

# The Syndicate 3

## Episode One

By

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## SHOOTING SCRIPT

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1 INT. DAWN'S HOUSE. BEDROOM. SCARBOROUGH. MORNING. 1 1

Dawn Stevenson (42 yrs) - careworn mother of two, is fast asleep in bed next to her husband Andy. A dog barks outside. Dawn wakes with a start, looks at the clock on the bedside table - it reads 8.14am. She leaps out of bed, we see she is pregnant...

DAWN

Andy! Alarm didn't go off, we've slept in! Andy!

She races out of the bedroom as Andy stirs...

ANDY

Shit.

2 INT. DAWN'S HOUSE. AMY'S BEDROOM. SCARBOROUGH. MORNING 1. 2

Dawn's attractive daughter Amy (17 years) is also fast asleep in bed - the door opens...

DAWN

Get up Amy! It's quarter past eight! We've slept in.

Amy leaps out of bed...

AMY

What! No way! Why didn't you set 'alarm!

3 INT. DAWN'S HOUSE. LANDING. SCARBOROUGH. MORNING 1. 3

Dawn knocking on her son Noah's door...

DAWN

Noah!!! Get up. We're late!

4 INT. DAWN'S HOUSE. KITCHEN. SCARBOROUGH. MORNING 1. 4

Dawn now dressed in maternity jeans and a loose T-shirt. We realise she's about six months pregnant. She's pulling her work overall out of the drier and putting it into her bag.

5 INT. DAWN'S HOUSE. BATHROOM. SCARBOROUGH. MORNING 1. 5

Dawn and Andy's son Noah (15 year old) is cleaning his teeth.

6 INT. DAWN'S HOUSE. AMY'S BEDROOM. MORNING 1. 6

Amy, dressed now in a low cut skimpy top, peers into her mirror as she applies some black eye mascara.

DAWN O.O.V  
We're leaving Amy!

AMY  
I'll be two seconds!

She takes an insulin pen out of it's case and injects herself through her tights. Throws the pen back in it's case and grabs her bag.

7 EXT. DAWN'S HOUSE. SCARBOROUGH. MORNING 1.

7

Trawler man's waders being thrown into the boot of an old four door Fiesta. Andy closes the boot - he's dressed in an old jumper, donkey jacket and jeans. He yells back to Dawn and Noah who are just leaving the house.

ANDY  
Is she coming?

Noah heads towards the car, he wears a school uniform and he's got his school books in his bag. Dawn waits by the door ready to lock it with her keys.

DAWN  
Amy!!!

Amy emerges, looking absolutely stunning - wearing a short skirt, a skimpy low top and Doc Martin boots. She's still putting her large hoop earrings in...

AMY  
For God's sake!

Dawn locks the door and heads towards the car, but Andy's having no luck - the engine won't turn over...

DAWN  
(To Andy) What's the matter with it?

AMY  
It's a bloody heap, it's embarrassin'

Dawn opens the passenger door...

DAWN  
Is there petrol in it?

ANDY  
(Aggravated, sarc) No! I thought I'd try and start her up without any fuel.

8

EXT. DAWN'S HOUSE. SCARBOROUGH. MORNING 1.

8

Amy and Noah push the clapped out Fiesta up over the brow of the hill - they're exhausted, but nearly there. Andy is pushing from the driver's side. As the car tips over the brow it starts to roll down the hill, Andy jumps in the driver's side. A pregnant Dawn is stood by watching...

Dawn, Amy and Noah watch as the car rolls down the hill and Andy tries to jump start it.

AMY NOAH  
We're twenny minutes late. Shit, it's not gonna go!

DAWN  
(To Amy) Well you're seventeen, you can always set the alarm on yer phone and get yerself up. I've been awake half the night with indigestion.

AMY  
That's your fault for gettin' pregnant.

DAWN  
It's no-one's fault Amy! We didn't plan it, these things happen - so get over it.

And then the miracle happens - the engine turns over and the car starts. They all run down the hill towards the car as...

NOAH  
My school first I've got me exam!

They clamber into the Fiesta. Dawn jumps in the passenger side, the kids jump in the back.

9

INT. HAZELWOOD MANOR. KITCHEN. MORNING 1.

9

It's a partially modernised, large working stately home kitchen - it has a triple Aga range and a microwave. Old and new together. A reclaimed, light oak table dominates the room - most of the food preparation happens on that table. High on the wall is a wooden rack with a row of lights and buzzers identifying which room is demanding service - sitting room, dining room, drawing room, parlour, bedrooms 1, 2, 3, 4, 5 and 6. Some of the lights have been taped off.

Three dead pheasants thud down onto the kitchen table. We pull up to find Sean (30s) Estate manager/Gamekeeper cum odd job man.

SEAN  
You'll need to pluck 'em while they're still warm.

Julie (60s) wears a badly stained chef's outfit and has her hair semi-pinned up. She's a bit shambolic, but one can see she was a good looking woman in her day.

JULIE

I was preparing pheasants before  
you shot out of your father's cock  
sweetheart, there isn't a thing you  
can tell me about cookin' food.

Sean flashes a glance at Julie's daughter - housekeeper cum butler Sarah (late 20s). She's a no nonsense, no make up, hair scraped back sort of woman, who is stylishly dressed in a pencil skirt and shirt. She could be attractive if she softened her style, but it's as though she has barriers up. She sits at the other end of the large kitchen table on an old laptop googling how to make cheese souffles...

SARAH

Except how to make a cheese  
souffle.

JULIE

I've made plenty of souffles in my  
time, but I just wanted to check  
sommatt. You try makin' a supper to  
impress on less than a tenner a  
head, it's bloody tough...

SARAH

I'm not sayin anthin'. (Looking at  
the recipe) This recipe says you  
need a star anise and a bay leaf...

JULIE

I don't need a recipe!....Anyway  
we've got a bay tree in the garden,  
Godfrey'll bring me some in and  
there'll be a star anise knocking  
around at the back of the spice  
draw. Dawn can pick 'rest up when  
she goes shopping.

Lady Hazelwood (mid 60s) enters from the main house - she's Lord Hazelwood's second wife. She's a well groomed, well preserved sort of woman - wears a cashmere twin-set and pearls, tweed straight skirt and a fixed, false smile.

LADY HAZELWOOD

I was just wondering where Dawn and  
Amy were?

SARAH

I don't think she's been feeling  
very well with the baby and that  
and I know they were stopping off  
to pick 'flowers up.

LADY HAZELWOOD

They're half an hour late and the candlesticks and the silver need cleaning in the dining room. We should wheel the oil radiators in there to take the chill off the room before this evening.

SEAN

I'll do that as soon as I've finished 'clocks.

LADY HAZELWOOD

Thank you Sean. Oh by the way I think Spencer was looking for you.

Sean's face shows us he's not happy.

LADY HAZELWOOD (CONT'D)

And I wondered if you and Amy would take our American guest's coats and serve drinks as they arrive.

SARAH

(Sensing Sean's tension) I was going to meet and greet Lady Hazelwood, but it...

LADY HAZELWOOD

Oh fine it doesn't matter who does it as long as it happens...  
(Looking to Julie who's plucking the pheasants)...I don't suppose we could run to canapés?

JULIE

(Snaps) Not on a tenner a head!

LADY HAZELWOOD

Okay fine. I'll leave you with it.

And with that she leaves...

JULIE

'Canopies' what does she think I am, bloody Wonder Woman. Ring Dawn and find out where the hell they are!

10

EXT. SCARBOROUGH. FRONT. MORNING 1.

10

The Stevenson's old Fiesta drives down the front. The sea to the left and amusement arcade and sea-side shops to the right. The car approaches the entrance to an amusement arcade where Amy's handsome boyfriend, Nick (20 yrs) is stood smoking. He's flirting with two young women, but he's distracted when he recognises the Fiesta.

NICK  
Bollocks!

Cut to Amy as the Fiesta passes him by - she's sat in the back seat. She's seen Nick flirting with the two girls and she's furious. The car pulls up further down the road, outside the florist shop. Amy climbs out and heads inside. Andy keeps the car running...

11 INT. STEVENSON'S CAR. MORNING 1. 11

As Dawn and Andy wait for their daughter...

ANDY  
Why don't they get Godfrey to bring  
'flowers in from 'garden.

DAWN  
'Cos Lady Hazelwood likes exotic  
flowers for the house.

ANDY  
I thought you said they were broke.

DAWN  
Yeh, it's not like you and me being  
broke Andy.

Dawn's phone rings.

DAWN (CONT'D)  
This'll be Sarah wondering where we  
are...(Answers her mobile)...  
Hiya...Yeh sorry, we're on our way.  
Alarm didn't go off and car  
wouldn't start.

12 INT. HAZELWOOD MANOR. KITCHEN. MORNING 1. 12

Sarah on the house phone to Dawn. In the background we can see Julie rubbing the fat into the flour ready to make pastry for the game pies...

SARAH	JULIE
(On the phone) Lady	Check Amy's wearing something
Hazelwood's on the rampage,	suitable to serve in!
she asked where you were.	

SARAH (CONT'D)  
(To Julie) I can't hear what she's  
saying mum!

SARAH (CONT'D)	JULIE
(Back to the phone) I told	It's important! And I'll need
her you weren't feeling well.	her to go to the shops.

13 INT. STEVENSON'S CAR. DAY. MORNING 1.

13

Dawn panicking as she's on the phone to Sarah...

DAWN  
We're just gettin' flowers, we'll  
be five minutes...I don't know I'll  
check with her.

Dawn finishes her call - she knows she's in trouble.

DAWN (CONT'D)  
God it couldn't've happened on a  
worse day, we've got the Americans  
coming for the grouse shooting this  
afternoon and the house has to be  
perfect. You should've dropped me  
off first.

ANDY  
We're gonna have to get a new  
battery for 'car.

DAWN  
How much is that gonna cost?

Nick knocks on the car window and startles Dawn, she winds  
the car window down.

NICK  
Where is she?

DAWN  
In the florist, but she can't talk  
we're late.

Nick heads towards the florist...

ANDY  
What the bloody hell does he want.  
I thought we told her not to see  
him anymore.

14 EXT. FLORIST. MORNING 1.

14

Amy emerges from the shop with two huge bouquets of expensive  
flowers: Scented White and Pink Lilies and a bunch of Bird of  
Paradise. Nick greets her as she heads for the car boot to  
put the flowers inside...

NICK  
Hiya...

AMY  
(Sarc - jealous) Don't let me tear  
you away from your girlfriends...



NICK

They're not me girlfriends, they work at one of 'fish stalls. They were just asking if we'd got any change.

Amy tries the boot lid, but...

AMY

Yeh sure. (Yells) Boot's locked dad!

ANDY

(Through the car window) I can't take 'key out or else 'car might not start up again. You'll just have to hold 'em.

DAWN

Come on get in the car Amy, Lady H has been asking for us.

NICK

What've I done wrong?

Amy lays the flowers down on the back seat of the car.

DAWN (CONT'D)

And you must've told Julie you'd wait on, 'cos she wants to know if you've brought sommat to wear.

NICK (CONT'D)

Amy!

AMY

No I haven't 'cos you were rushing me. What's she gonna do sack me. I don't wanna work there anyway.

