

**SCENE 1 INT/NIGHT 1 - A ROUND ROOM - BATHED IN
RED LIGHT**

FADE IN TO THE SOUND OF SEAGULLS TO FIND JAKE
AND RICH SITTING ON A SETTEE. BOTH ARE READING
BOY TOY MAGAZINES

RICH:

Could you put the light on?

JAKE GETS TO HIS FEET AND STANDS BEHIND RICH

JAKE:

Sure...er...

THE SOUND OF A VERY POWERFUL ELECTRIC MOTOR
WHIRS INTO LIFE. THE SCREEN WHITES OUT.

RICH:

Thanks.

JAKE:

I didn't...

THE WHITE LIGHT DIES AWAY.

RICH:

(tetchy) Stop messing about.

THE ROOM 'WHITES OUT' AGAIN.

RICH:

Thanks.

THE ROOM IS BATHED AGAIN IN RED LIGHT

RICH:

(tetchy) I asked you very nicely...

THE ROOM 'WHITES OUT' FOR A SECOND TIME

.

RICH:

Thanks.

THE ROOM IS BATHED YET AGAIN IN RED LIGHT

JAKE:

Maybe it's the bulb.

THE ROOM 'WHITES OUT' FOR A THIRD TIME

CUT TO: -

SCENE 2 INT/DAY1 - A PET SUPERMARKET

OSCAR, A DISTRACTED SALESMAN IS EATING AN APPLE AND TAUNTING A RABBIT WITH VERY LONG EARS.

OSCAR:

Floppy! Floppy! Floppy! Who's a mongrel then!

ENTER THE PYRATES:-

CAPTAIN NICE — HE PULLS HEROIC POSES. WOODY, HAS HANDS, ONE LEG, AND BOTH HANDS MADE OF OAK, AND GRANITE A HUGE, HAIRY, AND ANGRY PYRATE.

WOODY IS WEARING AN MPEG PLAYER AND LISTENING TO THE HIVES AND IS DRUNK AND MAUDLIN.

GRANITE HAS A SMALL URN ON HIS SHOULDER. CLOSE UP ON THE URN TO REVEAL 'JANE RIP'

CAPTAIN NICE:

Proprietor we have business. We need your best parrot for the shoulder of my Coxswain.

GRANITE LEAPS ONTO THE COUNTER AND PICKS UP OSCAR, THE APPLE IS HALF SWALLOWED.

GRANITE:

Any jokes about my well loved dead parrot and I'll nail your eyelids to your testicles!
BELIKE!

WOODY:

(with a roar) Belike and damn 'e!

CAPTAIN NICE:

That's enough belikes for one day.

GRANITE & WOODY:

Beg pardon Captain.

CAPTAIN NICE:

What did the man say Granite?

GRANITE:

He be struck dumb. Be the green flux!

CAPTAIN NICE:

He's been struck dumb and he has a green apple
in his mouth.

WOODY WANDERS OFF. HE HAS BEEN DISTRACTED BY A
TANK OF TROPICAL FISH

GRANITE:

So I was right!

OSCAR STARTS TO STRUGGLE.

CAPTAIN NICE:

Put him down Granite and ask him to show us his
parrots.

GRANITE DROPS OSCAR AND OSCAR REMOVES THE APPLE FROM HIS MOUTH.

OSCAR:

How can I help?

GRANITE:

I wants a lovely parrot.

OSCAR:

We don't have any parrots.

SILENCE FOR THREE BEATS.

WOODY: (O.O.V)

Sharon!

CAPTAIN NICE:

(looking at Oscar) That's not Sharon Woody.

CUT TO WOODY WITH FACE PRESSED AGAINST THE SIDE OF THE TANK.

GRANITE:

Shall I take Woody out side Cap'n and beat him senseless?

CAPTAIN NICE:

We don't do that sort of thing anymore. But if he mentions fish again take him outside, tie him

to the Volvo. And make him the look out for
anymore Traffic Wardens.

GRANITE:

Aye Cap'n! The Spawn of the devil!

OSCAR:

We have some very nice rabbits.

GRANITE:

Are you suggesting I walk the decks of a
fighting ship with a cuddly bunny on my
shoulder?

OSCAR:

Well...he's got very sharp teeth and his ears
don't match.

GRANITE:

Tell me more.

