

THE SIXTH COMMANDMENT

EPISODE 2

POST PRODUCTION SCRIPT

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| OPEN TO BLACK SCREEN: | THIS IS A TRUE STORY. | Caption & Music In: 10:00:00 |
| | WHAT FOLLOWS IS BASED ON EXTENSIVE RESEARCH, INTERVIEWS AND PUBLISHED ACCOUNTS, WITH SOME SCENES CREATED FOR DRAMATIC PURPOSES. | Caption In: 10:00:04 |
| FADE TO TITLE: | THE SIXTH COMMANDMENT | Titles In: 10:00:12 |
| <u>EXT. STREET. STOWE - DAY</u> | | Scene: 10:00:17 |
| A hearse drives along a quite road followed by a limousine. | | Credit In: 10:00:18 |
| CUT TO: | ANNE REID | Credit In: 10:00:23 |
| <u>INT. ST. MARY'S. STOWE - DAY</u> | ÉANNA HARDWICKE | Scene & Credit In: 10:00:27 |
| A packed church. The CONGREGATION standing, singing Amazing Grace. All in funeral black. | CONGREGATION (SINGING) (V.O) Amazing... | |
| We see PETER's coffin. A wreath lies on it. Sober, thoughtful flowers. A framed photo of PETER smiling next to it. | ANNABEL SCHOLEY | |
| | CONGREGATION (SINGING) (CONT'D) ...grace how sweet... | |
| | CONOR MACNEILL | Credit In: 10:00:32 |
| | CONGREGATION (SINGING) (CONT'D) ...the sound. That saved... | |
| | ADRIAN RAWLINS | Credit In: 10:00:37 |
| | AMANDA ROOT | |
| | CONGREGATION (SINGING) (CONT'D) ...a wretch like me... | |
| | BEN BAILEY SMITH | Credits In: 10:00:40 |
| | ANNA CRILLY | |
| | CONGREGATION (SINGING) (CONT'D) I once... | |



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| <p>Among the CONGREGATION, are faces we've seen from PETER's time at Stowe, some old boys, other teachers and faces familiar from his congregation. Further back in the pews, LIZ ZETTL and ANN, standing together.</p> | <p>AND SHEILA HANCOCK CONGREGATION (SINGING) (CONT'D) ...was lost, but now...</p> | <p>Credit In: 10:00:45</p> |
| <p>In the front IAN and SUE FARQUHAR, drawn and grey with grief.</p> | <p>EXECUTIVE PRODUCERS DEREK WAX BRIAN WOODS CONGREGATION (SINGING) (CONT'D) ...I'm found. Was blind...</p> | <p>Credits In: 10:00:50</p> |
| <p>On IAN and SUE as the singing finishes, the congregation sits.</p> | <p>EXECUTIVE PRODUCERS SARAH PHELPS SAUL DIBB CONGREGATION (SINGING) (CONT'D) ...but now I see.</p> | <p>Credits In: 10:00:55</p> |
| <p>BEN goes to the pulpit to deliver his eulogy.</p> | <p>CREATED & WRITTEN BY SARAH PHELPS PRODUCED BY FRANCES DU PILLE</p> | <p>Credit In: 10:01:00</p> <p>Music Out: 10:01:05</p> |
| <p>He looks out over the CONGREGATION, lets them take him in. His sorrow, his courage in doing this.</p> | <p>DIRECTED BY SAUL DIBB BEN At the departure of Peter Farquhar, we must ask, did Peter doubt. He would answer, peace and pardon, receive me now, I've petered out.</p> | <p>Credit In: 10:01:06</p> |
| <p>A slight wince from IAN and SUE, the pun doesn't go easy with them but they suppress it with their good manners. On IAN and SUE.</p> | <p>BEN (CONT'D) (O.O.V) From being in classes, even classmates... BEN (CONT'D) ...we have passed and he has passed on.</p> | <p>Credit In: 10:01:12</p> |



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| And under the following we go tight to LIZ and ANN. | BEN (CONT'D) (O.O.V) Let us be the legacy he meant to leave. His a memory of the recent past... | |
| LIZ WHISPERS to ANN. | LIZ I simply do not understand why he would drink an entire bottle of whiskey. I mean I, I never saw Peter drunk. Never smelt it on him. And I've got a nose of a bloodhound. | |
| On ANN. | ANN Shush Liz, I want to listen to Ben. | |
| BEN (O.O.V) Remember therefore, Peter... | BEN (CONT'D) ...father to the needy, reader, author, teacher, preacher. He was our friend. He's with our Lord, he's in our hearts, Peter Farquhar. | |
| SUE is tearful as BEN delivers the final lines of his eulogy. As he comes down from the pulpit and crosses back to his pew, he lays a hand lightly on PETER's coffin. | | Music In: 10:02:31 |
| CUT TO: INT. LIVING ROOM / DINING ROOM / KITCHEN. PETER'S HOUSE. MANOR PARK - DAY | | Scene: 10:02:31 |
| SUE carries a tray of crockery from hosting the post funeral drinks. | MAN Thank you, mum. | |
| BEN grabs a couple of plates from the dining table and follows her to the kitchen. They are still in their funeral wear. SUE looks exhausted, tidying things away. | SUE Thank you. MAN (O.O.V) Here you go. | |



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| <p>BEN watches her a little as she stacks dirty crocks.</p> <p>A beat.</p> <p>On SUE.</p> <p>SUE nods numbly.</p> <p>On SUE.</p> <p>They begin washing up in silence.</p> <p>CUT TO:</p> <p>INT. STUDY. PETER'S HOUSE. MANOR PARK - DAY</p> <p>IAN is packing PETER's books, his blue journals, into several large boxes. MARTYN hovers in the doorway, awkwardly. His face creased and uncertain.</p> | <p>SUE Thank you.</p> <p>BEN I hope you and Ian weren't upset that Peter gave me such a, a large share of the house.</p> <p>SUE Well he'd told us some time back. He valued your friendship very much.</p> <p>SUE (CONT'D) What do you think you'll do with it?</p> <p>BEN Well, I don't have the money to buy yours and Ian's share from you. I suppose the best thing to do would be to sell it...</p> <p>BEN (CONT'D) (O.O.V) ... and I can buy a little flat. If you think Ian would be happy with that?</p> <p>BEN (CONT'D) (O.O.V) Shall I wash and you dry?</p> <p>MARTYN I didn't know Peter had left me money... Ten thousand pounds is a lot. I, I didn't know he'd done that.</p> <p>IAN Yeah he was generous.</p> | <p>Scene: 10:03:41</p> |
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| <p>A moment, then blurting in a rush, breaking down.</p> <p>MARTYN picks up the box with a kind of relief.</p> <p>IAN nods. MARTYN leaves with the box.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY. IAN AND SUE'S HOUSE - NIGHT</u></p> <p>The end of a long and terrible day. IAN carries in a box of books from PETER's house. He closes the door behind him.</p> <p>CUT TO:</p> <p><u>INT. LIVING ROOM. IAN AND SUE'S HOUSE - NIGHT - CONTINUOUS</u></p> <p>We see more boxes are stacked in the living room. IAN sits slumped looking at them as SUE enters and sits beside him.</p> | <p>MARTYN Yeah. Very.</p> <p>MARTYN (CONT'D) I feel terrible. Like, like I'm to blame. You know like if I, if I hadn't have been with my friends, if he hadn't been alone-</p> <p>IAN It's not your fault, Martyn.</p> <p>MARTYN Um c- can I help? I can, I can carry this down for you?</p> <p>MARTYN (CONT'D) I'll use it for good. The money. I will, I will honour Peter.</p> <p>Scene & Music Out: 10:04:48</p> <p>Scene: 10:04:55</p> <p>Music In: 10:05:08</p> | |
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| A certain, confident man knocked absolutely sideways. A beat. | IAN All his diaries. His whole life in boxes. Sue, do you think he meant to do it? | |
| On SUE. | SUE No. IAN (O.O.V) He knew what would happen if he drank like that so... | |
| | IAN (CONT'D) ...the only reason for drinking like that is- | |
| They sit in grief and haunted confusion, surrounded by boxes of blue journals. | SUE Don't, don't Ian. IAN I can't help it. The thought of him being so entirely alone. | |
| CUT TO: <u>EXT. BLAKE HOUSE - DAY</u> | | Scene & Music Out: 10:05:58 |
| ANN-MARIE and her DAUGHTERS arrive home, the GIRLS with their school bags and uniforms and ANN-MARIE loaded with her own work bag. She heaves shopping bags out of her car and heads to the house. | ANN-MARIE OK. | |
| CUT TO: <u>INT. HALLWAY. BLAKE HOUSE - DAY</u> | | Scene: 10:06:07 |