DAWN

Yer lucky yer've got a job.

AMY

It's not a job, it's just temp work.

We hear the lifeboat call sounding and see various men emerge from buildings, cafes and start running along the front towards the boathouse. Andy's fast out of the car.

ANDY

That's 'lifeboat alarm, I'm gonna have to leg it.

DAWN

Alright love you go.

But Andy's already on his way. The lifeboat call continues as Dawn climbs out of the passenger side and heads around to the driver's side. We are with Amy and Nick now as...

NICK  
Are you gonna talk to me?

AMY  
No, 'cos I've got nowt' to say to  
yer and yer gonna get me into  
trouble now.

NICK  
Why?

Nick grabs hold of Amy.

AMY  
'Cos I'm banned from seein' yer, so  
geroff me!!!

NICK  
But I wanna talk to yer.

AMY  
Well yer can't 'cos I've gotta go  
to work!

NICK  
What about after yer've finished  
work?

AMY  
Watch me lips! I don't wanna see  
yer face and I don't want to talk  
to yer ever again!

DAWN  
Right you! Get off her! Now! And if  
you come near her again I'll call  
the police!!!

Nick lets go of Amy. She climbs into the passenger seat.

DAWN (CONT'D)  
What have we told you about seein'  
him.

AMY  
I'm not seein' him and it's not my  
fault, so get off me back!

Dawn drives off leaving us with a furious Nick who kicks the  
display stand sending the flowers crashing to the floor.

15 EXT. HAZELWOOD MANOR. GARDEN. MORNING 1.

15

Gardener Godfrey (late 40s) is a large, soft hearted man, but  
suffers from Aspergers. He wears some scruffy gardening  
clothes and wellington boots. He's digging a large trough.

GODFREY

(Muttering to himself) If it's a hundred and fifty the greatest percentage in a six forty nine combination has to be a hundred and sixty five thousand, seven hundred and seventy two... (Thinks - gets his tatty notebook and worn down pencil out of his old jacket)... There again it could be...

Godfrey opens his notebook and we see it's full of numbers and equations. He's doing his calculations when he hears the Stevenson's old Fiesta making it's way along the drive towards the big crumbling stately home - known as Hazelwood Manor. He races over to greet Dawn and Amy as they struggle to get out of the car.

GODFREY (CONT'D)

You haven't bought the tickets yet have you Dawn?

GODFREY (CONT'D)

The lottery ticket, I've got it all worked out. If we all do three lines each...

DAWN

Morning Godfrey.

DAWN (CONT'D)

(Humouring him - she's heard it all before) Really, that's great... Will you help Amy in with the flowers love. I've gotta park up 'round the back.

Godfrey heads around to help Amy out of the car...

GODFREY

I know where I've been going wrong, the most probable range is between a hundred and fifty and...

GODFREY (CONT'D)

...a hundred and forty... (Stunned by Amy's cleavage) I have to say you're looking exceedingly pretty this morning Amy.

DAWN

(Not listening to him) Right.

As Amy puts all the flowers in his arms...

AMY

Thanks Godfrey, yer so sweet, but you say that to me every time. If you can just carry them for me.

GODFREY

Stretlitzia Reginae first introduced to Europe in 1773.

(MORE)

GODFREY (CONT'D)

I photographed a particularly nice specimen in 1986 and won a book on flowers and twenty five pounds at a horticultural photographic competition.

AMY

(Half listening) Great...

Godfrey and Amy head up the steps to the grand entrance. Godfrey's carrying all the flowers as Amy checks her texts on her mobile phone.

16

INT. HAZELWOOD MANOR. GRAND HALLWAY. MORNING 1.

16

It's still very elegant, even though it's crumbling and needs a lot of attention. Two marble pillars are set to either side of the hall. A sweeping staircase links upstairs to the ground floor, the walls are dominated by large oil paintings of Hazelwood ancestry. A large chandelier hangs from the ceiling, under which a round mahogany table is set. On the table is a large hand painted Wedgewood vase containing last week's display of exotic flowers - they are past their best. Amy puts her mobile in her pocket and drops her bag on the floor and starts on the flowers...

AMY

What yer gonna buy me if you win the lottery then Godfrey?

GODFREY

Anything you want. What would you like me to buy you?

AMY

A proper photo shoot, wearing dead mental clothes and I'd have my hair and make-up done professionally so I can get a portfolio and then people'll really notice me.

GODFREY

I notice you all the time.

Amy

I know, but I mean like people that matter. I'm gonna be the next Cara Delevingne, me.

GODFREY

Really, who's Cara...

Sarah heads through with Lord Hazelwood's breakfast.

SARAH

Yer late!

AMY

Aww sorry, car wouldn't start.

SARAH

Boots off Godfrey, we haven't got time to start mopping the floor.

GODFREY

Yes, I'll take them off right away!

Amy wraps the old flowers in some newspaper.

GODFREY (CONT'D)

I've just been telling Dawn I've finally worked out...

SARAH

(Interrupting him) Did you take the leeks and rhubarb through to the kitchen? Julie's waiting for them.

GODFREY

Sorry, I didn't realise they were needed urgently...

SARAH

She needs to clean and prep them. Oh and she needs some bay leaves.

SARAH (CONT'D)

The Americans are going to be here in six hours, Lady H wants to impress and we've got no extra help.

GODFREY

I'll take them straight round to the kitchen.

GODFREY (CONT'D)

I'll mention to Julie about the lottery numbers shall I?

SARAH

(Ignoring his question) She says she's rung three agencies to help out, but I'm not sure I believe her. I don't think they can afford it.

Godfrey heads back out to the garden to get his leeks, rhubarb and bay leaves. Sarah's attention turns to Amy.

SARAH (CONT'D)

Please tell me you've got something else to wear for this evening Amy?

AMY

I forgot, it's me mam's fault, she put this in the washer and neck's gone all baggy.

Sarah heads to Lord Hazelwood's room.

SARAH

I'll have to see if I've got anything. As soon as you've finished the flowers you can make a start cleaning the silver in the dining room.

We stay with Sarah as she heads up the staircase, we hear some shouting...

SPENCER O.O.V

Don't walk away from me when I'm speaking to you...Sean!

We go with a furious Sean heading through the upstairs lobby and down the grand staircase...

SEAN

It's OK, it's fine. I'll find a way of paying it myself. Forget it!

Then Lord Hazelwood's handsome stepson - Spencer (32 years) appears at the top of the staircase, he calls down the stairs after Sean.

SPENCER

He's not a racehorse! He's an old nag, fit for the knackers yard!

As Sean passes Sarah on the stairs...

SARAH

(To Sean) What's the matter?

SEAN

(Low voice) Nothing, he's just an arsehole that's all.

And Sean will continue on his way to the kitchen...

SPENCER

(Exasperated) You can't have a conversation with the man without him flying off the handle, he's got serious anger issues.

SARAH

Maybe 'cos he's doing five different jobs.

SPENCER

Nobody asked him to.

As Sarah passes Spencer...

SARAH  
He does it 'cos he knows nobody  
else will!

Sarah heads off down the corridor towards the sitting room,  
leaving a fuming Spencer. He's distracted when he hears...

AMY O.O.V.  
Shit!

Spencer leans over the bannister - looks down onto Amy who  
has spilled some water onto the floor. His mood lightens...

SPENCER  
(Big cheeky smile) Hey Amy! I can  
see right down your top!

Amy looks up at him...

AMY  
Can you now.

And with that she pulls her top down even further so that she  
flashes her bra and breasts.

17 INT. HAZELWOOD MANOR. SITTING ROOM. MORNING 1.

17

Lord Hazelwood is in his 60s. He's sat in front of a fire,  
he's wearing a big woollen cardigan and has a blanket over  
him - his eyes are closed, he's listening to some classical  
music. Sarah approaches with his breakfast tray and some  
tablets he has to take.

SARAH  
Lord Hazelwood! Lord...

Lord Hazelwood opens his eyes - he's pleased to see Sarah  
with his breakfast.

LORD HAZELWOOD  
Good morning my dear.

SARAH  
'Morning. I'm afraid it's just  
cereal for breakfast. Mum's in a  
bit of a dither over tonight's  
supper.

LORD HAZELWOOD  
Tell me she's not doing it herself,  
please.

SARAH  
We're all lending a hand.

LORD HAZELWOOD

I told Rachel to get the caterers in.

SARAH

I don't think she could get anybody.

LORD HAZELWOOD

I don't know why we have to have the Americans here in the first place, it's damn inconvenient.

LORD HAZELWOOD (CONT'D)

They only want to come 'cos they think they're in an episode of bloody Downton Abbey.

SARAH

Because they pay well.

LORD HAZELWOOD (CONT'D)

Well they want to try living here and finding the money for the roof fixing and sorting the heating out. Eight hundred and ninety pounds our last heating bill and we hardly have the damn thing turned on. Half the time I'm frozen.

SARAH

Would you like a hot water bottle?

LORD HAZELWOOD

The only good thing about the Americans is that loud one likes a cigar, I take it we're having cigars?

SARAH

I don't think it's a good idea in your condition.

LORD HAZELWOOD

Why not, what's it going to do kill me. I'm very happy to go.

SARAH

Stop it.

LORD HAZELWOOD

In fact sometimes I wish the stroke had finished me off.

SARAH

Please don't talk like that... Every day you're getting a bit better, a bit stronger.

LORD HAZELWOOD (CONT'D)

I don't like living like this. Stuck in a chair and reliant on people to help me get about.



LORD HAZELWOOD (CONT'D)  
I can't even make it as far as the  
stables to see my horse.

SARAH  
Jasper's fine, Sean makes sure he's  
alright. He takes him out for rides  
and...

LORD HAZELWOOD  
Decent chap Sean. You could do a  
hell of a sight worse...

SARAH	LORD HAZELWOOD (CONT'D)
Do you want me to pour milk	I know he likes you.
onto your cereal?	Sometimes I catch him looking
	at you...

LORD HAZELWOOD (CONT'D)  
...And why not, you're a very  
attractive young woman. You can't  
keep moping about your chap in  
London.

LORD HAZELWOOD (CONT'D)	SARAH
He was a complete bastard.	I'm not.
And you don't want to leave	
it too late for a family like	
Rachel and I did.	

SARAH (CONT'D)  
You've got Spencer.

LORD HAZELWOOD  
Yes the least said about my stepson  
the better. You know he's sold my  
Bentley.

SARAH  
No I didn't.

LORD HAZELWOOD  
I'd had that car from new.

Sarah sees how helpless Lord Hazelwood is...

SARAH  
I'll leave you to your breakfast  
She heads out of the sitting room.

18 INT. HAZELWOOD MANOR. KITCHEN. DAY 1.

18

Julie is rolling out pastry on the kitchen table for the game  
pies. Dawn is trying to follow the recipe on the laptop to  
make the souffle mixture, she's getting all the ingredients  
out of the various cupboards. Sean is letting off steam.

SEAN

What am I supposed to do, let the poor thing suffer?

DAWN

Fourteen hundred's a lot of money though Sean.

SEAN

It's a living being, it had colic, horses get ill. He paid two and a half grand out on his Audi R8 last month, didn't bat an eyelid. The yacht's moored in the marina, that's gonna cost an arm and a leg.

