



DON'T FORGET THE DRIVER

EPISODE 5 – 'BABBACOMBEVILLE'

POST PRODUCTION SCRIPT

Writers

TIM CROUCH & TOBY JONES

Producer

HOLLY PULLINGER

Director

TIM KIRKBY

THIS SCRIPT IS THE PRIVATE AND CONFIDENTIAL PROPERTY OF:
Hootenanny c/o Sister Pictures Ltd: 2nd Floor, 8-11 St John's Lane, London EC1M 4BF

<p><u>INT. THE COACH. M27 - DAY</u></p> <p>Through the lens of an amateur camera we see the inside of the coach come into focus. Then the view out the window as the world whizzes past. Then onto some PASSENGERS, waving at the camera. We see NIGEL (early fifties), holding a large camera. The coach is full of quintessentially English, middle-aged MEN. On PASSENGERS.</p> <p>Calling out to someone.</p> <p>CUT TO:</p>	<p>NIGEL (BEHIND VIDEO CAMERA) Passing over soon...</p> <p>NIGEL (CONT'D) (BEHIND VIDEO CAMERA) ...into the county of Devon. Happy...</p> <p>NIGEL (CONT'D) ...faces. In anticipation...</p> <p>NIGEL (CONT'D) (BEHIND VIDEO CAMERA) ...of Babbacombe Model Vill-arge. Oops.</p> <p>NIGEL (CONT'D) Somebody needs a little leak.</p> <p>NIGEL (CONT'D) No number twos.</p>	<p>Scene: 10:00:00</p>
<p><u>INT. THE COACH. M27 - DAY</u></p> <p>Titles In over the front windscreen, looking out onto the road. Tip basket on dashboard.</p> <p>CUT TO:</p>	<p>Don't Forget the driver</p> <p>BARRY (O.S) What's this bit Pete? Is this Devon?</p>	<p>Scene & Titles In: 10:00:26</p>
<p><u>INT. THE COACH. M27 - DAY</u></p> <p>BARRY sits behind GREEN at the front of the coach.</p>	<p>BARRY (CONT'D) Is this Devon?</p>	<p>Scene: 10:00:32</p>

<p>On GREEN as BARRY taps him on the shoulder.</p>	<p>BARRY (CONT'D) (O.O.V) Peewee.</p> <p>GREEN Oi, oi. Don't do that! Don't do that!</p> <p>BARRY (O.O.V) Whoo...</p>
<p>PULL-OUT to reveal KAYLA and BRAD are on the coach, sitting together, on their phones. And behind BARRY are RITA and JOY. JOY looks out of the window. RITA is fixated with her phone. Both GREEN and BARRY have symmetrical black eyes. On GREEN.</p>	<p>BARRY (CONT'D) ...hoop.</p> <p>BARRY (CONT'D) (O.O.V) So what the bloody hell are you gonna do? Can't take us all day-tripping for ever, just cos of a bit of bother in bloody Bogner.</p> <p>GREEN Please do not talk to the driver when...</p>
<p>On BARRY.</p>	<p>GREEN (CONT'D) (O.O.V) ...the coach is in motion. I don't need it today Barry.</p> <p>BARRY Lighten up Pete...</p>
<p>On GREEN.</p>	<p>BARRY (CONT'D) (O.O.V) ...will ya? It's not all doom and gloom.</p> <p>GREEN My- my head hurts. My car won't start. My house has been broken into. My job is on the line. My mothers lost the plot. I, I, I, I'm being hounded by two human traffickers.</p>
<p>On BARRY.</p>	<p>GREEN (CONT'D) (O.O.V) Which is a first-</p> <p>BARRY Okay, okay.</p>

<p>On BARRY.</p> <p>The coach swerves the left. The PASSENGERS are thrown to the side.</p> <p>On GREEN and then BARRY.</p> <p>NIGEL approaches the front of the coach.</p> <p>On BARRY and the PASSENGERS.</p> <p>NIGEL stops and looks at RITA. He makes his way back to his seat. RITA is a bit freaked out. she follows NIGEL with her gaze as he heads back to his seat. KAYLA has clocked the look with NIGEL.</p> <p>On RITA and JOY</p> <p>KAYLA leans over to address RITA.</p> <p>To GREEN.</p>	<p>GREEN (O.O.V) And today I have twenty modelling enthusiasts looking to me for a <i>fun</i> day out.</p> <p>GREEN (CONT'D) So, "will I lighten up". Huh?</p> <p>PASSENGERS (TOGETHER) Whoa!</p> <p>GREEN Sorry.</p> <p>NIGEL (O.O.V) It's a fifty...</p> <p>NIGEL (CONT'D) ...limit here, driver.</p> <p>GREEN (O.O.V) (THROUGH MICROPHONE) Sorry rabbit...</p> <p>GREEN (CONT'D) (THROUGH MICROPHONE) ...rabbit in the road. Sorry.</p> <p>JOY Come now. It's alright, it's alright.</p> <p>KAYLA (O.O.V) Don't worry about him.</p> <p>KAYLA (CONT'D) Everything's gonna be great.</p> <p>RITA Everything okay.</p> <p>BARRY Just drop her off, mate.</p>	
--	---	--

<p>On GREEN.</p> <p>To GREEN.</p> <p>GREEN rolls his eyes and drives. BARRY looks over his shoulder at JOY.</p> <p>On KAYLA.</p> <p>On KAYLA.</p> <p>A beat. JOY turns to RITA.</p> <p>RITA hugs JOY. On KAYLA smiling at them.</p> <p>BARRY unbuckles his seatbelt. He leans forward to GREEN.</p> <p>From GREEN.</p> <p>CUT TO:</p> <p><u>EXT. COACH - DAY</u></p> <p>Coach drives along road.</p>	<p>GREEN What?</p> <p>BARRY (O.O.V) Yeah. Pull into the...</p> <p>BARRY (CONT'D) ...services tell her the party's over. She's a liability.</p> <p>BARRY (CONT'D) (O.O.V) A Jonah.</p> <p>BARRY (CONT'D) Mum's pleased to see me, aren't you, Mum?</p> <p>JOY I'm on a secret...</p> <p>JOY (CONT'D) (O.O.V) ...mission.</p> <p>KAYLA Are you, Nan?</p> <p>JOY (O.O.V) I'm afraid...</p> <p>JOY (CONT'D) ...I can't discuss it.</p> <p>JOY (CONT'D) I've got both my boys back.</p> <p>BARRY (O.O.V) Just gonna nip to the dunny Pete.</p> <p>BARRY (CONT'D) That's toilet in Australian. Toilet!</p>	<p>Scene: 10:02:35</p>
--	--	----------------------------

<p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. CAR PARK - DAY</u></p> <p>The coach pulls into the car park at the Model Village. GREEN on the microphone.</p> <p>CUT TO:</p> <p><u>INT. COACH. BABBACOMBE MODEL VILLAGE. CAR PARK - DAY</u></p> <p>The PASSENGERS start to disembark - leaving the tips basket untouched.</p> <p>On BARRY, KAYLA, BRAD and other PASSENGERS. NIGEL approaches GREEN.</p> <p>On GREEN.</p> <p>On GREEN.</p> <p>On GREEN.</p>	<p>GREEN (O.S) (THROUGH MICROPHONE) Rightio, folks, time to meet the little people.</p> <p>GREEN (CONT'D) (INTO MICROPHONE) Err make sure you're back here by ten to five. And it looks like the sun...</p> <p>GREEN (CONT'D) (O.O.V) ...has got his hat back on.</p> <p>NIGEL Is it safe to leave valuables on board, driver?</p> <p>GREEN Yep.</p> <p>NIGEL (O.O.V) Erm.</p> <p>NIGEL (CONT'D) I've left a tripod.</p> <p>NIGEL (CONT'D) (O.O.V) It's a good one.</p> <p>GREEN I'm sure it'll be fine.</p> <p>NIGEL (O.O.V) So you're...</p> <p>NIGEL (CONT'D) ...staying on then?</p>	<p>Scene & Music In: 10:02:39</p> <p>Music Out: 10:02:48</p> <p>Scene: 10:02:49</p>
--	--	---

On NIGEL.	GREEN (O.O.V) No...	
	GREEN (CONT'D) ...no, no, no but I'm, I'm sure-	
On GREEN.	NIGEL (O.O.V) Yeah, I-	
NIGEL makes to go, then reverts back. GREEN shoots him a look. NIGEL finally decides to leave.	NIGEL (CONT'D) Oh I'll leave it. I'll leave it. Second thoughts. NIGEL (CONT'D) No. Leave it. Leave it.	
The GREEN family group are the last on the coach. The air has been sucked out of it. Suddenly no one quite knows what they're doing there. RITA is the elephant in the room. BARRY jumps up. They start to disembark.	BARRY Let's have a top day out!	
BARRY gets off the coach.	GREEN Shut up, Baz.	
On GREEN.	KAYLA (O.O.V) Come on, dick-head.	
To BRAD as he gets off.	GREEN What are you doing here? BRAD Kay asked me to come.	
On GREEN.	JOY (O.O.V) Come along, dear.	
To BRAD who is wearing exotic day clothes.	GREEN Well you're supposed to be at work?	
On JOY and RITA. RITA slips her hand into JOY's.	BRAD (O.O.V) It's Saturday, Pete.	
On JOY and RITA.	GREEN (O.O.V) Don't you have a big funeral on?	

