



DON'T FORGET THE DRIVER

EPISODE 6 – 'SCHOOL TRIP'

POST PRODUCTION SCRIPT

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| <p><u>EXT. BOGNOR BEACH / BEACHCAM - DAY</u></p> <p>The view from the Bognor Regis Pier live-stream BeachCam.</p> <p>BARRY is seen by the live stream web-cam.</p> <p>CUT TO:</p> | <p>BARRY (O.O.V) (THROUGH BEACHCAM) Cameron. Cam, Ca- can you see me?</p> <p>CAMERON (O.O.V) (THROUGH BEACHCAM) No!</p> <p>BARRY (O.O.V) (THROUGH BEACHCAM) On, on the webcam? Webcam.</p> <p>CAMERON (O.S) Dad? Wave to me!</p> <p>BARRY (INTO MOBILE PHONE) I'm w- I'm w- ...</p> | <p>Scene: 10:00:00</p> |
| <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>Titles come in over establishing shot of the CCTV camera on side of a building.</p> <p>CUT TO:</p> | <p>Don't Forget the driver</p> <p>BARRY (CONT'D) (O.O.V) I, I, I'm waving.</p> <p>CAMERON (V.O) There's a dee-lay.</p> <p>BARRY (O.O.V) What?</p> | <p>Scene & Titles In: 10:00:12</p> |
| <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>BARRY on the beach talking onto his mobile phone to his son CAMERON in Brisbane.</p> | <p>CAMERON (THROUGH MOBLE PHONE) A dee-lay.</p> <p>BARRY (INTO MOBILE PHONE) Ah, there's a delay.</p> | <p>Scene: 10:00:16</p> |

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| <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH / BEACHCAM - DAY</u></p> <p>BARRY standing on the beach seen through the BeachCam.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>Back to BARRY on the beach, talking to Cameron on his mobile.</p> <p>BARRY puts down his mobile phone and starts walking like a duck for the camera.</p> | <p>CAMERON (THROUGH MOBLE PHONE) How are you going?</p> <p>BARRY (INTO MOBILE PHONE) Can't sleep. Bloody jet lag. Shocker. I-I-I-I'm sorry it's all so tits up.</p> <p>CAMERON (THROUGH MOBLE PHONE) What?</p> <p>BARRY (INTO MOBILE PHONE) TITS UP!</p> <p>CAMERON (THROUGH MOBLE PHONE) Where?</p> <p>BARRY (INTO MOBILE PHONE) I've gotta sort some stuff out they need me here.</p> <p>BARRY (CONT'D) (INTO MOBILE PHONE) (THROUGH BEACHCAM) Your uncle <i>Pete's</i> an idiot.</p> <p>CAMERON (THROUGH BEACHCAM) Mum says you're not coming back.</p> <p>BARRY (INTO MOBILE PHONE) Y-y-you mustn't listen to everything she says mate.</p> <p>CAMERON (THROUGH MOBLE PHONE) When, then?</p> <p>BARRY (INTO MOBILE PHONE) I-I-I can't say. Ah! Watch this!</p> | <p>Scene: 10:00:36</p> <p>Scene: 10:00:41</p> |
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| <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH / BEACHCAM - DAY</u></p> <p>BARRY seen by the live BeachCam stream.</p> | <p>CAMERON (THROUGH BEACHCAM) Watch what? You're just stood there.</p> | <p>Scene: 10:00:58</p> |
| <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>Back to BARRY on the beach jumping up and down. Turning back to the camera, he beats his chest like TARZAN.</p> | <p>BARRY Aaaaah-ah-ah-ah-aaaah-ah-ah-ah-aaaah!</p> | <p>Scene: 10:01:03</p> |
| <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH / BEACHCAM - DAY</u></p> <p>BARRY seen by the live BeachCam stream.</p> | <p>BARRY (CONT'D) (THROUGH BEACHCAM) Aaaaah-ah-ah-ah-aaaah-ah-ah-ah-aaaah!</p> <p>CAMERON (THROUGH BEACHCAM) That's a funny sounding chicken, Dad.</p> | <p>Scene: 10:01:09</p> |
| <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>Back to BARRY on the beach wiggling, shaking and patting his bum for the camera.</p> | | <p>Scene: 10:01:13</p> |
| <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. KITCHEN - DAY</u></p> <p>CLOSE and HOLD on fridge magnets.</p> | | <p>Scene & Music In: 10:01:16</p> |
| <p>CUT TO:</p> | | |

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| <p><u>INT. GREEN'S HOUSE.</u> <u>KITCHEN - DAY</u></p> <p>CLOSE and HOLD on Tupperware filled with used teabags.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>KITCHEN / HALLWAY -</u> <u>DAY</u></p> <p>GREEN in his pyjamas - a bruised eye. He has been ironing a shirt. He's just finished a phone call. He calls out to KAYLA as he walks to the stairs.</p> <p>She calls down from upstairs.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE.</u> <u>KAYLA'S BEDROOM -</u> <u>CONTINUOUS - DAY</u></p> <p>KAYLA is sitting up in bed looking through a photo album.</p> <p>CUT TO:</p> | <p>GREEN Kay! Kay?!</p> <p>KAYLA (O.S) What?</p> <p>GREEN Squeaky's disappeared.</p> <p>KAYLA Good.</p> <p>GREEN (O.S) So I've gotta do his school run.</p> <p>KAYLA Thought you were allergic.</p> <p>GREEN (O.S) Fran's gonna give me a lift in.</p> <p>KAYLA Ooooooh.</p> | <p>Scene: 10:01:19</p> <p>Scene: 10:01:22</p> <p>Scene: 10:01:34</p> |
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| <p><u>INT. GREEN'S HOUSE. HALLWAY –DAY</u></p> <p>GREEN stands by the stairs.</p> <p>CUT TO:</p> | <p>KAYLA (CONT'D) (O.S) You two should just get a room.</p> <p>GREEN Yeah-yeah. What you up to?</p> <p>KAYLA (O.S) It's the funeral today.</p> | <p>Scene: 10:01:42</p> |
| <p><u>INT. GREEN'S HOUSE. KAYLA'S BEDROOM - DAY</u></p> <p>BACK to KAYLA sitting in bed.</p> <p>CUT TO:</p> | <p>KAYLA (CONT'D) I'm gonna go watch Brad.</p> <p>GREEN (O.S) Do you think you'll see Rita too?</p> <p>KAYLA Maybe.</p> | <p>Scene: 10:01:53</p> |
| <p><u>INT. GREEN'S HOUSE. HALLWAY - DAY</u></p> <p>Back to GREEN at the bottom of the stairs. GREEN heads back into the kitchen to finish ironing his shirt.</p> <p>CUT TO:</p> | <p>KALYA (CONT'D) (O.S) She if she's heard from her brother yet, take her to the arcade. And if Leach has to stay here can you please tell him to put some clothes on!</p> | <p>Scene: 10:01:58</p> |
| <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>BARRY is still on beach talking to CAMERON via his mobile phone and the BeachCam.</p> | <p>CAMERON (THROUGH MOBILE PHONE) So what happened to the body on the beach, Dad?</p> <p>BARRY (INTO MOBILE PHONE) Ahh! Well they're everywhere mate. Washing up all over the place. Whole country's gone to the dogs.</p> | <p>Scene & Music Out: 10:02:10</p> |

