

THE SIXTH COMMANDMENT

EPISODE 2

POST PRODUCTION SCRIPT

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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>In the front IAN and SUE FARQUHAR, drawn and grey with grief.</p> <p>On IAN and SUE as the singing finishes, the congregation sits.</p> <p>BEN goes to the pulpit to deliver his eulogy.</p> <p>He looks out over the CONGREGATION, lets them take him in. His sorrow, his courage in doing this.</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>AND SHEILA HANCOCK</p> <p>CONGREGATION (SINGING) (CONT'D) ...was lost, but now...</p> <p>EXECUTIVE PRODUCERS DEREK WAX BRIAN WOODS</p> <p>CONGREGATION (SINGING) (CONT'D) ...I'm found. Was blind...</p> <p>EXECUTIVE PRODUCERS SARAH PHELPS SAUL DIBB</p> <p>CONGREGATION (SINGING) (CONT'D) ...but now I see.</p> <p>CREATED & WRITTEN BY SARAH PHELPS</p> <p>PRODUCED BY FRANCES DU PILLE</p> <p>DIRECTED BY SAUL DIBB</p> <p>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>BEN (CONT'D) (O.O.V) From being in classes, even classmates...</p> <p>BEN (CONT'D) ...we have passed and he has passed on.</p>	<p>Credit In: 10:00:45</p> <p>Credits In: 10:00:50</p> <p>Credits In: 10:00:55</p> <p>Credit In: 10:01:00</p> <p>Music Out: 10:01:05</p> <p>Credit In: 10:01:06</p> <p>Credit In: 10:01:12</p>
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<p>And under the following we go tight to LIZ and ANN.</p> <p>LIZ WHISPERS to ANN.</p> <p>On ANN.</p> <p>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.</p> <p>CUT TO:</p> <p><u>INT. LIVING ROOM / DINING ROOM / KITCHEN. PETER'S HOUSE. MANOR PARK - DAY</u></p> <p>SUE carries a tray of crockery from hosting the post funeral drinks.</p> <p>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.</p>	<p>BEN (CONT'D) (O.O.V) Let us be the legacy he meant to leave. His a memory of the recent past...</p> <p>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.</p> <p>ANN Shush Liz, I want to listen to Ben.</p> <p>BEN (O.O.V) Remember therefore, Peter...</p> <p>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.</p> <p>MAN Thank you, mum.</p> <p>SUE Thank you.</p> <p>MAN (O.O.V) Here you go.</p>	<p>Music In: 10:02:31</p> <p>Scene: 10:02:31</p>
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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. On SUE.</p> <p>They begin washing up in silence.</p> <p>CUT TO:</p> <p><u>INT. STUDY. PETER'S HOUSE. MANOR PARK</u> <u>- DAY</u></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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<p>A certain, confident man knocked absolutely sideways. A beat.</p> <p>On SUE.</p> <p>They sit in grief and haunted confusion, surrounded by boxes of blue journals.</p> <p>CUT TO:</p> <p><u>EXT. BLAKE HOUSE - DAY</u></p> <p>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.</p> <p>CUT TO:</p> <p><u>INT. HALLWAY. BLAKE HOUSE - DAY</u></p>	<p>IAN All his diaries. His whole life in boxes. Sue, do you think he meant to do it?</p> <p>SUE No.</p> <p>IAN (O.O.V) He knew what would happen if he drank like that so...</p> <p>IAN (CONT'D) ...the only reason for drinking like that is-</p> <p>SUE Don't, don't Ian.</p> <p>IAN I can't help it. The thought of him being so entirely alone.</p> <p>ANN-MARIE OK.</p>	<p>Scene & Music Out: 10:05:58</p> <p>Scene: 10:06:07</p>
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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>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>ANN (THROUGH MOBILE SPEAKER) (CONT'D) I'm on speaker, I'm all echoey.</p>	<p>Scene: 10:06:12</p> <p>Scene: 10:06:20</p> <p>Scene: 10:06:29</p>
