

THE POSTMAN

Episode 2

"Handle With Care"

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Written by

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ACT ONE

1 INT. MAIN BAR. IL PASSO LUNGO. VALDIMIRA. ITALY - EVENING 1

STAN has found himself in Il Passo Lungo, between the scary Orsini brothers, PAOLO and ORLANDO, and, most surprisingly of all, his neighbour from Little Greenswade, FAYE.

She has just introduced herself to Stan as if they are strangers... he catches on.

STAN

Hello Faye, lovely to *meet* you.

Orlando and Paolo have finally stopped bickering in Spanish.

ORLANDO

Ahh Jeweller, how rude of me, I am
Orlando, this is my *dearest* brother
Paolo and you are?

On instinct Stan's eyes flick to Faye for a moment and something in her glare tells him not to use his real name.

STAN

... Reynolds... Robert Reynolds.

Stan doesn't sound sure but it's good enough for Orlando.

ORLANDO

Robert, please, step into my
office...

PAOLO

My office.

ORLANDO

The office.

2 INT. PAOLO'S OFFICE. IL PASSO LUNGO. VALDIMIRA. ITALY - EVENING

Orlando closes the Office Door behind Stan after Paolo leads him and Faye inside.

The office boasts the kind of gaudy opulence that the Orsini brothers think is 'chic'. A bear skin rug takes up most of the floor and a large painted portrait of the Orsini brothers watches over the main desk. Various gold trinkets line the room.

Paolo quickly sits in an armchair in the corner and skewers Stan with a look, clearly suspicious of his presence here.

ORLANDO
Welcome, welcome! Can I get you
both a drink?

Faye doesn't miss a beat.

FAYE
Whiskey neat.

STAN
Actually a cup of t-

Faye shoots him a look.

STAN (CONT'D)
(catching on)
Whiskey. Whiskey neat.

Paolo narrows his eyes at the postman, he is not blending in well. Orlando pours their drinks.

PAOLO
Where is Finley?

The air is momentarily sucked out of the room. Stan can't hide his shock at hearing his friends name.

PAOLO (CONT'D)
I thought he was Declan's
representative?

Luckily no one is looking at Stan, they all, including Stan, turn to Faye for an explanation.

She takes her drink from Orlando, graces him with a subtle smile that could turn the pope, then turns to Paolo.

FAYE
Finley is co-ordinating post-
acquisition distribution.

Orlando hands a whiskey to everyone else in the room.

PAOLO
(suspicious)
Trouble finding a buyer for the
diamonds?

FAYE
Oh no...

She sips her whiskey, making Paolo and Orlando hang on her word - beside them, Stan sips his whiskey and immediately stifles a cough.

It's a bit strong for him - but not Faye. She does not choke.

FAYE (CONT'D)
(smoothly)
...we have too many buyers.

Orlando is smitten and beams at Paolo.

ORLANDO
(toasting)
To Faye and all her buyers!

He holds out his glass and Faye clinks it with another smile, which he likes. Stan drinks to Faye, trying to 'blend in'.

Paolo doesn't drink. Instead, he quietly but conspicuously places his drink down next to him.

Orlando watches this - he doesn't like it.

ORLANDO (CONT'D)
Brother, won't you drink to our new friend?

Paolo doesn't take his eyes off of Stan, who begins to sweat under the man's gaze.

PAOLO
The Jeweller arrives early and
Finley is replaced by Faye at the
last moment. I don't feel like
drinking, *brother*.

Orlando shifts from cheery host to angry brother in a flash.

He slams his glass down, marches over to Paolo - who instantly stands up - and a heated exchange begins.

ORLANDO
Why are you embarrassing me in
front of our guests?
(in Italian)
This isn't how you do business!

PAOLO
(speaking Italian)
What do you know about business,
idiot, where's your backbone -

ORLANDO
(speaking Italian)
Not here!

KNOCK - KNOCK - KNOCK

ORLANDO (CONT'D)

What is it!?

The door opens and ROCCO (40s) fills the doorway. A giant, battle-scarred ox of a man who can kill in more ways than you can count - and he has.

ROCCO

We need some assistance in the kitchen, with the...

Rocco shoots a quick, surly glance at Faye and Stan.

ROCCO (CONT'D)

... with the pest problem.

Paolo marches out of the office pushing past Orlando. Orlando swallows his rage and puts on a smile for his guests.

ORLANDO

Please, make yourselves at home, this won't take a moment.

Orlando rushes out, closing the door firmly behind him.

It's just Stan and Faye alone.

STAN

WHAT ON EARTH -

Faye shushes him and frantically looks around the room. She checks the ceiling corners for CCTV...

STAN (CONT'D)

(whisper)

What on earth is...

FAYE

Hey!

She presses a finger to her lips and Stan, baffled, watches her checking the plug sockets, then underneath the desk.

