

PROP

WRECK

EPISODE 5

"NEEDLE IN A GAYSTACK"

Written by

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DUPLICATED WITHOUT PERMISSION**

WEEK - Series 1 - Episode 5 - Hutton Hill

SAM

Pippa! Listen to me..

(beat)

**I want it. I love you You make me
feel -- you're real and real is
something that's been missing for
me for a long time. Real is what I
need And.. I have to tell you
something..**

**The SOUND of a Woman SOBBING and RUNNING past the suite cuts
right through their moment. Pippa and Sam look at each other.
He hurries over and looks out into the corridor --**

SAM (CONT'D)

Wait here..

Pippa slips out of the suite before Sam can see her

PIPPA

Sam

Pippa heads to the suite door, looking through the peephole --

Beat.

**WOSH- a dark haired Woman, whimpering sprints past the
door. Pippa JUMPS back! She waits a beat and then creeps out
into the hall just as the Woman disappears around a corner.**

3

INT. VIP CORRIDOR - FLASHBACK - NIGHT - CONTINUOUS

3

**Pippa rounds the corner but - nothing A dead end No sign of
the Woman She's vanished No door to go through, just the
end of a hallway with an antique mirror.**

**Pippa frantically searches for a door, then she turns
back down the corridor and then to the mirror. Confused She
turns no a n eary PCOG 2 hbe sirror. n e! s tne the cay**

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SAM

It was just kids messing about.

He goes to lead her away but she pulls away from him -

HIPPA

I saw someone Sam

SAM

Like I said, it was just -

HIPPA

Kids?

Sam nods, before -

SAM

(smiling)

Your chips are getting cold

He takes her hand and leads her away. She glances back once more at the mirror.

SLOWLY PUSH IN ON the mirror.

CUT TO BLACK

4

INT. MYSTERY ROOM- PRESENT DAY - NIGHT

4

OVER BLACK -

SAM

I was handling it!

BEAKER

It didn't look very handled

This whole scene is from Jamie's POV -

He opens his eyes, hazy. It's a room we've not seen. It's a filthy, bare, white tiled storage space with a blue tinted fluorescent light. There are no windows or doors!

Jamie focusses his frightened eyes, squinting..

The Officers are on the other side of the room

KAREN

I want to know who he's talked to

SAM

**He hangs around with a girl.
Vivian Her name's Vivian**

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KAREN

Anyone else?

Samshugs and Beaker squares up to him rutting - -

BEAKER

WAKE UP! WHAT IS WRONG WITH YOU?

KAREN

He made a mistake.

BEAKER

Several. And we're paying for them
He needs his head looking at.

SAM

I am in the room you know

BEAKER

Yeah, I'm talking about you, not to
you, psycho

Janie looks around the dark room he's in

KAREN

The lad is in a bad place, but can
any of you lot stand there and say
you haven't been where he is now?
We have a duty to each other.

As Janie's eyes focus, he realises he is across from another
slumped figure... Jerome! Gaping mouth, matted with dry
blood and one eye missing. Dead. Janie chokes and stiffens,
his eyes widening

BEAKER

Where was his duty to us when he
was poking that slag?

Janie covers his mouth, trying to stop a rising SCREAM. He
just whimpers. Karen looks to him and rolls her eyes.

KAREN

Enough! Go find the girl. MOVE OUT!

The Officers go to the corner of the room. Beaker presses the
top corner of the wall and a panel pushes back. A hidden door
leading into the dark walls. The armed up Men filter out.

JAMIE

WHERE ARE WE?

Beaker glares at Sam before retreating into the pitch black

Janie, crying, looks back to Jerome's body.

CUT TO

5

IN THEATRE - SAME TIME

5

Vivian and Lily have spent the last couple of hours fumbling behind the cutout of the prop car. Half-dressed, they stare up at the theatre rafters, holding hands.

VIVIAN

I'd quit if it meant I could spend the rest of this week with you

LILY

What's stopping you?

VIVIAN

I have this friend who needs me

LILY

When my Mum said I had to come on here, I didn't love the idea of spending my 22nd birthday at an enrichment seminar, or worse, zip lining. And then, second day, there you were - my real gift.

A beat.

LILY

That sounded better in my head

They both crack up laughing

VIVIAN

Well, lucky for you, I'm the gift that just keeps giving

They both smile and then cringe at the same time before laughing and kissing again --

6

IN THE MISTERY ROOM - NIGHT

6

Janie stands up, legs weak. Karen hands Sam her combat knife.

