

Tri ple Blue Amends Scri pt
28. 01. 22

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ADAM turns and waves too, then starfishes into the water in a show-offy manner.

WÄYDERS' ROOM

In the

MATEO
(Bright and professional)
Can I help you Madam?

ABHI
(holding up the key card)
Oh thank you, yes, it's stopped
working.

MATEO
What room number?

ABHI
Six o three.

MATEO takes the key card, nips briskly back behind Reception,
keys the number in.

MATEO
And your name?

ABHI
Abhi Iasa Doshi

MATEO restores the key card, returns to ABHI and hands it
back with a smile, then heads off briskly.

ABHI (CONT'D) *
Thank you. *

MATEO *
You're welcome. *

5

J0 holds the phone. *

TEXT:

She pauses: ambiguous smile. As she types her reply, she
hesitates before adding the 'x'.

J0:

Out of shot, a series of popping noises, like firecrackers -
J0 turns and runs to the balcony. On her horror as she takes
in the scene below *

6

The class is in progress, the music booming loudly. EUSEBIO
has paused in his routine seeing MIRIAM laughing. *

The people

The popping sound of gunfire outside continues intermittently, punctuated by cries, yet the room is so ordinary, silent and still. It's surreal.

The scattered detritus of family life: kids' toys and clothes, open suitcases, a hairbrush, a drawing book, a bottle of after-sun lotion.

The digital alarm by the bedside reads 11.16am.

J0 (V.0.)

We think it goes in a straight line, don't we? Time, I mean. Like, one day follows another, day after day. Year after year until something happens that's so big it stops time. And you realise. Everything that happened before was leading up to this moment. And everything that happens after, if there is an after, happens because of it.

10

A stark shot of J0's face looking in a mirror. Glimpse of a

The SHOP ASSISTANT hears a noise and looks out through the windows with a startled expression.

Through the windows, we see the figure of a woman, dressed in a beige mac, face ravaged, expression deranged - we can just about glimpse that it's JO. Her mouth is open in a howl of anguish. She grabs at the metal newspaper stands in front of the petrol station and hurls them aside.

JO (V.O.)

You can drive yourself mad that way, if you're not careful. Where was the point where it began?

ADAM
I'm a shark, I'm a shark!

JASON
(Annoyed) Adam...

JO drops her phone on the bed and turns to them, reaching out her arms to tickle them. ADAM throws himself at her, roaring.

JO
Oh no oh no! He's eating us all up!
Don't eat us Mr Shark!

KIMBERLY
No no don't eat me Mr Shark!

JO
I'm not sure sharks roar Adam...

KIMBERLY
What noise do sharks make?

JO
They go like... (she pounces on them both)... this!

JO makes silly shark noises while tickling the kids.

JASON
Look we'd better get down. It finishes soon.

ADAM
Breakfast!!

JASON
Not unless you both find your flip-flops right now!

ADAM and KIMBERLY charge to the pile of shoes and begin throwing them around.

JO steps out onto the balcony and returns holding her purple swimsuit, feeling it to check it's dry. She doesn't look at JASON.

JASON (CONT'D)
Guess I'll take them to breakfast then.

JO
Adam wants to go to the pool with the boys after but Kim and Sunny want those hideous inflatablees.
Don't forget her armbands.

*
*
*

She marches into the bathroom holding her swimsuit.

*

14

In stark contrast to the chaos and clutter of Jo and Jason's room, Abhi and Chinar's is immaculate - some kind of master suite.

CHINAR and ABHI sit in bed, propped on pillows, the debris of a room service breakfast they have just shared around them: a tray with croissant, preserves, bowl of fruit etc. ABHI wears a kimono over her nightie.

On the bedside table, Chinar's phone is recharging.

On the other side of the room, there is a connecting door through to the room shared by GATIK, JAYPAL and SUNIL, where they are chattering over their own breakfast.

CHINAR

Why don't you have a lie in? I'll take the boys to the pool.

ABHI

I've promised Sunny the kiddie pool.

CHINAR

Got the short straw there, sweetie.