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<p>CUT TO:</p> <p>Back to ANN who places cups on the tray.</p> <p>CUT BACK TO:</p> <p>Back with ANN-MARIA still putting shopping away.</p> <p>CUT TO:</p> <p>Back with ANN. The kettle boils. She looks out at BEN in the garden.</p> <p>CUT BACK TO:</p> <p>ANN-MARIE still putting shopping away.</p> <p>CUT TO:</p> <p>Back with ANN as we see BEN smiling as he enters the kitchen.</p> <p>CUT BACK TO:</p> <p>Back with ANN-MARIE as she hears BEN through the phone.</p> <p>CUT TO:</p>	<p>ANN-MARIE (INTO MOBILE LOUDSPEAKER) Yeah I am rushing, sorry. I um, gotta feed the...</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>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>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>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>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>BEN (THROUGH MOBILE LOUDSPEAKER) (CONT'D) ...when I'm here to do it?</p> <p>ANN (THROUGH MOBILE SPEAKER) Very chivalrous.</p>	
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<p>Back with ANN.</p> <p>She rings off.</p> <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE -</u> <u>DAY - CONTINUOUS</u></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>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>She kisses him. Grabbing her keys she heads out.</p> <p>SIMON heads through to see his GIRLS.</p>	<p>ANN (INTO TELEPHONE) (CONT'D) I'll see you Sunday, Ann-Marie!</p> <p>SIMON (O.S) Hey!</p> <p>ANN-MARIE Hey!</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>Scene: 10:07:13</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 looks at her.</p> <p>A little moment as ANN considers.</p> <p>A long beat.</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>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 Can I ask you a personal question?</p> <p>ANN You can ask it.</p> <p>BEN Why did you never marry?</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>BEN (CONT'D) I like it here so much. It's peaceful.</p> <p>ANN Well, you're always very welcome.</p>	<p>Music In: 10:09:30</p> <p>— —</p> <p>Scene: 10:09:35</p> <p>— —</p> <p>Scene: 10:09:40</p> <p>— —</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 echoing 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> <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> <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>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 sits down, closes her eyes and makes a prayer of Thanksgiving. She prays under her breath.</p>	<p>PRIEST The body of Christ.</p> <p>ANN Amen.</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>	<p>Scene: 10:10:27</p> <p>Scene: 10:10:51</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.		-----



<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</u> <u>- 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</u> <u>- 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</u> <u>- DAY</u></p> <p>ANN-MARIE marches up the stairs and goes into the bathroom.</p>	<p>ANN-MARIE (O.S) I need the loo, I'm bursting for a pee.</p> <p>ANN (O.S) I'll put the kettle on. What do you want?</p> <p>ANN-MARIE (O.S) Err coffee...</p> <p>ANN-MARIE (CONT'D) (O.S) ...please.</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>ESTATE AGENT Congratulations.</p> <p>BEN Thanks.</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>	<p>Music In: 10:14:09</p>
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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>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: 10:14:28</p> <p>Scene: 10:14:59 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> </p> <p>Scene: 10:15:26</p> <p> </p> <p>Scene: 10:15:57</p> <p> </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.	ANN (CONT'D) And this is where it's kept.	
	ANN-MARIE Where what's kept?	
On ANN-MARIE.	ANN (O.O.V) All my instructions.	
ANN holds a folder.	ANN (CONT'D) The important details. For when something happens to me.	
ANN sits down.	ANN-MARIE I, I don't want to do this. I don't want to hear it-	
On ANN-MARIE.	ANN (O.O.V) Oh darling, this is important.	
	ANN-MARIE You're just upset because of your neighbours but they were elderly-	
	ANN I'm elderly, darling. I'm very elderly-	
	ANN-MARIE You're fit and healthy and strong, you've got no reason to-	
	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.	