OSCAR:

Not everyone has a rabbit with a tattoo.

GRANITE:

Can I have 'em Cap'n? Can I? Can I?

CAPTAIN NICE:

I'm not having one of my men - one of the two
angriest pirates this side of the Atlantic -
wearing something that hops.

GRANITE:

What you mean one of the two angr...

CAPTAIN NICE:

I was thinking of your mother.

GRANITE:

Aye she's a fierce bitch from HELL!

WOODY:

Captain I want this one.

WOODY IS HOLDING A PUPPY OVER A TANK CONTAINING
A VERY LARGE CAT FISH.

CAPTAIN NICE:

Damn you Woody! Can you think of nothing but
fish and sherry!

WOODY:

Aye

WOODY DROPS THE PUPPY TO THE FLOOR, FROM A SAFE
HEIGHT. HE USES HIS PEG HANDS TO DRUM 'I THINK
I'M PARANOID' BY

WOODY:

(singing) "I think I'm Paranoid!"

OSCAR:

I have some fighting hamsters if you're...

WOODY:

Please Cap'n...I promise to be good.

CAPTAIN NICE:

That's all very well Woody but we have to find something for Granite first.

WOODY STARTS TO SOB.

GRANITE:

I'll take the rabbit Cap'n!

CAPTAIN NICE:

You are not walking around with a bunny rabbit on your manly shoulder. What will people say? What will the rabbit say? Answer me that! No? If there's no parrot you'll have to do without. Now come on the pair of you we need a new kitchen table and Ikea closes at six.

WOODY:

I only want one fish Cap'n.

GRANITE:

If he gets a fish I want the rabbit.

OSCAR:

Would you be interested in a gerbil.

WOODY:

Stuff your gerbil!

CAPTAIN NICE:

We'll have none of that Woody. You're not at sea anymore.

THE SCREEN 'WHITES OUT' AND WE CUT BACK TO THE LIGHTHOUSE.

SCENE 3 INT/NIGHT 1A ROUND ROOM

BATHED IN RED LIGHT RICH AND JAKE SITE ON THE SETTEE READING LAD MAGAZINES.

RICH:

Thanks.

THE ROOM IS BATHED IN RED LIGHT.

RICH:

(very tetchy) I asked you very nicely...

THE ROOM 'WHITES OUT' AGAIN.

RICH:

Thanks.

THE ROOM IS BATHED IN RED LIGHT AGAIN.

JAKE:

(looking around) Maybe it's the bulb.

THE ROOM 'WHITES OUT' AGAIN.

CUT TO:-

SCENE 4 EXT/DAY 1 - A LARGE TREE.

TWO WORKMEN ARE PUTTING A LADDER AGAINST THE TRUNK. ROBERT CLIMBS THE TREE WITH A CHAINSAW IN HAND. SID WAITS AT THE BOTTOM HOLDING THE LADDER. AS HE GETS TO THE TOP JOSH 'THE BACKPACKER' EMERGES FROM THE BRANCHES.

JOSH:

Hands off all trees.

ROBERT:

Eh?.

JOSH:

You're not having this tree. You will not cut it down.

ROBERT:

I'm not going to cut it down.

JOSH:

(gesturing to the chainsaw) What's that?

ROBERT:

It's a chain saw.

JOSH:

It's evil.

ROBERT:

It's a tool for my job.

JOSH:

Which is?

ROBERT:

Pruning trees - it keeps them healthy...

SID:

(shouting from the bottom of the ladder] What's up Robert?

ROBERT:

It's OK. Just a backpacker.

JOSH:

I've seen trees you won't believe. I've seen real teak growing not decorating trendy bars and bog seats found in the back of the Sunday supplements...

ROBERT:

So have I.

JOSH:

(shouting) I've been to India!

SID HAS NOW JOINED ROBERT AT THE TOP OF THE
LADDER.

SID & ROBERT:

So have I.

JOSH:

I've been...somewhere.

SID:

Would you like to go somewhere else?

JOSH GETS OFF HIS BRANCH AND PUSHES PAST ROBERT
AND SID AND STARTS TO CLIMB DOWN THE LADDER.

JOSH:

I have saved a tree. All trees are free!

SID:

Did travel change you Robert?

ROBERT:

I don't think so.

SID:

Nor me

THE SCREEN WHITES OUT.