<p>On GREEN</p> <p>JOY turns to GREEN.</p> <p>JOY turns to get off the coach.</p> <p>RITA hesitates as she gets off the coach.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE, SEATING AREA - DAY</u></p> <p>CLOSE-UP on map for the site. BRAD looks at a blackboard with a timetable of the day's events. Meet Gulliver - A Real Live Giant and Stonehenge Explained.</p> <p>PULL OUT TO:</p> <p>KAYLA, BRAD, RITA and JOY survey the map of the site.</p> <p>JOY takes RITA's hand. They walk off.</p> <p>BRAD takes KAYLA's hand. They follow.</p>	<p>BRAD Yeah that's on Monday.</p> <p>BRAD (CONT'D) (O.O.V) Kayla! Wait for us dick-head.</p> <p>JOY Can I go on the rides, can I?</p> <p>GREEN But I'm not sure there are any rides, Mum.</p> <p>JOY Oh! Oh that's a shame, I do love a log flume.</p> <p>GREEN You'll be alright. It's a model village.</p> <p>KAYLA (O.O.V) Man, there's the whole of the country here.</p> <p>BRAD (O.O.V) Oh look! A real live giant.</p> <p>JOY Ooohhhh! Real live giant.</p> <p>KAYLA Where d'you wanna go, Nan?</p> <p>JOY Nineteen fifty-three. Come on. A real live giant, never seen one of those before.</p> <p>BRAD Thank you, kind sir.</p> <p>JOY But I really want to go on the dipper.</p>	<p>Scene & Music In: 10:04:04</p>
---	---	---

<p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. - DAY</u></p> <p>AERIEL VIEW over the village. We hear chatting and laughter.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>MEN working on the beach.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE. FRONT DOOR - DAY</u></p> <p>LECH arrives at GREEN's house, with his tool box. He looks at the broken panel on the door.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE - DAY</u></p> <p>CLOSE-UP shots of a miniature football game.</p> <p>JUMP CUT TO:</p> <p>Miniature passengers at the train station.</p>	<p>JOY (CONT'D) (V.O) Oh look peak inside. Noisy neighbour.</p> <p>LECH (IN POLISH) Dzień dobry Panie Drzwi (Translation: Good morning Mr Door)</p> <p>LECH (CONT'D) Okay, Let's do this.</p>	<p>Scene: 10:04:23</p> <p>Scene & Music Out: 10:04:27</p> <p>Scene: 10:04:30</p> <p>Scene: 10:04:35</p> <p>Scene: 10:04:51</p>
---	---	--

<p>JUMP CUT TO:</p> <p>Miniature religious figures at Stonehenge.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. CAR PARK - DAY</u></p> <p>BARRY and GREEN are queuing for ice cream.</p> <p>They get to the front of the queue. On GREEN as we hear BARRY looking in the freezer. To someone behind the ice cream kiosk.</p> <p>On GREEN and BARRY.</p> <p>On GREEN.</p> <p>On BARRY.</p>	<p>NARRATOR (V.O) The druids gathered in a field in England three thousand years ago. No one knew why-</p> <p>BARRY You've changed.</p> <p>GREEN Have I now?</p> <p>BARRY Put on a bit of weight. Gone all serious. I think Mum looking great.</p> <p>GREEN Barry, you've hardly been here mate.</p> <p>BARRY (O.O.V) Ahh, ahh, Damn it!</p> <p>BARRY (CONT'D) I'm looking for two Zooms mate.</p> <p>ICE CREAM VENDOR (O.O.V) Sorry.</p> <p>GREEN She can't manage on her own.</p> <p>BARRY Well maybe we should put her in a home...</p> <p>BARRY (CONT'D) (O.O.V) ...then?</p> <p>GREEN That's your solution, is it? Ten thousand miles and that's the best you ...</p> <p>GREEN (CONT'D) (O.O.V) ...could come up with.</p>	<p>Scene & Music In: 10:05:04</p>
--	---	---

<p>On GREEN.</p> <p>BARRY places a couple of ice creams on the counter.</p> <p>GREEN reluctantly pays for their ice creams.</p> <p>They go off in different directions.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. ENTRANCE WAY - DAY</u></p>	<p>BARRY It's two a.m. in the morning, Peewee.</p> <p>GREEN Why have you come over?</p> <p>BARRY You told me to.</p> <p>GREEN Yeah to look after Mum, not to put her in a home.</p> <p>BARRY Right!</p> <p>GREEN So do it!</p> <p>BARRY That's what I'm doing.</p> <p>GREEN No you're not.</p> <p>BARRY (O.O.V) Yes, I am. Look I, I...</p> <p>BARRY (CONT'D) ...I, I'm ready mate. I'm prepared.</p> <p>ICE CREAM VENDOR (O.O.V) Four pounds, please.</p> <p>BARRY Ah! I've, I've only got dollars.</p> <p>BARRY (CONT'D) Good to see ya' mate.</p>	<p>Scene: 10:06:20</p>
--	--	----------------------------

<p>BARRY enters the village. He checks if anyone is looking and hides his ice cream wrapper in the plants.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE</u> <u>MODEL VILLAGE.</u> <u>ENTRANCE WAY - DAY</u></p> <p>CLOSE-UP on MODEL OF OLD MAN ringing a bell for ice cream.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE</u> <u>MODEL VILLAGE.</u> <u>VILLAGE GREEN - DAY</u></p> <p>KAYLA and BRAD walk and talk. Behind them, RITA and JOY have been waylaid by the model village green.</p>	<p>MINITURE ICE CREAM SELLER (V.O) Ice cream, Ice cream, Ice cream, Ice cream, Ice cream-</p> <p>JOY (V.O) Look at the church!</p> <p>BRAD (V.O) Your uncle appears to...</p> <p>BRAD (CONT'D) (O.O.V) ...be a bit of a dick.</p> <p>KAYLA He's a big dick.</p> <p>BRAD A didgeridick.</p> <p>KAYLA He said I should come out and visit him. Said he'd get me a job.</p> <p>BRAD Oh why don't you?</p> <p>KAYLA Because he's a dick.</p> <p>BRAD A boomer-dick.</p>	<p>Scene & Music Out: 10:06:25</p> <p>Scene: 10:06:28</p>
--	---	---

<p>They laugh. KAYLA looks over at JOY and RITA. JOY is talking to RITA.</p> <p>RITA looks UP. KALYA and BRAD give her the thumbs up. She does the same back.</p> <p>JUMP CUT TO:</p> <p>CLOSE-UP on the Model Village. KAYLA and BRAD walk off away from JOY and RITA.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. CAR PARK - DAY</u></p> <p>We see GREEN eating his ice cream through the lens of an amateur camera. NIGEL is filming. GREEN looks up.</p> <p>A beat.</p>	<p>KAYLA Go on.</p> <p>BRAD Well it, it's a dick that comes back when you - when you throw it.</p> <p>KAYLA That's your kind of dick.</p> <p>JOY The old lady... <i>[UNLCEAR DIALOGUE]</i></p> <p>KAYLA You alright, Rita?</p> <p>NIGEL (BEHIND VIDEO CAMERA) Looks like you can buy ice creams at the box office, if you're a bit peckish on the way in.</p> <p>GREEN (THROUGH VIDEO CAMERA) Can I help you?</p> <p>NIGEL Oh no just ignore me. Just pretend I'm not even here.</p> <p>GREEN A-ha.</p>	<p>Scene & Music In: 10:06:59</p>
--	---	---

Prepared by Anastasia Kyriacou (07958 664 704)

<p>CUT TO:</p> <p><u>EXT. BABBACOMBE</u> <u>MODEL VILLAGE - DAY</u></p> <p>CLOSE-UP on miniature paramedics.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE</u> <u>MODEL VILLAGE. LAKE</u> <u>AREA - DAY</u></p> <p>CLOSE-UP on miniature naked people.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE</u> <u>MODEL VILLAGE. LAKE</u> <u>AREA - DAY</u></p> <p>BRAD and KAYLA sit by the lake, poking their fingers in the water. PULL-OUT to GULLIVER on stilts, on the other side of the river, ringing a small hand bell. On KAYLA and BRAD.</p> <p>On GULLIVER.</p>	<p>GULLIVER (V.O) I am Gulliver. Join me...</p> <p>GULLIVER (CONT'D) (O.O.V) ...on my travels through Lilliput.</p> <p>GULLIVER (CONT'D) Fun and family activities by the castle at three p.m.</p> <p>GULLIVER (CONT'D) (O.O.V) I am Gull -</p> <p>KAYLA Oi! Mate.</p> <p>GULLIVER Ahh and what can I do for you little people?</p> <p>BRAD (O.O.V) Are you the real life giant?</p> <p>GULLIVER Wh- what?</p> <p>BRAD It said on the board 'Real Life Giant'.</p>	<p>Scene & Music Out: 10:08:10</p> <p>Scene: 10:08:17</p> <p>Scene: 10:08:21</p>
---	---	--

