>GREEN and MEL stand on the banks of the River Thames.</p>	<p>DILIP (CONT'D) Yeah. I can see exactly what the problem is. Err, it's smashed!</p> <p>RITA I need. My brother. Please.</p> <p>DILIP Look, I can't make any promises but err... Come back later. Okay? One hour.</p> <p>RITA One hour.</p> <p>DILIP Yeah.</p> <p>MEL (V.O) So they see some...</p> <p>MEL (CONT'D) ...thing, say a building. Either it doesn't live up to their expectations or it exceeds their expectations. Blows their minds.</p>	<p>Scene & Music Out: 10:12:28</p> <p>Scene: 10:12:34</p>
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	<p>GREEN What and they actually...</p>	
On MEL.	<p>GREEN (CONT'D) (O.O.V) ...pass out.</p> <p>MEL You have to sit with them. Head between the legs. Yeah, it's a recognised syndrome, Pete. Extreme culture shock.</p>	
GREEN offers MEL a hardboiled egg from a paper bag.	<p>GREEN You want another one?</p> <p>MEL I think I'd burst.</p>	
GREEN laughs. He cracks an egg shell on his head and proceeds to peel it.	<p>MEL (CONT'D) (O.O.V) So what's going on with you then, Pete?</p>	
A moment.	<p>GREEN You know these...people - keep being washed up?</p>	
On GREEN.	<p>MEL (O.O.V) Horrible, isn't it?</p> <p>GREEN I saw one.</p> <p>MEL What?</p>	
On MEL.	<p>GREEN (O.O.V) The one on Bognor beach. I, I saw it.</p> <p>MEL Alive?</p> <p>GREEN No. No.</p>	
On GREEN.	<p>MEL (O.O.V) That must have been terrible.</p> <p>GREEN But I didn't do anything.</p>	

<p>On GREEN.</p> <p>A beat. GREEN thinks. He bites into his egg.</p> <p>On MEL.</p> <p>On GREEN.</p> <p>From GREEN.</p> <p>CUT TO:</p> <p><u>INT. CARTOON GALLERY. HAMPTON COURT - DAY</u></p> <p>The JAPANESE TOURISTS are still taking pictures.</p> <p>CUT TO:</p> <p><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>KAYLA, rubber gloves, leans forward. We don't see what she's looking at, but she says:</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR SEA FRONT - DAY</u></p> <p>RITA, still 'disguised', makes her way along the sea front. She dodges a mobility scooter as it powers past her.</p> <p>CUT TO:</p>	<p>MEL (O.O.V) Well.</p> <p>MEL (CONT'D) What could you've done? Wasn't your fault.</p> <p>GREEN Should've brought salt.</p> <p>GREEN (CONT'D) (O.O.V) Can't have an egg without salt.</p> <p>MEL (O.O.V) You worry too much, Pete.</p> <p>Scene: 10:14:02</p> <p>Scene & Music In: 10:14:08</p> <p>Scene & Music Out: 10:14:22</p>	
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<p><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>EXTREME CLOSE-UP on KAYLA, as looks down at something, as before. PULL-OUT to reveal a solitary sausage sitting in a paper meal tray. She is engaged in an internal struggle.</p> <p>CUT TO:</p> <p><u>INT. GALLERY. HAMPTON COURT - DAY</u></p> <p>Back to JAPANESE TOURISTS still taking pictures.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH. PIER - DAY</u></p> <p>RITA stands on the stubby end of Bognor pier with an ice lolly in her hand, smiling as she watches a FAMILY on the beach. From her P.O.V we see two CHILDREN running around on the beach with their FATHER, laughing.</p> <p>CUT TO:</p> <p><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>KAYLA picks up the sausage. She's struggling but willpower gives in and she bites into it.</p> <p>CUT TO:</p>	<p>KAYLA (CONT'D) Piece of shit.</p> <p>KAYLA (CONT'D) (O.O.V) Vegetarian. Vegetarian.</p>	<p>Scene & Music In: 10:14:34</p> <p>Scene & Music Out: 10:14:43</p> <p>Scene: 10:14:49</p> <p>Scene & Music In: 10:14:58</p>
