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OPEN TO BLACK SCREEN:

FADE TO TITLE:

EXT. STREET. STOWE - DAY

A hearse drives along a quite road followed by a limousine.

CUT TO:

<u>=BH"'GH"'A5FMDG"</u> STOWE - DAY

A packed church. The CONGREGATION





A certain, confident man knocked absolutely sideways. A beat.

On SUE.

They sit in grief and haunted confusion, surrounded by boxes of blue journals.

CUT TO:

EXT. BLAKE HOUSE -DAY

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.

They enter the family home. ANN-MARIE gives the GIRLS their instructions. The GIRLS immediately rush to the front room.

CUT TO:

INT. KITCHEN. BLAKE HOUSE - DAY

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.

CUT TO:

<u>=BH" 5BB9G < C I G9"</u> <u>KITCHEN - DAY</u>

The kettle is boiling. ANN has a teapot ready. Her phone rings. She answers.

CUT BACK TO:

INT. KITCHEN. BLAKE HOUSE / 5BBig ' HOUSE. KITCHEN

Back with ANN.

ANN (INTO TELEPHONE) (CONT'D)

I'll see you Sunday, Ann-Marie!

She rings off.

CUT TO:

<u>INT. BLAKE HOUSE - DAY - CONTINUOUS</u>

Scene: 10:07:13

ANN-MARIE looks at her phone, the ring off was quite abrupt. She continues to put the shopping away as SIMON returns home.

SIMON (O.S)

Hey!

ANN-MARIE

Hey!

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.

ANN-MARIE (CONT'D)

Oh that's hot.

SIMON

Hey go, go, go, go. I'll do the girls. You get

yourself sorted.

ANN-MARIE That's hotter.

SIMON Alright.

She kisses him. Grabbing her keys she heads out.

ANN-MARIE

Bye.

SIMON See ya.

GIRLS (TOGETHER) (O.S) Bye Mum. / Bye Mum.

SIMON Hey ladies.

SIMON heads through to see his GIRLS.

To FREYA as he looks at her artwork and kisses her on the head.

SIMON (CONT'D)
Oh that is amazing

FREYA Thank you.

We hear the front door close.

CUT TO:

<u>=BH" 5BBIG < C I G9"</u> <u>CONSERVATORY - DAY</u>

Warm sun in the garden.

BEN (O.O.V)

I mean, I knew they'd want to sell the house...

ANN and BEN sitting companionably, looking out. A tray with teapot and cups. BEN is in a faded t-shirt and jeans.

BEN (CONT'D)

...but still, it was my home. They're very keen for me to leave too.

ANN

Oh Ben I'm sorry. Where do you think you'll

go?

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.

ANN

BEN

That's very kind.

ANN

It's in the Gospel, Ben. Jesus bids us. If you have more than you need, give it away.

BEN looks at her.

BEN

Can I ask you a personal question?

ANN

You can ask it.

BEN

Why did you never marry?

A little moment as ANN considers.

ANN

Well...I had some lovely boyfriends of course

A long beat.

The sun glints on BEN's glasses as he smiles.

CUT TO:

INT. VAN - DAY

A MAN opens the back doors and pulls out a For Sale sign.

CUT TO:

EXH" D9H9F8G < CIG9 - DAY - CONTINUOUS



ANN-MARIE watches her with love.

CUT TO:

INT. LIVING ROOM / STUDY. 5BBOG' < C I G9" MANOR PARK - DAY

BEN walks silently round the living room studying the photos and pictures.

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:

INT. ANN'S HOUSE. MANOR PARK - DAY

Upstairs, BEN prowls along the landing.



BEN puts down his bag, takes out a black journal. Inside the pages is a postcard of a glorious stained glass window.

He starts writing. 'My dearest, My Ann...'

Behind him, MARTYN has entered with the heavy box. MARTYN puts the box down.

BEN finishes writing the postcard. He signs off, "With love. Ben."

BEN hands MARTYN a stamped, addressed envelope.

Off MARTYN beetles with the envelope, the good little helper.

BEN sets the phone on speaker and props it on the windowsill as it rings. A WOMAN answers. BEN (CONT'D)

You can leave that there if you like.

MARTYN

I'll go grab some others.

BEN

Can you err, put this in the post for me? Cheers, mate.

WOMAN (THROUGH MOBILE SPEAKER) St Abigail's Theological College.

BEN (INTO MOBILE SPEAKER)
I'd like to book a place on the Ordinand's Open
Day, please.

WOMAN (THROUGH MOBILE SPEAKER) Of course, what's your name?

BEN (INTO MOBILE SPEAKER)
Benjamin Luke Field, from St Mary the Virgin, Stowe.

WOMAN (THROUGH MOBILE SPEAKER) Please hold.

Hold music begins.

Music In: 10:14:09

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.