Prepared by Anastasia Kyriacou (07958 664 704)

<p>ornaments – a dog, a little shed, a boat.</p> <p>JUMP CUT TO:</p> <p><u>INT. GREEN'S HOUSE - DAY</u></p> <p>CLOSE-UP of wooden ducks hanging on a handle.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE. FRONT DOOR - DAY</u></p> <p>LECH is listening to the radio and working happily on GREEN's front door.</p> <p>CUT TO:</p> <p><u>INT. CAR. GREEN'S HOUSE - DAY</u></p> <p>ROY is in his car, watching LECH fix the door.</p> <p>CUT TO:</p> <p><u>INT. SQUEAKY'S CAR / EXT. BABBACOMBE MODEL VILLAGE. CAR PARK - DAY</u></p> <p>SQUEAKY pulls up in the car park and puts on his sunglasses.</p> <p>CUT TO:</p> <p><u>INT. COACH, BABBACOMBE MODEL VILLAGE. CAR PARK - DAY</u></p>		<p>Scene: 10:09:13</p> <p>Scene: 10:09:16</p> <p>Scene: 10:09:22</p> <p>Scene: 10:09:31</p> <p>Scene: 10:09:40</p>
--	--	--

<p>GREEN gets off the coach.</p> <p>CUT TO:</p> <p><u>INT. SQUEAKY'S CAR /</u> <u>EXT. BABBACOMBE</u> <u>MODEL VILLAGE.</u> <u>CARPARK - DAY</u></p> <p>SQUEAKY gets out of his car and heads towards the Model Village. GREEN passes SQUEAKY in the opposite direction, heads away from the car park. They don't see each other.</p> <p>CUT TO:</p> <p><u>INT. BABBACOMBE</u> <u>MODEL VILLAGE. GIFT</u> <u>SHOP - DAY</u></p> <p>BARRY sits at a table. His eyelids droop with jetlag.</p> <p>CUT TO:</p> <p><u>INT. BABBACOMBE</u> <u>MODEL VILLAGE.</u> <u>TICKET AREA - DAY</u></p> <p>SQUEAKY pays for his ticket and walks off.</p> <p>CUT TO:</p> <p><u>INT. BABBACOMBE</u> <u>MODEL VILLAGE. GIFT</u> <u>SHOP - DAY</u></p> <p>BARRY has fallen asleep mouth wide open. He wakes.</p>	<p>SQUEAKY Shit.</p>	<p>Music In: 10:09:50</p> <p> </p> <p> </p> <p>Scene & Music Out: 10:09:52</p> <p>Scene: 10:10:06</p> <p>Scene: 10:10:11</p> <p>Scene: 10:10:16</p>
--	--------------------------	---

<p>JUMP CUT TO:</p> <p>SQUEAKY walks through the gift shop bumping into things and people.</p> <p>JUMP CUT TO:</p> <p>BARRY looks out the window just as SQUEAKY passes by outside. They come face to face. SQUEAKY mistakes BARRY for GREEN.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. GIFT SHOP - DAY</u></p> <p>Time stands still. BARRY, non-pulsed, seems to be looking straight through him. SQUEAKY freezes caught red-handed.</p> <p>CUT TO:</p> <p><u>INT. BABBACOMBE MODEL VILLAGE. GIFT SHOP - DAY</u></p> <p>BARRY looks behind him, wondering who that MAN was looking at. SQUEAKY runs off.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. GIFT SHOP - DAY</u></p> <p>SQUEAKY believes he has had a mysterious close shave with GREEN.</p>	<p>SQUEAKY (CONT'D) Sorry, I'm sorry.</p> <p>SQUEAKY (CONT'D) Arrrrghhhh.</p> <p>SQUEAKY (CONT'D) Shit, shit! Quick, shit quick!</p>	<p>Scene: 10:10:41</p> <p>Scene: 10:10:44</p> <p>Scene: 10:10:47</p>
---	--	--

<p>BARRY is left perplexed.</p> <p>CUT TO:</p> <p><u>EXT. GREEN'S HOUSE/ ROY'S CAR - DAY</u></p> <p>ROY is still sitting in his car. LECH approaches. ROY winds down the window. LECH talks to him in Polish, wagging his finger.</p> <p>And with that LECH walks off. ROY leans out the window, shouts after him.</p> <p>On ROY. He starts the car.</p> <p>ROY reverses down the road.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE - DAY</u></p> <p>CLOSE-UP on miniature village – a train goes past over the bridge.</p> <p>JUMP CUT TO:</p>	<p>LECH (IN POLISH) Słuchaj człowieku, nie wiem kim jesteś i nie interesuje mnie to. Jesteś trucizną w tym mieście. Psujesz reputację takim jak ja, którzy chcą spokojnie żyć. Także zabieraj swoje trucizny i wsadź sobie je w tyłek. Jeżeli zobaczę cię tutaj jeszcze raz, to pożałujesz.</p> <p>(Translation: Listen, I don't know who you are, and I don't care. You're a poison in this city. You ruin the reputation of people like me, who just want to live peacefully. So, take your poisons and put them up your arse. If I see you here again, you'll regret it.)</p> <p>ROY Yeah well, I didn't understand a word of that anyway.</p> <p>LECH (O.O.V) (IN POLISH) No ruszaj się, bo pożałujesz!</p> <p>(Translation: Get out of here, or you'll regret it!)</p>	<p>Scene & Music Out: 10:10:53</p> <p>Music In: 10:11:27</p> <p>Music Out: 10:11:33</p> <p>Scene & Music In: 10:11:37</p>
---	--	---

<p>HOLD ON a miniature game of cricket.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE.</u> <u>TOILET BLOCK - DAY</u></p> <p>NIGEL is filming the toilets.</p> <p>CUT TO:</p> <p><u>INT. WORKSHOP.</u> <u>BABBACOMBE MODEL VILLAGE - DAY</u></p> <p>CLOSE-UP on various mechanical parts in the workshop.</p> <p>JUMP CUT TO:</p> <p>KAYLA, BRAD and GULLIVER are in a secluded workshop, smoking a joint. GULLIVER in his stilts. On KAYLA.</p> <p>On KAYLA.</p> <p>On KAYLA.</p> <p>The train approaches. GULLIVER places the joint on the train as it comes out the tunnel.</p> <p>CUT TO:</p>	<p>NIGEL (BEHIND VIDEO CAMERA) Right a very important bit now subscribers. The toilets. Not too shabby by my reckoning.</p> <p>NIGEL (CONT'D) Room for enhancement but perfectly adequate.</p> <p>GULLIVER (V.O) Well then I went on to play the Soothsayer in...</p> <p>GULLIVER (CONT'D) ...Julius Caesar. Then I was Wind in the Willows down here after that. Lived at home for a bit. And well this, this is just for summer.</p> <p>GULLIVER (CONT'D) (O.O.V) And what about you, Bradley?</p> <p>BRAD (O.O.V) Undertaker. I bury the dead.</p> <p>GULLIVER (O.O.V) Cool.</p> <p>GULLIVER (CONT'D) Watch this.</p>	<p>Scene: 10:11:44</p> <p>Scene & Music Out: 10:11:57</p>
---	--	---

<p><u>EXT. BABBACOMBE MODEL VILLAGE - DAY</u></p> <p>CLOSE-UP on a model helicopter with propellers turning.</p> <p>JUMP CUT TO:</p> <p>HOLD ON model of Babbacombe funicular.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE FUNICULAR - DAY</u></p> <p>GREEN approaches the real-life Funicular railway.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. - DAY</u></p> <p>SQUEAKY is searching for RITA.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. BALLOON LAWN - DAY</u></p> <p>RITA and JOY are standing by the Tudor houses. JOY is transported back in time. CLOSE-UP on the Tudor houses.</p>	<p>ROY (THROUGH SQUEAKY'S BLUETOOTH) You found her?</p> <p>SQUEAKY (INTO BLUETOOTH) I'm lookin', I'm lookin'!</p> <p>ROY (THROUGH SQUEAKY'S BLUETOOTH) Fucking find her!</p> <p>JOY And we lived here.</p> <p>JOY (CONT'D) (O.O.V) Y, y, y, you see there, by the other house.</p> <p>JOY (CONT'D) Where were you?</p>	<p>Scene & Music In: 10:12:30</p> <p>Scene & Music Out: 10:12:38</p> <p>Scene: 10:12:48</p> <p>Scene: 10:12:55</p>
--	--	--