ABHI

(Something in her voice)
Yeah...

CHINAR

(beat)
You thinking about last night?

ABHI

I had no idea, did you? Had Jason said anything?

CHINAR

No...

ABHI

(Something dry in her tone)
You know what they call us, don't you, Jo and Jason and Ben and Miriam... Mr and Mrs Perfect.

CHINAR

(kissing her nose)
That's because we are.

MIRIAM

(Sitting to pull on sandals). No, I thought I'd go to the aqua aerobics. Jo said she might come too.

*
*

BEN

I doubt it after last night.

MIRIAM

Quite a first-night dinner, wasn't it?

BEN

Bit tragic isn't it? (pulls face) 'Aqua aerobics'.

MIRIAM

Thanks!

BEN

Oh I didn't mean it like that... what am I supposed to do then, while you're gallivanting in the pool?

*

MIRIAM

Go and join the others, you know, holiday, you might actually enjoy it.

BEN

Okay then, well, have a nice time without me!

He goes to the door, opens it, turns, pauses.

BEN (CONT'D)

(Cheery, contrite) See you later!

Miriam is filling her water bottle. She doesn't turn to look at him.

*
*

MIRIAM

Yeah, sure.

16

In the purple swimsuit, JO is fluffing up her hair and piling it fetchingly on top of her head in a clip. She leans into the mirror and applies blusher, selects a lipstick, discards it, chooses another, applies it.

She lifts her phone above her head, looks up into it, lowers it, slips one strap of the swimsuit down slightly.

ABHI

It's okay I've got to go to
Reception anyway my key card isn't
working. (Rising) If Jason asks,
cover for me!

BEN

Will do!

20

BEA (32) the restaurant manager, has her back to us and is going about her business, checking tables are clear and ready to be laid for the lunchtime service. *

A couple of paces from the patio, waiter IKER (22) is anxiously extracting his phone from his pocket, looking over at his boss BEA to make sure she hasn't noticed. *

BEA
(Telling him off)
Tienes que dejar el móvil en
el cuarto, ¡Ya sabes las
normas!

BEA [SUB TITLE]
*Your phone should be in your
room, you know the rules!*

ABHI enters on her way to reception, passing MIRIAM on her way to the pool. *

ABHI
Oh hi you're going for it? *

A man we'll call COLIN is standing under the shower. Iker shoots, COLIN tries to flee but gets shot in the back.

*
*

A WOMAN sitting on a sunlounger is frantically scrabbling in a hand-bag for a phone - she slumps to one side.

A FATHER is beckoning children away.

TWO MEN with their backs to what is happening are looking at each other, puzzled, slow to react.

The TOWEL ATTENDANT tries to run to safety but is shot.

*

We see scenes from the outdoor area as people flee into the hotel /hide/fall down.

25

26

JASON, KIMBERLY, SUNIL and BEN are amongst a straggling crowd of people from the pool who have reached a lower ground floor entrance, a kind of cave-corridor that runs beneath the hotel. STAFF MEMBERS are gesturing to everyone to go down it.

JASON looks back as they run.

JASON
(panicking, to BEN)
Where are the others? Where's Adam,
did you see?

BEN
Chinar's got the boys.

SECURITY GUARD
You have to go, now... everybody...
please, quickly. Go... go!

Confusion and chaos as other staff and guests run towards them from the pool and the STAFF MEMBERS are pushing people in the right direction.

27

*

ABHI moves out to the balcony with the crowd (trying to separate)

At the same time, a GROUP of people in swimwear/holiday run past. ABHI watches them in alarm. A MAN runs up from the direction of the pool. Pushing people back into the building. *

MAN *

Hey! Don't stand there. Come on. No no no. Don't go there. This way. Get inside! *

The RECEPTIONIST pulls the FAMILY behind the Reception desk. *

OTHER PEOPLE take up various hiding positions.

