



Josh

SERIES 3 - EPISODE 6
STOOD UP AND SAT DOWN

POST PRODUCTION SCRIPT

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Duration: 25'53"

A BBC COMEDY PRODUCTION

POST-PRODUCTION SCRIPT PREPARED BY:

SOSPEEDY 
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TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:00:00 OPENING SCENE AND TITLES
MUSIC IN

10:00:07 **TITLES: JOSH**

10:00:10 INT. LIVING ROOM

10:00:11 JOSH:
[ON THE PHONE] Hi. Yeah. I just ordered a pizza on your app and I just wanted to follow up and check you'd received the correct order. Well, yeah, I suppose it does defeat the purpose of the app but, um, since I'm here... Seven Belmont Gardens. How long will it be? Oh, perfect. I will get my episode of Jonathan Creek on. That is the one where the dead body climbs the stairs. No, no, it's not ridiculous because he floats up when the basement floods. Can we just agree to disagree? Yeah, great, OK. I will see you then. Alright. Bye.
[HANGS UP]

10:00:18 **MUSIC OUT**

10:00:20 **CAPTION:**
Written by
Josh Widdicombe & Tom Craine

10:00:47 **MUSIC IN**

10:00:52 **MUSIC OUT**

10:00:54 JOSH PRESSES PLAY ON HIS REMOTE. HE HEARS A NOISE OUTSIDE AND PAUSES.
OWEN ENTERS.

10:00:55 JOSH:
What are you doing here?

10:00:56 OWEN:
Oh, have I caught you on a date?

10:00:58 JOSH:
No, just having a relaxed night in with Jonathan Creek.

10:00:59 OWEN:
Oh, so I have got you on a date.

10:01:00 JOSH:
No, I'm just having a night in. Re-charging my batteries.

10:01:04 OWEN:
Re-charging your batteries?

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:01:05 JOSH:
Yeah.

10:01:05 OWEN:
Sorry, I forgot you're a busy working mother. Let me just run you a warm bath so you can lie back and read a Maeve Binchy.

10:01:11 JOSH:
What are you doing here anyway?
Aren't you doing that medical trial this weekend?

10:01:15 OWEN:
No, I was, but then I... charmed the nurse into slipping me the placebo. She allowed me to go home early.

10:01:21 JOSH:
You can't do that.

10:01:22 OWEN:
Well, you can't. I can, with my stories. One mention of the time I got stuck in a Waterstones with John Turaud [UNCLEAR] and she was putty in my hands.

10:01:31 JOSH:
But even if you got given the placebo, you need to stay in for observation.

10:01:35 OWEN:
I forgot that you moonlight as an NHS ombudsman.

10:01:38 JOSH:
No, I'm just saying it's not ethical.

10:01:40 OWEN:
I'll tell you what's not ethical. How much that nurse fancied me.

10:01:43 JOSH:
If she fancies you so much, why did she send you home?

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO

10:01:45
OWEN:
Because she couldn't cope with working in such a sexually charged atmosphere.

10:01:49
JOSH:
Or she was unprofessional and lazy and couldn't cope with anymore of your anecdotes.

10:01:53
OWEN:
Ah, envy is a sin, Joshua. Tell you what else is a sin. What that nurses wanted to do to my...

10:01:58
JOSH:
... yeah I get it, yeah.

10:01:59
OWEN:
Your loss.

OWEN LEAVES THE ROOM.

10:02:01
MUSIC IN
JOSH PRESSES PLAY ON THE REMOTE AND RESUMES HIS SHOW. THIS TIME, KATE ENTERS THE FLAT.

10:02:07
KATE:
Uh, you're not going to believe the evening I just had.

10:02:10
JOSH:
Will you stop talking over Creek?

10:02:12
KATE:
Hang on, just going to get myself a drink and I'll tell you all about it.

10:02:14
JOSH:
Right, I'm missing the theme tune.

10:02:16
EXT. FLAT

10:02:21
MUSIC OUT
INT. LIVING ROOM

JOSH SITS LOOKING FRUSTRATED NEXT TO KATE WHO IS EATING A PIZZA. HE LOOKS

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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AT HER PIZZA AND PAUSES THE SHOW.

