

# **THE SIXTH COMMANDMENT**

## **EPISODE 1**

### **POST PRODUCTION SCRIPT**

**Writer**

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**Producer**

**FRANCES DU PILLE**

**Director**

**SAUL DIBB**

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Wild Mercury Productions, 12-14 Amwell Street, London EC1R 1UQ







<p>Footage of road sign: MANOR PARK</p> <p><b>CUT TO:</b></p> <p>Footage of houses in the distance as we zoom in.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. KITCHEN - MORNING</u></b></p> <p>A mid-century house. It hasn't had its decor changed since the 1970s. The news plays on the RADIO as a MAN enters. PETER FARQUHAR. He wears his pyjamas and a silk dressing gown of which he is proud. Going to the sink he fills the kettle.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S GARDEN - MORNING</u></b></p> <p>PETER puts feed on his bird table. There is a sense that the birds are watching him expectantly.</p>	<p><b>CREATED &amp; WRITTEN BY SARAH PHELPS</b></p> <p>BEN (CONT'D) (V.O) Can anyone guess which one?</p> <p>BEN (CONT'D) (V.O) It rhymes with...</p> <p><b>PRODUCED BY FRANCES DU PILLE</b></p> <p>BEN (CONT'D) (V.O) ...thou shall not thrill.</p> <p>NEWS READER (THROUGH RADIO) (V.O) It's seven o'clock on Friday the ...</p> <p>NEWS READER (THROUGH RADIO) (CONT'D) ...eighteenth of June. The news headlines this morning. Late night talks in Brussels have failed to produce an agreement on a new president for the European Commission. Supermarkets have accused the government of...</p> <p><b>DIRECTED BY SAUL DIBB</b></p> <p>NEWS READER (THROUGH RADIO) (CONT'D) ...inaccurate shock tactics on the issue of salt in food-</p>	<p>   Credit In: 10:01:27                   Credit In: 10:01:35                      Scene: 10:01:39          Music Out &amp; Music Out: 10:01:42  Credit In: 10:01:49   Scene: 10:01:53</p>
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<p>He is a slight man, precise in his movements, careful not to drop any seed.</p> <p>PETER stands in his beautifully kept garden. Shrubs and flowerbeds, the bright trumpets of climbers and honeysuckles.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>STAIRS - MORNING</u></b></p> <p>The rest of the house is similar in its decor. It was decorated and furnished in the 1970s and nothing has changed.</p> <p>PETER goes up the stairs lined with family portraits and photographs. Carrying his tea and a radio.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>BATHROOM -</u></b> <b><u>MORNING</u></b></p> <p>PETER shaves carefully in the mirror. The radio plays music. Again, the bathroom has not been upgraded in years.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>BEDROOM - MORNING</u></b></p> <p>PETTER opens his dresser and pulls out some tablets.</p>		<p>Scene &amp; Music In: 10:02:05</p> <p>-----</p> <p>Scene: 10:02:08</p> <p>-----</p> <p>Scene: 10:02:12</p> <p>-----</p>
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<p><b>JUMP CUT TO:</b></p> <p>PETER washes down his tablets with his tea.</p> <p><b>JUMP CUT TO:</b></p> <p>PETER pulls on his blazer.</p> <p><b>JUMP CUT TO:</b></p> <p>PETER makes his bed.</p> <p><b>JUMP CUT TO:</b></p> <p>PETER combs his hair neatly and checks his reflection in the mirror.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S HOUSE. MANOR PARK - MORNING</u></b></p> <p>PETER drives away passing a MAN walking his DOG.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S CAR - MORNING</u></b></p> <p>CLOSE on PETER in the rear-view mirror as he arrives at Stowe school.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S CAR. STOWE SCHOOL - MORNING</u></b></p> <p>A long avenue as PETER passes a pale, classical building.</p>	<p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p></p> <p>HEADMASTER (V.O) In the many years he has been, first English teacher and then...</p> <p></p> <p>HEADMASTER (CONT'D) (V.O) ...head of the English department here at Stowe, he has been an integral, vital part of the life of the school.</p>	<p></p> <p></p> <p></p> <p></p> <p>Scene: 10:02:30</p> <p>Music Out: 10:02:33</p> <p></p> <p>Scene: 10:02:35</p> <p></p> <p>Scene: 10:02:40</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. STOWE SCHOOL - DAY</u></b></p> <p>PETER walks through wide, glorious echoing corridors under vaulted ceilings. He wears a black gown over his suit. The gown flows with the movement.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STOWE SCHOOL. CHURCH - DAY</u></b></p> <p>On PETER as he sits in front of the altar that is filled with fresh flowers, his eyes are down cast. A slight self-deprecating smile as he listens. The HEADMASTER is at a lectern. The hall is packed. UNIFORMED STUDENTS and OLD BOYS. Other TEACHERS, other GUESTS. Among them we see PETER's brother and sister in law IAN and SUE FARQUHAR. They glow with pride. A laugh ripples through the CROWD.</p> <p>On PETER.</p> <p>More laughter- On IAN and SUE.</p>	<p>HEADMASTER (CONT'D) (V.O)          Not just the academic life but its cultural, pastoral and spiritual life. It is wonderful to see so many old Stoics here today. So many...</p> <p>HEADMASTER (CONT'D) (O.O.V)          ...who have found their lives changed, so many who have been cajoled, encouraged, enthused and inspired by him.</p> <p>HEADMASTER (CONT'D)          So many who have discovered through his passionate commitment to teaching, a lifelong love for poetry, for literature, for music, theatre, philosophy, for the word of Christ. So many here today who have been buoyed up by the warmth and support of his friendship and yes, it has to be said, by his <i>sharp rebuke</i> if you did not meet the high standard he set out for you. A standard he set out for himself. And once rebuked, <i>never</i> forgotten.</p> <p>PETER          Hm!</p> <p>HEADMASTER (O.O.V)          He says he is retiring but I find that very hard to believe. He has...</p> <p>HEADMASTER (CONT'D)          ...<i>never</i> been retiring.</p> <p>HEADMASTER (CONT'D) (O.O.V)          I know he has a speech.</p>	<p>Scene: 10:02:48</p> <p>Scene: 10:02:59</p>
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<p>A storm of APPLAUSE. Genuine, heartfelt. IAN and SUE looking round at the applause, so proud. PETER gets up from his chair and crosses to the lectern shaking hands with the Headmaster.</p> <p>He stands there, looking out at the audience, letting the applause roll around him. It starts to fade so he can do his speech. Only when the hall is silent does PETER look up.</p> <p>Laughter and the applause starts up again. PETER grins, there is mischief in him.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STOWE SCHOOL. RECEPTION ROOM - DAY</u></b></p> <p>Later, a throng of PEOPLE. A party for PETER. A string quartet, play some exceptional Mozart. There is champagne, canapés, old Stoics, guests, teachers in black gowns, the headmaster and in the centre of it all, PETER, beaming, enjoying the affection, admiration, the jokes.</p>	<p>HEADMASTER (CONT'D) And I know, as a point of principle, it will be far better than mine. So, Stoics old and new, please show your appreciation for Mr Peter Farquhar.</p> <p>HEADMASTER (CONT'D) Absolute pleasure.</p> <p>PETER I didn't say stop.</p>	<p>Scene &amp; Music In: 10:04:33</p> <p> </p>
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<p>To HEADMASTER as PETER clocks IAN and SUE outside.</p> <p>PETER heads outside, waving to a GUEST as he goes.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STOWE SCHOOL PATIO - DAY - CONTINUOUS</u></b></p> <p>IAN and SUE glow with pride as PETER heads over to them. SUE and he kiss cheeks.</p> <p>SUE flaps her hand at him.</p> <p>IAN clasps his shoulder.</p> <p>PETER gives him a keen glance.</p> <p>A beat.</p> <p>IAN and SUE raise their glasses to him and PETER, even though he doesn't believe IAN, smiles and chinks their glasses with his.</p> <p>From the three of them drinking champagne.</p> <p><b>CUT TO:</b></p>	<p>PETER (CONT'D) Headmaster I've just seen my brother.</p> <p>HEADMASTER Oh of course, of course.</p> <p>PETER Hello there.</p> <p>SUE That was wonderful.</p> <p>PETER They're glad to see the back of me.</p> <p>SUE Oh, no.</p> <p>IAN Mum and Dad would be so proud.</p> <p>PETER Mummy, yes. Dad? Hmm. There's always a first time, I suppose.</p> <p>IAN He would be so proud.</p> <p>IAN (CONT'D) To you Peter.</p> <p>SUE To you.</p> <p>PETER Thank you.</p>	<p>Scene: 10:04:45</p> <p>Music Out: 10:05:07</p>
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<p><b><u>EXT. PETER'S HOUSE - NIGHT</u></b></p> <p>Establishing shot.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. LIVING ROOM - NIGHT</u></b></p> <p>The TV plays. PETER sits down with his tray and tucks into his dinner. The curtains to the street are open.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. BATHROOM / UPSTAIRS LANDING - NIGHT</u></b></p> <p>PETER is wearing pyjamas and his dressing gown. He cleans his teeth carefully in the mirror.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. STUDY - NIGHT</u></b></p> <p>PETER closes the curtains and sits down in front of his PC. The only light comes from the PC screen and a lamp. The house is silent, outside the world is silent.</p> <p>On the computer screen, lithe, healthy young men in a variety of attitudes, outside in forest and mountains and shoreline, inside, reclining, reading, staring moodily.</p>		<p>Scene: 10:05:13</p> <p>Scene: 10:05:15</p> <p>Scene: 10:05:25</p> <p>Scene &amp; Music In: 10:05:28</p> <p> </p>
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<p>He flicks through photos. They are young, fit, strong, non-confrontational. Their bodies are beautiful in their clinging pants.</p> <p>PETER stares and stares with hopeless, helpless craving. He is compelled and ashamed.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. BEDROOM - NIGHT</u></b></p> <p>PETER kneels by his bed, his hands clasped, his head bowed. He prays.</p> <p><b>JUMP CUT TO:</b></p> <p>PETER lays on his bed, his arms round himself as if he is being held. His hands grip his own shoulders as if to stop himself from falling.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TRAIN - DAY</u></b></p> <p>A recorded tannoy announcement sounds. Sunlight shimmers through the windows as the train rocks through the countryside towards London. PETER in shirt and tie reads a book.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STREET. LONDON - DAY</u></b></p>	<p>TANNOY This is a Great Western train to London Paddington.</p>	<p>Scene: 10:06:06</p> <p>Scene &amp; Music Out: 10:06:23</p> <p>Scene: 10:06:26</p>
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<p>PETER heads towards the church.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ANDREW'S ROOM</u></b> <b><u>- DAY</u></b></p> <p>A comfortable room with two armchairs. A low table on which ANDREW (An Anglican priest is in his late 40s, a dog collar. He is an infinitely kind man, he sorrows and worries for PETER) places two cups. He takes a seat opposite PETER who is almost twisted in his seat with the shame of it all. He faces ANDREW but doesn't meet his eyes.</p> <p>PETER winces visibly. There is no judgement from ANDREW.</p> <p>A beat.</p>	<p>PETER Thank you, Andrew.</p> <p>ANDREW How are you sleeping?</p> <p>PETER Oh um... Usual, few hours and then awake. I try to write but err- I waste hours and hours on my pathetic habit.</p> <p>ANDREW The websites.</p> <p>PETER It's not pornography. Never pornography.</p> <p>ANDREW I didn't say it was.</p> <p>PETER That's not what I want, I know... I don't want...mess. Even my deviance is pathetic.</p> <p>ANDREW You punish yourself with such severity, Peter. I think you do yourself great harm.</p> <p>PETER Ah the insomnia doesn't matter that much, I've plenty to do. I'm writing another novel. I think this could...</p>	<p>Scene: 10:06:32</p>
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On ANDREW.	PETER (CONT'D) (O.O.V) ... be the one. And the University of Buckingham have asked me to be...	
	PETER (CONT'D) ...a guest lecturer. Romantics. So I've got plenty to do.	
PETER laughs then-	ANDREW Your evasions are usually more subtle, that was like being hit in the face with a brick.	
	PETER I should be punished. Looking. The wanting. Desiring. The craving. It's... It's a squalid witness for Christ.	
	ANDREW Do you think Christ wants you to be lonely and unhappy?	
CLOSE on PETER.	ANDREW (CONT'D) (O.O.V) Do you really believe that if you were in a loving relationship with a man, he would reject you?	
	PETER The Church would.	
	ANDREW But would Christ?	
A long moment.	PETER Well, it's a moot point, isn't it?	
On PETER.	ANDREW (O.O.V) Why?	
	PETER Because I do not think it is possible for me to be loved. In that way.	
A beat.	PETER (CONT'D) It's just not possible.	Music In: 10:08:25
The words hurt. From ANDREW.		
CUT TO:		