ABHI sees everyone dive down and crouches behind a large table covered by a large tablecloth. Hearing gunshots she ducks under the table in fear and, once hidden, she presses her phone to her ear. *

ABHI

A large crowd of panicked holidaymakers, some dressed, some in swimsuits, some injured, others taking pictures. Lots of people on their phones, trying to call family members. People clutching each other. A WEeping WOMAN pushing around the crowd looking for a child.

A single SECURITY GUARD and YOUNG MALE STAFF MEMBER are completely out of their depth, trying to manage the crowd. The STAFF MEMBER is frantically unfastening the automatic doors manually to evacuate people, the SECURITY GUARD runs past BEN who runs alongside him.

*
*

BEN speaks to the SECURITY GUARD, raising his voice and using plain language in that way British people do when

*

JASON

God, I thought they were behind us,
they're not here they're not here.

JASON dries, exhales hard - he's making a terrifying decision.

JASON kneels before KIMBERLY and SUNIL.

JASON (CONT'D)

Listen you two, you're going to stay with Uncle Ben and do exactly as he says, exactly, okay? I'm going to get Adam.

BEN

Jason you can't go back!

JASON

Take the kids out Ben, now.

The exit doorway slides open and people begin pouring out onto the street.

JASON (CONT'D)

Go!

As BEN and the children turn away in the melee, JASON turns and begins pushing his way back the way they have come.

BEN looks back as he takes the children out, despairing.

32

All has gone horribly quiet. ABHI peers out from under the tablecloth.

Across the foyer, there's an unearthly silence - the FAMILY are hiding behind the Reception desk with the RECEPTIONIST. ABHI'S face: is it over? Is that it?

Through the lace, ABHI sees a young man in black [GERARDO - but again, we only catch a glimpse], baseball cap, small backpack on his back, holding a rifle with a shoulder strap, walking slowly but purposefully past Reception. He pauses. *

Close on her, her breathing, her terror - she can't see out - has the young man passed, or turned towards her? *

*

32A

Tight on the large wooden front doors that are the hotel's main entrance, swinging shut, shutting out the bright light outside, a thud and plunging darkness - this is the sound that ABHI has heard.

We see two hands passing a heavy chain through the handles.

33

The pop music continues to blare out. On Chinarr's sunlounger, his discarded phone is lying face up. It buzzes and Abhi's picture appears, as before.

Then we pull out and see the carnage round the pool, close up this time - bodies lying motionless. One of the bodies moans, moves an arm. COLIN floats face down, blood blossoming beneath him. A moment on the full horror.

And the ordinary objects everywhere: drinks and snacks, earphones and books, an inflatable bouncing gently in the water. All around the pool, phones are buzzing, some on sunloungers, some dropped on the ground, some in pockets that glow through the light material of summer clothing. We glimpse some of the phone screens as the names and/or photos of the callers appear.

But even here, a strange and spooky quiet.

34

JO is hurrying downstairs. A MAN approaches.

*

MAN
Is something going on?

JO
(over her shoulder as she passes)
You have to get out now!

*

MATEO races towards Jo, whilst ushering people down. He grabs her.

*

*

MATEO
There is an emergency, this way...

The OTHER GUESTS hurry down the Emergency Exit stairwell. *

JO
I need to get to the pools, my
children are there.

MATEO begins shoving her towards the Emergency Exit.

MATEO
The emergency assembly point is
outside the hotel, go go, madam,
everyone will be there. *

JO
My children are there!

MATEO

At the nearby table, with his chair turned towards our group

(MORE)

COLIN (CONT'D)

Businessman, that's a bit vague
we're all in business. Ok... Right.

He looks around the group, who all stare at him, pulling
various amused faces, posing.

COLIN (CONT'D)

(Pointing at ABHI)

Nurse.

The group choruses, wrong! Colin's SON puts his head in his
hands. Sitting next to ABHI, BEN raises his hand.

COLIN (CONT'D)

I had you (H)16.6 (I)16.7 (a)15oLI rusN(A)16.7 (B)166 (

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s n g rroun ugg! nns si hi ssNh()16.6 (t)16.7 6.6 (B)1(n)16.6 R

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COLIN

So, what exactly is a 'Security Advisor', Love?