CUT TO:

**SCENE 5 INT/NIGHT 1 A ROUND ROOM – BATHED IN RED
LIGHT**

RICH AND JAKE ARE READING THE HORSE AND HOUND

RICH:

Thanks.

THE ROOM IS BATHED IN RED LIGHT.

RICH:

(very, very tetchy) I asked you very nicely...

THE ROOM 'WHITES OUT' AGAIN.

RICH:

Thanks.

THE ROOM GOES TO RED LIGHT AGAIN.

JAKE:

(looking around) Maybe it's the bulb.

THE ROOM 'WHITES OUT'

CUT TO:

SCENE 6 INT/DAY 1 - AN INTERIOR DESIGN SHOWROOM

JOSE, A MEXICAN BANDIT IS HOLDING UP A RED DYED SHEEP SKIN RUG. THE DOOR OPENS AND MRS THOMAS ENTERS, MARCHES UP TO THE COUNTER, WHERE SADIE IS READING A MAGAZINE. CUT TO JOSE AND ALICANTE, ALSO A MEXICAN BANDIT.

JOSE:

Familiar?

ALICANTE:

(stroking the sheepskin) Si.

JOSE:

You want?

ALICANTE:

Si.

JOSE:

Who it remind you of amigo?

ALICANTE:

My first love.

MRS THOMAS:

(to Sadie) You are a disgrace.

SADIE:

(putting down her magazine) I'm sorry?

MRS THOMAS:

It's too late for sorry. You promised me my curtains yesterday. Where are they?

SADIE:

Mrs Thomas we said they would be ready today.

MRS THOMAS:

I want my curtains now.

JOSE AND ALICANTE STROLL TO THE COUNTER AND
STAND BEHIND MRS THOMAS.

MRS THOMAS:

I demand my money back and I'm not talking to a shop girl. Get me your manager. (turning to see Jose and Alicante) What are you looking at?

JOSE:

I don't know...give me a clue.

ALICANTE:

SI!

SADIE:

I can...

MRS THOMAS:

That was uncalled for.

JOSE:

Picking on a lady is bad.

MRS THOMAS:

A lady? Well that's a rich comment coming from someone with only a furtive grasp on humanity.

ALICANTE:

Can I breath on her?

JOSE:

No Alicante. Save your garlic.

A 'WHITE OUT.'

CUT TO:

SCENE 7 INT/NIGHT - A ROUND ROOM BATHED IN RED LIGHT

RICH AND JAKE SIT ON THE SETTEE BOTH READING GIRLEY MAGS. THE ROOM IS BATHED IN WHITE LIGHT.

RICH:

Thanks.

THE ROOM IS BATHED IN RED LIGHT.

RICH:

(close to anger) I asked you very nicely...

THE ROOM 'WHITES OUT' AGAIN.

RICH:

Thanks.

THE ROOM IS BATHED IN RED LIGHT.

JAKE:

(looking around) Maybe it's the bulb.

THE ROOM 'WHITES OUT' YET AGAIN.

CUT TO:

SCENE 8 INT/NIGHT 1 - A LIVING ROOM IN BARNET

THE SOUND OF A MODEM DIALLING IS HEARD. DR BARKOV SITS AT HIS COMPUTER. SERGE ENTERS

SERGE:

What are you doing Doctor?

DR BARKOV:

I'm dialling in from with my new computer.

SERGE:

Oui.

DR BARKOV:

I am now in my hotmail account.

SERGE:

Oui.

DR BARKOV: Why they call it surfing? I do not know but it may be a Californian thing like sex addiction?

SERGE:

Oui.

DR BARKOV:

I now have the Web Site I want...

SERGE:

Oui.

DR BARKOV:

I connect to my account...

SERGE:

Doctor?

DR BARKOV:

Yes Serge?

SERGE:

What's a computer?

DR BARKOV:

The sooner Igor escapes from that Kibbutz the better.

SOUND OF A SHOP BELL.

DR BARKOV:

What is it now?

SERGE:

I'll go Doctor.

DR BARKOV:

You better go. I've a conspiracy to spread.

SERGE OPENS A DOOR AND EXITS. THE DOOR REMAINS OPEN. DR BARKOV TYPES AND TALKS TO HIS COMPUTER.