10:02:27

JOSH:

Kate, is that a giardiniera from the Dolce Vita?

10:02:29

KATE:

Yes.

10:02:31

JOSH:

How do you feel about giving me one of your slices, and then to pay you back, I will give you a slice of mine in approximately four minutes.

10:02:39

KATE:

I assume you've ordered a margarita?

10:02:40

JOSH:

Correct.

10:02:42

KATE:

I'm not downgrading my slice. You know the exchange rate. It's two slices of your barren pizza for one of these. This is like a shiny.

OWEN ENTERS.

10:02:50

OWEN:

Well, look who's back already.
Shortest date since my cousin went
for a drink with Samantha Mumba.

10:02:56

KATE:

Your cousin went for a drink with
Samantha Mumba?

10:02:57

OWEN:

10:02:57 OWEN:
Yeah, it was an absolute disaster as well. It was just after she split up with Sisqo. Now, first question she asks him... god knows why, is what's your favourite kind of crisp? He's nervous, obviously. It's Mumba, after all. He meant to say discos but it came out like Sisqo. She's livid. She leaves before her Guinness had settled.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:03:16 JOSH:
Less believable every time you say it.

10:03:19 OWEN:
Yeah, well, the nurse liked it. Anyway, it's five past eight and you're at home eating a take-away so the date must have gone well.

10:03:25 KATE:
Ah, yeah, so... we didn't really click. So I decided to be cruel to be kind and bend off the date after the starters. Wait for him to leave and got myself a take-away.

10:03:35 JOSH:
So, did you cancel the mains?

10:03:37 KATE:
What?

10:03:38 JOSH:
Well, you said you ended it after the starters. Surely by then, you'd already ordered the mains.

10:03:42 KATE:
No, it's just I said let's just order starters to test the water. Um, as I had a funny feeling when he arrived. In my waters.

10:03:50 JOSH:
And then once you dismissed him, you decided to stay and get a take-away.

10:03:53 KATE:
Yes, that is exactly what happened.

10:03:55 JOSH:
It seems like a very unlikely sequence of events.

10:03:57 OWEN:
Alright, Jonathan Creek.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
10:03:59	KATE: How's your food getting along?
10:04:01	JOSH: Delivery accepted? No, it isn't. They'd delivered my pizza to the wrong address.
10:04:05	OWEN: Oh gutted.
10:04:06	JOSH: Someone has taken my pizza. Right, two words. Broken Britain.
10:04:10	OWEN: Uh, I don't think the police are going to be interested in this one, Josh.
10:04:13	JOSH: [ON THE PHONE] Uh, hello, yeah, it's the app guy again. [PAUSE] Yes, the one watching Jonathan Creek. Well, I don't care what you've discussed. It makes perfect sense. Actually that is not why I'm calling. The reason I'm calling is my pizza has gone missing. [PAUSE] No, that would not make a good mystery for Jonathan Creek. This is not good enough. You're going to have to send me a new order. [PAUSE] How long?! Well, I'll tell you what you can do with your free mozzarella sticks. You can stick them... in the bag, actually. That sounds great. Really good. Cheers.
10:04:30	
10:04:49	OWEN: Think you really told them there, Josh.
10:04:51	KATE: Mmm.
10:04:52	<u>INT. FLAT / OWN FIGURINES</u>
<u>MUSIC IN</u>	
10:04:56	<u>INT. LIVING ROOM</u>

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:04:58 KATE EATS A SLICE OF HER PIZZA.
MUSIC OUT

10:04:59 KATE:
Mmm.

10:05:06 JOSH LOOKS AT HIS PHONE, FRUSTRATED.

10:05:06 KATE:
So are you still going to get a full payment even though you left the trial early?

10:05:09 OWEN:
Oh yeah. I made sure of that.

10:05:11 JOSH:
I just don't understand why you did it. You've got a job.

10:05:13 OWEN:
I can't just make baguettes the rest of my life, can I Josh? You've got no idea how unstimulating it is. Every day is always the same. Ham and mayo. Cheese and coleslaw. Salmon and beef.

