

B B C
THREE
WRECK

EPISODE 6

"WATER OFF A DUCK'S BACK"

Written by

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Part of Fremantle
1 Stephen Street
London
W1T 1AL

1 OMITTED 1

1A OMITTED 1A

2 **INT. BATHROOM - SAM'S CABIN - NIGHT - FLASHBACK** 2

Pitch black. The room is suddenly lit by Pippa using her phone. She looks to the door, trying not to make a sound...

PHONE SCREEN:

An encrypted Messenger App. There is a new message waiting from somebody named 'O'. Their chat consists of 'O' sending short lists of people's names. Pippa previously asked 'how much longer?' and was told 'almost time'. The latest message is another list. It's the one Jamie found in Pippa's cabin.

Pippa bristles at the new list - *not another!*

CREAK.

She looks to the door, holding her breath...

She messages back - 'We have enough proof. I need off'. She waits as 'O' types back, keeping one eye on the door. PING! She JUMPS and fumbles the phone volume down.

'O' has replied - 'Soon'.

Pippa sighs, clearly 'soon' isn't soon enough.

3 **INT. SAM'S CABIN - 5 MINUTES LATER - FLASHBACK** 3

Pippa climbs into bed. Sam is sleeping on his side with his back to her. She gazes at the ceiling, dread gnawing at her.

REVEAL Sam is wide awake! Pained tears well in his eyes. This is the moment he knew he had no choice.

Pippa Walsh has to die.

SMASH CUT TO:

WRECK

ACT ONE

4 **INT. KILL FLOOR - NIGHT - PRESENT DAY** 4

A direct pickup from the end of Ep 5. Leila has been stabbed in the back. The Katana sword is pulled from her back by the Texan Couple - WELP.

Jamie and Olly weren't the only one's watching Leila being hunted, as the CAMERA PULLS BACK to REVEAL we are in --

5 INT. FIRST CLASS LOUNGE - NIGHT - CONTINUOUS 5

The First Class Guests have watched Leila's murder on a large TV. All enraptured as she dies, except for Sir Russell, who is boring Nathan Guze.

SIR RUSSELL
-- you didn't get a good deal, you were just screwed gently. Trust me, I've been in the business 40 years, mush. Fire quickly, hire slowly. I-

ABIGAIL COCHRAN
Shh!

WIDE ON them all watching with the SOUND OF Leila breathing her last. The room is silent and unblinking. Creepy but also oddly respectful... and the screen cuts to black.

Sir Russell eats a canapé and turns back to Nathan --

SIR RUSSELL
Do you golf, son?

6 INT. CONTROL ROOM - KILL FLOOR - NIGHT 6

CLOSE ON Vivian's photo stuck to the whiteboard.

SLOWLY PULL BACK from the photo. We're back in the Control Room where we left Jamie. The room is winding down. He stares at the photo with rising panic.

MR ALLAN
Friend of yours?

7 INT. COCHRAN SUITE - NIGHT - SAME TIME 7

Vivian is dragged out of the first class suite past Lily who watches, stony-faced, as she is marched up to Karen.

MR ALLAN (V.O)
If she's up on the board, it means she's been selected.

Vivian looks at Lily in confusion...

8 INT. CONTROL ROOM - KILL FLOOR - NIGHT - SAME TIME 8

On the monitors, we see Leila's body being put into a bag. Jamie is completely aghast. *This can't be happening...*

MR ALLAN

We offer an opportunity for a selection of our top-tier suites to take part in a one-of-a-kind activity.

FLASHBACK TO:

9 **INT. BALLROOM - EPISODE THREE - FLASHBACK** 9

The First Class Guests sat around the Captain's table in Ep 3. They stuff their faces and neck champagne. Sir Russell whispers to Mr Allan and points at Jerome.

MR ALLAN (V.O)

Participants are picked out during the first week.

FLASHBACK TO:

9A **INT. RESTAURANT - EPISODE TWO - FLASHBACK** 9A

The Texans eye up Leila during breakfast in Ep 2.

FLASHBACK TO:

10 **INT. SMUGGLERS BAR - EPISODE TWO - FLASHBACK** 10

We see Lily watching Vivian in the bar. What was a cute-meet look of admiration now looks like a sinister death sentence.

BACK TO:

11 **INT. CONTROL ROOM - KILL FLOOR - NIGHT - PRESENT DAY** 11

Mr Allan nods out to the Kill Floor --

MR ALLAN

Each of the suites get one turn out there on The Floor.

Jamie looks DISGUSTED. Rigid with shock. What is he hearing!?

JAMIE

You're killing us... for fun?

MR ALLAN

Hey - didn't say it was my idea of a good time. As you've seen, The Sacramentum is designed for easy extraction.

Karen enters with Beaker. She stands by Sam and mutters --

KAREN

What's he playing at?

SAM
(unimpressed)
You tell me.

MR ALLAN
In every society, there's always
been those expected to act not as
self-serving but self-sacrificing.
Velorum understand that killing is
a part of the human experience.
It's in our genes, it drives
societies. It's a powerful thing.
(with a grin)
Oh, and half the price of admission
goes into our non-profit foundation
- our guests like to give back.

He looks to Karen. She nods at Vivian's photo --

KAREN
The girl is in the hold.

Jamie looks to Olly, panicked - *they have Vivian!*

KAREN (CONT'D)
The guests in suite 4 want a word.

MR ALLAN
Of course they do. Make su--

JAMIE
Is this what happened to my sister?

MR ALLAN
No - that really was Sam. He let
Pippa get too close.

Sam's jaw clenches. This is excruciating. He looks to Jamie
who is boiling with rage, glaring.

JAMIE
Close to what?

MR ALLAN
This. She knew crew were missing.
Knew about the walls. She didn't
get as far as you. Nobody ever has.
I guess blind pigheadedness runs in
the family.

JAMIE
She tried to stop you...

MR ALLAN
Pfft. This is something Velorum
have been doing since 1893. We
survived The Great Depression, two
World Wars, the financial crash.
(MORE)

MR ALLAN (CONT'D)

I'm not sure what a chorus girl
thought she'd do to stop us.

JAMIE

But you were worried enough to get
rid of her.

Tou-fucking-ché.

MR ALLAN

She had a big mouth. We suspected
she'd told Danny Jones what she'd
found out --

FLASHBACK TO:

12

INT. INSIDE THE WALLS - EPISODE 1 - FLASHBACK

12

Sam, sweating, wearing the Quacky body without head, drags
Danny's body through the walls.

MR ALLAN (V.O)

Danny had to go too.

Danny's eyes suddenly open, he kicks out at Sam, JUMPS UP and
RUNS off. Blood gushes down his face as he feels at the walls
for a way out.

MR ALLAN (V.O) (CONT'D)

Sam was supposed to send pretty boy
overboard, but he managed to screw
that up as well.

Sam looks back in exasperated panic and then runs after Danny
with a gritted look of frustration.

MR ALLAN (CONT'D)

Danny got away - took a wrong exit.

BACK TO:

13

INT. CONTROL ROOM - CONTINUOUS - NIGHT - PRESENT DAY

13

Sam stares at the ground, anger coiling.