JO

I work for a department store... I advise them on theft and fraud issues.

COLIN

You catch shoplifters?

JO

Staff as well as customers, actually.

JASON

She's part-time, we both are actually.

*

COLIN

I take it you do the paperwork. Can't see you in a uniform by the front door checking people's bags.

JO

Yes I do the paperwork but I did used to wear a uniform actually, I used to be a police officer.

COLIN

Seriously? No offence Love but I can't see you running down the street (t)16.7 (se)16.6()16.6 (r)16.7 16.7 (h)16.6 (e)16.

He crouches low, heads out towards the pool.

37

*

JASON
Sorry, I didn't mean...

*

JO
...is it really that difficult
Jason? Really? Can you really not
bear me being the centre of
attention for five minutes?

JASON
That comment about your legs...

JO
Don't kid yourself you were
defending me. Great bloody hero you
are.

JASON
He was out of order... And I'm your
husband and I have every right...

*

JO
Oh stop being so bloody pompous.
I'm going back.

A shocked silence.

JO (CONT'D)
I want to go back, ok?

JASON
What? To Paul?

JO
I want to go back into policing, I
want to try again.

*

JASON
What...?

JO
(Calmly, bringing out the
big gun)
...the point is, Jason, I was too
scared to tell you I had lunch with
my ex-husband and that's not
normal, is it? Truth there are
loads of things I'm scared to
mention quite a lot of things
because I don't know how you'll
react. Your level of insecurity is
not normal.

*
*
*

JASON stares at her.

JASON
You know Jo, of all the shitty
things you've done, the not-telling
me about the job, the thinking your
first husband is some kind of hero
cos he's not the one asking you to
unload the dishwasher anymore, and
of course the really shitty thing
of having an affair last year with
some knobhead from work which I'm
not even allowed to mention because
somehow that makes me the bad
guy... Of all the shitty, shitty
things you do, blaming me for the
fact that you are a fundamentally
dishonest and cowardly human being,
that has to count as the shittiest.

*

JASON turns to continue up the path and as he does we see
that AMARA, CHINAR, ABHI, BEN and MIRIAM have come after them
and are standing in a tight knot, aghast, at the top of the
path. They have heard Jason's last speech loud and clear.

JASON (CONT'D)
Oh, great.. that's good isn't it.

*

JASON heads towards the hotel. CHINAR tries to catch him by
the arm but JASON shakes him off. CHINAR and ABHI look at
each other, shake heads, turn to go.

BEN and MIRIAM hover for a bit.

BEN
Um, er, night then.

BEN and MIRIAM leave.

JO sighs, walks towards the hotel a couple of metres, sits down on a nearby wall. *

AMARA comes over and sits next to her. *

JO
Careful, it's a bit wobbly. *

AMARA
Knobhead from work? *

JO
Oh seriously, love, we're just mates that's all, you know how Jason is, gets everything out of proportion.

A pause. *

JO exhales upwards, sighs.

JO (CONT'D)
I told him I want to go back into policing.

AMARA
How did that go down?

JO
Not all that well actually.

AMARA
Maybe telling him in the middle of a row wasn't all that smart?

A sudden fond embrace between them. JO holds AMARA's face, full of love and admiration for her beautiful, independent daughter.

JO
When did you get so wise, compared with the rest of us I mean? *

AMARA
Dunno. Birth?

*

JO
Very funny... seriously, you can
act up sometimes.

*

AMARA
Can I get that in writing?

40

A shot of Amara's discarded A-level revision, an A4 notepad covered with neat writing, pens, different coloured file cards. A whisk of wind blows some loose sheets away.

We pan around the pool where bodies lie as before, still eerily calm and quiet.

One body moans, turns, falls still and silent again.

41

AMARA (CONT' D)
(a terrified whisper)
Jason!

JASON hon

JO (CONT'D)
(Focusing) saw two of them by the
pool, one had a rifle.

*
*

MATEO
There is shooting inside the
building as well.

MATEO makes a decision.

MATEO (CONT'D)
Do you know how to use a gun?