10:05:24 JOSH:
Sorry?

10:05:25 OWEN:
Oh, yeah, Geoff comes in occasionally. He orders that. Claims it's surf and turf. It's not. The point I'm trying to make is the job is very boring.

10:05:32 KATE:
Yeah, Owen. It's a job. That's what happens.

10:05:35 OWEN:
Yeah but I mastered it in the first week. I can make a cheese baguette in my sleep. In fact, I did it once. During a particularly bad nightmare, I actually got up, made a baguette and actually ate it. Problem was the cheese made my nightmare worse. It

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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Kinda works.

10:06:35

OWEN:

It's money for nothing. I've seen it each morning. On my way to work, I walk past this guy. He's a human statue dressed in a gold suit. People are throwing money at him. He's coining it in.

10:06:44

JOSH:

He can't be.

10:06:45

OWEN:

Uh, have you got a suit made of gold? He's a great guy, actually. I got chatting to him and he gave me the contact for the person who makes these things. A hundred and fifty quid later, I'm on the gravy train.

10:06:54

KATE:

Have you got a licence?

10:06:56

OWEN:

A licence to print money? It's so easy. Look [PUTS HOOD OVER HEAD AND STARES OVERHEAD] This is the start of an exciting new chapter for me, guys. Cos we're all in the gutter, but some of us are floating slightly above the gutter coining it in.

10:07:12

JOSH:

I'm delighted for you, mate, but if you don't mind, I'm going to watch Jonathan Creek.

10:07:15

OWEN:

Uh, you don't need Jonathan Creek, mate. You've got a real mystery live in your lounge. [PUTS HOOD OVER HEAD AGAIN]

10:07:28

OWEN'S PHONE STARTS TO RING. KATE PICKS IT UP.

10:07:30

KATE •

Um, you're getting a call from Sexy

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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Nurse?

OWEN TAKES THE HOOD OFF.

10:07:34

OWEN:

Today just keeps getting better and better. I knew she fancied me, but don't answer it. I'm going to play it cool.

THE PHONE STOPS RINGING.

10:07:46

OWEN:

Bloody hell. If she fancied me on terra firma, imagine how she'll react when she sees me floating in mid-air. I wonder if you can have sex on one of these things. Time to join the five-foot-high club.

10:07:56

KATE:

Well, Josh is already a member.

10:07:57

JOSH:

I'm five foot six and a half, actually.

10:08:00

THE DOOR BELL RINGS.

10:08:00

JOSH:

Ooh, that was quick.

JOSH GOES TO THE DOOR.

10:08:05

OWEN:

Do you want me to, uh, tell you how it works?

10:08:08

KATE:

I don't want to get you kicked out of the magic circle or anything, but I'm guessing you're sat on some sort of wooden seat.

10:08:13

OWEN:

No. Seat's actually metal.

OWEN PUTS THE HOOD OVER HIS HEAD AND MAKES A FACE.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:08:18 INT. HALLWAY

JOSH OPENS THE DOOR TO FIND GEOFF STANDING THERE.

10:08:20 JOSH:
Oh, Geoff.

10:08:21 GEOFF:
Evening, Josh. Everything alright?

10:08:23 JOSH:
I thought you were going to be my pizza.

10:08:24 GEOFF:
Ah, no I'm not. Hope you won't be topping yourself. Not too cheesed off. [WALKS INTO FLAT] Is there a pun on crusts?

10:08:34 INT. LIVING ROOM

10:08:34 GEOFF:
Might have to get back to you on that. [SEEING OWEN] Holy Mary mother of god.

10:08:39 OWEN:
You alright Geoff?

10:08:40 GEOFF:
Wa... can everyone see that?

10:08:43 OWEN:
You see? I told you guys I was onto a winner. Feel free to chuck me a fiver.

10:08:48 GEOFF:
How are you doing that? Is it a Welsh thing?

10:08:50 KATE:
He's on a seat.

10:08:52 GEOFF:
Oh... No I still don't understand.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:08:57 JOSH:
Geoff, why are you here?