MR ALLAN

He was told '*don't shit where you
eat*' but he wouldn't listen - it
was all... water off a duck's back.

Beaker scoffs. Sam's scowl deepens. Karen can sense he's fit
to snap and squeezes his arm --

KAREN

Go wait in the Mess.

Sam goes to leave but Mr Allan holds up a hand --

WRECK - Series 1 - Episode 6 - Euston Films

MR ALLAN

Where do you think you're going?

KAREN

He's needed on du--

MR ALLAN (CONT'D)

He's needed here.

Sam hesitantly stays put.

MR ALLAN (CONT'D)

You know what they say - *for every back, there is a knife*. Your sister betrayed him.

KAREN

Is this necessary?

MR ALLAN

Oh, I almost left out the best part of this sordid tale.

(pause for effect)

Sam killed them dressed as a duck.

(laughing)

"*Stealth*" or a psychotic break? You decide. I think he couldn't bare to look them in the eye. Right, Sam?

Jamie LUNGES at Sam with FURY. Beaker PULLS him back. Jamie looks like he might explode. Genuine fear from Sam.

Mr Allan holds his hand out to Beaker, who hands him a knife.

MR ALLAN (CONT'D)

Is this necessary, Karen? It's necessary *your men* understand it's no good closing the door once the horse has bolted.

He goes right up to Jamie, face to face, and for the first time, his grin disappears. Nothing remains. Scary calm.

MR ALLAN (CONT'D)

And you, Jamie Walsh, you are a prized pony.

OLLY

Please, don't do this...

Mr Allan leans into Jamie's ear, quietly --

MR ALLAN

You can thank me later.

He then ABRUPTLY turns and WHOOSH - STABS Sam in the stomach. It happens so fast, Sam doesn't have time to react. He stabs him again and again. Jamie and Olly stagger back, STUNNED.

Beaker and the other Officers are unmoved, except for Karen who steps forward, shocked, before remembering her place and stepping back in line. She swallows, ruffled.

Sam DROPS to his knees.

Mr Allan takes Sam by the head and forces him to look right at Jamie. Olly looks away in horror but Jamie, trembling and speechless, watches the life drain from Sam's confused eyes.

All of Jamie's rage has suddenly gone and is replaced with a distressed confusion. This is his sister's killer. It wasn't meant to happen like this.

Mr Allan lets go and Sam slumps to the floor.

MR ALLAN (CONT'D)

Now, I guess - the only question is
- who else did you birdies sing to?

He nods to Beaker who frogmarches Jamie and Olly away.

MR ALLAN (CONT'D)

Don't do it out there - we need to
reset the Floor.

OUT ON Jamie, looking back at Sam in complete SHOCK. Sam is looking at him, not looking, glaring. Dead.

14 **INT. THE HOLD - KILL FLOOR - NIGHT**

14

Vivian has been locked in the dark Holding room. She searches the walls for a way out -

OLLY (O.S)

GET OFF HIM!

On the OTHER SIDE OF THE WALL, she hears Jamie and Olly being marched by Beaker and another Officer.

VIVIAN

OLLY!

15 **INT. INSIDE THE WALLS - NIGHT - CONTINUOUS**

15

Olly and Jamie are being marched back through the walls. They hear Vivian somewhere close by. *Oh my god!* Jamie breaks away from Beaker, HAMMERING at the walls, listening --

JAMIE

VIVIAN!?

VIVIAN (O.S)

JAMIE! WHAT'S GOING ON!?

JAMIE
I'LL COME BACK FOR YOU!

INTERCUT
BETWEEN:

Beaker grabs at Jamie.

JAMIE! VIVIAN I PROMISE! JAMIE (CONT'D)

Vivian BANGS on the wall! No idea which part they are in.

JAMIE... VIVIAN (CONT'D) VIVIAN!! JAMIE (CONT'D)

Jamie is dragged away KICKING and SCREAMING!

16

INT. FIRST CLASS LOUNGE - NIGHT

16

CLOSE ON Champagne poured into a glass. Mr Allan and Karen pass through the First Class lounge, speaking quietly --

KAREN
What the hell was that?

MR ALLAN
Something you should have done months ago. You've lost your touch.

He slaps on a grin as they join the Cochran family. Abigail and Steven, Lily's parents, look pissed off.

ABIGAIL COCHRAN
What kind of show are you running? Did you know you had dissident kids running riot?

STEVE COCHRAN
I'll have someone's head for this.

MR ALLAN
That can be arranged - ha. I can assure you this is the first and last time anything like that will ever happen.

He shoots a look at Karen, who notices a smug looking Lily.

KAREN
It is unusual for guests to start relationships with crew they pick.

MR ALLAN
Let's stay solution focussed. Thank you, Karen.

(MORE)

MR ALLAN (CONT'D)

(beat)

I said *thank you*.

She bites her tongue, cowed and walks off. Mr Allan grins --

MR ALLAN (CONT'D)

What can we do to make this right?

LILY

I want my turn.

They all look to Lily, staring coolly at them.

LILY (CONT'D)

Tonight.

17

INT. WALK-IN FREEZER - NIGHT - SAME TIME

17

Beaker and the Officer have brought a terrified Jamie and Olly (hands still tied behind back) to a walk-in freezer.

OLLY

Please, this doesn't ne--

BEAKER

Put a cock in it, Mary.

Beaker goes to a rail of hanging carcasses. He pulls one of the unused meat hooks across. The other Officer pushes Olly forward. Beaker moves a box beneath the hook.

Olly looks to Jamie, eyes wide.

BEAKER (CONT'D)

Make this easy on yourselves - who did you talk to?

JAMIE

Nobody!

BEAKER

Thought you might say that.

Beaker grips Olly and steers him onto the box. In the blink of an eye, before Olly has a chance to struggle, Beaker forces the hook into Olly's open mouth. Beaker looks to Jamie--

BEAKER (CONT'D)

Last chance.

He nudges the box with his foot. Olly is trembling, tears in his eyes. Jamie is completely aghast, pleading --

JAMIE

Okay, okay --

BEAKER

Too slow.

CLOSE ON the box as Beaker swings to kick it.

JAMIE

NO!!!!

And then a LOUD wolf whistle from behind them.

Beaker freezes and turns --

It's Cormac and Rosie!

CORMAC

Are you boys looking for us?

Cormac HITS Beaker in the face, flooring him.

Rosie levels a meat cleaver at the other Officer --

ROSIE

Do one.

He looks at the blade and then back to her. She pretends to lunge and he BOLTS back into the wall.

Rosie scrambles to help Olly down from the box, removing the hook from his mouth. Olly's legs buckle and Cormac helps Rosie support him. Jamie looks on, helpless.

He glances back just as Beaker also darts into the wall. He SLAMS the panel door behind him.

Jamie runs to the freezer door after him --

JAMIE

THEY HAVE VIVIAN!

CORMAC

We need to get out of here.

JAMIE

NO!

OLLY

COME ON, JAMIE!

Jamie hammers on the door as Cormac drags him away.

CORMAC

We'll find another way!

ROSIE

COME ON!

Rosie leads Olly to a door. Cormac drags Jamie.

Our gang burst into an empty galley. Cormac holds the door shut. SOUND of LOUD MUSIC on the other side of the serving hatch - a party.