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| <p>They enter the family home. ANN-MARIE gives the GIRLS their instructions. The GIRLS immediately rush to the front room.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN. BLAKE HOUSE - DAY</u></p> <p>ANN-MARIE dumps her bags and pulls out her mobile phone. We hear the TV playing in the front room. ANN-MARIE makes a call.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE. KITCHEN - DAY</u></p> <p>The kettle is boiling. ANN has a teapot ready. Her phone rings. She answers.</p> <p>CUT BACK TO:</p> <p><u>INT. KITCHEN. BLAKE HOUSE / ANN'S HOUSE. KITCHEN - DAY</u></p> <p>ANN-MARIE unpacks her shopping. Over the phone we can hear the chink of crockery.</p> | <p>ANN-MARIE (CONT'D) Alright you can watch TV. You gonna do your art homework, okay?</p> <p>GIRLS (TOGETHER) Yes Mum-</p> <p>ANN-MARIE I'll make dinner.</p> <p>Scene: 10:06:12</p> <p>ANN (INTO TELEPHONE) Hello...</p> <p>ANN-MARIE (THROUGH TELEPHONE) Hi Auntie Ann.</p> <p>ANN (INTO TELEPHONE) Oh you're rushing, I can tell.</p> <p>Scene: 10:06:20</p> <p>ANN (THROUGH MOBILE SPEAKER) (CONT'D) I'm on speaker, I'm all echoey.</p> <p>Scene: 10:06:29</p> | |
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| | <p>ANN-MARIE (INTO MOBILE LOUDSPEAKER) Yeah I am rushing, sorry. I um, gotta feed the...</p> <p>CUT TO:</p> <p>Back to ANN who places cups on the tray.</p> <p>ANN-MAIRE (THROUGH PHONE) (CONT'D) ...girls and then I've gotta get back to school for a parents evening. What are you up to? I can hear cups.</p> <p>ANN (INTO PHONE) I'm laying a tray. I've got a visitor.</p> <p>CUT BACK TO:</p> <p>Back with ANN-MARIA still putting shopping away.</p> <p>ANN-MARIE (INTO MOBILE LOUDSPEAKER) Your social life puts me to shame.</p> <p>ANN (THROUGH MOBILE SPEAKER) I know, I'm a giddy butterfly. Nonstop partying.</p> <p>CUT TO:</p> <p>Back with ANN. The kettle boils. She looks out at BEN in the garden.</p> <p>ANN (INTO TELEPHONE) (CONT'D) I'm having tea with Ben. You know poor Peter's lodger. Lovely lad. He's training to be a vicar.</p> <p>CUT BACK TO:</p> <p>ANN-MARIE still putting shopping away.</p> <p>ANN-MARIE (INTO MOBILE LOUDSPEAKER) Yeah you, you've told me about him.</p> <p>ANN (THROUGH MOBILE SPEAKER) Oh I'd better go darlings. Ben's coming in.</p> <p>CUT TO:</p> <p>Back with ANN as we see BEN smiling as he enters the kitchen.</p> <p>ANN (INTO TELEPHONE) (CONT'D) Oh, he thinks I can't carry a tray on my own.</p> <p>BEN Well why should you have to...</p> <p>CUT BACK TO:</p> <p>Back with ANN-MARIE as she hears BEN through the phone.</p> <p>BEN (THROUGH MOBILE LOUDSPEAKER) (CONT'D) ...when I'm here to do it?</p> <p>ANN (THROUGH MOBILE SPEAKER) Very chivalrous.</p> <p>CUT TO:</p> | |
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| <p>Back with ANN. She rings off.</p> | <p>ANN (INTO TELEPHONE) (CONT'D) I'll see you Sunday, Ann-Marie!</p> | |
| <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE - DAY - CONTINUOUS</u></p> | | <p>Scene: 10:07:13</p> |
| <p>ANN-MARIE looks at her phone, the ring off was quite abrupt. She continues to put the shopping away as SIMON returns home.</p> | <p>SIMON (O.S) Hey!</p> | |
| <p>She turns as SIMON enters, he's been to the DIY shop, he has sealant gun and ANN-MARIE grins as he brandishes it like a sharp shooter.</p> | <p>ANN-MARIE Hey!</p> | |
| <p>She kisses him. Grabbing her keys she heads out.</p> | <p>ANN-MARIE (CONT'D) Oh that's hot.</p> <p>SIMON Hey go, go, go, go. I'll do the girls. You get yourself sorted.</p> <p>ANN-MARIE That's hotter.</p> <p>SIMON Alright.</p> | |
| <p>ANN-MARIE Bye.</p> <p>SIMON See ya.</p> <p>GIRLS (TOGETHER) (O.S) Bye Mum. / Bye Mum.</p> <p>SIMON Hey ladies.</p> <p>SIMON heads through to see his GIRLS.</p> | | |



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| <p>To FREYA as he looks at her artwork and kisses her on the head.</p> <p>We hear the front door close.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>CONSERVATORY - DAY</u></p> <p>Warm sun in the garden.</p> <p>ANN and BEN sitting companionably, looking out. A tray with teapot and cups. BEN is in a faded t-shirt and jeans.</p> | <p>SIMON (CONT'D) Oh that is amazing</p> <p>FREYA Thank you.</p> <p>BEN (O.O.V) I mean, I knew they'd want to sell the house...</p> <p>BEN (CONT'D) ...but still, it was my home. They're very keen for me to leave too.</p> <p>ANN Oh Ben I'm sorry. Where do you think you'll go?</p> <p>BEN I'll just sofa-surf with friends while I look. I can't be too far away from the University or St. Mary's. I love being Churchwarden, don't wanna give it up.</p> <p>ANN You do so much. Very impressive for your age. Don't worry, great things are in store.</p> <p>BEN Storage is the issue. I need somewhere to put all my stuff.</p> <p>ANN Well you could use my garage. I don't have a car anymore so there's nothing in there.</p> <p>BEN Why don't you have a car?</p> <p>ANN I gave it to my niece.</p> | <p>Scene: 10:07:37</p> |
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| | <p>BEN That's very kind.</p> <p>ANN It's in the Gospel, Ben. Jesus bids us. If you have more than you need, give it away.</p> <p>BEN looks at her.</p> <p>BEN Can I ask you a personal question?</p> <p>ANN You can ask it.</p> <p>BEN Why did you never marry?</p> <p>A little moment as ANN considers.</p> <p>ANN Well...I had some lovely boyfriends of course but there was no-one that I thought I wanted to be with forever. And I had my career teaching and I <i>loved</i> that so much. And then I was caring for my mother. And after that, I was too old.</p> <p>BEN I don't see age. You- you love who you love.</p> <p>A long beat.</p> <p>BEN (CONT'D) I like it here so much. It's peaceful.</p> <p>ANN Well, you're always very welcome.</p> <p>The sun glints on BEN's glasses as he smiles.</p> <p>CUT TO:</p> <p><u>INT. VAN - DAY</u></p> <p>A MAN opens the back doors and pulls out a For Sale sign.</p> <p>CUT TO:</p> <p><u>EXT. PETER'S HOUSE - DAY - CONTINUOUS</u></p> | <p>Music In: 10:09:30</p> <p>Scene: 10:09:35</p> <p>Scene: 10:09:40</p> |
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| <p>Through the window, we see BEN as he stands at the window watching as the MAN puts up the sign at the end of the path to PETER's house.</p> <p>On BEN as he watches the road as ANN-MARIE's little car pulls up.</p> <p>JUMP CUT TO:</p> <p>ANN-MARIE gets out as ANN comes down the path. ANN and ANN-MARIE embrace.</p> <p>BEN's phone buzzes with a text.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE. FRONT ROOM/DINING ROOM - DAY</u></p> <p>Furniture stripped out. Just carpet. The house is echoingly strange.</p> <p>BEN checks his text and starts to reply as ANN and ANN-MARIE get into the car.</p> <p>Text from MARTYN: When shall I speak of the devil?</p> <p>BEN sends his reply: On manoeuvres. Pub at 9?</p> <p>He carries on watching through the window until ANN-MARIE's little car leaves Manor Park.</p> | <p>ANN-MARIE (O.S) Hello.</p> <p>ANN (O.S) Hello...</p> <p>ANN-MARIE You look good.</p> <p>ANN-MARIE (CONT'D) (O.S) Ready?</p> | <p>Scene: 10:09:55</p> |
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| <p>BEN turns and heads through the dining room and out the back door.</p> | | |
| <p>CUT TO:</p> | | |
| <p><u>INT. ANN'S HOUSE.</u> <u>MANOR PARK - DAY</u></p> | | Scene: 10:10:27 |
| <p>A click from the conservatory door and BEN is in the house. He silently looks round, picks up a photo of ANN and ANN-MARIE.</p> | | |
| <p>CUT TO:</p> | | |
| <p><u>INT. ST BERNARDINE'S RC CHURCH - DAY</u></p> | | Scene: 10:10:51 |
| <p>Mass. Well attended. ANN-MARIE types on her mobile as PEOPLE are lining up for communion. ANN is at the front of the line. The PRIEST holds the wafer-</p> | <p>PRIEST The body of Christ.</p> | |
| <p>She opens her mouth and the PRIEST places it on her tongue. She crosses herself and heads back to her place where ANN-MARIE is waiting. She puts her mobile away. ANN gives ANN-MARIE a look.</p> | <p>ANN Amen.</p> | |
| <p>ANN sits down, closes her eyes and makes a prayer of Thanksgiving. She prays under her breath.</p> | <p>PRIEST (O.O.V) The blood of Christ.</p> | |
| | <p>ANN-MARIE You know I'm only here to keep you company.</p> | |
| | <p>ANN You're a terrible heathen.</p> | |



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| ANN-MARIE watches her with love. | ANN (CONT'D) Soul of Christ, sanctify me. Body of Christ, save me. Blood of Christ, strengthen me. Water from the side of Christ, wash me. | Music In: 10:11:15 |
| CUT TO: <u>INT. LIVING ROOM / STUDY. ANN'S HOUSE. MANOR PARK - DAY</u> | | Scene: 10:11:22 |
| BEN walks silently round the living room studying the photos and pictures. | ANN (CONT'D) (V.O) Passion of Christ, strengthen me. Good Jesus, hear me. Amen. | Music Out: 10:11:25 |
| JUMP CUT TO: In the study he looks at a black and white photo of ANN when she was younger. He opens the draw in the writing desk pulling out a folder containing papers. Another draw more papers. Carefully filed utility bills. Bank statements. Property documents. Investments. Savings. He flips through them carefully. His attention absolute. | | |
| CUT TO: <u>INT. ANN'S HOUSE. MANOR PARK - DAY</u> | | Scene: 10:11:47 |
| Upstairs, BEN prowls along the landing. | | |
| CUT TO: <u>INT. ANN'S BEDROOM. ANN'S HOUSE. MANOR PARK - DAY</u> | | Scene: 10:11:59 |
| BEN looks through ANN's drawers. | | |