*
*

WRIÏTERS' ROOM

MATEO (CONT' D)
You can fire a gun?

42A

MIRIAM runs alongside the loungers and arrives at the patio where she sees BEA crouched over the body of a waitress, PILAR, lying on the ground. She hurries over at a low run. *

MIRIAM
I'm a doctor. *

BEA (O.S.)
She's been shot! Please!

PILAR is pale and sweaty, eyes wide open in alarm. MIRIAM yanks her shirt aside, looks down at her wound, reaches up to a nearby table and grabs a napkin, folds it to press on the wound with one hand while with the other she lifts PILAR's wrist to take her pulse.

MIRIAM
We need to get her out somewhere safe.

BEA rises and, still looking around in terror, beckons to IKER who is crouched nearby.

MIRIAM (CONT' D)
Okay you have to lift her while I keep her chest up and staunch the wound, gently.

BEA
There is a medical kit in the kitchen. In there. Iker, Iker. *

BEA (CONT' D)
(In Spanish) Come and help us. *
Qui ckly *

MIRIAM
Qui ckly. *

BEA and IKER follow instructions, MIRIAM stays with them, staunching PILAR's wound, and together they rush PILAR through the glass doors.

43

CHINAR and the BOYS hurry down a service stairwell with OTHER GUESTS. At the bottom of it, they turn a corner and find themselves in a huge strange corridor in the hotel basement area - pipes run along the ceiling, stacks of hotel objects along the wall.

CHINAR has JAYPAL by one hand, GATIK by the other - he looks over his shoulder to see that ADAM has fallen behind.

TE WRIEDERS' ROOM

He turns back, scoops ADAM towards him protectively and ushers all three boys against the wall while OTHER GUESTS run past and disappear in a panic-stricken hunt for hiding places.

CHI NAR

Where's Adam, listen boys, you have to stick together.

*
*

CHI NAR puts his hand on the back of Gatik's head and pulls him in close, speaks very firmly, a father talking to his eldest son.

CHI NAR (CONT' D)

If anything happens you take these

*

BEN
(Unconvincingly)
Now, you two, don't worry... Uncle
Ben is here... It's all going to
be...

He raises himself, and sees, just ahead, a WEEPING WOMAN,
distressed, walking in circles just ahead.

BEN (CONT'D)
Keep going kids, that group of
people over there... that's where
we are going.

He goes to the WEEPING WOMAN, SUNIL and KIMBERLY run ahead.

47

MIRIAM, BEA and IKER drag the injured PILAR through the
kitchen doors and place her on the floor. They all have blood
on their hands including IKER. Several STAFF and GUESTS are
gathered round looking concerned. They include chef ALVARO
and his fellow chefs MARTA and LUCA.

ALVARO
Por aquí, deprisa.

ALVARO [SUB TITLE]
This way, quickly.

*

MIRIAM
Okay I need to lift this and then
give her a clean dressing. Napkins.
Clean ones. And I need clingfilm,
scissors and some tape.

BEA
Tráele servilletas, film
transparente, cinta,
botiquit, ya! Iker, trae las
tijeras rápido!

BEA [SUB TITLE]
Get her napkins, clingfilm,
tape, scissors, now - Iker
get the first aid kit over
there quickly.

*

BEA bends over the waitress concerned.

BEA (CONT'D)
Pilar! Pilar!

ALVARO
Vete a bloquear la otra
puerta!

ALVARO [SUB TITLE]
Go barricade the other door!

*

MIRIAM
Are you close to her?

BEA
She is my cousin...

MIRIAM

Okay we need to prop her up, not
too much - some folded tablecloths,
jackets, bags ...

*
*

While BEA fetches folded tablecloths and MIRIAM works on
PILAR, KITCHEN STAFF shove boxes and freestanding units
behind the door. It's clumsy, realistic - one of them shushes
another when a unit scrapes noisily along the floor. Other
STAFF gather up the things MIRIAM needs.

WÄYDERS' ROOM

MIRIAM (CONT'D)

Can you lift her shoulders, I'll
take her head.