JAMIE
WE HAVE TO GO BACK!

Olly is rubbing at his wrists where the restraints cut him.

OLLY
We'll be on land soon, Jamie. We
can fetch help and --

JAMIE
Vivian doesn't have time!

Cormac looks to his phone --

CORMAC
We're still cut off. WiFi's down.

Rosie looks like she's just been slapped. The enormity of the situation is almost too much to comprehend...

OLLY
We're so close, we could --

JAMIE
We can go back through the
walls.

CORMAC
No way! They'll be waiting for us.

ROSIE
The guests, they killed that girl
like -- like she was nothing?

Jamie swallows and manages a nod.

A long beat.

JAMIE
Pippa found out. It's a full blown
operation.

Rosie shakes her head in disbelief.

CORMAC
So, what? Are the four of us going
to take on those boys ourselves!?

OLLY
Velorum are out of time. They won't
be able to catch us all. As soon as
we dock, we'll call for help. We'll
jump ship. It's over for them.

24

INT. CONTROL ROOM - NIGHT - SAME TIME

24

Karen watches Sam's body being stretchered away. We stay on her. Her eyes. Something welling behind them? Fury? Regret?

CAPTAIN (ON RADIO)
She's going nowhere.

She snaps out of it, responding to her radio --

KAREN
Roger that, Captain.

She turns to her team of riled up Officers.

BEAKER
There's more of them than what we thought. Cher's gone rogue.

KAREN
Right. This is it. Full lockdown. We don't move another inch until those rat shaped shit stains are in front of me. Understood?

TIGHT ON Karen, hard, a look that could kill --

KAREN (CONT'D)
This ends tonight!

SOUND of the ship GROANING like a dying dinosaur.

END OF PART ONE

PART TWO

25

INT. GALLEY KITCHEN - CREW MESS - NIGHT

25

Cormac, keeping low, peers out of the door --

CORMAC
We've got about two minutes until those boys find us.

Jamie paces frantically. Vivian front-and-centre in his mind.

JAMIE
No, no, no. We're not leaving her up there. There's got to be a way back up to her.

ROSIE
We can't do this on our own.

Jamie looks to the hatch, listens to the party on the other side. An idea hits. He looks back to Rosie, activated!

JAMIE
No... we can't...

26

INT. CREW MESS - NIGHT - 5 MINUTES LATER

26

Jamie and Rosie work their way through dancing bodies to a stage. No one here seems aware the ship's gone into lockdown yet. Jamie looks disheveled, splattered with Sam's blood. Amy 1 spots Jamie and nudges Amy 2 - *the runaway from Ep 5!*

Cormac and Olly head over to the DJ.

CORMAC
This had better work.

Olly and Cormac unplug the MUSIC. The whole room BOOS!

JAMIE
SORRY! CAN YOU -- I NEED TO JUST --

The Crew talk LOUDLY over him and JEER!

JAMIE (CONT'D)
PLEASE... we don't have long!

Rosie says something to Gloria who bellows down a mic --

GLORIA
OI! LET THE TWINK SPEAK!

The room quietens and Gloria hands Jamie the microphone.

BETHANY-MAY
Is that blood?

Jamie looks nervously out at the crowd and then to Olly, who nods with encouragement - *you've got this.*

JAMIE
My name is Jamie Walsh. My sister was Pippa Walsh.

The Amys looks to Sophia - what!?

JAMIE (CONT'D)
She was an Entertainer on here -- she went missing about three months ago. Velorum said she jumped. I knew -- I always knew she didn't. And I was right. Because... she was murdered... by Officer Sam Rhodes.

Sophia's face drops.

HAMISH
Sam!?

The Crowd goes completely silent.

JAMIE

She tried to do the right thing.
She found out Velorum are --
they're using us. The people up
top. The First Class guests are
paying to... hunt us.

A beat and then a LOUD WAVE of DERISION across the room.

GLORIA

Is she on the Wacky Tabacky?

Jamie ducks an inflatable beach ball. Rosie takes the mic
from him and holds it to a speaker. It makes a horrible high-
pitched SHRIEK and the room goes quiet. Jamie takes out
Jerome's name badge and looks to it -

JAMIE

Jerome... I'm sorry, I don't know
his second name. I should. He was
from Paris. He was a musician --
they killed him two nights ago...

Lauren's eyes widen...

LAUREN

Jerome...

Lauren shakes her head, stunned.

JAMIE

Leila Ramirez. She was a waitress.
We watched them hunt her just now.
Danny Jones - he was a performer, I
know a lot of you knew him.

The Entertainer clique look to each other --

JAMIE (CONT'D)

That was Velorum too.

BETHANY-MAY

No...

Jamie reads out Pippa's list from the other day --

JAMIE

Daniel Regan, Felipe Herrera,
Jessica Craig --

The Crowd look to each other, muttering, clocking names.

JAMIE (CONT'D)

(choked)
-- Pippa Walsh.
(beat)

(MORE)

JAMIE (CONT'D)

The list goes on and on. They never left the ship alive. We're disposable to them. We're just bottom of the chain and they think nobody will notice -- and it's true, they haven't... until now. It's happening right under our noses. You've just never noticed because they keep us busy, work us to the bone, distract us with cheap booze.

(beat)

But now one of us - Vivian...

27 **INT. THE HOLD - NIGHT - SAME TIME**

27

Vivian is sat back on the floor, against the wall.

JAMIE (V.O)

She's up there, right now...

28 **INT. CREW MESS - NIGHT - CONTINUOUS**

28

JENNY

Up where?

JAMIE

First Class. There's a space they use and --

JENNY

What space?

JAMIE

It's hidden...

They all look at Jamie like he's lost the plot.

JAMIE (CONT'D)

If we don't do something, they'll kill Vivian too.

More derisive murmurs and lots of head shaking.

OLLY

Go look outside. Why do you think they've stopped the ship?! We're trapped.

HAMISH

If this is true --

ROSIE

It's true.

HAMISH

-- what can we do?

JAMIE

We fight. I'm scared. So scared.
But someone once told me "the best
way out is through"...

He looks to Olly who smiles.

JAMIE (CONT'D)

The only way out of this is
through. But it has to be all of
us. We all have to fight. That's
their worst nightmare - us standing
together.

They're all just looking up at him. LOOKING UP AT A LEADER!

JAMIE (CONT'D)

We have to save Vivian. But we need
to go now - she doesn't have long.

He looks out at the stunned, silent crowd - *who is with him?*
A long pause as it seems like nobody... and then a tiny voice
speaks out --

LAUREN

Dupont.

Everyone looks to Lauren --

LAUREN (CONT'D)

Jerome's name was Dupont and he did
disappear... a few days ago... and -
(deep breath)
I'm with you.

Everyone else still looks hesitant. Frowning. Head shaking.
Lauren isn't enough to change the tide. Jamie looks helpless.
This was their final chance. Then Sophia steps forward --

SOPHIA

Me too.

BETHANY-MAY

What!?

SOPHIA

We're all with you.
(to the Mess)
He's telling the truth. Danny
didn't kill himself.