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| <p>JUMP CUT TO:</p> <p>BEN is sat on the bed as he closes the bedside table and looks over the books on top.</p> <p>Outside, the sound of a car pulling up.</p> <p>CUT TO:</p> <p><u>INT. LANDING. ANN'S HOUSE. MANOR PARK - DAY - CONTINUOUS</u></p> <p>BEN heads out onto the landing to look through the window, but with the sound of the key in the front door BEN goes very still. We can hear ANN and ANN-MARIE as they enter.</p> <p>BEN backs away as he hears ANN-MARIE coming up the stairs. He ducks into ANN's bedroom.</p> <p>CUT TO:</p> <p><u>INT. BEDROOM. ANN'S HOUSE. MANOR PARK - DAY - CONTINUOUS</u></p> <p>BEN tucks himself behind the door.</p> <p>CUT TO:</p> <p><u>INT. LANDING. ANN'S HOUSE. MANOR PARK - DAY</u></p> <p>ANN-MARIE marches up the stairs and goes into the bathroom.</p> | | <p>Scene: 10:12:10</p> <p>Scene: 10:12:26</p> <p>Scene: 10:12:29</p> |
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| <p>BEN heads along the landing silently. We hear the toilet flushing and he makes his way downstairs.</p> <p>After a beat ANNE-MARIE exits the bathroom and heads downstairs.</p> <p>CUT TO:</p> <p><u>EXT. BEN'S BUILDING - DAY</u></p> <p>A large white van. MARTYN opens the back, piles of boxes, laundry bags full of books. MARTYN hefts a large cardboard box and heads inside.</p> <p>CUT TO:</p> <p><u>INT. BEN'S BUILDING. LOBBY - DAY - CONTINUOUS</u></p> <p>MARTYN carries the box inside.</p> <p>CUT TO:</p> <p><u>INT. BEN'S FLAT - DAY</u></p> <p>Completely empty, bright sunlight streaming in through un curtained windows. White walls. High ceilings. Shiny laminate flooring. Everything spanking new. An estate agent hands BEN the keys. BEN has his bag slung over his shoulder.</p> | | <p>Music Out: 10:12:56</p> <p>Scene: 10:13:00</p> <p>Scene: 10:13:04</p> <p>Scene: 10:13:07</p> |
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| <p>BEN puts down his bag, takes out a black journal. Inside the pages is a postcard of a glorious stained glass window.</p> <p>He starts writing. 'My dearest, My Ann...'</p> <p>Behind him, MARTYN has entered with the heavy box. MARTYN puts the box down.</p> <p>BEN finishes writing the postcard. He signs off, "With love. Ben."</p> <p>BEN hands MARTYN a stamped, addressed envelope.</p> <p>Off MARTYN beetles with the envelope, the good little helper.</p> <p>BEN sets the phone on speaker and props it on the windowsill as it rings. A WOMAN answers.</p> <p>Hold music begins.</p> | <p>BEN (CONT'D) You can leave that there if you like.</p> <p>MARTYN I'll go grab some others.</p> <p>BEN Can you err, put this in the post for me? Cheers, mate.</p> <p>WOMAN (THROUGH MOBILE SPEAKER) St Abigail's Theological College.</p> <p>BEN (INTO MOBILE SPEAKER) I'd like to book a place on the Ordinand's Open Day, please.</p> <p>WOMAN (THROUGH MOBILE SPEAKER) Of course, what's your name?</p> <p>BEN (INTO MOBILE SPEAKER) Benjamin Luke Field, from St Mary the Virgin, Stowe.</p> <p>WOMAN (THROUGH MOBILE SPEAKER) Please hold.</p> | Music In: 10:14:09 |
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| <p>While he waits, BEN pulls a ceremonial sword, Japanese style with a fancy scabbard from the box. He unsheathes it and does some slow, controlled, ritual war-like movements.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>LIVING ROOM - NIGHT</u></p> <p>On the soft glow of the lamp. BEN's postcard to ANN on the mantelpiece. BEN on the sofa, leaning forward, enthusiastic and boyish. PULL-OUT to ANN in her armchair, charmed by BEN sitting opposite her.</p> <p>ANN gazes at him. From BEN, smiling.</p> <p>CUT TO:</p> <p><u>EXT. ANN'S HOUSE - NIGHT</u></p> <p>ANN showing BEN out. He kisses her cheek.</p> <p>She watches him go down the path.</p> | <p>Scene: 10:14:28</p> <p>ANN (O.O.V) How did you know the ministry was what you wanted?</p> <p>BEN It was a calling. I knew God was speaking directly to me. I knew I had to serve Him.</p> <p>ANN When I was a little girl at convent school, I used to long for that. To hear the voice of angels.</p> <p>BEN I love talking to you, Ann.</p> <p>ANN Well, I love talking to you, too.</p> <p>BEN Sleep well.</p> <p>ANN Sweet dreams.</p> | <p>Scene: 10:14:59</p> <p>Music Out: 10:15:00</p> |
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| <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>LIVING ROOM - NIGHT</u></p> <p>ANN closes the door and heads back into the living room.</p> <p>CUT TO:</p> <p><u>EXT. ANN'S HOUSE - NIGHT</u></p> <p>BEN stops, he turns back to ANN's house. The lights go out.</p> <p>And elsewhere in the street, the windows all warm and gold with lived life... and BEN stock still in the middle of the street in the dark.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>FRONT ROOM - DAY</u></p> <p>ANN and ANN-MARIE at the window. Outside, we can see a private ambulance.</p> <p>Dark suited men wheel out a body bag on a stretcher. It's obvious what has happened. A death. A discovered body. ANN is distressed.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>DOWNSTAIRS</u> <u>OFFICE/FRONT ROOM - DAY</u></p> | | <p>Scene: 10:15:16</p> <p>Music In: 10:15:22</p> <p>Scene: 10:15:26</p> <p>Scene: 10:15:57</p> <p>Music Out: 10:15:58</p> <p>Scene: 10:16:05</p> |
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| In the office, ANN opens the bureau. Turning to ANN-MARIE in the doorway. On ANN-MARIE. ANN holds a folder. ANN sits down. On ANN-MARIE. ANN-MARIE sighs. She takes the folder. ANN-MARIE puts it back in the draw. ANN kisses ANN-MARIE's hand. They hold hands. CUT TO: | <p>ANN (CONT'D) And this is where it's kept.</p> <p>ANN-MARIE Where what's kept?</p> <p>ANN (O.O.V) All my instructions.</p> <p>ANN (CONT'D) The important details. For when something happens to me.</p> <p>ANN-MARIE I, I don't want to do this. I don't want to hear it-</p> <p>ANN (O.O.V) Oh darling, this is important.</p> <p>ANN-MARIE You're just upset because of your neighbours but they were elderly-</p> <p>ANN I'm elderly, darling. I'm very elderly-</p> <p>ANN-MARIE You're fit and healthy and strong, you've got no reason to-</p> <p>ANN I'm trusting you with this. Because one day you'll need to know what I want to happen. You'll need the important details. I might not be able to say.</p> <p>ANN-MARIE Well... I don't want to read it yet.</p> <p>ANN My best girl.</p> | Music In: 10:16:44 |
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| <p><u>INT. ANN'S HOUSE. FRONT ROOM - DAY</u></p> <p>Through the window we see the MEN IN SUITS have loaded the body into the private ambulance.</p> <p>CUT TO:</p> <p><u>INT. PRIVATE AMBULANCE - DAY</u></p> <p>One of the MEN IN SUITS closes the door.</p> <p>CUT TO:</p> <p><u>EXT. BLAKE HOUSE - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. KITCHEN. BLAKE HOUSE - DAY</u></p> <p>ANN-MARIE enters with a basket of washing talking into her mobile.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE. DINING ROOM / CONSERVATORY - DAY</u></p> <p>ANN on the phone walks into the conservatory.</p> <p>CUT TO:</p> | | <p>Scene: 10:17:03</p> <p>Scene: 10:17:06</p> <p>Scene: 10:17:08</p> <p>Scene: 10:17:12</p> <p>Scene, Music Out & Music In: 10:17:15</p> |
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| <p><u>INT. KITCHEN. BLAKE HOUSE / ANN'S HOUSE. CONSERVATORY - DAY</u></p> <p>ANN-MARIE hangs out the laundry. On the kitchen table are piles of exercise books for marking. The phone is laying on top on loud speaker.</p> <p>CUT TO:</p> <p>Back to ANN on her phone.</p> <p>CUT BACK TO:</p> <p>ANN-MARIE, who is suddenly alert, turning her phone off speaker and putting it to her ear-</p> <p>She listens as ANN carries on a distant conversation.</p> <p>CUT TO:</p> <p>Back to ANN as she talks to BEN through the window.</p> <p>CUT BACK TO:</p> <p>Back with ANN-MARIE.</p> | <p>ANN-MARIE (INTO MOBILE SPEAKER) (CONT'D) ...swamped with marking.</p> <p>ANN (THROUGH MOBILE SPEAKER) Oh don't worry, darling.</p> <p>ANN (INTO TELEPHONE) (CONT'D) I'm sure Ben can take...</p> <p>ANN (THROUGH MOBILE SPEAKER) (CONT'D) ...me. I'll ask him- Ben?</p> <p>ANN-MARIE (INTO MOBILE) What err... What is he there now?</p> <p>ANN (THROUGH MOBILE) Could you take me to church...</p> <p>ANN (CONT'D) ...on Sunday?</p> <p>BEN Of course I can.</p> <p>ANN (INTO TELEPHONE) He says, of course he can.</p> <p>ANN-MARIE (INTO MOBILE) Well, that's...great. He, he's with you quite a lot these days.</p> <p>ANN (THROUGH MOBILE) It's nice to have a young person around, cheers me up.</p> | <p>Scene: 10:17:23</p> |
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| | ANN-MARIE (INTO MOBILE) Well, I'd, I'd love to meet him. Maybe I could say hello now? | |
| CUT TO: | | |
| Back with ANN. | ANN (INTO TELEPHONE) Oh alright. | |
| She calls to BEN, holds out the phone to him- | ANN (CONT'D) Err Ben... Ann-Marie wants to say hello- | |
| BEN backs away, shaking his head- | BEN I can't, not on the phone, I'm, I'm too shy. | |
| ANN laughs indulgently at him. | ANN Silly boy. | |
| | ANN (INTO TELEPHONE) (CONT'D) He's gone all bashful! | |
| CUT BACK TO: | | |
| Back with ANN-MARIE. | ANN-MARIE (INTO MOBILE) Huh. Another time then. We could all have lunch together. | |
| CUT TO: | | |
| Back with ANN. BEN beckons her into the garden- | ANN (INTO TELEPHONE) Oh that would be fun. Yes listen I'd better go sweetheart, we'll talk soon. | |
| CUT BACK TO: | | |
| Back with ANN-MARIE. | ANN (THROUGH MOBILE) (CONT'D) Love you. | |
| ANN-MARIE ends the call. She stands very still, frowning. After a beat she continues hanging the laundry. | ANN-MARIE (INTO MOBILE) Love you. | Music Out: 10:18:25 |
| CUT TO: | | |
| <u>EXT. ANN'S HOUSE.</u> <u>GARDEN - DAY</u> | | Scene: 10:18:38 |



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| <p>ANN admires BEN's handiwork in the flower beds. Re the plants.</p> <p>He takes hold of her hand, his thumb strokes the back of her hand lightly.</p> <p>He is gazing at her intently. Everything in the green garden seems to hold its breath. He leans forward and kisses the corner of her mouth gently. And then he kisses her on the mouth. A few seconds and then he draws back. ANN barely breathes, stunned, her blood races hectic.</p> <p>BEN picks up some plants and moves away. Leaving ANN alone.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>BEDROOM - NIGHT</u></p> <p>ANN sits at her dressing table brushing her hair.</p> | <p>ANN (CONT'D) ...I think she's a bit jealous. Me, having a new friend. Ohh you've done a wonderful job, thank you so much.</p> <p>BEN Perhaps you shouldn't say too much about me to Ann-Marie. She won't understand how it is for us.</p> <p>ANN How it is for us? What do you mean?</p> <p>BEN How. How we understand each other... How we know each other so deeply, as if we'd met before.</p> <p>ANN Oh...</p> <p>BEN Unjudged by anyone but God.</p> <p>ANN Ben!</p> | <p>Scene & Music In: 10:20:05</p> |
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| <p>She wears her nightclothes, she looks into the mirror on the dresser with a kind of wonder, as if she sees herself with BEN's eyes.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>LANDING - NIGHT</u></p> <p>BEN stops outside ANN's bedroom. The door is ajar.</p> <p>CUT BACK TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>BEDROOM - NIGHT</u></p> <p>ANN turns to the door.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>LANDING - NIGHT</u></p> <p>Back to BEN on the landing.</p> <p>CUT BACK TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>BEDROOM - NIGHT</u></p> <p>ANN goes to her bedside table.</p> | <p>BEN Good night, Ann.</p> <p>BEN (CONT'D) (O.S) God bless you.</p> <p>ANN Sleep well...</p> <p>ANN (CONT'D) (O.S) ...Ben.</p> <p>BEN I'll bring you a cup of tea in the morning.</p> <p>ANN (O.S) Thank you.</p> <p>BEN Look on your bedside table.</p> | <p>Scene: 10:20:11</p> <p>Scene: 10:20:18</p> <p>Scene: 10:20:23</p> <p>Music In: 10:20:25</p> <p>Scene: 10:20:30</p> |
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| She finds a folded piece of paper with her name on it. Good paper, thick and creamy. She sits on her bed and reads it. Smiling, touched. | | |
| CUT TO: <u>INT. ANN'S HOUSE.</u> <u>LANDING - NIGHT</u> | | Scene: 10:20:48 |
| BEN waits outside ANN's door for a beat then heads into his room. Switches off the light. | | |
| CUT TO: <u>INT. BLAKE HOUSE.</u> <u>BEDROOM - NIGHT</u> | | Scene & Music Out: 10:20:53 |
| ANN-MARIE is already in bed, sat up, arms round her knees. SIMON is in the doorway of the bathroom, brushing his teeth. | ANN-MARIE Am I being a suspicious, horrible bitch? SIMON If I say yes, are you gonna kick me in the balls? ANN-MARIE Probably. SIMON No, then. What's he really doing? You know odd-jobs? Taking her to church? That's just being a decent human being, isn't it? | |
| ANN-MARIE sighs. From ANN-MARIE. | ANN-MARIE I suppose. BEN (V.O) Twice or thrice had I loved thee... | |
| CUT TO: <u>INT. ANN'S HOUSE.</u> <u>BEDROOM - DAY</u> | | Scene: 10:21:19 |



