



JOSH:

**SERIES 2, EPISODE 3
“Close Up & Long Shot”**

POST PRODUCTION SCRIPT

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A BBC COMEDY PRODUCTION

POST-PRODUCTION SCRIPT PREPARED BY:

SOSPEEDY 

www.sospeedy.co.uk

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:00:00

MUSIC IN

10:00:00

EXT. STREET - NIGHT

OWEN, JOSH AND KATE ARE WALKING ALONG THE STREET.

JOSH:

I can't believe you're making me go to Abbey's housewarming, you know my views on her.

10:00:02

CAPTION: BBC

KATE:

Yes, we all know you fancy her.

JOSH:

No, she just kept saying that at university.

OWEN:

Well to be fair, there was a time you left her 26 missed calls.

10:00:10

JOSH:

I'd pocket dialled her.

KATE:

Yeah, the rumour was you fancied her so much your penis typed in her number.

JOSH:

That is not possible.

OWEN:

It is. My cousin Dirty Brychan can unlock his iPhone with his old fella. Turns out his penis and his thumb have identical prints.

JOSH:

No way that's true.

OWEN:

It is, it's how they caught him for the burglary.

JOSH:

I don't even like her, she's the smuggest person I've ever met.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:00:29

OWEN:
Oh god, I loved uni house parties.
Queuing for the toilet, girls crying on
the stairs, using those little Mr Kipling
cakes as ashtrays, glorious.

KATE:
Mm...

OWEN:
I'm gonna start a game of spin the
bottle.

JOSH:
We didn't play spin the bottle at
uni.

OWEN:
Well you might not have mate, my lips
barely left the bottle arena. Why do you
think I got through so much chap stick?

JOSH:
I'm not playing spin the bottle.

THEY ARRIVE OUTSIDE ABBY'S HOUSE.

10:00:49

OWEN:
Well we are so it's up to you if you
wanna join in.

JOSH:
Well you play, I'll watch.

KATE:
Oh I forgot you were the world's
creepiest man.

OWEN KNOCKS ON THE DOOR.

10:00:56

MUSIC OUT/IN: TITLE MUSIC

OPENING TITLE SEQUENCE

10:01:04

GFX TITLES: JOSH

10:01:06

CAPTION: CLOSE UP & LONG
SHOT

INT. ABBY'S HALLWAY - NIGHT

JOSH IS STOOD HOLDING A DRINK. OWEN COMES
RUNNING UP TO HIM.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:01:07

OWEN:

Oi oi, it is nostalgia central here. do you remember that time I returned a library book so late I had to sell a Game Cube?

10:01:10

CAPTION: WRITTEN BY JOSH WIDDECOMBE & TOM CRAINE WITH HENRY PARKER

MUSIC OUT/IN

JOSH:

Yeah, it was my Game Cube.

OWEN:

Oh it was everyone's Game Cube. Anyway, what are you doing here? You need to get into the lounge where the action's happening-

JOSH:

No no we can't, they're all talking about that true crime series, Dead Alibi, how are we the only two that haven't watched it? I mean I had to remove myself for fear of being a victim of spoilers. I already know the sous chef didn't do it.

10:01:29

OWEN:

Well of course the sous chef didn't do it, he gets stabbed by a meat thermometer in episode three.

JOSH:

Are you kidding me?

ABBY WALKS UP BEHIND THEM.

OWEN:

Hey Abby!

ABBY:

Hey hey hey.

ABBY AND OWEN HUG.

OWEN:

What a great party!

ABBY:

Oh it's so nice of you to come.

OWEN:

It's alright.

JOSH:

Abby!

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:01:40

JOSH GOES TO HUG ABBY, ABBY BACKS AWAY AND SHAKES HIS HAND INSTEAD.

ABBY:
Oh josh, good to see you.

JOSH:
And you. In the same way it's good to see everyone, equally.

ABBY SMILES AWKWARDLY.

OWEN:
I can't believe you live just round the corner from us.

ABBY:
Oh well my new therapy practice is at the end of the road so it's perfect for work.

OWEN:
How's it going?

10:01:53

ABBY:
Retraining is the best decision I ever made, I mean you know how I've always had a bit of a talent for knowing what makes people tick.

JOSH:
Well I don't think anyone knew what people were thinking in the fog of university.

OWEN AND ABBY LOOK AT JOSH AWKWARDLY.

ABBY:
Good to see you again Josh.

ABBY LEAVES GIVING OWEN A KNOWING LOOK ON HER WAY PAST.

OWEN:
I think you're in there mate.

JOSH LOOKS AT OWEN INCREDULOUSLY.

10:02:14

INT. ABBY'S LIVING ROOM - NIGHT

EVERYONE IS STOOD AROUND TALKING AND MINGLING.

10:02:19

INT. ABBY'S HALLWAY - NIGHT

KATE IS STOOD WAITING IN LINE FOR THE BATHROOM. PHILLIPA WALKS OVER TO HER.

KATE:
Oh my god, Phillipa.

PHILLIPA:
Kate.

KATE:
Hi.

PHILLIPA:
Oh what a pleasant surprise, I was hoping you'd be here. I mean it's lovely to see all my students again but between you and me you were always my favourite.

KATE:
Oh my god. I knew it.

PHILLIPA:
[LAUGHS]. It's so nice to see Abby doing so well isn't it?

10:02:38

KATE:
Yeah, although she's probably just trying to make up for not being your favourite student. [LAUGHS].

PHILLIPA:
Oh [LAUGHS]. So I trust you stuck with photography, because you had such talent?