Now with Sophia's approval, the atmosphere changes as angry
voices begin to SWELL. Jamie looks to Sophia who nods at him.
He nods back. Rosie throws an arm around Jamie - *you did it.*

BOOM!

Right on cue, the doors fly open into the Mess and Beaker enters with two Officers.

BEAKER
RIGHT SHIT-HEADS, TIME FOR BEDDY
BYES - WE'RE ON LOCKDOWN.

The Crew glare back at him in ANGERED silence.

BEAKER (CONT'D)
I SAID BACK TO --

Beaker spots Jamie and looks nervously to the furious crowd. His face is a picture. The exact confirmation any doubters need. Beaker and the Officers retreat and sprint off.

29

INT. FIRST CLASS LOUNGE - NIGHT - SAME TIME

29

In more serene surroundings, Lily sits opposite Mr Allan. He speed reads through a liability waiver whilst she drinks a glass of cucumber water --

MR ALLAN
*Can you confirm you have no medical
impairment that might prevent you
from participating?*

She just stares at him.

MR ALLAN (CONT'D)
Great.

Lily sighs, tiring.

MR ALLAN (CONT'D)
And you've opted for zero sedation
for your participant?

LILY
I want her to see me.

MR ALLAN
Sure...

God, she's intense.

MR ALLAN (CONT'D)
And you've chosen the 'Honeymoon'
Experience. Nice.

And then the *Barque of Dante* painting rolls up to reveal a hidden armory. Mr Allan watches as Lily gazes up at the wall. A mix of old world and new.

Knives, machetes, Samurai swords, a crossbow, a harpoon gun, knuckle dusters, an axe, a hammer, a sickle, a pair of boxing gloves, a mace and chain, a bat, a chainsaw, and a potato peeler.

MR ALLAN (CONT'D)
Take your pick.

Mr Allan's radio BLARES with the SOUND of BEAKER yelling --

BEAKER (ON RADIO)
GO FOR KAREN! GO FOR K--

Mr Allan quickly turns his radio off.

STEVEN
Why have we stopped?

Mr Allan adjusts his tie, rattled.

MR ALLAN
All routine. No need for concern.

Lily eyes one of the weapons (off-screen) with a predatory gleam and points --

LILY
That one.

30

INT. I-95 CORRIDOR - NIGHT

30

Jamie, Olly, Cormac and Rosie lead their angry mob down the I-95 - all that's missing are pitchforks. The lighting has changed to an emergency red. A couple of the Crew are holding up their phones, documenting the chaos.

The Amys have arms around Sophia, comforting as they strut --

SOPHIA
I can't believe I was dating a murderer.

BETHANY-MAY
Babe, don't, it's not like you were exclusive or anything.

HAMISH
And in your defense, he was fit.

BETHANY-MAY
I probably still would.

Hamish and Sophia double take Beth as she continues on ahead, taking out her mobile phone and joining in the recording.

Lauren catches up to Jamie and Olly at the front --

LAUREN

You said it was the first class
guests doing this, right?

JAMIE

Yeah.

LAUREN

Well, what about the regular
guests? - We could wake them up,
get them to help. It's not like
they can all be involved, is it?

He looks at her with uncertainty. Who knows anymore!?

JAMIE

Even if we did, there isn't time,
Vivian needs us right now.

Olly points ahead, down the corridor --

OLLY

That service elevator is the only
way up to First...

Suddenly, up ahead - a big, heavy looking metal shutter
descends in front of the service elevator. The mob freeze...

JAMIE

MOVE!

The Mob pick up speed but it's too late.

SLAM - the shutters finish closing.

CORMAC

Shit!

SOUND OF running boots.

31

INT. I-95 CORRIDOR - NIGHT - SAME TIME

31

A dozen or so Officers, including Beaker, run out behind the
shutters. They're all wearing protective vests over uniforms
and hold batons. Ready for war.

DING! The service elevator doors open behind them and Karen
steps out (like a Terminator). She also wears a protective
vest. This is combat Karen in her element. She marches up to
the shutters and looks out at Jamie approaching. She almost
looks impressed --

KAREN

Where's a Glock 17 when you need
one?

(MORE)

KAREN (CONT'D)

(beat)

Alright - this has gone as far as it's going to! Disperse and you might have jobs in the morning. I don't know what the boy has told you but he needs measuring for a straight jacket. He's a fantasist. DISPERSE NOW OR WE WILL USE FORCE!

Nobody moves.

Still nothing. She nods and the Officers begin POUNDING their batons against the shutters, creating a horrible, threatening DIN. Some of the CREW begin to retreat.

32

INT. I-95 CORRIDOR - NIGHT - SAME TIME

32

Beth backs away from the mob, terrified.

HAMISH

BETH!

BETHANY-MAY

I'm sorry! It was so nice getting to know you guys. We should do a brunch or something, yeah?

She runs off and Sophia rolls her eyes.

SOPHIA

Never liked her.

OLLY

There's no way we're getting through those shutters!

SOUND of something landing on the floor and rolling up to their feet. Our Crew all look to a small metal cannister and then to each other...

CORMAC

EVERYBODY BACK!

WHOOSH! Red smoke begins to pour out of the device, filling the corridor.

JAMIE

Move!

Crew move back, spluttering, as the corridor fills with the smoke. Another cannister lands hard on the floor, spewing more smoke everywhere.

More crew flee.

CORMAC

We're losing them.

Jamie knows he needs to act. He sets off into the breach.

OLLY

Jamie!?

Everyone watches as Jamie brazenly walks into the smoke. He looks so small.

32A **INT. I-95 CORRIDOR - NIGHT - CONTINUOUS**

32A

Jamie emerges from the smoke, defiant, and arrives in front of Karen. They stare each other down.

KAREN

I see you've been busy.

JAMIE

We're here for our friend.

CUT BACK TO

32B **INT. I-95 CORRIDOR - NIGHT - CONTINUOUS**

32B

Cormac strains to see Jamie through the smoke. He looks back to Olly and Rosie --

CORMAC

Was this part of his great plan?
Ask nicely?

CUT BACK TO

32C **INT. I-95 CORRIDOR - NIGHT - CONTINUOUS**

32C

Karen eyes Jamie.

KAREN

Let me explain something to you. In 10 minutes, "your friend" will have had the chop, and all of this tom-fuckery will have been for nothing.

JAMIE

We have proof. A video inside the walls. Names of everyone you've --

KAREN

Don't be a dick. You've got a video of a ship under construction and names of runaways. That does not a Panorama Special make. You're never getting through here in time. And once your gal pal is gone, I'm going to raise this gate and come looking for you, and I promise you this - Karen always gets her man.

He's hit by that. He backs off but something draws him back -

JAMIE

You saw how he took Sam out.

Karen's eyes narrow into a scowl.

JAMIE (CONT'D)

You're the 'dick' if you don't see
you're as disposable as we are.

Jamie backs away into the smoky corridor. Karen glares.

33 **INT. THE HOLD - NIGHT - SAME TIME** 33

WHOOSH - a door opens in the Hold, flooding the room with light. Vivian looks up, shielding her eyes...

An Officer stands in the doorway with an ill-omened smirk rising on his face.

34 OMITTED 34

35 OMITTED 35

36 **INT. I-95 CORRIDOR - SHUTTERS - NIGHT** 36

Back on the I-95, the remaining crew YELL and KICK at the shutters --

GLORIA

OPEN UP!