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| <p>BARRY waves.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH / BEACHCAM - DAY</u></p> <p>BARRY seen by the live BeachCam stream.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> <p>Back to BARRY on the beach.</p> <p>BARRY puts down his phone. He points to his eye then makes a heart shape with his hands.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH / BEACHCAM - DAY</u></p> <p>BARRY seen by the live BeachCam stream - but connection is bad and it starts buffering.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR BEACH - DAY</u></p> | <p>CAMERON (THROUGH MOBILE PHONE) Wave again.</p> <p>BARRY (INTO MOBILE PHONE) Ha? I miss you, boy.</p> <p>CAMERON (THROUGH MOBILE PHONE) I miss you.</p> <p>BARRY (THROUGH BEACHCAM) Listen Cam. I'm gonna sort the internet out at, at your Nan's...</p> <p>BARRY (CONT'D) (INTO MOBILE PHONE) ...and then we can Skype. Stop all this shit.</p> <p>CAMERON (THROUGH MOBILE PHONE) I love you, Dad.</p> <p>BARRY (INTO MOBILE PHONE) Watch this!</p> <p>BUFFERING</p> | <p>Scene: 10:02:25</p> <p>Scene: 10:02:29</p> <p>Scene: 10:02:41</p> <p>Caption In: 10:02:43</p> <p>Scene: 10:02:46</p> |
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| <p>Back to BARRY on the beach pointing at the web-cam. BARRY picks up his mobile phone to talk to CAMERON, but CAMERON has hung up. BARRY walks away.</p> <p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW. BACK GARDEN - DAY</u></p> <p>RITA is in the garden. She straightens the broken gnomes. MANJU peers over the wall.</p> <p>On MANJU.</p> <p>RITA carries on.</p> <p>CUT TO:</p> <p><u>EXT. WEST MEADS ESTATE - DAY</u></p> <p>PARISH is doing his paper round. BRAD cycles past, rings his bell.</p> <p>CUT TO:</p> <p><u>EXT. STREET - DAY</u></p> <p>BRAD rides his bike over the bridge.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. KAYLA'S BEDROOM - DAY</u></p> <p>KAYLA is in her room.</p> | <p>BARRY (CONT'D) (INTO MOBILE PHONE) Cam. Cam? Oh!</p> <p>MANJU Morning, Rita!</p> <p>RITA (O.O.V) Morning.</p> <p>PARISH Good luck with your funeral today, Bradley.</p> <p>BRAD Thanks, Sweetheart.</p> | <p>Scene: 10:03:13</p> <p>Scene: 10:03:32</p> <p>Scene: 10:03:43</p> <p>Scene & Music In: 10:03:50</p> |
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| <p>Music blasting, she stares at pictures of her and BRAD on the wall.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. JOY'S ROOM - DAY</u></p> <p>RITA sits on JOY's bed. JOY drinks tea.</p> <p>JOY nods. Silence.</p> <p>CUT TO:</p> <p><u>EXT. COACH DEPOT - DAY</u></p> <p>HOLD on a shot of the blue sky and sun shining.</p> <p>CUT TO:</p> <p><u>EXT. COACH DEPOT - DAY</u></p> <p>LECH sits on the bonnet on GREEN's car looking up at the sky. FRAN's car pulls into the depot. GREEN sits in the passenger seat.</p> <p>CUT TO:</p> <p><u>INT. FRAN'S CAR - DAY</u></p> <p>KIERAN is in the back.</p> | <p>JOY Ooh that's good.</p> <p>RITA Tea good?</p> <p>JOY Lovely day.</p> <p>RITA Sun!</p> <p>GREEN Thanks for this, Fran.</p> | <p>Scene & Music Out: 10:03:59</p> <p>Scene: 10:04:20</p> <p>Scene: 10:04:23</p> <p>Scene: 10:04:30</p> |
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| <p>To KIERAN who is laughing.</p> <p>KIERAN laughs. FRAN turns to him.</p> <p>Now they're all laughing. GREEN exits the car.</p> <p>CUT TO:</p> <p><u>EXT. COACH DEPOT - DAY</u></p> <p>Back to LECH still sitting on GREEN's car. He waves over to GREEN.</p> <p>On GREEN. FRAN drives off.</p> <p>LECH opens the car door and motions for GREEN to get in.</p> <p>On GREEN getting in the car. LECH closes the door. GREEN hands him the hammer to whack the engine as normal. LECH takes the hammer.</p> | <p>GREEN (CONT'D) Oh here, you're in a good mood aren't ya'.</p> <p>FRAN You know he's always in a good mood, aren't you!</p> <p>GREEN Right. That's me.</p> <p>FRAN Pete.</p> <p>GREEN Yeah?</p> <p>FRAN Nothing.</p> <p>FRAN (CONT'D) Stop laughing.</p> <p>LECH Piotr. Come!</p> <p>LECH (CONT'D) (O.O.V) Come I show you.</p> <p>LECH (CONT'D) Try!</p> <p>LECH (CONT'D) Mr Green.</p> <p>LECH (CONT'D) (O.O.V) Try!</p> <p>LECH (CONT'D) Ah Piotr. See this.</p> | <p>Scene: 10:04:56</p> |
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| <p>He throws the hammer over the fence.</p> <p>GREEN turns the key and the engine starts first time.</p> <p>On GREEN, smiling.</p> <p>LECH taps the bonnet.</p> <p>GREEN sits in his car revving the engine.</p> <p>CUT TO:</p> <p><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>BLACK SCREEN.</p> <p>FRAN opens the shutters to the snack shack. She has zero enthusiasm.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - DAY</u></p> <p>RITA removes the last bits of insulation from the walls of the front room and the tape from the windows. JOY sits in her chair and watches, contentedly.</p> | <p>GREEN Hammer! Hammer! Hammer!</p> <p>LECH Try!</p> <p>LECH (CONT'D) Ah!</p> <p>LECH (CONT'D) (O.O.V) Ah! Ah!</p> <p>GREEN I, I-I dunno what to say. I owe you one.</p> <p>LECH Yes. One.</p> <p>GREEN Careful.</p> <p>FRAN (O.O.V) Oh Fran, why couldn't you just ask him?</p> <p>FRAN (CONT'D) Urgh!</p> <p>JOY I suppose the war's over.</p> | <p>Scene & Music In: 10:06:04</p> <p>Scene & Music Out: 10:06:27</p> |
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| <p>RITA's donkey sits on the sideboard. It starts to vibrate.</p> <p>Picking up her phone RITA answers it and runs out the room, excited.</p> <p>From JOY all alone.</p> <p>CUT TO:</p> <p><u>EXT. COACH, BOGNOR STREETS - DAY</u></p> <p>The coach is on the move.</p> <p>CUT TO:</p> <p><u>INT. COACH, BOGNOR STREETS - DAY</u></p> <p>GREEN is driving a SCHOOL BRASS BAND. He grabs the microphone. The music teacher MS. WATKINS oversees the CHILDREN's slightly anarchic behaviour. PARISH sits near the front with his trumpet case - well behaved. A sense that he's a low status victim in this school - ostracized. It's chaos – we can hear the trumpet over shouting.</p> | <p>RITA No war.</p> <p>JOY Yeeeeeeeeee!</p> <p>JOY (CONT'D) Your donkey's vibrating.</p> <p>RITA (INTO MOBILE PHONE) (O.S) (IN TIGRINYA) ሄሎ! ትሰምዎኔ ዶ አለኝ? ከመይ? (Translation: Hello, can you hear me? How are you?)</p> <p>GREEN (INTO MICROPHONE) / MS. WATKINS (O.O.V) (AT THE SAME TIME) Please stop that. / Err sit down! / Please...</p> <p>GREEN (CONT'D) (O.O.V) (INTO MICROPHONE) / MS. WATKINS (CONT'D) (AT THE SAME TIME) ...settle down. Settle down. I can see you. / Sit down now! / Please sit down in your seats... / Back in your seats! / ...and fasten your seat...</p> <p>GREEN (CONT'D) (INTO MICROPHONE) / MS. WATKINS (O.O.V) (AT THE SAME TIME) ...belts. / Suman, that's not your trumpet is it? / Please! / Who said you could... / It's not my law it's the law of the land. Sit down! Thank you. Please.</p> | <p>Scene: 10:06:55</p> <p>Scene: 10:06:59</p> |
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| <p>CUT TO:</p> <p><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>The PHIL-ME-UP snack shack is closed up. FRAN is on the edge of the lay-by shouting out to GREEN as the coach goes past, trying to flag him down.</p> <p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW. BACK GARDEN - DAY</u></p> <p>RITA stands in the back garden looking out to sea. She is on her phone, holding a piece of paper, giving directions in Tigrinya. She is excited.</p> <p>CUT TO:</p> <p><u>INT. COACH. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>The coach has pulled into the lay-by. GREEN opens the door to FRAN.</p> <p>FRAN steps on board.</p> | <p>FRAN (O.O.V) Pete! Turn around!</p> <p>FRAN (CONT'D) Pete! Turn. Around! Turn!!</p> <p>RITA (INTO MOBILE PHONE) (IN TIGRINYA) ኢታ ስማዕ ኢታ ኣድራሻ ክህበካ ቀልጢፈ:: ሓደ ቢሽ ሳይድ፣ ገምገም ባሕሪ፣ ቦግነር ረጂስ (Translation: Listen, let me give you the address quickly. One Beach Side, Bognor Regis.)</p> <p>GREEN (O.O.V) What's up?</p> <p>FRAN Where are you off to?</p> <p>GREEN Crawley.</p> <p>FRAN That'll do.</p> <p>GREEN What about work?</p> | <p>Scene: 10:07:15</p> <p>Scene: 10:07:27</p> <p>Scene: 10:07:40</p> |
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Prepared by Anastasia Kyriacou (07958 664 704)