As they prop her up all around the kitchen, STAFF and GUESTS
crouch and clutch each other.

On the far side of the kitchen, IKER crouches down alone,
watching proceedings carefully, fearfully.

MIRIAM (CONT'D)

I'm sorry. This is terrible, I'm
sure you all know each other.

BEA's face crumbles. She sits back on her heels, hand going
to her open mouth, a sob escaping through it.

BEA

My husband... I don't know...

MIRIAM pauses in AM pksess iiiiii6.7 ()16.7 (p)16.6 (r)16.7 (o)b6.7

MATEO ignores him, goes back out into the Reception Area and, staying low, goes over to a COUPLE hiding behind a set of chairs.

51

We see the lift doors to Jo and Jason's floor. They open and a terrified JASON peers out, looking up and down the corridor before slipping out and making his way swiftly down to his and Jo's room. As he approaches, he fumbles with the key card.

*
*

52

The door swings open, JASON steps in. He pauses to take in the bizarre ordinariness of the room, as he left it less than an hour ago to take the kids to breakfast - their belongings everywhere. Gingerly, he steps into the room.

JASON
Jo? It's me. Adam?

The buzz of his phone in his pocket - he extracts it.

He looks at it - it registers ABHILASA DOSHI - he answers.

53

JO and ABHI are crouched under the table. JO has ABHI's phone to her ear. Jason's voice is heard through the phone or we cut to the scene above. Their conversation is fast, panicked. 16.7 (h)16.

JO
Oh thank God... where's Adam, and Amara?

JASON (V.O.)
I don't know but I looked round the pool, they must have run away, Adam will be with Chinar... I don't know about Amara, Jo, I...

JO
Didn't you see her?

JASON
No... I...

JO
Jason Jason Jason, listen to me. My phone is in the bathroom check to see if Amara has called. 4.6.8.5. But you need to go now, take my phone with you but go, get out of the hotel, go!

JASON
No, no, no ...

[she hangs up - JASON is left alone.]

JASON (CONT'D)
Fuck sake!

JO hangs up hands the phone back to ABHI.

ABHI
Has he seen the boys?

JO
He got Sunil and Kimberly out the back, they're safe, Ben's looking after them. He hasn't seen any of the others but he looked round the pool.

ABHI begins to cry with horror at the thought, clapping her hands over her mouth to stifle the sound. JO grabs her face.

JO
No listen, they aren't there, one of them, means they go away

ABHI
h. o. what's he o

ABHI continues her unpronounceable observations with other hands still

*
*
*
*
*
*

ABHI
Hello...?

She's missed the other evacuees. She looks agonised.

She takes a guess, turns left, looking around in fear and bewilderment.

Both he and JO stop to scan the CCTV: deserted corridors, room doors, the staff areas, pool areas (the images keep changing).

MATEO concentrates on one screen that shows the patio restaurant area (an upended table and broken glass but no casualties) and the kitchen: when it comes to the kitchen, he looks anxiously but the angle of the camera doesn't show where Bea and the others are crouched - the kitchen looks empty.

Then on another screen he sees, fleetingly, a figure descending the staircase to the basement area... [it will turn out to FLAVIO but we only see him from behind]. We see on the CCTV that he has entered the pipe corridor - recognisably the same corridor where we have seen CHINAR and the boys. MATEO's face: a question.

MATEO

There...

JO

I see him. Be quick.

He turns away from the screens and opens and scrabbles in a shallow drawer: as he does, the images change in each video square and we see a shot from a different kitchen camera that shows BEA and the others but MATEO doesn't see it.

As he opens the draw, his hands begin to shake. In the drawer, amidst staplers and cigarette lighters and sweets and paperclips - a small set of silver keys. He snatches them up and turns to a metal filing cabinet in his office, an upright, locker-style one.

Resting against the back, behind a coat hanging there, are two small, rather old-looking shotguns and four boxes of ammunition.

58

JASON picks up JO's phone, keying in the code. The phone opens onto Jo's text thread with C&J Ltd. *

Jason sees the text thread below in reverse order, last text - 'Me too x' - first, and scrolls up backwards until he is arrested by Chinar's selfie at the top of this thread - at which point, we see the look on his face.