<p>On JOY and RITA from above the exhibits. SQUEAKY spots RITA on the pathway down.</p> <p>ROY ends the call. SQUEAKY makes his way down to RITA and JOY.</p> <p>JUMP CUT TO:</p> <p>BACK with JOY and RITA.</p> <p>JUMP CUT TO:</p> <p>SQUEAKY heads towards RITA and JOY.</p> <p>JUMP CUT TO:</p> <p>Back to JOY and RITA.</p> <p>On SQUEAKY - he is behind them now.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. WORKSHOP - DAY</u></p> <p>KAYLA, BRAD and GULLIVER in secluded workshop. BRAD rings GULLIVER's bell.</p>	<p>RITA Erm, long way.</p> <p>JOY Oh. But you can come visit-</p> <p>SQUEAKY (O.S) (INTO BLUETOOTH) I've got here! I can see her!</p> <p>ROY (THROUGH SQUEAKY'S BLUETOOTH) Good! Get it done!</p> <p>JOY (O.O.V) Then you come down...</p> <p>JOY (CONT'D) ...this road here. Down here - past the – this, road accident. And down with his little cosy feat- I suppose we all must have been much smaller then.</p> <p>JOY (CONT'D) (O.O.V) And here. What's this? Yes, he had his lunch in there.</p> <p>JOY (CONT'D) And big Barry the bailiff. I love, oh I loved big Barry. See his blue van there. Big Barry the bailiff. Oh it is lovely.</p> <p>JOY (CONT'D) (O.O.V) I don't know where that is.</p> <p>BRAD Weeee!</p>	<p>Scene: 10:13:42</p>
---	---	----------------------------

<p>The train returns, and GULLIVER picks up the joint. They smoke.</p> <p>On KAYLA as BRAD laughs.</p> <p>On KAYLA.</p> <p>On KAYLA.</p> <p>On KAYLA.</p> <p>On KAYLA.</p> <p>To BRAD.</p> <p>BRAD and GULLIVER share a look. On KAYLA.</p>	<p>BRAD (CONT'D) Whoo!</p> <p>GULLIVER Ahhh... The train, the train's always on time.</p> <p>BRAD (O.O.V) So then what?</p> <p>GULLIVER Ah what, move back to London.</p> <p>KAYLA Yeah? I'm going back to Birmingham.</p> <p>GULLIVER (O.O.V) Oh yeah?</p> <p>BRAD (O.O.V) You've been saying that ever...</p> <p>BRAD (CONT'D) ...since I knew ya'.</p> <p>KAYLA Well, it's true.</p> <p>BRAD You gonna leave me?</p> <p>KAYLA Gonna go talk to my mum, aren't I.</p> <p>GULLIVER (O.O.V) Sh-she there?</p> <p>KAYLA Yeah.</p> <p>GULLIVER You.</p> <p>BRAD (O.O.V) You look good...</p> <p>BRAD (CONT'D) ...in those.</p>	
---	--	--

<p>On KAYLA.</p> <p>On KAYLA.</p> <p>From KAYLA sensing the chemistry between BRAD and GULLIVER.</p> <p>CUT TO:</p> <p><u>INT. BABBACOMBE FUNICULAR - DAY</u></p> <p>GREEN stands, alone, in the Funicular railway as it descends to the Devon coast. He is lost in thought. As he reaches the bottom the RAILWAY MAN opens the doors. GREEN indicates to go back up with a nod and a thumbs up. Back up he goes.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. BOAT POND - DAY</u></p> <p>RITA, JOY and SQUEAKY are on the model radio-controlled boats. SQUEAKY and RITA play fighting with their boats - both laughing.</p> <p>On the boats as one bumps into the other.</p>	<p>GULLIVER Well thanks.</p> <p>GULLIVER (CONT'D) (O.O.V) I'm glad you think so.</p> <p>BRAD (O.O.V) You're welcome.</p> <p>SQUEAKY Whoa oh! Ah you got me there. You alright, Joy?</p> <p>JOY Oh yeah, hello David. You working on the boats, too?</p> <p>SQUEAKY You know me...</p> <p>SQUEAKY (CONT'D) (O.O.V) ...Joy! Here we go! Look at that.</p>	<p>Music In: 10:14:25</p> <p>Scene: 10:14:29</p> <p>Scene & Music In: 10:15:50 Music Out: 10:15:51</p>
---	---	---

<p>Pointing to her boat.</p> <p>To RITA.</p> <p>CUT TO:</p> <p><u>INT. BABBACOMBE FUNICULAR - DAY</u></p> <p>GREEN reaches the top. As soon as the RAILWAY MAN opens the doors GREEN dashed out.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE FUNICULAR - DAY</u></p> <p>GREEN runs up the pathway.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. BOAT POND - DAY</u></p> <p>Back with RITA, JOY and SQUEAKY.</p> <p>On SQUEAKY and RITA.</p>	<p>RITA Me.</p> <p>SQUEAKY Yeah, you're great! You're really good at this. Look at that over there, look at that. Whey, look I beat ya', I beat ya', I beat ya', I beat ya'.</p> <p>PETE Thank you.</p> <p>SQUEAKY Game over.</p> <p>RITA Finished.</p> <p>SQUEAKY Yeah. Well that was terrific.</p> <p>RITA Good.</p> <p>SQUEAKY I wonder if I could treat you two ladies to something nice.</p> <p>JOY (O.O.V) Oh that's lovely Dave.</p>	<p>Scene & Music Out: 10:16:10</p> <p>Scene: 10:16:18</p> <p>Scene & Music In: 10:16:23</p>
--	---	--

<p>To RITA.</p> <p>To RITA.</p> <p>On SQUEAKY as he gently steers RITA and JOY towards the cafe. Out on the boats.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. ENTRANCE WAY - DAY</u></p> <p>GREEN goes through the entrance, a sense of purpose in his step. On TICKET MAN.</p> <p>GREEN pays for a ticket.</p> <p>GREEN takes his ticket.</p>	<p>JOY (CONT'D) Oh a cup of tea wouldn't hurt. Do you wanna cup of tea love?</p> <p>RITA Tea?</p> <p>SQUEAKY Yeah? Tea come on then, let's go.</p> <p>JOY Nice cup of tea, yeah!</p> <p>SQUEAKY It's over here. Come on.</p> <p>RITA (O.O.V) Tea. Good.</p> <p>JOY (O.O.V) I'm feeling parched after that.</p> <p>SQUEAKY (O.O.V) Same here.</p> <p>TICKET MAN Excuse me!</p> <p>GREEN (O.O.V) Yeah?</p> <p>TICKET MAN Tickets?</p> <p>GREEN Oh yeah right. Sorry.</p> <p>TICKET MAN Thank you.</p> <p>GREEN Thanks.</p>	<p>Scene: 10:16:46</p>
---	--	----------------------------

<p>CUT TO:</p> <p><u>EXT. BABBACOMBE</u> <u>MODEL VILLAGE - DAY</u></p> <p>SQUEAKY is with RITA and JOY. He steers JOY to a bench.</p> <p>RITA looks at JOY - uncertain, anxious.</p> <p>JUMP CUT TO:</p> <p>BARRY walks towards JOY, RITA and SQUEAKY.</p> <p>JUMP CUT TO:</p> <p>SQUEAKY leads RITA gently away.</p> <p>From SQUEAKY's P.O.V - BARRY in the distance.</p>	<p>SQUEAKY I tell you what. Why don't you, why don't you sit down here, mum.</p> <p>JOY Yeah.</p> <p>SQUEAKY Just here look. There you go, there you go. And me and your young friend-</p> <p>JOY Yeah.</p> <p>SQUEAKY Can bring you something? Yeah?</p> <p>JOY Ohhh. yeah go, go on, love. It's only David. You'll be alright.</p> <p>JOY (CONT'D) (O.O.V) I'll be fine.</p> <p>RITA (O.O.V) We find Kayla?</p> <p>SQUEAKY (O.O.V) Soon, it's just...</p> <p>SQUEAKY (CONT'D) ...it's just round this way. Yeah.</p> <p>RITA Here?</p> <p>SQUEAKY Yeah.</p> <p>SQUEAKY (CONT'D) (O.O.V) Err... Yeah, I know...</p>	<p>Scene, Music Out & Music In: 10:17:02</p>
---	---	---