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| <p>The ORCHESTRA are leaving the coach.</p> <p>MS. WATKINS pokes her head back in. To the last CHILDREN getting off.</p> <p>On GREEN.</p> <p>PARISH is one of the last to leave. He turns to GREEN.</p> <p>On PARISH.</p> <p>On GREEN.</p> <p>PARISH steps off the coach.</p> <p>FRAN steps back on the empty coach.</p> <p>On GREEN.</p> <p>GREEN looks out the window, doesn't answer.</p> <p>CUT TO:</p> | <p>GREEN (CONT'D) (INTO MICROPHONE) ...emergency window hammers from the wall fittings then erm...well, well you know who you are.</p> <p>MS. WATKINS I'm so sorry, driver. Come on.</p> <p>KID (O.O.V) I'm soooo sorry, driver.</p> <p>MS. WATKINS (O.O.V) Come on Parish. Off you come.</p> <p>GREEN Oh Parish.</p> <p>PARISH Pete?</p> <p>GREEN (O.O.V) Did you see err, Rita this morning?</p> <p>PARISH (O.O.V) She's sorting out your Mum's garden.</p> <p>GREEN Oh right.</p> <p>PARISH She seems pretty cool.</p> <p>GREEN Good luck!</p> <p>PARISH Cheers Pete.</p> <p>FRAN What's that all about?</p> <p>FRAN (CONT'D) (O.O.V) Pete? Who's Rita?</p> | |
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| <p><u>EXT. MANJU'S BUNGALOW - DAY</u></p> <p>RITA walks to MANJU. RITA hands MANJU the stuffed donkey to give back to KAYLA.</p> <p>CUT TO:</p> <p><u>INT. THE COACH. CRAWLEY SCHOOL CAR PARK - DAY</u></p> <p>CLOSE-UP on a half-eaten apple and other litter left by the ORCHESTRA. GREEN tidies up while talking with FRAN about RITA.</p> <p>On GREEN.</p> <p>On FRAN.</p> | <p>RITA Excuse me, my brother come soon, I go. Erm, Kayla please.</p> <p>MANJU Kayla.</p> <p>FRAN (O.O.V) Eritrea? You say. Well what's wrong with Eritrea?</p> <p>GREEN (O.O.V) They force them to join the army there. Can't leave.</p> <p>FRAN Blimey. What you gonna do?</p> <p>GREEN She's gonna stay with my Mum.</p> <p>FRAN What Is that what she wants?</p> <p>GREEN Makes sense. Gonna get some advice.</p> <p>FRAN (O.O.V) Big commitment, Pete.</p> <p>GREEN (O.O.V) Yeah.</p> <p>FRAN Not like you.</p> <p>GREEN Barry thinks there taking the piss. Says they all are.</p> | <p>Scene: 10:09:07</p> <p>Scene: 10:09:21</p> |
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| <p>A beat.</p> <p>On GREEN. He looks petrified at the thought.</p> <p>A beat. Silence.</p> <p>From GREEN thoughtful.</p> <p>CUT TO:</p> <p><u>INT. BOGNOR</u> <u>FUNERAL DIRECTORS</u> <u>- DAY</u></p> <p>The coffins are lined up and are being loaded into the cars. BRAD is busy writing on a clipboard.</p> <p>CUT TO:</p> <p><u>INT. JOY'S</u> <u>BUNGALOW. KITCHEN</u> <u>- DAY</u></p> | <p>FRAN What do you think?</p> <p>GREEN It's what's happening.</p> <p>FRAN We all need looking after.</p> <p>GREEN S'pose.</p> <p>FRAN I could do with a bit of looking after.</p> <p>FRAN (CONT'D) No fireworks. Just a <i>cuddle</i> now and again. And a bit of help.</p> <p>FRAN (CONT'D) (O.O.V) I've got very...</p> <p>FRAN (CONT'D) ...low expectations.</p> <p>GREEN Not straight forward.</p> <p>FRAN Only gets straight forward when we die Pete.</p> | <p>Music In: 10:10:46</p> <p>Scene: 10:11:01</p> <p>Scene: 10:11:09</p> |
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| <p>JOY passes a towel to RITA who puts it in JOY's shopping trolley.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR SEA FRONT - DAY</u></p> <p>KAYLA walks along the sea front. She is dressed a little smarter than usual.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. KITCHEN - DAY</u></p> <p>JOY passes RITA a bottle of water and cheese triangles. RITA places them in the trolley. JOY takes a can and can opener from the drawer as RITA removes a garden gnome from the shopping trolley.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR FUNERAL DIRECTORS - DAY</u></p> <p>A hearse heads off from the undertakers. BRAD is in the passenger seat.</p> <p>CUT TO:</p> <p><u>INT. BOGNOR PUB - DAY</u></p> <p>BARRY sits alone at the bar with a pint. St George's are flags pinned up everywhere.</p> | | <p>Scene: 10:11:18</p> <p>Scene: 10:11:25</p> <p>Scene: 10:11:38</p> <p>Scene: 10:11:43</p> |
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| <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW.</u> <u>HALLWAY - DAY</u></p> <p>RITA and JOY look at each other. RITA pushes a strand of hair from JOY's face.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR STREETS - DAY</u></p> <p>The funeral cortege heads towards the seafront.</p> <p>CUT TO:</p> <p><u>INT. CAR. BOGNOR SEA FRONT - DAY</u></p> <p>BRAD looks out the window as the funeral cortege weaves its way past the sea front.</p> <p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW - DAY</u></p> <p>RITA leaves the bungalow with JOY's shopping trolley. She scans the horizon.</p> <p>CUT TO:</p> <p><u>EXT. CHICHESTER CEMETERY - DAY</u></p> <p>KAYLA is at the cemetery. The sun peaks through the trees.</p> | | <p>Scene: 10:11:51</p> <p>Scene: 10:11:57</p> <p>Scene: 10:12:01</p> <p>Scene: 10:12:06</p> <p>Scene: 10:12:11</p> |
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| <p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW. DARK LANE ESTATE - DAY</u></p> <p>A car is waiting outside. JOSEPH gets out. RITA runs to him. JOSEPH scoops her up into a tight hug.</p> <p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW. HALLWAY - DAY</u></p> <p>JOY watches RITA and JOSEPH. She drops her head and begins to cry.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR - DAY</u></p> <p>HOLD on a shot of the sun glistening on the sea.</p> <p>CUT TO:</p> <p><u>EXT. MOTORWAY - DAY</u></p> <p>HOLD on JOSEPH and RITA in the back of the car hugging.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. HALLWAY / KITCHEN / LIVING ROOM - DAY</u></p> <p>BARRY enters the house, carrying shopping. No answer.</p> | <p>BARRY Mum?</p> | <p>Scene: 10:12:19</p> <p>Scene: 10:12:25</p> <p>Scene: 10:12:33</p> <p>Scene: 10:12:37</p> <p>Scene: 10:12:43 Music Out: 10:12:44</p> |
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| <p>He walks to the kitchen.</p> <p>He puts the shopping bags down. Still no answer.</p> <p>He walks back to the living room.</p> <p>He looks around the house. It's immaculate.</p> <p>He goes to the back of the house.</p> <p>He opens the patio doors and steps out.</p> <p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW, BACK GARDEN - DAY</u></p> <p>JOY stands alone, looking out to sea.</p> | <p>BARRY (CONT'D) (O.O.V) Mum?</p> <p>BARRY (CONT'D) Who's cleaned it all up? Ha!</p> <p>BARRY (CONT'D) (O.O.V) Hello!?</p> <p>BARRY (CONT'D) Mum?</p> <p>BARRY (CONT'D) MUM!?</p> <p>BARRY (CONT'D) What's going on?</p> <p>BARRY (CONT'D) (O.O.V) What happened?</p> <p>JOY The brother came.</p> <p>BARRY I am the brother.</p> <p>JOY You don't get it, do you, Peter.</p> <p>BARRY Barry.</p> <p>JOY She fixed it up. And the brother came.</p> <p>BARRY Who?</p> <p>JOY Course he found her. They'd come all that way.</p> | <p>Scene: 10:13:21</p> |
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| <p>A beat.</p> <p>BARRY walks back to the house leaving JOY alone once more. A beat.</p> <p>From JOY. HOLD on her looking out to sea.</p> <p>CUT TO:</p> <p><u>EXT. CHICHESTER CEMETERY - DAY</u></p> <p>The funeral cortege arrives.</p> <p>CUT TO:</p> <p><u>EXT. COACH. A24 - DAY</u></p> <p>The coach bundles down the A24 towards Bognor.</p> <p>CUT TO:</p> | <p>JOY (CONT'D) She's bugged off sharpish.</p> <p>BARRY Where?</p> <p>JOY North somewhere.</p> <p>BARRY Shripney?</p> <p>JOY North, you great berk. Bolton or somewhere. Leeds.</p> <p>BARRY So she's not coming back?</p> <p>JOY Well she never wanted to be here in the first place, did she. Use your loaf.</p> <p>JOY (CONT'D) No one's here unless they have to be.</p> | <p>Scene: 10:14:29</p> <p>Scene: 10:14:41</p> |
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| <p><u>INT. COACH - DAY</u></p> <p>The SCHOOL BRASS BAND is back on the coach – PARISH up front as before. The OTHER CHILDREN are being just as loud and raucous as before, shouting and throwing things. MS. WATKINS is there. On GREEN driving, then over to FRAN sitting up front as before. GREEN's phone rings. He takes it out his pocket and hands it to FRAN.</p> <p>The phone goes to loudspeaker in the coach.</p> | <p>CHILDREN (AT THE SAME TIME) Give it back! / No careful with that!</p> <p>MS. WATKINS (O.O.V) Err sit down please! Sit down back in your seat <i>now</i>.</p> <p>GREEN Can you take that? It's my brother.</p> <p>FRAN (INTO MOBILE PHONE) Hello.</p> <p>BARRY (THROUGH LOUDSPEAKER) Pete, mate.</p> | <p>Scene: 10:14:44</p> |
| <p>CUT TO:</p> <p><u>EXT. JOY'S BUNGALOW. BACK GARDEN - DAY</u></p> <p>BARRY is in JOY's back garden on the phone.</p> | <p>BARRY (CONT'D) (INTO MOBILE PHONE) She's gone!</p> | <p>Scene: 10:15:02</p> |
| <p>CUT TO:</p> <p><u>INT. COACH - DAY</u></p> <p>Back to GREEN on the coach.</p> <p>On FRAN.</p> <p>INTERCUT WITH:</p> | <p>GREEN (INTO LOUSPEAKER) What?</p> <p>GREEN (CONT'D) (INTO LOUSPEAKER) (O.O.V) You, you mean Rita?</p> <p>BARRY (THROUGH LOUDSPEAKER) Yeah, the sheila.</p> | <p>Scene: 10:15:04</p> |