: CHINAR LOOKING PARTICULARLY BUFF AND HANDSOME -
TOPLESS OR TIGHT SHIRT - LOOKING SEDUCTIVELY INTO THE LENSE.

With a caption that reads:

: Tomorrow we'll be on a plane. Wish you and I could join
the mile high club ;)

: OMG that's a v good look

: You and Jason ever done it on a plane?

: Course not. Vanilla Jason!

: You okay?

: Yeah that was bit shit wasn't it?

: I'll text tomorrow when I can

: Hey x

: Hey x

: What doing?

: Sunbathing, sneaky cig

: Pic?

PLANT IN A POT

: V funny

JO'S TOES

: Better but not high enough

JO'S GUSSET

: Much, much better. Now...

: Seem to remember you wanted to stop

: You know we can't stop

: I want you RIGHT now.

: Me too x

CHINAR has reached the end of the pipe corridor with GATIK, JAYPAL and ADAM, where there is a maze of small rooms - a staff room with a vending machine, a store room for kitchen goods, a laundry room.

JO looks back at the CCTV and -

JO
(Looking at the CCTV) Amara!

MATEO
What?

JO
My daughter! Where is that? That
screen there!

MATEO glances at the screen.

MATEO
The steps near the restaurant, hold
on... *

MATEO turns to load the other gun. As he does, JO exits the office at speed.

MATEO swears, finishes loading, scrabbles in haste for the cartridges on the desk to shove in his pockets.

62 _____

63 _____

64 _____

IKER is sitting looking to PILAR, he spots blood on him and tries to rub it off. *

Inside the kitchen, people sit disconsolately, MIRIAM close by the injured PILAR. A moment on the awful business of waiting. BEA is looking at MIRIAM in concern over PILAR - MIRIAM's expression is: it's touch and go. *

IKER is on his own in a corner, sitting on the floor in distress.

All the entrances to the kitchen are barricaded now - the double doors through to the restaurant have a particularly large pile.

A long moment while we pan around the kitchen, everyone crouched, not knowing what to do.

Suddenly, there is sharp scraping noise - everyone looks round in alarm.

A moment's ghastly pause: what was that? Everyone looks at each other, and around. Nothing has changed: but they all heard something.

Shhhh! ALVARO

*
*

TE WRIJVERS' ROOM

Then it comes again - and at the same time, an object on top of the pile of objects piled against the double doors to the restaurant tumbles dramatically to the floor.

General consternation. One of the GUESTS cries out in alarm and is shushed. ALVARO and MARTA jump to their feet and go to the pile, which is now flexing and bulging as someone pushes from the other side of the double doors. Everyone else is crouching down, ready for bullets to come flying through the door.

MIRIAM is covering PILAR's body with hers.

Then, through the door, we hear ABHI's pleading voice, indistinct.

ABHI (O.S.)
Please... please let me in.

MARTA bends to listen, holding up a hand to quiet everyone.

MIRIAM raises her head.

ABHI's voice, more desperate.

ABHI (O.S. CONT'D) (CONT'D)
(more distinctly)
Please!

MIRIAM
I know the voice, she's my friend. *
It's my friend, let her in! Let her *
in!

ALVARO *
Are you sure it's your friend. *

MIRIAM *
Of course I'm sure. *

The CHEFS begin to pull objects from the door and as it's pushed open a crack we see ABHI's desperate face peering in.

65

CHINAR is hiding behind pallets. *

66

The figure approaches the small storage room that we saw the MAN hide in just before CHINAR and the boys took refuge in the pump room.

We see a hand lift and push the door open, quite slowly and gently.

A long shot of the pipe corridor. Two shots.

67

CHINAR is tucked behind one of the pumps with GATIK, JAYPAL and ADAM, shel t. 7 (e)16.7 (I)*1546.7 (I)116.6 (I)16.7 (N)16.7 (A)16J0

ADAM is sitting on the sofa playing on an electronic device. GATIK next to him watching. JAYPAL and SUNIL are sitting next to them, sharing another device - we hear the sounds of a shooting game.