DAWN

We haven't got any Gruyère, but I'll pick some up when I go to the shops. Right I better make a start on the dining room...

JULIE

Plenty of time for that after we've got everything prepped. Amy can lay the table.

DAWN

I don't know where she's got to, she should've finished 'flowers be now.

Godfrey enters with bay leaves, a bunch of dirty leeks and a large bunch of rhubarb.

GODFREY

Here we are chaps, bay leaves, enough leeks to feed an army and some freshly cut rhubarb.

JULIE

(To Godfrey of the leeks) Sink! And make sure there's no soil on 'em.

GODFREY

Righty-O! Did Dawn tell you I've worked out the number combination...

JULIE

Scrub 'em thoroughly, it's all hands to the deck today. It's three years since the Americans were here and I had two full time kitchen staff then.

Godfrey dumps the leeks in the sink and runs the tap.

GODFREY

(Back to his numbers)... So what we've been doing wrong is playing the lower probability range...

DAWN

(To Julie) What do you want me to do now?

GODFREY (CONT'D)

...Without thought to it's companion number...

JULIE

(To Dawn) Just stick all the ingredients next to the pan and weigh out the flour.

GODFREY (CONT'D)

...And we should've been playing a variation, so this week I've been looking through the past 24 months...

DAWN

It says mature cheddar coarsely grated. We've only got ordinary cheddar.

GODFREY (CONT'D)

(Lottery numbers)... And it's very interesting, eight out of ten times...

JULIE

That'll do. The graters hung up by the aga. And you can do the Parmesan while you're at it.

GODFREY (CONT'D)

It is the lower ratio numbers that have hit together most often. Bearing this in mind...

JULIE (CONT'D)

And then you can chop the onion up really finely and the brie...

GODFREY (CONT'D)

And using the specific mathematical frequency we need to cover the most numbers in the fewest combinations...

JULIE (CONT'D)

Godfrey will you shut up! You're doing my head in!!! I can't hear myself think for you prattling on!

GODFREY

I'm just trying to explain.

JULIE

Well don't!

SEAN

It's a bit hard for us to understand mate.

DAWN

Just write the numbers down on a bit of paper for me love.

GODFREY

(Despondent) I've already done that... (Takes out a battered grubby page from his notebook) Here they are, I've written them out 'specially...

Hands the numbers to Dawn who puts the piece of paper in her overall pocket...

GODFREY (CONT'D) DAWN  
And there's my six pounds. Thanks love.

JULIE  
Six pounds for the lottery?

SEAN  
I'm not paying six pounds.

GODFREY  
But that's what I've been trying to explain, we've got to do three lines each this week...

DAWN  
I can't afford to do three lines love.

SEAN  
Me neither.

GODFREY  
No you don't understand, it doesn't matter how much it costs because we're going to be rich, we're going to win...

GODFREY (CONT'D) JULIE  
Fourteen million, four You've been saying we're  
hundred and sixty thousand going to win every week for  
and nine pounds and twenty the past five years.  
pence.

GODFREY (CONT'D)  
Because this week it's a double roll-over.

SEAN  
We've spent a fortune on the bloody lottery.

GODFREY  
Yes and we very nearly won.

SEAN  
'Very nearly' being the operative words Godfrey.

GODFREY  
We had all the right numbers...

DAWN  
And we got all excited and thought we were millionaires.

GODFREY

Yes it was unfortunate, but as I explained, the reason we only won eight hundred and twenty four pounds and sixteen pence each, was the jackpot that week was particularly low. And statistically the amount of winners for that specific numerical combination was particularly high...

SEAN

(Can't cope hearing all again) Yes fine! You've told us Godfrey...

DAWN

(Can't beat to hear it again) Ok! Six pounds it is.

JULIE

A few thousand times and we still don't understand.

GODFREY

I don't know why, it's really very simple.

DAWN

This is the only week I'm doing three lines Godfrey. I can't afford it, I'm goin' to have another mouth to feed soon.

GODFREY

Well we won't have to do the lottery again because we'll all be multimillionaires. That's of course unless we run out of money. But we'd have to live for... (Thinks for a split second)... A hundred and thirty nine point zero, three, eight, five, five recurring years to spend...

JULIE / DAWN / SEAN

Alright Godfrey! / Yes I get it!!!  
/ Please don't! Here's the money!

And suddenly all the money's on the table, as much to shut Godfrey up as anything...

GODFREY

I've made a dozen bottles of nettle wine for our celebration and I was wondering if you'd all like to come round to the gatehouse after work so we could all watch the draw together.

Godfrey's offer is met with unenthusiastic looks.

19 INT. HAZELWOOD MANOR. STUDY. DAY 1.

19

Amy and Spencer are in a full passionate kiss, it's clear there is mutual attraction here. Hands all over one another when there's a knock at the door. They stop.

LADY HAZELWOOD O.O.V  
Spencer!...Are you in there?  
Spencer?

Spencer gestures to Amy to be quiet...

SPENCER  
Yeh I'm just going through some  
accounts.

20 INT. HAZELWOOD MANOR. CORRIDOR OUTSIDE THE STUDY. DAY 1. 20

Lady Hazelwood tries the door again as...

LADY HAZELWOOD  
Why is the door locked?

A rather flushed Spencer half opens the door...

SPENCER  
I was just checking the figures  
again in case they ask to see  
anything and I didn't want any of  
the staff nosing around.

LADY HAZELWOOD  
They're not going to ask to see the  
accounts darling. This is just to  
sound them out, to see if they're  
at all interested... (His behavior  
makes her suspicious) You've not  
been getting yourself into trouble  
again have you?

SPENCER  
No, I'm not that stupid.

LADY HAZELWOOD  
Because there's no money to bail  
you out this time.

SPENCER  
I'm not in trouble.

LADY HAZELWOOD  
We might have to sell another  
painting / as it is...

SPENCER  
Shh! Keep your voice down.

LADY HAZELWOOD  
 (Whispers) He hasn't been in the  
 Drawing Room since his stroke. I  
 was thinking of the Vermeer.

SPENCER  
 OK let's talk about it later.

She heads off to the sitting room where Lord Hazelwood is.  
 Spencer heads back inside the study.

21 INT. HAZELWOOD MANOR. STUDY. DAY 1.

21

Spencer enters - looks at Amy who is using her mobile phone  
 as a mirror and reapplying her lip gloss.

SPENCER  
 Did you hear any of that?

AMY  
 (Smirking) Any of what?

She pouts, Spencer pulls Amy towards him...

SPENCER  
 Little Miss Scarborough. Sometimes  
 I think you're just a little tease.

AMY  
 Do you now, well yer won't think  
 that when I'm a top model and on  
 the front page of Vogue. Gotta go  
 'cos they'll be wondering where I  
 am.

And with that she leaves a frustrated Spencer, he likes her.

22 INT. HAZELWOOD MANOR. DINING ROOM. DAY 1.

22

The room is very elegant and is full of portraits of the  
 Earls and Countesses of Hazelwood. Dawn has a cardigan over  
 her overall, she's cleaning a large candelabra and several  
 other pieces of silverware.

Sarah is checking the napkins as she puts one out at each  
 place setting at the table. The Royal Dalton dinner service  
 and cutlery is out and the red wine sits on one of the fine  
 side tables. Sean has a thick pullover on, he's busy plugging  
 the oil heaters in to boost the heat in the room.

SARAH  
 These napkins are all badly  
 stained, have we got any more?

DAWN

No, them's all we've got. Give us 'em here, I'll ask Julie to spray 'em and put 'em through a fast wash.

SARAH

Are you gonna tell Lord Hazelwood about the vet's bill?

SEAN

No it's not my problem. If he dun't pay it, he dun't pay it.

DAWN

But what if you have to call the vet again?

SEAN

(Tongue in cheek) Hopefully Godfrey's numbers'll work out.

DAWN

I wouldn't hold yer breath. By the way I need yer lottery money Sarah and it's three lines this week.

SARAH

Three! How come?

DAWN

Don't ask, it's a double roll over and he reckons it's definite this week. Bless him, he really thinks he's cracked it.

Lady Hazelwood enters...

LADY HAZELWOOD

Everything alright?

SARAH

Yes, we're bang on schedule.

DAWN

We were just wondering wether or not to light the fire.

LADY HAZELWOOD

Definitely and could you turn the central heating back on Sean?

SEAN

He's got it set to come on at...



LADY HAZELWOOD

There's a way you can override the settings, evidently it's in a cupboard in the boiler room.

SEAN

I know where it is. Do you want it on all evenin'?

LADY HAZELWOOD

If that's possible. I'm wearing a dress and I don't want to sit there shivering. Just don't mention it to Lord Hazelwood that's all, he tends to fret about these things.

And with that she leaves...

SARAH

Maybe he frets 'cos they're six and half million in debt.

SEAN

Oh my God!

DAWN

How do you know?

SARAH

He told me.

DAWN

I knew they were broke, but I had no idea they were that much in debt.

SEAN

What 'they doin' this dinner party for if they've got no money?

SARAH

They're trying to impress them, but Lord Hazelwood dun't want 'em here. I'm not sure he's even up to it.

DAWN

I've seen final demands in the study when I'm cleaning, some of 'em are that much they make yer eyes water. I should've twigged.

SEAN

Do yer think we should be looking for another job?

DAWN

What's gonna happen about my maternity pay when I have this baby.

SARAH

I don't know how we're gonna manage when you go off. Maybe they'll take your Amy on full time to cover.

DAWN

No she won't do it, she can't wait to leave Scarborough and go to London, she hates working here.

23

INT. HAZELWOOD MANOR. KITCHEN. DAY 1.

23

The game is in small tureens and Julie is laying the homemade pastry over the top of them ready for the oven. Dawn heads down with five of the napkins that are badly stained.

DAWN

How we doin'?

JULIE

Considerin' I haven't got a magic wand and just the one pair of hands, not too bad.

DAWN

Have we got some of that spray for stains?

JULIE

Cleaning cupboard in utility, but you better get yerself off to 'shop, I'll be needing some of that stuff soon.

DAWN

I will if car starts.

JULIE

Well don't you go pushin' it in your condition. You better put custard powder down on that list, I'm not starting from scratch, it's hard enough. It's two and 'half years since I've done anything like this. I'm alright with the usual, supper for three and a light lunch, but a full scale dinner party is too bloody hard.

Dawn takes her overall off as...

DAWN

Well if I spray these napkins, can you put 'em in a rapid wash for me and I'll press 'em when I get back.

JULIE

Just leave 'em there, I'll see to  
'em. Tea towels and aprons need to  
go in as well.

24 EXT. HAZELWOOD MANOR. GARDEN / DRIVEWAY. DAY 1.

24

Godfrey planting his delphiniums in the garden when Sean  
approaches...

SEAN

We're gonna light a fire in the  
dining room and the woods getting  
low.

GODFREY

Okey dokey... Oh look there she  
goes our fortune's in her hands.

See Dawn's old Fiesta kangarooing down the grand driveway for  
the shops.

GODFREY (CONT'D)

What are you going to spend your  
winnings on Sean?

SEAN

I'm not sure, I'll think about that  
if it happens.