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| <p><u>EXT. JOY'S BUNGALOW. BACK GARDEN - DAY</u></p> | | <p>Scene: 10:15:09</p> |
| <p>Back to BARRY.</p> <p>INTERCUT WITH:</p> | <p>BARRY (CONT'D) (INTO MOBILE PHONE) Our young visitor. <i>Fucked off.</i></p> | |
| <p><u>INT. COACH - DAY</u></p> | | <p>Scene: 10:15:12</p> |
| <p>The CHILDREN go crazy with the bad language. GREEN and FRAN are shocked.</p> | <p>BARRY (CONT'D) (THROUGH LOUDSPEAKER) About bloody time, right? Yeah problem solved, mate!</p> | |
| <p>INTERCUT WITH:</p> | | |
| <p><u>EXT. JOY'S BUNGALOW. BACK GARDEN - DAY</u></p> | | <p>Scene: 10:15:19</p> |
| <p>Back to BARRY.</p> | <p>BARRY (CONT'D) (INTO MOBILE PHONE) Brother came, took her away.</p> | |
| <p>INTERCUT WITH:</p> | <p>GREEN (THROUGH MOBILE PHONE) Listen, Barry...</p> | |
| <p><u>INT. COACH - DAY</u></p> | | <p>Scene: 10:15:22</p> |
| <p>Back to GREEN.</p> | <p>GREEN (CONT'D) (INTO LOUDSPEAKER) ...let me phone you back Barry. Let me phone you back.</p> | |
| <p>The CHILDREN go crazy again. On MS. WATKINS.</p> | <p>BARRY (THROUGH LOUDSPEAKER) Can't believe you bloody fell for it Peewee.</p> | |
| <p>On FRAN.</p> | <p>MS. WATKINS / GREEN (O.O.V) (INTO LOUDSPEAKER) / (AT THE SAME TIME) Err settle down please./ Can we do...</p> | |
| <p>INTERCUT WITH:</p> | <p>GREEN (CONT'D) (O.O.V) (INTO LOUDSPEAKER) ...this later, Barry?</p> | |
| <p><u>EXT. JOY'S BUNGALOW. BACK GARDEN - DAY</u></p> | | <p>Scene: 10:15:30</p> |