-- but there's no getting through and more crew peel off. Jamie's army is thinning. He knows his time is running out. He looks back, noticing Olly is missing from the crowd...

JAMIE

(to Rosie)

Where's Olly?

Rosie looks around - no sign of him! Jamie glances back to the shutters. Karen is smirking.

36A **INT. I-95 CORRIDOR - SHUTTERS - NIGHT - CONTINUOUS** 36A

Karen looks to her watch.

KAREN

Let a few more peel off and then we
go out there. Scorched earth, lads.

Suddenly, the I-95 lights flicker back to their normal state.

Karen frowns - *how!?*

36B **INT. I-95 CORRIDOR - NIGHT - CONTINUOUS**

36B

The locked door panel lights go from red to green again and heroic MUSIC SWELLS as VROOM! The crew part to REVEAL The Baby stood behind them, wielding a heavy circular saw!

Olly and Dolce step out next to him, holding heavy tools.

THE BABY

Did somebody call maintenance?

Behind them, are more of the Filipino Mafia.

Jamie smiles. Olly has brought help! The Filipino Cavalry are here to save the day! This lot are the lifeblood of the ship and the most shit upon. They're all holding tools.

Several Indian Waiters and Kitchen Staff from the Indian Mafia also join the corridor, holding utensils.

They STORM the I-95 like they're in *Lord of the Rings*.

The Baby strolls up to the shutters.

36C OMITTED

36C

36D **INT. I-95 CORRIDOR - FURTHER DOWN CORRIDOR - NIGHT**

36D

Olly rejoins Jamie --

JAMIE

I thought you'd run off.

OLLY

Can't get rid of me that easily.

36E **INT. I-95 CORRIDOR - SHUTTERS - NIGHT - SAME TIME**

36E

Karen retreats and SLAMS the elevator call button.

BEAKER

(panicking)

KAREN?

KAREN

STAND FIRM!

The Baby begins CARVING into a lock. Sparks fly.

36F

INT. I-95 CORRIDOR - NIGHT - CONTINUOUS

36F

Cormac and Olly notice Jamie backing away from the mob --

OLLY
Where are you going?

JAMIE
This will still take too long. She
doesn't have time!

OLLY
It's the only w--

JAMIE (CONT'D)
I've got to try the walls.

OLLY (CONT'D)
What!? No. They'll be waiting for
us in there.

CORMAC
Are you mad!?

Rosie and Lauren join --

LAUREN
What's going on?

CORMAC
He's going back in the walls.

ROSIE
Are you mad!?

JAMIE
I don't have a choice. We're
trapped here. There's no other way.

CORMAC
I'm coming with you!

JAMIE
No - you keep them occupied here.
And find a phone, get help, call
everyone you can.

Olly looks to Dolce --

OLLY
We need to hurry.

Dolce SHOUTS to The Baby in Filipino --

DOLCE
MOVE FASTER!

The Baby waves at her - *yeah, yeah.*

Jamie sprints off. Cormac does as he's told, and kicks at the
shutters, keeping the Officers busy.

OUT ON Olly looking concerned for Jamie.

37 OMITTED 37

38 **INT. PRAYER ROOM - NIGHT - MINUTES LATER** 38

Jamie enters the Prayer Room. He goes to the hole they made in the wall in Ep 5, looking into the ominous pitch black.

SOUND of pipes leaking... and echoing footsteps! He's not going to be alone in there. He swallows and steps inside...

39 OMITTED 39

40 **INT. CONTROL ROOM - NIGHT - SAME TIME** 40

ANGLE ON video panels. A room in the Kill Floor. Mr Allan isn't looking, too busy berating Karen --

MR ALLAN
Evacuate? Not a chance.

KAREN
We can't hold them off. I've shut off the elevator but the Filipinos built the thing. What are we gonna' say when three thousand guests wake up wanting eggs and bakey?
(beat)
We underestimated the lad.

A beat as that sinks in and then he erupts --

MR ALLAN
YOU DON'T HAVE THE AUTHORITY! I SAY WHEN WE EVACUATE! This is my ship.

KAREN
The Sacramentum has fallen. My boys need off 'your' ship.

MR ALLAN
Your boys failed. You have failed. CONGRATU-FUCKING-LATIONS, Karen! Your ineptitude has finally surpassed your irrelevance. Get back down there and wipe them out.

KAREN
Sir...

That's too far, even for her.

MR ALLAN
You're done.

He picks up a radio and calls --

MR ALLAN (CONT'D)
(into radio)
Officer Beaker...

Karen glares.

BEAKER (ON RADIO)
Boss?

MR ALLAN
(into radio)
I'm promoting you to First Officer.
You're authorized to use whatever
force necessary.
(to Karen)
Two words for when this is over -
administrative fucking leave.

He storms out.

KAREN
That's three words, ya' Prick.

41 **INT. ROOM 1 - KILL FLOOR - NIGHT**

41

PAN ACROSS the floor of a Kill Floor Suite, strewn red rose petals lead to a four poster bed.

ANGLE ON one of several candles flickering.

REVEAL Vivian is strapped to a rose petal-covered bed. Her ankles, waist, arms and neck tied down. It's AMERICAN BEAUTY meets MISERY. She struggles but is barely able to move.

She looks up at the ceiling, at a camera.

SOUND of a door opening and closing.

Vivian strains but is unable to see who entered the room. She writhes, breath quickening. She pauses... listening...

Is somebody in the room with her?

Faint SOUND of somebody else breathing. She's not alone!

Vivian struggles against her restraints, using all her power. Whatever this is, she's not taking it lying down.

42 **INT. INSIDE THE WALLS - NIGHT - SAME TIME**

42

Jamie hits a dead end. He's trapped like a rat in a maze. He winces. Behind him - shadows of approaching Officers. SOUND of footsteps and then --

OFFICER (O.S)
He's down here.

CLOSE ON a knife being SCRAPED along a pipe.

OFFICER 2 (O.S.)
Come out, come out, wherever you
are...

They move closer and closer. Jamie holds his breath. This is
it. Nowhere to hide. Suddenly -

SOUND of Beaker CLAMORING on one of the Officer's radios --

BEAKER (ON RADIO)
I NEED EVERY MAN DOWN HERE, NOW!

The Officers hotfoot it in the other direction. Jamie sighs,
and then adrenaline surging, RUNS back the way he came. He
arrives at a door. Is this it?

He pushes it open into --

43 **INT. THE HOLD - NIGHT**

43

He's made it! One step closer. He quietly closes the door and
sighs. That was close. And then, a voice from the darkness --

KAREN
Told you I'd find you.

Karen steps into a ray of light, glowering at him.

END OF PART TWO

PART THREE

44 **INT. KILL FLOOR - ROOM 1 - NIGHT**

44

ANGLE ON a Speaker on the wall as *Killer* by Kali Uchis plays.
Vivian's POV, looking up at the ceiling. Furious.

VIVIAN
UNTIE ME!

Then she hears the SOUND of somebody approaching the bed,
floorboards CREAK and... Lily, in overalls, looks down on
her.