10:08:58 GEOFF:
No reason. Just checking in. Do you...
need this? [HOLDS UP A CHAIR]

10:09:04 JOSH:
What?

10:09:05 GEOFF:
Well, what use do you get out of it?
You got four chairs. There's only 3
of you. Can I have it?

10:09:10 KATE:
No. What if we have a guest?

10:09:12 GEOFF:
Well, I'll stand. [LAUGHS]

10:09:14 KATE:
It's not happening.

10:09:15 GEOFF:
I'll replace it with something. I've
got a beanbag at home I can bring.

10:09:18 JOSH:
This is our flat, not Google HQ.

10:09:20 GEOFF:
Look, I'll level with you. I'm in a
pickle. I've signed some new tenants
to one of my flats, but I made a
schoolboy error. I listed it as
furnished and it isn't. What can I
say? It was a Saturday night. I
cracked open a box of chocolate
liqueurs and phwoar, never mix
alcohol and Zoopla.

10:09:39 OWEN:
So you're going to give them our
furniture?

10:09:42 GEOFF:
Not just yours. If I can get a piece

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
--------------------------	------------------------------

from each of my flats, I'll soon have their furnished, so, um, what about that coffee table?

10:09:49 JOSH:
No!

10:09:49 KATE:
No. Give them your coffee table.

10:09:51 GEOFF:
Well, I can't do that. I need my coffee table. I've got that Banksy book. Where else am I going to put it? On the floor? That will be an insult? He's a thought-provoking artist.

10:10:00 JOSH:
You are not having our coffee table. You don't get anything else. Now, if you don't mind, I'm going to have a relaxed night in.

10:10:08 GEOFF:
Sounds perfect.

GEOFF SITS DOWN NEXT TO JOSH.

10:10:15 JOSH:
Right, if you're staying, you're not talking during Jonathan Creek.

10:10:19 GEOFF:
Absolutely.

THE SHOW PLAYS ON TV.

GEOFF LEANS OVER TO WHISPER TO KATE.

10:10:28 GEOFF:
Kate... Kate. Have you got... [UNCLEAR]

10:10:39 JOSH:
Just say it!

10:10:41 GEOFF:
She's already had one dinner. I saw you in La Dolce Vita earlier, didn't

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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Modern dating is brutal. Ten minutes to prove yourself. I mean, I'm a grower. You know, it takes people a while to get into me. You got to watch the film, not the trailer.

10:11:38

GEOFF:

You are the... the complex lilting five-day game of test cricket rather than the disposable cut and thrust of 2020.

10:11:46

KATE:

Is that a compliment?

10:11:48

JOSH:

Yeah?

10:11:49

KATE:

Well, then, yes, I am. Thank you.

10:11:51

GEOFF:

Kate, a lot of people panic about being alone at your age. You may be surprised to learn that I experienced exactly the same worries.

10:11:59

KATE:

But you're still alone.

10:12:01

GEOFF:

Yes, but I can tell you that in time, bit by bit, you get more comfortable with it. Your priorities change. For instance, I focused on my career. Now, Kate, you don't have a career, but what do you think you could focus on?

10:12:19

KATE TEARS UP AND LEAVES THE ROOM.
JOSH SIGHS.

10:12:32

GEOFF:

You gonna put Creek back on then?

10:12:35

JOSH:

Oh God.

10:12:37

INT. FLAT / PHOTO OF JOSH, KATE AND

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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MUSIC IN

10:12:40

MUSIC OUT/IN

OWEN

INT. KATE'S ROOM

THERE IS A KNOCK ON KATE'S DOOR. SHE IS IN BED WITH HER PIZZA. JOSH ENTERS.

10:12:47

JOSH:

Hey mate. Look, I'm really sorry about how tonight went, but don't listen to Geoff. It's just one bad date.

10:12:56

KATE:

Well, it's not though, is it? It's year after year of them. I've seen more awkward dates than the Isle of Fernando's. Came up with that on the way home. It's the only good thing to come out of the evening. [SIGHS]

10:13:11

MUSIC OUT

INT. LIVING ROOM

GEOFF EXAMINES OWEN'S 'LEVITATING'.