<p>After a long beat we see MARTYN, his hair fluffy, his face clean-shaven and pink, his eyes downcast and uncertain.</p> <p>A beat.</p> <p>PETER smiles encouragingly at the students.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LECTURE HALLS. STAIRCASE - DAY</u></b></p> <p>BEN comes jogging lightly up the stairs. His backpack slung over one shoulder. He wears a grey vest, khaki shorts and what looks like rugby socks. The muscles and tendons flex and stretch easily in his legs.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. UNIVERSITY OF BUCKINGHAM. LECTURE ROOM - DAY</u></b></p> <p>PETER continues his lecture.</p> <p>Suddenly BEN enters. PETER looks up, the other STUDENTS look round.</p>	<p>MARTYN This Lime Tree Bower, My Prison. Coleridge.</p> <p>PETER Yes. Thank you. No sound is dissonant which tells of life. No sound. Now today, we're gonna talk about why this is such a revolutionary and incendiary statement and how it could be said to characterise the Romantic Ideal.</p> <p>PETER (CONT'D) We'll have fun, I promise you.</p> <p>PETER (CONT'D) (O.S) What had existed before the Romantics? Old, cramping forms of art with acceptable subjects for poetry, for painting, for architecture, for music but...</p> <p>PETER (CONT'D) ...now, here are the <i>disruptors</i>, the Romantics with their unappeasable yearning quest for the true source and meaning of what it means to be alive in this green, beautiful and terrible world.</p>	<p>Scene: 10:10:19</p> <p>Scene: 10:10:30</p>
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<p>PETER staring as BEN walks towards him through the sunlight, barred and striped like a tiger, burning bright. A few heart stopping seconds and then everything is as before. BEN find his place next to MARTYN.</p> <p>BEN thinks for a moment.</p> <p>PETER is impressed.</p> <p>He picks up the sheaf of papers to be handed out. BEN comes forward to take them. Low to PETER.</p> <p>And he and PETER smile at each other. A joke between them, excluding everyone else. BEN turns away to pass the poem round. PETER very, very deliberately does not look but that doesn't mean that BEN doesn't burn bright in his vision.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>STUDY - DAY</u></b></p> <p>PETER is sat at his desk writing in his diary.</p> <p><b>JUMP CUT TO:</b></p>	<p>BEN I'm sorry for being late.</p> <p>PETER No, not- not at all. Um... er we were just discussing what characterises the er Romantic Ideal.</p> <p>BEN There is no law but the artist's feeling.</p> <p>PETER Yes. Good. So. The artist's feeling is his law. No sound is dissonant which tells of life. With these <i>two</i> principles in mind, let us read Kubla Khan and er talk about opium, fever dreams, sinuous rills and a woman wailing for her demon lover.</p> <p>BEN Well that's woken them up.</p> <p>PETER (V.O) My first lesson at Buckingham University.</p> <p>PETER (CONT'D) (V.O) A pleasant enough group if not very responsive, except for one clever, enthusiastic lad Ben Field. He is a delightful young man.</p>	<p>Music In: 10:11:45</p> <p>Scene: 10:11:47</p>
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<p>PETER taps away at his laptop. He saves the file he is working on - a Wide Wide Sea Peter Farquhar - then neatly tidies his diary away on a shelf. A long line of identical blue journals.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LIZ'S HOUSE - DAY</u></b></p> <p>PETER pulls up in his car tooting the horn.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LIZ'S HOUSE - DAY</u></b></p> <p>From inside we see PETER get out of the car.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>EXT. LIZ'S HOUSE - DAY</u></b></p> <p>LIZ, in her 90's and fiercely independent, steps out her house and closes the door, walking stick in hand. PETER approaches to help.</p> <p>PETER stands back.</p> <p>PETER sighs and with a mock courteous bow, opens the door for her. He tries to help her but again she stops him.</p> <p><b>CUT TO:</b></p>	<p>LIZ If you try and help me, I shall strike you down.</p> <p>PETER Good morning, Liz.</p> <p>LIZ Well, open the door for me.</p> <p>LIZ (CONT'D) Thank you. No- Don't-</p>	<p>Scene: 10:12:12</p> <p>Music Out: 10:12:13</p> <p>Scene: 10:12:18</p> <p>Scene: 10:12:23</p>
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<p><b><u>INT. PETER'S CAR - DAY</u></b></p> <p>PETER drives through the gates of a care home.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LAVENDER TREE CARE HOME. ROOM - DAY</u></b></p> <p>PETER arranges sweet peas in a vase on the window ledge.</p> <p>LIZ sits next to the bed of an elderly lady CHRISTINE as she sleeps. She is frail as a bird, almost translucent. Her hair snowy fluff.</p> <p>On PETER as he sits on the other side of the bed.</p> <p>A little moment. CHRISTINE whimpers a little in her sleep.</p> <p>Out on PETER.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT VILLAGE SHOP. MAIDS MORETON - DAY</u></b></p> <p>PETER exits the shop.</p>	<p>LIZ (CONT'D) (O.O.V) Poor Christine. How is this fair.</p> <p>LIZ (CONT'D) Living in this prison. You can never go home because it's been sold to pay for the prison. No escape but feet first.</p> <p>PETER It's not a prison.</p> <p>LIZ (O.O.V) They want to control...</p> <p>LIZ (CONT'D) ...us, the elderly. Lock us up. Rinse us for revenue.</p> <p>LIZ (CONT'D) This terrifies me. Being helpless. Absolutely terrifies me.</p> <p>PETER Me too. But we're not done yet, are we? Hm?</p>	<p>Scene: 10:12:49</p> <p>Scene: 10:12:55</p> <p>Scene: 10:13:45</p>
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<p>He puts his change into his coin purse and heads up the hill.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. VILLAGE/ CHURCH. MAIDS MORETON - DAY</u></b></p> <p>PETER unlocks his car and as he round to the boot of the car BEN is walking towards him.</p> <p>We see that round his neck, lying over his t-shirt, BEN is wearing a large, modern style cross.</p> <p>Out on PETER.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S GARDEN - DAY</u></b></p> <p>Through the kitchen window we see PETER lay a tray with cups and cake while the kettle boils. He is excited. The pleasure of company. Especially this company. PETER looks out of the window.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. KITCHEN - DAY - CONTINUOUS</u></b></p> <p>PETER watches BEN as he admires the garden.</p>	<p>BEN Mr Farquhar, hello.</p> <p>PETER Oh Peter, please. What a nice surprise. What are you doing here?</p> <p>BEN Ah I was looking at the church. I like looking at churches.</p> <p>PETER So, do I.</p>	<p>Scene: 10:13:53</p> <p>Music In: 10:14:13</p> <p>Scene: 10:14:15</p> <p>Scene: 10:14:25</p>
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<p>The kettle finishes boiling.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S GARDEN</u></b> <b><u>- DAY</u></b></p> <p>PETER and BEN sit at the garden table, PETER pours the tea.</p> <p>He lets it tail off, the diffident, hopeful student.</p> <p>BEN smiles.</p> <p>Re the cross.</p> <p>BEN looks down at himself, lifts the cross with his fingers.</p> <p>And at the mention of girlfriend, the tiniest flicker across PETER's face but it's gone because of course, a young man like this has a girlfriend. Some laughter.</p>	<p>PETER (CONT'D) Here we are.</p> <p>BEN I, I read your novel. Between Boy and Man. I enjoyed it very much.</p> <p>PETER Really? I'm so pleased.</p> <p>BEN I write. Poems. I don't suppose, if you had the time or inclination, you might...</p> <p>PETER Well I'd be happy to read your poems, Ben.</p> <p>BEN You'd have to be gentle with me. I haven't shown them to anyone before.</p> <p>PETER I don't think I noticed you wearing that before?</p> <p>BEN Ah! Erm, I help my girlfriend look after her son he's got learning difficulties and he likes to grab hold of anything that isn't anchored down. I'll endure much for Christ but I- I draw the line at being...throttled.</p> <p>PETER Where do you worship?</p> <p>BEN I'm looking for a church to call home. I haven't quite found it yet.</p>	<p>  Music Out: 10:14:28</p> <p>Scene: 10:14:30</p>
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<p>A long beat.</p> <p>PETER watches BEN, so impressed by him.</p> <p>PETER starts a little. Stares at BEN, suddenly dry-mouthed. BEN just looks back, gentle, open.</p> <p>A long moment.</p> <p>BEN looks around the garden. PETER watches him.</p>	<p>PETER Well, I'm a lay preacher at St. Mary's in Stowe. You'd be very welcome there.</p> <p>BEN I'd love that. Thank you very much.</p> <p>PETER So you help with your girlfriend's son. That's very thoughtful.</p> <p>BEN Ah he's such a great kid. And I like to help. I like to take care.</p> <p>BEN (CONT'D) What about you, do you have a partner?</p> <p>PETER I never married.</p> <p>BEN I didn't mean that, I wondered if you had a man to share your life with?</p> <p>PETER I didn't think I was that obvious.</p> <p>BEN You're not.</p> <p>PETER Well then you're a very perceptive young man.</p> <p>PETER (CONT'D) But in answer to your question, no, I'm very much a single man.</p> <p>BEN I think that's a shame.</p> <p>BEN (CONT'D) It's lovely here... So peaceful.</p>	<p>Music In: 10:16:12</p> <p> </p>