KATE:
Oh yeah of course, I mean I'm never not taking photos. My lens cap is never on. In fact, to save time I just throw it away, took a picture of it lying in the dirt.

PHILLIPA:
So what are you working on?

KATE:
Oh err mostly sort of online work, um offline work, you know snap snap snap. It never ends. Because once you snap you can't stop.

TIME, CAPTIONS and MUSIC**VISUAL DESCRIPTION and AUDIO**

10:03:09

PHILLIPA:
[LAUGHS]. You know what, hold that, I would love to see your portfolio, my company are always looking for new photographers. I mean we mainly commission shoots for high end fashion.

KATE:
Ah, the best end if you ask me.

PHILLIPA:
Yes [LAUGHS]. I've just come from the most fantastic shoot with Claudia.

KATE:
Winkleman?

PHILLIPA:
Schiffer.

KATE:
Yeah.

10:03:30

PHILLIPA:
Now are you free next week?

KATE:
Um I might have to ask my temp agency, I mean my agent who is temporary, they work for you Kate, remember that.

PHILLIPA:
Ah. [LAUGHS]. So when could you pop in? I think I've got a window on err Monday afternoon.

KATE:
Sounds great.

PHILLIPA:
Ah! [PHILLIPA'S PHONE RINGS]. Oh gosh, sorry, I've gotta take this. It's Kate.

KATE:
Oh Moss?

PHILLIPA:
No my babysitter.

KATE:
Oh.

PHILLIPA LEAVES. KATE GOES INTO THE BATHROOM.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:03:54
MUSIC OUT/IN

EXT. ABBY'S HOUSE - NIGHT

10:03:59

INT. ABBY'S LIVING ROOM - NIGHT

KATE IS SITTING ON THE SOFA WITH JOSH.

KATE:
Yeah she spotted my talent early, this is probably gonna be my big break if I'm honest but don't worry, I'm not gonna let it change me.

JOSH:
That's a pity isn't it?

KATE:
The thing is with a career in the arts is you really have to want to create-

JOSH:
Look, this party is rubbish, can we just go?

10:04:11

KATE:
Yeah I should probably head home and prepare a mood board and polish my lens.

JOSH:
I don't wanna hear about your sexual frustrations Kate.

OWEN WALKS OVER.

OWEN:
Did anybody order more nostalgia? Then it is time to spin the bottle!

EVERYONE CHEERS.

JOSH:
Oh no no, don't feel we need to do this guys.

KATE:
Come on Josh, get involved.

JOSH:
No it's not really my scene.

OWEN:
Oh who invited Frankie frigid?

10:04:29

JOSH:
I'm not Frankie frigid.

KATE:
That's exactly what Frankie frigid would say.

OWEN:
Yes, that and don't touch my penis.

JOSH:
Alright fine, let's do it.

JOSH JOINS EVERYONE ON THE FLOOR IN A CIRCLE AROUND THE BOTTLE. AS HE SITS DOWN ABBY SITS DOWN NEXT TO HIM, THEY LOOK AT EACH OTHER AWKWARDLY.

OWEN:
Right, just before we get cracking um tongues are optional, but it's an option I always take so if anyone's got any loose fillings do declare them now. Ok spin the bottle, see who gets to go first.

OWEN SPINS THE BOTTLE. IT STOPS IN FRONT OF JOSH. EVERYONE CHEERS.

10:04:50

OWEN:
Looks like Frankie figid's become Ugo up for it.

JOSH:
Ugo?

OWEN:
No you go first, c'mon, spin the bottle lover boy.

JOSH:
Stupid, what if I land it on you?

KATE:
Knowing your post uni love life odds are you'll land on yourself.

EVERYONE LAUGHS.

ABBY:
Josh, have you been single since university?

TIME, CAPTIONS and MUSIC**VISUAL DESCRIPTION and AUDIO**

10:05:03

JOSH:
No I've had plenty of girlfriends.

OWEN:
Oh, you should've introduced us to some of them Josh.

JOSH:
Alright, let's just get this over with ok?

JOSH SPINS THE BOTTLE. THE BOTTLE STOPS POINTING AT ABBY. EVERYONE CHEERS.

ABBY:
Ah... I understand-

JOSH:
But that that that-

ABBY:
No no it's ok Josh, I'm not judging you.

JOSH:
No but how could that be intentional?

10:05:21

OWEN:
Well your single years have given you quite the skilled wrist.

JOSH:
Oh that's cheap.

OWEN:
Oh c'mon, you're our first kissers of the evening, just get cracking. Kissers, kissers-

EVERYONE JOINS IN CHANTING KISSERS. JOSH LEANS OVER TO KISS ABBY BUT SHE PUSHES HIM AWAY. EVERYONE STOPS CHANTING. SHE HOLDS OUT THE BACK OF HER HAND.

ABBY:
I think it's for the best.

OWEN:
Oh...

JOSH KISSES THE BACK OF HER HAND.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:05:43
MUSIC OUT/IN

EXT. BLOCK OF FLATS - DAY

10:05:48

INT. LIVING ROOM - DAY

10:05:49
MUSIC OUT

OWEN AND JOSH ARE SITTING ON THE SOFA.

JOSH:
 I can't believe she's still going on
 about me fancying her.

OWEN:
 Are you sure you don't? Because we all
 saw what happened?

JOSH:
 I misjudged the spin.

OWEN:
 Oh alright Mike Gating. People seemed to
 think you'd rigged it, there was talk of
 a weighted bottle.

JOSH:
 Who suggested that?