10:13:27

GEOFF:

Can I have a go?

10:13:29

OWEN:

Absolutely not. It's for performers only.

10:13:32

GEOFF:

Completely understand. How much did this cost? Was it... fifty grand?

10:13:36

OWEN LAUGHS.

10:13:37

GEOFF:

I'm being silly. A hundred grand?

10:13:41

OWEN:

Uh, yeah, yeah, that's it. I should really have bought a house but I thought this was a more secure investment. I actually paid for it by doing the medical trial.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
10:13:49	GEOFF: Oh, is this one of the side effects?
10:13:51	OWEN: What?
10:13:53	GEOFF: I keep forgetting there's a seat under there. Yeah, do you know, I actually took part in some medical trials. I was involved in testing the very first Lockets. Honey and lemon flavoured. Of course, back then, Blackcurrant was just a pipe dream. Or wind pipe dream, if you will. Yeah, I was called back in the same year to test some Tunes. I said Bohemian Rhapsody will never sell. [LAUGHS]
10:14:16	OWEN: If I could use this scythe, I would, Geoff.
10:14:19	GEOFF: Anyway, I was only, only paid five grand for the Lockets trials, which is nowhere near enough.
10:14:25	OWEN: Are you kidding? Five grand? What, just for sucking some sweets?
10:14:29	GEOFF: That's not the only way they were administered back then.
10:14:34	OWEN: Oh right.
10:14:35	GEOFF: Bit of trivia for you. For the next four months, every time I passed wind, my sinuses cleared. I suppose that's why they have trials.
10:14:46	OWEN: Yeah.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:14:48 INT. KATE'S ROOM
MUSIC IN
JOSH SITS ON KATE'S BED WITH HER.

10:14:48 KATE:
This is so depressing. I was in this room a couple of hours ago getting ready for a date.

10:14:55 JOSH:
Yeah, I thought it was tidy.

10:14:57 KATE:
Be honest with me. Am I going to turn into Geoff?

10:15:00 JOSH:
No, of course not.

10:15:01 KATE:
Well, how do you know?

10:15:03 JOSH:
Well, because you've got social skills. And you can't afford to get on the property ladder.

10:15:10 KATE:
Well, if I do start turning into him, you'll tell me, won't you?

10:15:12 JOSH:
The moment you start referring to beef and salmon sandwiches as surf and turf, I'll stage an intervention.

10:15:17 KATE:
Thanks. Means a lot.

10:15:20 THE DOOR BELL RINGS IN THE HALLWAY.

10:15:21 KATE:
[SIGHS] It's just such a shitty day.

10:15:24 JOSH:
Yeah, I hope you don't mind, I'm just...

10:15:25 KATE:

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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This is not how I imagined my evening going. This isn't how I imagined my life going.

10:15:29 JOSH:
It's just a blip, but...

10:15:30 KATE:
Am I difficult to be around?

10:15:32 JOSH:
No.

10:15:32 KATE:
Am I too desperate? Do I scare people off?

10:15:35 JOSH:
No, I promise, you do not scare
people off. I'll be back in a sec.
[THE DOOR BELL RINGS AGAIN]

JOSH LEAVES TO ANSWER THE DOOR.

10:15:44 INT. HALLWAY
MUSIC OUT

JOSH ANSWERS THE DOOR TO THE DELIVERY MAN.

10:15:46 DELIVERY MAN:
Oh, sorry about the mix up, mate. I
went to the wrong number seven.

10:15:48 JOSH:
It's fine. You're here now.

10:15:50 DELIVERY MAN:
Here you go.

10:15:51 JOSH:
Great. Thank you.

THE DELIVERY MAN HANDS JOSH SOME
MOZZARELLA STICKS AND CLOSES HIS BAG.

10:15:55 JOSH:
Where's my pizza?

DELIVERY MAN:

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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THE DELIVERY MAN CALLS HIS BOSS.

10:16:41

DELIVERY MAN:

Answer the phone you... Hello? Yep. It's me. We messed up his order again. Yep. No worries. [TO JOSH] He wants to know if you've seen the episode with the Silverback in the mansion house.