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<p>From PETER, curious.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>SPARE BEDROOM -</u></b> <b><u>DAY</u></b></p> <p>MARTYN stands there, looking around the room. PETER is with him, smiling. He hands over a key ring with the house keys with some ceremony. MARTYN hands PETER one of those supermarket bags for bottles with shiny ribbon rosette.</p> <p>PETER opens it and draws out a bottle of good single malt whisky. Jura silver star.</p> <p>BEN enters, carrying MARTYN's belongings in laundry bags.</p> <p>PETER exits, a spring in his step. BEN sits on the bed and tests it, bouncing.</p>	<p>PETER A bit too peaceful sometimes. I used to take in lodgers. I'm thinking about doing it again.</p> <p>BEN I might be able to help you with that.</p> <p>PETER I think we're going to get along very well. Here, top, bottom.</p> <p>MARTYN I, I got you something. Sort of a...house warming.</p> <p>PETER Oh!</p> <p>PETER (CONT'D) Oh well. This looks very special. Thank you.</p> <p>BEN That's the lot.</p> <p>PETER I'm gonna order a Chinese takeaway to celebrate. I've got the menus downstairs, come and choose what you want. I'll open some wine too.</p> <p>BEN Not bad.</p>	<p>Scene: 10:16:45</p> <p>Music Out: 10:16:52</p>
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<p>A beat.</p> <p>On BEN.</p> <p>He grins at MARTYN who smiles uncertainly back.</p> <p>BEN leaves, we hear him heading downstairs. Stay with MARTYN. He surveys the room.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>LIVING ROOM -</u></b> <b><u>EVENING</u></b></p> <p>On PETER as he puts a vinyl record on the record player. Late summer sun slanting in through the windows.</p> <p>On MARTYN serving PETER food. BEN licks his finger and smiles at PETER.</p> <p><b>JUMP CUT TO:</b></p> <p>PETER pulls out the bottle of whiskey from MARTYN.</p>	<p>MARTYN This house. It's like he hasn't done anything to it since the fucking seventies.</p> <p>BEN Don't swear, Martyn.</p> <p>MARTYN Sorry.</p> <p>BEN You know what we gotta do?</p> <p>MARTYN (O.O.V) What?</p> <p>BEN We have got to get you a girlfriend.</p> <p>BEN (CONT'D) But first, Crispy Duck.</p> <p>BEN (CONT'D) (O.O.V) Peter, rice?</p> <p>PETER Ah yes, yes please.</p> <p>PETER (V.O) It's a pretty good one. I mean, it's nothing special. It's one that I like. It's a regular of mine.</p> <p>PETER (CONT'D) (V.O) Here we are.</p>	<p>Music In: 10:18:04</p> <p>Scene: 10:18:06</p>
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<p><b>JUMP CUT TO:</b></p> <p>A little later, PETER, MARTYN and BEN at the dinner table. PETER pours MARTYN and BEN a glass of the whisky.</p> <p>They chink the tumblers of whiskey, PETER sips, BEN and MARTYN take deep gulps. They are all smiles, PETER is enjoying the quick conversation, the energy of youth. BEN pours again for himself and MARTYN. PETER puts his hand over his glass.</p> <p>From PETER.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ST. MARY'S CHURCH. STOWE - DAY</u></b></p> <p>Music continues over: A congregation. Sunday worship. The VICAR in the pulpit. In the congregation, PETER and BEN. PETER surreptitiously studies his profile. The words of the Psalm are a kind of incantation.</p> <p><b>JUMP CUT TO:</b></p> <p>BEN and PETER talk quietly.</p> <p><b>CUT TO:</b></p>	<p>BEN Thank you so much.</p> <p>PETER Cheers!</p> <p>PETER (CONT'D) No, no.</p> <p>VICAR (V.O) Cause me to hear in the...</p> <p>VICAR (CONT'D) ...morning thy kindness, for in thee I have trusted. Cause me to know the way that I go, for unto thee I have lifted up my soul. Deliver me from mine enemies, O Jehovah-</p> <p>PETER Absolutely, that's my life.</p>	<p>Scene: 10:18:29</p>
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<p><b><u>INT. ST. MARY'S CHURCH. STOWE - DAY - LATER</u></b></p> <p>After the service PETER introduces BEN to the VICAR. Hand shakes and smiles and serious talk. PETER is so proud of him.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ST. MARY'S CHURCH. STOWE - DAY - CONTINUOUS</u></b></p> <p>The VICAR smiles.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. ST. MARY'S CHURCH. STOWE - DAY - CONTINUOUS</u></b></p> <p>As BEN exits the church he is greeted by another VICAR.</p> <p>The VICAR shakes PETER's hand.</p> <p>PETER and BEN walk along the path away from the church.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. UNIVERSITY OF BUCKINGHAM. LECTURE HALL - DAY</u></b></p> <p>Music continues over:</p>	<p>VICAR Pleased to meet you Ben.</p> <p>BEN Really enjoyed the sermon.</p> <p>VICAR Thank you.</p> <p>PETER I think he might be joining us.</p> <p>VICAR 2 Ah a new face, good to see you.</p> <p>BEN Thank you very much for having me.</p> <p>VICAR 2 Peter.</p> <p>PETER (V.O) I met Murder on the way, he had a mask...</p>	<p>Scene: 10:18:46</p> <p>Scene: 10:18:48</p> <p>Scene: 10:18:50</p> <p>Scene: 10:18:58</p>
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<p>PETER is reciting Shelley's poem to the undergraduates, BEN and MARTYN among them. The students are lit up now, leaning forward, engaged, scribbling in notebooks, listening.</p> <p>PETER catches BEN's eye and BEN smiles at him.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. BEER GARDEN - DAY</u></b></p> <p>On WOMAN carrying drinks to her table. PETER is with IAN and SUE having lunch.</p> <p>PETER is pulled out of his reverie. Gives IAN a sharp look. On PETER then IAN.</p> <p>A beat. SUE smiles at PETER fondly.</p> <p>Out on PETER.</p> <p><b>CUT TO:</b></p>	<p>PETER (CONT'D) ...like Castlereagh. Very smooth he looked and grim. And seven bloodhounds followed him. All were fat and well they might. Be in admirable plight. For one by one and two by two. He tossed them human hearts to...</p> <p>PETER (CONT'D) / BEN (AT THE SAME TIME) ...chew.</p> <p>PETER (CONT'D) (V.O) He has such a talent for writing...</p> <p>PETER (CONT'D) (O.O.V) ...poetry, a gift with words.</p> <p>PETER (CONT'D) Such a sensitive intellect and mature intelligence. The dissertation he's writing is really very good indeed <i>and</i> he's talking about entering the Ministry, now he is exactly the sort of young man the Church is crying out for.</p> <p>IAN Peter, food's going cold.</p> <p>PETER Oh you want me to shut up, Ian?</p> <p>SUE (O.O.V) Oh, no he just wants to get to pudding.</p> <p>SUE (CONT'D) There's apple crumble with ice cream or custard, or both.</p> <p>SUE (CONT'D) No, it is nice you've made such a good friend.</p>	<p>Scene: 10:19:21</p>
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<p><b><u>EXT. CHURCHYARD - DAY</u></b></p> <p>Music again, plays over.</p> <p>Some beautiful old church. BEN and PETER walk through the graveyard. They have backpacks. They have Pevsners English Churches. BEN has a small digital video recorder.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE of the church and PETER as he points up to the gargoyles over the church door, the yowling grimacing demon faces patterned with lichen.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CHURCH - DAY - CONTINUOUS</u></b></p> <p>PETER enters the church. BEN follows behind with his camcorder.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE of PETER walking into the church.</p> <p><b>JUMP CUT TO:</b></p> <p>PETER admires the font.</p> <p><b>JUMP CUT TO:</b></p>	<p>BEN ...takes in that landscape beauty.</p> <p>PETER Yeah.</p> <p>BEN Especially the stained glass.</p> <p>PETER (THROUGH CAMCORDER) Nobody here.</p> <p>PETER (THROUGH CAMCORDER) (CONT'D) Isn't it lovely?</p>	<p>Scene: 10:19:57</p> <p>Scene: 10:20:10</p>
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<p>CAMCORDER FOOTAGE of PETER pointing to one of the stain glass windows. BEN zooms in.</p> <p><b>JUMP CUT TO:</b></p> <p>PETER follows BEN to the next window.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE as BEN focuses on the window.</p> <p><b>JUMP CUT TO:</b></p> <p>BEN focuses the camera on PETER.</p> <p><b>JUMP CUT TO:</b></p> <p>CAMCORDER FOOTAGE as BEN films PETER studying the Church and its oddities and glories.</p> <p>PETER kneels and prays.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. CHURCHYARD - DAY</u></b></p> <p>The music ends. BEN and PETER sit on a bench. PETER pours them coffee from a flask. The churchyard is wild with flowers and grasses. Buzz of bees and birdsong. Sunlight dappling through the leaves and the soft susurrations of the breeze.</p>	<p>PETER (THROUGH CAMCORDER) (CONT'D) Beautiful work. Abraham.</p> <p>PETER (CONT'D) This is rather- I think this might be earlier.</p> <p>PETER (THROUGH CAMCORDER) (CONT'D) Looks slightly earlier. And the robe there.</p> <p>PETER (CONT'D) There we are.</p> <p>BEN That's lovely. That's perfect.</p> <p>PETER Yes, okay good-</p> <p>BEN Yes.</p>	<p>Scene: 10:20:50</p> <p>Music Out: 10:20:53</p>
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<p>A moment. PETER and BEN hold looks. PETER looks away, shyly brushing away the look because it's too much and he doesn't want to misinterpret it. A beat.</p> <p>PETER nods.</p>	<p>BEN (CONT'D) Not that long ago, if you had told me that a day like this would happen, I wouldn't have believed you.</p> <p>PETER Why?</p> <p>BEN Dark times, you know. The total absence of light.</p> <p>PETER Yes. I understand that. More than you might imagine. But it's different now? You're more hopeful?</p> <p>BEN I am. Mm. Oh and that's down to you.</p> <p>PETER Oh come on that's, that's not true.</p> <p>BEN It is. You've changed everything for me.</p> <p>BEN (CONT'D) I split from my girlfriend.</p> <p>PETER Why?</p> <p>BEN Because I wasn't being honest with her. Because it wasn't what I wanted anymore.</p> <p>PETER Mm. Mm.</p> <p>BEN Because I've developed feelings for someone else.</p>	