ANN-MARIE sighs. She takes the folder.		Music In: 10:16:44
	ANN-MARIE Well... I don't want to read it yet.	
ANN-MARIE puts it back in the draw.		
	ANN My best girl.	
ANN kisses ANN-MARIE's hand. They hold hands.		
CUT TO:		



<p><u>INT. ANN'S HOUSE.</u> <u>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</u> <u>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.</u> <u>DINING ROOM / CONSERVATORY - DAY</u></p> <p>ANN on the phone walks into the conservatory.</p> <p>CUT TO:</p>	<p>ANN-MARIE (INTO MOBILE) Oh, nothing exciting, just laundry.</p> <p>ANN (THROUGH MOBILE) Oh...</p> <p>ANN (INTO TELEPHONE) (CONT'D) ...the joy.</p> <p>ANN-MARIE (THROUGH TELEPHONE) Listen, I'm really sorry but I, I'm not gonna make it over this weekend to take you to mass and to do your shop. I'm...</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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<p>CUT TO:</p> <p>Back with ANN.</p> <p>She calls to BEN, holds out the phone to him-</p> <p>BEN backs away, shaking his head-</p> <p>ANN laughs indulgently at him.</p> <p>CUT BACK TO:</p> <p>Back with ANN-MARIE.</p> <p>CUT TO:</p> <p>Back with ANN. BEN beckons her into the garden-</p> <p>CUT BACK TO:</p> <p>Back with ANN-MARIE.</p> <p>ANN-MARIE ends the call. She stands very still, frowning. After a beat she continues hanging the laundry.</p> <p>CUT TO:</p> <p><u>EXT. ANN'S HOUSE.</u> <u>GARDEN - DAY</u></p>	<p>ANN-MARIE (INTO MOBILE) Well, I'd, I'd love to meet him. Maybe I could say hello now?</p> <p>ANN (INTO TELEPHONE) Oh alright.</p> <p>ANN (CONT'D) Err Ben... Ann-Marie wants to say hello-</p> <p>BEN I can't, not on the phone, I'm, I'm too shy.</p> <p>ANN Silly boy.</p> <p>ANN (INTO TELEPHONE) (CONT'D) He's gone all bashful!</p> <p>ANN-MARIE (INTO MOBILE) Huh. Another time then. We could all have lunch together.</p> <p>ANN (INTO TELEPHONE) Oh that would be fun. Yes listen I'd better go sweetheart, we'll talk soon.</p> <p>ANN (THROUGH MOBILE) (CONT'D) Love you.</p> <p>ANN-MARIE (INTO MOBILE) Love you.</p> <p>ANN (V.O) Do you know...</p>	<p>Music Out: 10:18:25</p> <p>Scene: 10:18:38</p>
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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> <p> </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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<p>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.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>LANDING - NIGHT</u></p> <p>BEN waits outside ANN's door for a beat then heads into his room. Switches off the light.</p> <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE.</u> <u>BEDROOM - NIGHT</u></p> <p>ANN-MARIE is already in bed, sat up, arms round her knees. SIMON is in the doorway of the bathroom, brushing his teeth.</p> <p>ANN-MARIE sighs.</p> <p>From ANN-MARIE.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>BEDROOM - DAY</u></p>	<p>ANN-MARIE Am I being a suspicious, horrible bitch?</p> <p>SIMON If I say yes, are you gonna kick me in the balls?</p> <p>ANN-MARIE Probably.</p> <p>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?</p> <p>ANN-MARIE I suppose.</p> <p>BEN (V.O) Twice or thrice had I loved thee...</p>	<p>Scene: 10:20:48</p> <p>Scene & Music Out: 10:20:53</p> <p>Scene: 10:21:19</p>
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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> </p> <p> </p> <p>Music Out: 10:22:26</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 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>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>ANN'S BEDROOM - DAY</u></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>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...</p> <p>On ANNE-MAIRE.</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>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>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: 10:26:01</p> <p>Scene: 10:26:40</p> <p>Music Out: 10:26:41</p>