10:16:54

JOSH:

Unbelievable. Yeah, I enjoyed the episode but I thought the pay-off didn't work. Look, can you go and get my pizza?

10:17:00

DELIVERY MAN:

Yeah, sure. [ON THE PHONE] He enjoyed the episode...

JOSH CLOSES THE DOOR.

10:17:04

INT. FLAT / PHOTO OF JOSH, KATE AND OWEN

10:17:07

INT. LIVING ROOM

10:17:11

JOSH EATS MOZARELLA STICKS NEXT TO A FLOATING OWEN.

10:17:14

JOSH:

Tell you this. I think mozzarella sticks could really catch on. Certainly wouldn't want to have shares in bruschetta right now.

10:17:20

OWEN:

And I wouldn't want to have shares in traditional forms of entertainment at this moment. Look how good I'm getting at this. [PUTS HOOD OVER HEAD AND MAKES FACE]

10:17:32

JOSH PUTS A MOZARELLA STICK IN OWEN'S FACE.

10:17:36

OWEN:

Stop it.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:17:36 JOSH:
 Pathetic.

10:17:38 OWEN:
 Yeah, but that's not fair, is it?

10:17:38 JOSH:
 Well, it is fair cos the public's
 going to interfere with you, aren't
 they?

10:17:42 OWEN:
 Fingers crossed.

10:17:43 JOSH:
 Alright. I bet you one mozzarella
 stick you can't stay still for a
 minute.

10:17:46 OWEN:
 You reckon? Watch this.

 OWEN PUTS HOOD OVER HEAD AND STAYS
 STILL. JOSH LOOKS AT HIS WATCH.
10:17:54 OWEN'S PHONE BEEPS.

10:17:58 JOSH:
 You got a text. Don't you want to
 read it? Would you like me to read
 it? [READS PHONE] Ooh. It's from sexy
 nurse.

10:18:13 OWEN:
 Oh, give me that.

10:18:13 JOSH:
 Rubbish.

10:18:15 OWEN:
 Oh she's coming over. Oh that feels
 good. Tell you what else feels good.

10:18:22 JOSH:
 What?

10:18:23 OWEN:
 Um, oh I dunno. Well, I haven't
 thought that far ahead. Usually you
 stop me mid-innuendo. Um, sex?

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:18:33 JOSH:
Worth the wait. I mean, this is not what Kate needs. First she's dumped mid-date, now she's going to have to listen to you trying to seduce a nurse through the wall.

10:18:42 OWEN:
Mmm, good point. I'll just stick some music on. Classic uni move.

10:18:45 JOSH:
Think she's going to be OK?

10:18:47 OWEN:
She might be quite tired after her shift but seeing me should cheer her up.

10:18:50 JOSH:
No, Kate.

10:18:51 OWEN:
Oh yeah, yeah, yeah. She'll be fine, cos Geoff's gone in to see her.

10:18:54 JOSH:
Oh god.

10:18:55 MUSIC IN INT. KATE'S ROOM
GEOFF STANDS OVER KATE'S BED.

10:18:56 GEOFF:
I'm really sorry I upset you earlier.

10:19:00 KATE:
What gave it away? When I ran out of the living room close to tears?

10:19:03 GEOFF:
No, Owen told me I had. Anyway, sincere apologies for my insensitivity.