DR BARKOV:

And only I Doctor Barkov the greatest doctor of his age can save you from the foulness of the world. Forecourt television, salesmen in pumped up 5 series, salesmen in Vectra's with chromed exhausts, Police forces with slogans; to serve, to protect, to claim overtime. Global government conspiracies, giant lizard governments ruling the world from hotels in Portugal, Ruby Ridge murderers,

(stepping up a gear to near frenzy)

Willie Nelson, Johnny Vaughn, Jordan's bra, reality TV contestants converted to presenters and inserted into minor programs about minor beings who comment thus; "He's paid the full monty, he's opened his eyes and seen ahead, she's got a deal with Channel 5." Yes only I Doctor Bar...

SERGE RETURNS.

SERGE:

Doctor?

DR BARKOV:

(shouting) What is it now, you experiment?

SERGE:

Where are the Dolly mixtures?

DR BARKOV:

Where they've always been...next to the 'Pot Nanny Goat.'

DR BARKOV GETS UP AND LIMPS, DRAGGING HIS RIGHT LEG, THROUGH THE DOOR TO HIS SHOP, 'BARKOV STORES', AN ALL DAY SUPERMARKET. AN ELDERLY LADY STANDS AT THE COUNTER.

MRS LINT:

Good Evening Doctor.

DR BARKOV:

Good Evening Mrs Lint. Dolly Mixtures are here
Serge on the third shelf...stool.

SERGE KNEELS ON ALL FOURS AND DR BARKOV STANDS
ON HIM. HE TAKES DOWN A PACKET OF DOLLY
MIXTURES.

SERGE:

Merci mon Dokter!

DR BARKOV:

I'm going back on the web. Any more disturbances
and you won't get a hairy shirt at bed time.

SERGE:

Oui Doctor.

DR BARKOV LIMPS USING HIS LEFT LEG DRAGGING
BEHIND HIM PAST MRS LINT.

MRS LINT:

Doctor you do remind me of Brad Depp.

DR BARKOV:

This isn't L.A. - this is Barnet. If you want
horror have a real Beaujolais Nouveau party at
the local Carvery. Listen to an adolescence's
iPod, read the instructions on any curtain rod

THERE IS A 'WHITE OUT.'

CUT TO:

**SCENE 9 INT/NIGHT 1 - A ROUND ROOM - BATHED IN
RED LIGHT**

RICH:

Thanks.

THE LIGHT TURNS TO RED.

RICH:

(forced calm) I asked you very nicely...

THE ROOM 'WHITES OUT' AGAIN.

RICH:

Thanks.

THE ROOM GOES TO RED LIGHT.

JAKE:

(looking around) Maybe it's the bulb

THE ROOM 'WHITES OUT.'

CUT TO:

SCENE 10 INT/NIGHT 1 A SHOPPING MALL

A GROUP OF THREE MEN ALL DRESSED FOR THE ARCTIC ARE CROUCHED, HUDDLED TOGETHER ON A STATIONARY ESCALATOR.

ALEX:

I don't think we can all make it.

DAVE:

I'll go Alex.

ALEX:

Dave my sweet Dave...

BRIAN:

(shouting) Sorry Alex!

ALEX:

Sweet, sweet, Brian...

DAVE:

We can lash our rucksacks together and parachute down.

ALEX:

You're a good man Dave but I have to go...

BRIAN & DAVE:

(Shouting) No Alex!

ALEX:

OK then. Brian I want you to nip down to base camp and get the others.

DAVE:

I'll go!

ALEX:

I'm saving you for the last push you sweet fellow of solid English Oak. Brian nip down to base camp and bring back some oxygen, a large Coke - no ice and a Guinness book of records entry form. Remember this is our last chance to find integrity.

BRIAN:

Will do Skip.

WE SEE BRIAN RUNNING DOWN THE ESCALATOR TO A TENT. HE COMES BACK OUT AND RUNS BACK UP THE ESCALATOR WITH A BAG. LUCY AND GARETH FOLLOW.

ALEX:

Well done.

BRIAN:

It was easy Skip.

A 'WHITE OUT.'

CUT TO:

SCENE 11 INT/NIGHT 1 - A PET SUPERMARKET

THE PYRATES ARE GETTING EXCITED. WOODY HAS HIS FACE PRESSED AGAINST THE FISH TANK.

WOODY:

(Sotto Voce) You know you remind me of Sharon...She was my first fish.