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| <p>Back to BARRY.</p> <p>INTERCUT WITH:</p> <p><u>INT. COACH - DAY</u></p> <p>Back to GREEN.</p> <p>INTERCUT WITH:</p> <p><u>EXT. JOY'S BUNGALOW. BACK GARDEN - DAY</u></p> <p>Back to BARRY .</p> <p>INTERCUT WITH:</p> <p><u>INT. COACH - DAY</u></p> <p>Back to GREEN.</p> <p>To FRAN.</p> <p>On FRAN, she passes the phone back to GREEN.</p> | <p>BARRY (CONT'D) (INTO MOBILE PHONE) She took you for a ride, Pete.</p> <p>GREEN (INTO LOUDSPEAKER) You don't understand Barry, please.</p> <p>GREEN (CONT'D) (THROUGH MOBILE PHONE) It's nothing like that.</p> <p>BARRY (INTO MOBILE PHONE) Just a bloody fence jumper.</p> <p>GREEN (THROUGH MOBILE PHONE) You don't know what you're...</p> <p>GREEN (CONT'D) (INTO LOUDSPEAKER) ...talking about, Barry!</p> <p>BARRY (THROUGH LOUDSPEAKER) She's probably a criminal, like the rest of them.</p> <p>GREEN Give, give. Give, give...</p> <p>GREEN (CONT'D) (O.O.V) ...give, give. Give, give.</p> <p>BARRY (THROUGH LOUDSPEAKER) I warned you, Peewee.</p> <p>GREEN (INTO LOUDSPEAKER) / BARRY (CONT'D) (THROUGH LOUDSPEAKER) Actually... / I told you. / ...I'll tell you what Barry. Barry?</p> | <p>Scene: 10:15:33</p> <p>Scene: 10:15:36</p> <p>Scene: 10:15:40</p> |
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| <p>GREEN opens the window.</p> <p>FRAN gasps. The CHILDREN in the back roar and cheer as GREEN flings his phone out of the driver's window.</p> <p>CUT TO:</p> <p><u>EXT. ROAD - DAY</u></p> <p>GREEN's mobile phone lays in the road.</p> <p>CUT TO:</p> <p><u>INT. COACH - DAY</u></p> <p>Back to the chaos on the coach. GREEN and FRAN are in shock over what he just did.</p> <p>On GREEN deep in thought.</p> <p>To FRAN.</p> <p>On FRAN as she grabs hold of the bar.</p> <p>CUT TO:</p> <p><u>EXT. COACH – DAY</u></p> <p>The coach comes to a sudden and abrupt halt.</p> <p>CUT TO:</p> | <p>BARRY (THROUGH LOUDSPEAKER) What, mate?</p> <p>GREEN (INTO LOUDSPEAKER) Why don't you just err, shut the fuck up.</p> <p>MS. WATKING (O.O.V) Language, please! Driver!</p> <p>BARRY (THROUGH MOBILE PHONE) Pete! Pete? Peewee!</p> <p>MS. WATKINS Settle down!</p> <p>MS. WATKINS (CONT'D) (O.O.V) Simmer down back there.</p> <p>FRAN (O.O.V) Pete? What you thinking? Pete?!</p> <p>GREEN Hold on.</p> <p>GREEN (CONT'D) (O.O.V) We're gonna take a detour.</p> | <p>Scene: 10:15:54</p> <p>Scene: 10:16:01</p> |
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| <p><u>INT. COACH - DAY</u></p> <p>GREEN stops the coach. The CHILDREN roar in the back as they're thrown to the side. FRAN shoots GREEN a look as she's thrown back.</p> | | <p>Scene: 10:16:17</p> |
| <p>CUT TO:</p> | | |
| <p><u>EXT. CHICHESTER CEMETERY - DAY</u></p> <p>The funeral cortege has arrived. BRAD steps out of a hearse. KAYLA claps from across the gravestones. BRAD curtsies.</p> | <p>KAYLA Whoooo!</p> | <p>Scene: 10:16:21</p> |
| <p>CUT TO:</p> | | |
| <p><u>INT. COACH - DAY</u></p> <p>Back to GREEN. He swings the coach around. Some of the CHILDREN onboard sing 'Hail to the Bus Driver'.</p> | <p>CHILDREN (SINGING) (O.O.V) Hail to the bus driver, bus driver, bus driver...</p> | <p>Scene & Singing In: 10:16:27</p> |
| <p>CUT TO:</p> | | |
| <p><u>EXT. COACH / ROAD – DAY - CONTINUOUS</u></p> <p>The coach reverses to face the other direction.</p> | <p>GREEN (O.S) / CHILDREN (SINGING) (CONT'D) (O.S) (AT THE SAME TIME) Come on, back in your seats. Settle down. / Hail to the bus driver, bus driver, bus driver...</p> <p>MS. WATKINS (O.S) What's going on, Driver?!</p> | <p>Scene & Singing Out: 10:16:35</p> |
| <p>CUT TO:</p> <p><u>EXT. CHICHESTER CEMETERY - DAY</u></p> | | |

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| <p>KAYLA and BRAD make rude hand gestures.</p> <p>CUT TO:</p> <p><u>INT. COACH - DAY</u></p> <p>Back to GREEN. He swings the coach round. CHILDREN still singing.</p> <p>CUT TO:</p> <p><u>EXT. COACH - DAY</u></p> <p>GREEN drives off in the opposite direction.</p> <p>CUT TO:</p> <p><u>INT. COACH - DAY</u></p> <p>Back to FRAN looking at GREEN who is in his own troubled world. The CHILDREN are still singing, loudly.</p> <p>JUMP CUT TO:</p> <p>EXTREME CLOSE-UP of coach dashboard. GREEN revs the engine.</p> <p>CUT TO:</p> <p><u>EXT. COACH. A24 - DAY</u></p> <p>The coach bundles back down the A24 over GREEN's phone in the road.</p> <p>CUT TO:</p> | <p>CHILDREN (SINGING) (O.O.V) / GREEN (INTO MICROPHONE) (AT THE SAME TIME) Bus driver, bus driver... / Shut up! / Hail to the bus driver... / Shut up! / ...bus driver, bus driver.</p> <p>FRAN Pete, just mind the...</p> <p>CHILDREN (SINGING) (O.O.V) Hail to the bus driver, bus driver man.</p> <p>BARRY (THROUGH MOBILE PHONE) Pete! Come on Pete, roger me!</p> | <p>Scene & Singing In: 10:16:41</p> <p>Scene & Singing Out: 10:16:46</p> <p>Scene & Singing In: 10:16:50 Singing Out: 10:16:54</p> <p>Scene: 10:16:56</p> |
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| <p><u>EXT. JOY'S BUNGALOW. BACK GARDEN - DAY</u></p> <p>BARRY's still on the call to GREEN's mobile.</p> <p>CUT TO:</p> <p><u>EXT. CHICHESTER CEMETERY - DAY</u></p> <p>The coach arrives at the cemetery at speed. It brakes sharply. The CHILDREN yell and scream. The engine turns off and the doors open.</p> <p>CUT TO:</p> <p><u>INT. COACH. CHICHESTER CEMETERY - DAY - CONTINUOUS</u></p> <p>On PARISH and the other CHILDREN, a little reluctant but they start to make their way off.</p> <p>CUT TO:</p> <p><u>EXT. CHICHESTER CEMETERY - DAY - CONTINUOUS</u></p> <p>FRAN is off the coach. GREEN jumps out.</p> <p>MS. WATKINS to FRAN as GREEN makes his way over to KAYLA.</p> | <p>BARRY (CONT'D) (INTO MOBILE PHONE) Roger me now Pete. Come on!</p> <p>GREEN (O.S) Alright everyone.</p> <p>GREEN (CONT'D) (O.S) Okay everyone. Follow me.</p> <p>GREEN (CONT'D) All of you come on, come on. Quick, quick, quick.</p> <p>GREEN (CONT'D) (O.O.V) Get- And you! Come On. This way. Come on.</p> <p>GREEN (CONT'D) / FRAN (AT THE SAME TIME) That's it. / Come on. / Come on, bri- bring- Get them out.</p> <p>MS. WATKINS Is he alright?</p> | <p>Scene: 10:17:01</p> <p>Scene: 10:17:06</p> <p>Scene: 10:17:15</p> <p>Scene: 10:17:20</p> |
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| On the UNDERTAKERS. | FRAN He's just got a thing about- | |
| On KAYLA rushing towards GREEN. | GREEN (O.O.V) Okay! Quick as you can. | |
| MS. WATKINS ushers the CHILDREN and their brass instruments off the coach. | MS. WATKINS (O.O.V) Quick as you can! | |
| On PARISH carrying his trumpet. | MS. WATKINS Come on, come on. Come on. | |
| | KAYLA (O.O.V) Dad?! What you doing? | |
| | GREEN (O.O.V) Have we... | |
| | GREEN (CONT'D) ...missed it? | |
| | KAYLA No, no | |
| | GREEN Oh right. | |
| | KAYLA But why are you here with- | |
| GREEN runs through the graves and up towards the funeral gathering. | GREEN Rita's gone. | |
| | KAYLA What? | |
| | GREEN She's gone. | |
| | KAYLA What, where? | |
| GREEN stops and faces KAYLA. | GREEN No, no, no, no she's gone, gone. Barry just phoned. Her brother came for her. | |
| Devastated. | KAYLA Shit. | |