<p>SQUEAKY mistakes him for GREEN again. Slightly panicked, SQUEAKY steers RITA onto the grass by the weather centre towards the other path. He tramples on some miniature figures along the way. BARRY approaches rubbing his eyes.</p> <p>JUMP CUT TO:</p> <p>JOY is still waiting on the bench where SQUEAKY and RITA left her. BARRY sees her there.</p> <p>BARRY kisses her on the cheek.</p> <p>BARRY sits himself down beside her.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. STATUE OF LIBERTY - DAY</u></p> <p>SQUEAKY guides RITA across the display. He looks behind him. Statue of Liberty is behind them.</p> <p>JUMP CUT TO:</p> <p>SQUEAKY and RITA turn onto a path and see GREEN up ahead.</p>	<p>SQUEAKY (CONT'D) ...I know a short cut. Yeah. Just over her.</p> <p>SQUEAKY (CONT'D) (O.O.V) It's fine don't worry. I got ya'.</p> <p>BARRY Mum?</p> <p>BARRY (CONT'D) Mum?!</p> <p>JOY / BARRY (CONT'D) (AT SAME TIME) Ooohh. / Mum.</p> <p>JOY (CONT'D) Hello Peter.</p> <p>BARRY Barry.</p> <p>GREEN Dave?</p>	<p>Scene, Music In & Music Out: 10:17:49</p>
--	--	--

SQUEAKY is confused. He looks back to where BARRY and JOY were sitting.	SQUEAKY Pete?		
	GREEN What you doing here?		
On GREEN.	SQUEAKY (O.O.V) Nothing...		
	SQUEAKY (CONT'D) ...much. We're just having a cup...		
On GREEN, suspicious.	SQUEAKY (CONT'D) (O.O.V) ...of tea		
On SQUEAKY and RITA.	GREEN (O.O.V) You don't like tea, Dave.		
SQUEAKY whispers.	SQUEAKY Leave it, Pete.		
	GREEN What?		
On GREEN.	SQUEAKY (O.O.V) Just.		
	SQUEAKY (CONT'D) Leave it.		
	GREEN You're involved in this aren't you mate?		
On GREEN.	SQUEAKY (O.O.V) No I'm not.		
	GREEN Yes you are.		
	SQUEAKY Not involved, exactly.		
	GREEN But actually, exactly involved		

<p>On SQUEAKY.</p> <p>On SQUEAKY.</p> <p>RITA has begun to understand what's going on. Her panic starts to rise.</p> <p>On GREEN.</p> <p>On GREEN.</p> <p>On GREEN.</p>	<p>GREEN (CONT'D) You let her onto the coach didn't you...</p> <p>GREEN (CONT'D) (O.O.V) ...Dave?</p> <p>SQUEAKY No I didn't.</p> <p>GREEN (O.O.V) Yes you...</p> <p>GREEN (CONT'D) ...did. How much d'they pay ya'?</p> <p>SQUEAKY This is big, Pete. It's bigger than me, mate. It's bigger than Bognor-</p> <p>GREEN Bugger Bognor mate.</p> <p>SQUEAKY (O.O.V) It's Littlehampton now...</p> <p>SQUEAKY (CONT'D) ...mate, Selsey Bill, Rustington. It's wide...</p> <p>SQUEAKY (CONT'D) (O.O.V) ...man.</p> <p>GREEN She's younger than my daughter Dave.</p> <p>SQUEAKY She'd have had it much worse back where's she's from.</p> <p>GREEN That makes it alright does it, Dave?</p> <p>SQUEAKY (O.O.V) I can't listen to you...</p> <p>SQUEAKY (CONT'D) ...anymore Pete. I've come to take her.</p> <p>GREEN You are joking?</p>	
---	---	--

On GREEN.	SQUEAKY (O.O.V) No.	
RITA starts to head down the stairs.	SQUEAKY (CONT'D) Not unless you've got three grand. She was gonna work....	
On GREEN, realising RITA has gone. SQUEAKY realises too. He takes up pursuit.	SQUEAKY (CONT'D) (O.O.V) ...for 'em. She's- SQUEAKY (CONT'D) Oi!	
GREEN joins in.	GREEN / SQUEAKY (CONT'D) (AT SAME TIME) Dave! / Hey! / Dave! SQUEAKY (CONT'D) (O.O.V) Come here! Get here!	
CUT TO: <u>EXT. BABBACOMBE MODEL VILLAGE. VARIOUS EXHIBITS - DAY</u>		Scene, Music Out & Music In: 10:19:02
NIGEL trains his camera on a sequence of a surreal, slow chase throughout the site - from the village green, over the Celebrity Mansion, through Stonehenge and across the railway tracks, over a barrier and up to the Manor House, etc. RITA has run down the steps, jumped across to the village green and is now deep in the model world, dodging tourists blocking the pathways.	SQUEAKY (CONT'D) (O.O.V) (THROUGH VIDEO CAMERA) Come here! NIGEL (BEHIND VIDEO CAMERA) / SQUEAKY (O.O.V) (AT THE SAME TIME) A classic English village from the- / Come back! / ...air. SQUEAKY (O.O.V) (THROUGH VIDEO CAMERA) Wait! NIGEL (BEHIND VIDEO CAMERA) Oo! What's she doing? RITA (THROUGH VIDEO CAMERA) Kayla!	
On RITA running.	SQUEAKY (O.O.V) (THROUGH VIDEO CAMERA) Hey!	

<p>SQUEAKY following RITA through the model world.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE - DAY</u></p> <p>JOY and BARRY sit on bench chatting away.</p> <p>On BARRY and JOY.</p> <p>On BARRY and JOY.</p>	<p>NIGEL (BEHIND VIDEO CAMERA) / SQUEAKY (CONT'D) (O.O.V) (THROUGH VIDEO CAMERA) / (AT THE SAME TIME) Clear disregard... / Come here! / ...for the signage.</p> <p>SQUEAKY (CONT'D) (O.O.V) (THROUGH VIDEO CAMERA) Hey!</p> <p>NIGEL (BEHIND VIDEO CAMERA) / SQUEAKY (CONT'D) (THROUGH VIDEO CAMERA) / (AT THE SAME TIME) Trampling... / COME HERE! /.. all over.../ Hey, come here! / ...the private spaces. Him as well!</p> <p>SQUEAKY (CONT'D) (THROUGH VIDEO CAMERA) Hey!</p> <p>BARRY / SQUEAKY (CONT'D) (O.O.V) (AT THE SAME TIME) I, I'm doing really well... / COME HERE! / ...down under, Mum.</p> <p>SQUEAKY (CONT'D) (O.O.V) HEY WAIT!</p> <p>BARRY / SQUEAKY (CONT'D) (O.O.V) (AT THE SAME TIME) You'd be proud of me you know. Imports. / HEY! / Exports.</p> <p>SQUEAKY (CONT'D) (O.O.V) HEY! COME HERE!</p> <p>GREEN (O.O.V) Dave!</p> <p>SQUEAKY (O.S) COME HERE!</p> <p>GREEN (O.O.V) DAVE!</p>	<p>Scene, Music Out & Music In: 10:19:16</p>
--	---	--

<p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. VARIOUS EXHIBITS - DAY</u></p> <p>RITA running, SQUEAKY chasing her and GREEN chasing him. NIGEL stands on the path filming it all.</p> <p>On RITA, GREEN and SQUEAKY who slips.</p> <p>SQUEAKY disappears after RITA. GREEN is close behind.</p> <p>Back through NIGEL's camera.</p>	<p>NIGEL / SQUEAKY (AT THE SAME TIME) There's like, one of our, our passengers from the charabanc... / Come here you-</p> <p>GREEN Dave!</p> <p>NIGEL ...is being chased...</p> <p>GREEN Dave!</p> <p>SQUEAKY It's wet there!</p> <p>NIGEL (O.O.V) ...by a big fellow who in turn is being chased...</p> <p>GREEN (O.O.V) Oh DAVE! Come back!</p> <p>NIGEL ...by the driver! And they are trampling all over it.</p> <p>GREEN / NIGEL (CONT'D) (AT SAME TIME) Dave leave her alone. / I'm sure we'll get chucked out in a minute.</p> <p>SQUEAKY COME HERE!</p> <p>GREEN Dave leave her alone!</p> <p>NIGEL Ooh! It's not exactly...</p> <p>NIGEL (CONT'D) (BEHIND VIDEO CAMERA) ...a fast chase.</p>	<p>Scene, Music Out & Music In: 10:19:30</p>
---	---	--

<p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. GULLIVER'S AREA - DAY</u></p> <p>GULLIVER is lying down under a criss-cross of string, performing. Off in the distance we can hear SQUEAKY still chasing and shouting after RITA.</p> <p>GULLIVER rings his bell.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE - DAY</u></p> <p>JOY and BARRY sit on bench chatting away as before. We hear GULLIVER's performance carrying on in the background.</p>	<p>SQUEAKY (THROUGH VIDEO CAMERA) COME HERE!</p> <p>NIGEL (BEHIND VIDEO CAMERA) I dunno quite what he wants.</p> <p>GULLIVER And the little people.</p> <p>SQUEAKY (O.S) Come back! Hey!</p> <p>GULLIVER Tied me down with their little ropes attached to every single part of me!</p> <p>SQUEAKY (O.S) Come back! Oi!</p> <p>GULLIVER "Help me! Help me!"</p> <p>GULLIVER (CONT'D) (O.S) Help meeee!</p> <p>BARRY Australia's a really exciting place mum.</p> <p>GULLIVER (O.S) Help me I cry!</p> <p>BARRY / GULLIVER (CONT'D) (O.S) (AT SAME TIME) Ah it's a land of opportunity. / Help me! / Beautiful landscapes and wildlife.</p> <p>GULLIVER (CONT'D) (O.S) Help meeee!</p>	<p>Scene, Music Out & Music In: 10:19:59</p> <p>Scene, Music Out & Music In: 10:20:12</p>
---	--	---