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<p><u>INT. FOUNTAIN COURT.</u> <u>HAMPTON COURT -</u> <u>DAY</u></p> <p>One of the JAPANESE TOURISTS is sitting on a bench – with her head between her legs. Another TOURIST is attending to her.</p> <p>CUT TO:</p> <p><u>EXT. RIVER THAMES.</u> <u>HAMPTON COURT -</u> <u>DAY</u></p> <p>MEL and GREEN are now standing in the water. GREEN's trouser legs rolled up. MEL's skirt tucked in her knickers. An image of bucolic tranquillity.</p> <p>On MEL and GREEN. An ANGRY ANGLER (O.O.V) is fishing downstream of the river. He shouts over to them.</p> <p>MEL shouts back.</p> <p>On MEL and GREEN.</p>	<p>Scene & Music Out: 10:15:11</p> <p>MEL You got anyone in your life at the minute, Pete?</p> <p>GREEN What'd you mean?</p> <p>MEL I thought you were seeing that woman whose husband died.</p> <p>GREEN Oh, no, no. Too complicated. She's got a son.</p> <p>MEL You've got a daughter.</p> <p>GREEN Yeah, but it's, it's different. He, he, he's a bit-</p> <p>ANGRY ANGLER (O.O.V) OI!</p> <p>ANGRY ANGLER (CONT'D) (O.O.V) WHAT ARE YOU DOING?</p> <p>MEL WHAT DOES IT LOOK LIKE?</p> <p>ANGRY ANGLER (O.O.V) YOU CAN'T...</p>	<p>Scene: 10:15:17</p>
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	ANGRY ANGLER (CONT'D) ...SWIM HERE.	
To GREEN.	MEL WE'RE COOLING OUR FEET. Go on.	
On MEL and GREEN.	GREEN It, it, it's nothing.	
On ANGRY ANGLER.	ANGRY ANGLER (O.O.V) YOU HAVE TO HAVE A LICENSE.	
On MEL and GREEN.	MEL (O.O.V) WHAT?	
	ANGRY ANGLER YOU CAN'T FISH WITHOUT A...	
On MEL and GREEN.	ANGER ANGLER (CONT'D) (O.O.V) ...LICENSE.	
	MEL DOES IT LOOK LIKE WE'RE FISHING?	
On MEL and GREEN.	ANGRY ANGLER (O.O.V) IT'S A BY-LAW.	
	GREEN YOU DON'T OWN THE RIVER.	
On ANGLER.	ANGRY ANGLER YOU'LL SPOOK THE FISH.	
	GREEN Oh God!	
On MEL and GREEN.	MEL (O.O.V) THERE AIN'T ANY...	
	MEL (CONT'D) ...FISH, IT'S THE THAMES.	
On MEL and GREEN.	ANGRY ANGLER (O.O.V) I KNOW WHO YOU ARE!	
	GREEN WHAT?	

	<p>ANGRY ANGLER I SAID, I KNOW WHO YOU ARE!</p> <p>GREEN DON'T CARE.</p> <p>On the ANGRY ANGLER.</p> <p>On MEL and GREEN.</p> <p>MEL raises two fingers to him on both hands.</p> <p>Just then a boat goes by. GREEN to PEOPLE on boat passing by.</p> <p>CUT TO:</p> <p><u>EXT. SUNKEN GARDEN. HAMPTON COURT - DAY</u></p> <p>The JAPANESE TOURISTS enter the Sunken garden. packed lunches are on the tables.</p> <p>CUT TO:</p> <p><u>INT. ARCADES. BOGNOR PIER - DAY</u></p> <p>RITA is in the arcade. She plays on the amusements, smiling, happy.</p> <p>CUT TO:</p>	
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Scene:
10:16:37

Scene:
10:16:47