10:06:01

OWEN:
 Well Abby did, I was person who started
 the WhatsApp group on how you might've
 done it.

JOSH:
 Unbelievable.

OWEN:
 Mm, well that's what people were saying
 until I suggested the use of magnets.

JOSH:
 Oh I knew I shouldn't have gone to that
 party and I left my cardigan there.

OWEN:
 Oh well we all know what that says.
 Standard flirt smooth.

JOSH:
 Why does everyone think I fancy her?

OWEN:
 Well for a kick off, you keep bringing up
 that you don't fancy her, which is a
 classic sign of fancying someone.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:06:24

JOSH:
Well what am I gonna do? Say I fancy her?

OWEN:
Oh I wouldn't do that mate, if anything that will confirm her suspicions.

JOSH:
Well you see my problem then.

OWEN:
Mm.

THE DOORBELL RINGS. JOSH GETS UP TO ANSWER IT.

OWEN:
Only one play to spin the bottle eh?

JOSH:
I told you there was too much peer pressure.

10:06:35

OWEN:
Of course there was Zammo.

JOSH OPENS THE DOOR. GEOFF IS STOOD THERE.

GEOFF:
What would you say to mauve long johns?

JOSH:
What?

GEOFF:
Alright, how about plum flares?

JOSH:
No.

GEOFF:
Oh tricky customer. Worry not, there's something for everyone on Geoff's rail [LAUGHS].

GEOFF PULLS A CLOTHES RAIL INTO THE FLAT.

GEOFF:
How about a cow skin waistcoat?

10:06:54

OWEN:
Err excuse me Geoff, I'm trying to watch
Cash in the Attic.

GEOFF:
Well welcome to the live version.

JOSH SITS BACK DOWN ON THE SOFA WITH
OWEN.

GEOFF:
I bring good news and even better
threads.

OWEN:
What?

GEOFF:
The great thing about renting to people
of a similar size and build to you is
that they get first dibs when you're
clearing out your wardrobe. On that
subject, is Kate around?

10:07:11

JOSH:
We don't want your hand me downs Geoff.

GEOFF:
These aren't hand me downs, these are
vintage.

OWEN:
Clearly. Just bin them Geoff.

JOSH:
Well maybe he could if you took the bins
out.

OWEN:
I told you the heaping of contents is yet
to reach the required gradient.

GEOFF:
Mm, trouble in paradise?

JOSH:
This isn't paradise Geoff.

GEOFF:
In that case, why have I got this?

GEOFF HOLDS UP A HAWAIIAN SHIRT.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:07:31

GEOFF:
Mm? No takers? How about this?

GEOFF HOLDS UP A FRILLY SHIRT.

JOSH:
Why don't you just give them to a charity shop?

GEOFF:
I'm not Bono. There's good in them there frills. [LAUGHS]. Yes, I've been sitting on that all morning.

JOSH:
Is that why it's so creased?

GEOFF:
Alright who's gonna start the bidding? Do I hear £1 for the frilly shirt? £1, £1, £1 for the frilly shirt.

OWEN PUTS HIS HAND UP TO HIS FOREHEAD.

10:07:52

OWEN:
Oh my god.

GEOFF:
£1, thank you, £1.50 do I hear? £1.50, £1.50-

JOSH:
Get out.

JOSH POINTS TOWARDS THE DOOR.

GEOFF:
Thank you, sold to the man with the blonde straggly hair.

GEOFF TAKES THE SHIRT OFF THE HANGER AND THROWS IT AT JOSH.

10:08:02
MUSIC IN

EXT. STREET - DAY

TIME LAPSE OF TRAFFIC.

10:08:06

INT. PHILLIPA'S OFFICE - DAY

KATE IS PRACTISING DOING THE FINGER SQUARE TO LOOK FOR SHOTS. PHILLIPA IS APPROACHING ON THE PHONE.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:08:09

PHILLIPA [ON PHONE]:
Are you kidding me? These shots are yours? Look at the lighting, they are more over exposed than Rylan Clark. Seriously, you should be ashamed of yourself.

10:08:11
MUSIC OUT

PHILLIPA WALKS IN AND PUTS THE PHONE DOWN.

PHILLIPA:
Kate.

KATE GETS UP TO GIVE PHILLIPA A HUG TO SAY HELLO BUT PHILLIPA JUST SITS DOWN AT HER DESK.

KATE:
Oh yeah.

PHILLIPA:
Thanks for coming in.

KATE:
No, thanks for having me. Oh god, before I forget you will not believe how that party on Saturday ended, do you remember my housemate Owen?

10:08:26

PHILLIPA:
Kate, we're on work time now, please focus.

KATE:
Oh yes sorry, focus, like a camera.

PHILLIPA:
So, portfolio?

KATE:
Yep.

PHILLIPA SNATCHES THE PORTFOLIO FROM KATE AND BEGINS LOOKING THROUGH. HER PHONE RINGS.

PHILLIPA:
Oh. [ON PHONE] Jessie, speak to me. Well what do you mean she's dropped out? Well can't she take photos with the arm that isn't broken? How is it my responsibility? I wasn't the one she was arm wrestling. Fine, tell them of course I will find a replacement.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:08:51

PHILLIPA SLAMS THE PHONE DOWN.

PHILLIPA:

Kate, are you free to do a last minute shoot?

KATE:

Err yes I am.

PHILLIPA:

I haven't told you when it is yet.

KATE:

Oh right yes, when is it?

PHILLIPA:

Wednesday night.

KATE:

Yeah I can probably make that work.

PHILLIPA:

Good. We need images for a four page profile piece, are you familiar with Brazilian street music?