KAREN

You heard Beaker. Those boys are done covering for you. I should have never let you get involved with the girl. She was never going to understand. Not like we do. Not like I do. Clean up your mess and I'll square things with the others.

Karen looks to a pile of luggage by two metal waste chutes. Bin bags, a large suitcase with a french flag emblem and a guitar case. Jerome's belongings.

KAREN (CONT'D)
Why is that shite still in here?
Get rid of it. All of it.

7

INT. CREWCABIN CORRIDOR - SAME TIME - NIGHT

7

Rosie and Cormac hot-foot it down the corridor --

CORMAC
What do you mean he's gone?

ROSIE
I mean Jerome's gone. There's
already someone new in his room

CORMAC
Did you know him? This Jerome.

ROSIE
Jesus, Cormac! The lad's Bermuda
Triangled and you're worried
whether or not we had it off!

They halt.

CORMAC
That's Vivian's cabin

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Sam's eyes flare at the mention of her name. Jamie looks to the open chute on the wall opposite..

JAMIE (CONT'D)

You didn't love her. You're just sick in the head

Sam breaks away from Jamie in frustration, stepping back. He takes the knife from his belt, gritting his teeth. Jamie eyes the chute again.. and KICKS at Sam, sending him off balance. Jamie then PUSHES him. Sam slips on the bloody floor and falls down on to one knee, never letting go of the knife. Jamie runs for the open chute.

Sam jumps back up and rushes after him

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12 INT. CINEMA PROJECTION ROOM- SAME TIME - NIGHT 12

Oly is still in the projection room where we left him in ep 4. He's dozed off whilst still holding a half-full beer bottle. Down below in the cinema, NIGHT OF THE LIVING DEAD plays. The eerie horror score fills the projection room.

THUD

Oly jumps up. The film reaches a LOUD crescendo as he goes to the door. He takes a breath and pulls it open --

Nobody there.

Janie steps out, zombie-like, and collapses inside.

CUT TO

13 INT. I-95 CREW CORRIDOR - NIGHT 13

Karen, face like thunder, ploughs down the I-95 with Beaker, Sam and four Security Guards behind her. Grew jumps and flinches out of their way.

CUT TO

14 INT. CINEMA PROJECTION ROOM- NIGHT 14

Janie is sat on a stack of film reels in a stunned haze. Eyes red rimmed with fatigue and tears.

OLY

Talk to me, Cormac. Let me help!

(beat)

Cormac? Please!

JAMIE

(muttered)

My name isn't Cormac.

OLY

What?

Janie swallows hard, meeting Oly's concerned gaze.

CUT TO

15 INT. BACKSTAGE - THEATRE - NIGHT 15

Our gang rush through the dark backstage of the theatre --

CORMAC

I thought Janie was with you?

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MIVAN

It doesn't make sense.

OLLY

None of this makes sense.

MIVAN

What about Pippa? Did she --

Janie shakes his head, broken

JAMIE

**She's dead. Sam killed her, chased
her over the side of the ship.**

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MIAN

**Janie's been right about everything
else. Everything**

ROSIE

There must be someone we can go to?

LILY

Cher.

They all turn

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VIVIAN

**We need to find the room they took
Janie to and get photos of Jerome.**

CORMAC

**Oh, that's not running away, that
is running back into the burning
building**

VIVIAN

**The police took away Danny's body,
Jerome is the only solid proof we
have. We'll have to work backwards
to figure out where it is. Oly,
you know guys in engineering. Can
you find us ship schematics?**

He nods.

VIVIAN (CONT'D)

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The notice screens around the Mess change to a **WARNING** with Vivian and Janie's crew photos.

Lauren sits up recognising their faces, stunned..

HAMISH

(whispering to Beth)

Isn't that the guy who shagged a fish?

KAREN

Two insubordinate rats who have shirked all responsibility and dropped you lot in the big fuck it bucket.

Sophia looks to her group taken aback

KAREN (CONT'D)

Well, not on Karen's watch. Their treachery will not go unpunished. I need Vivian Lim and Janie Walsh turned over to me. We have reason to believe some of you lot must be aiding and abetting, so for every hour goes by that they are not in my custody, we'll be docking all crew half a day's wage.

THE BABY

**I know every inch of this ship No
hidden rooms.**

OLLY

Can I take these?

**Two of The Baby's Heavies enter in the background, jeered up
and pick up flashlights - what's mob justice without torches
and pitchforks? They run back out again --**

THE BABY

Your boy has the ship riled up

Oly frowns - what now?