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<p>On SIMON as he glances at ANN-MARIE. On ANN-MARIE a little ripple of tension from "BEN says".</p> <p>The GIRLS call ANN from the garden.</p> <p>ANN gets up and goes out to them.</p> <p>Once she's gone, SIMON glances at frowning ANN-MARIE.</p>	<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>	
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<p>ANN-MARIE sighs.</p> <p>ANN-MARIE goes, SIMON shakes his head.</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>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-MARIE I just wanna check the house. If she asks, I'm in the toilet.</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: 10:28:02</p> <p>Scene: 10:28:38</p>
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<p>ANN-MARIE heads out into the garden.</p> <p>CUT TO:</p> <p><u>INT. BEN'S FLAT - NIGHT</u></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>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>	<p>SIMON (CONT'D)</p> <p>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>Scene: 10:28:54</p> <p>Scene: 10:29:27</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> <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> <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> <p>BEN sits by the window.</p> <p>On ANN as she sips her tea happily.</p> <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>	<p>ANN (V.O) It's nice to have you back.</p> <p>ANN (CONT'D) (O.O.V) I missed you.</p> <p>BEN Did you get the poems every day?</p> <p>ANN I did.</p> <p>BEN (O.O.V) I meant every word.</p> <p>BEN (CONT'D) I...got you a present.</p> <p>ANN Oh!</p>	<p>Scene: 10:29:35</p> <p>Scene: 10:29:39</p> <p>Scene, Music In & Music Out: 10:29:44</p>
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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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Scene:
10:33:43



Music Out
& Music Out:
10:34:23

<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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<p>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.</p> <p>ANN-MARIE pours the tea.</p>	<p>ANN-MARIE I wanted to treat you. I've been so busy with work and- I really missed you.</p> <p>ANN Oh, I've missed you too.</p> <p>ANN-MARIE How have you been? No more giddy spells?</p> <p>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.</p> <p>ANN-MARIE That's not like you.</p> <p>ANN I know. I suddenly felt so tired. Just tired to my bones.</p> <p>ANN-MARIE You should've rung me, Auntie Ann.</p> <p>ANN Oh I'm back to my usual self now. Thanks to Ben, looking after me.</p> <p>ANN-MARIE Right, is he still around?</p> <p>ANN He's a wonderful man.</p> <p>ANN-MARIE Well, so you say but I don't know him.</p>	
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On ANN-MARIE.	ANN (O.O.V) My word isn't good enough for you? He's my...		
A little silence. ANN-MARIE chooses her words very carefully.	ANN (CONT'D) ...friend. Well, he's more than a friend.		
	ANN-MARIE What do you mean, more than a friend?		
	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.		
Another silence.	ANN-MARIE I'm sorry... What? He's asked you to...what?		
	ANN-MARIE (CONT'D) What do you mean, more than a friend? What does that mean?		
	ANN It means I'm happy, and I don't know why you won't be happy for me.		
	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.		
And with that, ANN's fire is up, angry, defensive-	ANN You think I'm just a silly old woman, don't you-		
	ANN-MARIE No, of course I don't!		
On ANN-MARIE.	ANN (O.O.V) A stupid, silly old...		