GODFREY

I'm going to buy a new digital  
camera and take some proper  
photographs to help further Amy's  
career and then I'm going to... Oh  
it looks like the Americans are  
early.

We see a helicopter approaching over head...

SEAN

Shit! 'Better get up there. You'll  
have to take the wood up to the  
house yourself.

And Sean hurtles back towards the helipad area.

25 OMITTED

25

26 EXT HAZELWOOD MANOR. GROUNDS / DRIVEWAY. DAY 1.

26

The Fiesta carries on it's way - heading out of the grounds.

27

INT. HAZELWOOD MANOR. HALLWAY. DAY 1.

27

Sarah is in a pristine looking outfit, although she shivers with the cold. Amy is at her side.

SARAH

So it's exciting yer gonna have a baby brother or sister soon.

AMY

It's not exciting it's embarrassin'. They shouldn't even be doin' it at their age. Hopefully I'll be gone be time it's born.

SARAH

You don't mean that.

AMY

I do.

Lady Hazelwood and Spencer head down the staircase...

LADY HAZELWOOD

They're always early. Will you let your mother know they're here.

SARAH

I think she's got supper planned for six o'clock.

LADY HAZELWOOD

What are we going to do with them 'til then?

SPENCER

Get them pissed.

Amy laughs...

LADY HAZELWOOD

Spencer please!

Sean hurtles in with two large suitcases...

LADY HAZELWOOD (CONT'D)

My Goodness how long do they think they're staying...

SEAN

Which room do you want these in?

SARAH

The Rose and the front bedrooms are the only ones fit for guests.

Sean heads up the stairs with the suitcases as Spencer and Lady Hazelwood head out to greet the Americans.

28

EXT. HAZELWOOD MANOR. DAY 1.

28

The Americans are on their way in from the helicopter, carrying cases and holdalls. There are two middle aged men, Scott Mitchell and Eddie Garcia, Scott's attractive wife Melissa and Eddie's much younger mistress Stephanie Perez who has a bunch of flowers for Lady Hazelwood, Scott and Melissa's trendy son Tyler (late 20s, single) and another American couple.

SCOTT MITCHELL

Hi there Rachel, great to see you again. You look amazing. The only woman I know that gets better with age...

LADY HAZELWOOD

That's very kind of you to say...

SCOTT MICHELL

Is there anyone else that can help us?

LADY HAZELWOOD

I'm so sorry, sadly Henry had to leave us last year and we haven't...

SPENCER

Tyler buddy, good to see you.

TYLER

Hey, how's things

SCOTT MITCHELL

(holding out his hand) You're the son right?

TYLER

Dad, it's Spencer.

SCOTT MICHELL

Sorry...sorry.

TYLER

He's losing the plot.

SPENCER

It's ok, we went shooting together last time you were here. I think my hair was a bit longer though.

SCOTT MITCHELL

Sure I remember you now. You'll have to forgive me...So this is my wife Melissa...

Various hi's and hello's and shaking of hands as...

SCOTT MICHELL

These are our friends Eddie and his girlfriend Steph and that's Billy and his wife Jess. And this is Rachel and she is the real McCoy, genuine British aristocracy.

LADY HAZELWOOD

Well actually I'm not, but my husband is and he's really looking forward to seeing you all. Please come through.

29

INT. HAZELWOOD MANOR. HALLWAY. CONTINUOUS. DAY 1.

29

Lady Hazelwood leads the Americans through into the grand hall where Sarah and Amy await to greet them.

EDDIE

Wow this place is beautiful.

STEPH

It's stunning.

SCOTT MITCHELL

And everything is authentic. Look at the ceiling.

AMY

Can I take yer coats?

STEPH

(Frozen) I think I'll keep mine on.

SCOTT MITCHELL

Sure.

MELISSA

(Flashes a smile) Yeh me too, still getting used to the English weather.

SARAH

Well we've got a lovely fire in the sitting room, so if you'd like to follow me.

AMY

(To Tyler) Do you wanna give me your coat?

They exchange a smile - mutual attraction as he takes his expensive looking coat off. He represents money to her.

TYLER

Sure...(Hands his coat)...There you go. Are you OK with that?

AMY

(Sassy smile) Don't worry I'm not gonna run off with it.

Sarah will lead the party through to the sitting room.

TYLER

Tyler Mitchell at your service.

AMY

(Sexy now) Amy Stevenson at yours.

30 EXT. WESTON'S SHOP. SCARBOROUGH. DAY 1.

30

The Fiesta pulls up outside the local shop which has the lottery stand outside. Dawn climbs out of the car and races inside.

31 INT. WESTON'S SHOP. SCARBOROUGH. DAY 1.

31

It's the local shop which sells most things. Valerie Hardcastle, a rather portly middle aged working class woman who knows everyone in Scarborough is serving.

VALERIE

You're late today. I thought you weren't coming.

DAWN

It's been mental, we've got the Americans coming for the shoot and no extra help. We're all racin' around like blue arsed flies.

VALERIE

I don't know how you manage.

DAWN

The' used to be thirty staff and now there's just five of us.

VALERIE

Well I hope they pay you plenty.

DAWN

You must be jokin', we can't even afford a new battery for 'car.

VALERIE

What can I get yer?

DAWN

I've got a list.

She hands the list over. Valerie busies herself getting the shopping for Dawn...

VALERIE

You keeping alright?

DAWN

Yeh, now we've got over shock,  
we're sort of coming 'round to  
idea.

VALERIE

Yer'll love it. I wish I'd had a  
late baby, yer'll have loads more  
patience than you had with yer  
other two.

DAWN

I don't know about that, I feel  
like ringing our Amy's neck  
sometimes.

VALERIE

Does she still wanna be a model?

DAWN

It's all she talks about. We've  
tried puttin' her off it, with her  
diabetes, 'cos models don't look  
after themselves...

VALERIE

They don't eat properly.

DAWN

We've had more rows over that than  
anything else, she thinks she's  
gonna do catwalk and..

VALERIE

She's a bonny looking lass though.

DAWN

Yeh, but she's not well.

VALERIE

Kids eh, thank god mine are both  
married and gone. Hey did you hear  
about 'two lads that got swept out  
to sea in a dingy this morning?

DAWN

No, I can't get a signal at the  
house (Fishing in her bag for her  
mobile phone) I better ring him.

VALERIE

I'll just get yer Parmesan.

DAWN

(On her phone) Andy?



32

EXT. SCARBOROUGH FRONT. FISHING HARBOUR. DAY 1.

32

Andy is with the rest of his crew unloading fish into a plastic tray from the trawler boat, various people flock around to look at their catch. Andy's on his phone to Dawn...

ANDY

Everything alright love...Oh yeh, what a bloody palava, some idiot had only gone and parked across the lifeboat entrance and it took 'em two hours to find driver. Me and Ronnie had to go out and haul 'em in on 'trawler.

33

INT. WESTON'S SHOP. SCARBOROUGH. DAY 1.

33

Dawn is still on the phone to Andy. Valerie has finished putting Dawn's groceries together and bagging it up.

DAWN

Sommat needs to be done about that. Listen love we're gonna be late tonight 'cos they've got this dinner and we'll have to help clear up, but there's a pizza in the freezer for you and Noah...

VALERIE

Can I get you anything else?

DAWN

(To Valerie) No that's it for now...(To Andy) I'll see you tonight when I get in. Tara love.

The lottery ticket is forgotten...

VALERIE

Now are you paying for this 'cos they still haven't settled up last month's slate.

DAWN

Really, I'll mention it to Lady Hazelwood.

VALERIE

Thanks I'd appreciate that, 'cos it's mounting up, I'm sure they've just forgotten.

On Dawn - not sure if that's the case.

34

INT. HAZELWOOD MANOR. KITCHEN. DAY 1.

34

Godfrey meticulously ironing the napkins. Julie is panic stricken now as she searches around the kitchen picking things up. She has the house phone to her ear, but we're not sure who she's talking to.

GODFREY

I don't know if I'm doing this right... This is the first time in my entire life that I've used an electric iron.

JULIE

I can't break off they're already here... (Glancing at Godfrey)... It doesn't matter, who cares? They've gone to their rooms to get ready for dinner and the souffles aren't even in.

Julie moves away muttering into the phone, but we stay with Godfrey who hums to himself as he continues pressing...

GODFREY (CONT'D)

It's actually rather soothing.

Julie finishes her call...

JULIE

Right that's enough. Now I want you to take 'em up to our Sarah.

Amy arrives with a blouse that Sarah's loaned her. Godfrey gazes lovingly at Amy...

AMY

The old one wi curly hair said he were starvin' hungry.

AMY (CONT'D)

And Sarah's askin' for 'aprons.

JULIE

Well it's to be hoped he is, after I've gone to all this trouble.

GODFREY

Here they are, I've ironed them. I hope they're alright, I wasn't quite sure what to do with the frilly bit, but...

Godfrey is transfixed, he sees Amy has taken her top off and is stood there in her bra, she's about to put Sarah's blouse on - she unfastens the last button and puts the blouse on as...

AMY

It's way too big....

She takes the apron off Godfrey - ties it tightly round her middle as...

AMY (CONT'D)  
Cheers... I'm gonna look dead  
sackless...

Amy pulls the strap too tightly and the strap brakes....

AMY (CONT'D)  
Ahhh shit! Straps broke.

JULIE  
Give us it here.

Amy hands Julie the apron and the strap and Julie safety pins the strap to the body of the apron as Amy continues fastening her buttons.

AMY  
What yer lookin' at Godfrey?

GODFREY  
I was just admiring your physique.

AMY  
Are you sayin' I've got nice tits?

Godfrey doesn't know where to look...

JULIE  
Now look yer've embarrassed him.

AMY  
He knows I'm only teasin' don't  
yer... (She pecks him on his cheek)  
I love him to bits.

JULIE  
Go on, she'll be waiting for 'em  
and take 'napkins up with yer.

And Amy heads off with the other apron and the five napkins.

JULIE (CONT'D)  
Are yer alright love?

GODFREY  
Yes... Amy reminds me very much of  
an angel.

JULIE  
I don't think her mother'd agree  
with yer, but never mind.

GODFREY  
She could be in a fashion magazine  
or one of these pop singers, she's  
heavenly. Shall I iron Dawn's  
overall?

Julie realises she's washed Dawn's overall...

JULIE

No give us it here, it's nylon, it  
dun't need ironing. Yer can shove  
them tureens in 'bottom warming  
oven.

GODFREY

(Beaming with happiness) Just think  
in less than four hours we'll all  
be multimillionaires.

On a worried looking Julie.

35

INT. HAZELWOOD MANOR. DINING ROOM. NIGHT 1.

35

The fire is roaring away, the oil radiators are hidden out of sight. The candles are lit and the silverware glistens in the candlelight - it really looks the epitome of English heritage. The Americans, Lord and Lady Hazelwood and Spencer are dressed in all their finery. Sarah pushes Lord Hazelwood through in his wheelchair - to the top of the table. Amy and Sean are standing by wearing their serving uniforms and aprons, ready to pull the chairs out for the ladies to be seated. Amy will pour the ladies wine as Sean will see to the men. There is a little amuse bouche at each table setting.

SCOTT MITCHELL

Look at this, isn't it  
magnificent.

MELISSA

Oh wow!