<p><u>EXT. SUNKEN GARDEN. HAMPTON COURT - DAY</u></p> <p>The JAPANESE TOURISTS sit, chatting and taking pictures of each other.</p> <p>CUT TO:</p> <p><u>INT. ARCADES. BOGNOR PIER - DAY</u></p> <p>Establishing shot of tickets spilling out of arcade machine.</p> <p>JUMP CUT TO:</p> <p>RITA playing on arcade machine.</p> <p>CUT TO:</p> <p><u>INT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>HOLD on the paper meal tray that the sausage was in. KAYLA paces up and down on her phone.</p> <p>CUT TO:</p> <p><u>INT / EXT. COACH. CAR PARK. HAMPTON COURT - DAY</u></p> <p>The coach is parked up in the car park. The JAPANESE TOURISTS enter and take their seats. They are buzzing with their experience of the Palace.</p> <p>JUMP CUT TO:</p>	<p>TOURIST 1 Cheese!</p> <p>TOURIST 2 Thank you.</p> <p>KAYLA (INTO MOBILE PHONE) I have to leave Fran, there's an emergency. It just is, yeah. I'm going. I'm going.</p> <p>TOURISTS (IN JAPANESE) 失礼いたしまして。 (Translation: Excuse me. I'm sorry.)</p>	<p>Scene: 10:16:57</p> <p>Scene: 10:17:02</p> <p>Scene & Music In: 10:17:08</p> <p>Scene & Music Out: 10:17:19</p>
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<p>Last TOURISTS enter the coach. MR. TAKAHASHI brings up the rear.</p> <p>JUMP CUT TO:</p> <p>On GREEN in his seat.</p> <p>GREEN starts the engine. The radio comes on. MR. TAKAHASHI still stands, staring at GREEN. A pause. With unexpected dignity, grace and clarity he delivers lines from Hamlet. On GREEN.</p> <p>On GREEN.</p> <p>MR. TAKAHASHI nods. GREEN smiles back, nods. MR. TAKAHASHI goes to sit down.</p> <p>On GREEN.</p> <p>CUT TO:</p> <p><u>INT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>CLOSE-UP HOLD of sausages on hot plate.</p> <p>CUT TO:</p>	<p>MR. TAKAHASHI (O.O.V) Perpendicular Gothic...</p> <p>MR. TAKAHASHI (CONT'D) ...very good.</p> <p>GREEN Glad to hear it.</p> <p>MR. TAKAHASHI (O.O.V) "This...</p> <p>MR. TAKAHASHI (CONT'D) ...above all: to thine own self be <i>true</i>.</p> <p>MR. TAKAHASHI (CONT'D) (O.O.V) And it must follow, as the night the day.</p> <p>MR. TAKAHASHI (CONT'D) Thou canst not then be false to any man."</p> <p>MEL (O.O.V) Come on then let's beat the traffic.</p>	<p>Radio Jingle In: 10:17:35</p> <p>Music In: 10:17:39</p> <p> </p> <p>Radio Jingle Out: 10:17:41</p> <p>Scene & Music Out: 10:18:28</p>
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<p><u>EXT. PHIL-ME-UP</u> <u>SNACK SHACK - DAY</u></p> <p>FRAN approaches KAYLA who sits on the doorstep, cash box in hand. KAYLA stands. Traffic roars past.</p> <p>Pointing to herself.</p> <p>KAYLA hands FRAN the cash box and walks away.</p> <p>CUT TO:</p> <p><u>EXT. PHONE SHOP.</u> <u>BOGNOR - DAY</u></p> <p>CLOSE on RITA's hand holding a cheap second-hand phone.</p> <p>PULL-OUT to DILIP at the door with RITA.</p>	<p>KAYLA We only ever said it was temporary.</p> <p>FRAN You have to give me notice, Kayla.</p> <p>KAYLA I've left something at home.</p> <p>FRAN Well couldn't it wait?</p> <p>KAYLA No.</p> <p>FRAN Oh for heaven's sake.</p> <p>KAYLA And I ate a sausage.</p> <p>FRAN So?</p> <p>KAYLA This girl's a vegetarian.</p> <p>DILIP (O.O.V) Look, I couldn't fix it, so I found you an old phone. You...</p> <p>DILIP (CONT'D) ...need to charge it. It'll take about six hours. You'll get a text. And you've gotta switch it off and then switch it on again.</p> <p>RITA Thank you.</p>	<p>Scene: 10:18:31</p> <p>Scene: 10:18:48</p>