THE BABY (CONT'D)

**Be careful, Olyver. Don't fight a
battle you cannot win**

CUT TO

19 **INT. I-95 CREW CORRIDOR - DAY**

19

**PULL BACK from Vivian's crew photo to REVEAL she is staring
at herself on a notice screen near the service elevator.**

Gulp

LILY

What was that about gaystacks?

**Vivian presses the elevator button and looks down the busy
corridor. A passing Crew Member slows as they go by, gawping
at Vivian who presses the call button again. The Crew Member
joins another down the corridor and points back to Vivian**

Ding The doors open and Vivian drags Lily inside

CUT TO

20 **INT. CINEMA PROJECTION ROOM - SAME TIME**

20

**Rosie stands by the door, peering out. Cornac is sitting with
Jamie, who hasn't moved, still crippled with grief. Rosie
nods to Cornac and gestures to Jamie - say something**

CORNAC

You alright Jamie?

JAMIE

**She's gone. Pippa was all I had and
she's actually gone.**

CORNAC

**That's not true. It might have been
before but it's not any more.**

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Janie looks to him -

**CCRMIC (CONF D)
There's people all over this ship**

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BANG!

Vivian and Lily jump!

It was a kid's duck balloon exploding

Vivian is holding her breath, her whole body tense. Just when it's starting to look like they might make it to the VIP lift, the crowd ahead clears, revealing Beaker and Sam. They are on high alert, clearly still a little fraught with each other.

Vivian pulls her hat down, wincing as they walk by the Men. Beaker double takes them for a beat.

Vivian and Lily arrive at the lift, phew and --

BEAKER

Excuse me.

Beaker is approaching Sam isn't paying attention, hot and frustrated with himself. Vivian doesn't turn around. Lily goes over to intercept Beaker before he gets too close --

A tense beat as Beaker looks Lily up and down and then --

BEAKER (CONT'D)

Missing something?

Holds up her GOLD KEY CARD

Lily matches it to one in her pocket. Beaker pulls her out and says "grou"

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AMY 2

Witer's off again too

HMISH

I've had to start douching with a bottle of San Pellegrino

The Heavies shine their torches in the theatre wings.

AMY 1

Sophia, can you speak to Sam? Find out what's going on?

AMY 2

See if we can use his bathroom

SOPHA

Me and Sam are done with

HMISH

What!?

SOPHA

(shrug)

I outgrew him

BEIH

Wit, what, you and Sam were --

The Others roll their eyes at her - keep up

SOPHA

Friends with benefits, but the benefits have officially run out.

AMY 1&2

Shane.

HMISH

Mh - he was basic anyway.

Hmish rests his head on Sophia's shoulder, comforting

SOPHA

Yeah. As much as there's something hot about a guy who has all of the physical characteristics I've been conditioned by the media to find attractive - he was basic.

Sophia is putting on a brave face but we can see she is clearly still a little raw over his rejection of her.

SMISH Something is thrown around backstage and the marauding crewstormout of the theatre, continuing their rampage.

CUT TO

Jamie, Oly, Cornac and Rosie are looking over blueprints --

CORMAC

You're sure it had no windows or doors, no nothing?

JAMIE

No. Well, a hidden door but --

OLLY

There's like 3000 rooms on here. Is there anything at all you remember? Think

JAMIE

We went up stairs, three or four sets. I wasn't very... conscious.

Cornac sighs.

JAMIE (CONT'D)

The room was on a higher deck. It felt like I fell a long time.

CORMAC

We could be here all night.

Rosie looks through the projectionist window into the cinema -

ROSIE

I'm not sure we have all night...

Crew are searching the empty screen

CORMAC

30 **INT. PIPPA'S CABIN - DAY - FLASHBACK (EP 4)** **30**

Jamie in Pippa's cabin, staring down at her mad floor scribbles. Many were half-erased but what's left is sectioned into columns.

ANGLE ON various number headings, landing on 18 last.

BACK TO

31 **INT. PROJECTION ROOM - DAY - PRESENT DAY** **31**

Jamie interrupts Oly, eyes wide --

JAMIE

Pippa's cabin.. the floor. She'd written numbers all over her floor. It looked like she'd lost the plot but...

He grabs a pen, activated, and begins sketching something on the blueprint.

ROSIE

What are you doing?

OLY

Jamie?

Jamie just keeps drawing

CORMAC

I fucking love Fictionary.