10:09:08

KATE:

Err is Dario G Brazilian?

PHILLIPA:

No.

KATE:

Then no, no I'm not.

PHILLIPA:

Right, Gabriella Luiz grew up in the favelas of Rio De Janiero, she couldn't afford any musical instruments so she had to learn to create music from things she found to hand, you know bin lids, brooms etc. are you familiar with Stomp?

KATE:

Is that the Blue Man Group?

PHILLIPA:

No.

KATE:

Then no no, I'm not.

10:09:26

PHILLIPA:

Right we only have an hour in the studio with Gabriella and she speaks very little English, she hates being photographed and she has a reputation for being incredibly awkward. I mean, what's the most difficult shoot you've done?

KATE:

Oh err, you know how they say never work with children or animals? Well I once took a photo of a baby on a dog.

PHILLIPA:

Right if she is being difficult do not let her push you around, you have to take control, I'm talking velvet glove, iron fist. Are you good at not being pushed around?

KATE:

Um well I-

10:09:55

PHILLIPA:

Because I think you are.

KATE:

Yeah no I'm brilliant at it.

10:09:58

MUSIC IN [FROM TV]

INT. LIVING ROOM - DAY

JOSH AND OWEN ARE SITTING ON THE SOFA WATCHING TV.

OWEN:

Shall we just skip this bit? We know the kitchen porter didn't do it.

JOSH:

I thought that was the sous chef?

OWEN:

Well there's the off chance I might've just Googled the kitchen porter.

JOSH:

Can you please stop double screening?

OWEN:

Don't worry, I can handle it, I once watched Back to the Future one, two and three at the same time, I was in six different time zones.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:10:22

JOSH:
I'm not answering any of your questions if you miss something.

OWEN:
Don't worry mate, I don't need your help. Remember I'm the person who could cope with seeing Marty McFly on a hover board, sauntering into the saloon bar and kissing his mother at the same time.

JOSH:
Look, can we please just watch this without your constant interruptions?

OWEN:
Ok.

OWEN GOES BACK TO HIS LAPTOP AND BEGINS TYPING.

OWEN:
Oh the kitchen porter did a porno, I wonder if I can find it.

10:10:43

JOSH:
Oh for god's sake, right, I'm gonna make a cup of tea.

10:10:45

MUSIC OUT

OWEN:
I think you should go camomile mate; you seem a little stressed.

JOSH:
I am not stressed.

JOSH WALKS INTO THE KITCHEN TO SEE THE BIN OVERFLOWING.

JOSH:
What the hell is this?

OWEN:
Oh we'd run out of bin bags so I err created a satellite bin.

JOSH:
Why didn't you just buy more bin bags?

OWEN:
I'll buy them tomorrow. I think today our focus should solely be on Dead Alibi.

10:11:00

EXT. STREET - DAY

JOSH AND OWEN ARE WALKING DOWN THE STREET.

JOSH:

How am I meant to concentrate on the admissibility of forensic evidence if I'm worrying out satellite bin bags?

OWEN:

Don't think about them then.

JOSH:

You know I don't like bin gasses polluting the flat.

OWEN:

Oh alright David Icke. Oh did I tell you about the time I shared an Air BnB with David Icke.

JOSH:

What?

OWEN:

The man is a perfect housemate, although interestingly does not believe in recycling, his argument is if the world's run by 12 foot lizards, what's the point?

10:11:21

JOSH:

Look can we just get the bin bags and then I can relax.

OWEN:

Absolutely, no problem at all, completely under control, I've just realised I've forgotten my wallet, sorry mate.

JOSH:

Are you kidding me?

OWEN:

Are you alright to shout me the bags mate? They're only a couple of quid, I'll pay you back.

JOSH:

You never pay me back, what about those festival tickets?

10:11:34

OWEN:
Oh it wasn't that long ago.

JOSH:
David Bowie headlined. Look you go back and get it and I'll wait here.

OWEN:
Oh you are unbelievable.

OWEN HEADS BACK UP THE STREET. JOSH STANDS THERE AND REALISES HE'S STOOD OUTSIDE OF ABBY'S HOUSE. HE LOOKS UP TO SEE ABBY LOOKING DOWN FROM A WINDOW AT HIM. HE WAVES. ABBY WALKS AWAY FROM THE WINDOW SHAKING HER HEAD.

10:12:02

INT. KITCHEN - DAY

JOSH AND KATE ARE SITTING AT THE KITCHEN TABLE.

JOSH:
It looked like I'd been staking out her house.

KATE:
Are you sure you don't fancy her? I mean all the evidence would suggest otherwise.

GEOFF IS BEHIND THEM PLUNGING THE SINK DRAIN.

JOSH:
No, it's just been a series of unfortunate events.

KATE:
Alright Lemony Snicket. If you want to make a move I've got loads of great tips. Have you ever thought about sending her a text message that supposedly for someone else?

GEOFF:
Yeah I tried that trick once, worked a treat, I hadn't heard from my mum for six months, one text, supposedly for dad and there she was back in touch. And there I was back in the will.

10:12:30

JOSH:
Truly heart warming.

KATE:
Anyway, I'd love to stick around and talk about this all day but I've got to go to work and then I've got a potentially career defining photo shoot with a Brazilian street musician to prepare for which I'm feeling absolutely fine about.

KATE GETS UP AND GRABS HER BAG.

JOSH:
When was the last time you actually did a photo shoot?

KATE:
Well there was that photo of your nephew on the dog.

JOSH:
He's now 10.

KATE:
In dog years?