GRANITE:

Captain I've killed, robbed, and cooked paella for you. I would follow you to HELL and Watford. I want that rabbit!

CAPTAIN NICE:

Very well my stout friend. (he poses as only a hero can) You may have the rabbit but you will have to clean him out and feed him every day.

GRANITE:

But I don't even do that for Woody.

CAPTAIN NICE:

That's different. Woody's a poet. Come on Woody we're off to Ikea.

WOODY:

Aye Cap'n. Bye my love. Bye!

GRANITE COUNTS OUT SOME SILVER COINS. WE CUT TO WOODY WHO IS STUFFING A LARGE WRIGGLING FISH DOWN HIS TROUSERS. OSCAR IS WRAPPING THE RABBIT IN PAPER.

GRANITE:

I'll take it like it is.

GRANITE REMOVES A STRIP OF VELCRO FROM HIS SHOULDER AND TOSSES IT TO OSCAR. HE PLACES HIS NEW RABBIT ON HIS SHOULDER.

I name thee Goliath The Brave!

CAPTAIN NICE:

Let's go men!

THERE IS A 'WHITE OUT' WE SEE JOSH THE BACKPACKER MARCHING DOWN A COUNTRY LANE.

SCENE 12 INT/NIGHT 1 - A BURGER BAR

JOSH ENTERS AND HIS BACKPACK KNOCKS OVER A SIGN WARNING OF A WET FLOOR. JOSH MAKES HIS WAY TO THE COUNTER.

JOSH:

A Super Burger, with no Rain Forest beef, and fries please.

IN THE BACKGROUND WE SEE OTHER CUSTOMERS CRASHING TO THE FLOOR. WE CUT TO JOSH SITTING DOWN TO A WELL DRESSED WOMAN, CATH, WHO IS READING A BOOK. JOSH SITS DOWN. THERE IS A PAUSE BEFORE THE WEIGHT OF HIS BACKPACK CRUSHES HIM FACE DOWN ONTO HIS FOOD TRAY. THERE IS NO REACTION FROM CATH.

JOSH:

I've just saved a tree.

CATH:

(still reading) Was it drowning?

JOSH:

I've just got back from the Sudan. No Burgers in Sudan. I could murder a pint as well It's very dry out there.

CATH:

It's a Moslem state.

JOSH:

It's a desert.

CATH IS STILL READING AND OPENS THE BURGER CARTON FOR JOSH.

JOSH:

Thank you.

JOSH NIBBLES AT HIS BURGER.

CATH:

Travel a lot do you?

JOSH:

I have visited every continent and many of the larger islands.

CATH:

Haven't quite got the hang of eating though.

JOSH:

When I was in Rhodesia...

CATH:

Zimbabwe.

JOSH:

It's a burger...When I was in Mali.

CATH:

You ate of the sacred ox and drank water from a deep well.

JOSH:

Have you been?

CATH:

No I've listened to people and I can read.

JOSH:

Could you hand me a fry please?

CATH, STILL READING, HANDS JOSH ONE OF HIS
FRIES.

JOSH:

It's a bit close in here.

CATH:

It's June and you're dressed for Icelandic
winter..

JOSH:

I've not been to Iceland yet. It's on my list
after Trinidad.

CATH:

Keep a lot of lists do you?

JOSH:

It's handy.

CATH:

You collect things.

JOSH:

I collect beer cans. If you flatten them they take up very little room and of course in an emergency you can build a house.

CATH PUTS HER BOOK INTO A BAG AND PICKS UP HER TRAY.

CATH:

Nice to meet you.

JOSH:

You're not going are you?

CATH:

Yes.

JOSH:

Could you straighten me out before you go?

CATH:

The only way you'll broaden your mind is to visit the outback, just outside Alice, and get run over by a road train.

CATH LEAVES.

JOSH:

I've got pictures of the Burundi!

JOSH MANAGES TO HEAVE HIMSELF UPRIGHT. THERE IS A PAUSE AND HE SINKS TO THE GROUND AGAIN.

'WHITE OUT'

CUT TO:

SCENE 13 INT/DAY 1 - AN INTERIOR DESIGN SHOWROOM

ALICANTE:

(to Mrs Thomas) You Laura Ashley.

MRS THOMAS:

Not quite.

JOSE AND ALICANTE LAUGH.