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| | <p>GREEN They found each other.</p> <p>KAYLA Shit.</p> <p>To the ORCHESTRA as GREEN runs off again.</p> <p>GREEN Come on! Come on!</p> <p>On KAYLA.</p> <p>GREEN (CONT'D) (O.O.V) That's it!</p> <p>A beat. The ORCHESTRA are now gathered in a semi-circle where the funeral is taking place.</p> <p>GREEN (CONT'D) Right, right. Err, everyone, gather around. Th- this is important. Please.</p> <p>MS. WATKINS Come on.</p> <p>GREEN Ca-ca-can someone tell me wha-what's going on here?</p> <p>On KAYLA, upset about RITA leaving. BRAD runs over to her.</p> <p>GREEN (CONT'D) (O.O.V) No? Right well err, th-these people, the, the, the people they're burying, were trying to come here last year and they...they drowned.</p> <p>On BRAD and KAYLA. She wipes her tears.</p> <p>GREEN (CONT'D) (O.O.V) / BRAD (AT THE SAME TIME) No-one could find out- / Kay? / ...who they are.</p> <p>On BRAD and KAYLA.</p> <p>GREEN (CONT'D) (O.O.V) / KAYLA (AT THE SAME TIME) They don't have- / Rita's gone. / ...anyone, and, and so that, that's why- / She didn't even say good bye. / That's why-</p> <p>On KAYLA and BRAD.</p> <p>BRAD Shit.</p> <p>On KAYLA and BRAD.</p> <p>GREEN (O.O.V) Hang on.</p> <p>GREEN joins KAYLA and BRAD, all flustered.</p> <p>BRAD Everything okay, Pete?</p> | |
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| <p>On BRAD, KAYLA and GREEN.</p> <p>The music starts. A pretty dreadful rendition of Elgar's "Nimrod". MS. WATKINS leads the ORCHESTRA, and EVERYONE is gathered around as the coffins begin to be lowered. FRAN, BRAD, GREEN and KAYLA stand side by side.</p> <p>After a minute KAYLA walks away from the grouping.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR. STREET</u> <u>- DAY</u></p> <p>PEOPLE walking past a Fish & Chip shop.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR.</u> <u>SEAFRONT - DAY</u></p> <p>PEOPLE in wheelchairs are gathered at The Bognor Cockle stand.</p> <p>CUT TO:</p> | <p>GREEN Yeah, I'm, I'm s-sorry to gate-crash, Brad. It's just err, well no one was gonna do... and I...</p> <p>MS. WATKINS (O.O.V) We're gonna play Elgar-</p> <p>GREEN And I'd... I was going to- I dunno what I was gonna do.</p> <p>BRAD It's okay. It's alright.</p> | <p>Music In: 10:18:38</p> <p>Scene: 10:19:35</p> <p>Scene: 10:19:39</p> |
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| <p><u>EXT. BOGNOR. STREET</u> <u>- DAY</u></p> <p>HOLD on the PALMIST hut all locked up. A MOTHER and BABY sit on the bench close by.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. KITCHEN</u> <u>- DAY</u></p> <p>JOY recites words beginning with 'P' as BARRY washes her hair over the kitchen sink.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR FUNERAL DIRECTORS</u> <u>- DAY</u></p> <p>EXTREME CLOSE-UP on BRAD . He replaces his nose ring.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE, KAYLA'S BEDROOM - DAY</u></p> <p>KAYLA rips the posters off her bedroom wall, scrunches them up. HOLD on RITA's donkey sitting on the chest of drawers. KAYLA picks it up and exits.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. LOUNGE - DAY</u></p> | <p>JOY Persimmon. Peremptory. Palliative. Piccadilly Circus. Oooooooooooooo!</p> | <p>Scene: 10:19:44</p> <p>Scene: 10:19:48</p> <p>Scene: 10:20:01</p> <p>Scene: 10:20:09</p> <p>Scene: 10:20:27</p> |
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| <p>We're with KAYLA and GREEN. KAYLA has a back pack on, ready to leave. EXTREME CLOSE-UP on their faces as they stare at each other for a moment. From GREEN as we hear KAYLA leave.</p> <p>From GREEN – all alone.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR - EVENING</u></p> <p>The calm sea.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR - DAWN</u></p> <p>The beach in the evening light, silence except for the seagulls and the sea.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - DAY</u></p> <p>BARRY, wearing an eye mask, is asleep on the sofa, snoring and farting.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. JOY'S BEDROOM - DAY</u></p> <p>JOY is asleep in her bed. She farts and wakes herself up.</p> <p>CUT TO:</p> | | <p>Music Out: 10:20:57</p> <p>Scene: 10:21:07</p> <p>Scene: 10:21:02</p> <p>Scene: 10:21:14</p> <p>Scene: 10:21:26</p> |
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| <p><u>EXT. GREEN'S HOUSE - DAY</u></p> <p>Wide shot of GREEN's house.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. KITCHEN - DAY</u></p> <p>Early morning. GREEN and LECH, who is topless, are squeezed into his small kitchen making breakfast. GREEN clips on his tie.</p> <p>JUMP CUT TO:</p> <p>LECH dances while GREEN make's a tea. LECH stretches and farts. He walks out leaving GREEN in the kitchen wondering what he has let himself in for.</p> <p>CUT TO:</p> <p><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>BLACK SCREEN. FRAN opens the shutters to the snack shack.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LOUNGE - DAY</u></p> <p>BARRY vacuums JOY's bungalow in his underpants, wearing a wide-rim hat. JOY sits watching him.</p> | | <p>Scene & Music In: 10:21:36</p> <p>Scene: 10:21:39</p> <p>Scene: 10:22:05</p> <p>Scene & Music Out: 10:22:13</p> |
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| <p>CUT TO:</p> <p><u>INT. GREEN'S HOUSE. DINING ROOM - DAY</u></p> <p>GREEN and LECH, still topless, sit at the dining table. GREEN eats a bowl of cereal. LECH eats bread and cheese.</p> <p>GREEN doesn't answer. He carries on eating his cereal with despair.</p> <p>CUT TO:</p> <p><u>INT. GREEN'S CAR – COACH DEPOT - DAY</u></p> <p>GREEN and LECH pull into the coach depot. SQUEAKY is there, waiting for this encounter.</p> | <p>LECH She very good-looking woman.</p> <p>GREEN She's my daughter, Lech.</p> <p>LECH Hmm. Strong woman.</p> <p>GREEN Yeah.</p> <p>LECH Yes.</p> <p>GREEN I suppose so. We never really- Ahh, two big personalities.</p> <p>LECH Mmm.</p> <p>GREEN Birmingham. Opportunities.</p> <p>LECH Piotr. This party house now huh? Do, do-do do, do, do, doo, doo, do, do-do-do, do, do do-do. Huh?</p> | <p>Scene & Music In: 10:22:25</p> <p>Singing In: 10:23:03 Singing Out: 10:23:09</p> <p>Scene, Music Out & Music In: 10:23:25</p> |
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| <p>CUT TO:</p> <p><u>EXT. THE COACH DEPOT – DAY - CONTINUOUS</u></p> <p>To LECH.</p> <p>GREEN switches off the engine and gets out the car. On SQUAEKY limping over to GREEN with a black eye.</p> <p>On GREEN. LECH gets out the car.</p> <p>On SQUEAKY.</p> <p>Moving into an EXTREME CLOSE-UP. EXTREME CLOSE-UP on SQUEAKY nodding.</p> <p>CLOSE-UP on SQUEAKY.</p> <p>CLOSE-UP on GREEN.</p> | <p>GREEN Leave this to me.</p> <p>GREEN (CONT'D) (O.O.V) Where have you been?</p> <p>SQUEAKY Business.</p> <p>GREEN Oh yeah?</p> <p>SQUEAKY (O.O.V) Got waylaid.</p> <p>GREEN Laid?</p> <p>SQUEAKY Pete-</p> <p>GREEN (O.O.V) I had to do a school...</p> <p>GREEN (CONT'D) ...trip. I don't <i>do</i> school trips.</p> <p>GREEN (CONT'D) What you done to your face?</p> <p>SQUEAKY It's all sorted.</p> <p>SQUEAKY (CONT'D) (O.O.V) I've cleared the tab.</p> <p>GREEN What happened?</p> <p>SQUEAKY Can I borrow your special cushion?</p> | <p>Scene: 10:23:33</p> <p>Music Out: 10:23:38</p> |
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| <p>GREEN walks off into the depot.</p> <p>CUT TO:</p> <p><u>INT. THE COACH DEPOT. BOGNOR - DAY</u></p> <p>GREEN collects his clipboard from his pigeon hole. He picks up his keys.</p> <p>CUT TO:</p> <p><u>EXT. THE COACH DEPOT - DAY</u></p> <p>LECH is waiting at the car. SQUEAKY limps away.</p> <p>LECH closes the car door.</p> <p>CUT TO:</p> <p><u>INT. COACH. THE COACH DEPOT - DAY</u></p> <p>GREEN heads to his coach.</p> <p>JUMP CUT TO:</p> <p>GREEN performs his routines: he turns on the radio; places his foam ring piles cushion on the seat; puts his lunch away; puts the tips basket by the steering column ('Don't Forget the driver').</p> <p>CUT TO:</p> | <p>GREEN No.</p> <p>LECH Twat!</p> <p>SQUEAKY I know.</p> | <p>Music In: 10:24:31</p> <p>Scene: 10:24:34</p> <p>Scene: 10:24:45</p> <p>Scene & Music Out: 10:24:53</p> <p>Music In 10:24:58</p> |
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| <p><u>EXT. COACH. THE COACH DEPOT - DAY</u></p> <p>GREEN attaches a sign to the windscreen reading 'LEGOLAND'.</p> <p>CUT TO:</p> <p><u>EXT. THE COACH DEPOT - DAY</u></p> <p>From a distance we see SQUEAKY in his coach. We hear him groan as he sits down.</p> <p>CUT TO:</p> <p><u>INT. COACH. THE COACH DEPOT - DAY</u></p> <p>GREEN takes a seat on his special cushion, buckles up.</p> <p>CUT TO:</p> <p><u>EXT. BOGNOR STREET - DAY</u></p> <p>GREEN's coach drives along the road.</p> <p>CUT TO:</p> <p><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>GREEN is at the counter with FRAN, cup of tea in hand. The coach is parked up.</p> | <p>SQUEAKY (CONT'D) Argh! Arrgghh!</p> <p>GREEN Can't believe she's gone. Didn't think she'd get it together.</p> <p>FRAN You should be proud of her.</p> <p>GREEN She couldn't stay forever.</p> | <p>Scene: 10:25:06</p> <p>Scene: 10:25:11</p> <p>Scene: 10:25:17</p> <p>Scene & Music Out: 10:25:26</p> <p>Scene & Music In: 10:25:30</p> |
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| <p>Beat. They look at each other. GREEN breaks the moment.</p> <p>He finishes his tea.</p> <p>A beat.</p> <p>GREEN smiles and walks off. FRAN calls out, nodding to the sign on the front of the coach.</p> <p>They laugh to themselves. GREEN heads jauntily to the coach. We hear the engine start. From FRAN, smiling.</p> <p>JUMP CUT TO:</p> <p>FRAN's phone rings. The coach starts to pull away.</p> | <p>FRAN You'd drive each other crazy.</p> <p>GREEN Go and drive her mum crazy for a bit.</p> <p>GREEN (CONT'D) Anyway. Better get on.</p> <p>FRAN A free man, now.</p> <p>GREEN S'pose I am.</p> <p>FRAN Shall we actually do that pint then?</p> <p>GREEN Definitely.</p> <p>FRAN Alright well, I'll text you.</p> <p>FRAN (CONT'D) Got your visa?</p> <p>GREEN What?</p> <p>FRAN Legoland.</p> <p>GREEN Open borders.</p> | <p>Music Out: 10:26:44</p> |
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| <p>CUT TO:</p> <p><u>INT. COACH - DAY</u></p> <p>On GREEN as he slowly pulls away. We hear FRAN shouting. He looks in the wing mirror and sees FRAN running towards him. GREEN stops the coach. The door open.</p> <p>On GREEN.</p> <p>On GREEN.</p> <p>GREEN nods.</p> <p>He closes the door.</p> <p>CUT TO:</p> <p><u>EXT. PHIL-ME-UP SNACK SHACK - DAY</u></p> <p>The coach pulls away. FRAN goes back to the snack shack. The coach beeps on its way.</p> <p>CUT TO:</p> <p><u>EXT. MANJU / JOY BUNGALOW. BACK GARDEN - DAY</u></p> <p>MANJU enters her back garden.</p> | <p>FRAN (O.O.V) Pete! Pete! Pete!</p> <p>FRAN (CONT'D) Wait! Wait! Wait Pete! Pete!</p> <p>FRAN (CONT'D) (O.O.V) Wait!</p> <p>FRAN (CONT'D) (O.O.V) Erm.</p> <p>FRAN (CONT'D) I've just been on the phone to Kayla.</p> <p>FRAN (CONT'D) (O.O.V) She's got as far...</p> <p>FRAN (CONT'D) ...as the Guildford Travelodge on the A3. She wants you to fetch her.</p> <p>GREEN Righto.</p> | <p>Scene & Music In: 10:26:48</p> <p>Scene: 10:27:33</p> <p>Music Out: 10:27:37</p> <p>Music In: 10:27:44</p> <p>Scene: 10:27:47</p> |
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| <p>Over the wall she sees BARRY running a Union Jack flag up the flag pole in JOY's back garden.</p> <p>CUT TO:</p> <p><u>INT. JOY'S BUNGALOW. LIVING ROOM - DAY</u></p> <p>JOY sits in her armchair looking out the window at BARRY raising the flag.</p> <p><u>EXT. A3 NORTH OF GUILDFORD - DAY</u></p> <p>GREEN's coach drives along the A3.</p> <p>CUT TO:</p> <p><u>INT. COACH. A3 NORTH OF GUILDFORD - DAY</u></p> <p>CLOSE-UP on GREEN. KAYLA sits in the courier seat beside him. She looks at him and smiles. From GREEN smiling back.</p> <p>CUT TO:</p> <p><u>EXT. MANJU / JOY BUNGALOW. BACK GARDEN - DAY</u></p> <p>MANJU calls over the garden wall to BARRY in JOY's garden. He doesn't hear her. MANJU heads back indoors. BARRY takes a photo of the flag and goes to sit down while the...</p> | <p>MANJU Here to stay, are you?</p> | <p>Scene: 10:27:55</p> <p>Scene: 10:28:00</p> <p>Scene: 10:28:03</p> <p>Scene: 10:28:15</p> |
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| END CREDITS ROLL OVER THE TOP OF THIS SCENE: | Peter Green / Barry Green Fran Joy Squeaky Dave Kayla Rita Brad Lech | TOBY JONES CLAIRE RUSHBROOK MARCIA WARREN DANNY KIRRANE ERIN KELLYMAN LUWAM TEKLIZGI JO EATON-KENT DINO KELLY | End Credits Card In: 10:28:46 |
| | CAST IN ORDER OF APPEARANCE | | |
| | Cameron Manju Parish Kieran Ms. Watkins | HARRY GAYTHWAITE BHARTI PATEL KRRISH PATEL WILLS WHITTINGTON LUCY THACKERAY | End Credits Card In: 10:28:48 |
| | 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: 10:28:50 |
| | Production Accountant Post-Production Accountant Accounting Assistant | ROSANGELA PERSKE MATT DALTON LYDIA FAULKNER | |
| | Script Supervisor Research Consultant | 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: 10:28:52 |
| | 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: 10:28:54 |
| | Gaffer Best Boy Electricians | GARY CHAISTY MARK DAY CHRIS KILEY JAMIE VENN OWEN RICHARDS | |
| | Key Grip Grip Assistant | NEIL BLAKESLEY ADAM ZIMMERMAN | |