Lily...
VIVIAN (CONT'D)

LILY

Vivian.

For a BEAT, Vivian looks relieved to see Lily.

VIVIAN

GET ME OUT OF HERE!

Vivian struggles under the straps as Lily tenderly moves some hair from Vivian's face.

VIVIAN (CONT'D)

(exasperated)

What are you doing!?

Vivian looks up at the Camera watching her.

VIVIAN (CONT'D)

What is this!?

LILY

Sssh. It's just us.

Lily picks up a handful of petals and slowly drops them on to Vivian. Remember that moment when they saw each other at the ball? This is that moment again, only now it's because Vivian realises Lily isn't who she thought at all.

Tears well in her eyes, but Vivian is damned if she's going to let this psycho see her hurt. She glowers, asking quietly.

VIVIAN

Why?

LILY

Why?

VIVIAN

Why are you --

LILY (CONT'D)

Why not.

Vivian SNAPS, enraged --

VIVIAN (CONT'D)

UNTIE ME!

Lily turns and walks off.

VIVIAN (CONT'D)

OI - WHERE ARE YOU GOING!?

LILY

I'm here. Don't worry.

SOUND of Lily picking something up from a table. She then rejoins Vivian by the bed, climbing up on top of her now --

VIVIAN
GET OFF ME!

Lily is right above her, looking down into her eyes... she then sits back and holds up a knife, leveling it with Vivian's chest.

Vivian's eyes widen in TERROR!

44A

INT. FIRST CLASS LOUNGE - NIGHT - CONTINUOUS

44A

The First Class Guests and Mr Allan are all watching the big screen. This was an unscheduled kill and so the room is extra hooked in.

NILE
What's she doing?

STEVEN
It's called foreplay, son.

Nile grimaces, sickened by the whole thing. Abigail watches her daughter on screen like it's school sports day.

NILE
Can I go back to the room?

ABIGAIL
Shut up, Nile.

Creepy solo traveller, Martin Klimke, sips a glass of milk, holding the glass with two hands.

45

INT. KILL FLOOR - ROOM 1 - NIGHT - CONTINUOUS

45

Lily sits atop Vivian, both hands raised, grasping the knife, pointing it down, almost ceremonial, perfectly still.

VIVIAN
And I thought your brother was the psycho. You're all as bad as each other.

Lily just continues dissecting Vivian with her eyes.

VIVIAN (CONT'D)
This week. Are you telling me what we had -- none of it was real?

LILY
It's nothing personal.

VIVIAN
Feels it.

LILY

Feelings aren't facts, Vivian.
You're having a intense emotional
response. And I get it. I do. This
is my first time too.

Lily switches up the knife position, no longer training it on Vivian's stomach. She now touches Vivian's chin with the tip.

VIVIAN

Why *me*?

LILY

Honestly? I've been on here before,
watched this a lot. And it's always
the same; cowering, pleading. But I
wanted my first time to be special.
I knew you had fight.

VIVIAN

You're lying to yourself. You know
it was real.

Lily's gaze softens... she lowers the knife... as if some kind of morality has been triggered. Vivian recognises this and lays it on thick --

VIVIAN (CONT'D)

Did you have to make me fall for
you first? Was that part of this?

Vivian eyes Lily, hoping she's got through. Lily now looks forlorn, almost sad... until she breaks and a smile spreads across her face. She laughs --

LILY

Sorry. I. Sorry...

Vivian glares.

LILY (CONT'D)

Honestly. The look on your face
now, made it all worth it.

VIVIAN

GO ON THEN!! DO IT! What are you
waiting for?

Lily raises the knife again.

LILY

Thank you, Vivian.

Vivian winces...

LILY (CONT'D)

This has been really special.

And WHOOSH! She SLASHES viciously with the knife --

VIVIAN

NO!

But nothing...

Vivian's eyes open. Lily is smirking. She has cut one of the straps - the one over Vivian's arms.

She climbs off the bed.

VIVIAN (CONT'D)

What are you...

Vivian scrambles to undo the other straps herself. Lily heads across the room, putting the knife back on her utility belt --

LILY

I told you. *Fight.*

Lily moves OFF-SCREEN. What is she doing? Vivian frowns and unfastens the other straps, beginning with the neck.

VIVIAN

You want a fight --

She looks over at Lily, panicked - what is going on!? Lily has her back to her, picking something up from OFFSCREEN. Vivian unfastens her legs and then FREEZES... HOLD ON her TERRIFIED expression...

VROOM! VROOOOOOOOOOMMMMM!

REVEAL Lily holds up a chainsaw, revving with glee.

46 **INT. FIRST CLASS LOUNGE - NIGHT - CONTINUOUS**

46

The Guests are still watching on - absorbed.

SIR RUSSELL

Love a bit of girl-on-girl.

Abigail is standing, rooting for her daughter, tense.

47 **INT. THE HOLD - NIGHT - SAME TIME**

47

Jamie, tense, stands opposite Karen. He looks around but it's hard to see in the dark. There's something different about her, like she's snapped... vacant.

JAMIE

Where is she?

KAREN

You just couldn't leave it alone.

JAMIE
Where's Vivian!?

Karen just stares, sweating, obscured by light like Kurtz in Apocalypse Now. Jamie tries to move around her but she steps in front of him, glowering.

KAREN
You really think you're going to
get out of this alive?

Jamie swallows, recoiling.

KAREN (CONT'D)
You're fighting a losing battle.

JAMIE
We seem to be doing alright.

KAREN
You're a paper plane in a cyclone.
(with real fear)
You've no idea what's coming your
way.

Karen slinks back into the pitch black. Jamie backs away - where did she go?

KAREN (CONT'D)
Sam was a fuck up. I'm not making
excuses.

WHOOSH - the room is flooded with light. Karen has opened a door into the Kill Floor.

Jamie shields his eyes.

KAREN (CONT'D)
But he wasn't always that way. None
of us were. Your sister reminded
him of who he used to be.

Jamie frowns. What is she doing?

KAREN (CONT'D)
You were right, when you said we're
all disposable to them. I just
don't think you realize how right
you are. Your pal is through there.

Jamie rushes to the door, asking on his way --

JAMIE
Why are you -

KAREN
A good soldier knows when to fight
and when to surrender.

(MORE)

KAREN (CONT'D)

(beat)

And these cock-ends owe me a lot of
paid leave.

Jamie looks out into the Kill Floor and then back to Karen,
but she's gone.

48

INT. ROOM 1 - KILL FLOOR - NIGHT

48

Vivian struggles with the last restraint over her legs just
as Lily arrives back at the bed. Vivian HURLS herself from
the bed. Braced. Delivering exactly what Lily wanted. Fight.

VIVIAN

A lesbian with a power tool - how
original.

Lily smirks.

Vivian BOLTS for the door, but Lily blocks her path, SWIPING
the air with the saw...

Vivian doubles back, up against the bed and sidesteps around
Lily. She makes a beeline for the other door but Lily catches
up to her again, moving in the way, really enjoying the
chase.

She stalks Vivian across the room, REVVING!

Vivian picks up a chair and uses it as a shield. Lily brings
the chainsaw down on the chair - cutting through it easily.
It crumbles apart and Vivian is left holding a leg (or half
of it) which she SWINGS defensively. She knows it's no match
for the saw and throws it at Lily. It misses.