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<p>RITA smiles at DILIP and walks away.</p> <p>DILIP turns back to his counter and sighs at the piles of coppers stacked up in several columns.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. FRONT DOOR - DAY</u></p> <p>A pane of glass on the front door has been broken. We see KAYLA strolling up to the house. The front door is slightly open. She frowns as she cautiously pushes the door open. KAYLA steps inside calling out to RITA.</p> <p>She shouts up the stairs.</p> <p>Checking the living area. Nothing.</p> <p>She starts to panic. Sitting on the stairs she calls GREEN.</p> <p>CUT TO:</p> <p><u>INT. THE COACH. M25 / INT. GREEN'S HOUSE - DAY</u></p> <p>TAKAHASHI sits near the back reading. The PASSGENERS chat away. GREEN's phone rings. It goes to the coach speakers. GREEN's conversation is heard loud and clear by all the JAPANESE TOURISTS.</p>	<p>DILIP Okay? Good luck with your brother.</p> <p>KAYLA (O.O.V) Rita?</p> <p>KAYLA (CONT'D) Rita?</p> <p>KAYLA (CONT'D) Rita?</p> <p>KAYLA (CONTD) No, no, no. no. no.</p> <p>KAYLA (CONTD) (THROUGH SPEAKER) Dad! Someone's broken in!</p> <p>GREEN (INTO SPEAKER) What?</p>	<p>Scene: 10:19:11</p> <p>Scene: 10:19:39</p>
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On MEL. INTERCUT WITH: KAYLA at home on the phone to GREEN. INTERCUT WITH: GREEN on the coach. INTERCUT WITH: KAYLA at home. INTERCUT WITH: GREEN on the coach. On the JAPANESE TOURISTS who are transfixed. On MEL. INTERCUT WITH: KAYLA at home. INTERCUT WITH: MEL on the coach, jaw drops open.	GREEN (CONT'D) (O.O.V) (INTO SPEAKER) Wait let me, let me, let me just turn this down. KAYLA (INTO MOBILE PHONE) Can you hear me? GREEN (THROUGH MOBILE PHONE) Kay? KAYLA (INTO MOBILE PHONE) They've broken in! GREEN (INTO SPEAKER) Who has? KAYLA (THROUGH SPEAKER) Who do you think? They've fucked the front door... KAYLA (CONT'D) (INTO MOBILE PHONE) ...and they've been through the house and she's gone! GREEN (INTO SPEAKER) Oh God! What? KAYLA (THROUGH SPEAKER) Can you hear me? Rita! Dad she's gone. You should have stayed. GREEN (INTO SPEAKER) (O.O.V) Well what can I do? Call the police! KAYLA (THROUGH SPEAKER) I can't call the police. They'll... KAYLA (CONT'D) (INTO MOBILE PHONE) ...take her. Think about it, Dad, she's illegal, illegal... KAYLA (CONT'D) (THROUGH SPEAKER) ...isn't she!	
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On MEL. On the JAPANESE TOURISTS, transfixed. JUMP CUT TO: KAYLA at home. JUMP CUT TO: GREEN on the coach. KAYLA hangs up. On a dumbstruck MEL. On JAPANESE TOURISTS. GREEN starts panicking to himself. CUT TO: <u>EXT. GREEN'S HOUSE. FRONT DOOR</u> KAYLA hugs RITA. RITA hands KAYLA a huge roll of tickets won from the arcade machines. RITA sees the smashed door and her mood changes.	GREEN (O.O.V) (INTO SPEAKER) K- K- Kay. Kay. GREEN (CONT'D) (INTO SPEAKER) Go to your Nan's. I'll... GREEN (CONT'D) (O.O.V) (INTO SPEAKER) ...I'll, I'll meet you at Nan's. KAYLA (THROUGH SPEAKER) You... KAYLA (CONT'D) (INTO MOBILE PHONE) ...have to do something Dad! You have to- KAYLA (CONT'D) (THROUGH SPEAKER) Oh my God! GREEN (INTO SPEAKER) Kay? Kay? GREEN (CONT'D) (O.O.V) (INTO SPEAKER) Kay? GREEN (CONT'D) (O.O.V) (INTO SPEAKER) Kay? GREEN (CONT'D) Aaarrggghhh!!! Aaarrggghhh!!! Aaarrggghhh!!! KAYLA Where have you been? You scared the shit out of me. RITA I win for you. KAYLA Look what the bastards have done.	Scene: 10:20:46