EDDIE

(Impressed) This is something else.

LADY HAZELWOOD

Please sit down anywhere you want.

SPENCER

(Twinkling) Melissa and Steph you  
might like to sit near the fire.

MELISSA

No it's fine.

STEPH

It's nice and warm in here.

SCOTT MITCHELL

All those guys on the wall are your  
ancestors right?

LORD HAZELWOOD

Yes, the portrait above the  
fireplace was my great grandfather,  
the 3rd Earl of Hazelwood.

STEPH

That's awesome and are you an Earl?

LORD HAZELWOOD  
Yes. I'm the 8th Earl of Hazelwood.

SCOTT MITCHELL  
Like Henry the 8th.

EDDIE  
Only not so many wives eh.

SCOTT MITCHELL  
Too expensive.

LADY HAZELWOOD  
Just two. Charles's first wife  
sadly died when she was forty two.

SCOTT MITCHELL MELISSA  
I'm sorry. Oh my God!

STEPH  
That's so young.

MELISSA  
And she had all this.

LADY HAZELWOOD  
She was a lovely woman, she was my  
friend.

An awkward moment. We glance at Sarah...

SARAH  
The chef would like you to know the  
amuse bouche is palm heart with  
butternut squash and sugar snap.

TYLER  
Sounds great.

SARAH (CONT'D)  
I hope you enjoy it.

And as they tuck in...

EDDIE  
I bet a house this size costs a  
fortune to run?

LORD HAZELWOOD  
It certainly does, it eats money.

LADY HAZELWOOD  
(Looking at Spencer) We're  
constantly looking for ways  
to run the house more  
economically.

AMY  
Do you want some wine Lady...

LADY HAZELWOOD (CONT'D)  
I was speaking Amy! White please.

Amy is put in her place. Lord Hazelwood smiles kindly at Amy to reassure her as...

LORD HAZELWOOD  
We're thinking about having a  
Biomass heating system fitted so we  
can use some of the wood chippings  
from the land.

SEAN  
Wine sir?

SCOTT MITCHELL  
Yeh why not. Fill her up son.  
I tell you what I could eat a  
bloody horse so I'm hoping the  
food's as good as last time...

LADY HAZELWOOD  
Unfortunately we don't have the  
staff we had three years ago...

LORD HAZELWOOD  
But our resident chef is doing her  
very best.

TYLER  
We could have easily gone out to  
eat.

LADY HAZELWOOD  
Our chef would've been mortified,  
she likes a challenge. It might be  
a little more...rustic, than fine  
dining though.

Sarah and Sean share a glance as...

LORD HAZELWOOD  
(Annoyed) We're very fortunate to  
have Julie, she's been with us for  
thirty five years and knows how to  
cook. We certainly couldn't do  
without her.

36 INT. HAZELWOOD MANOR. KITCHEN. NIGHT 1.

36

Sweat dripping off Julie's brow as she lifts the oven tray  
out of the Aga with individual cheese souffles on it. Dawn  
sprinkles some herbs on the top of them, then...

JULIE  
(To Godfrey) Right get 'em up there  
before they drop. Go!!!

Julie covers the tray with foil and hands the tray to Godfrey. Godfrey heads out of the kitchen with the souffles. Julie checks the game pies.

37 INT. HAZELWOOD MANOR. OUTSIDE THE DINING ROOM. NIGHT 1. 37

Godfrey hands the large silver tray with the souffles on to Sarah, who heads into the dining room with them.

38 INT. HAZELWOOD MANOR. DINING ROOM. NIGHT 1. 38

Lots of chatter as they tuck into their souffles.

SCOTT MITCHELL	MELISSA
She certainly hasn't lost her touch.	It's so light, it's wonderful.

LORD HAZELWOOD  
Years of practice.

Sean pours red wine into the glasses. Amy pours the white wine into Tyler's glass, he looks at her, smiles.

TYLER  
Thank you.

AMY  
(Flirtatious) Pleasure.

Spencer catches the moment between Tyler and Amy...

SPENCER  
(To Amy) You can top me up.

Amy stands at the side of Spencer and pours his wine, we see from the back as he surreptitiously slips his hand under her skirt. She spills the wine onto the table cloth...

SPENCER (CONT'D)  
Oooops!

LADY HAZELWOOD  
Amy really!

AMY  
Sorry.

SPENCER  
Clumsy clot!

Spencer flashes Amy a smile.

39 INT. HAZELWOOD MANOR. KITCHEN. NIGHT 1.

39

Sweat forms on Godfrey's brow as he pounds away at a large pan of mashed potato. The steam rises.

GODFREY

Two hours forty six minutes and  
thirteen seconds to the lottery  
draw.

Dawn and Julie share a look. Julie pours gravy from a pan into two Royal Doulton gravy boats, she scoops a bit of spillage onto her finger, licks it...

JULIE

Bloody delicious if I say so  
myself.

Dawn tips the leeks into a silver tureen.

40 INT. HAZELWOOD MANOR. DINING ROOM. NIGHT 1.

40

Sarah presents the game pies to the table to lots of appreciative noises from the guests. Lady Hazelwood is relieved.

Amy serves the leeks from the silver tureen onto Scott's plate. Sean is serving the mashed potato.

SCOTT MITCHELL

So the girls are hoping to go  
shopping tomorrow while we're  
shooting. Do you have a driver  
or...

LORD HAZELWOOD

Not really, there's only Sean and  
he'll be with you.

LADY HAZELWOOD

Sarah might do it.

LORD HAZELWOOD

It's Sarah's day off.

SARAH

I don't mind, honestly. I'll run  
you into town.

MELISSA

You're so sweet, thank you.

STEPH

You could show us where all the  
designer shops are.



SARAH

I'm not sure I know where the designer shops are, but I'll do my best.

And as they tuck into their supper...

SPENCER

So how are the golf courses doing?

SCOTT MITCHELL

Great. Business is booming. We've got, how many is it now Ed?

EDDIE

Seven and we're just about to open our eighth.

SPENCER

Amazing.

LADY HAZELWOOD

All in America?

EDDIE

No, we've got one in Dubai, two in Spain...

Sean puts another log on the fire as...

TYLER

And one in China. It's only a ten hole, but it's very popular. We've a long waiting list. Can you get internet here, we could go online and show you.

SPENCER

Great.

EDDIE

And we're going to hop over to Ireland after the shoot's finished to take a look at a stately home which has come up for sale, it's got a nice piece of land with it and the possibility...

SPENCER

What about England? Have you ever fancied developing a golf course here?

SCOTT MITCHELL

You mean at Hazelwood Manor?

Sean and Sarah exchange a look.

LORD HAZELWOOD

Don't be ridiculous.

SPENCER

(Political - pretending innocence)  
I didn't actually mean here, but  
seeing as you mention it, do you  
think it's a possibility?

LORD HAZELWOOD

It doesn't matter if it's a  
possibility or not...

LADY HAZELWOOD

(Mock chastisement) Spencer  
darling.

SPENCER

I'm just curious that's all. I'm  
just making conversation.

SCOTT MITCHELL

I don't want to offend anyone and  
I'm sure this house and land will  
remain in the Hazelwood family for  
generations to come...

SPENCER

If we can afford it.

SCOTT MITCHELL

But if you ever did even consider  
selling and we're still alive and  
kicking, I hope you'd let us have  
the first bid.

SPENCER

Yes, of course.

LORD HAZELWOOD

Not while I draw breath.

LADY HAZELWOOD

It's all hypothetical darling, it's  
just a bit of fun.

Sean and Sarah share a look, they know it's not hypothetical  
at all. Now they know why the Americans have been invited.  
Nerves catch Lord Hazelwood and he starts to cough. Sarah  
pours him some water...

SCOTT MITCHELL

I've forgotten how many acres  
you have here?

LORD HAZELWOOD

(To Sarah) Thank you Sarah.

SPENCER

I don't know, Sean how many acres  
of land do we have?

SEAN

Ninety.

SCOTT MITCHELL

Perfect eighteen hole course...  
(Looks at Lord Hazelwood) I'm  
teasing.

Then from outside the window we hear...

NICK O.O.V

Amy where are yer? I love you Amy!

SCOTT MITCHELL

Who the hell's that?

MELLISA

Oh my God, what is it?

Amy is horrified. Spencer jumps up and checks out of the window...

AMY

Oh I'm so sorry, I think  
it's...

NICK O.O.V

Come out here! Amy!!!

SPENCER

It's your bloody idiot boyfriend!

AMY

He's not my boyfriend!

See Nick is outside the window - clearly he's drunk.

SCOTT MITCHELL

Is he dangerous?

EDDIE

(Reassuring his mistress)  
It's OK honey.

AMY

No he's not dangerous, just mental!

41 EXT. HAZELWOOD MANOR. GARDEN. NIGHT 1.

41

Nick has a can of lager in his hand and is drunk. He sees a furious Spencer at the window.

NICK

Is Amy there? Will you tell Amy I  
want her!

Sean approaches from the house - not sure how to handle this.

NICK (CONT'D)

Amy! I wanna talk to yer!

SEAN

OK, that's enough mate.

NICK

I wanna talk to Amy. I've rung her  
ten times and she hasn't rung me  
back once.

SEAN

Because we don't always get a  
signal here at the house. Anyway  
you can't come here shouting your  
mouth off pal, it's not on. There's  
a dinner party going on in there.

NICK

Who gives a flyin' fuck! I'm not  
goin' 'til I've seen her. Amy!!!

Then from around the corner we see Spencer emerging with a loaded shot gun...

SPENCER

Right you degenerate scrote, you've  
got ten seconds to get off our land  
or I'm going to pull this trigger  
and pop your brains clean out of  
your skull...

SEAN

Just be careful with the gun,  
the safety catch isn't on and  
the trigger's very sensitive.

SPENCER (CONT'D)

One... Two... Three... I'm  
warning you... Four...

NICK

You think yer so bloody good  
don't yer. Yer think yer  
better than us just 'cos  
you've got money and a big  
house!

SPENCER (CONT'D)

Five... Six... Seven...  
Eight... Nine.

SEAN

(Trying to coax Nick round) I  
tell you what, you go and  
I'll get Amy to ring you on  
the house phone right?

SPENCER (CONT'D)

You think I won't do it don't  
you?

AMY

(To Nick) What do you want?

NICK

Amy!

And Nick heads over to Amy, he embraces her - she pushes him off her.

AMY

Get off me!!! I don't want you  
here!!

Spencer fires the gun in the air frightening everybody. Amy screams...

SPENCER

You heard what the girl said,  
she doesn't want you here.

AMY / SEAN

Ahhhhhh!!!! / For God's  
sake!!!!

As others emerge from the house and Lady Hazelwood looks through the window, Nick starts to back off.

NICK

You'll regret this!

He climbs onto his scrambling bike, rides off across the field.

42

INT. HAZELWOOD MANOR. KITCHEN. NIGHT 1.

42

Amy is sat at the kitchen table - she's furious and upset. Godfrey and Sean are trying to console her as they eat the leftover game pie and rhubarb crumble. Julie is up to her elbows washing up the tureens. Dawn is stacking the dishwasher.

DAWN

They won't ask you to help out again if you cause trouble.