10:12:51

JOSH:
No, my nephew, if you did that photo now he would flatten the dog.

KATE:
Ok, well natural talent can't be taught and I have the natural talent of a favourite student. Although to balance that out I am more scared than I have ever been in my life. Thank god I've got that A in Spanish GCSE otherwise we wouldn't even be able to communicate.
[LAUGHS].

JOSH:
I mean you do know in brazil they speak Portuguese?

KATE:
Oh god.

GEOFF:
I could do with some photos if you wanna practice?

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:13:13

KATE:
Really?

GEOFF:
You never know when you'll need a recent photo. Personalised Christmas card, landlord charity calendar, image for the side of a milk carton in case I go missing.

KATE:
We don't have people on the side of milk cartons here, we've got cows.

GEOFF:
Who would report a missing cow? What would be the point of that? I mean they all look the same.

KATE:
No Geoff the, ah...

GEOFF:
What? Are we not supposed to say that anymore? I can't keep up [LAUGHS].

10:13:37
MUSIC IN

INT. FLAT - DAY

A SMALL PAIR OF SOCKS, A PAIR OF BOXER SHORTS AND A LONGER PAIR OF SOCKS ARE ON A RADIATOR. SOMEONE TAKES THE SMALLER PAIR OF SOCKS.

10:13:40

INT. LIVING ROOM - DAY

10:13:42
MUSIC OUT/IN [FROM TV]

OWEN AND JOSH ARE SITTING ON THE SOFA WATCHING THE TV. OWEN IS LOOKING BORED, HE TAKES HIS PHONE OUT AND JOSH LOOKS AT HIM, HE SIGHS AND PUTS IT BACK.

THE DOORBELL RINGS.

JOSH:
Don't you dare put on Strictly Come Dancing, It Takes Two.

10:13:58
MUSIC OUT

JOSH GETS UP TO ANSWER THE DOOR.

OWEN:
You're not the most relaxed box set buddy are you?

TIME, CAPTIONS and MUSIC**VISUAL DESCRIPTION and AUDIO**

10:14:02

JOSH OPENS THE FRONT DOOR. ABBY IS STOOD THERE.

JOSH:
Abby.

ABBY:
Hi Josh.

JOSH:
Err I can explain about yesterday; I was just waiting-

ABBY CUTS HIM OFF.

ABBY:
Look I don't need to hear a story josh, I understand.

JOSH:
Good, I was worried that you thought-

ABBY:
I know it must be difficult for you with me living nearby but we have to find a way to deal with this.

10:14:16

JOSH:
But that-

ABBY:
Josh, this isn't going to happen.

JOSH:
Right, is that everything?

ABBY:
No, I've got your cardigan here, just because I feel it is best if we draw a line under that tactic as well.

JOSH:
It is not a tactic.

ABBY:
I thought you'd have left these feelings at university Josh.

JOSH:
No they weren't at university, I'm not in love with you.

10:14:36

ABBY:
You know you don't need to deny it.

JOSH:
I'm not denying it.

ABBY:
You literally just denied it.

JOSH:
No I was denying denying it.

ABBY:
Well two wrongs don't make a right.

JOSH:
That doesn't make sense.

ABBY:
Love rarely does.

JOSH:
What does that even mean?

10:14:51

ABBY:
Look, I am fully trained in dealing with this kind of infatuation and the first step on the road to recover is you need to admit it to yourself.

JOSH:
I have nothing to admit because I'm not in love with you, this was just a series of unfortunate events.

ABBY:
Oh Josh, you're not Lemony Snicket. Look I'm not going until you're honest with me.

JOSH:
I am being honest with you.

ABBY LOOKS AT HIM KNOWINGLY.

JOSH:
Right if I say that I was in love with you at university will you leave me alone?

ABBY:
If that's how you need to frame it Josh, that's ok.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:15:24

JOSH:
Fine.

ABBY:
So...?

JOSH:
I was in love with you at university.

ABBY:
Good, that's an important first step.
Well done Josh, I'm proud of you.

JOSH:
Thank you.

ABBY BEGINS TO LEAVE BUT STOPS.

ABBY:
Look, I didn't feel that you were ready
to hear this before but I have something
to tell you. I have started seeing
someone.

JOSH:
Great, delighted for you.

10:15:52

ABBY:
I know that's a lie and I appreciate you
wanting to protect me from your pain but
Josh it's time to stop loving me and
start loving yourself. Mm? All the best.

ABBY LEAVES. JOSH SHUTS THE DOOR AFTER
HER AND GOES BACK INTO THE LIVING ROOM.

OWEN:
Brief warning if you start loving
yourself too often you will go blind.

JOSH LUMPS HIMSELF DOWN ONTO THE SOFA.

JOSH:
Is that Anton Du Beke?

10:16:16

MUSIC IN

EXT. BLOCK OF FLATS - DAY

10:16:20

INT. KATE'S BEDROOM - DAY

KATE IS WRANGLING WITH A TRIPOD TRYING TO
GET IT SET UP.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:16:22
MUSIC OUT

KATE:
 C'mon.

THERE'S A KNOCK AT THE DOOR. KATE DROPS THE TRIPOD AND KICKS IT UNDERNEATH THE BED JUST AS GEOFF WALKS IN.

KATE:
 Yep.

GEOFF:
 Oh hello Kate Kodak.

KATE:
 Hello Geoff. Err welcome. So what are you after today?

GEOFF:
 I was wondering, would you be able to drill down and capture a really honest portrait of humble old Geoff?

KATE:
 Err sure. I mean what I normally do is um...