10:19:11 KATE:
OK, whatever, apology accepted.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
10:19:15	GEOFF: [SIGHS] Good.
	GEOFF LOOKS TO THE SIDE.
10:19:23	GEOFF: Do you need that bedside table?
10:19:26	KATE: Sorry?
10:19:27	GEOFF: Well, in your current situation, you don't really need two bedside tables.
10:19:33	KATE: Are you joking?
10:19:34	GEOFF: No. You aren't really in need of table space for a gentleman friend. It's wasted real-estate. Nature's greatest crime.
10:19:42	KATE: OK thanks, you can leave now.
10:19:44	GEOFF: Of course.
10:19:45	KATE: No, you're not taking that.
10:19:46	GEOFF: Fair enough. GEOFF LEAVES THE ROOM.
<u>10:19:49</u> <u>MUSIC OUT</u>	<u>INT. CORRIDOR</u> JOSH WAITS OUTSIDE KATE'S DOOR AS GEOFF LEAVES.
10:19:50	JOSH: So?
10:19:52	GEOFF: Well, that went terribly.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
10:19:53	JOSH: What did you do?
10:19:54	GEOFF: I tried to help, but it didn't work.
10:19:57	JOSH: But did you apologise?
10:19:58	GEOFF: Yes, but she's in a funny mood. She got upset when I tried to take her bedside table away. She's single. She doesn't need both. I stand by that.
10:20:06	JOSH: God, I can't believe...
	OWEN WALKS THROUGH.
10:20:08	OWEN: Right, I'm off for a shower before sexy nurse arrives.
10:20:11	GEOFF: I prefer it when you're hovering.
10:20:13	OWEN: Yeah I don't know what is wrong with this cloak but I've somehow been sweating and shivering for the last ten minutes. No wonder the grim reaper's always in such a bad mood.
10:20:20	JOSH: Owen, Kate is not in a good way.
10:20:22	OWEN: Oh, she'll be alright. She's been dumped before. She gets over it, then she'll just get dumped again.
	OWEN WALKS OFF TO HAVE A SHOWER.
10:20:28	JOSH: Fine. Well I suppose as I'm the only one who puts her feelings first, I'm going to have to go in and talk to her. [DOORBELL RINGS] However, I will
10:20:32	

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:21:31 INT. KATE'S ROOM
MUSIC IN
THERE IS A KNOCK AT THE DOOR.

10:21:34 KATE:
Go away.

JOSH ENTERS.

10:21:38 JOSH:
Hey mate.

JOSH SITS DOWN ON KATE'S BED.

10:21:44 JOSH:
Just wanted to say, you're not going to end up on your own.

10:21:48 KATE:
Yes I am.

10:21:49 JOSH:
No you're not. It's just a run of bad luck.

10:21:52 KATE:
Yeah, for ten years. No one's ever had a run of bad luck that long.

10:21:55 JOSH:
Of course they have.

10:21:57 KATE:
Who?

10:21:58 JOSH:
The Boston Red Sox.

10:22:00 KATE:
What?

10:22:01 JOSH:
The curse of Bambina. When the Boston Red Sox traded Babe Ruth to the New York Yankees, they suffered 86 years bad luck.

10:22:09 KATE:

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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MUSIC OUT

10:23:50

OWEN WALKS DOWN THE CORRIDOR TALKING ON THE PHONE.

10:23:54

OWEN:
One second. I just need to get this.

OWEN ANSWERS THE DOOR TO THE DELIVERY MAN.

10:23:55

OWEN:
Hiya.

10:23:56

DELIVERY MAN:
Oh, after all that, I thought you weren't going to answer.

10:23:58

OWEN:
Oh, it's alright mate, I couldn't care less.

OWEN ACCEPTS THE PIZZA.

10:23:59

DELIVERY MAN:
Fair enough. See ya.

10:24:00

OWEN:
Thank you very much.

INT. CORRIDOR

JOSH AND KATE COME OUT OF KATE'S ROOM.

10:24:01

KATE:
Oh you owe me a slice.

OWEN HANDS JOSH HIS PIZZA.

10:24:02

JOSH:
Yes.

10:24:04

OWEN:
[WHISPERS WHILE ON THE PHONE] Sexy nurse.

OWEN HANDS JOSH HIS PIZZA.

10:24:06

OWEN:

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:24:18

So, what time you coming over?
 Couldn't wait until then to see me,
 eh? What kind of mix up? [SITS DOWN
 ON SOFA] Yeah, but I had the placebo.
 Yeah, I've been a little bit sweaty.
 Oh OK. But I thought you were coming
 round to... oh to monitor my symptoms.
 Um, so what exactly is going to
 happen to me?

JOSH AND KATE LOOK AT OWEN AND
 LISTEN.

10:24:29

OWEN:
 Both ends. Right, OK, thank you.
 Yeah, I'll see you later. Bye. [HANGS
 UP]

10:24:39

JOSH:
 Any news?