AMY

I don't wanna be asked again. I'm just embarrassed 'cos that fit American looked at me like I'd crawled out from under a stone when Spencer said he were me boyfriend.

DAWN

We told yer months ago to finish with him properly.

AMY

I did finish with him!

DAWN

Yes and then you start seein' him again. We're not stupid Amy.

AMY

'Cos he pesters me that's why.

DAWN

'Cos you encourage him.

AMY

I don't! Yer think yer know everything you.

DAWN

We know nothing about him, he came with the new fair rides and that's it. I think he's got a screw loose...

JULIE

Come on love.

AMY

Why 'cos he likes me, 'cos he pays me attention. All you care about is this new baby.

DAWN  
You sound like a two year  
old. It's time you started  
acting your age.

GODFREY  
Please don't argue.

SEAN  
(Intervening) To be honest it happened just at the right time, 'cos things were getting a bit tense over dinner. Spencer boy was asking the Americans if they'd be interested in buying Hazelwood if it came up for sale.

No way!

AMY  
It's true.

DAWN  
And what did they say?

SEAN  
They said they'd be really  
interested, 'cos they'd turn it  
into a golf course.

JULIE  
(Incredulous) They said that in  
front of Lord Hazelwood?

SEAN  
Yeh. I reckon that's what they've  
got 'em here for.

JULIE  
Poor bugger, it's a wonder he  
didn't have another stroke.

GODFREY  
What would happen to all the  
flowers and the vegetable garden?

SEAN  
It'd be all gone Godfrey, it'd be  
landscaped grass with 18 holes in  
it.

GODFREY  
That would be an absolute  
catastrophe.

DAWN

What worries me is according to your Sarah they might not have any other option. They're six and a half million in debt and the house needs a fortune spending on it.

JULIE

She's never said anything to me. So  
yer sayin' we might all be down the  
road anyway?

DAWN

In a nutshell.

JULIE

Where am I gonna find a job at my  
age.

GODFREY

Right we're gonna miss the draw if  
we don't head over to the gatehouse  
now, where a glass of home made  
nettle wine awaits.

JULIE

Some of us haven't finished work  
yet, Godfrey.

DAWN

And I'm knackered.

They all look at Godfrey's disappointed face.

GODFREY

You've got to come, we're gonna  
win? I've been working on this  
combination for six solid days and  
it's an accumulation of seven years  
of mathematical data.

AMY

We could watch it on iplayer.

JULIE

High player?

SEAN

If we can get a signal.

AMY

Why don't you go and get yer wine  
Godfrey I feel like getting pissed.

DAWN

You're not drinking.

AMY

(Defiant) I can have a glass of  
wine if I want.

43

INT. HAZELWOOD MANOR. KITCHEN. NIGHT 1. LATER.

43

We come up on the computer screen of Sarah's laptop - we're watching the lottery on iplayer. The lottery presenter is very attractive and is wearing a stunning dress.

LOTTERY PRESENTER

Thanks Darren and congratulations to the eight strong syndicate that worked in the shirt factory in Rochdale that won five and a half million the week before last...

And as we pull out we realise Amy, Godfrey, Sarah, Sean, Dawn and Julie are all sat around the table watching the lottery draw on the computer. They are drinking Godfrey's nettle wine and Dawn is drinking orange juice. Godfrey has his notebook out with all his numbers written in it.

AMY

Five and 'half million, can yer imagine.

LOTTERY PRESENTER (CONT'D)

So are we all set to find this week's winning numbers. Good luck everybody...

JULIE

What I could do with that.

LOTTERY PRESENTER (CONT'D)

Release the balls!

JULIE (CONT'D)

I wouldn't have to worry about finding another job.

Amy drinks the wine. Dawn looks at her disapprovingly...

DAWN

No more after that, it's full of sugar. Have you had your insulin...

AMY

Yes! God why are you allus getting on to me, can't I enjoy meself for two minutes.

The balls drop into the machine and start bouncing as...

GODFREY

Shhh! I need to concentrate now. Do you have the ticket Dawn?

DAWN

Yeh, I've got it here... (Pats her overall pocket)... All safe and sound.

Dawn flashes a panic look at Julie.

GODFREY

And I take it you've signed the...



But before he can finish one of the balls drops down the chute and he's distracted.

GODFREY (CONT'D)  
It's nine, that's good.

LOTTERY PRESENTER  
And here's the first ball out tonight and it's number 9.

Close up on ball number 9...

GODFREY (CONT'D)  
(Crossing out one of the lines in his notebook) That's a very good start. We only lose two lines.

LOTTERY PRESENTER (CONT'D)  
Last seen five weeks ago, number 9 is one of the least popular numbers.

The balls bounce about again and another one drops down the chute. Godfrey crosses out another line.

GODFREY (CONT'D)  
Yes and it's a two, we're still in with ten lines. Excellent.

LOTTERY PRESENTER (CONT'D)  
And the second ball out tonight is our old friend number 2!

Close up on ball 2...

LOTTERY PRESENTER V/O (CONT'D)  
2 is one of Mercury Millions most common numbers drawn.

GODFREY  
Only according to the out average ratio which is...

Balls bounce about. The buzzer goes - they all look up to the bell rack - it's the dining room demanding service.

JULIE  
Bugger! They'll want their port and cheese.

On the computer screen we see another ball drop down the chute.

SARAH  
It's alright I'll go.

LOTTERY PRESENTER  
And the third ball out tonight... What a coincidence...

JULIE  
Take the cheeses with yer.

LOTTERY PRESENTER (CONT'D)  
- it's number 3.

Close up on the ball as it comes to rest - it's number 3...

GODFREY  
(Horrified, he crosses out another line) Three! No it can't be three!

A crestfallen Godfrey starts flicking through the back pages in his notebook.

GODFREY (CONT'D)

Three has only followed two six times since the lottery began.

SARAH

It doesn't matter Godfrey!

LOTTERY PRESENTER V/O

3 last made an appearance a month ago.

Godfrey shouts at the computer screen...

GODFREY

Yes, but not consecutive to two! It was drawn after number fifteen and before that it was drawn after number twenty-five!!!

The buzzer sounds continually and the dining room light flashes. On screen another ball drops down the chute.

DAWN

It's OK Godfrey, it's just a bit of fun... (Shouting at the buzzer) Alright she's coming!!!

LOTTERY PRESENTER

The fourth ball out tonight is... Number 22.

On screen we close up on ball 22...

GODFREY

(Hopeful) We're still in with a chance, we have three lines that correspond.

LOTTERY PRESENTER (CONT'D)

22 is back again, it put in an appearance just last week.

Balls bounce about, another one drops down the chute.

LOTTERY PRESENTER (CONT'D)

And the next ball is... Number 18

Close up on ball 18. Godfrey is horrified...

GODFREY

Eighteen!... (Agitated)... I don't understand this... There's no pattern, no logic to it! How can it be eighteen!

LOTTERY PRESENTER (CONT'D)

Once again a very popular number on any Mercury millions lottery draw...

We catch a look from Dawn - a sigh, is it disappointment or something else.

JULIE

It doesn't matter love.

LOTTERY PRESENTER

And now for our last ball...it's number 36.

Close up on ball number 36 cascading down the chute. Godfrey is absolutely crestfallen.

GODFREY  
Well that's it! I'm so  
sorry... I don't know what to  
say. I feel like a complete  
fraud. I've raised all your  
hopes.

LOTTERY PRESENTER (CONT'D)  
Last seen 15 weeks ago,  
number 36 is our last ball.

SARAH  
No you haven't Godfrey, it  
was only you that really  
thought we were going to win.

LOTTERY PRESENTER (CONT'D)  
And now it's time for our all  
important bounty ball...

And Sarah heads upstairs with the cheese cloth as another  
ball drops down the chute.

GODFREY  
I'm so disappointed, I feel  
like I've let you all down.

LOTTERY PRESENTER (CONT'D)  
Our bounty ball is... number  
10.

All hope is gone now as the final bounty ball 10 is revealed.  
We hear applause from the studio audience.

DAWN / SEAN  
Don't be silly / No you haven't,  
it's only the lottery.

JULIE  
What we've never had, we'll  
never miss. Pour us another  
glass of that bloody horrible  
wine.

LOTTERY PRESENTER  
So let's recap... Those  
numbers in numerical order...

And Godfrey tries to punch the computer keyboard to close it  
down, but the lottery presenter persists as...

GODFREY  
Turn it off!!! Turn it off.

JULIE (CONT'D)  
Hey careful, that's our  
Sarah's. You'll break it!

GODFREY (CONT'D)  
...I don't want to hear it.  
Shut up!

AMY  
Alright Godfrey don't throw a  
fit!

GODFREY (CONT'D)  
(Depressed) I think I'll go  
home if you don't mind.

SEAN  
It was only six quid. Have  
some rhubarb crumble.

Amy turns the computer off - they're all a bit alarmed at  
Godfrey's reaction.

GODFREY (CONT'D)  
I don't feel very well...

A despondent Godfrey makes for the door..

SEAN  
(Calling after him) Godfrey! Don't  
go!!!

DAWN JULIE  
He gets worse every week. I I don't think he can cope.  
really think we should stop  
doin' it.

AMY  
Awww! I'm gonna see if he's  
alright.

DAWN  
Leave him, let him cool down.

AMY  
Just get off me back will yer!

And she heads out after Godfrey.

JULIE  
She's just going through a phase.

DAWN  
Well I wish she'd hurry up and get  
through it, she's driving me and  
Andy insane.

JULIE  
Do you think we should tell  
Godfrey, it might make him feel  
better.

SEAN  
Tell him what?

On Dawn as we...

MIX THROUGH Scarborough WITH A CAPTION ACROSS THE SCREEN:

**FOUR HOURS EARLIER.**

44 INT. WESTON'S SHOP. SCARBOROUGH. **REPRISE. DAY 1**

44

Dawn just finishing her phone call to her husband Andy.  
Valerie is packing Dawn's groceries into a carrier bag.

DAWN  
There's a pizza in the freezer for  
you and Noah...

VALERIE  
Can I get you anything else?

DAWN

(To Valerie) No that's it for now... (to Andy) I'll see you tonight when I get in. Tara love.

And she finishes the call to Andy - the lottery ticket is forgotten.

VALERIE

Now are you paying for this 'cos they still haven't settled up last month's slate.

DAWN

Really, I'll mention it to Lady Hazelwood.

VALERIE

Thanks I'd appreciate that, 'cos it's mounting up, I'm sure they've just forgotten... Right well this lot comes to eighty eight, thirty three.

DAWN

Bloomin' heck.

VALERIE

It's the cigars, sixty pounds a box.

DAWN

Right.

VALERIE

(Showing her the receipt) There you go. So no lottery ticket this week then?

DAWN

Heavens I nearly forgot, thanks for reminding me. I've got the new numbers somewhere, I need fifteen lines.

VALERIE

Fifteen? It's gone up.

DAWN

Yer know what he's like, he's worked out another new system.

VALERIE

Mad as a box of frogs that one.

Dawn looks in her coat pocket and bag for the numbers that Godfrey gave her as Valerie continues to bag up the shopping.