CUT TO:

<u>=BH" 5BBiG' < C I G9"</u> <u>LIVING ROOM - NIGHT</u>

On the soft glow of the lamp. BEN's postcard to ANN on the mantlepiece. BEN on the sofa, leaning

<u>=BH" 5BBiG' < C I G9"</u> FRONT ROOM - DAY

Through the window we see the MEN IN SUITS have loaded the body into the private ambulance.

CUT TO:

INT. PRIVATE AMBULANCE - DAY

One of the MEN IN SUITS closes the door.

CUT TO:

<u>EXT. BLAKE HOUSE -</u> DAY

Establishing shot.

CUT TO:

INT. KITCHEN. BLAKE HOUSE - DAY

ANN-MARIE enters: /TT3/





ANN admires BEN's handiwork in the flower beds. Re the plants.

He takes hold of her



She finds a folded piece of paper with her name on it. Good paper, thick and creamy. She sits on her bed and reads it. Smiling, touched.

CUT TO:

<u>**BH**" 5BBBG < CIG9"</u> LANDING - NIGHT

BEN waits outside ANN's door for a beat then heads into his room. Switches off the light.

CUT TO:

INT. BLAKE HOUSE. BEDROOM - NIGHT

ANN-MARIE is already in bed, sat up, arms round her knees. SIMON is in the doorway of the bathroom, brushing his teeth.

A beat. Then BEN turns and leaves

Out on ANN.

CUT TO:

<u>-BH" GH" A 5 FM0G</u> CHURCH. STOWE.

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.

From BEN.

CUT TO:



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.

CUT TO:

<u>=BH" 5BB\BG < CIG9"</u> <u>5BB\BG 698FCCA'-</u> <u>DAY</u>

ANN sits to the edge of the bed reading BEN's letter. She has a smile on her face.

Finishing the letter ANN smiles and places it in her \$

ANN

He's in France, a series of lectures on the metaphysical poets.

ANN-MARIE

So what about these dizzy spells?

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.

ANN-MARIE

So, it's nothing to do with your heart?

ANN

He checked that too. Stop worrying about me, I'm fine.

ANN-MARIE

So, what made you dizzy?

ANN

Well... Ben says I need to eat a better breakfast.

SIMON

He's not wrong. Most important meal of the z

On SIMON as he glances at ANN-MARIE. On ANN-MARIE a little ripple of tension from "BEN says".

The GIRLS call ANN from the garden.

ANN gets up and goes out to them.

Once she's gone, SIMON glances at frowning ANN-MARIE.



SIMON (CONT'D)

Okay, here we go, ready? It's coming round, coming round... that's the one...okay here we go.

ANN-MARIE heads out into the garden.

CUT TO:

<u>**-BH**" 69BIG : @5H -</u> NIGHT

A camera flashes.

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.

BEN sets the timer again, he arranges himself in a Christ-like pose. Arms outstretched, sorrowful face tilted, eyes half closed.

Setting the timer he poses with his hands together. Next pose is a close up of his face.

CUT TO:

<u>EXT. MANOR PARK -</u> <u>DAY</u>

Early morning. BEN walks towards ANN's. in his hand he has a small, wrapped package, tied with a flamboyant bow.

BEN exchanges a wave with the postman. He lets himself in with his key.

Music In: 10:28:53 Scene: 10:28:54 Scene: 10:29:27

Ш

CUT TO:

EXT. **5BB**0**G**'**<C1G9**" CARDEN - DAY

Through the window we see BEN staring out into





ANN and ANN-MARIE sit together. An afternoon treat. A waitress brings a tray with a pretty tea service and a cake stand of dainty sandwiches and cakes. ANN is delighted. She is dressed and made up but perhaps not with quite her usual flair.

ANN-MARIE pours the

On ANN-MARIE.

ANN (O.O.V)

My word isn't good enough for you? He's my...

ANN (CONT'D)

...friend. Well, he's more than a friend.

A little silence. ANN-MARIE chooses her words very carefully.

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.

ANN-MARIE

I'm sorry... What? He's asked you to...what?

Another silence.

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 *marry*

you, you're a vulnerable lady.

And with that, ANN's fire is up, angry, defensive-

On ANN-MARIE.

ANN strats to raise her voice.

Establishing shot.

CUT TO:

ANN-MARIE goes to ANN's bedroom and pushes open the door.

CUT TO:



SIMON would like to batter him but no-one

CUT TO:

INT. HOSPITAL. CORRIDOR - NIGHT

Punishing strip lighting. ANN-MARIE holds a plastic cup of something hot as she sit outside ANN's room with NATALIE.

A moment as NATALIE makes notes.



On BEN. A beat. MARTYN suddenly giggles, stifles it. He fidgets his hands balled in his pocket. ANN-MARIE shoots him a look. MARTIN giggles again. Finds it harder to stifle.