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| | Key Rigger | RUSSELL HALL | |
| | Sound Maintenance | MARK ELSON | |
| | Art Director | PHILIP BROWN | End Credits |
| | Standby Art Director | STUART MACKAY | Card In: |
| | Set Decorator | ALICE NORRIS | 10:28:56 |
| | Graphic Designer | MARYAM MOJTABAVI | |
| | Petty Cash Buyer | SARAH CHLDS | |
| | Art Department Assistant | GEORGE TURNER | |
| | Props Master | CRAIG CHEESEMAN | |
| | Dressing Props | MARK RUDD | |
| | | BRYAN STANISLAS | |
| | Standby Props | JACK CUTHBERT | |
| | Special Effects | SFX GB | |
| | Costume Supervisor | ALISON ROBERTS | End Credits |
| | Assistant Costume Designer | JUSTIN SELWAY | Card In: |
| | Costume Standby | LOTTIE CUTCHER | 10:28:57 |
| | Costume Trainee | KATHARINE BARRY | |
| | Hair & Make-Up Supervisor | GABY WINWOOD | |
| | Make-Up Artist | SARAH ARMSTRONG | |
| | Make-Up Trainee | LAURA ANNS | |
| | Produced in association with Isola Media Limited | | |
| | Production Executive | LAURA MACARA | |
| | Legal and Business Affairs | ELLEN FRASER | |
| | Sister Pictures | CAT MORGAN | End Credits |
| | Production Coordinator | | Card In: |
| | | | 10:28:59 |
| | 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 Drivers | LEIGH MASON | |
| | | JAMES BROOK | |
| | SERIES SECOND UNIT CREW | | End Credits |
| | Director of Photography | STEVEN FERGUSON | Card In: |
| | | | 10:29:00 |