JAMIE

I think she was napping the ship!

Jamie finishes sketching. He's done his best to recreate the strange symbol from Pippa's cabin

OLY

What's that?

JAMIE

It was on one of the walls.

They all stare at the drawing

CORMAC

What is it?

Rosie shrugs.

OLY

Hands. It's hands pressed together.

ROSIE

Oh yeah, like the prayer emoji.

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CORMAC
You mean the high five emoji.

ROSIE
No - I mean the prayer emoji.

CORMAC
It's a high five.

Janie's heart leaps into his mouth..

FLASHBACK TO

32 **INT. MULTI-FAITH PRAYER ROOM- NIGHT - FLASHBACK (EP 4)** **32**

Janie following Sam into the prayer room in episode 4 **CLOSE ON** a sign above the door. It's similar to Pippa's sketch, two hands clasped together.

33 **OMITTED** **33**

34 **INT. PROJECTION ROOM- DAY** **34**

Janie, eyes wild, looks to the others.

OLLY
Janie? What is it?

Cut on them looking to each other - what now?

HARD CUT TO

35 **INT. CORRIDOR OUTSIDE MULTI-FAITH PRAYER ROOM- DAY** **35**

CLOSE ON a laundry cart's squeaking wheel.

Rosie, Oly and Cormac are trying their best to look nonchalant as they push a large laundry cart towards the prayer room Janie is inside the cart, peeking out.

A **Male Crew Member** walks by, ogling them--

CORMAC
(tough)
Aye, keep walking --

The **Crew Member** looks away and continues off.

OLLY
Nearly there.

Two **Crew Members** sprint by. **Witch** hurt in full swing

The **Gang** stop in front of the prayer room

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Min? **LILY**

ACT THREE

41

INT. INSIDE WALLS - DAY

41

The Gang are in a dark, tight space, lit by very dim festoon lights. It's claustrophobic and at times they have to shimmy because it's so narrow. Jamie leads. Cormac flanks.

CORMAC

Where the hell are we?

JAMIE

Inside the walls.

CORMAC

Jesus Christ.

ROSIE

I always wondered how the Officers were always so... everywhere.

OLLY

I've heard of Theme Parks having utilidors - hidden corridors for the crew to get around -- maybe that's what these are?.. Or were supposed to be.

The floor rattles under their feet. They keep moving, holding on to each other. Jamie suddenly halts and puts a finger to his lips - sshhh

SOUND of a far off thumping noise, like a door in the wind

CORMAC

(flinching)

What's that!?

Jamie gestures for them to keep moving. They arrive at the end of a passageway that veers left and right.

Jamie looks uncertain

JAMIE

We should --

No

CORMAC (CONF'D)

JAMIE (CONF'D)

What?

CORMAC

No, uh uh. Not happening. I know what you're about to say --

JAMIE

We should split up

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CORMAC

**No Sorry. Not happening Get all
the way off to fuck**

ROSIE

He's "darkness phobic".

OLLY

Afraid of the dark?

CORMAC

**I'm afraid of what's in the dark
Like psychotic military freaks who
want to cut our heads off and drink
from our skulls.**

**SOUND of LOUD giggling from the other side of the walls. Most
likely the laughter of clueless guests or crew Still creepy.**

Rosie takes Cormac's hand, dragging him to the right.

ROSIE

Come on I'll hold your hand

CORMAC

No - ENOUGH! Series 1 - Episode 5 - Euston Films

He breathes deeply - shit scared

JAMIE

If you find the room -

ROSIE

Photos. Evidence. Got it.

JAMIE

Be careful.

ha Cormac shakes his head - not ha ° -

Vivian rolls her eyes and looks about the suite.

NIE (CONT'D)

**Restock the shampoo whilst you're
in there Sci v.**

Vivian can't help herself --

MIVIAN

You know it's quite glaring

NIE

What's that?

MIVIAN

Your freaky crush on your sister.

He scoffs, protesting too much

MIVIAN (CONT'D)

**Yeah, she's not your sister by
blood, but I think for the sake
of scandal we'll go ahead and call
it incest. 'A game the whole family
can play'.**

He swallows. Clearly ruffled

NIE

You don't know anything

MIVIAN

**I know you're a spoilt brat with
delusions of adequacy, who tries to
make other people miserable because
you can't bare your own empty
existence, because you're so
desperate to be wanted**

Again, that lands right on target. He's almost impressed

MIVIAN (CONT'D)

Bathroom?