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Taking RITA's hand they run off. CUT TO: <u>EXT. A3 - DAY</u> The coach heads south. CUT TO: <u>EXT. BOGNOR SEAFRONT - DAY</u> The coach passes the seafront. CUT TO: <u>EXT. JOY'S HOUSE - DAY</u> The coach pulls up by the curb outside JOY's house. KAYLA and RITA are waiting outside. CUT TO: <u>INT. JOY'S BUNGALOW. LOUNGE - DAY</u> GREEN, KAYLA and RITA burst in. JOY stands in the middle of her living room with a tin opener in her hand. GREEN grabs RITA.	KAYLA (CONT'D) Come on. Let's get out of here. We're going to Nan's. GREEN (V.O) Aaarrggghhh!!! GREEN (CONT'D) (V.O) Aaarrggghhh!!! GREEN (CONT'D) (V.O) Aaarrggghhh!!! GREEN Mum?! JOY Barry. GREEN Peter. KAYLA Nan. GREEN Rita.	Scene: 10:21:03 Scene: 10:21:05 Scene: 10:21:08 Scene: 10:21:13
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<p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW. BOGNOR - DAY</u></p> <p>The coach is still parked up outside JOY's house - full of JAPANESE TOURISTS. A hulking vehicle in a small residential cul-de-sac.</p> <p>CUT TO:</p> <p><u>INT. COACH - DAY</u></p> <p>MEL on the microphone, making the best of a bad situation - in Japanese.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - DAY</u></p> <p>On RITA as she connects the phone to the charger.</p> <p>On RITA.</p> <p>On RITA.</p> <p>On JOY and KAYLA.</p>	<p>JOY This is <i>not</i> a knocking shop.</p> <p>MEL (V.O) (IN JAPANESE AND ENGLISH) King George the Fifth...</p> <p>MEL (CONT'D) (IN JAPANESE AND ENGLISH) …はそれに Royal 接尾語 Regis を当たえた。なぜですかとたずねたら、彼は Bugger Bognor (Translation: King George the Fifth was asked to bestow the suffix "Regis" ("of the King") on "Bognor". When asked why, he said, Bugger Bognor.)</p> <p>GREEN (O.O.V) Mum!</p> <p>JOY (O.O.V) / KAYLA (O.O.V) (AT SAME TIME) Don't chop your finger off. / No.</p> <p>GREEN (O.O.V) Are you listening? Thing is I've, I've got...</p> <p>GREEN (CONT'D) ...twenty Japanese tourists booked into a Medieval Banquet...</p> <p>GREEN (CONT'D) (O.O.V) ...an hour ago.</p>	<p>Scene: 10:21:21</p> <p>Scene: 10:12:25</p> <p>Scene: 10:21:36</p>
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To KAYLA regarding the tin opener.	JOY Does anyone know what this is?	
On GREEN.	KAYLA (O.O.V) I've never seen one before.	
GREEN backs out the room while KAYLA and JOY are talking.	JOY (O.O.V) Oh, I thought it was me.	
He closes the door.	KAYLA (O.O.V) No.	
CUT TO:		
<u>EXT. HOTEL. BOGNOR - DUSK</u>		Scene & Music In: 10:21:52
The coach pulls up. The JAPANESE TOURISTS disembark the coach and enter the hotel. They are greeted by a LADY in a Medieval headdress.	MR. TAKAHASHI Very interesting trip, driver. Full of contrast.	
MR. TAKAHASHI approaches GREEN.	MEL (O.O.V) Come on everybody.	
In the background we can hear MEL trying to chivvy everyone along.	GREEN Absolutely, sir.	
	MEL (O.O.V) Come on, the Banquet has started. Hurry along!	
Hands together, bowing.	MR. TAKAHASHI "Bugger Bognor".	
GREEN places his hands together and bows.	GREEN	
MR. TAKAHASHI leaves.	Conich-iguana.	
MEL approaches GREEN.	GREEN (CONT'D) I-I-I'm sorry about all of this, Mel. Thing is, when I did it, I didn't realise what I was doing and, and now that I've done it, I don't really know what to do.	