10:16:44

GEOFF:
 Or you could just take a load of photos of me in different outfits for eBay.

GEOFF PULLS HIS CLOTHES RAIL INTO KATE'S BEDROOM.

KATE:
 Err yeah no that sounds good.

10:16:52
MUSIC IN - PUMP UP THE JAM

MONTAGE OF GEOFF IN DIFFERENT RIDICULOUS OUTFITS POSING FOR THE CAMERA.

10:17:08
MUSIC OUT - PUMP UP THE JAM

AFTERWARDS THEY'RE PUTTING THE OUTFITS AND EQUIPMENT AWAY.

GEOFF:
 Well that went pretty well. It got your confidence up in the end.

KATE:
 Yeah, I just need to remember to keep my thumb well out of the way.

GEOFF:
 Easy to forget how big a thumb is.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:17:17

KATE:
Yeah right.

GEOFF:
Particularly yours, I mean half those photos look like they're being photobombed by Ross Kemp [LAUGHS].

KATE:
Alright Geoff.

GEOFF:
No I'm glad I was able to help.

KATE:
Yeah thanks for doing this.

GEOFF:
No thank you, if anything, I should be paying you.

KATE:
Ah, well you still can.

10:17:32

GEOFF:
Well no, let's not bring money into this. It'd be a shame to spoil a lovely experience. Oh err before I go err could we try just one more shot?

KATE:
Yeah.

GEOFF:
I was thinking, go with me on this. Err a straight on shot of me close up, cropped just below the shoulders on a neutral background.

KATE:
Do you need a new passport photo Geoff?

GEOFF:
Yes, I do. Apparently you're not supposed to submit a photo of yourself wearing a headband, even though it was clearly me. It had Geoff written on it.

10:17:58
MUSIC IN

EXT. RIVER THAMES

TIME LAPSE OF THE RIVER, DAY TURNING TO NIGHT.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:18:01

INT. LIVING ROOM - NIGHT

JOSH IS SITTING ON THE SOFA. KATE IS GETTING READY TO LEAVE.

10:18:03

MUSIC OUT

JOSH:

I mean there is a concern a Brazilian street musician will be more difficult to photograph than Geoff.

KATE:

Who do you want me to practice on? Enrique Iglesias?

JOSH:

He's Spanish.

KATE:

Oh my god, is everyone bloody Spanish?

JOSH:

Good luck, tuck in those thumbs.

KATE LEAVES. OWEN WALKS IN.

10:18:16

OWEN:

Why has she got a loaf of bread on her head?

JOSH:

Have you taken the bins out yet?

OWEN:

Mate, I only just bought the bin bags, now you want me to get rid of them.

OWEN PUTS ON HIS COAT.

JOSH:

Why are you putting your coat on? Are you going out?

OWEN:

Yeah I'm just going out for a few drinks.

JOSH:

We're meant to be finishing watching Dead Alibi tonight. If you go out I'm gonna finish it without you.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:18:30

OWEN:
That is fine by me because watching a box set with you is hell, it's like a night in with Justin Lee Collins. Anyway, probably for the best you're staying in, you'd never get into Bar 54 dressed like that.

JOSH:
These are my comfy staying in clothes.

OWEN:
You're dressed like you're on your period. Do you want me to get you a large slab of Galaxy?

JOSH:
Oh piss off.

OWEN:
No problem. When I get back I'll do you a hot water bottle.

10:18:51

INT. STUDIO HALLWAY - DAY

PHILLIPA IS STOOD IN THE HALLWAY ON HER PHONE. KATE WALKS IN WITH ALL OF HER EQUIPMENT AND RUNS OVER TO PHILLIPA.

KATE:
Sorry I'm late.

PHILLIPA:
We have only got the studio booked for an hour, you've already cost us five minutes, that's 50 potential shots wasted.

KATE:
Sorry, my Google Maps got confused.

PHILLIPA:
Kate, this is the busiest photography studio in London, have you never been here before?

KATE:
Yes, I just got it mixed up with its sister branch.

PHILLIPA:
In New York?

10:19:13

KATE:
Yes.

PHILLIPA:
Right, Gabriella is waiting for you in Delta, she has all her instruments with her, but she's on difficult form.

KATE LOOKS CONFUSED.

PHILLIPA:
Delta? The studio we've booked.

KATE:
Yeah, sorry, the reason I reacted like that is because I've done so much work in Delta that I'm no emotionally dead to it.

PHILLIPA:
Right, we are wasting more time.

PHILLIPA'S PHONE RINGS.

PHILLIPA:
Claudia.

KATE:
Winkleman? Oh sorry. Stop doing that.
Right um, mm...

KATE GOES OFF IN SEARCH OF DELTA.

10:19:37

KATE FINDS THE STUDIO. SOMEONE IS BANGING IN THE STUDIO.

KATE:
Hi Gabriella, I am so sorry I'm late.

GABRIELLA:
[SPEAKS IN PORTUGUESE].

GABRIELLA SAYS THIS IS IMPOSSIBLE AND STARTS TO LEAVE. KATE TRIES TO STOP HER.

KATE:
Please, please don't leave, um.

KATE ATTEMPTS TO SPEAK PORTUGUESE.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:19:52 KATE:
Please because this is a really big break for me, so if you could just stick around. If I could just pop you over onto the stage. That's it, lovely. Here we go whoop whoop [LAUGHS].

10:20:02 INT. LIVING ROOM - NIGHT

JOSH COMES IN WITH A HOT CHOCOLATE AND SITS DOWN ON THE SOFA AND TURNS THE TV ON. HE PUTS HIS FEET UP SHOWING HE'S WEARING MONSTER FEET SLIPPERS.