NIE

On the left.

CUT ON NIE sinking back in his seat.

**Rosie and Cornac continue through the walls. She leads the
way. He bumps his head on a low pipe.**

ROSIE

Careful.

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He groans.

A noise nearby startles them They stand still.

CORMAC

We've been down here already.

They turn and go back the way they came.

SOUND of the ship groaning

CUT TO

Janie wipes sweat from his face, boiling..

SOUND of footsteps echoing through the walls.

OLLY

I don't think we're alone..

They speed up and arrive at the end of a passageway. A dead end. Shit. Janie shines his light on a door...

OLLY (CONT'D)

Here..

Oly lifts a latch quietly, pushing the door open

**ANGLE ON Janie and Oly also looking into a pitch black room
Oly shines the torch on his phone across the space --**

44

INT. MYSTERY ROOM- NIGHT

44

It's the room they've been looking for! They've found it!!!

JAMIE

This is it.

Janie swallows, draws a breath and tip toes inside. He pats his pocket, looking for his phone but remembers they took it.

JAMIE (CONT'D)

(whispered)

They took my Phone.

Oly hands his device over to Janie, who lights up the room with it. Janie scans the room the torch light lands on..

Jerome.

OLLY

I can't -- I can't look..

Oly squeezes his eyes shut, leans on the wall for support and tells himself this isn't really happening

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Janie, scarcely breathing switches his phone front torch to camera and snaps a photograph of Jerome. The FLASH lights up the whole room and almost sends Janie off-balance. He orients himself, angling the phone to take another couple of photos - FLASH FLASH

JAMIE
I'm sorry, Jerome.

He takes another - FLASH

OLLY
Alright, Janie... we've got enough

He takes more - FLASH FLASH On the third FLASH we see Karen is behind them Solid and still... terrifying

OLLY (CONT'D)
Come on..

Janie takes one final photo - FLASH Karen is gone.

OLLY (CONT'D)
We need to go, Janie!

Janie turns his phone back to flashlight mode but in the brief beat of total darkness comes Karen's heavy voice --

KAREN
But you just got here.

Janie scrambles to turn his torch on and flashes his light around the room- where is she?

WOSH A door opens, flooding the room with light. Karen is in the doorway in silhouette.

KAREN (CONT'D)
Don't just stand there..

She disappears through the doorway into the unknown. Janie looks to Oly who shakes his head - no way..

SOUND of drilling and walkie-talkie chatter.

45

INT. MYSTERY AREA - NIGHT - CONTINUOUS

45

Janie steps into what seems to be a disused hotel wing. It is an extension of the VIP corridor but an upside down, darker version with black walls. There are several doors on either side of the corridor, some are closed and some open. It's lit up at the moment by house lights that give it a nightclub in the daytime feel.

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Two Officers walk by with clipboards and cups of coffee, not paying any notice to Jamie and Oly.

Karen is already halfway across the hall.

Jamie frowns - where the hell are they?

A familiar voice speaks to them through a PA system - -

MR ALLAN (TANNOY)

Hey fellas - come on up!

Karen goes to a door, types a number on a keypad. The door opens and she gestures for the boys to follow.

Jamie is drawn to the door whether he wants to go inside or not... answers beckon and he needs them badly.

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Faint SOUND of breathing

HOLD ON the dark a beat longer...

WOSH

A spotlight lights up a small, hunched figure on their knees in the centre of the hallway. It's a Girl with dark hair...

The Girl looks up...

It's... somebody we've not seen before. An Filipino Girl (20s) with a dazed expression. She looks around, shaking

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CLOSE ON a speaker BLASTING Dusty Springfield

56 INT. CONTROL ROOM - NIGHT 56

ANGLE ON Desk Officer 1 pressing a button

Desk Officer 2 turns a desktop timer on

Jamie looks to Oly, utterly confused

56 INT. MYSTERY AREA - NIGHT - CONTINUOUS 56

A door at the end of the hallway swings open..

A beat.

Two Stocky Figures step inside. It's dark and we can just make them out. They're wearing ill-fitting combat gear with night vision masks.

Leila goes to approach them..

...but spots one of the Figures is holding a samurai sword

She steps back...looks to the Other...

...who holds up a crossbow

Leila clasps her hands together, begging for mercy --

**JAMIE (PRELAP)
WHAT ARE YOU DOING TO HER?**

57 INT. CONTROL ROOM - NIGHT 57

Jamie looks to M Allan who totally blanks him nodding his head in time with the song

**JAMIE
WHO ARE THEY?**

58 INT. MYSTERY AREA - NIGHT 58

The deadly looking Duo slowly close in on Leila and assume a combat warrior-like stance, weapons raised, ready to go..