	<p>MEL I haven't got time for this, Pete. Sorry but this is your problem. They've already started the revelling in there.</p> <p>MEL (CONT'D) Okay. Alright.</p> <p>CUT TO:</p> <p><u>EXT. BONGOR PIER - DUSK</u></p> <p>Establishing shot, waves crash under the pier.</p> <p>CUT TO:</p> <p><u>EXT. BONGOR - DUSK</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - NIGHT</u></p> <p>JOY, KAYLA and RITA are on the sofa watching TV. RITA has her phone in her hand, waiting for a text to come.</p> <p>RITA shakes her head.</p> <p>CUT TO:</p>	<p>Scene & Music Out: 10:22:39</p> <p>Scene: 10:22:43</p> <p>Scene: 10:22:47</p>
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<p><u>INT. COACH - NIGHT</u></p> <p>LECH cleans the inside of the coach.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S CAR - NIGHT</u></p> <p>GREEN attempts to start the engine. Nothing happens. He tries again but still nothing.</p> <p>CUT TO:</p> <p><u>INT. COACH - NIGHT</u></p> <p>LECH hears GREEN having car trouble. He goes to help.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - NIGHT</u></p> <p>JOY, KAYLA and RITA are on the couch as before. BRAD, still in undertaker's clothes, enters carrying three large pizza boxes.</p> <p>JOY smiles at RITA and takes her hand.</p> <p>CUT TO:</p>	<p>Scene: 10:23:08</p> <p>GREEN Come on, come on, come on, come on, come on.</p> <p>GREEN (CONT'D) Argh! Bollocks.</p> <p>GREEN (CONT'D) (O.S) Argh! Please come ooooooon!</p> <p>BRAD Came as soon as I could.</p> <p>KAYLA Shit's hit the fan. Big time.</p> <p>BRAD Are you alright, Rita?</p> <p>JOY Nice to have your mum back, though, isn't it, Kayla?</p> <p>KAYLA Right.</p>	<p>Scene: 10:23:13</p> <p>Scene: 10:23:22</p> <p>Scene: 10:23:28</p>
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<p><u>EXT. THE COACH DEPOT - NIGHT</u></p> <p>The bonnet to GREEN's car is up. LECH is peering in to the engine. He slams the bonnet shut.</p> <p>On GREEN and LECH.</p> <p>GREEN and LECH turn.</p> <p>On ADE.</p>	<p>LECH Kaput.</p> <p>GREEN How'd you fancy staying the night at mine?</p> <p>LECH Piotr, I think you never ask.</p> <p>ADE (O.O.V) Oi! Short-arse!</p> <p>ADE (CONT'D) You're a slippery little bastard, ain't ya.</p> <p>LECH (O.O.V) Hello!</p> <p>ADE Not you, Igor!</p> <p>GREEN What'd you mean.</p> <p>ADE I'm looking for my lost property.</p> <p>GREEN What?!</p> <p>LECH (IN POLISH) Nie jesteś bardzo dobrym facetem, co? (Translation: You're a not a very good guy, are you?)</p> <p>ADE What?!</p> <p>LECH (IN POLISH) Na przykład ja jestem. Mam własny sposób radzenia sobie z takimi ludźmi jak ty. (Translation: I, for instance, am one. I have my own way of dealing with the likes of you.)</p>	<p>Scene: 10:23:44</p>
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	<p>ADE Do you wanna Polski Smack?</p> <p>LECH (IN POLISH) Jaki Polski smack ty kurwo jedna? (Translation: What Polski smack you fucker?)</p> <p>ADE Do ya'?</p> <p>LECH Do ya'?</p> <p>ADE D'you even speak English mate?</p> <p>LECH I speak English.</p> <p>ADE Move then.</p> <p>ADE (CONT'D) Fuck that.</p> <p>LECH / ADE (CONT'D) (AT THE SAME TIME) Argh! Argh!</p> <p>GREEN Lech! Lech! Lech! No!</p> <p>GREEN (CONT'D) (O.O.V) Lech! Careful! No, no, no. Actually...</p> <p>GREEN (CONT'D) ...Lech! No! Lech, Lech come on! Lech come on!</p> <p>GREEN (CONT'D) (O.O.V) LECH!</p> <p>ADE I'll kill ya!</p> <p>GREEN (O.O.V) LECH?!</p>	