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| <p>ANN sits up in bed, sipping a cup of tea, BEN is stretched out next to her, on top of the covers, reading to her.</p> <p>ANN looks across, at the mirror on her dressing table. As if to make it easier, ANN moves so BEN can put his arm round her shoulders.</p> <p>ANN smiles up at BEN.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>LANDING/STAIRCASE - DAY</u></p> <p>ANN, still dressing, heads for the stairs. She is moving slowly, staggers slightly. She makes her way to the stairs. As she heads down the stairs she staggers even more.</p> <p>ANN sits down on the steps as BEN arrives.</p> | <p>BEN (READING) (CONT'D) Before I knew thy face or name. So in a voice, so in a shapeless flame. Angels affect us oft, and worshiped be. Still when, to where thou wert, I come, same lovely, glorious nothing I did see. But since my soul, whose child love is...</p> <p>BEN (READING) (CONT'D) ...and brow. Whilst thus to ballast love I thought, such disparity. As is 'twixt air and angels' purity. 'Twixt women's love, and men's, will ever be.</p> <p>ANN Oh!</p> <p>ANN (CONT'D) Oh...</p> <p>BEN (O.S) Ann?</p> <p>ANN Oh... I just felt a bit dizzy.</p> <p>BEN I'll get you a glass of water.</p> <p>ANN Sorry, it's just a bit weird I, just felt a bit dizzy.</p> <p>BEN Don't worry about a thing, I'm here.</p> | <p>Music In: 10:22:10</p> <p> </p> <p> </p> <p>Scene: 10:22:12</p> <p> </p> <p> </p> <p>Music Out: 10:22:26</p> <p> </p> <p> </p> |
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| <p>A beat. Then BEN turns and leaves</p> <p>Out on ANN.</p> <p>CUT TO:</p> <p><u>INT. ST. MARY'S CHURCH. STOWE.</u></p> <p>BEN is serving with the VICAR. The CONGREGANTS are receiving communion. They hold out crossed hands, right over left and the VICAR places a wafer in it. BEN follows with the wine, decked in the appropriate robes.</p> <p>From BEN.</p> <p>CUT TO:</p> <p><u>EXT. ST MARY'S CHURCH. STOWE - DAY</u></p> <p>BEN sits on a bench writing in his note book.</p> | <p>BEN (CONT'D) Stay right there!</p> <p>VICAR The body of Christ will keep you in eternal life.</p> <p>WOMAN 1 Amen.</p> <p>VICAR / BEN (AT THE SAME TIME) The body of Christ... / The blood of Christ will keep you in eternal life. / ...will keep you in eternal life.</p> <p>WOMAN 1 Amen.</p> <p>VICAR / BEN (AT THE SAME TIME) The body of Christ... / The blood of Christ will keep you in eternal life.</p> <p>VICAR (CONT'D) The body of Christ will keep you in eternal life.</p> <p>VICAR (CONT'D) The body of Christ will keep you in eternal life.</p> <p>BEN The blood of Christ.</p> | <p>Scene: 10:23:12</p> <p>Scene: 10:23:33</p> <p>Music Out: 10:23:34</p> |
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| <p>He stops and watches MARTYN arranging fresh flowers on PETER's grave.</p> <p>BEN goes in his bag and pulls out a handful of small envelopes, all with ANN written on them and numbered 1-10.</p> <p>He holds them out to MARTYN who hesitates. After a beat, MARTYN takes them.</p> <p>A long moment.</p> | <p>BEN (CONT'D) How's Liz?</p> <p>MARTYN Zettl?</p> <p>BEN Do we know any other Liz's?</p> <p>MARTYN Yeah, she's... She's ok. She's good.</p> <p>BEN What is she now, is she nearly a hundred?</p> <p>MARTYN Yeah. You, you wouldn't think it.</p> <p>BEN A hundred. Christ. She must dream of just pulling the plug on it.</p> <p>MARTYN She seems to just really enjoy herself.</p> <p>BEN I need you to do me a favour. I'm going away for a bit. I've told Ann I'm lecturing in France but-</p> <p>MARTYN Manoeuvres.</p> <p>BEN Manoeuvres.</p> <p>BEN (CONT'D) Deliver these to her. The envelopes are numbered, don't deliver them out of order or the poems won't make sense.</p> <p>BEN (CONT'D) We're in a relationship.</p> | |
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| <p>The words drop like rocks into MARTYN's brain. He blinks a little.</p> <p>MARTYN laughs it off.</p> <p>MARTYN flushes and looks away, doesn't answer.</p> <p>He opens his note book.</p> <p>And at the word 'petrified' MARTYN's eyes flick to BEN's profile. That word. Petrified.</p> <p>CUT TO:</p> <p><u>EXT. COUNTRYSIDE - DAY</u></p> <p>The thick hot green of a summer field, bees buzzing.</p> | <p>MARTYN You and?</p> <p>BEN Me and Ann. Yeah. A loving, committed, sensual relationship.</p> <p>MARTYN But um-</p> <p>BEN Are you gonna disappoint me, Martyn? You gonna say something banal and ordinary?</p> <p>MARTYN No. no.</p> <p>BEN Are you getting any sex?</p> <p>BEN (CONT'D) We've really got to do something about that. I just wrote another tribute to Peter, d'you wanna hear it?</p> <p>MARTYN Sure.</p> <p>BEN (READING) As we remark on Peter Farquhar, be reminded, Peter died. Repeated disorder, hoist his petard, went unpardoned and petrified.</p> <p>BEN (CONT'D) (V.O) Dearest Ann...</p> | <p>Music In: 10:25:05</p> <p>Scene: 10:25:40</p> |
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| <p>MARTYN trudges along the edge of a field. He carries an envelope. He has a twig, he swishes at the overabundance of green. His soft palette pulses with hay fever. He thrashes at nature, he struggles on.</p> | <p>BEN (CONT'D) (V.O) How I desire you. How I desire to woo you. My poor offerings to your Grace, how do I dare to capture, in rhyme, the light upon your hair, the poetry of your face.'</p> | |
| <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>ANN'S BEDROOM -</u> <u>DAY</u></p> | | <p>Scene: 10:26:01</p> |
| <p>ANN sits to the edge of the bed reading BEN's letter. She has a smile on her face.</p> <p>Finishing the letter ANN smiles and places it in her bedside table with other letters from BEN.</p> | <p>BEN (CONT'D) (V.O) Soak all my wakeful aches foolishness in marooned residue of you. Mary mend our divided soul and make our bodies one again. In repose you count each cherished moment, powder on your cheeks, like a butterfly. With love, Ben.</p> | |
| <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>KITCHEN - DAY</u></p> <p>SIMON clears the remains of a summer Sunday lunch. As he carries the plates to the sink... On ANNE-MAIRE.</p> | <p>SIMON Well he's made a lovely job of the garden.</p> <p>ANN (O.O.V) Hasn't he? Especially round Rosie's little grave. He said he wanted to pay me back for...</p> <p>ANN (CONT'D) ...letting him use the garage.</p> <p>ANN-MARIE I was really hoping to meet him. Put a face to the name.</p> | <p>Scene: 10:26:40</p> <p>Music Out: 10:26:41</p> |



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| | <p>ANN He's in France, a series of lectures on the metaphysical poets.</p> <p>ANN-MARIE So what about these dizzy spells?</p> <p>ANN Spell. It's fine. I went to the doctors, and he checked my blood pressure, and he said it's excellent for a woman of my age.</p> <p>ANN-MARIE So, it's nothing to do with your heart?</p> <p>ANN He checked that too. Stop worrying about me, I'm fine.</p> <p>ANN-MARIE So, what made you dizzy?</p> <p>ANN Well... Ben says I need to eat a better breakfast.</p> <p>SIMON He's not wrong. Most important meal of the day.</p> <p>ANN (O.O.V) He says I need to have a little snack mid-morning too.</p> <p>ANN (CONT'D) He made me a smoothie. Banana, yoghurt and blueberries. It was delicious.</p> <p>GIRLS Aunty Ann?</p> <p>ANN Coming, my loves!</p> <p>SIMON Who doesn't love a smoothie?</p> | |
| On SIMON as he glances at ANN-MARIE. On ANN-MARIE a little ripple of tension from "BEN says". | | |
| The GIRLS call ANN from the garden. | | |
| ANN gets up and goes out to them. | | |



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| <p>ANN-MARIE sighs.</p> <p>ANN-MARIE goes, SIMON shakes his head.</p> | <p>ANN-MARIE I just wanna check the house. If she asks, I'm in the toilet.</p> | |
| <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>LANDING/ANN'S</u> <u>BEDROOM - DAY</u></p> <p>ANN-MARIE goes up the stairs. She goes into ANN's room, even from here, she can hear the GIRLS laughing and calling in the garden, joined in by SIMON, some sort of game.</p> <p>She checks around the familiar arrangements of trinkets and ornaments, nothing different, photos where they should be, she looks inside jewellery cases, everything as it should be.</p> | | <p>Scene: 10:28:02</p> |
| <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>KITCHEN - DAY</u></p> <p>ANN-MARIE comes down stairs.</p> <p>She stops and watches her family through the window in the garden playing.</p> | <p>ANN (O.S) Oh!</p> <p>SIMON (O.S) Best foot forward.</p> <p>ANN (O.S) Oh!</p> <p>SIMON (O.S) Give it a whack!</p> | <p>Scene: 10:28:38</p> |