Leila just stares at them

A beat.

One of the Figures glances to the other....

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The Figure shouts over the music. She has a Texan accent which is so out of place it diffuses the tension We might recognise the voice as the Texan VIP Guest --

PAT COOPER

Why's she just standing there?

They look back to Leila who is trembling

PHIL COOPER

YOU'RE SUPPOSED TO RUN HONEY!

59 INT. CONTROL ROOM- NIGHT 59

Leila's terrified face fills one of the TV screens.

60 INT. MYSTERY ROOM- NIGHT 60

The Texans begin creeping towards her. **WDSH** She bolts down the hallway (we saw Jerome here in 3). She tries a door - it's locked. She tries another - it opens. It's a vacant, decaying hotel suite with rotting furniture, mouldy bed and peeling wallpaper. The only light is from flickering lamps.

61 INT. CONTROL ROOM- NIGHT 61

Janie looks to Sam who is the only person in the room not looking at the screens. His eyes are anywhere but. It's not clear if he is still cowed by Mr Allan or if he is ashamed of what is happening. Either way he has checked out.

62 INT. ROOM1 - MYSTERY SPACE - NIGHT 62

Leila hides behind a bed, hyperventilating. She peers around the room. There is a small hole in the wall, leading into the next door suite.

THWCK

An arrow lands in the wall behind Leila. She **SHRIEKS** and covers. **THWCK** Another arrow lands in a faded picture of a ship on the wall.

Phil Cooper's POV:

A night vision view of the room

63 INT. CONTROL ROOM- NIGHT 63

Oly shrieks, crying

OLLY

LET HER GO PLEASE DON'T HURT HER

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Oly is restrained by one of the Security Guards.

64

INT. ROOM1 - MISTERY SPACE - NIGHT

64

Leila waits a beat and then rushes for the hole in the wall,

THWACK

Leila's whole body JOLTS and tenses...

There's an arrow in her back

She stiffens, reaching vainly behind her...

66

INT. CONTROL ROOM - NIGHT

66

Oly and Janie RECOIL, aghast --

**OLY
NO NO PLEASE!**

67

INT. ROOM2 - MYSTERY SPACE - NIGHT

67

Leila goes to turn around when THD Her face is SMASHED into the window Phil Cooper has her by the hair.

Pat Cooper is in doorway, crossbow still raised

Leila squirms, she coughs up blood on to the glass.

The Couple remove their masks - confirming what we've figured out by now They are VIP guests we've seen across the series. The Texans. Flushed and out of breath

**PAT COOPER
Can I, baby? With the sword?**

**PHIL COOPER
Katana.**

**PAT COOPER
What?**

**PHIL COOPER
It's a katana, Pat.**

**PAT COOPER
Sure - katana. Can I!?**

She grins as he hands her his sword, still holding Leila.

**PHIL COOPER
Now you have to keep your dominant
hand an inch from-**

She plunges the sword into Leila's back, exhaling excitedly.

68

INT. CONTROL ROOM - NIGHT

68

Janie and Oly stand side-by-side, mortified, looking up at the screens.

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NLE (CONF D)

You wouldn't have tied yourself up
with a neat little bow would you
(beat)
Between us, Vivian..

He goes over to her, lowering his voice.

NLE (CONF D)

This whole thing freaks me out.

She rolls her eyes, not in the mood for paranoid stoner chat.

NLE (CONF D)

I'm actually a pacifist.

VIVIAN

You're a snake.

Vivian stands, squaring off with him

NLE

Ah, see. You've been so focused on
the snake, you missed the scorpion

LILY (OS)

What's going on?

Vivian jumps. When did Lily get back? She's by the door,
glaring at Nle --

LILY (CONF D)

What did you tell her? Nle - don't
ruin this for me.

Karen enters with two burly Officers in tow Nle hides his
spliff behind his back and coughs.

VIVIAN

Lily? What's going on?

LILY

I told you..

(beat)

You're my birthday gift... and
they're letting me open you early.

70

INT. CONTROL ROOM- NIGHT

70

BACK TO Jamie in the Control Room staring at the whiteboard
in horror. Vivian's crew photo is next up on the board
PUSH IN ON her picture..

BLACKOUT

END OF EPISODE