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<p>GREEN starts the coach engine and shouts out. LECH reaches into the car and gets GREEN's piles cushion. He places it over ADE's head so he can't see and pushes him. LECH legs it to the coach. ADE rolls off the bonnet onto the floor. LECH jumps onto the coach. The coach doors close.</p> <p>On ADE trying to get the cushion off his head. He gets up in time to see the coach driving off. GREEN sounds the horn.</p> <p>CUT TO:</p> <p>INT. JOY'S BUNGALOW. LOUNGE - NIGHT</p> <p>KAYLA and BRAD are sprawled out on the sofa surrounded by empty pizza boxes. The TV plays in the background.</p> <p>KALYA laughs.</p> <p>CUT TO:</p> <p>INT. JOY'S BUNGALOW. JOY'S BEDROOM - NIGHT</p> <p>RITA is helping JOY to her bedroom to get ready for bed - tender and gentle. JOY is chattering away.</p>	<p>GREEN (CONT'D) LEEEEEECH!</p> <p>GREEN (CONT'D) (O.O.V) Lech!</p> <p>LECH Go, go, go, go! Go Piotr! Go, go, go, go!</p> <p>LECH (CONT'D) (O.O.V) YES! YEEEEES!</p> <p>ADE Oi! Where is she?! Oi! Come back!</p> <p>BRAD You err, see this hand, Kay? This is the hand of a qualified embalmer.</p> <p>KAYLA Oh mate, don't touch me.</p> <p>BRAD And on Monday I get to do my first funeral.</p> <p>JOY Very good of you to take my son back. He doesn't deserve you.</p> <p>RITA Erm. Good son.</p>	<p>Music In: 10:24:46</p> <p>Music Out: 10:24:51</p> <p>Scene: 10:25:12</p> <p>Scene: 10:25:34</p>
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	<p>JOY They're just boys, aren't they, men. They're just boys.</p> <p>CUT TO:</p> <p>INT. JOY'S BUNGALOW. LOUNGE - NIGHT</p> <p>KAYLA and BRAD on the sofa.</p> <p>BRAD chuckles.</p> <p>KAYLA I've never been to a funeral.</p> <p>BRAD It's six of these beach bodies from last year.</p> <p>KAYLA Can I come?</p> <p>BRAD There'll be no one there. It's for the council. That's why they're letting me have a go. Should be a giggle.</p> <p>CUT TO:</p> <p>INT. JOY'S BUNGALOW. JOY'S BEDROOM - NIGHT</p> <p>JOY is tucked up in bed. RITA kisses her on the cheek.</p> <p>JOY Awww.</p> <p>RITA Goodnight.</p> <p>JOY Nunight.</p> <p>Re. the lamp.</p> <p>RITA Off?</p> <p>JOY Mmm.</p> <p>RITA switches off the light.</p> <p>RITA (IN TIGRINYA) እስተዳደር (Translation: Goodnight mum.)</p>	<p>Scene: 10:25:50</p> <p>Scene: 10:26:12</p>
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<p>RITA exits. From JOY.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE - NIGHT</u></p> <p>Establishing shot – lights are on in the homes.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. FRONT DOOR - NIGHT</u></p> <p>A cardboard panel has been tapped over the broken door.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - NIGHT</u></p> <p>LECH and GREEN sit side by side on the sofa.</p> <p>LECH hooks his fingers together to signify they're close.</p> <p>They laugh.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. HALLWAY/ LIVING ROOM - NIGHT</u></p> <p>The TV is on in the living room.</p>	<p>JOY Oh lovely, lovely, lovely.</p> <p>LECH (V.O) Piotr.</p> <p>LECH (CONT'D) (O.S) I see this man yesterday, with Squeaky.</p> <p>GREEN No, this man has bigger fish to fry, Lech.</p> <p>LECH Piotr. This man. Squeaky. You know?</p> <p>GREEN Squeaky's a twat.</p> <p>LECH Twat.</p>	<p>Scene: 10:26:31</p> <p>Scene: 10:26:35</p> <p>Scene: 10:26:38</p> <p>Scene: 10:26:55</p>
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RITA paces the hallway with mobile in hand.	RITA Joshe, Joshe, Joshe.	
CUT TO:		
<u>INT. GREEN'S HOUSE.</u>		
<u>LOUNGE - NIGHT</u>		Scene: 10:27:06
LECH and GREEN finish off their drinks.	GREEN Early start. Beat the traffic wardens.	
Suddenly there's a bang.	LECH Yes.	
	GREEN D'you hear that?	
	LECH Quiet.	
	LECH (CONT'D) He come back for more.	
The sound of the front door opening.	GREEN What?!	
	LECH We fight Piotr. He come back for more. Grab weapon.	
	GREEN What?! Oh shit! Shit! Shit! Shit! Shit!	
	LECH Sssh, sssh Piotr. Sssh.	
	GREEN / LECH (CONT'D) (IN POLISH)	
LECH and GREEN jump up. They turn the lights off. LECH picks up an empty bottle. They prepare to pounce. The door begins to open. They pounce. GREEN throws a blanket over them and LECH starts swinging the bottle. It hits GREEN in the head.	Arrrrggggghhhhh!!!! / Napierdalaj, kurwa, kurwa, kurwa, kurwa, kurwa! (Translation: Fuck the fucker, fuck, fuck, fuck, fuck, fuck!)	