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<p>A beat. PETER looks away. BEN takes an envelope from his bag. Good quality paper and passes it to PETER.</p> <p>PETER starts to open the envelope but BEN stops him.</p> <p>PETER tucks it away.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>STUDY - NIGHT</u></b></p> <p>The lamp light glowing. PETER stares at the envelope from BEN. He opens it and reads BEN's poem.</p> <p>PETER almost breathless as if he's reading a declaration of love. Impossible, surely? But... a declaration of love?</p> <p>He takes his mobile and texts.</p> <p>He sends the text.</p> <p><b>JUMP CUT TO:</b></p> <p>He takes the poem and places it very carefully, reverentially in his diary. His blood thrills with hope. He shines with such unbelievable hope.</p>	<p>BEN (CONT'D) I wrote you a poem.</p> <p>PETER Oh! Right.</p> <p>BEN Oh no, will you read it at home? I couldn't bear it if you read it with me here and didn't like it. Read it at home? Promise?</p> <p>PETER Promise.</p> <p>PETER (CONT'D) (V.O) The poem is glorious. It sings, Ben. Your words sing.</p>	<p>Scene: 10:22:20</p> <p>Music In: 10:22:33</p> <p> </p>
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<p><b>CUT TO:</b></p> <p><b><u>EXT. DUNKERY</u></b>  <b><u>BEACON - DAY</u></b></p> <p>The long trail leading up to the beacon. Sun and wind racing over the short grass. PETER and BEN walk up, BEN striding ahead. When PETER stumbles BEN reaches a hand to him and PETER grasps it tightly.</p> <p>A beat.</p> <p>At the top of the beacon, PETER let's go of BEN's hand, they are breathless, PETER gazing around delighted, almost drunk on the sun and the sea and the wind.</p> <p>Everything stops for a split second. PETER stares because the words are out there, actually real.</p> <p>PETER stares.</p>	<p>PETER (CONT'D) Oh!</p> <p>BEN Oh!</p> <p>PETER I'm alright.</p> <p>PETER (CONT'D) I've got it, thank you.</p> <p>PETER (CONT'D) Oh. The light! It's like being on top of the world!</p> <p>BEN It's my favourite place. I, I... wanted to bring you here to...tell you something.</p> <p>PETER Yes?</p> <p>BEN I've fallen in love with you, Peter.</p> <p>PETER What?</p> <p>BEN I love you. With all my heart, with everything that I have, with all that I am, I love you.</p> <p>PETER I didn't dare believe it I-</p>	<p>Scene: 10:23:37</p> <p>Music Out: 10:23:44</p> <p>Music In: 10:24:47</p>
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<p>BEN gets down on one knee, takes PETER's hand.</p> <p>A beat. BEN takes PETER's other hand.</p> <p>PETER can hardly speak. His lips move but nothing comes out. Finally.</p> <p>BEN beams at him. They embrace tightly, BEN lifting PETER off the floor.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. DUNKERY BEACON - DAY - LATER</u></b></p> <p>PETER and BEN head down the beacon.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ST. MARY'S CHURCH. STOWE - DAY</u></b></p> <p>The church is empty. PETER kneels before the altar. He looks up at the stained glass. The cross. His eyes almost filled with tears.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. TRAIN - DAY</u></b></p> <p>PETER and BEN travel through the countryside. PETER is wearing a suit. BEN is wearing a pressed shirt with no tie.</p>	<p>BEN Peter Anthony Scott Farquhar, can we be betrothed?</p> <p>BEN (CONT'D) Pledge ourselves to each other in body and soul?</p> <p>PETER Yes... Yes. Yes. I, I love you too. Yes. Yes.</p> <p>PETER (CONT'D) Thank you. Oh thank you. Thank you. Thank you. Oh dear God. Thank you.</p>	<p>Scene: 10:25:47</p> <p>Scene: 10:25:55</p> <p>Scene: 10:26:16</p>
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<p>His cross visible. They have eyes for no-one but each other.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CHURCH. MAIN DOOR. LONDON - DAY</u></b></p> <p>FATHER ANDREW opens the door to PETER who introduces BEN.</p> <p>They all shake hands and go in.</p> <p>From ANDREW.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. CHURCH - DAY</u></b></p> <p>BEN plays some music on his phone and steps over to FATHER ANDREW at the altar with PETER.</p> <p>PETER as he smiles at BEN.</p>	<p>ANDREW / PETER (CONT'D) (AT THE SAME TIME) Hello Peter. / Andrew.</p> <p>PETER (CONT'D) This is Ben.</p> <p>ANDREW Ben, pleasure to meet you.</p> <p>BEN Pleasure to finally meet you.</p> <p>ANDREW Peter, do you commit yourself to Ben, will you honour, cherish and love him for the entirety of your life?</p> <p>PETER I will.</p> <p>ANDREW Ben, do you commit yourself to Peter, will you honour, cherish and love him for the entirety of your life?</p> <p>BEN I will.</p>	<p>  Music Out: 10:26:28</p> <p>Scene: 10:26:30</p> <p>Scene: 10:26:42</p> <p>Music In: 10:26:44</p> <p> </p>
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<p>They turn to face the altar and kneel as ANDREW places his hands on both their heads.</p> <p>A beat.</p> <p>PETER and BEN stand. They kiss demurely, shyly and then hug. ANDREW beams at them.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. BATHROOM - NIGHT</u></b></p> <p>PETER is wearing pyjamas and his dressing gown. He cleans his teeth carefully in the mirror. Combs his hair. Checks his breath. Adjusts his dressing gown.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. UPSTAIRS LANDING / BEDROOM - NIGHT</u></b></p> <p>PETER opens his bedroom door and steps in, closing the door behind him. The bedroom has had a radical makeover. Gone is the single bed. In the middle of the room is a large double bed. There is still a cross above it.</p>	<p>ANDREW Please kneel.</p> <p>ANDREW (CONT'D) May God in his bounteous Grace bless you and may the light of his Divinity bring you such infinite joy.</p> <p>ANDREW (CONT'D) You may stand.</p>	<p>Scene: 10:27:59</p> <p>Music Out: 10:28:01</p> <p>Scene: 10:28:19</p>
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<p>BEN is sitting on the edge of the bed, reading, he looks up with a smile.</p> <p>A long moment.</p> <p>A beat.</p> <p>On PETER.</p> <p>BEN walks towards PETER.</p> <p>BEN starts to undress. PETER slowly takes off his dressing gown. BEN has undressed down to his pants and lies on the bed, waiting. PETER removes his glasses but he still hesitates. BEN holds his arm out to him. PETER gets onto the bed. On PETER as BEN places a hand on his back. BEN takes him in his arms and PETER puts his head on BEN's chest.</p>	<p>PETER Never had a double bed before. My entire life.</p> <p>BEN Are you telling me you're a virgin?</p> <p>PETER Barely even been kissed.</p> <p>PETER (CONT'D) I've thought about this so much but now it's here and I'm rather frightened.</p> <p>PETER (CONT'D) Very. Actually.</p> <p>BEN (O.O.V) Of course. Yeah of course.</p> <p>PETER I don't want sex.</p> <p>BEN Tell me what you do want.</p> <p>PETER I want to hold. And be held.</p> <p>BEN (O.O.V) That's it.</p> <p>BEN (CONT'D) Come here.</p>	
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<p>His hands on BEN's ribs, trembling at the feel of his skin. His legs twined with BEN's. He closes his eyes.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>KITCHEN / DINING</u></b> <b><u>ROOM / LIVING ROOM -</u></b> <b><u>MORNING</u></b></p> <p>BEN, wearing his pants, looks out of the window as he fills the kettle and puts in on. MARTYN sits at the table, shuffling cards. Hearing a dog bark BEN walks into the living room.</p> <p>Through the window, we see ANN with her little DOG, setting out on their walk. BEN watches them.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S HOUSE -</u></b> <b><u>MORNING</u></b></p> <p>From outside we see BEN at the window watching ANN.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>LIVING ROOM / DINING</u></b> <b><u>ROOM - MORNING</u></b></p> <p>BEN turns to see MARTYN watching him.</p> <p><b>CUT TO:</b></p>	<p>ANN (O.O.V) Come on Rosie. We'll go to the park today.</p>	<p>Music In: 10:30:22</p> <p>Scene: 10:30:27</p> <p>Scene: 10:30:57</p> <p>Scene: 10:31:02</p>
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<p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>BEDROOM - MORNING</u></b></p> <p>PETER's lays in bed, his hair is ruffled from sleep. On BEN as he brings in a tray of tea and toast. He is delighted. A beat.</p> <p>On BEN as he sets the tray down.</p> <p>On PETER as BEN disappears into the adjoining dressing room. BEN starts dressing.</p> <p>On BEN.</p> <p>PETER smiles. On PETER buttering his toast.</p>	<p>PETER (O.O.V) Breakfast in bed.</p> <p>PETER (CONT'D) (O.O.V) What a treat.</p> <p>BEN I am gonna be waiting on you hand and foot.</p> <p>PETER I don't want you to do that.</p> <p>BEN Tough.</p> <p>BEN (CONT'D) (O.S) You don't have a choice. Who's the lady who...</p> <p>BEN (CONT'D) ...lives down the road? She's got a little dog.</p> <p>PETER Oh that's Ann. Ann Moore-Martin. And the little dog is Rosie.</p> <p>BEN Ah.</p> <p>PETER (O.O.V) Why?</p> <p>BEN Curious about my new neighbours.</p> <p>BEN (CONT'D) (O.O.V) Is Martyn gonna carry on living here?</p> <p>PETER Why shouldn't he?</p> <p>BEN It's a bit, gooseberry, isn't it? Besides, I could use his bedroom as my study.</p>	<p>Scene: 10:31:07</p>
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<p>To a passing RESIDENT.</p> <p>BEN turns down another corridor. To a passing COLLEAGUE.</p> <p>BEN reaches the Day room and steps inside.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LAVENDER TREE CARE HOME. DAY ROOM - DAY - CONTINUOUS</u></b></p> <p>BEN looks around with a smile.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ST. MARY'S CHURCH. STOWE - DAY</u></b></p> <p>Close on PETER as he preaches in the pulpit.</p> <p><b>CUT BACK TO:</b></p> <p><b><u>INT. LAVENDER TREE CARE HOME. DAY ROOM - DAY</u></b></p>	<p>BEN Good morning.</p> <p>RESIDENT Morning.</p> <p>BEN I'm Ben.</p> <p>BEN (CONT'D) Morning, Nick.</p> <p>COLLEAGUE NICK Morning.</p> <p>BEN How are you?</p> <p>COLLEAGUE Good thanks.</p> <p>PETER (READING) (V.O) "Behold I tell you a mystery.</p> <p>PETER (READING) (CONT'D) We shall not all sleep, but we shall all be changed...</p>	<p>Music In: 10:32:59</p> <p>Scene: 10:33:08</p> <p>Scene: 10:33:12</p> <p>Scene: 10:33:17</p>