ANN strats to raise her voice.	ANN (CONT'D) ...woman with nothing left to look forward to in life, I should just be waiting to die-		



<p>ANN stands up.</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>	<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>Scene & Music Out: 10:38:47</p> <p>Scene: 10:38:55</p>
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<p>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.</p> <p>BEN moves the note pad and returns with a communion wafer.</p> <p>He holds the wafer out to her and puts it on ANN's tongue.</p> <p>She crosses herself with a weak, fragile hand.</p> <p>The TELEPHONE RINGS again downstairs. BEN leaves the room.</p> <p>Out on ANN.</p> <p>CUT TO:</p>	<p>ANN (CONT'D) Can I hear a phone?</p> <p>BEN No.</p> <p>ANN (O.O.V) I need to write a letter for Ann-Marie. To explain...</p> <p>ANN (CONT'D) ...about the house. I can't seem to make my words.</p> <p>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.</p> <p>ANN Did the priest bless them?</p> <p>BEN I told him you couldn't come to Mass and he blessed them. Body of Christ.</p> <p>ANN Amen.</p>	<p>Music In: 10:39:54</p> <p> </p>
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<p><u>INT. ANN'S HOUSE.</u> <u>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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<p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE.</u> <u>BEDROOM - NIGHT</u></p> <p>All dark. ANN-MARIE's eyes suddenly open. She sits bolt upright. The movement wakes SIMON. On ANN-MARIE.</p> <p>ANN is out of bed pulling on her clothes.</p> <p>But ANN-MARIE is out of the bedroom.</p> <p>CUT TO:</p> <p><u>EXT. BLAKE HOUSE - NIGHT</u></p> <p>ANN-MARIE races to her car.</p> <p>CUT TO:</p> <p><u>EXT. / INT. ROAD / ANN MARIE'S CAR - NIGHT</u></p> <p>ANN-MARIE's little car zips through the night, headlights carving through the dark.</p> <p>Inside the car, ANN-MARIE is upset.</p> <p>CUT TO:</p>	<p>SIMON (O.O.V) Whoa, what the fuck?</p> <p>ANN-MARIE There's something wrong. She didn't call me back. She would always call me back. I'm going over there.</p> <p>SIMON It's the middle of the night, you're gonna scare the shit out of her. Ann-Marie!</p>	<p>Scene & Music Out: 10:40:55</p> <p>Music In: 10:41:13</p> <p>Scene: 10:41:19</p> <p>Scene: 10:41:25</p>
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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>	<p>ANN-MARIE Auntie Ann? It's just me.</p> <p>ANN-MARIE (CONT'D) Auntie Ann? It's just me.</p> <p>ANN-MARIE (CONT'D) Please don't be scared, it's just me.</p>	<p>Scene: 10:41:34</p> <p>Scene: 10:41:41</p> <p>Scene: 10:42:07</p>
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<p>ANN-MARIE goes to ANN's bedroom and pushes open the door.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>BEDROOM - NIGHT -</u> <u>CONTINUOUS</u></p> <p>ANN-MARIE enters.</p> <p>Suddenly, there's a tiny, muted whimper, barely perceptible. ANN-MARIE races around the bed where ANN has fallen.</p> <p>There is blood on her face. ANN-MARIE dials a number on her phone.</p> <p>CUT TO BLACK:</p> <p>FADE TO:</p> <p><u>INT. HOSPITAL WARD.</u> <u>ANN'S ROOM - DAY</u></p> <p>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.</p> <p>CUT TO:</p> <p><u>INT. ANN'S HOUSE.</u> <u>BEDROOM - DAY</u></p>	<p>ANN-MARIE (CONT'D) Auntie Ann?</p> <p>ANN-MARIE (CONT'D) No, no... No! It's okay I'm here. Can you hear me...</p>	<p>Scene: 10:42:21</p> <p>Music In: 10:42:22</p> <p> </p> <p>Music Out: 10:42:25</p> <p>Music Out & Cut to Black: 10:42:36</p> <p>Scene: 10:42:41</p> <p>Scene: 10:43:10</p>