JOSE:

No my little brother mean you like a Laura Ashley printed frock.

MRS THOMAS:

I don't follow.

JOSE:

You twee.

MRS THOMAS:

How dare you.

JOSE:

It easy. Alicante - The Sunday Telegraph Magazine.

ALICANTE PRODUCES A MAGAZINE FROM HIS TROUSERS.

JOSE:

Page fifty one - The mock pearls

ALICANTE FLICKS TO THE PAGE AND SHOWS TO MRS
THOMAS. SHE FINGERS HER PEARLS.

JOSE:

Page eleven - The comfy two piece that make you
look like a girl again.

ALICANTE FLICKS TO THE PAGE AND SHOWS TO MRS
THOMAS WHO LOOKS MORE UNCOMFORTABLE.

JOSE:

And page Seventy four - The discrete erotic body
stocking with stretch side panels.

ALICANTE FLICKS TO THE PAGE AND STARTS TO LICK..
MRS THOMAS STOPS HERSELF FROM SMILING.

JOSE:

(shouting) Alicante!

ALICANTE STOPS LICKING.

MRS THOMAS:

I have never...

JOSE & ALICANTE:

We know - Laura Ashley!

MRS THOMAS HITCHES UP BODY STOCKING UNDER HER
BLOUSE AND STORMS OUT.

SADIE:

That was very good of you. can I do something
for you.

JOSE:

Yes you shag us both and go baaaaa like frisky
sheep.

'WHITE OUT.'

CUT TO:

SCENE 14 INT/DAY 1 - BARKOV STORES

DOCTOR BARKOV SITS AT HIS COMPUTER.

DR BARKOV:

I Doctor Barkov the world's greatest living
technician, stroke, programmer will end all
poverty, end all wars, end all soft drinks
manufactures. I will give the world back good
manners, good parking, good vibes. I will give
you software that will change the world and make
you happy...what are you doing...you stupid

machine...if you ever crash again I'll sell you
to IBM?

SERGE ENTERS WITH AN ARMFUL OF SANDWICHES.

DR BARKOV:

The machine has crashed...typical...when I am
leader of the world I will have all computer
manufacturers implanted...

SERGE:

With what my Doctor?

DR BARKOV:

(shouting) With Tulips...I'll make them all into
flower pots. What are you doing with those
sandwiches...

SERGE:

I was putting them out.

DR BARKOV:

I told you to change the date on them yesterday.

SERGE:

Oui.

DR BARKOV LIMPS OVER TO SERGE WITH HIS VERY
ANNOYED LIMP.

DR BARKOV:

(reading the sandwich) Display until The fourth of June...nineteen thirty-six....

SERGE:

It was a good year...

DR BARKOV:

It was an excellent year for a Spanish civil war not for Cheese and Apple...go to your room.

SERGE:

(excited) Oui Doctor.

DR BARKOV:

Look in the mirror.

SERGE:

(breathless) Oui!

DR BARKOV:

And if you find anything of interest come and tell me.

'WHITE OUT.'

CUT TO:

SCENE 15 INT/DAY 1- A SHOPPING MALL

BRIAN:

It was easy Skip.

LUCY:

What are we waiting for?

GARETH:

I want to go home. I want to see the football. I want to go now!

ALEX:

Gareth. I knew I could count on you.

DAVE:

One final push and we'll get there Skip.

ALEX:

Sweet man...

LUCY:

I'm going up...

LUCY WALKS PAST THE KNEELING ALEX AND THE REST FOLLOW HER UP THE ESCALATOR. AT THE TOP THEY ALL STAND BLINKING. MUDDY AND TREVOR TWO MEN DRESSED AS PENGUINS WALK DOWN THE OTHER ESCALATOR. THEY ARE BICKERING [MUDDY AND TREVOR ARE CHARACTERS THAT APPEAR IN OTHER EPISODES OF TOTAL]

TREVOR:

I'm never going to HMV with you again.

MUDDY:

I only did a solo...BOOM BOOM!

A CLOSE UP ON TREVOR. HE IS DEFLATED.

ALEX:

It's not here.

GARETH:

Let's go home then. We can catch the second half...

DAVE HAS RAISED HIS ARMS IN TRIUMPH. HE TURNS ON THE SPOT LOOKING AT ALL THE SHOPS. HIS ARMS GO DOWN.