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<p>A beat.</p> <p>Silence. IAN and SUE stare.</p> <p>More silence.</p> <p>On IAN.</p> <p>A beat as IAN stares at PETER.</p> <p>IAN takes no notice.</p> <p>SUE gets up and leaves to the kitchen, leaving a full glass of water.</p>	<p>PETER Ben lives here now.</p> <p>SUE Did the other lad move out?</p> <p>PETER No, no Martyn's still here. And now, so is Ben. With me.</p> <p>IAN What do you mean, with you?</p> <p>PETER I mean, with me Ian, I've never hid the fact that I'm homosexual. Ben and I are together.</p> <p>PETER (CONT'D) We are betrothed.</p> <p>PETER (CONT'D) He would've been in church today, only he had to see his family but he still made us lunch because he's that sort of person.</p> <p>PETER (CONT'D) (O.O.V) I need to tell you something else.</p> <p>PETER (CONT'D) I have changed my will to reflect my relationship with Ben. He's now my main beneficiary.</p> <p>SUE Ian, not now-</p> <p>IAN Have you gone mad?</p> <p>SUE I'm just erm, going to get some water-</p> <p>PETER It's my house and my money and I'll leave it to whomever I please.</p>	
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<p>PETER gets up and heads into the garden. After a beat IAN gets up and follows him.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S HOUSE.</u></b> <b><u>GARDEN – DAY -</u></b> <b><u>CONTINUOUS</u></b></p> <p>IAN walks over to PETER.</p>	<p>IAN I don't care about your money. It's, it's you and this, this man-</p> <p>PETER His name is Ben!</p> <p>IAN What are people gonna say?</p> <p>PETER I won't be making a public announcement.</p> <p>IAN Well you can't be betrothed.</p> <p>PETER Yes, I can. Betrothed and blessed. But not married, no, because that's not allowed is it. No. And don't worry, Ben and I are celibate. Intimate but celibate because we have to be, don't we? There can't be sex-</p> <p>IAN I don't- I don't wanna hear the private details-</p> <p>PETER Well of course you don't, no you don't wanna know anything about my life, do you, no that's just the way it is, isn't it? Don't ask, don't tell, just pretend men like me don't exist. But you cannot imagine my life before Ben. And I need you to imagine it, Ian. I need you to imagine my absolute despair. You can stand with Sue in the sight of God, marry, have children and our Church and our faith smile on you, your life is full but me?</p>	<p>Scene: 10:35:19</p> <p>Music In: 10:36:07</p>
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<p>A moment. IAN looks at PETER, this is absolutely the first time this has been said between them. Under the next, IAN fights tears...</p> <p>IAN gives up the fight against tears. His face contorts. PETER puts a hand on IAN's shoulder to comfort him.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. KITCHEN - DAY</u></b></p> <p>SUE stands at the window, watching.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S HOUSE. GARDEN - DAY - CONTINUOUS</u></b></p> <p>Through the window we see SUE as she watches PETER comfort IAN.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S HOUSE - MORNING</u></b></p> <p>Establishing shot.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. KITCHEN - MORNING</u></b></p>	<p>PETER (CONT'D) I have to be untouched, unloved and live only a fraction of my life and that is in torment and loneliness and self-loathing and grief. But Ben has brought me to life Ian. I love and I am loved.</p> <p>IAN I just, I just want you to be happy. That's all I want. For my brother to be happy.</p>	<p>Scene: 10:37:18</p> <p>Scene: 10:37:21</p> <p>Scene: 10:37:24</p> <p>Music Out: 10:37:25</p> <p>Scene: 10:37:27</p>
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<p>The kettle boils. But the kitchen is empty.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>HALLWAY - MORNING</u></b></p> <p>We see the front door is open to the sunlit street. BEN, wearing a towelling dressing gown and barefooted, is wheeling the bin down to the kerb.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S HOUSE.</u></b> <b><u>MANOR PARK -</u></b> <b><u>MORNING -</u></b> <b><u>CONTINUOUS</u></b></p> <p>As BEN parks the bin at the kerb, ANN comes walking along with ROSIE.</p> <p>BEN crouches down to tickle ROSIE. ROSIE yaps at him.</p> <p>She heads away. BEN watches her go. He turns and looks up at the house. MARTYN is standing in the window, watching him. They hold the look for a few seconds and then BEN heads back into the house. From ANN and ROSIE walking away.</p> <p><b>CUT TO:</b></p>	<p>ANN Morning, Ben.</p> <p>BEN Morning, Ann. Morning Rosie.</p> <p>ANN Oh she gets jealous if I talk to anyone else. Bye.</p>	<p>Scene: 10:37:36</p> <p>Scene: 10:37:40</p> <p>Music In: 10:38:06</p>
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<p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>STUDY - MORNING</u></b></p> <p>The printer whirs. Pages of type. PETER, at his desk in his dressing gown. BEN enters passing him a cup of tea as PETER holds up some printouts: A WIDE WIDE SEA.</p> <p>BEN leaves. PETER sips tea watching his work churn out of the printer.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. UNIVERSITY OF BUCKINGHAM.</u></b> <b><u>LECTURE ROOM - DAY</u></b></p> <p>PETER is in the lecture hall. He turns the pages of a book MURMURING to himself.</p> <p>MARTYN is at the front, face creased. PETER turns more pages.</p> <p>PETER looks around, looking for the source of the terrible, grating buzz. His STUDENTS look at him strangely, there's nothing. PETER goes back to the book. On the STUDENTS as they watch him concerned.</p>	<p>PETER Finished.</p> <p>BEN We should celebrate tonight.</p> <p>PETER That's not right...</p> <p>PETER (CONT'D) No, erm...</p> <p>PETER (CONT'D) There's flies here.</p> <p>PETER (CONT'D) (O.O.V) Oh there's a buzzing...</p> <p>PETER (CONT'D) ...buzzing flies here.</p> <p>MARTYN Peter?</p>	<p>Scene: 10:38:23</p> <p>Scene: 10:38:57</p>
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<p>MARTYN and another STUDENT get to their feet.</p> <p>PETER is unsteady, his voice thick.</p> <p>PETER is swaying back and forth.</p> <p>MARTYN gently steers PETER into his chair. The STUDENTS watch silently, appalled and upset. MARTYN leans in close to PETER.</p> <p>Out on PETER.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>BEDROOM - DAY</u></b></p> <p>PETER lies in bed. The window is open, the curtains drawn and they move slightly in the breeze. PETER stares at them. A soft knock on the door.</p>	<p>PETER And then...the ice, I was there.. The ice was...</p> <p>MARTYN Peter are you OK?</p> <p>PETER There's a fly.</p> <p>MARTYN There aren't any flies, Peter. Do, d'you want to sit down maybe Peter?</p> <p>PETER Err. No I, I'm fine.</p> <p>MARTYN / PETER (CONT'D) (AT THE SAME TIME) Just take a seat. / Thank you.</p> <p>MARTYN (CONT'D) I'm going to call Ben.</p> <p>PETER The flies. The light it's erm...</p> <p>MARTYN Peter, I'm going to call Ben, ok?</p> <p>PETER Yes.</p>	<p>Scene: 10:40:08</p> <p>Music Out: 10:40:14</p>
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<p>MARTYN enters, smiling. He carries a hefty manuscript.</p> <p>MARTYN comes in and sits on the bed.</p> <p>He holds up the manuscript. We see the title 'A Wide, Wide Sea: A novel by Peter Farquhar.'</p> <p>A beat. MARTYN smiles.</p> <p>MARTYN smiles, shy. Footsteps approaching and BEN enters, with tea. On MARTYN looking at the tea.</p> <p>On MARTYN as he looks at BEN. BEN gives MARTYN a look, he gets up and exits.</p>	<p>PETER (CONT'D) I'm not asleep.</p> <p>MARTYN What did the doctor say?</p> <p>PETER Well it's, it's not an infection. Ah which means it's something else. Err he's referring me to a neurologist. I'm pretty low about it, Martyn, if I'm honest. Really rather low.</p> <p>MARTYN Would you like to be cheered up?</p> <p>PETER Very much.</p> <p>MARTYN This is amazing. It's so good, Peter. I, I , I couldn't put it down.</p> <p>PETER Really? Erm, should I send it to publishers?</p> <p>MARTYN Oh, they take forever. Publish it yourself. It's easy. I could help you organise it. Invite people. Launch it at your old school, at Stowe. Invite all the old boys.</p> <p>PETER I like the idea of that.</p> <p>PETER (CONT'D) You're a dear boy, Martyn. You're very kind.</p> <p>BEN (O.O.V) Well, you look brighter.</p> <p>PETER (O.O.V) Yes.</p>	
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<p>BEN follows him out. PETER sits up and drinks his tea.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S HOUSE - NIGHT</u></b></p> <p>CAMERA FOOTAGE: Establishing shot of PETERS house and back garden.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. UPSTAIRS CORRIDOR - NIGHT</u></b></p> <p>PETER is hunched over, his hands gripping the wall as the house tilts and lurches around him. His legs tremble, he is desperate to get to the bathroom which seems so incredibly far away. There is the low distant drone of buzzing. PETER is frightened, despairing, his legs weak, the vertigo spiralling.</p> <p>We can see the tremble in his hands as he clings to the banister.</p> <p>PETER get to the top of the stairs.</p> <p>Suddenly PETER falls.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. HALLWAY - NIGHT</u></b></p>	<p>PETER (CONT'D) Ben? Are you here? Ben?</p> <p>PETER (CONT'D) Mar- Martyn? Martyn are you there? Mar- Mar-</p> <p>PETER (CONT'D) Hello. Someone help me, please, please.</p> <p>PETER (CONT'D) Help- help me. Erm, someone.</p> <p>PETER (CONT'D) (O.O.V) Argh!</p>	<p>Music In: 10:41:55</p> <p>Scene: 10:42:01</p> <p>Scene: 10:42:10</p> <p>Scene &amp; Music Out: 10:42:52</p>
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Scene:  
10:43:39