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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>JUMP CUT TO:</p> <p>ANN-MARIE takes one last look around the room.</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>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>ANN-MARIE (CONT'D) Oh! Well done.</p> <p>SIMON (O.S) It was just a fuse.</p>	<p>Scene: 10:43:37</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> <p>-----</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 GOLDING, (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>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>NATALIE (O.O.V) Mrs Blake?</p> <p>NATALIE (CONT'D) DS Natalie Golding, Thames Valley Police.</p>	<p>Scene: 10:45:40</p> <p>Scene: 10:45:45</p> <p>Music Out: 10:45:47</p> <p>Scene: 10:45:54</p> <p>Scene: 10:46:04</p>
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<p>CUT TO:</p> <p><u>INT. HOSPITAL.</u> <u>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</u> <u>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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<p>SIMON and she looks at it without comment then ANN-MARIE puts it back in the bag back.</p> <p>On BEN.</p> <p>A beat.</p> <p>MARTYN suddenly giggles, stifles it. He fidgets his hands balled in his pocket. ANN-MARIE shoots him a look.</p> <p>MARTIN giggles again. Finds it harder to stifle.</p> <p>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.</p>	<p>ANN-MARIE I won't give her those.</p> <p>BEN Guess we'd better start packing up then, Martyn.</p> <p>ANN-MARIE (O.O.V) Ben, I'd like to ask you some...</p> <p>ANN-MARIE (CONT'D) ...questions. And I'd like you to be honest with me.</p> <p>ANN-MARIE (CONT'D) Did you get my aunt to change her will?</p> <p>BEN Yes.</p> <p>ANN-MARIE Do you think you're in love with my aunt?</p> <p>BEN Yes.</p> <p>ANN-MARIE Do you think you're having a relationship with her?</p> <p>BEN Yes.</p> <p>ANN-MARIE Ben, do you think you might need help?</p> <p>BEN Yeah. Help. Yeah. That'll do it.</p>		
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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</u> <u>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</u> <u>NURSING HOME - DAY -</u> <u>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 NURSING HOME. 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</u> <u>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>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 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>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>A beat.</p> <p>A beat.</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>CUT TO:</p> <p><u>EXT. LIZ ZETTL'S ROAD - DAY</u></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>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>ANN-MARIE (CONT'D) What if Auntie Ann wasn't the only one?</p>	<p>Music In: 10:55:47</p> <p>Scene: 10:56:21</p> <p>Scene: 10:56:29</p>