STAN

What's going on here?

She glares at him as she stands back up.

FAYE

SHHH!!!

Faye checks the light bulb of a lamp on the desk, before stepping closer to Stan so they can talk - *q u i e t l y*.

STAN
Are... they gangsters!?

FAYE
Yes! The Orsini Clan, they're infamous in Italy. And dangerous so what the hell are you doing here!?

STAN
I... Finley sent me. He asked me to deliver something for him before he... Faye. He's *dead*. Murdered.

Faye lets out a heavy sigh.

FAYE
I know. Sorry Stan. I know you were friends. Why did he send *you*?

STAN
I suppose he trusted me. He said it was very important.

Faye looks under a chair.

STAN (CONT'D)
What on earth are you doing here? Why do those men know Finley? Was he really working for Declan?

Faye scans the floor, searching for something.

STAN (CONT'D)
And what are you looking for!?

FAYE
We need to be careful of bugs.

Stan looks around the floor.

STAN
Christ! Don't worry I've got some Deet.

Stan begins checking his pockets as Faye sags slightly.

FAYE
Not *those* kind of bugs.

Stan stops looking, the penny dropping.

STAN
Right. Yes. Of course.

Suddenly Stan gets worried.

STAN (CONT'D)

God are they listening to us?

Faye unscrews a pen on Paolo's desk, checks it's innards then puts it back.

FAYE

Well let's hope not because I'm about to tell you who I am.

STAN

Your cover?

FAYE

Yes - I work for MI6. You're right about Declan, he's bad news. We thought he was just a low level criminal but he's been making deals lately, like buying diamonds from the Orsini, that points to a much bigger, darker crime network. I've been infiltrating his outfit, keeping tabs on his operation and trying to bring him down.

Stan is stunned.

STAN

You're... a secret agent!?

FAYE

Yes, secret being the operative word. The Orsini can't know and they can't know that we know each other.

STAN

(still reeling)

An actual spy? Do you use dead drops? That's in my book.

FAYE

Stan, this isn't a story. This is real life and possibly death if you don't play your role.

STAN

Right yes. What is that again?

FAYE

You're the diamond expert, The Jeweller.

(MORE)

FAYE (CONT'D)

There's a diamond deal taking place tomorrow. That's why I'm here, acting as Declan's representative. MI6 want me to track what he does with the diamonds, who he sells them onto. No doubt they'll be used to fund more crime. I'll prep you tonight on your cover but we must do it privately. Remember the Orsini Clan have to think we're strangers.

STAN

Sure - was Finley a spy too?

FAYE

Yes. He was also working for MI6.

STAN

Bloody hell, Finley. No wonder he could always guess the plot twists!

FAYE

But I think Declan must have got suspicious of him and...

Stan puts it together.

STAN

That's why Declan killed him.

FAYE

What did he ask you to deliver?

Just then the door to the office opens and Faye instantly backs away from Stan and jumps right into small talk.

FAYE (CONT'D)

(indicating whiskey)

It's a nice finish. Smooth. Must be a good age.

But Stan is still processing the news about his friend.

Orlando and Paolo walk back inside, not exactly together - but not arguing, at least.

ORLANDO

You've got a good palate, principessa.

FAYE

(flirty)

I do.

Paolo rolls his eyes and Stan isn't sure what's happening.

ORLANDO
Come, we'll show you to your rooms.

3 INT. UPSTAIRS HALLWAY. IL PASSO LUNGO. VALDIMIRA. ITALY - 3
EVENING

Orlando leads Faye and Stan along an upstairs hallway, with Paolo begrudgingly bringing up the rear.

The hallway has several guest rooms leading off to either side and a curtained window (to the street below) at the end.

Orlando presents the nearest door to Faye's room.

ORLANDO
(specifically to Faye)
This is your room. As our guests,
you shall be afforded every comfort
available.

STAN
(genuinely grateful)
Thank you.

Orlando clearly wasn't speaking to Stan.

ORLANDO
Uh, yes, your room is at the end...

Orlando points to a nearly identical door at the end of the hallway, near the curtained window.

ORLANDO (CONT'D)
(back to impressing Faye)
...the Orsini family always want
their guests to feel welcome and
safe.

Faye flashes Orlando a knowing smile.

ORLANDO (CONT'D)
¡Mi casa es su casa!

Paolo can barely stand all this, but Stan is oblivious, happily taking in the hallway.

Just then, a terrible screaming echoes up from downstairs!

Stan's attention snaps back and they all try to ignore a series of loud, tortured, agonized screams - then a sudden, heavy silence. Orlando glares at Paolo, who shrugs.

ORLANDO (CONT'D)
 (plastic smile)
 We had some pest problems in the
 kitchen - but Rocco is very skilled
 at dealing with pests.