<p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>LIVING ROOM - DAY</u></b></p> <p>PETER, IAN, SUE and BEN sit round the table. This is the first time that IAN and SUE have met BEN but it's overshadowed by PETER being ill. His face is badly bruised. On PETER.</p> <p>PETER looks to BEN. BEN smiles at him.</p> <p>He smiles bravely but his face is drawn. IAN and SUE smile but IAN still doesn't look comfortable.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S HOUSE.</u></b> <b><u>MANOR PARK - DAY</u></b></p> <p>BEN sees IAN and SUE out to their car.</p> <p>IAN and SUE move to get in the car. BEN lowers his voice.</p> <p>IAN and SUE glance at each other.</p>	<p>PETER (CONT'D) The good news is that there's nothing on my brain. Or on my spine. The bad news, is it keeps happening.</p> <p>SUE (O.O.V) We are so...</p> <p>SUE (CONT'D) ...sorry you're going through this Peter. It's awful.</p> <p>IAN Is there anything we can do?</p> <p>PETER I'm being looked after. Round the clock. I don't have to lift a finger.</p> <p>IAN (V.O) You'll keep us...</p> <p>IAN (CONT'D) ...up to date, with the specialists?</p> <p>BEN Of course. Yeah of course.</p> <p>BEN (CONT'D) Has Peter always been a heavy drinker?</p> <p>SUE Peter? No-</p> <p>IAN Never. Not that we've ever seen.</p>	<p>  Scene: 10:43:43   Music Out: 10:43:44</p> <p>Scene: 10:44:11</p>
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<p>IAN and SUE get into their car. BEN closes SUE's door.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. IAN'S CAR - DAY</u></b></p> <p>IAN and SUE share a look. IAN starts the car and pulls away. We see BEN in the rear-view mirror waving.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. DELIVERY VAN./</u></b> <b><u>EXT. PETER'S HOUSE.</u></b> <b><u>MANOR PARK - DAY</u></b></p> <p>Outside PETER's house, a delivery van is parked up. MARTYN helps the driver unload several heavy boxes onto a trolley.</p> <p>MARTYN watches as ANN-MARIE's car drives fast onto the road. SIMON driving, the TWO LITTLE GIRLS in the back. SIMON parks, ANN-MARIE gets out and hurries to ANN's house. ANN is already out the door. ANN runs into ANN-MARIE's arms, crying and crying.</p>	<p>BEN Please don't tell him I said anything, I don't want him to feel I've, I've gone behind his back.</p> <p>IAN Well, I'm glad you're here. To help him.</p> <p>BEN I wouldn't be anywhere else.</p> <p>SUE Thank you.</p> <p>ANN-MARIE Keep the girls here for a bit- I won't be long.</p> <p>ANN It was so awful, oh she was so frightened. Oh my poor little Rosie.</p>	<p>Music In: 10:44:40</p> <p>Scene: 10:44:49</p> <p>Scene: 10:45:06</p>
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<p>From MARTYN watching from across the street.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. HALLWAY - DAY</u></b></p> <p>The boxes are stacked up. MARTYN opens one of them and takes out a shiny brand new paperback. He walks into the living room where PETER is sitting on the couch with his eyes closed.</p> <p>PETER opens them.</p> <p>MARTYN hands PETER the book.</p> <p>PETER looks at the book. A Wide, Wide Sea.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE. LIVING ROOM - DAY - CONTINUOUS</u></b></p> <p>PETER looks it over and for the first time in a long time, PETER beams. His face lights up.</p> <p>MARTYN smiles.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STOWE SCHOOL. RECEPTION ROOM - DAY</u></b></p>	<p>ANN-MARIE Come on.</p> <p>MARTYN Open your eyes.</p> <p>MARTYN (CONT'D) There it is.</p> <p>PETER It's lovely Martyn.</p>	<p>Scene: 10:45:37</p> <p>Music Out: 10:45:42</p> <p>Scene: 10:45:58</p> <p>Scene: 10:46:11</p>
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<p>MARTYN, looking smart, takes the books from a box and sets them on a table read for book signings.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. STOWE SCHOOL CORRIDOR / RECEPTION ROOM - DAY</u></b></p> <p>BEN walks along the corridor and enters, he has a plate with some slices of toast.</p> <p>PETER is wearing a tweed suit. He is frail but determined. This is his day. There is a table with canapés laid out and wait STAFF laying out glasses. Bottles of white in ice buckets, bottles of red being uncorked. PETER has a glass of white.</p> <p>BEN walks off, carrying out empty boxes. PETER takes the plate and sits down with his wine. MARTYN walks past and stops to admire his handy work and heads off.</p> <p>Out on PETER eating.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. STOWE SCHOOL - DAY</u></b></p> <p>Establishing shot of PEOPLE arriving.</p>	<p>BEN I charmed the kitchen staff.</p> <p>PETER Yes of course you did.</p> <p>BEN You're not gonna have time to eat. You'll be too busy talking and you need something.</p> <p>PETER Thank you.</p> <p>BEN Now hurry up or you'll still be chewing when people arrive.</p> <p>MARTYN Looks great.</p>	<p>Scene: 10:46:13</p> <p>Scene &amp; Music In: 10:46:53</p>
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<p><b>CUT TO:</b></p> <p><b><u>INT. STOWE SCHOOL. RECEPTION ROOM - DAY</u></b></p> <p>Later: The room is thronged with PEOPLE. We'll recognise some old Stoics, some friends from PETER's retirement. IAN and SUE.</p> <p>PETER is sat at his table signing books, but something is terribly wrong – he can't write his name. The PEOPLE waiting notice that something isn't quite right.</p> <p>PETER looks up at the ceiling. He mumbles as he picks up his glass and heads into the CROWD. The voices are all loud and distorted. PEOPLE's faces are strange, they seem to be too close to him. PETER clutches his wine glass as he staggers. PEOPLE are concerned, they go to him to try and help but their faces are terrifying, horrifying and he pushes them away. IAN comes up, worried sick but PETER backs away from him.</p> <p>On concerned GUESTS.</p>	<p>MAN 1 Mr Farquhar, are you okay?</p> <p>MAN 2 Are you okay?</p> <p>PETER [MUMBLING]</p> <p>GUEST 1 Peter?</p> <p>GUEST 2 Peter, are you alright?</p> <p>IAN Peter?</p> <p>PETER WHAT?</p> <p>IAN It's alright, alright. Alright, it's me!</p> <p>IAN (CONT'D) (O.O.V) It's me. What's going on?</p>	<p>Scene: 10:46:56</p> <p>Music In: 10:47:14</p> <p>     </p> <p>Music Out: 10:47:41</p>
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<p>BEN makes his way to PETER.</p> <p>PETER points to the ceiling as if seeing something. He starts to panic and cry out as he slips to the floor.</p> <p>IAN towers over PETER, now lying on the floor. From PETER crying out.</p> <p><b>CUT TO BLACK:</b></p> <p><b>FADE UP TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>BEDROOM - DAY</u></b></p> <p>BEN is sitting at the foot of the bed with his back to PETER. Light playing on it from the sun coming through the curtains. PETER wakes.</p> <p>BEN turns, there are scratches down his face.</p> <p>BEN's tone is hostile.</p>	<p>BEN Peter?</p> <p>IAN Talk, talk to me! It's Ian.</p> <p>PETER Argh!!</p> <p>IAN Okay. It's alright. It's fine.</p> <p>PETER Ben?</p> <p>PETER (CONT'D) W-w-w-what happened.</p> <p>BEN You happened. You attacked me.</p> <p>PETER I didn't, I know I would never-</p> <p>BEN You pissed and shat on the floor. And...and then you masturbated onto my clothes and when I tried to stop you, you went for me.</p> <p>PETER Did I? No, I, I can't have done-</p>	<p>Cut to Black: 10:48:14</p> <p>Music Out: 10:48:15</p> <p>Scene: 10:48:16</p>
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<p>On PETER.</p>	<p>BEN Martyn and I have cleared everything up. It was quite the job.</p> <p>PETER I'm so sorry, s- so sorry, I... I don't know what's happening to me. Um well I'm gonna have to tell Martyn that I'm, I'm so sorry-</p> <p>BEN Martyn's not here.</p> <p>PETER What, where, where is he, I, I- I don't understand?</p> <p>BEN He got a room in Liz's house. Martyn left last night after we got back from the book launch. He helped me clean up and went and frankly, I don't blame him.</p> <p>PETER With Liz? Err?</p> <p>BEN Peter, you organised it.</p> <p>PETER Oh... I am so... I am so sorry. I'm so sorry that I hurt you, I'm... I'm appalled at myself, that I'd do such disgusting things, I'm...</p> <p>BEN (O.O.V) / PETER (CONT'D) (AT THE SAME TIME) It's not your fault / ...so sorry-</p> <p>BEN (CONT'D) I have to go away.</p> <p>PETER Oh please don't leave me-</p> <p>BEN I'm not leaving you. It's for work. Training. But I have to find somewhere safe for you to be because I can't leave you here alone.</p>	<p>Music In: 10:50:13  </p>
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<p>PETER reaches his hand out to touch BEN's hand.</p> <p>But BEN quickly moves his hand away. He gets up and leaves.</p> <p>PETER looks up at the cross above his bed.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>STUDY - DAY</u></b></p> <p>PETER sits at his desk. He writes in his diary.</p> <p>A long beat as he writes.</p> <p>His hands are shaky and weak. The writing wobbles. On PETER as BEN appears at the door.</p> <p>PETER's hands shake as he tries to put the lid on his pen. He manages it eventually. BEN watches. PETER closes his diary and goes weakly to put it on the shelf with its fellows.</p> <p><b>CUT TO:</b></p>	<p>PETER No.</p> <p>BEN I'm gonna make some calls. I'll bring you up some tea.</p> <p>PETER Your- Your poor face. I am so sorry I...</p> <p>BEN It's alright.</p> <p>PETER (V.O) I am forsaken.</p> <p>PETER (CONT'D) (V.O) Christ has turned his face from me.</p> <p>PETER (CONT'D) (V.O) I am lost.</p> <p>BEN (O.O.V) Ready?</p> <p>PETER Yes.</p> <p>PETER (CONT'D) Right.</p>	<p>Scene: 10:50:49</p>
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<p><b><u>EXT. LAVENDER TREE CARE HOME - DAY</u></b></p> <p>Establishing shot.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LAVENDER TREE CARE HOME. ROOM - DAY</u></b></p> <p>PETER sits on a chair by the window. BEN unpacks his backpack for him. PETER is so confused, frightened. BEN takes out a mobile phone for PETER.</p> <p>BEN kisses the top of his head and then he is gone. He closes the door behind him.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LAVENDER TREE CARE HOME. ROOM - NIGHT</u></b></p> <p>PETER in bed, awake, the door to the corridor is open, light floods in. We can hear alarms going off, the cries and occasional shouts of patients, staff trying to comfort them.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LAVENDER TREE CARE HOME - DAY</u></b></p>	<p>BEN I'll text you every day, morning and night. OK?</p> <p>PETER I thought we'd have longer. Before I got old and ill. I thought we'd have years.</p>	<p>  Scene: 10:51:35       Scene: 10:51:38   Music Out: 10:51:39       Music In: 10:52:15       Scene: 10:52:28       Scene: 10:52:39  </p>
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<p>PETER in bed, the room striped with sun. He is hollow eyed and numb. A CARE WORKER enters with a mug of tea.</p> <p>PETER doesn't answer. He just lays there.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LAVENDER TREE CARE HOME. ROOM - NIGHT</u></b></p> <p>The same, PETER awake listening to the sounds of the home, the alarms, the shouts, the cries...</p> <p>He gets out of bed and shuts the door. He's moving with more certainty.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LAVENDER TREE CARE HOME. ROOM - DAY</u></b></p> <p>A knock at the door. The CARE WORKER enters with the mug of tea-</p> <p>PETER sits up in bed.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LAVENDER TREE CARE HOME. CORRIDOR / DAY ROOM - DAY</u></b></p> <p>An ELDERLY PATIENT is moving around.</p>	<p>CARER Good morning, Peter. Did you sleep well?</p> <p>CARER (CONT'D) Good morning, Peter, did you sleep well?</p> <p>PETER I did, yes, thank you.</p>	<p>Scene: 10:52:49</p> <p>Scene: 10:53:05</p> <p>Music Out: 10:53:11</p> <p>Scene &amp; Music In: 10:53:22</p>
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<p>In his pyjamas and dressing gown, PETER walks down the corridor and into the day room. He walks straight. He's still frail but he's certain. PETER looks round at the other RESIDENTS. Some are staring at nothing, others fidgeting with distress. He doesn't belong here.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. IAN AND SUE'S HOUSE - DAY</u></b></p> <p>IAN and SUE with IAN's mobile on speaker. They listen, with such relief.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. LAVENDER TREE CARE HOME. FRONT ENTRANCE - DAY</u></b></p> <p>PETER walks into the foyer and out the front door.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LAVENDER TREE CARE HOME - DAY - CONTINUOUS</u></b></p> <p>PETER walks out into the sunshine.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. IAN AND SUE'S HOUSE - DAY</u></b></p>	<p>IAN (INTO MOBILE) The symptoms have just disappeared?</p> <p>PETER (THROUGH MOBILE) Completely gone. I can think, I can walk. I'm leaving Lavender...</p> <p>PETER (INTO MOBILE) (CONT'D) ...Tree and not feet first. In fact I'm stepping outside right now.</p> <p>PETER (INTO MOBILE) (CONT'D) I'm broadcasting live.</p>	<p>Scene: 10:53:51</p> <p>Music Out: 10:53:54</p> <p>Scene: 10:53:56</p> <p>Scene: 10:54:02</p> <p>Scene: 10:54:04</p>
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<p>Back with IAN and SUE as they laugh in delight.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. LAVENDER TREE CARE HOME - DAY - CONTINUOUS</u></b></p> <p>Back with PETER.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. IAN AND SUE'S HOUSE - DAY</u></b></p> <p>Back with IAN and SUE as IAN rings off.</p> <p>They laugh together in delight and relief.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. PETER'S HOUSE. GARDEN - DAY</u></b></p> <p>PETER heads into the garden, cutting and pruning. The garden has gone wild.</p> <p>He cuts some flowers for the house. He drinks tea. Sunlight dapples through the trees. It is peace. It is bliss.</p> <p><b>CUT TO:</b></p>	<p>IAN (INTO MOBILE) This is the best news. The very best news. We were very frightened. We'll come over, take you out to lunch.</p> <p>SUE (INTO MOBILE) Welcome...</p> <p>SUE (THROUGH MOBILE) (CONT'D) ...back, Peter.</p> <p>PETER (INTO MOBILE) I see you soon.</p> <p>IAN He'll bury us all.</p>	<p>Scene: 10:54:11</p> <p>Scene: 10:54:14</p> <p>Music In: 10:54:16</p> <p>Scene: 10:54:20</p>
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<p><b><u>INT. ANN'S HOUSE.</u></b> <b><u>HALLWAY - NIGHT</u></b></p> <p>The sound of the tv from the living room. A hall crowded with photos. As ANN comes down the stairs someone drops an envelope through her letterbox.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. ANN'S HOUSE.</u></b> <b><u>LIVING ROOM - NIGHT</u></b></p> <p>ANN sits on the sofa and opens the envelope.</p> <p>Inside a condolence card. A picture of St Francis. ANN opens it and reads:</p> <p>Dearest Ann, I am so deeply sorry about Rosie. With love and prayers, Ben x</p> <p>ANN smiles, touched.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>KITCHEN - NIGHT</u></b></p> <p>The microwave pings. PETER removes his meal.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE.</u></b> <b><u>LIVING ROOM - NIGHT</u></b></p> <p>PETER walks into the living room with his dinner on a tray, he sits and removes his watch.</p>		<p>Scene: 10:54:55</p> <p>Scene: 10:55:05</p> <p>Scene: 10:55:31</p> <p>Music Out: 10:55:32</p> <p>Scene: 10:55:37</p>
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<p>PETER watches TV as he eats.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. YULIA'S CAR.</u></b> <b><u>MANOR PARK - DAY</u></b></p> <p>YULIA, PETER's CLEANER, drives past a few Dog Walkers. A normal morning as she pulls up in her little car outside PETER's.</p> <p><b>CUT TO:</b></p> <p><b><u>EXT. MANOR PARK - DAY</u></b></p> <p>She takes her trug of cleaning products and heads to PETER's.</p> <p><b>CUT TO:</b></p> <p><b><u>INT. PETER'S HOUSE - DAY</u></b></p> <p>The silent house. YULIA enters. She heads through the hallway into the kitchen first. Sees that PETER's tray with his empty plate is next to the sink. As she puts her cleaning products down on the side, she sees that the usual envelope of money is not on the side.</p> <p>She opens the cupboard and pulls the Hoover out and leaves the kitchen. She stops absolutely dead. A frozen moment.</p>	<p>YULIA Peter?</p>	<p>Music In: 10:55:56</p> <p>Scene: 10:56:00</p> <p>Scene: 10:56:06</p> <p>Scene: 10:56:10</p>
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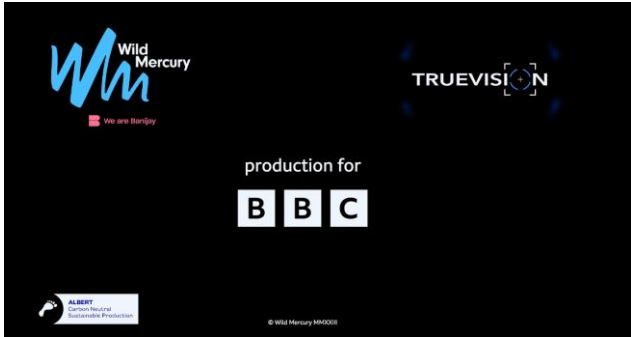