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| <p>ANN-MARIE heads out into the garden.</p> | <p>SIMON (CONT'D) Okay, here we go, ready? It's coming round, coming round... that's the one...okay here we go.</p> | <p>Music In: 10:28:53</p> |
| <p>CUT TO:</p> <p><u>INT. BEN'S FLAT - NIGHT</u></p> | | <p>Scene: 10:28:54</p> |
| <p>A camera flashes.</p> <p>Darkness presses on the windows. A couple of lamps, the pool of light making the rest of the flat darker. The only furniture is a leather sofa and a coffee table. Books and clothes are accumulating.</p> | | |
| <p>BEN sets the timer again, he arranges himself in a Christ-like pose. Arms outstretched, sorrowful face tilted, eyes half closed.</p> | | |
| <p>Setting the timer he poses with his hands together. Next pose is a close up of his face.</p> | | |
| <p>CUT TO:</p> <p><u>EXT. MANOR PARK - DAY</u></p> | | <p>Scene: 10:29:27</p> |
| <p>Early morning. BEN walks towards ANN's. in his hand he has a small, wrapped package, tied with a flamboyant bow.</p> | | |
| <p>BEN exchanges a wave with the postman. He lets himself in with his key.</p> | | |



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| <p>CUT TO:</p> <p><u>EXT. ANN'S HOUSE.</u> <u>CARDEN - DAY</u></p> <p>Through the window we see BEN staring out into the garden.</p> | | Scene: 10:29:35 |
| <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>KITCHEN - DAY -</u> <u>CONTINUOUS</u></p> <p>The kettle boils. BEN makes ANN tea.</p> | ANN (V.O) It's nice to have you back. | Scene: 10:29:39 |
| <p>CUT TO:</p> <p><u>INT. ANN'S BEDROOM -</u> <u>DAY</u></p> <p>ANN in bed as BEN passes her a cup of tea.</p> | ANN (CONT'D) (O.O.V) I missed you. | Scene, Music In & Music Out: 10:29:44 |
| <p>BEN sits by the window.</p> | BEN Did you get the poems every day? | |
| <p>On ANN as she sips her tea happily.</p> | ANN I did. | |
| <p>He hands her a wrapped object. He sits next to her on the bed while she undoes the tissue paper and ribbon. Inside is a frame, ornate. Like one for a religious icon. And a photo of BEN.</p> | BEN (O.O.V) I meant every word. | |
| | BEN (CONT'D) I...got you a present. | |
| | ANN Oh! | |



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| <p>We'll recognise it from the photos he took of himself in his flat. Underneath is written 'I am always with you.' ANN is charmed.</p> <p>A beat.</p> <p>They kiss. ANN hugs him.</p> <p>CUT TO:</p> <p><u>INT. ANN'S BEDROOM - DAY - LATER</u></p> <p>ANN's teacup sits empty on the bedside table. The photo of BEN is on her dressing table.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE, BATHROOM / UPPER LANDING - DAY</u></p> <p>ANN puts the finishing touches to her face in the mirror. She seems a little woozy. ANN leaves her bathroom.</p> | <p>ANN (READING) (CONT'D) I am always with you.</p> <p>ANN (CONT'D) Are you going somewhere?</p> <p>BEN Maybe... Sometimes I feel such...such crushing blackness and despair.</p> <p>ANN Oh...</p> <p>BEN You are my light, Ann. You. In here. Light and warmth and love. It's only when I'm here that I think life's worth the pain. And if I don't have that, then I have nothing at all. Just desolation.</p> <p>ANN Oh, Ben.</p> | <p>Music In & Music Out: 10:31:18</p> <p>Scene: 10:31:22</p> <p>Scene: 10:31:29</p> |
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| <p>She's just about to head down the stairs and stops dead in her tracks-</p> <p>She GASPS.</p> <p>There is a mirror on the wall, reflecting the sunlight and blazing on it are words: ANN. PRAY FOR BEN. BEN LOVES YOU.</p> <p>ANN stares. Her mouth dry. Her blood races. The house is ringingly silent around her. She glances nervously at the mirror.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>LIVING ROOM - DAY</u></p> <p>ANN steps into the living room. She stops again because there on the mirror, another message, blinding white words: ALL THAT YOU GIVE HIM, HE WILL RETURN TENFOLD.</p> <p>A long moment. ANN's heart crashes against her ribs.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>UPPER LANDING - DAY</u></p> <p>ANN comes slowly, waveringly back up the stairs, peering up to see the mirror. The message has gone. ANN touches the mirror, stares.</p> | | <p>Scene: 10:32:23</p> <p>Music In & Music In: 10:32:44</p> <p> </p> <p>Music Out: 10:32:47</p> <p> </p> <p>Scene: 10:32:54</p> <p> </p> |
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| <p>CUT TO:</p> <p><u>EXT. ANN'S HOUSE - DAY</u></p> | <p>Camcorder footage of ANN's house.</p> | <p>Scene: 10:33:24</p> |
| <p>CUT TO:</p> | | |
| <p><u>EXT. STREET - DAY</u></p> | | <p>Scene: 10:33:28</p> |
| <p>ANN walks slowly down the street. Ahead of her, the solicitor's office LEAMAN ASSOCIATES. ANN's hair is done, she's dressed in her usual jaunty style but something isn't right.</p> | | |
| <p>JUMP CUT TO:</p> | | |
| <p>CAMCORDER FOOTAGE: ANN stops and breathes carefully, trying to pull herself together.</p> | | |
| <p>CUT BACK TO</p> | | |
| <p>ANN continues on her way.</p> | | |
| <p>CUT TO:</p> | | |
| <p><u>INT. SOLICITOR'S OFFICE - DAY</u></p> | | <p>Scene: 10:33:43</p> |
| <p>ANN is seated in the waiting area as woman solicitor, NICOLA LEAMAN, 30s, polished and professional, opens the door to her office. ANN stands and walks inside. There's something about her that suggests she's a little ragged.</p> | <p>NICOLA Miss Moore-Martin, lovely to see you. Come in.</p> | |



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| CUT TO: | | |
| <u>INT. ANN'S HOUSE.</u> | | Scene: 10:33:52 |
| <u>HALLWAY - DAY</u> | | |
| As ANN enters, she clocks a message on the mirror: THIS GOOD YOU | | |
| HAVE DONE WILL NOT BE UNDONE | | |
| Closing the door ANN steps into the living room. | | |
| CUT TO: | | |
| <u>INT. ANN'S HOUSE.</u> | | Scene: 10:34:08 |
| <u>LIVING ROOM - DAY -</u> | | |
| <u>CONTINUOUS</u> | | |
| ANN sits there. Her eyes fixed on the messages, | | |
| the words seem to sing and burn with God's holy | | |
| fire. On another mirror, another message: | | |
| YOUR SOUL WILL PROCEED DIRECTLY | | |
| INTO HEAVEN, HIS TO PERFECTION YOURS | | |
| TO JOY | | |
| CUT TO: | | |
| <u>INT. ANN'S BEDROOM -</u> | | Scene: 10:34:18 |
| <u>DAY</u> | | |
| The curtains drawn against the day light. BEN | | |
| is sitting by the bed, stirring a glass of water. | | |
| ANN is laying on the bed, she's dressed, her shoes | | |
| off, she is hypnotised by the movement of the | | |
| water, the tiny whirlpool and the chink-chink of the | | |
| spoon. | | |
| Music Out & Music Out: | | 10:34:23 |



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| <p>BEN helps ANN sit up. He hands her the glass and she drinks. She hands him the glass.</p> <p>BEN moves next to ANN on the bed.</p> <p>He turns ANN round to face the mirror and stands behind her, his face resting on her shoulder.</p> <p>And ANN, swept away by the words, his strong arms round her, smiles. BEN kisses her neck softly.</p> <p>CUT TO:</p> <p><u>EXT. FANCY CAFE.</u> <u>GARDENS - DAY</u></p> | <p>ANN What's that?</p> <p>BEN Just vitamins. From the health food shop. I take it myself, so I know it's good.</p> <p>BEN (CONT'D) You weren't very well. I came in and found you. That's why I made you this drink. To help.</p> <p>ANN Ben...</p> <p>BEN Mm?</p> <p>ANN I think God spoke to me.</p> <p>BEN Of course he did.</p> <p>BEN (CONT'D) You are holy. Washed in the blood of the Lamb. God loves you and so do I. Stand up, I need to show you something.</p> <p>BEN (CONT'D) Can you see? You see how astonishing you are?</p> | <p>Music In: 10:35:16</p> <p>Scene, Music Out & Music In: 10:35:59</p> |
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| ANN and ANN-MARIE sit together. An afternoon treat. A waitress brings a tray with a pretty tea service and a cake stand of dainty sandwiches and cakes. ANN is delighted. She is dressed and made up but perhaps not with quite her usual flair. | ANN-MARIE I wanted to treat you. I've been so busy with work and- I really missed you. ANN Oh, I've missed you too. ANN-MARIE How have you been? No more giddy spells? ANN Oh, I've been alright. Some days, I feel like I could climb a mountain. Others, well, I had to have a lie down in the middle of the day. ANN-MARIE That's not like you. ANN I know. I suddenly felt so tired. Just tired to my bones. ANN-MARIE You should've rung me, Auntie Ann. ANN Oh I'm back to my usual self now. Thanks to Ben, looking after me. ANN-MARIE Right, is he still around? ANN He's a wonderful man. ANN-MARIE Well, so you say but I don't know him. | |
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| On ANN-MARIE. A little silence. ANN-MARIE chooses her words very carefully. Another silence. And with that, ANN's fire is up, angry, defensive- On ANN-MARIE. ANN strats to raise her voice. | <p>ANN (O.O.V) My word isn't good enough for you? He's my...</p> <p>ANN (CONT'D) ...friend. Well, he's more than a friend.</p> <p>ANN-MARIE What do you mean, more than a friend?</p> <p>ANN He loves me. He really loves me so much. He makes me feel special. He's asked me to marry him and I'm going to say yes.</p> <p>ANN-MARIE I'm sorry... What? He's asked you to...what?</p> <p>ANN-MARIE (CONT'D) What do you mean, more than a friend? What does that mean?</p> <p>ANN It means I'm happy, and I don't know why you won't be happy for me.</p> <p>ANN-MARIE It's not that I won't, it's that I don't know him. I'd have to be off my head to be happy that this young man, who I don't know, is always with you, saying he loves you, he wants to <i>marry</i> you, you're a vulnerable lady.</p> <p>ANN You think I'm just a silly old woman, don't you-</p> <p>ANN-MARIE No, of course I don't!</p> <p>ANN (O.O.V) A stupid, silly old...</p> <p>ANN (CONT'D) ...woman with nothing left to look forward to in life, I should just be waiting to die-</p> | |
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| ANN stands up. | <p>ANN-MARIE That's the very last thing I think, but I, I need to meet this man and every time I try there's some excuse so I can't be happy about any of it because I don't know him-</p> <p>ANN He said you wouldn't understand. I want you to take me home.</p> <p>ANN-MARIE Auntie Ann, please, sit down, let's just talk-</p> <p>ANN No! You have really upset me, Ann-Marie. You have really hurt me.</p> <p>ANN-MARIE I am sorry I'm-</p> <p>ANN Home. Now. Or I'll walk on my own.</p> <p>ANN starts to walk away from the table. A moment with ANN-MARIE, shock and a kind of despairing frustration, as she gets up and follows.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE - DAY</u></p> <p>Hold on a statue of JESUS. The TELEPHONE is RINGING.</p> <p>JUMP CUT TO:</p> <p>ANN's empty tea cup in the sink.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE. BEDROOM - DAY</u></p> | Scene & Music Out: 10:38:47 |
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| ANN is back in bed. The TELEPHONE is still RINGING. She really does look ill. Her breathing tight. She holds a writing pad and pen. On the bedside table, a glass of water. BEN closes the bedroom door. He's wearing a ceremonial cope over tippet and vestments. We have seen the vicar of St Mary's wearing these so clear that BEN has "borrowed" them. | ANN (CONT'D) Can I hear a phone? BEN No. ANN (O.O.V) I need to write a letter for Ann-Marie. To explain... ANN (CONT'D) ...about the house. I can't seem to make my words. BEN Well... Well why don't I write what you wanna say and then you can copy it? You can say how sad and tired you've been feeling as well. Don't worry. I'll write everything down. | |
| BEN moves the note pad and returns with a communion wafer. | ANN Did the priest bless them? | |
| He holds the wafer out to her and puts it on ANN's tongue. | BEN I told him you couldn't come to Mass and he blessed them. Body of Christ. | Music In: 10:39:54 |
| She crosses herself with a weak, fragile hand. The TELEPHONE RINGS again downstairs. BEN leaves the room. Out on ANN. CUT TO: | ANN Amen. | |