DAWN

I know, but what can you do, we have to humour him. He does them gardens all on his own bless him. He has a couple of volunteers come in on a weekend, but that's it. Anyway it's three lines each this week, but we've all said, it's only this week... (Realisation)... Oh damn do you know what, I think I've left the numbers in me overall pocket. I'll have to ring Julie.

And she rings Julie on her mobile as...

45

INT. HAZELWOOD MANOR. KITCHEN. **REPRISE. DAY 1.**

45

Reprise - only this time we come up on a frazzled Julie on the house phone, while Godfrey is in the background meticulously ironing the napkins. Julie is searching around the kitchen with the house phone to her ear. Now we know what she's looking for - Dawn's overall.

JULIE

I can't break off... (Americans) they're already here... (Glancing at Godfrey) It doesn't matter... Who cares? They've gone to their rooms to get ready for dinner and the souffles aren't even in.

GODFREY

I don't know if I'm doing this right... This is the first time in my entire life that I've used an electric iron.

Julie moves away from Godfrey out of ear shot, but this time we go with her and hear what Julie says..

JULIE (CONT'D)

(Whispers to Dawn) I can't see yer overall love, where did you take it off?... Look just make 'em up, he'll never know.

Pull focus to find Godfrey humming oblivious to everything, totally engrossed in the ironing...

GODFREY

It's actually rather soothing.

46

EXT. WESTON'S SHOP. SCARBOROUGH. EARLIER. DAY 1.

46

Dawn's Fiesta drives off.

47

INT. HAZELWOOD MANOR. KITCHEN. PRESENT. NIGHT 1.

47

Julie is wiping the big wooden table down. Dawn is emptying the dishwasher.

JULIE

I'd put her overall in the wash.

DAWN

With the list of numbers Godfrey gave me in the pocket.

JULIE

I were in such a rush, I must've grabbed it with 'tea towels.

DAWN

So I made up some numbers instead.

SEAN

I get it. That means even if Godfrey's numbers had come up we still wouldn't have won.

DAWN

That's right. I tell you what though, me heart were in me mouth when I thought we were in with a chance.

SEAN

Have you checked the numbers then?

DAWN

What numbers?

SEAN

On the ticket you bought.

DAWN

No. I don't even know what numbers I came up with. I were that worried about Godfrey's numbers winning, I couldn't think straight.

Sean turns the computer back on as...

SEAN

Give us the ticket.

JULIE

I remember there was a two and a three.

DAWN

Yeh 'cos that's when he started shoutin' when the three came out.

Dawn fishes the ticket out of her coat pocket, hands it to Sean.

JULIE

And then there was an eighteen, he definitely didn't like that.

Sean looks at the ticket...

SEAN

You've got three lines with two, three and an eighteen.

DAWN

Have I?... Oh yeh cos 2nd's our Amy's birthday, 3rd's Andy's and 18th's mine...

DAWN (CONT'D)

There should be a twenty-two in there as well, cos that's our Noah's birthday.

SEAN

(Of the computer) Come on... What's up with it...

DAWN (CONT'D)

I can't remember any of the others though, Valerie were just shouting 'em out in end.

SEAN (CONT'D)

(Of the computer) It's so bloody slow...

JULIE

(To Sean) It drives our Sarah mad.

48

EXT. HAZELWOOD MANOR. GROUNDS / DRIVEWAY. NIGHT 1.

48

Godfrey stomping up the drive - heading for the gatehouse. To the back of him we see Hazelwood Manor at night - lights glistening in the dark. Amy runs up the grand drive to try and catch up with him...

AMY

Godfrey!!! Wait for me!...  
Godfrey!!

And an agitated Godfrey stops in his tracks, but doesn't turn to look at her.

49

EXT. HAZELWOOD MANOR. GARDEN. NIGHT 1.

49

As Amy catches up with Godfrey we take a different perspective, maybe as though from the house. See them in long shot talking, she tries to make him turn to look at her. Then cut to...



A different perspective, perhaps from the woodland - this time we see an animated Godfrey shouting at Amy as she tries to placate him. But they are some way off and we can only just make out what they're saying.

GODFREY  
Of course there's a  
mathematical way to work it  
out! Everything has a  
numerological equation!

AMY  
Alright don't shout at me,  
I'm only trying to help!...  
Godfrey listen to me...

50

INT. HAZELWOOD MANOR. KITCHEN. NIGHT 1.

50

Sean still trying to get online as Julie and Dawn continue clearing away and unpacking the dishwasher...

SEAN  
Maybe they're online upstairs. I'll  
see if I can get it on me phone...  
(Looks at his phone)... No chance.

JULIE  
You'll have to go half way up the  
drive to get a good signal.

DAWN  
Don't worry we can check 'em  
tomorrow. I better get off. Andy'll  
think I've left home.

The computer comes on. It's glitching, the signal isn't good.

SEAN  
Okay it's not great, but we're  
online... (Punches in) Google...  
(Types in)...Lottery results.

The buzzer goes, the sitting room light flashes on the board.

JULIE  
I'm not doing anything else,  
they've had their pudding and their  
cheese. They can buzz off!

DAWN  
Do you want me to go?

JULIE  
No. Kitchen's closed. We've been on  
since half seven this morning. And  
it's to be hoped they don't all  
want cooked breakfast, 'cos I've  
only got enough bacon for seven.

DAWN  
Well it dun't look like Godfrey's  
coming back.

JULIE

Your Amy'll sweet talk him round,  
he loves her to bits. He'll be dead  
chuffed she's gone after him.

SEAN

OK yes there's a twenty-two and...  
Shit, connections gone again.  
(Looking at the ticket - excited)  
You've definitely got four numbers  
Dawn.

DAWN

Really? What's that mean?

JULIE

It mean's we might have won twenny  
quid each if we're lucky.

51 INT. HAZELWOOD MANOR. DINING ROOM. NIGHT 1.

51

Spencer is looking out of the window his glass of port is  
well down. Sarah goes to top up his glass as...

SPENCER

(To Sarah) Right up to the top,  
there's a girl.

Lord Hazelwood and the American men are enjoying some port  
and the cigars. They're all a bit merry after the wine and  
port. The cheese is still in the middle of the table. The  
women have retired to the sitting room. Sarah is pouring  
Spencer half a glass of port. Tyler's on his iPad, he's  
online showing a video of the Chinese Golf Course - hence the  
computer going slow downstairs.

TYLER

Yes it's got pretty much  
everything...

SCOTT MITCHELL

And what it lacks in distance it  
makes up for in enjoyment...

On his way back to the table....

SPENCER

As the actress said to the bishop.

They all laugh except for Lord Hazelwood.

LORD HAZELWOOD

And I'll have a drop more  
please Sarah.

EDDIE

We've even put in a lake.

A concerned Sarah heads over to a rather drunk Lord Hazelwood who's enjoying a cigar instead of engaging with the video of the golf course.

SARAH  
(Whisper) Do you think that's a good idea Lord Hazelwood?

LORD HAZELWOOD  
I think it's a terrific idea.

There's a knock on the door and Sean opens it - he has the old kitchen laptop with him...

SEAN  
Excuse me, could I have a word Sarah.

LORD HAZELWOOD  
What is it Sean?

SEAN  
Oh it's nothing, it's just we think we might have won somethin' on the lottery, but we can't get a signal downstairs and we wondered...

LORD HAZELWOOD  
Come in, don't stand in the doorway... (Drunken sarc)... Ask Tyler, he'll show you how to do it he's a whizz with computers, just like his father's a whizz with the golf courses.

The sarcasm is lost on Scott and Tyler, but not on Spencer and Sarah. Sean enters, followed by Dawn and Julie - Julie is still in her stained white chef tunic and Dawn looks totally dishevelled after their hard day in the kitchen.

SPENCER  
He didn't mean all of you.

JULIE  
Sorry.

DAWN  
We'll wait outside...

LORD HAZELWOOD  
No you won't. What are you apologising for. This is Julie, responsible for the wonderful feast we've all had tonight.

Sarah is proud that her mother is getting the recognition. Scott and Eddie are fast up onto their feet to congratulate her. Meanwhile Sean gets to work on the computer - checking the lottery winning numbers.

SCOTT MITCHELL  
The food was fantastic.

EDDIE  
You're one hell of a chef Julie,  
I've never tasted food like that  
before. If you ever want a job in  
the States just let us know.

SPENCER  
(Semi-jest) Don't be telling her  
that, she'll be asking for a raise.

LORD HAZELWOOD  
Spencer! He has no idea how to  
treat people!

JULIE	SPENCER
Thank you.	God! I was joking.

JULIE (CONT'D)  
I might take you up on that, but it  
was a team effort, this is Dawn and  
she helped a lot.

SCOTT MITCHELL  
Well done Dawn.

SPENCER  
(To Dawn)... And where's Little  
Miss Scarborough?

TYLER  
Who's that?

SPENCER  
Amy, the pretty young waitress.

DAWN  
She was crowned Miss Scarborough  
last year.

TYLER  
Is that like a beauty pageant?

DAWN  
Sort of.

TYLER  
She's really attractive.

DAWN  
Thank you.

SPENCER  
Yeh and she knows it. I hope she's  
not with that idiot boyfriend of  
hers.

DAWN

She's gone to find Godfrey.

SCOTT MITCHELL

So do you all live here at the house?

JULIE

We've got a flat on the top floor.

SCOTT MITCHELL

Is that like the servant's quarters?

Julie and Sarah share a look - don't like the sound of that.

SEAN

(Looking at the numbers online now)  
We've got thirty-six!

DAWN

(To Sean) I just picked a couple of random numbers...(To Scott) I live on the Newby estate...

SEAN

Oh my God! We've got all six numbers and the bounty ball.

DAWN / JULIE

No way! / What's that mean?

SARAH

I don't understand I thought we hadn't won...

SEAN

It means we've won the bloody lottery.

See Spencer's reaction...

SEAN (CONT'D)

(Stunned) I think we've won fourteen and a half million pounds!

Pandemonium breaks out as Sarah, Julie, Sean and Dawn scream, hug one another, burst into tears. Oblivious to the others and in the middle of the mayhem Spencer leaves the room. The Americans and Lord Hazelwood look on...

DAWN / JULIE

Oh my God... Oh my God!!! /  
Are you jokin'? Let me  
see!!!!

SARAH / SEAN

Fourteen million!!! / We're  
rich! We're bloody loaded!

Leave on Lord Hazelwood genuinely delighted for them.

52 INT. HAZELWOOD MANOR. SITTING ROOM. NIGHT 1.

52

A fire is burning away as the four women - Lady Hazelwood, Mellisa, Steph and Jess - are drinking their wine. Lady Hazelwood presses the service bell again.

LADY HAZELWOOD

I'm sorry about the coffee. I don't know why they're not answering.

MELISSA

Maybe they've finished for the night.

LADY HAZELWOOD

No they don't finish until we've finished.

And then they hear a loud scream from outside...

STEPH

What the hell's that?

LADY HAZELWOOD

It's alright, it's just the foxes.

STEPH

God that really spooked me, it sounded like someone was being murdered.

LADY HAZELWOOD

We hear it most nights.

53 EXT. HAZELWOOD MANOR. DRIVEWAY. NIGHT 1.

53

Dawn, Sean and Sarah screaming with excitement as they run down the driveway heading for the gatehouse, giggling and screaming with delight. Julie's a little way behind...