CUT TO BLACK:		Cut to Black: 10:57:43
CUT TO END CREDITS:	<div><div>PETER FARQUHAR HEADMASTER IAN FARQUHAR SUE FARQUHAR ANDREW FORESHEW-CAIN MARTYN SMITH BEN FIELD</div><div>ELIZABETH ZETTL VICAR ANN MOORE-MARTIN APRIL HEXTON ANN-MARIE BLAKE CARER YULIA</div><div>FIRST ASSISTANT DIRECTOR SECOND ASSISTANT DIRECTOR THIRD ASSISTANT DIRECTOR FLOOR RUNNERS</div><div>STUNT COORDINATOR SCRIPT SUPERVISOR</div><div>CO-PRODUCER PRODUCTION MANAGER PRODUCTION COORDINATOR</div><div>ASSISTANT PRODUCTION COORDINATOR PRODUCTION RUNNER RUSHES RUNNER ASSISTANT ACCOUNTANT ACCOUNTS ASSISTANT</div><div>LOCATION MANAGER ASSISTANT LOCATION MANAGER UNIT MANAGER LOCATION ASSISTANTS</div><div>COVID &amp; LOCATION ASSISTANT STILLS PHOTOGRAPHER</div><div>COVID SUPERVISOR COVID TESTING COORDINATOR COVID ASSISTANTS</div><div>TRANSPORT CAPTAINS</div><div>UNIT DRIVERS</div><div>2ND UNIT DOP / STEADICAM OPERATOR</div></div> <div><div>TIMOTHY SPALL PHILIP WRIGHT ADRIAN RAWLINS AMANDA ROOT JONATHAN SLINGER CONOR MACNEILL ÉANNA HARDWICKE</div><div>SHEILA HANCOCK JON BARD ANNE REID MARY MCCALLUM ANNABEL SCHOLEY SHAMEEM AHMAD MILENA VALENTIN</div><div>GERAINT HAVARD JONES</div><div>DANIELLE RICHARDS</div><div>LAURA RICKARD</div><div>ALICE ONISTO OWEN DEAN BELINDA MCGINLEY LLINOS WYN JONES</div><div>REBECCA CALLAS KIZZY DHALIWAL RODERICK KERGOZOU DE LA BOËSSIÈRE ANGHARAD WILLIAMS</div><div>NAJMA ALINOUR NANCY-BELLE HANNAH SUSAN R WALL JACK WHITBY</div><div>JASON KEATLEY JES FLAY</div><div>IZZY ISLAM MIAH DEAN MICHAEL CUMMINGS STEVE WARD SCOTT WEAVERS</div><div>AMANDA SEARLE</div><div>REBEKAH HARVEY STEVIE-LEE BENNETT</div><div>AIDEN MANKEE GEMMA SUTER SVEN HAYWARD RICH COLLINGS STEVE PALMER ANDY BOULTON SEAN EVANS JAMIE VOWLES</div><div>NICOLAS SAVARY</div></div> <div>Credits &amp; Music In: 10:57:45</div>	