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| <p><u>INT. ANN'S HOUSE. LIVING ROOM - DAY</u></p> <p>In the living room BEN listens to the messages on the answer machine with the sound turned low. So many messages. All of them from ANN-MARIE.</p> <p>BEN presses delete.</p> <p>BEN presses delete.</p> <p>Delete. BEN works his way through all of them. Delete. Delete. Delete.</p> <p>CUT TO:</p> <p><u>EXT. BLAKE HOUSE - NIGHT</u></p> | <p>ANN-MARIE (THROUGH ANSWER MACHINE) Auntie Ann, it's me, I feel so awful for hurting your feelings about Ben I'm just worried that-</p> <p>ANSWER PHONE Message deleted.</p> <p>ANN-MARIE (THROUGH ANSWER MACHINE) It's me again, I know you're angry with me but please just call me back-</p> <p>ANSWER PHONE Message deleted.</p> <p>ANN-MARIE (THROUGH ANSWER MACHINE) Auntie Ann we've never-</p> <p>ANSWER PHONE Message deleted.</p> <p>ANN-MARIE (THROUGH ANSWER MACHINE) Please-</p> <p>ANSWER PHONE Message deleted.</p> <p>ANN-MARIE (THROUGH ANSWER MACHINE) Auntie Ann--</p> <p>ANSWER PHONE Message deleted.</p> | <p>Scene: 10:40:22</p> <p>Scene: 10:40:52</p> |
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| Establishing shot. | | |
| CUT TO: | | |
| <u>INT. BLAKE HOUSE. BEDROOM - NIGHT</u> | | Scene & Music Out: 10:40:55 |
| All dark. ANN-MARIE's eyes suddenly open. She sits bolt upright. The movement wakes SIMON. On ANN-MARIE. | SIMON (O.O.V) Whoa, what the fuck? | |
| ANN is out of bed pulling on her clothes. | ANN-MARIE There's something wrong. She didn't call me back. She would always call me back. I'm going over there. | Music In: 10:41:13 |
| But ANN-MARIE is out of the bedroom. | SIMON It's the middle of the night, you're gonna scare the shit out of her. Ann-Marie! | |
| CUT TO: | | |
| <u>EXT. BLAKE HOUSE - NIGHT</u> | | Scene: 10:41:19 |
| ANN-MARIE races to her car. | | |
| CUT TO: | | |
| <u>EXT. / INT. ROAD / ANN MARIE'S CAR - NIGHT</u> | | Scene: 10:41:25 |
| ANN-MARIE's little car zips through the night, headlights carving through the dark. | | |
| Inside the car, ANN-MARIE is upset. | | |
| CUT TO: | | |



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| <p><u>EXT. ANN'S HOUSE - NIGHT</u></p> <p>ANN-MARIE gets out of her car and heads to ANN house, pausing a beat when she see the house in darkness.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE. HALLWAY - NIGHT - CONTINUOUS</u></p> <p>The house is all dark. ANN-MARIE enters, closes the door softly with a click.</p> <p>She flicks the switch for the hall light. Nothing. She flicks it again but the house stays dark. She fumbles with her phone and uses the torch on that. Her blood thuds in her throat as the thin beam of the torch picks out the familiar details. She flicks more light switches. Nothing.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE. STAIRS / LANDING NIGHT - CONTINUOUS</u></p> <p>ANN-MARIE heads up the stairs. Her voice is thin in the absolute dark. She climbs the stairs. Terrified now, her heart thumping and the torch's thin beam making everything strange.</p> | | Scene: 10:41:34 |
| | ANN-MARIE Auntie Ann? It's just me. | Scene: 10:41:41 |
| | ANN-MARIE (CONT'D) Auntie Ann? It's just me. | Scene: 10:42:07 |



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| ANN-MARIE goes to ANN's bedroom and pushes open the door. | | |
| CUT TO: | | |
| <u>INT. ANN'S HOUSE.</u> <u>BEDROOM - NIGHT -</u> <u>CONTINUOUS</u> | | Scene: 10:42:21 |
| ANN-MARIE enters. | ANN-MARIE (CONT'D) Auntie Ann? | Music In: 10:42:22 |
| Suddenly, there's a tiny, muted whimper, barely perceptible. ANN-MARIE races around the bed where ANN has fallen. | ANN-MARIE (CONT'D) No, no... No! It's okay I'm here. Can you hear me... | Music Out: 10:42:25 |
| There is blood on her face. ANN-MARIE dials a number on her phone. | | |
| CUT TO BLACK: | | Music Out & Cut to Black: 10:42:36 |
| FADE TO: | | |
| <u>INT. HOSPITAL WARD.</u> <u>ANN'S ROOM - DAY</u> | | Scene: 10:42:41 |
| Pale morning outside. ANN is in a bed, she looks tiny surrounded by machines, heart monitors, oxygen, drips. ANN-MARIE, grey with fatigue and shock sits by her bed. ANN is wearing a hospital gown. Her hair is dishevelled. Gently, ANN-MARIE smooths her hair for her. | | |
| CUT TO: | | |
| <u>INT. ANN'S HOUSE.</u> <u>BEDROOM - DAY</u> | | Scene: 10:43:10 |



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| <p>ANN-MARIE puts a small overnight bag on the bed, folds ANN's dressing gown into it. Picking up ANN's rosary she opens the drawer in the bedside table, we see that the collection of poems have gone.</p> | | |
| <p>JUMP CUT TO:</p> <p>ANN-MARIE starts to make the bed when the lights suddenly come on. She calls out to SIMON downstairs.</p> | <p>ANN-MARIE (CONT'D) Oh! Well done.</p> | |
| <p>JUMP CUT TO:</p> <p>ANN-MARIE takes one last look around the room.</p> | <p>SIMON (O.S) It was just a fuse.</p> | |
| <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>STAIRCASE - DAY</u></p> <p>ANN-MARIE comes downstairs. Putting the overnight bag down she heads into the office.</p> | | <p>Scene: 10:43:37</p> |
| <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>DOWNSTAIRS OFFICE - DAY - CONTINUOUS</u></p> <p>ANN-MARIE opens the bureau, where the file is kept. But the file of ANN's wishes, ANN's documents isn't there. It's gone.</p> | | <p>Scene: 10:43:42</p> |



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| <p>She starts to search the rest of the bureau when we hear keys and the front door opening and then-</p> <p>There's a warning note to his voice. And it's as if the physics in the entire house has shifted and changed.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>HALLWAY - DAY -</u> <u>CONTINUOUS</u></p> <p>ANN-MARIE comes into the hallway. SIMON is looking at her. He is very still. And ANN-MARIE now sees, standing by the door, BEN. He comes forwards a little.</p> <p>A long moment. ANN-MARIE swallows. The strangeness makes the air seem clotted and hard to breathe.</p> <p>A moment. With BEN, he seems to flick an eyebrow "OK". BEN sits down on the stairs and starts to take off his shoes. On ANN-MARIE as she holds a hand out to stop SIMON.</p> | <p>SIMON (O.S) (CONT'D) Ann-Marie, can you come here, please?</p> <p>BEN Is she dead?</p> <p>ANN-MARIE No.</p> <p>BEN What's happening with her?</p> <p>ANN-MARIE I'm not discussing my aunt with you.</p> <p>SIMON What the fuck you doing?</p> <p>BEN (O.O.V) I'm...</p> | <p>Scene: 10:43:54</p> <p>Music In: 10:44:00</p> |
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| <p>SIMON would like to batter him but no-one moves. We stay on BEN.</p> <p>Another long moment. BEN finally puts his shoes back on. Stands in one easy sudden movement and takes his coat off the hook as if everything is usual, as if he was leaving anyway. BEN looks at her, he's not smiling but there's a lightness to him, as if he's placating loved but fractious children.</p> <p>He takes the keys from his pocket and removes the house-keys, holds them up to her so she can see them and puts them carefully on the hall table. Picking up a notebook and pen he writes on it, then pulls off the page and hands it to ANN-MARIE.</p> <p>Picking up the keys, he puts both the keys and paper on the stairs.</p> <p>And then he goes out quietly, taking his time. The door closes with a click. ANN-MARIE and SIMON let their breath out.</p> <p>CUT TO:</p> | <p>BEN (CONT'D) ... removing my shoes.</p> <p>ANN-MARIE (O.O.V) Ben.</p> <p>ANN-MARIE (CONT'D) It's not appropriate for you to be here. You have to go now.</p> <p>ANN-MARIE (CONT'D) Can you leave your key to the house, please.</p> <p>BEN My mobile number. If anything significant happens, call me.</p> | |
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| <p><u>INT. ANN'S HOUSE.</u> <u>OFFICE - DAY -</u> <u>CONTINUOUS</u></p> <p>ANN-MARIE stands in the office doorway and watches him leave through the window.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>HALLWAY - DAY -</u> <u>CONTINUOUS</u></p> <p>ANN-MARIE comes back into the hallway. She slumps on the stairs.</p> <p>From ANN-MARIE.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL.</u> <u>CORRIDOR - NIGHT</u></p> <p>DS NATALIE GOLING, (late 30s early 40s, a large bag slung over her shoulder. The strong immediate sense of wisdom, kindness and experience). She walks down the corridor and knocks on ANN's door.</p> <p>CUT TO:</p> <p><u>INT. HOSPITAL WARD.</u> <u>ANN'S ROOM - NIGHT</u></p> <p>ANN-MARIE turns to the door. ANN lies in the bed. Surrounded by machines. The pulse of monitors and drips. ANN-MARIE stands beside her bed.</p> | <p>Scene: 10:45:40</p> <p>SIMON Did he trip the fuse so the house was dark?</p> <p>ANN-MARIE I don't know. I think I need to talk to the police.</p> | <p>Scene: 10:45:45</p> <p>Music Out: 10:45:47</p> <p>Scene: 10:45:54</p> |
| | <p>NATALIE (O.O.V) Mrs Blake?</p> <p>NATALIE (CONT'D) DS Natalie Golding, Thames Valley Police.</p> | <p>Scene: 10:46:04</p> |