<p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. VARIOUS EXHIBITS - DAY</u></p> <p>Through NIGEL's video camera we see RITA still being chased by SQUEAKY, who's being followed by GREEN.</p> <p>On the model village.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE - DAY</u></p> <p>Back to JOY and BARRY on the bench – oblivious to what's going on.</p>	<p>BARRY The cricket.</p> <p>SQUEAKY (O.O.V) (THROUGH VIDEO CAMERA) Come here!</p> <p>NIGEL (BEHIND VIDEO CAMERA) / SQUEAKY (O.O.V) (THROUGH VIDEO CAMERA) (AT THE SAME TIME) Their just passing the... / Come here! /...golf course now.</p> <p>RITA (O.O.V) (THROUGH VIDEO CAMERA) Kayla!</p> <p>SQUEAKY (O.O.V) (THROUGH VIDEO CAMERA) Hey!</p> <p>GREEN (O.O.V) (THROUGH VIDEO CAMERA) Dave!</p> <p>NIGEL (BEHIND VIDEO CAMERA) / SQUEAKY (THROUGH VIDEO CAMERA) (AT THE SAME TIME) Watch out for that train... / Come here! /...big boy. Aww! Oooo! He, he landed. His jumped cleanly. / Come here!</p> <p>NIGEL (BEHIND VIDEO CAMERA) (CONT'D) I didn't expect that. And the chaser is losing his trousers, tighter belt required. Here's out driver keeping pace. Go on son!</p> <p>GREEN (O.O.V) Dave!</p>	<p>Scene, Music Out & Music In: 10:20:24</p> <p>Scene, Music Out & Music In: 10:20:45</p>
--	--	---

<p>BARRY pause. GULLIVER rings his bell as we can still hear the commotion going on in the background.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. GULLIVER'S AREA - DAY</u></p> <p>CLOSE-UP on GULLIVER tied to the ground with string ringing the bell as before. PULL- OUT to reveal he is performing for FIVE SMALL CHILDREN and BRAD and KAYLA.</p>	<p>BARRY Extensive mineral deposits.</p> <p>GULLIVER (O.O.V) Help meeee!</p> <p>DAVE (O.O.V) Oi!</p> <p>GREEN (O.O.V) Dave!</p> <p>BARRY / DAVE (O.O.V) (AT SAME TIME) It's just- / Oi!</p> <p>GULLIVER (O.O.V) / DAVE (O.O.V) (AT THE SAME TIME) Help me I cry! Children- / Hey! / Help me.</p> <p>BARRY I just-</p> <p>GULLIVER (O.O.V) Help meee! Help meeee!</p> <p>DAVE (O.O.V) Hey! Oi come here!</p> <p>GULLIVER (O.O.V) Help meeee!</p> <p>DAVE (O.O.V) Oi, you deaf!</p> <p>GULLIVER (CONT'D) Help meeeeeee! Help me I cry!</p> <p>RITA (O.O.V) Kayla!</p>	<p>Scene, Music Out & Music In: 10:21:08</p>
--	---	--

<p>Just then RITA runs past the stage area and up the hairpin bend. KAYLA turns and sees SQUEAKY run past.</p> <p>SQUEAKY heads off up the path. GREEN runs through. KAYLA gets up.</p> <p>KAYLA follows her dad.</p> <p>JUMP CUT BACK TO:</p> <p>Back to GULLIVER, the CHILDREN and BRAD. BRAD gets up to help untie GULLIVER.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. CITY AREA - DAY</u></p> <p>The chase continues through NIGEL's video camera. SQUEAKY and KAYLA run onto the model high street.</p> <p>The chase has run out of steam - SQUEAKY is exhausted, everyone out of breath. RITA is by the Shard. KAYLA is with her.</p>	<p>GULLIVER Help me! Children, children help me!</p> <p>RITA (O.O.V) Kayla! Kayla!</p> <p>GULLIVER Children please-</p> <p>KAYLA Dave?</p> <p>SQUEAKY Nothing to see here.</p> <p>GREEN Kay! Come and help.</p> <p>SQUEAKY COME HERE!</p> <p>GREEN <i>[UNCLEAR DIALOGUE]</i></p> <p>GULLIVER No seriously please. Please, would you mind. Help me.</p> <p>NIGEL (BEHIND VIDEO CAMERA) They're slowing further now as they enter that London.</p> <p>SQUEAKY (O.O.V) (THROUGH VIDEO CAMERA) This is stupid, Pete.</p> <p>SQUEAKY (CONT'D) We're both, we're both grown men. This is nothing...</p>	<p>Scene, Music Out & Music In: 10:21:28</p>
---	--	---

On GREEN.	<p>SQUEAKY (CONT'D) (O.O.V) ...to do with you.</p> <p>GREEN It was my coach, Dave.</p> <p>SQUEAKY This is what's gonna happen, right. I- I'm giving you a chance here, mate.</p>		
On GREEN, bent over, out of breath.	<p>SQUEAKY (CONT'D) (O.O.V) T-t-t-to step away. I'm gonna stand up, I'm gonna...</p> <p>SQUEAKY (CONT'D) ...walk her out of here, take her back to Bognor and, and, and...</p>		
On GREEN looking up.	<p>SQUEAKY (CONT'D) (O.O.V) ...and, and, and we'll call it quits.</p> <p>GREEN What?</p>		
On KAYLA and RITA.	<p>GREEN (CONT'D) (O.O.V) What are you talking about?</p>		
On KAYLA and RITA – RITA hides behind KAYLA, scared.	<p>SQUEAKY (O.O.V) I'm, I'm taking her off your hands, mate.</p> <p>GREEN I don't want her off my hands Dave!</p>		
On GREEN.	<p>SQUEAKY (O.O.V) She's tricking...</p> <p>SQUEAKY (CONT'D) ...you, mate.</p> <p>RITA No.</p> <p>GREEN Right.</p> <p>RITA No.</p>		

	<p>GREEN We'll go to the police.</p>	
<p>SQUEAKY falls to his knees.</p>	<p>SQUEAKY Please, Pete.</p>	
<p>On GREEN, he turns back to face SQUEAKY. Then over to KAYLA and RITA.</p>	<p>SQUEAKY (CONT'D) (O.O.V) I, I, I'm an idiot, you know that. They'll send her back. You want that, do ya? Please, Pete, please. I'm...</p>	
<p>CLOSE on SQUEAKY.</p>	<p>SQUEAKY (CONT'D) ...begging ya. We're, we're, we're old mates, mate.</p>	
<p>On GREEN.</p>	<p>SQUEAKY (CONT'D) (O.O.V) You gotta understand. I, I'm the fall guy, Pete. I'm the fall guy...</p>	
<p>CLOSE on SQUEAKY, hysterical, beating his chest.</p>	<p>SQUEAKY (CONT'D) ...they're gonna come and get me Pete. They're gonna come and get me Pete. They're gonna get me. She's worth...</p>	
<p>On KAYLA and RITA.</p>	<p>SQUEAKY (CONT'D) (O.O.V) ...money, Pete, an, an, an, and they want her back.</p>	<p>Music Out & Music In: 10:22:26</p>
	<p>GREEN We'll, we'll, we'll buy her Dave. We'll, we'll, we'll...</p>	
<p>On SQUEAKY.</p>	<p>GREEN (CONT'D) (O.O.V) ...pay for her!</p>	
	<p>SQUEAKY How're you going to find that sort of cash Pete? Where're you gonna...</p>	
<p>On GREEN.</p>	<p>SQUEAKY (CONT'D) (O.O.V) ...find it mate?</p>	
<p>GREEN looks around, hopeless. KAYLA blurts out, deadly serious.</p>	<p>KAYLA A cake sale?</p>	
	<p>GREEN What?</p>	

On GREEN.	KAYLA (O.O.V) Yeah, Dad.		
	KAYLA (CONT'D) A really big cake sale.		
On KAYLA and RITA.	GREEN (O.O.V) Yeah!		
	GREEN (CONT'D) Yeah, a cake sale, r-r-r-really...		
On SQUEAKY.	GREEN (CONT'D) (O.O.V) ...big cakes!		
	SQUEAKY What you fucking talking about Pete?		
On SQUEAKY.	GREEN (O.O.V) Yeah!		
	GREEN (CONT'D) Massive cakes an, and we'll sell 'em. We'll-		
KAYLA enthusiastically. She points at GREEN.	KAYLA Sponsored walk. Raffle!		
	GREEN A-a-a-a car boot!		
On SQUEAKY.	GREEN (CONT'D) (O.O.V) Car boot sale.		
On SQUEAKY, breaking down.	KAYLA (O.O.V) Fun run!		
	SQUEAKY What!		
	GREEN TOMBOLAAAAAAA!		
	SQUEAKY What is wrong with you, people? There's thousands of 'em. You think you're gonna help everyone?		
On GREEN.	SQUEAKY (CONT'D) (O.O.V) Please. Think about what you're saying here.		