	GREEN (CONT'D)	
	Lech! That's me!	
	LECH	
	Sorry Piotr!	

LECH swings again. It hits the figure in the head.	BARRY You bastard! Get off me! Strewh! GREEN Leave us alone!	
LECH turns on the light. The blanket has come off to reveal BARRY, GREEN's identical twin brother. LECH looks from one to the other, confused.	LECH Wait, wait, wait, wait, wait. GREEN We've done nothing wrong!	
GREEN and BARRY both hold their beaten faces.	LECH Piotr wait. GREEN Just leave us alone. We've done nothing wrong.	
GREEN drops to the floor. LECH doesn't know what to do.	LECH Piotr? BARRY Peewee.	
CUT TO: <u>EXT. JOY'S BUNGALOW. BACK GARDEN - NIGHT</u>	GREEN Barry! Argh! BARRY Peter. LECH Piotr's.	Music In: 10:28:05
RITA waves her phone in the air for reception. She looks at it - several notifications ping in. She is exhilarated. She runs out onto the beach.	RITA Yes!	Scene: 10:28:07

**END CREDITS ROLL
OVER THE TOP:**

Peter Green / Barry Green Fran Joy Squeaky Dave Kayla Rita Brad Lech	TOBY JONES CLAIRE RUSHBROOK MARCI WARREN DANNY KIRRANE ERIN KELLYMAN LUWAM TEKLIZGI JO EATON-KENT DINO KELLY	End Credits Card In: 10:28:48
CAST IN ORDER OF APPEARANCE		
Mel Mr. Takahashi Roy Ade Dilip Boys on Beach Angry Angler	JO HARTLEY TSUWAYUKI SAOTOME ANTONY SOMERS LUKE SULLIVAN IMRAN YUSUF RALPHY KIRKBY KIT KIRKBY TIM CROUCH	End Credits Card In: 10:28:50
Production Coordinator Assistant Production Coordinator Production Secretary Production Assistant Rushes Runner	SILVIA FELCE KELLY LI JACOB RIGBY SOPHIE DAVEY FEDERICA ZILIO	End Credits Card In: 10:28:52
Production Accountant Post-Production Accountant Accounting Assistant	ROSANGELA PERSKE MATT DALTON LYDIA FAULKNER	
Script Editor Script Supervisor Research Consultant	EMMA GENDERS EMMA THOMAS MARCHU GIRMA	
Casting Associate	LUCY TAYLOR	
1 st Assistant Director 2 nd Assistant Director 3 rd Assistant Director Floor Runners	MALCOM DAVIES RORY BROADFOOT-WHEELER JACK WREN CHRISTIAN DAVIS HANNAH FLOODPAGE	End Credits Card In: 10:28:54
Location Manager Unit Manager Location Scout Locations Assistant Head of Security	SUSIE BOOKER HENRY ISAKSEN PATRICK BROWN MIKE PAPAL DUNCAN ROBERTSON	
Focus Puller Clapper Loader Camera Trainee	IAN PEARCE SEBASTIAN MARCZEWSKI GEORGIE MCGREGOR	End Credits Card In: 10:28:56
Gaffer Best Boy	GARY CHAISTY MARK DAY	

	Electricians	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 Petty Cash Buyer Art Department Assistant	PHILIP BROWN DANIEL WHARTON ALICE NORRIS MARYAM MOJTABA VI SARAH CHLDS GEORGE TURNER	End Credits Card In: 10:28:58
	Props Master Dressing Props Standby Props	CRAIG CHEESEMAN MARK RUDD BRYAN STANISLAS JACK CUTHBERT	
	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: 10:29:00
	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: 10:29:02
	Senior Legal & Business Affairs Executive	CÍARA PERRY	
	Location Facilities Location Catering Location Security	FACILITIES BY ADF ROSE CATERING 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: 10:29:03
	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: 10:29:05
	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: 10:29:07
	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: 10:29:09
	Created by	TIM CROUCH	
	Written by	TIM CROUCH and TOBY JONES	End Credits Card In: 10:29:11
	Produced by	HOLLY PULLINGER	
	Directed by	TIM KIRKBY	End Credits Card In: 10:29:13



End Card
with Logos In:
10:29:15

Music Out:
10:29:18

Cut to Black:
10:29:23