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| <p>CUT TO:</p> <p><u>INT. HOSPITAL CORRIDOR - NIGHT</u></p> <p>Punishing strip lighting. ANN-MARIE holds a plastic cup of something hot as she sit outside ANN's room with NATALIE.</p> <p>A moment as NATALIE makes notes.</p> <p>A moment.</p> <p>Whatever answers NATALIE has, they're not the ones ANN-MARIE needs now.</p> <p>CUT TO:</p> <p><u>INT. VAN. MANOR PARK - DAY</u></p> <p>BEN arrives in a van to collect his belongings.</p> <p>CUT TO:</p> | <p>ANN-MARIE You know he's been trying to get in to see her. Saying he's her nephew.</p> <p>NATALIE I know. He won't get in. Security's been briefed.</p> <p>ANN-MARIE And he's taken things. Her papers. Her folder with everything important to her. It's gone.</p> <p>NATALIE And we'll talk to you about making sure you get that back and getting his property out of her house.</p> <p>ANN-MARIE Well he thinks it's his. The solicitor talked to me. I don't care about the fucking house. He can have it just let me have my aunt.</p> <p>ANN-MARIE (CONT'D) All her life, she's been good. She just is good. And now she's hallucinating in a hospital bed. Having hair and blood samples taken to see if she's been poisoned. What he's done to her... Who does that?</p> | <p>Scene: 10:46:12</p> <p>Music In: 10:47:03</p> <p>Scene: 10:47:09</p> |
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| <p><u>EXT. ANN'S HOUSE - DAY</u></p> <p>BEN and an uncertain MARTYN get out. BEN carries a Bag for Life. He sees the piles of his belongings already outside the house.</p> <p>The front door opens and ANN-MARIE and SIMON come out and walk down to them. MARTYN's eyes flick between them. BEN is relaxed and friendly. SIMON and ANN-MARIE are tense, tightly controlled.</p> <p>BEN reaches into the bag for life and takes out the blue folder and passes it to ANN-MARIE. He holds onto it a fraction too long, SIMON bristles. BEN knows, he enjoys SIMON's bristle. He lets ANN-MARIE take the folder.</p> <p>Silence. A long beat.</p> <p>ANN-MARIE hands SIMON the folder. Almost numbly, she reaches into the bag and pulls out some sort of love heart, the photo of BEN.</p> | <p>BEN How unusually helpful of them.</p> <p>BEN (CONT'D) How is Ann? I do hope you can tell me how she is.</p> <p>ANN-MARIE You've got a folder of documents to return.</p> <p>ANN-MARIE (CONT'D) Why did you take it?</p> <p>BEN I thought I'd need it.</p> <p>BEN (CONT'D) I've bought some presents for Ann.</p> | <p>Scene: 10:47:18</p> <p>Music Out: 10:47:36</p> <p>Music In: 10:48:03</p> |
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| SIMON and she looks at it without comment then ANN-MARIE puts it back in the bag back. | ANN-MARIE I won't give her those. | |
| On BEN. | BEN Guess we'd better start packing up then, Martyn. | |
| A beat. | ANN-MARIE (O.O.V) Ben, I'd like to ask you some... ANN-MARIE (CONT'D) ...questions. And I'd like you to be honest with me. | |
| MARTYN suddenly giggles, stifles it. He fidgets his hands balled in his pocket. ANN-MARIE shoots him a look. | ANN-MARIE (CONT'D) Did you get my aunt to change her will? BEN Yes. | |
| MARTIN giggles again. Finds it harder to stifle. | ANN-MARIE Do you think you're in love with my aunt? BEN Yes. | |
| BEN looks straight into ANN-MARIE's eyes. An air about him as if he's produced a rabbit from a hat, a peculiar triumphant blaze. | ANN-MARIE Do you think you're having a relationship with her? BEN Yes. | |
| | ANN-MARIE Ben, do you think you might need help? | |
| | BEN Yeah. Help. Yeah. That'll do it. | |



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| <p>And it sounds so insolent. A long moment. ANN-MARIE breaks the stare with BEN, turns to SIMON and they walk back to the house.</p> <p>SIMON turns back.</p> <p>SIMON squares up to BEN.</p> <p>SIMON would love to but ANN-MARIE pulls him away and walks him back to the house, closing the door.</p> <p>BEN doesn't move, watches them the whole way. He grabs a bag of his things and tosses it to MARTYN.</p> <p>CUT TO:</p> <p><u>EXT. RESPITE NURSING HOME - DAY</u></p> <p>Through the window we see ANN-MARIE pick up a brush.</p> <p>CUT TO:</p> <p><u>INT. ROOM. RESPITE NURSING HOME - DAY - CONTINUOUS</u></p> | <p>BEN (CONT'D) May I just stand here for a moment and remember my time with Ann?</p> <p>SIMON You know what...</p> <p>ANN-MARIE Simon! No!</p> <p>SIMON You get your <i> fucking </i> things and <i> fuck off </i> out of it.</p> <p>BEN Would you like to hit me, Mr Blake?</p> <p>ANN-MARIE Simon. Let's go.</p> | <p>Music Out: 10:49:50</p> <p>Scene: 10:49:51</p> <p>Scene & Music In: 10:49:55</p> |
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| <p>ANN is propped up against pillows. She looks better but still frail and diminished. ANN-MARIE gently brushes her hair neatly. ANN looks up at her, smiling.</p> <p>ANN sighs.</p> <p>From ANN, troubled.</p> <p>CUT TO:</p> <p><u>EXT. RESPITE</u> <u>NURSING HOME.</u> <u>GARDEN - DAY</u></p> <p>Mature gardens with trees. ANN-MARIE sits at a table alone, her head in her hand.</p> <p>NATALIE enters the garden. ANN-MAIRE sits up when she see her.</p> <p>ANN-MARIE stands.</p> | <p>ANN-MARIE (CONT'D) Do you remember what's...</p> <p>ANN-MARIE (CONT'D) ...happening today?</p> <p>ANN Yes, the police are coming back. They're here a lot.</p> <p>ANN-MARIE Well, there's a lot for them to find out, isn't there.</p> <p>ANN-MARIE (CONT'D) Did she tell you about the white powder?</p> <p>NATALIE Yeah. It'll go to the crime scene officer and they'll start a search for traces in the house.</p> <p>ANN-MARIE How far did you get with everything else?</p> <p>NATALIE Not very. She's so tired. This is a process. She's still trying to work out what happened to her. We'll try again tomorrow. Get some sleep, Ann-Marie.</p> | <p>Scene & Music Out: 10:50:36</p> |
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| <p>ANN-MARIE back inside, turning back.</p> <p>ANN-MARIE waves at ANN through the window. NATALIE walks off.</p> <p>CUT TO:</p> <p><u>INT. ROOM. RESPITE NURSING HOME - DAY</u></p> <p>A lamp is on, the day drawing to evening. ANN-MARIE moves ANN's dinner out the way. ANN-MARIE pours ANN a glass of water.</p> | <p>ANN-MARIE I will later. I just wanna stay with her a bit longer.</p> <p>ANN-MARIE (CONT'D) Err thank you.</p> <p>ANN I miss my garden.</p> <p>ANN (CONT'D) I did get my will changed back, didn't I?</p> <p>ANN-MARIE You did. The solicitor came to see you here, didn't she?</p> <p>ANN Oh yes I remember. Nicola... She was wearing a lovely pair of shoes.</p> <p>ANN-MARIE She was very glad to see you better. She'd been very worried.</p> <p>ANN You see, the thing is, he didn't ask me for anything. I just seemed to want to give it to him. All of it.</p> <p>ANN-MARIE But you see, me and the police think that's down to whatever he was giving you. It's how he was manipulating you.</p> <p>ANN I just feel so ashamed.</p> | <p>Scene: 10:51:18</p> |
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| | <p>ANN-MARIE Why?</p> <p>ANN Well, um I've always prided myself on being intelligent but- To think that some <i>young man</i> is in love with me. I feel so stupid. I'm just ashamed. I don't know what happened to me.</p> <p>ANN-MARIE It's alright. It's alright. We'll make sense of it. We'll make sense of it together.</p> <p>A beat.</p> <p>She kisses ANN's cheek.</p> <p>They smile at each other.</p> <p>ANN-MARIE heads to the door, she turns and blows ANN a kiss and goes.</p> <p>Out on ANN.</p> <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE.</u> <u>BEDROOM - DAY</u></p> <p>Early morning. ANN-MARIE's mobile is ringing. ANN-MARIE opens her eyes but doesn't move to answer it. SIMON sits up and leans across her and answers, groggy with sleep. We see ANN-MARIE's eyes open, not responding.</p> | <p>ANN-MARIE (CONT'D) I'll see you in the morning...</p> <p>ANN-MARIE (CONT'D) ...OK? I'll be here bright and early.</p> <p>ANN I do love you, so very much.</p> <p>ANN-MARIE And I love you.</p> <p>SIMON (INTO MOBILE) Hello? She's err she's asleep.</p> | <p>Scene: 10:53:19</p> |
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| <p>She knows what this call is, she knows in her bones what it is.</p> <p>He gets out of his side of the bed and comes round, crouches down next to her.</p> <p>After a moment, ANN-MARIE sits up and takes the mobile from him. Even though she knows. She knows.</p> <p>A long moment. ANN-MARIE doesn't move or make a sound. Then she holds out the phone. SIMON takes it from her and moves away.</p> <p>We stay with ANN-MARIE, sitting in the bed with the grey light washing around her, her face hollowed out.</p> <p>CUT TO:</p> <p><u>INT. RESPITE NURSING HOME - DAY</u></p> <p>The bed has already been stripped. ANN-MARIE folds nighties and</p> | <p>SIMON (INTO MOBILE) (CONT'D) Erm- Just, just a moment.</p> <p>SIMON (CONT'D) Ann-Marie? It's the Matron at the care home. She needs to talk to you.</p> <p>ANN-MARIE I don't want to.</p> <p>SIMON Darlin'.</p> <p>ANN-MARIE (INTO MOBILE) Hello?</p> <p>MATRON (THROUGH MOBILE) Mrs Blake?</p> <p>SIMON (INTO MOBILE) Um, um... this is er this is Simon Blake, I think it's best if you just let me know what we need to do now.</p> <p>Scene: 10:54:58</p> | |
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| <p>cardigans into a small holdall. NATALIE is there with ANN-MARIE.</p> | <p>ANN-MARIE I keep thinking about Rosie. My aunt's little dog. How she suddenly went from being such a happy little dog to collapsing, like she was seeing things, not knowing where she was um and she had a fit and died. And I keep thinking, was he practicing on her? On Rosie?</p> | <p>Music In: 10:55:47</p> |
| <p>A beat.</p> | <p>ANN-MARIE (CONT'D) (O.O.V) And then there's Peter.</p> <p>NATALIE Peter?</p> <p>ANN-MARIE He lived a couple of doors up from Auntie Ann. He'd been a teacher like her. Ben lived with him and Peter got ill and he died. And then Ben lived with my aunt and she got ill and she died.</p> | |
| <p>A beat.</p> | <p>ANN-MARIE (CONT'D) What if Auntie Ann wasn't the only one?</p> | |
| <p>NATALIE takes this in. ANN-MARIE sits on the bed.</p> <p>CUT TO:</p> <p><u>EXT. ROAD - DAY</u></p> <p>BEN walks along. He carries a large brown paper bag, loaded with cartons from the Indian restaurant and a carrier bag from an off license, clanking with bottles.</p> | | <p>Scene: 10:56:21</p> |
| | | <p>Scene: 10:56:29</p> |