Vivian backs away, but trips on some debris and falls on to
her back. She puts her hands out defensively as Lily is right
on her, lowering to her knees with the chainsaw raised above
Vivian's chest. Vivian grabs Lily's wrists, holding her back,
but she's not strong enough. The chainsaw continues to lower
and lower.

ANGLE on the end of the hungry chainsaw, moving closer and
closer to Vivian's body.

49

INT. KILL FLOOR - NIGHT - SAME TIME

49

Jamie rushes down the Kill Floor corridor. He calls out --

JAMIE

VIVIAN!?

-- but he's drowned out by the MUSIC. *Where is she!?*

50

INT. ROOM 1 - KILL FLOOR - NIGHT - CONTINUOUS

50

Vivian, pale now, struggles beneath Lily, trying to hold her back. The chainsaw is now an inch away from her chest, grazing her shirt... this is it. Lily's eyes glow in sick anticipation. And then Jamie SWOOPS into the doorway behind them --

JAMIE

VIVIAN!

Lily is distracted for a beat, looking back at Jamie.

Vivian seizes her chance, with what little strength she has left, she ROARS and PUSHES Lily's arms BACK one final time. It's a HARD PUSH and the chainsaw SPRINGS UP and CUTS square into Lily's face.

VROOOOOMMMMM!! HOLD ON Vivian still SCREAMING as blood and viscera SPRAY down on her face.

Jamie's POV: all he can see is the back of Lily knelt over Vivian, suddenly rigid, body convulsing and blood spraying everywhere.

Lily slumps on top of Vivian.

A BEAT of shell-shocked Vivian trapped beneath her before Jamie, aghast, runs to her and goes to help her --

Prelap sound of Abigail screaming.

51

INT. FIRST CLASS LOUNGE - NIGHT

51

The First Classers and Mr Allan are watching the scene on TV, aghast. Abigail SHRIEKS --

ABIGAIL

NOOOO! LILY!

Abigail rushes to the TV. Mr Allan yells down his radio --

MR ALLAN

COME IN BEAKER!

He's panicking now. He steps in front of the TV, pale, trying to turn it off. On the screen, Vivian looks into the camera. She is dripping with adrenaline (and brain matter).

Jamie joins Vivian, both of them looking up. Both dripping with blood, like Carrie at the Prom. They look haunted...

A moment of complete silence as we PAN ACROSS the room. The Guests are stunned, staring at the TV.

And then Jamie and Vivian run off.

SIR RUSSELL
What just happened?..

Mr Allan tries his radio again --

MR ALLAN
COME IN BEAKER!

PHIL COOPER
WHO'S THE BOY?

MR ALLAN
Everybody remain calm --

STEVEN
CALM!?

ABIGAIL
DO SOMETHING, STEVEN!

MR ALLAN
Please, just let my people get the
situation under control and --

Pat throws her hands up, looking around --

PAT
What people?

SIR RUSSELL
Fack this for a game of soldiers!

Sir Russell jumps up.

52

INT. KILL FLOOR - NIGHT - SAME TIME

52

Jamie helps a shell-shocked Vivian along the corridor.

JAMIE
You're okay - it's okay. It's over.

Vivian looks back down the corridor, glazed over.

JAMIE (CONT'D)
Vivian? Vivian? Look at me...

She looks at him, dazed.

JAMIE (CONT'D)
We're going get off here, okay?
We're going to go and find the
others and get you cleaned up.
We're safe now. We're safe.

He takes her hand and leads her into --

53 OMITTED 53

54 INT. FIRST CLASS LOUNGE - NIGHT - MINUTES LATER 54

A door opens into the lounge and Jamie and Vivian step out, holding hands. They freeze...

The Guests are all waiting. Hungry-eyed. Sir Russell, Pat and Phil are holding swords. Vivian locks eyes with Abigail, who is baying for her blood, holding a machete. Terrifying.

Jamie turns back but the door has locked behind them - shit!

JAMIE

You're finished! The police will be on their way...

MR ALLAN

You think these people care about the police?

JAMIE

It's over.

MR ALLAN

For you maybe.

JAMIE

Velorum are done.

MR ALLAN

Velorum are bigger than you could ever imagine. You might have put The Sacramentum out of action temporarily...

Jamie and Vivian flinch back as the Guests begin to close in.

MR ALLAN (CONT'D)

...but did you really think we're only doing this on one ship?

Mr Allan smirks, enjoying the stupid look on Jamie's face.

JAMIE

What?

MR ALLAN

You are a drop in the ocean. Just like your sister - inconsequential - you're nothing.

Backs to the wall, Jamie and Vivian look at each other. No time to even comprehend that bombshell. This is it. It's all over. They accept their fate. Tears in their eyes, they embrace, waiting for it to be over...

JAMIE

I'm so sorry.

VIVIAN

It's okay.

They hold each other even tighter.

The Guests raise their weapons.

DING!

54A

INT. FIRST CLASS LOUNGE - NIGHT - ELEVATOR

54A

They all turn to look as elevator doors open into the lounge. Crammed inside the life are two dozen of our crew; Cormac, Rosie, Olly, Lauren, Jenny, Sophia, Hamish, Amys, Dolce, The Baby (with his saw), Gloria and Filipino Heavies.

They look out in horror and rush over in front of Jamie and Vivian. Rosie takes the lead, stepping forward, pointing a large pipe wrench at the guests --

ROSIE

ALRIGHT, EVERYBODY BE COOL!

CORMAC

Yalright, Jamie?

JAMIE

Not really.

CORMAC

We're here now, man!

Olly hugs Vivian.

OLLY

Vivian!

Cormac steps forward, side by side with Rosie, holding up a baton in one hand, and a fistful of Officer epaulettes in the other - he throws the epaulettes on the floor.

CORMAC

You heard the lady. Drop your weapons, ya' set of bastards!

SIR RUSSELL

Not a chance.

SOUND of an axe scraping along the floor.

Beaker, seriously disheveled, lip bleeding, pushes through the Guests from the back, dragging a fire axe. Wild-eyed as ever, he moves in front of the Guests and holds the axe up.

BEAKER

Party's over, kiddies. Daddy's been up all night.

Cormac and Rosie don't move, terrified but defiant.

BEAKER (CONT'D)

Drop em' or I'll split you in two.

SOPHIA

Down boy.

He glares at Sophia.

BEAKER

Piss off, Barbie, I'll cut your arm off and twat you with the soggy end. Don't tes--

WHOOSH!

An arrow suddenly lands in Beaker's upper chest, sending him back. He looks down in surprise... and then up at --

Lauren, holding a crossbow.

She's shaking but she's powerful as hell.

BEAKER (CONT'D)

You?

He drops to his knees, wincing.

LAUREN

Me.

Everyone stands in silence for a beat, taking this in, before Abigail, shaking with rage, suddenly CHARGES Vivian, wielding her machete, WAILING!

Rosie THWACKS Abigail with her wrench - SPLAT! Our Crew all wince as Abigail drops to the ground.

The remaining Guests looks to to Rosie, daring them to try her. The Baby revs his saw. And with that, the Guests all drop their weapons and hold their hands up in surrender.