SIMON and she looks at it without comment then ANN-MARIE puts it back

BEN looks straight into ANN-MARIE's eyes. An air about him as if he's produced a rabbit from a

in the bag back.

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.

BEN (CONT'D)

May I just stand here for a moment and

remember my time with Ann?

SIMON turns back.

SIMON

You know what...

ANN-MARIE Simon! No!

SIMON squares up to BEN.

SIMON

You get your fucking things and fuck off out of

BEN

Would you like to hit me, Mr Blake?

SIMON would love to but ANN-MARIE pulls him away and walks him back to the house, closing the

ANN-MARIE

Simon. Let's go.

door.

BEN doesn't move, watches them the whole way. He grabs a bag of his things and tosses it to MARTYN.

CUT TO:

EXT. RESPITE NURSING HOME - DAY

Through the window we see ANN-MARIE pick up a brush.

CUT TO:

INT. ROOM. RESPITE NURSING HOME - DAY -**CONTINUOUS**

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.

ANN-MARIE (CONT'D)

Do you remember what's...

ANN-MARIE (CONT'D) ...happening today?

ANN

Yes, the police are coming back.

ANN sighs. They're here a lot.

ANN-MARIE

Well, there's a lot for them to find out, isn't

there.

From ANN, troubled.

CUT TO:

EXT. RESPITE NURSING HOME. GARDEN - DAY

Mature gardens with trees. ANN-MARIE sits at a table alone, her head in her hand.

NATALIE enters the garden. ANN-MAIRE sits up when she see her.

ANN-MARIE (CONT'D)

Did she tell you about the white powder?

NATALIE

Yeah. It'll go to the crime scene officer and they'll start a search for traces in the house.

ANN-MARIE stands. ANN-MARIE

How far did you get with everything else?

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-

ANN-MARIE

I will later. I just wanna stay with her a bit

longer.

ANN-MARIE back inside, turning back.

ANN-MARIE (CONT'D) Err thank you.

ANN-MARIE waves at ANN through the window. NATALIE walks off.

CUT TO:

INT. ROOM. RESPITE **NURSING HOME - DAY**

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.

ANN I miss my garden.

ANN (CONT'D) I did get

ANN-MARIE() Tj ET EMC/P ∢MCID 47]TJ0BT Why?

ANN

Well, um I've always prided myself on being intelligent but- To think that some *young man* is in love with me. I feel so stupid. I'm just ashamed. I don't know what happened to me.

ANN-MARIE

It's alright. It's alright. We'll make sense of it.

We'll make sense of it together.

A beat.

ANN-MARIE (CONT'D)
I'll see you in the morning...

She kisses ANN's cheek.

ANN-MARIE (CONT'D)

...OK? I'll be here bright and early.

ANN

I do love you, Bot very much.

ANN

They smile at each other.

ANN-MARIE heads to the door, she turns and blows ANN a kiss and goes.

Out on ANN.

CUT TO:

INT. BLAKE HOUSE. BEDROOM - DAY

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.

She knows what this call is, she knows in her bones what it is.

CUT TO BLACK:

CUT TO END CREDITS:

MARTYN SMITH
BEN FIELD
SUE FARQUHAR
IAN FARQUHAR
ANN MOORE-MARTIN
ELIZABETH ZETTL

CONOR MACNEILL ÉANNA HARDWICKE AMANDA ROOT ADRIAN RAWLINS ANNE REID SHEILA HANCOCK

ANN-MARIE BLAKE FREYA BLAKE AMELIE BLAKE SIMON BLAKE NICOLA LEAMAN DS NATALIE GOLDING ANNABEL SCHOLEY LASHAE SMITH ELISE SMITH BEN BAILEY SMITH CHARLOTTE PYKE ANNA CRILLY

FIRST ASSISTANT
DIRECTOR
SECOND ASSISTANT
DIRECTOR
THIRD ASSISTANT
DIRECTOR
FLOOR RUNNERS

GERAINT HAVARD JONES

DANIELLE RICHARDS

ALICE ONISTO OWEN DEAN

LAURA RICKARD

SECOND ASSISTANT CAMERA CONNOR TRAVIS-HUNTER

VIVIEN GODDARD-STEPHENS

EVANGELINE DAVIES

CAMERA TRAINEES OWEN EDWARDS

NABEEL MAHMOOD

DIT **CONOR GILMOUR BEN MOSELEY**

GRIP B CAM GRIP JACK METCALFE

GRIP TRAINEE GARETH WYN ROBINSON

GRANT ARMSTRONG

GAFFER BEST BOY LEE MASTERS

ELECTRICIANS KEVIN STANWORTH

GARETH CREAN GEOFF HOLLOWAY

NEIL ECKERSLEY STANDBY RIGGER

FIRST ASSISTANT SOUND SARAH QUINN TASHA ROPER SECOND ASSISTANT SOUND