10:24:41

OWEN:
 So it looks like you were right. Um,
 I think I might have slightly over-
 estimated my sexual attractiveness.
 Slightly underestimated her lack of
 professionalism and laziness. Yeah,
 it's started.

OWEN GETS UP OFF THE SOFA AND LEAVES
 THE ROOM.

10:25:01

KATE:
 Oh well. Jonathan Creek?

10:25:03

JOSH:
 Yes please.

10:25:06

JOSH PRESSES PLAY ON THE REMOTE.

MUSIC IN

GEOFF IS FLOATING IN OWEN'S GRIM
 REAPER COSTUME.

10:25:08

GEOFF:
 If Owen doesn't pull through, do you
 think you're going to want this seat?
 I mean, I know the perfect place for
 it.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:25:16

Starring

END CREDITS

Josh

JOSH WIDDICOMBE

Owen

ELIS JAMES

Kate

BEATTIE EDMONDSON

Geoff

JACK DEE

10:25:21

Guest Starring

END CREDITS

Pizza Guy

MARC PICKERING

10:25:24

Story by

JOSH WIDDICOMBE

TOM CRAINE

SIMON MAYHEW-ARCHER

Additional Material by

DAVID SCHNEIDER & THE CAST

Casting Director
ROSALIE CLAYTON

Composer

OLI JULIAN

Titles

LIQUID TV

Production Co-ordinator
NILEMA BEGUM

Production Secretary
ROYA ESLAMI

Production Runner
JAKE WILLIAMS

Production Accountant
NICOLA DUNSTAN

Casting Associate

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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INEZ GORDON

Location Manager
MATT LANE

Unit Manager
CRAIG COOK

Art Director
JON WINGROVE

Standby Art Director
ELLIOTT DAY

Production Buyer
LOU D'ARCY

Prop Buyer
EMMA SMITH

Prop Mistress
SARAH BURROWS

Standby Props
NICK BARTON

Dressing Props
OLIVER BELL

Dressing Props
NICK AKASS

Graphic Designer
LOUIS BURNETT

First Assistant Director
STEVE ROBERTS

Second Assistant Director
NATASHA FOURNEL

Third Assistant Director
CALLUM TAYLOR

Floor Runner
MALCOLM LIAO

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HAYLEY BOYD

Make-up Artist
LINDA A MORTON

Make-up Assistant
ABIGAIL HOBSON

Costume Supervisor
ASHLEY ANN ANDREWS

Costume Stand-by
COCO GERRARD-MORGAN

Camera Operator
ADRIAN MARCIANTE

Camera Focus Pullers
BEN CURRAN
CLAUDIO CADMAN
DAN BROUGH

Camera Assistants
LOUISE HARRIS
RACHEL ROBINSON

Camera Trainee
JACK EPHGRAVE

Grip
KYLIE STUBBS

Digital Imaging Technician
ALISTAIR HOLLOWAY

Gaffer
DANNY BUTLER

Best Boy
ROBERT PYE

Electricians
ROBERT WALTON

Console Operator
ADAM DILLEY

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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SCOT HILL

Sound Maintenance Engineer
AMEE SIMPSON

Sound Assistant
GWENDOLYN SENA

Post-Production Supervisor
LAURA SHAW

Foley
MAHONEY AUDIO POST

Online Editor
ELLIOTT BELLWOOD

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ENGE GRAY

Dubbing Mixer
SYNCBOX POST

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MISS JACQUELINE WHITE

Hair & Make-up Designer
JULIE NIGHTINGALE

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JOE HAUGHEY

Production Designer
MO HOLDEN

Directors of Photography
PETE ROWE
NICK MARTIN

Line Producer
REBECCA KERLEY

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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Executive Producer
STEPHEN MCCRUM

10:25:46
END BOARD
Producer
SIMON MAYHEW-ARCHER

Director
DAVID SCHNEIDER

BBC STUDIOS

10:25:48
MUSIC OUT
Albert + sustainable production
© BBC MMXVII

10:25:53
PROGRAMME ENDS