Jamie looks to a seething Mr Allan --

JAMIE

You were wrong.

He steps forward, joining Rosie and Cormac --

JAMIE (CONT'D)

You were wrong about Pippa. She wasn't "nothing". She's the reason you've just lost this ship.

WRECK - Series 1 - Episode 6 - Euston Films

Mr Allan goes to run for the door but Dolce steps in his way. She shakes her head at him - ah-ah. He backs away from her...

Abigail, dazed, spits at Vivian --

ABIGAIL COCHRAN
You killed her.

Vivian looks to the Guests --

VIVIAN
You lot really don't think the rules apply to you, do you?

Vivian bends in front of Abigail. A charged look...

ABIGAIL COCHRAN
You're going to pay.

VIVIAN
Yeah - I probably will, because that's all we do, isn't it? We pay the price. But you lot - you don't know what consequences are.
(beat)
Well, now you do.

55 OMITTED 55

56 OMITTED 56

57 **OMITTED** 57

57A OMITTED 57A

57B **INT. I-95 - SAME TIME - NIGHT** 57B

Quacky walks down the ransacked, empty I-95, carrying a kit bag. Rome truly has fallen. The place is a mess. One of the lighting fixtures hangs down. Light flickering.

Quacky steps over an unconscious Officer.

Two Crew Members run by, holding broom handles.

Quacky then heads through a door off the I-95.

57C **INT. SIDE CORRIDOR - I-95 - NIGHT - CONTINUOUS** 57C

On the other side of the door, Quacky removes their head.

It's Karen!

A cunning disguise to get by the angry Crew. She throws the head down, looks back and creeps OUT OF FRAME.

ANGLE a sign on the wall behind her - **LIFEBOATS**.

HOLD ON the Quacky costume head on its side on the floor, eyes looking at us.

PRELAP SOUND of a cork popping --

58

INT. FIRST CLASS LOUNGE - NIGHT - LATER

58

Sophia, Gloria and The Amys are by the bar - they neck bottles of champagne. One of the Amys is wearing Beaker's sunglasses. Sophia looks at -- the First Classers, the Captain and Mr Allan sat on the floor being watched over by Dolce, Lauren (still with crossbow), Cormac and Rosie.

SOPHIA

How did none of us see...

And then surprisingly shrewd from Gloria, shaking her head at the First Classers --

GLORIA

"Absolute power corrupts absolutely".

The Girls nod in agreement but clearly don't get it at all.

SOPHIA

Love that.

Next to the bar, Beaker is propped up, hands tied, still in agony, arrow sticking out of him --

BEAKER

Fuck me - it's through to the bone.

Hamish, sheepish, looks down on him, quietly --

HAMISH

Listen to me, Tracey. Tell anybody that me and you were ever a thing, I swear to god --

He applies force to the arrow, making Beaker writhe.

HAMISH (CONT'D)

-- I'll tell everyone how I let you call me Karen. Understood?

Beaker nods, pained.

Across the room, Dolce takes the Captain's hat.

DOLCE
I am the Captain now.

Cormac looks to blood on Rosie's face --

CORMAC
Look at me.

ROSIE
It's not mine.

A beat between them.

CORMAC
I love you.

He hugs her, looking to Jamie walking by --

CORMAC (CONT'D)
You did it, man. You did it.

He pats Jamie on the back, but Jamie isn't celebrating. He looks to the Guests, uneasy. They're not out of the woods yet. Olly joins him --

OLLY
Are you alright?

Olly takes Jamie in.

OLLY (CONT'D)
Remember on your first day, when I told you to run whilst you could?
(off his nod)
I'm glad you didn't.

Jamie smiles.

OLLY (CONT'D)
And you still owe me that date.

JAMIE
Does this not count?

They look at each other.

OLLY
Kiss me.

JAMIE
Okay.

Jamie kisses him.

He then looks to the First Class Guests who don't look nearly as concerned as you'd expect. Abigail is holding her injured face. Sir Russell and Nile look bored.

Mr Allan catches Jamie's eye, he grins, eerie. Jamie frowns and looks around the room... someone is missing?

59 OMITTED 59

60 INT. SIDE OF SHIP - DAY (DAWN) - A FEW MINUTES LATER 60

Jamie exits out on to the side of the ship and finds Vivian solemnly looking out to sea. Still reeling. Still covered in blood. He joins her. Standing next to her, looking out.

JAMIE

It wasn't your fault.

No response.

JAMIE (CONT'D)

She didn't give you a choice. I saw everything.

VIVIAN

What happened to Sam?

JAMIE

He's dead.

VIVIAN

Good.

JAMIE

He got the easy way out and Pippa died thinking she'd failed.

VIVIAN

You got what you came on here for though, Jamie. You got the truth.

JAMIE

I know it's stupid but a part of me thought I'd be leaving with her, that I'd find her somehow.

VIVIAN

But you're going to let everyone know why she's gone, what she did. The whole world is going to know the name Pippa Walsh and that's because of you.

JAMIE

Because of *us*.

Vivian smiles.

JAMIE (CONT'D)

He was right, wasn't he? When he said '*they're not scared*'. Have you see them in there?

He nods back inside.

JAMIE (CONT'D)

They think they're untouchable. They can buy their way out of anything.

(ominously)

This isn't finished.

VIVIAN

Then neither are we.

Faint SOUND of helicopters in the distance. Jamie and Vivian look out --

VIVIAN (CONT'D)

Whatever's next. I'm with you. We'll burn Velorum to the ground if we have to. They're not getting away with this.

60A **EXT. HORIZON OVER THE SEA - DAY (DAWN)**

60A

A newly born sun over the horizon. Several helicopters are approaching in the distance and an armada of boats are below.

60B **EXT. SIDE OF SHIP - DAY (DAWN) - CONTINUOUS**

60B

A look of palpable relief from Vivian. But Jamie is no less on edge. They've won the battle but the war has just begun. He pulls her into him, arm around her, as they look out at the approaching rescue.

The SOUND of the helicopters BUILDS and then thrashing WAVES. LOUDER and LOUDER until -

SMASH TO BLACK:

THE END

61-64 OMITTED

61-64

EPILOGUE

But the SOUND of the sea doesn't stop, it just grows louder.

The credits don't roll yet...

Camera POV: The Sacramentum is in the distance (too far away to actually see Jamie and Vivian). Choppers circle above and police boats surround the ship.

SNAP!

A photo is taken.

ANGLE ON a Hooded Figure from behind, using the camera. They have a rifle over their shoulder. They're stood on the deck of a ramshackle sail boat.

SNAP, SNAP...

ANGLE ON the Figure from the front. A Girl. Her face hidden behind the camera.

A Man calls to her offscreen.

MAN (O.S)
What's going on?

GIRL
I don't know...

The Girl lowers the camera, a bracelet on her wrist reads 'Jamie' --

It's Pippa! Extremely alive.

MAN (O.S)
Pippa?

She looks ahead at the ship.

PIPPA
We need to get out of here.
(commanding)
LET'S MOVE OUT!

Pippa looks out at the ship for another beat. Right into CAMERA, right at us.... and then --

CUT TO BLACK:

END SERIES