10:20:12 INT. STUDIO

KATE IS SETTING UP HER EQUIPMENT WHILE GABRIELLA WAITS IMPATIENTLY. KATE ACCIDENTLY SETS THE CAMERA FLASH OFF RIGHT IN HER OWN FACE.

KATE:
Shit. Oh, probably don't need flash anyway, it's pretty bright in here. Ok.

KATE GETS DOWN IN FRONT OF GABRIELLA TO TAKE HER PICTURE.

KATE:
You look very engaging.

KATE BEGINS TAKING PHOTOGRAPHS.

10:20:25 KATE:
Ok so um what about with the broom? El broom?

KATE BANGS THE BROOM ON THE FLOOR AND HANDS IT TO GABRIELLA.

KATE:
Gracias in Portuguese. Okey dokie. Right that's, that is lovely.

GABRIELLA HOLDS THE BROOM AND STAYS SITTING WHILE KATE BEGINS TAKING MORE PHOTOS.

KATE:
Ok and again bang bang?

GABRIELLA BANGS THE BROOM.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:20:39

KATE:
There we go, lovely and again?

GABRIELLA BANGS THE BROOM AGAIN.

KATE:
Oh ah, crazy [LAUGHS]. That is good.

10:20:44

INT. DELTA STUDIO

PHILLIPA WALKS INTO DELTA STUDIO TO FIND THE REAL GABRIELLA SITTING ALONE LOOKING BORED.

PHILLIPA:
Gabriella, the shoot's finished?

GABRIELLA PUTS HER HANDS UP TO SAY I DON'T KNOW.

10:20:52

MUSIC IN - PUMP UP THE JAM

INT. STUDIO

MONTAGE OF THE FAKE GABRIELLA HAVING HER PHOTOS TAKEN BY KATE.

KATE AND THE FAKE GABRIELLA START DANCING.

KATE:
Oh we're in Rio now baby, I'm in Rio now oh oh.

PHILLIPA AND THE REAL GABRIELLA WALK IN.

KATE:
Yeah I'm really feeling it, I'm really feeling it.

PHILLIPA:
Kate!

KATE:
Oh this is great. Oh hi Phillipa.

GABRIELLA FOLDS HER ARMS.

PHILLIPA:
Gabriella Luiz.

KATE LOOKS SHOCKED.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:21:16

PHILLIPA:
And that's Maria, the cleaner.

KATE SMILES AWKWARDLY AND TAKES A PICTURE OF THE REAL GABRIELLA.

10:21:25

MUSIC OUT - PUMP UP THE
JAM/MUSIC IN

INT. KITCHEN - NIGHT

JOSH IS PUTTING FROZEN FISH FINGERS UNDER THE GRILL. HE GOES TO PUT THE PACKET IN THE BIN BUT WHEN HE OPENS THE CUPBOARD THE OVERFLOWING BIN FALLS ONTO THE FLOOR.

JOSH:
[SIGHS]. Owen.

10:21:42

MUSIC OUT

JOSH TAKES THE TWO BAGS OUT OF THE CUPBOARD AND TAKES THEM OUT. AS HE GOES OUT INTO THE CORRIDOR HE SLAMS THE DOOR BEHIND HIM. ONCE THE DOOR SHUTS HE REALISES IT'S LOCKED. JOSH CHECKS HIS POCKETS FOR HIS PHONE.

JOSH:
Oh no no no no no. No no.

JOSH BANGS ON THE DOOR. HE LOOKS THROUGH THE LETTERBOX TO SEE SMOKE COMING FROM THE GRILL, THE FIRE ALARM SOUNDS.

10:21:52

JOSH:
No! Owen!

JOSH RUNS OFF.

10:21:57

EXT. STREET - NIGHT

JOSH RUNS ALONG THE STREET TOWARDS THE BAR STILL WEARING HIS MONSTER FEET SLIPPERS. HE ROUNDS THE CORNER TO GO INTO THE PUB BUT THE BOUNCER STOPS HIM.

BOUNCER:
Yo yo yo yo.

JOSH:
What?

BOUNCER:
Sorry my friend, you can't come in if you're not wearing shoes.

10:22:05

JOSH:
No I just need to go in to talk to my-

BOUNCER:
You're not coming in wearing dinosaur feet [LAUGHS]. Who'd you borrow them from? Dr Ian Malcolm?

JOSH:
Who?

BOUNCER:
He's Jeff Goldblum's character from Jurassic Park.

JOSH:
But why would he have these? He had a terrible weekend, if anything it would just bring it all back. He saw a lawyer get eaten on the toilet.

BOUNCER:
Did he see that? Wasn't he in the car sheltering from the rain?

10:22:24

JOSH:
No they weren't sheltering from the rain, they were sheltering from a T-Rex.

BOUNCER:
Another point, who drinks water from a glass when they're in a car? No one.

JOSH:
No I think what they were... Why are we talking about this? I need to talk to my flat mate urgently.

BOUNCER:
Oh really?

JOSH:
Yes, I'm locked out and my sausages are smoking.

BOUNCER:
Oh the old I've been locked out and my sausages are smoking routine. If I'd had a pound for every time I'd heard that excuse I'd be able to open up a theme park on an island where we'd serve bottled water. No jog on.

JOSH BEGINS TO LEAVE AND SPOTS OWEN.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:22:57

JOSH:
Owen, Owen?

JOSH IS TRYING TO WAVE THROUGH THE WINDOW TO GET OWEN'S ATTENTION.