SEAN / SARAH

DAWN

I love you God!! / About time Our Amy won't believe it! sommat good happened!

SARAH (CONT'D)

Godfrey's gonna go mental!!

JULIE

Wait for me!!

54 EXT. HAZELWOOD MANOR. GROUNDS / THE GATEHOUSE. NIGHT 1.

54

Sean's hand knocking on the gatehouse door. Pull out to find our four winners waiting for Godfrey to answer.

SEAN  
Godfrey!

DAWN / SEAN(CONT'D)/ JULIE / SARAH  
Godfrey!!!!

SARAH (CONT'D)  
We've got something really exciting  
to tell you Godfrey!

An agitated surly looking Godfrey appears from around the side of the gatehouse.

GODFREY  
What do you want?

JULIE  
We've won the lottery Godfrey!!

GODFREY  
Why are you saying this? Are you  
deliberately trying to make me feel  
bad? Go away!

SEAN  
No, it's the truth!

SARAH  
We've won fourteen and a half  
million.

DAWN  
I forgot your bit of paper,  
so I just made some other  
numbers up.

JULIE  
We're millionaires!

Beat...

GODFREY  
(Bewildered) You made them up?

DAWN  
Yeh. Here's the ticket.

SEAN  
Birthdays and that, you can  
check the numbers online.

Godfrey stares at the ticket, scanning the numbers.

GODFREY  
I don't need to check, I know the  
winning numbers.

JULIE  
He's in shock, I can hardly believe  
it meself.

SARAH  
It's incredible.

GODFREY

All these years I've been trying to  
work it out and you just picked  
some silly numbers.

DAWN

Sorry.

JULIE

It was my fault, I put her overall  
in the wash, but it doesn't matter.

SARAH

We still won!!!

SEAN

It's bloody brilliant!

And they all hug Godfrey, trying to bring him round...

JULIE

Congratulations love, we've hit the  
jackpot.

DAWN

Where's our Amy?

GODFREY

I don't know, I think she went back  
to the house. I'm afraid I wasn't  
in a fit state to be humoured, so I  
had to go and water the  
delphiniums.

55 INT. HAZELWOOD MANOR. KITCHEN. NIGHT 1.

55

The door from outside opens and an out of breath, flushed  
Dawn and Julie enter expecting to find Amy...

DAWN

Amy? Amy!

But she's not there...

DAWN (CONT'D)

Where is she?

JULIE

She can't be far. Ring her mobile.

56 INT. HAZELWOOD MANOR. SITTING ROOM. NIGHT 1.

56

Lady Hazelwood is holding court with the American women.



LADY HAZELWOOD

It's very hard to lose a child at that age, they knew Edwin's life expectancy wasn't good, but still it hit Charles and Lydia really hard, I don't think Lydia ever really recovered...

STEPH

They didn't try for another child?

MELLISA

To carry on the Hazelwood dynasty, I mean who's going to be the ninth Earl of...

LADY HAZELWOOD

I'm not sure, but I think they were both frightened the same thing might happen again and then Lydia took ill so...

Sarah bursts through the door...

SARAH

Have you seen Amy Lady Hazelwood?

LADY HAZELWOOD

No I'm afraid not. It's polite to knock Sarah before you...

SARAH

Sorry, but...

LADY HAZELWOOD (CONT'D)

I've been calling down to the kitchen, our guests would like coffee...

SARAH (CONT'D)

I'm sorry, but we can't find Amy...

LADY HAZELWOOD

I'm sure she'll be somewhere. Could you ask Julie to ruffle up a cafetiere and the chocolates please.

Sarah leaves.

57

INT. HAZELWOOD MANOR. KITCHEN. NIGHT 1.

57

Dawn on the house phone to Noah. Julie is very excitable...

DAWN

Hiya love, Is your dad there? Well where's he gone?

Sean enters - he's out of breath...

SEAN  
(Of Amy) Where is she?

DAWN (CONT'D)  
That's weird, what time did  
he say he'd be back?

JULIE  
Sarah's gone upstairs to look for  
her.

58 INT. DAWN'S HOUSE. LIVING ROOM. NIGHT 1.

58

Noah's on the phone. The T.V's on in the background. Andy  
walks into the living room...

NOAH  
I don't know...Oh he's here  
now...(To Andy) It's me mam...

Andy grabs the phone...

ANDY  
What's up?...Hang on a minute...  
Slow down, slow down...Just for a  
drink with the lads.... Say that  
again... How much?... Sweet Jeeez..  
Are you sure?

ANDY (CONT'D)  
Mother of God!!

NOAH  
What is it dad?

NOAH (CONT'D)  
Dad?

ANDY  
(Still on the phone) Yer mother  
thinks we've won over fourteen  
million quid on the lottery...

ANDY (CONT'D)  
(Back to Dawn) That's bloody  
incredible... What?... Amy?  
No she's not here...

NOAH

Fourteen million!!!

ANDY (CONT'D)  
(Back to the phone) I thought she  
was with you.

Noah's straight online to see what the winning numbers are.

59 INT. HAZELWOOD MANOR. KITCHEN. NIGHT 1.

59

Dawn on the house phone, Sean and Julie looking at the  
winning ticket still trying to take it in.

DAWN

(On the house phone) Well she was,  
but then she went off to do  
something. Don't worry she's  
probably upstairs.

JULIE

I'm gonna buy me own house,  
go on a cruise to the  
Caribbean, start up a cookery  
school.

DAWN (CONT'D)

We're gonna ring the lottery  
people right now, I just  
wanted to let you know and  
see if our Amy'd come home.

Sarah enters from upstairs as Dawn continues on the phone...

SARAH

She's not upstairs, I've  
checked all the rooms and  
nobody's seen her since  
supper.

DAWN (CONT'D)

Yeh...I know it's bloody  
amazing..

JULIE

Well that's funny, she can't just  
disappear.

SARAH

Lady Hazelwood's asking for  
coffee and chocolates.

DAWN

We're gonna ring the lottery  
line now. Tara love!

JULIE

She can go to hell.

Sean is fast up to the phone to ring the lottery line as...

DAWN

(To Sarah) Where is she?

SARAH

I don't know, but she's definitely  
not upstairs.

A troubled look fleets across Dawn's face.

60

INT. DAWN'S HOUSE. LIVING ROOM. NIGHT 1.

60

Noah Looking at the winning lottery numbers on his iphone,  
Andy is on the house phone - leaving Amy a message as he  
looks over his son's shoulder, waiting for the numbers to  
come up...

ANDY

(Leaving a message on Amy's phone)  
Just ring the house love or yer mam  
and let her know where you are.

ANDY (CONT'D)

We might have some good news,  
so don't be late.

NOAH

Shit that's my birthday,  
Amy's birthday...

ANDY (CONT'D)  
Tara, by the way it's yer dad.

Andy ends the call - becomes engrossed in the numbers...

ANDY (CONT'D)  
Yeh that's right and that's mine  
and yer mams. Bloody hell that's  
four numbers straight off.

Noah leaps up in the air...

NOAH  
Shit dad, do you think we could've  
really won 'lottery?

ANDY  
I dunno. Things like this don't  
happen to 'likes of us.

They're both stunned.

61 INT. HAZELWOOD MANOR. KITCHEN. NIGHT 1.

61

Sean on the house phone waiting for someone to answer. Sarah  
is watching him, meanwhile Julie realises Dawn is anxious...

SEAN  
It's just ringing out.

SARAH  
(To Sean) Have you got 'right  
number?

SEAN  
It's the one on the back of the  
ticket and it says you can ring  
anytime...

JULIE  
(Sees Dawn's anxiety) Don't worry  
love she'll turn up, you know what  
they're like at that age, they  
don't think about anybody, but  
themselves, she'll have probably  
buggered off into town.

DAWN  
She usually let's me know.

JULIE  
She were in a funny mood though.

DAWN  
Yeh yer right, she's probably done  
it on purpose just to worry me.

JULIE  
Exactly. She'll have come back here after she talked to Godfrey and we'll have all been upstairs in the dining room....

SEAN  
(Someone answers the phone)  
Oh yes Hello... I hope so yes... I erm... I think we've won the lottery...

SARAH  
Shhh mam!

SEAN  
(On the phone) Sean McGary... No it was my colleague Dawn Stevenson that bought the ticket... Right... Right...(Handing the phone to Dawn)  
She has to talk to you, 'cos the ticket's in your name.

DAWN  
What?

SEAN  
She has to talk to you.

Dawn takes the phone off Sean. The others all wait with baited breath as...

DAWN  
Yeh I'm Dawn Stevenson... Scarborough. It's the local supermarket down on the front... Five of us... No we're not a registered Syndicate, we just pool us money together every week...Hang on a minute...Pass us 'ticket...

Sean hands Dawn the ticket back - Dawn reads the numbers to the lottery supervisor.

DAWN (CONT'D)  
2, 3, 18... Sorry... (Slower now)  
22...9...36...Bounty ball number  
10...Right...Right...

SEAN / JULIE  
What's she saying? / Have we won?

DAWN (CONT'D)  
(Phone) I don't know, I'll just ask 'em.

DAWN (CONT'D)  
(Covering the mouthpiece) She wants to know if she can meet us all tomorrow mornin' about half nine.

SEAN  
Are the numbers right?

JULIE  
Have we won the jackpot?

DAWN  
I think so, she said they were the  
right numbers.

Julie, Sarah and Sean leap up and hug each other again,  
screaming and ecstatic with excitement...

JULIE / SARAH SEAN  
Oh my God / Can you believe We've won the lottery!!!!  
it

SARAH (CONT'D)  
Tell her we'll meet her here, at  
Hazelwood Manor.

Dawn finishes her conversation with the lottery supervisor.  
The door leading into the kitchen from the house opens - its  
a furious Lady Hazelwood, she has Amy's bag in her hand.

LADY HAZELWOOD  
I asked for a cafetiere and  
chocolates over half an hour ago.

DAWN  
(Worried) That's Amy's bag.

Dawn goes to retrieve Amy's bag - she looks inside it as...

LADY HAZELWOOD  
Yes it was left in the hall under  
the table. Now are you going to  
make some coffee or do I have to do  
it myself?

JULIE  
I'd say yes you do. Cafetiere's in  
'cupboard, coffee's in 'jar over  
there and chocolates are in  
'fridge. We've all done a sixteen  
hour day so if you want coffee,  
help yourself.

Lady Hazelwood leaves in a fury. Dawn is looking through  
Amy's bag.

SARAH  
(Shocked) Mum!

JULIE  
She needed tellin'.

But then from Dawn, she holds out Amy's insulin pen...

DAWN  
(Calm panic) It's her insulin pen,  
she wouldn't go anywhere without  
this. Her life depends on it.

SARAH  
Ring her again.

Dawn goes to ring her again on the house phone as the others look at each other - what does this mean...

62 EXT. HAZELWOOD MANOR. DRIVEWAY. NIGHT 1.

62

We see Amy's phone flashing in the dark and ringing out - we're not sure where it is at first. We just see 'Hazelwood Manor CALLING'. Then as we pull out we see it is laid in the grass at the side of Hazelwood Manor Driveway.

ROLL CREDITS.