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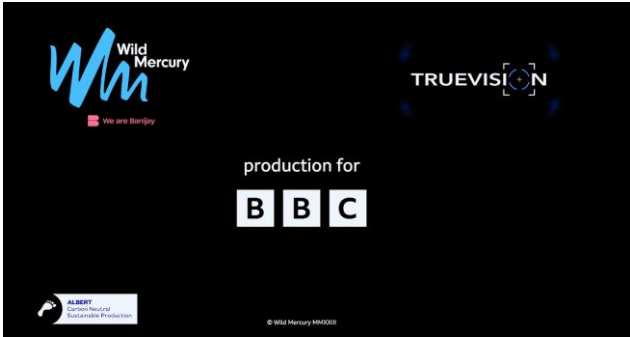


<p>A residential road of spacious 19th C houses. BEN turns in at LIZ's gate. He knocks on the door.</p> <p>CUT TO:</p> <p><u>INT. / EXT. LIZ ZETTL'S HOUSE. FRONT DOOR - DAY - CONTINUOUS</u></p> <p>After a moment, MARTYN answers. BEN holds up the brown bag.</p> <p>LIZ arrives at the door.</p> <p>BEN indicates the off license bag.</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>CUT TO:</p> <p><u>EXT. LIZ ZETTL'S HOUSE. FRONT DOOR - DAY - CONTINUOUS</u></p> <p>MARTYN goes in and closes the door.</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 (CONT'D) Oh Ben. Mmm...that smells good.</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 That's very thoughtful of you, Ben. Come in.</p>	<p>Scene: 10:56:42</p> <p>Scene: 10:57:20</p>
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	SECOND ASSISTANT CAMERA	CONNOR TRAVIS-HUNTER VIVIEN GODDARD-STEPHENS EVANGELINE DAVIES	
	CAMERA TRAINEES	OWEN EDWARDS NABEEL MAHMOOD	
	DIT	CONOR GILMOUR	
	GRIP	BEN MOSELEY	
	B CAM GRIP	JACK METCALFE	
	GRIP TRAINEE	GARETH WYN ROBINSON	
	GAFFER	GRANT ARMSTRONG	
	BEST BOY	LEE MASTERS	
	ELECTRICIANS	KEVIN STANWORTH GARETH CREAM GEOFF HOLLOWAY	
	STANDBY RIGGER	NEIL ECKERSLEY	
	FIRST ASSISTANT SOUND	SARAH QUINN	
	SECOND ASSISTANT SOUND	TASHA ROPER	
	SOUND TRAINEE	AARON KENNEDY	
	ART DIRECTOR	NANDIE NARISHKIN	
	ASSISTANT ART DIRECTOR	KATYA CROYDON	
	PRODUCTION BUYER	DAISY MASON	
	PETTY CASH BUYER	INDIA FOSTER	
	STANDBY ART DIRECTOR	CASSIE AUSTIN	
	GRAPHIC DESIGNER	EMMA SAUNDERS	
	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 KANELLAKE	
	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	
	FIRST ASSISTANT EDITOR	GARETH PUGH	
	ASSISTANT EDITOR	CHARLOTTE BAKER	
	MUSIC EDITOR	JUSTIN KWOK	
	MUSIC SUPERVISOR	AMELIA HARTLEY	
	SUPERVISING COLOURIST	THOMAS URBYE	
	COLOURIST	GRACE WESTON	
	ONLINE EDITOR	AIDAN BENNETT	
	CONFORM ARTIST	SAM VINER	
	POST FACILITY PRODUCERS	ALEXANDER COHEN SOL RIKWEDA	
	POST FACILITY COORDINATOR	SAMUEL ALLGOOD	
	VFX	THE FLYING COLOUR COMPANY	
	TITLES	NANOOK STUDIOS	
	FOLEY ARTISTS	LOUISE BROWN MELTEM BAYTOK	



	<p> FOLEY MIXER JAMIE TALBUTT FOLEY EDITOR HELEN FAULKNER DIALOGUE EDITOR JAMIE CAPLE SOUND EFFECTS EDITOR FREYJA ELSY SUPERVISING SOUND EDITOR DOUG SINCLAIR RE-RECORDING MIXER NEIL COLLYMORE </p> <p>FOR WILD MERCURY PRODUCTIONS</p> <p> HEAD OF PRODUCTION ALISON BARNETT HEAD OF LEGAL & BUSINESS AFFAIRS SARAH KITTERHING-BEST LEGAL & BUSINESS AFFAIRS EXECUTIVES EMILY HOBAN FINANCE DIRECTOR OLIVIA DUNGATE-JONES FINANCIAL CONTROLLER JAMES FORDE HEAD OF POST PRODUCTION MICHAEL WILSON POST PRODUCTION DANI GORDON COORDINATOR JASMIN AMBROSE PRODUCTION ASSISTANT JESSICA GAGE </p> <p> FINANCIAL CONTROLLER SANDRA STEWART CASTING BY JULIE HARKIN & NATHAN TOTH CONSULTING PRODUCER JEZZA NEUMANN SCRIPT EDITOR JESSICA LEECH SCRIPT CONSULTANT JESSICA STEVENSON PRODUCTION SOUND MIXER CHRIS DURFY CAS/AMPS MAKE-UP & HAIR DESIGNER ROSEANN SAMUEL COSTUME DESIGNER AMANDA PERRYMAN </p> <p> MUSIC BY RAEAL JONES EDITOR SARAH PECZEK PRODUCTION DESIGNER GEMMA RANDALL DIRECTOR OF PHOTOGRAPHY RIK ZANG SBC CO-PRODUCER MATT BROWN EXECUTIVE PRODUCER LUCY RICHER FOR THE BBC </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>	