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| <p>A residential road of spacious 19th C houses. BEN turns in at LIZ's gate. He knocks on the door.</p> | | |
| <p>CUT TO:</p> | | |
| <p><u>INT. / EXT. LIZ ZETTL'S HOUSE. FRONT DOOR - DAY - CONTINUOUS</u></p> | | Scene: 10:56:42 |
| <p>After a moment, MARTYN answers. BEN holds up the brown bag.</p> | <p>BEN Veg bhuna for you. Lamb pasanda for me and Liz.</p> | |
| | <p>MARTYN Currying favour.</p> | |
| | <p>BEN Always.</p> | |
| | <p>LIZ (O.S) Who is it?</p> | |
| <p>LIZ arrives at the door.</p> | <p>LIZ (CONT'D) Oh Ben. Mmm...that smells good.</p> | |
| <p>BEN indicates the off license bag.</p> | <p>BEN I thought we could drink to the memory of Ann. May flights of angels sing her to her rest.</p> | |
| <p>LIZ and BEN go into the house. MARTYN stands in the open doorway for a moment as if caught... A long moment.</p> | <p>LIZ That's very thoughtful of you, Ben. Come in.</p> | |
| <p>CUT TO:</p> | | |
| <p><u>EXT. LIZ ZETTL'S HOUSE. FRONT DOOR - DAY - CONTINUOUS</u></p> | | Scene: 10:57:20 |
| <p>MARTYN goes in and closes the door.</p> | | |



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| CUT TO BLACK: | | |
| CUT TO END CREDITS: | | |
| | MARTYN SMITH BEN FIELD SUE FARQUHAR IAN FARQUHAR ANN MOORE-MARTIN ELIZABETH ZETTL | CONOR MACNEILL ÉANNA HARDWICKE AMANDA ROOT ADRIAN RAWLINS ANNE REID SHEILA HANCOCK |
| | ANN-MARIE BLAKE FREYA BLAKE AMELIE BLAKE SIMON BLAKE NICOLA LEAMAN DS NATALIE GOLDING | ANNABEL SCHOLEY LASHAE SMITH ELISE SMITH BEN BAILEY SMITH CHARLOTTE PYKE ANNA CRILLY |
| | FIRST ASSISTANT DIRECTOR SECOND ASSISTANT DIRECTOR THIRD ASSISTANT DIRECTOR FLOOR RUNNERS | GERAINT HAVARD JONES DANIELLE RICHARDS LAURA RICKARD |
| | STUNT COORDINATOR SCRIPT SUPERVISOR | ALICE ONISTO OWEN DEAN DANI BIERNAT LLINOS WYN JONES |
| | CO-PRODUCER PRODUCTION MANAGER PRODUCTION COORDINATOR | REBECCA CALLAS KIZZY DHALIWAL RODERICK KERGOZOU DE LA BOËSSIÈRE ANGHARAD WILLIAMS |
| | ASSISTANT PRODUCTION COORDINATOR PRODUCTION RUNNER RUSHES RUNNER | NAJMA ALINOUR NANCY-BELLE HANNAH SUSAN R WALL JACK WHITBY |
| | ASSISTANT ACCOUNTANT ACCOUNTS ASSISTANT | |
| | LOCATION MANAGER ASSISTANT LOCATION MANAGER UNIT MANAGER LOCATION ASSISTANTS | JASON KEATLEY JES FLAY IZZY ISLAM MIAH DEAN MICHAEL CUMMINGS STEVE WARD SCOTT WEAVERS |
| | COVID & LOCATION ASSISTANT STILLS PHOTOGRAPHER | AMANDA SEARLE |
| | COVID SUPERVISOR COVID TESTING COORDINATOR COVID ASSISTANTS | REBEKAH HARVEY STEVIE-LEE BENNETT |
| | TRANSPORT CAPTAINS | AIDEN MANKEE JAMIE MATTHEWS SVEN HAYWARD RICH COLLINGS STEVE PALMER ANDY BOULTON SEAN EVANS JAMIE VOWLES |
| | UNIT DRIVERS | |
| | 2ND UNIT DOP / STEADICAM OPERATOR | NICOLAS SAVARY |
| | FIRST ASSISTANT CAMERA | RICH TURNER MANI BLAXTER PALIWALA DUNCAN FOWLIE |



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| | SECOND ASSISTANT CAMERA | CONNOR TRAVIS-HUNTER VIVIEN GODDARD-STEVENS EVANGELINE DAVIES OWEN EDWARDS NABEEL MAHMOOD | |
| | CAMERA TRAINEES | CONOR GILMOUR BEN MOSELEY JACK METCALFE GARETH WYN ROBINSON | |
| | DIT GRIP B CAM GRIP GRIP TRAINEE | GRANT ARMSTRONG LEE MASTERS KEVIN STANWORTH GARETH CREAN GEOFF HOLLOWAY | |
| | GAFFER BEST BOY ELECTRICIANS | NEIL ECKERSLEY SARAH QUINN TASHA ROPER AARON KENNEDY | |
| | STANDBY RIGGER FIRST ASSISTANT SOUND SECOND ASSISTANT SOUND SOUND TRAINEE | NANDIE NARISHKIN KATYA CROYDON DAISY MASON INDIA FOSTER CASSIE AUSTIN EMMA SAUNDERS CAROLYN BROWSE | |
| | ART DIRECTOR ASSISTANT ART DIRECTOR PRODUCTION BUYER PETTY CASH BUYER STANDBY ART DIRECTOR GRAPHIC DESIGNER GRAPHIC ASSISTANT | MIKE PARKER LILLY ROBBINS AXI BUTTERWORTH GEORGE NELMES CHRIS BUTCHER RICH MOULES | |
| | PROPS MASTER STORE PERSON PROP HANDS | GENAYA HARTLEY GORDON ELIZABETH MARCUSSEN SOPHIE BLAKE | |
| | STANDBY PROPS | | |
| | ACTION PROP BUYER SET DECORATOR SET DECORATOR ASSISTANT | CHARLIE BESTWICK CHLOE HENDERSON IMMY HOWARTH NIA KANELLAKI INMA AZORIN HEATHER JONES ZARA BRAY LAURA ELIZABETH NOBLE | |
| | COSTUME SUPERVISOR COSTUME STANDBY JUNIOR COSTUME STANDBY COSTUME TRAINEE | NATALIE PARKER | |
| | MAKE-UP & HAIR SUPERVISOR MAKE-UP & HAIR ARTISTS | SUZIE VOCE | |
| | JUNIOR MAKE-UP & HAIR ARTIST | ANASTASIA KYRIACOU | |
| | POST PRODUCTION SUPERVISOR | GARETH PUGH | |
| | POST PRODUCTION COORDINATOR | CHARLOTTE BAKER | |
| | POST PAPERWORK COORDINATOR | JUSTIN KWOK | |
| | FIRST ASSISTANT EDITOR ASSISTANT EDITOR MUSIC EDITOR | AMELIA HARTLEY | |
| | MUSIC SUPERVISOR | | |
| | SUPERVISING COLOURIST COLOURIST | THOMAS URBYE | |
| | ONLINE EDITOR CONFORM ARTIST | GRACE WESTON | |
| | POST FACILITY PRODUCERS | AIDAN BENNETT | |
| | POST FACILITY COORDINATOR | SAM VINER | |
| | VFX | ALEXANDER COHEN | |
| | TITLES | SOL RIKWEDA | |
| | FOLEY ARTISTS | SAMUEL ALLGOOD | |
| | | THE FLYING COLOUR COMPANY | |
| | | NANOOK STUDIOS | |
| | | LOUISE BROWN | |
| | | MELTEM BAYTOK | |



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| | <p>FOLEY MIXER FOLEY EDITOR DIALOGUE EDITOR SOUND EFFECTS EDITOR SUPERVISING SOUND EDITOR RE-RECORDING MIXER</p> <p>JAMIE TALBUTT HELEN FAULKNER JAMIE CAPLE FREYJA ELSY DOUG SINCLAIR NEIL COLLYMORE</p> <p>FOR WILD MERCURY PRODUCTIONS</p> <p>HEAD OF PRODUCTION HEAD OF LEGAL & BUSINESS AFFAIRS LEGAL & BUSINESS AFFAIRS EXECUTIVES</p> <p>ALISON BARNETT SARAH KITTERHING-BEST</p> <p>EMILY HOBAN OLIVIA DUNGATE-JONES JAMES FORDE MICHAEL WILSON DANI GORDON JASMIN AMBROSE</p> <p>JESSICA GAGE</p> <p>FINANCIAL CONTROLLER CASTING BY CONSULTING PRODUCER SCRIPT EDITOR SCRIPT CONSULTANT PRODUCTION SOUND MIXER MAKE-UP & HAIR DESIGNER COSTUME DESIGNER</p> <p>SANDRA STEWART JULIE HARKIN & NATHAN TOTH JEZZA NEUMANN JESSICA LEECH JESSICA STEVENSON CHRIS DURFY CAS/AMPS ROSEANN SAMUEL AMANDA PERRYMAN</p> <p>MUSIC BY EDITOR PRODUCTION DESIGNER DIRECTOR OF PHOTOGRAPHY CO-PRODUCER EXECUTIVE PRODUCER FOR THE BBC</p> <p>RAEL JONES SARAH PECZEK GEMMA RANDALL RIK ZANG SBC MATT BROWN LUCY RICHER</p> | |
| |  <p>The end card features the Wild Mercury logo (Wm) with the tagline 'We are family' in red. It also includes the BBC logo, the Truevision logo, and the Albert logo. Text on the card includes 'production for BBC' and '© Wild Mercury MMXIII'.</p> <p>End Card with Logos In: 10:57:50</p> <p>Music Out: 10:57:53</p> <p>Cut to Black: 10:57:58</p> | |