	<p>NIGEL I'm quite good at guessing things.</p> <p>SQUEAKY Wh- what?</p> <p>On SQUEAKY, desperate.</p> <p>NIGEL (O.O.V) Guess the weight...</p> <p>NIGEL (CONT'D) ...of the baby. That sort of thing.</p> <p>GREEN W-w-w-we've got a whole payment plan now Dave.</p> <p>SQUEAKY wails.</p> <p>SQUEAKY Please Pete.</p> <p>On GREEN, laughing.</p> <p>SQUEAKY (CONT'D) (O.O.V) Open your head Pete and think about me...</p> <p>On SQUEAKY crying.</p> <p>SQUEAKY (CONT'D) ...please for one time, please remember the drivers code Pete. Remember the...</p> <p>On GREEN.</p> <p>SQUEAKY (CONT'D) (O.O.V) ...drivers code please-</p> <p>GREEN There's no drivers code Dave.</p> <p>On GREEN.</p> <p>SQUEAKY (O.O.V) We, we...</p> <p>SQUEAKY (CONT'D) ...always fight for each other Pete!</p> <p>On SQUEAKY.</p> <p>GREEN (O.O.V) No!</p> <p>SQUEAKY Yes, we do! Remember Longleat.</p> <p>On GREEN, covering his ears with his hands.</p> <p>SQUEAKY (CONT'D) (O.O.V) / GREEN (AT THE SAME TIME) Last year mate. / Arrrrrrggggggghhhhhh!!!! / Remember, remember we went to...</p>		
			<p>Music Out & Music In: 10:23:19</p>

<p>On GREEN walking away.</p> <p>KAYLA and RITA back away.</p> <p>On KAYLA and RITA through NIGEL's video camera running away.</p> <p>On SQUEAKY still on his knees, shouting and waving his hands in the air. The PEOPLE around start clapping.</p> <p>Out on SQUEAKY as the PEOPLE start to disperse.</p> <p>CUT TO:</p> <p><u>EXT. BABBACOMBE MODEL VILLAGE. GULLIVER'S AREA - DAY</u></p> <p>BRAD unties GULLIVER from the strings.</p>	<p>SQUEAKY (CONT'D) ...Durdle Door. Remember that and we broke down.</p> <p>GREEN Shut up Dave!</p> <p>SQUEAKY (O.O.V) Remember when we broke...</p> <p>SQUEAKY (CONT'D) ...down outside Didcot and we were both...</p> <p>SQUEAKY (CONT'D) (THROUGH VIDEO CAMERA) ...under the van. And we- Do you remember that Pete?</p> <p>GREEN (O.O.V) (THROUGH VIDEO CAMERA) I don't remember it Dave.</p> <p>SQUEAKY (THROUGH VIDEO CAMERA) You've got to remember Pete, you've gotta remember.</p> <p>SQUEAKY (CONT'D) W- WOOKEY HOLE, WOOKEY HOLE PETE! WOOKEY HOLE!</p> <p>TANNOY ANNOUNCEMENT (V.O) Just a reminder everyone that the park will be closing in fifteen minutes.</p> <p>BRAD Okay.</p> <p>GULLIVER Children these days.</p>	<p>Music Out: 10:23:53</p> <p>Music In: 10:23:59</p> <p>Scene: 10:24:03</p>
---	---	---

<p>BRAD helps GULLIVER to his feet.</p> <p>CUT TO:</p> <p><u>INT. COACH, BABBACOMBE MODEL VILLAGE. CAR PARK - DAY</u></p> <p>Through NIGEL's video camera. EVERYONE is back on the coach.</p> <p>The video camera switches off. We hear BARRY and JOY talking in the background. KAYLA looks out of the window and sees BRAD beside GULLIVER in his stilts. The two are holding hands. She taps on the window. KAYLA mouths something to him. BRAD shrugs and smiles. Then over to BARRY and JOY.</p>	<p>BRAD Give me a second.</p> <p>GULLIVER Its kids' man you can't, you can't- you win some you lose some.</p> <p>BRAD You can't please them.</p> <p>BRAD (CONT'D) / GULLIVER (AT THE SAME TIME) I can't get that one off. / Absolute nonsense.</p> <p>BRAD (CONT'D) Can you slip out of that? Up you get, babe, come on.</p> <p>GULLIVER Oh God.</p> <p>NIGEL (BEHIND VIDEO CAMERA) Well what a day! That was exciting. And here we are back on the charabanc safe and sound subscribers, wherever you may be.</p> <p>BARRY (O.O.V) Canberra.... Yeah.</p> <p>JOY (O.O.V) All the way from Littlehampton.</p> <p>BARRY Wasn't everything so... small.</p> <p>JOY It was small.</p>	<p> Music Out 10:24:05</p> <p>Scene: 10:24:17</p>
---	--	--

On KAYLA smiling out the window. She sticks two fingers up at BRAD. He gives her the finger back. BRAD grabs GULLIVER's hat, teasing him.	<p>BARRY (O.O.V) Dinky.</p> <p>JOY (O.O.V) Dinky. That's a good word. Is that an Australian word? Dinky.</p> <p>BARRY (O.O.V) I don't know.</p> <p>JOY (O.O.V) Fair dinkum dinky.</p>	
KAYLA realises that she's alone. She looks away.	BARRY (O.O.V) What?	
On KAYLA and RITA – RITA realises KAYLA's feeling left out.	<p>JOY (O.O.V) Dinkum dinky.</p> <p>BARRY (O.O.V) Dinky.</p>	
On KAYLA and RITA.	GREEN (O.O.V) (THROUGH MICROPHONE) Ladies and gents. L- Ladies and-	
GREEN gets up from his seat and stands facing his PASSENGERS.	<p>GREEN (CONT'D) No. Erm. Erm, up the front. Erm, oh a-ah...before, before we leave I, I wonder if you'd all indulge me your, your...</p>	
On BARRY taking a photo of GREEN.	<p>GREEN (CONT'D) (O.O.V) ...patience. I can see...</p> <p>GREEN (CONT'D) ...as I look out today that you are a group...</p>	
On RITA taking KAYLA's hand, trying to reassure her.	GREEN (CONT'D) (O.O.V) ...of good, kind hearted English...	
On THE MODELLERS. NIGEL has switched his camera on and is filming GREEN.	<p>GREEN (CONT'D) (O.O.V) ...modellers.</p> <p>PASSENGERS (TOGETHER) Ahhhhh!</p>	
On NIGEL and his video camera, recording.	GREEN (O.O.V) Salt of the earth. And...	

<p>Through the lens of NIGEL's video camera. NIGEL zooms in. We can see the battery is low. He zooms in again.</p> <p>Suddenly the battery dies.</p> <p>CUT TO BLACK:</p> <p>We hear a beeping sound.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - NIGHT</u></p> <p>The group is back at JOY's house. RITA sits on the armchair with a hot drink and her donkey.</p> <p>On RITA. Then over to KAYLA and JOY sitting side by side. JOY has a cup of tea.</p> <p>BARRY and GREEN sit side by side on the other sofa. They all have a cup of tea.</p>	<p>GREEN (CONT'D) (THROUGH VIDEO CAMERA) I, I, I, I would like to err, bend all your ears today about one of the most misunderstood communities in our country.</p> <p>NIGEL (BEHIND VIDEO CAMERA) / GREEN (CONT'D) (THROUGH VIDEO CAMERA) (AT THE SAME TIME) This sounds interesting... / Erm- / ...subscribers.</p> <p>GREEN (CONT'D) (THROUGH VIDEO CAMERA) / NIGEL (BEHIND VIDEO CAMERA) (CONT'D) (AT THE SAME TIME) This community are... / Oh dear, Battery depleted. / ...malnourish-.</p> <p>BARRY (O.O.V) Gonna lose your license.</p> <p>GREEN (O.O.V) Barry.</p> <p>BARRY (O.O.V) She could get sent home anyway, mate, put back on a boat you never know. What's this all been about?</p> <p>BARRY (CONT'D) All this grief and hassle.</p> <p>GREEN She's got a brother here.</p>	<p>Cut to Black: 10:25:45</p> <p>Scene: 10:25:49</p>
---	---	--


On RITA.	BARRY Look, look they tell stories, mate hmm. They see our lifestyle and of course they want it. But all that talk of war and stuff. I don't know, she looks pretty...	
On KAYLA and JOY.	BARRY (CONT'D) (O.O.V) ...healthy to me.	
	GREEN (O.O.V) Mum's okay with it, aren't you, Mum? Some company.	
	JOY Mmmmmm.	
	BARRY I'm here for Mum.	
	GREEN Well what about Leanne and Cameron?	
A beat. Silence.	BARRY Yeah, cou-cou-course, but I-I-I-I'm here now. Aren't I? So. There you go.	
	GREEN Kay?	
	KAYLA Yeah, well she can have my room, if she wants. I'm not staying, am I.	
	GREEN Sorry?	
	KAYLA She can do what she likes.	
RITA looks at KAYLA.	RITA Kay?	
	KAYLA Don't worry about me, darling, nothing bad ever happened to me, did it, no wars or nothing.	