Suddenly, SUNIL snatches the device from Jaypal's hand. JAYPAL snatches it back just as CHINAR turns and sees them.

CHINAR

Hey, you two! Stop that! Now!

JAYPAL rises, clutching the device and storms off out of the room. SUNIL runs after him protesting. CHINAR follows them, furious, calling after.

CHINAR (CONT'D)

You two!

JASON turns the music down.

JO

Jason!

MIRIAM flops onto the sofa, ABHI sits. *

JO glances towards the hallway, follows CHINAR and the boys. *

69

*
*

PAUL
(spreading his arms)
Thought I'd look my best for my top
girl...

*

JASON
(to Amara)
Any idea what time you'll be home?

AMARA grabs some chunky boots from the shoe rack, sits on the bottom step to pull them on.

AMARA
It's New Year's Eve - hello?

PAUL
I'll get her back safely.

*

AMARA jumps up, runs out of the door without so much as a 'bye'. JASON closes the door behind her, goes back to carry on clearing up.

71 _____

72 _____

73 _____

A little later, JASON and BEN are outside clearing up. ABHI is on the sofa with MIRIAM.

*
*

The kids are at the table.

*

JO enters.

JO
(at Jason)
Was that Paul? Didn't you ask him
in?

JASON
(mildly)
They were in a hurry.

She joins ABHI and MIRIAM on the sofa, flopping down and putting her legs across their laps.

ABHI

Where's that husband of mine?

JO

Bit pissed I think. Said he 'needed a lie down'.

ABHI

Lightweight.

*

Sombre pause. It's getting to that stage of the night. Nonetheless, JO picks up a wine glass on the table by the sofa - could be anybody's - and takes a swig.

*

JO

You know what I've been thinking?

*

CHINAR has stepped from behind the cylinder - FLAVIO has backed away from him. CHINAR is standing facing FLAVIO with his hands raised. He gestures to GATIK and JAYPAL, flapping a hand to indicate they should run *
*

She runs her hands through her hair. Her looking at herself takes her back into the following...

84

JO stands facing CHINAR as in Sc 69 but they are closer together, smiling at each other. JO bends, takes off her shoes, and sits on the bed. She looks up at CHINAR. He looks down at her.

JO
I've got an idea.

CHINAR reaches out a hand and very slowly, very sexily, tucks her hair behind her ear.

CHINAR
Have you now?

JO looks in the wardrobe's mirrored door, at the reflection of her sitting on the edge of the bed, CHINAR standing.

CUT TO:

85

As JO stares in the mirror as in Sc 83, re-arranging herself, pleased.

[IF POSSIBLE: JO continues down the stairs, pauses at the entrance to the sitting room, looking in at everyone in the sitting room].

JO (V.O.)
Wrong place wrong time. You ask yourself, why, why did it happen? If we'd made one other small decision, not that hotel, not that date to arrive. Everything that happened after lead away from it, and everything that happened before lead up to it, and it all swirls around that one day...

85A

GATIK, JAYPAL and ADAM have reached the end of the pipe corridor and have stopped - GATIK hesitates, looking back towards the pump room.

At the far end, FLAVIO has exited the pump room and is standing staring at them.

89

AMARA is crouched as before, peering round. She edges towards the edge of the hiding area closest to the hotel 16.7 () 16.7 (c) ()

MIRIAM, ABHI and BEA sit either side of PILAR, whose eyes are open wide. BEA is stroking the hair back from PILAR's forehead. MIRIAM and ABHI lock gazes, MIRIAM's look full of worry for PILAR, for them all.

On the other side of the kitchen, IKER rises to his feet, turns his back on the others. He looks towards a magnetic strip on the wall full of huge, glittering knives.

The drawer is full of huge, glittering knives.

93

BEN stands on the waste ground, closer to the village now. The other people are sitting on the ground or wandering around, disconsolate.

Ben's expression is agonised as he looks around. How could he have lost two small children?