	FIRST ASSISTANT CAMERA	RICH TURNER	
		MANI BLAXTER PALIWALA	
	SECOND ASSISTANT CAMERA	DUNCAN FOWLIE	
		CONNOR TRAVIS-HUNTER	
		VIVIEN GODDARD-STEPHENS	
	CAMERA TRAINEES	EVANGELINE DAVIES	
		OWEN EDWARDS	
	DIT	NABEEL MAHMOOD	
	GRIP	CONOR GILMOUR	
	B CAM GRIP	BEN MOSELEY	
	GRIP TRAINEE	JACK METCALFE	
		CAMERON T.D. ARMSTRONG	
	GAFFER	GRANT ARMSTRONG	
	BEST BOY	LEE MASTERS	
	ELECTRICIANS	FRANCIS SPAREY	
		KEVIN STANWORTH	
	STANDBY RIGGER	NEIL ECKERSLEY	
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	GRAPHIC ASSISTANT	CAROLYN BROWSE	
	PROPS MASTER	MIKE PARKER	
	STORE PERSON	LILLY ROBBINS	
	PROP HANDS	AXI BUTTERWORTH	
		GEORGE NELMES	
	STANDBY PROPS	CHRIS BUTCHER	
		RICH MOULES	
	ACTION PROP BUYER	GENAYA HARTLEY GORDON	
	SET DECORATOR	ELIZABETH MARCUSSEN	
	SET DECORATOR ASSISTANT	SOPHIE BLAKE	
	COSTUME SUPERVISOR	CHARLIE BESTWICK	
	COSTUME STANDBY	CHLOE HENDERSON	
	JUNIOR COSTUME STANDBY	IMMY HOWARTH	
	COSTUME TRAINEE	NIA KANELAKI	
	MAKE-UP & HAIR SUPERVISOR	INMA AZORIN	
	MAKE-UP & HAIR ARTISTS	HEATHER JONES	
		ZARA BRAY	
	JUNIOR MAKE-UP & HAIR ARTIST	LAURA ELIZABETH NOBLE	
	POST PRODUCTION SUPERVISOR	NATALIE PARKER	
	POST PRODUCTION COORDINATOR	SUZIE VOCE	
	POST PAPERWORK COORDINATOR	ANASTASIA KYRIACOU	
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	VFX	THE FLYING COLOUR COMPANY	
	TITLES	NANOOK STUDIOS	



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		<p>End Card          with Logos In:          10:58:10</p> <p>Music Out:          10:58:13</p> <p>Cut to Black:          10:58:18</p>