DAVE:

O'.

LUCY:

Brian you were reading the map. You said. That we would find integrity here.

BRIAN:

(looking at the map) Sorry I misread it...it says 'Principals'...

LUCY:

Bloody Hell!

DAVE:

Principles is close...

LUCY:

It's not PRINCIPALS it's Principles and it's a woman's clothes shop Dave not a code of conduct...

DAVE:

O'.

GARETH:

(screaming) Avalanche!

DAVE:

HELP!!!

AN AVALANCHE OF WHITE POLYSTYRENE BALLS ENGULFS THEM. 'WHITE OUT.'

CUT TO:

SCENE 16 INT/NIGHT 1 - A ROUND ROOM - BATHED IN RED LIGHT

RICH:

(very, very, very tetchy) I asked you very nicely...

THE ROOM 'WHITES OUT.'

RICH:

Thanks.

THE ROOM GOES TO RED.

JAKE:

(looking around] Maybe it's the plug.

THE ROOM 'WHITES OUT.'

CUT TO:

SCENE 17 EXT/NIGHT - OUT SIDE THE PET
SUPERMARKET

GRANITE HAS HIS RABBIT ON HIS SHOULDER AND STANDS NEXT TO A VOLVO ESTATE. WE PULL BACK TO A CLOSE UP OF A TRAFFIC WARDEN WITH A PAINED EXPRESSION. THE CAMERA PULLS BACK TO REVEAL THE TRAFFIC WARDEN IS 'SITTING' ON A PARKING METER. WOODY AND CAPTAIN NICE GET IN THE VOLVO AND IT DRIVES AWAY. THE NUMBER PLATE READS 'I KILL'

CUT TO:

INSIDE THE CAR.

CAPTAIN NICE:

Woody what's that fishy smell and why are your trousers vibrating?

WOODY:

That's my penis Captain.

'WHITE OUT.'

CUT TO:

**SCENE 16 INT/NIGHT 1 - A ROUND ROOM - BATHED IN
RED LIGHT**

RICH:

(still very, very tetchy) I asked you very
nicely...

'WHITE OUT.'

RICH:

Thanks.

THE ROOM GOES TO RED.

JAKE:

(looking around) Maybe it's the fuse.

'WHITE OUT.'

CUT TO:

SCENE 18 INT/DAY 1 - THE BURGER BAR

JOSH LIES ON THE FLOOR FACE DOWN. HE IS CRUSHED BY HIS BACKPACK.

JOSH:

Could some one help me. Look I've the boat train to catch. I'm on my way to Bhutan. Have you ever been to Bhutan. It's the last place on earth unspoiled by man. It's a day trip. Help me.

ROBERT AND SID ENTER. CLOSE UP AND TRACK THEM AS THEY WALK TO THE COUNTER. THEY BOTH RISE UP AND BACK DOWN FOR AN INSTANT.

SID:

What was that?

ROBERT:

I think it was that backpacker.

SID:

He gets around.

'WHITE OUT.'

CUT TO:

SCENE 19 INT/NIGHT 1 - A ROUND ROOM - BATHED IN RED LIGHT

RICH:

(yes, still tetchy) I asked you very nicely...

'WHITE OUT.'

RICH:

Thanks.

THE ROOM GOES TO RED.

JAKE:

(looks around again] Maybe it's the bulb.

'WHITE OUT.'

CUT TO:

SCENE 20 INT/DAY 1 - BARKOV STORES

DR BARKOV SITS AT HIS COMPUTER. A SHOP BELL SOUNDS.

DR BARKOV:

Can I have no peace? What do these people want?
Why can't they use the petrol station...?

DR BARKOV LIMPS WITH HIS RIGHT LEG INTO THE SHOP. A MAN, RYAN IS AT THE COUNTER AND HOLDING A SAWN OFF SHOTGUN WHICH HE POINTS AT THE DOCTOR.

DR BARKOV:

(shouting) Serge!

SERGE RUNS INTO THE SHOP.

DR BARKOV:

It's for you.

DR BARKOV STARTS TO LIMP AWAY.

RYAN:

Hold it right there. Give me all your money and the keys to your car.

SERGE:

We don't have a cur.

RYAN:

I don't want a cur. I want a car and all your money.

SERGE:

We don't have a cur. We have a Luton van.