<p>On RITA. Then on BARRY and GREEN.</p> <p>KAYLA gets up.</p>	<p>KAYLA (CONT'D) (O.O.V) You can have my stuff if you want, I've got too much anyway. Dunno how lucky I am, do I?</p> <p>KAYLA (CONT'D) I'm out of here anyway.</p> <p>GREEN <i>What!?</i></p> <p>KAYLA Been here too long. Like a gooseberry. You all sit around going, 'oh I wonder when Kay's gonna get her shit...</p>	
<p>On JOY, GREEN, RITA and BARRY.</p>	<p>KAYLA (CONT'D) (O.O.V) ...together'. That's alright then, cos I'm gonna go home...</p> <p>KAYLA (CONT'D) ...I'm gonna get my stuff and then I'm gone.</p> <p>GREEN Kay!?</p> <p>KAYLA walks out slamming the door.</p> <p>GREEN looks at BARRY, gobsmacked.</p>	
<p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH.</u> <u>PIER - NIGHT</u></p>	<p>JOY Yes!</p>	<p>Scene: 10:27:28</p>
<p>Dark establishing shot of the pier at night.</p> <p>CUT TO:</p> <p><u>EXT. SQUEAKY'S</u> <u>HOUSE - NIGHT</u></p>	<p>ROY (V.O) You had...</p>	
<p>SQUEAKY stands outside his house in a satin robe while ROY is inside trashing the place screaming him.</p>	<p>ROY (CONT'D) (O.S) ...one job Squeaky, one fucking job! You failed didn't ya? You fuckwit! You don't fuck up for free mate! THERE'S CONSEQUENCES!</p>	<p>Scene: 10:27:34</p>

<p>ADE sits on a lazy boy chair drinking beer. We hear lots of smashing and crashing from inside the house.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - NIGHT</u></p> <p>RITA, JOY, GREEN and BARRY sit in silence with their cups of tea as before. Suddenly KAYLA opens the door and comes back in. They all turn to look at her.</p> <p>RITA looks at KAYLA and smiles. KAYLA sits back down next to JOY.</p> <p>The silence continues, except for the extremely loud slurping of tea from BARRY, then GREEN, then JOY.</p> <p>END CREDITS ROLL OVER THE TOPOF THIS SCENE:</p>	<p>ROY (CONT'D) (O.S) Here's a consequence! Here, here's another fucking huge consequence! Here look at this for a consequence! CONSEQUENCE YOU FUCKER!</p> <p>KAYLA Tomorrow, probably.</p> <p>KAYLA (CONT'D) Or Monday.</p> <div> <div> Peter Green / Barry Green Joy Squeaky Dave Kayla Rita Brad Lech </div> <div> TOBY JONES MARCIA WARREN DANNY KIRRANE ERIN KELLYMAN LUWAM TEKLIZGI JO EATON-KENT DINO KELLY </div> </div> <p>CAST IN ORDER OF APPEARANCE</p> <div> <div> Nigel Gulliver Roy Ade </div> <div> PERRY BENSON JONATHAN BARNWELL ANTONY SOMERS LUKE SULLIVAN </div> </div> <div> <div> Production Coordinator Assistant Production Coordinator Production Secretary Production Assistant </div> <div> SILVIA FELCE KELLY LI JACOB RIGBY SOPHIE DAVEY </div> </div>	<p>Scene: 10:27:59</p> <p>End Credits Card In: 10:28:38</p> <p>End Credits Card In: 10:28:40</p> <p>End Credits Card In: 10:28:42</p>
---	--	--

	Rushes Runner	FEDERICA ZILIO	
	Production Accountant	ROSANGELA PERSKE	
	Post-Production Accountant	MATT DALTON	
	Accounting Assistant	LYDIA FAULKNER	
	Script Supervisor	EMMA THOMAS	
	Research Consultant	MARCHU GIRMA	
	Casting Associate	LUCY TAYLOR	
	1 st Assistant Director	MALCOM DAVIES	
	2 nd Assistant Director	RORY BROADFOOT-WHEELER	
	3 rd Assistant Director	JACK WREN	
	Floor Runners	CHRISTIAN DAVIS	
		HANNAH FLOODPAGE	End Credits Card In: 10:28:44
	Location Manager	SUSIE BOOKER	
	Unit Manager	HENRY ISAKSEN	
	Location Scout	PATRICK BROWN	
	Locations Assistant	MIKE PAPAL	
	Head of Security	DUNCAN ROBERTSON	
	Focus Puller	IAN PEARCE	
	Clapper Loader	SEBASTIAN MARCZEWSKI	
	Camera Trainee	GEORGIE MCGREGOR	End Credits Card In: 10:28:46
	Gaffer	GARY CHAISTY	
	Best Boy	MARK DAY	
	Electricians	CHRIS KILEY	
		JAMIE VENN	
		OWEN RICHARDS	
	Key Grip	NEIL BLAKESLEY	
	Grip Assistant	ADAM ZIMMERMAN	
	Key Rigger	RUSSELL HALL	
	Sound Maintenance	MARK ELSON	
	Art Director	PHILIP BROWN	
	Standby Art Director	STUART MACKAY	
	Set Decorator	ALICE NORRIS	
	Graphic Designer	MARYAM MOJTABAVI	
	Petty Cash Buyer	SARAH CHLDS	
	Art Department Assistant	GEORGE TURNER	End Credits Card In: 10:28:47
	Props Master	CRAIG CHEESEMAN	
	Dressing Props	MARK RUDD	
	Standby Props	BRYAN STANISLAS	
		JACK CUTHBERT	
	Special Effects	SFX GB	

	Costume Supervisor	ALISON ROBERTS	End Credits Card In: 10:28:49
	Assistant Costume Designer	JUSTIN SELWAY	
	Costume Standby	LOTTIE CUTCHER	
	Costume Trainee	KATHARINE BARRY	
	Hair & Make-Up Supervisor	GABY WINWOOD	
	Make-Up Artist	SARAH ARMSTRONG	
	Make-Up Trainee	LAURA ANNS	
	Produced in association with Isola Media Limited		
	Production Executive	LAURA MACARA	
	Legal and Business Affairs	ELLEN FRASER	
	Sister Pictures	CAT MORGAN	End Credits Card In: 10:28:51
	Production Coordinator		
	Senior Legal & Business Affairs Executive	CÍARA PERRY	
	Location Facilities	FACILITIES BY ADF	
	Location Catering	ROSE CATERING	
	Location Security	MAIN UNIT LOCATION SERVICES	
	Unit Medic	TERRY LEE	
	H&S Officer	LAURA BOND-POWELL	
	Unit Drivers	ANDY BARTON DARREN PAYNE ANDY MACNAMARA	
	Minibus Driver	LEIGH MASON	
	Post-Production Supervisor	PETE OLDHAM	End Credits Card In: 10:28:53
	Digital Intermediate Coordinator	GREG ELSTON	
	Assistant Editor	IORELLA SANTANIELLO	
	Post-Production Paperwork	ANASTASIA KYRIACOU	
	Colourist	DAN COLES	
	Online Editor	NICK TIMMS	
	Dubbing Mixer	RICHARD STRAKER	
	Dialogue Editor	MAX HOSKINS	
	Sound Effects Editor	KEITH TINMAN	
	Foley Supervisor	ROB PRICE	
	Music Supervisor	AMY ASHWORTH	
	Line Producer	DONALD MACKINNON	End Credits Card In: 10:28:55
	Head of Production	MAGALI GIBERT	
	Head of Legal & Business Affairs	LAURA CROWLEY	
	Head of Finance	MATT WESLEY	

	Script Editor	EMMA GENDERS	
	Sound Recordist	KEITH NIXON	
	Hair & Make-Up Designer	BEAN ELLIS	End Credits
	Costume Supervisor	SAM PERRY	Card In:
	Editor	TOM HEMMINGS	10:28:57
	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:
			10:28:59
	Created by	TIM CROUCH	End Credits
	Written by	TIM CROUCH and TOBY JONES	Card In:
			10:29:01
	Produced by	HOLLY PULLINGER	End Credits
	Directed by	TIM KIRKBY	Card In:
			10:29:03
			End Card
			with Logos In:
			10:29:05
			Cut to Black:
			10:29:13