Stan swallows, he's gone from at ease to high alert and the colour has drained from his face. Thoroughly enjoying Stan's reaction, Paolo graces him with a cold, threatening smile.

PAOLO
 ¡Mi casa es su casa!

END OF ACT ONE

ACT TWO

4 INT. STAN'S HOTEL ROOM. IL PASSO LUNGO. VALDIMIRA. ITALY - NIGHT

Stan paces back and forth on a zebra print rug that stretches across his hotel room, which is almost as gaudy as the office.

He checks his watch, again.

Then carries on pacing until -

Knock-knock. Knock. Knock-knock-knock.

Finally! He slowly opens his door and a silent Faye slips in.

STAN
 About t-

Faye presses her finger to her lips - shhh!

She scans the room and begins a quick sweep for bugs:

She checks the bedside table.

STAN (CONT'D)
 I already-

Stan goes to speak again and she glares at him to stop.

She checks the lamp. The bed. The dresser.

STAN (CONT'D)
 (loud whisper)
 I already checked for bugs!

Faye turns a small radio on that sits on the dresser. Spanish music plays throughout.

FAYE

Listening devices. Not mosquitoes.

STAN

Yes! I turned this room inside out, lost a travel toothbrush searching the plughole. Don't remember that happening to Jason Bourne.

FAYE

Nice work Postie, maybe this will be easier than I thought.

STAN

Easy? Easy!? Nothing about this is going to be easy. I've got to become a diamond expert by tomorrow or a bunch of Italian gangsters are going to chop me into bits!

FAYE

No one is going to chop you into bits. Not on my watch.

STAN

Why did you tell them I was diamond expert? You could have given me an easier cover!

FAYE

I knew they were expecting a diamond expert. I knew they wouldn't shoot the diamond expert.

STAN

What about the real diamond expert?

FAYE

He's not expected to arrive for another couple of days. Plenty of time.

Stan begins to pace again.

STAN

I don't know how to operate in this world of crime! I don't know how to blend in, who to trust!?

FAYE

Don't say too much. Keep your head down. Don't trust anyone.

STAN

... This is worse than the postal strike of '22.

FAYE

You don't have to 'become a diamond expert' by tomorrow. Undercover work isn't about acting. That's what they taught us at MI6...

Stan's ears prick up at MI6. But he's still pacing.

FAYE (CONT'D)

The best lies are wrapped in truth. You are still Stan but now you are 'Stan - international diamond expert for the criminal elite' rather than 'Stan - the postman'.

Stan's pacing slows down, but he still looks worried.

STAN

How on earth do I value diamonds? I know nothing about diamonds. I could tell you the rough cost of sending a one and a half kilogram parcel to Wales, but not a clue about jewels and gems.

FAYE

Okay. We can work with that. How do you determine the cost of a parcel?

STAN

Well! There's many factors to consider. Weight - obviously. Dimensions, how far you're sending it, how quickly you want it to get there. Then you've got to take into account packaging material. A bit of bubble wrap and surprise surcharge can set you right back!

Just talking about mail has stopped our postman from pacing.

FAYE

Diamonds aren't so different from a parcel. There are categories to consider, known as The Four C's: Carat, Cut, Colour and Clarity.

Stan looks confused again.

FAYE (CONT'D)

You have a woman on the inside. I'm representing The Buyer in this deal so I know how much the diamonds should cost. The approximate value is 4 million pounds.

Stan's jaw hits the floor.

STAN

I need a sit down.

MATCH CUT TO:

5 INT. STAN'S HOTEL ROOM. IL PASSO LUNGO. VALDIMIRA. ITALY - 5
MOMENTS LATER

Stan is now sitting in a lavish armchair in his room and staring blanking into space - Faye is standing and looking expectantly at him.

FAYE

Stan? Can you hear me?

STAN

(snapping out of it)

I'm sorry, I thought you said 4 million pounds.

FAYE

I did.

STAN

4... 4 million pounds! I don't even know how many diamonds that is!

FAYE

It's about 160 grams according to our deal.

STAN

160 grams... that would put you in the large letter category. Mary at number 28 had to pay postage last July on a C5 padded envelope, that wasn't much heavier than 160 grams, she was only send-

FAYE

(cutting him off)

Stan. 160 grams, about 4 million.

STAN

Wow.

FAYE

Yes. But all you have to do is give them a look over.

STAN

Won't it be obvious I don't know what I'm doing? Maybe if I had one of those loupe-things?

Stan puts an imaginary jewelers loop to his eye.

Faye shakes her head.

FAYE

No one uses those. Just give the diamonds a look over, confirm the price, I buy them and we're done. It'll be a breeze. Then you can go home to Little Greenswade.

Stan is concerned, something is on his mind. Faye catches on.

FAYE (CONT'D)

Right. You can't go home. What did Finley ask you to do?