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| | 1 st Assistant Director | JUDE CAMPBELL | |
| | 3 rd Assistant Director | ILLIAS THOMAS | |
| | Underwater Photography | RICHARD STEVENSON | |
| | Focus Pullers | JAKE MCCLEAN WALKER | |
| | | MATT WAVING | |
| | Clapper Loaders | GEORGE TELLING | |
| | | JAKE CARTER | |
| | | PETE WADE | |
| | | STEPHEN HUGHES | |
| | Camera Trainee | DANIEL JURZYNA | |
| | Grips | MARK MORLEY | |
| | | ALFIE WENTZEL | |
| | | FRANK HELLBRAND | |
| | | PETER MUNCEY | |
| | Costume Assistant | CLARE ROBERTS | |
| | Make-Up Artist | JULIANA FERREIRA | |
| | Sound Recordists | ASHOCK KUMAR-KUMAR | |
| | | DAVID THIRION | |
| | Post-Production Supervisor | PETE OLDHAM | |
| | Digital Intermediate Coordinator | GREG ELSTON | |
| | Assistant Editor | FIORELLA SANTANIELLO | |
| | Post-Production Paperwork | ANASTASIA KYRIACOU | |
| | Colourist | DAN COLES | |
| | Online Editor | NICK TIMMS | |
| | Visual Effects Supervisor | TANVIR HANIF | |
| | Dubbing Mixer | RICHARD STRAKER | |
| | Dialogue Editor | MAX HOSKINS | |
| | Sound Effects Editor | KEITH TINMAN | |
| | Foley Supervisor | ROB PRICE | |
| | Music Supervisors | AMY ASHWORTH | |
| | | DUSHIYAN PIRUTHIVIRAJAH | |
| | Line Producer | DONALD MACKINNON | |
| | 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 | |
| | Additional Music Composed by | CATRIN FINCH & SECKOU KEITA | |
| | | | End Credits Card In: 10:29:02 |
| | | | End Credits Card In: 10:29:04 |

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|--|--|------------------------------------|--|
| | Costume Supervisor | SAM PERRY | End Credits Card In: 10:29:06 |
| | Hair & Make-Up Designer | BEAN ELLIS | |
| | Casting Director | SAM JONES CDG | |
| | Editor | TOM HEMMINGS | |
| | 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: 10:29:08 |
| | Created by | TIM CROUCH | End Credits Card In: 10:29:10 |
| | Written by | TIM CROUCH and TOBY JONES | |
| | Produced by | HOLLY PULLINGER | End Credits Card In: 10:29:12 |
| | Directed by | TIM KIRKBY | |
| |  | | End Card with Logos In: 10:29:13 |
| | | | Music Out: 10:29:15 |
| | | | Cut to Black: 10:29:21 |
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