JOSH:
Owen, Owen!

OWEN DOESN'T SEE JOSH AND BEGINS KISSING THE WOMAN HE'S SITTING WITH.

JOSH:
Oh come on, Owen! Owen!

JOSH STARTS BANGING ON THE WINDOW.

JOSH:
Owen! Owen!

OWEN SPOTS JOSH. THE WOMAN OWEN WAS KISSING TURNS ROUND REVEALING HERSELF TO BE ABBY. JOSH LOOKS SHOCKED. ABBY LOOKS JOSH UP AND DOWN AND SHAKES HER HEAD.

10:23:17

JOSH:
No no no no it's alright-

THE BOUNCER APPEARS BEHIND JOSH AND SLAMS HIS HEAD INTO THE WINDOW HOLDING HIS ARM BEHIND HIM. A SIREN STARTS AND BLUE FLASHING LIGHTS APPEAR.

JOSH:
Oh my god, is that a fire engine? My sausages!

10:23:25

END CREDITS
MUSIC IN: LIFE IN A
NORTHERN TOWN

END CREDITS - PART 1

Starring

Josh
JOHN WIDDICOMBE

Kate
BEATTIE EDMONDSON

Owen
ELIS JAMES

Geoff
JACK DEE

CUT TO:

10:23:28

INT. KITCHEN - NIGHT

JOSH AND OWEN ARE STANDING IN THE KITCHEN.

JOSH:
You're a terrible friend, I don't think you should be kissing Abby.

OWEN:
Oh sorry mate, do you like her, you should've said.

JOSH:
No I don't like her.

OWEN:
So I don't see what the problem is then.

JOSH:
Well there isn't a problem.

OWEN:
Well good, unless you fancy her.

JOSH:
No I don't fancy her.

OWEN:
So what's the problem then? Because there's only a problem if you fancy her.

10:23:43

JOSH:
Well no, the problem is that you were kissing her.

OWEN:
What? Because you fancy her?

JOSH:
No.

OWEN:
That's the problem?

JOSH:
No, no I don't fancy her.

OWEN:
Well that's absolutely fine then isn't it? If you don't fancy her, I can kiss her and we can carry on with our lives.

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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10:23:54

JOSH:
Yeah no problem.

OWEN:
Good, to be honest, considering you don't fancy her you talk about her an awful lot.

10:23:59

END CREDITS CONTINUE

END CREDITS - PART 2

Guest Starring

Abby
JO HERBERT

Phillipa
HANNAH WADDINGHAM

Cleaner
LUISA GUERREIRO

Bouncer
JASON BARNETT

Story by
JOSH: WIDDICOMBE
TOM CRAINE
SIMON MAYHEW-ARCHER

Additional Material by
DAVID SCHNEIDER & THE CAST

Casting Director
ROSALIE CLAYTON

Composer
OLI JULIAN

Titles
LIQUID TV

Production Co-ordinator
SUSAN WARWICKER

Script Co-ordinator
LAURA SHAW

Production Runner
GUY PHILLIPS

Production Accountant
SPENCER ARCHER

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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	Casting Associate BECCA TOOGOOD
10:24:07	Assistant Producer INEZ GORDON
	Location Manager MATT LANE
	Unit Manager MONTY ALLAN
	Art Director JON WINGROVE
	Standby Art Director EMMA SMITH
	Prop Buyer LOU D'ARCY
	Prop Master SARAH BURROWS
	Standby Props OLIVER BELL
	Dressing Props NICK AKASS ALFIE FIELDING
	Graphic Designer DAVE CREWDSON
	Construction Manager JERRARD MOORE
	First Assistant Director STEVE ROBERTS
	Second Assistant Director SOPHIE HEBRON
	Third Assistant Director CALLUM TAYLOR
	Floor Runner EMMA BAKER
10:24:11	Unit Drivers GRAHAM FRANCIS REZA EFTEKHARI

Script Supervisor
ELISE BURGESS

Make-up Artists
LINDA MORTON
OONAGH BAGLEY

Costume Supervisor
LORNA GILLIERON

Costume Stand-by
ASHLEY ANN ANDREWS

B Camera Operator
ALISTAIR UPCRAFT

A Camera Focus Puller
CLAUDIO CADMAN

B Camera Focus Puller
BEN BANAYO

Camera Assistant
RACHEL ROBINSON

Camera Trainee
TAIO LAWSON

Grip
BEN LOWE

Digital Imaging Technician
JACK CARRIVICK

Camera truck driver
JOHN OTT

Gaffer
KYLE MANN

Best Boy
DANNY BUTLER

Console Operator
JAIME FLETCHER

Rigger
SCOT GILL

10:28:28

1st Assistant Sound
AMÉE SIMPSON

2nd Assistant Sound

GWENDOLYNE SENA

Foley
MAHONEY AUDIO POST

Colourist & Online Editor
SVEN BROOKS

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10:24:26
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Producer
SIMON MAYHEW-ARCHER

Director
DAVID SCHNEIDER

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10:24:30
MUSIC OUT

TIME, CAPTIONS and MUSIC

VISUAL DESCRIPTION and AUDIO

10:24:34

PROGRAMME ENDS

TIME, CAPTIONS and MUSIC	VISUAL DESCRIPTION and AUDIO
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CLEAN ELEMENTS

10:25:34	JOSH, OWEN AND KATE WALKING DOWN THE STREET
10:25:46	INT. ABBY'S HALLWAY
	OWEN RUNS OVER TO JOSH
10:25:56	CLEAN ELEMENTS END