RYAN:

Anymore from you and I'll kick you senseless.

SERGE:

Merci, merci, merci...

RYAN:

You won't get any mercy...

DR BARKOV:

He's not asking for mercy. He's thanking you in French.

RYAN:

Thanking me? What kind of person are you?

SERGE:

I'm a pervert.

RYAN:

Never mind the cur...car. give me all your money and some food.

DR BARKOV:

Certainly. Serge fetch the gentleman a sandwich...

RYAN:

Cheese and Apple would be nice...

DR BARKOV OPENS THE TILL AND HANDS RYAN SOME NOTES

RYAN:

Is this all?

DR BARKOV:

I'm a late night shop not a public utility.

SERGE RETURNS AND HANDS RYAN A SANDWICH

SERGE:

Can I have my beating now?

A PAGER BEEPS

RYAN:

Bloody thing.

RYAN LIFTS HIS JACKET AND UNCLIPS HIS PAGER. HE
READS. DR BARKOV WHISPERS TO SERGE.

RYAN:

I've gotta phone my parole officer. (to Dr
Barkov) You gotta a strange accent.

DR BARKOV:

We all talk like this in Barnet. NOW SERGE!

SERGE STEPS FORWARD AND STICKS A THUMB IN EACH
BARREL OF RYAN'S SHOTGUN. RYAN CASUALLY LETS GO
OF THE SHOTGUN.

RYAN:

Thanks for the sandwich.

RYAN EXITS

DR BARKOV:

(shouting after Ryan) You're welcome! (to Serge)
You better call the Masons. I mean the police.

SERGE:

Doctor?

DR BARKOV:

(looking at the shotgun) Yes. We should get that
off your thumbs.

'WHITE OUT.' SOUND OF A SHOTGUN BLAST.

DR BARKOV: (O.O.V)

That was easy.

SERGE: (O.O.V)

(in ecstasy) Doctor. You're so very clever.

'WHITE OUT.'

CUT TO:

**SCENE 21 INT/NIGHT 1 - A ROUND ROOM - BATHED IN
RED LIGHT**

RICH:

(strangely calm) I asked you very nicely...

'WHITE OUT.'

RICH:

Thanks.

THE ROOM GOES TO RED.

JAKE:

(reading) Maybe it's the bulb.

'WHITE OUT.'

CUT TO:

SCENE 22 INT/DAY 1 - THE SHOPPING CENTRE

ALL THE EXPLORERS ARE NOW WEARING VESTS.

ALEX:

That was a close one.

GARETH:

It's a bit late in the year for avalanches to be falling...

BRIAN:

Nature is no respecter of seasons...

ALEX:

O'.

LUCY:

O'.

GARETH:

O'

DAVE:

Eh?

ALEX:

Men! Er, men and Lucy...People we came to find Integrity and we haven't...so we'll go back to the car and go home...

DAVE:

I'll go first...

ALEX:

Sweet ma...

LUCY:

I'm going on alone.

BRIAN:

I'm going with you...

ALEX:

Hold on...

LUCY:

We won't hold on Alex. Someone has to find the Integrity.

GARETH:

We've missed the football...

LUCY:

Shut up you Corgi. Who's coming with me?

BRIAN:

Me!

DAVE:

Can I lead?

GARETH:

Will we get back for the cricket?

LUCY:

Alex?

CLOSE UP ON THE FACE OF ALEX. HE GOES THROUGH SEVERAL EMOTIONS. HE TAKES A BIG BREATH

ALEX:

I'm with you sweet man...wo...

ALL:

Hurrah! INTEGRITY!

A SALESMAN WALKS PAST TALKING TO HIS MOBILE. THE EXPLORERS SHRINK BACK, EXCEPT FOR BRIAN.

SALESMAN:

All I can say is cable. What yer' say? Wall to wall TV and cheap phone calls and so much more...

BRIAN:

No.

ALL:

HURRAH!

LUCY:

We're getting closer Brian...

'WHITE OUT.'

CUT TO:

SCENE 23 INT/NIGHT 1 - A ROUND ROOM - BATHED IN RED LIGHT

JAKE IS HOLDING A VERY LARGE LIGHT BULB

JAKE:

Where can we get a hundred thousand watt bulb?

Total
4
The Lighthouse

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- END OF EPISODE -