STAN

I think I need a cup of tea.

Stan moves to the crappy kettle in the room.

FAYE

O-kay...

6

INT. STAN'S HOTEL ROOM. IL PASSO LUNGO. VALDIMIRA. ITALY - 6
MOMENTS LATER

A slightly shaken Stan slurps at a much needed cuppa. Faye is holding THE LETTER and inspecting it.

FAYE

And you don't know what's inside?
You haven't opened it.

STAN

(horrified)

Of course not! Goes against the postman's code. I have a duty. To crown and country... and Finley, of course.

Faye studies the address.

FAYE

So no one turned up on the bench?

STAN

No, but I wasn't waiting long
before Cole and Hendricks arrived.

FAYE

And the other guy, this mysterious
man, you think he killed them?

SMASH CUT TO:

7 EXT. LONG FORGOTTEN SHOP. BACK ALLEY TOWN SQUARE. VALDIMIRA.
ITALY - FLASHBACK

Panting and terrified, Stan is outside the Long Forgotten
Shop where he narrowly escaped Cole and Hendricks.

He grips the back door handle as tightly as he can. On the
other side of the door, he hears and *feels* someone slammed
into it over and over.

Still pressed up against the door, Stan listens with dread to
someone gasping and fighting for his life just inches away!

Then - blood. Blood creeping from underneath the door.

8 INT. STAN'S HOTEL ROOM. IL PASSO LUNGO. VALDIMIRA. ITALY - 8
NIGHT

Stan takes another gulp of tea.

STAN

I'm pretty certain.

FAYE

That must have been Finley's
contact.

STAN

Really?

FAYE

Yeah. Unlikely there's other
players on the board. He was
probably surveilling you for the
drop.

The turbulent events of the day catching up with Stan now. Faye studies him.

FAYE (CONT'D)

This is a lot for one postman to handle. I can take this off your hands? See if anyone at MI6 can help? There's a good chance it contains intel on Declan that could help us bring him down.

Stan considers this but can't go back on his word.

STAN

Finley didn't want me to tell anyone, let alone hand it over. He said it was important. His final words were - deliver the letter.

Faye presses the letter back in his hand.

FAYE

Then you have to deliver it.

Stan looks at the letter.

STAN

Where do I start? How do I find Finley's contact? Do I want to find him if he's a murderer?

FAYE

Let's get through the diamond deal, then I'll help you find him, safely.

Stan nods, it's a good idea. He tucks The Letter safely inside the Travel Guide. Faye clocks the travel guide and smiles - her postman is far from home.

STAN

Do you have a license to kill?

She is a little taken aback, but Stan is deadly serious.

STAN (CONT'D)

As a secret agent, can you kill people? Have you killed people?

Faye falters. For some reason, for just a moment, she actually cares about what Stan thinks of her.

FAYE

Well... yes - I mean technically...

STAN

Yesterday morning I was worried about getting your signature for a delivery. Today I find out you have a license to kill.

FAYE

Stan - don't worry, we won't need to kill anyone to get through the deal. You will be great, just remember the four 'C's...

STAN

(fake confidence)

Carat, Cut, Colour and Clarity. I'm The Jeweller. I won't let you down.

Stan straightens slightly, tries to look confident. Faye can't help but double take at him - it's been so long since she's honestly found someone endearing.

FAYE

Perfect. There's an old tradecraft saying for lying undercover - "walk the straight line". Don't get caught up in details.

Stan takes this in.

FAYE (CONT'D)

Failing that, flattery works.

She smiles, trying to ease the tension.

FAYE (CONT'D)

Get some sleep, Stan.

Faye silently slips out the room leaving Stan alone.

He takes a breath, overwhelmed by the task before him then takes out his MP3 player and puts his headphones in.

SMASH CUT TO:

9

EXT. NIGHTMARE. FRONT DOOR. FINLEY'S HOUSE. CRANE ROAD. LITTLE GREENSWADE - DAY, FLASHBACK FROM EPISODE ONE

Stan is standing in Finely's doorway again.

Unable to help himself, Stan gives the door a light nudge...

SPY NOVEL NARRATOR

(VO)

He'd been behind the eight ball
before, but never like this...

... and it swings open to reveal Finley's familiar hallway,
but it's dark inside.

Stan steps forward, into...

10

INT. NIGHTMARE. DANIELLE'S BEDROOM. LITTLE GREENSWADE - DAY,
FLASHBACK FROM EPISODE ONE

... A perfect light purple and pink time capsule of an eighteen
year old's bedroom. A protected sanctuary -

SPY NOVEL NARRATOR

(VO)

...so he had two bad choices left.
Hide the microfilm or die trying...

Which suddenly cuts to the trashed, ransacked version: Her bed -
precisely made - ruined, covers everywhere. The cork board she'd
pinned her photos to - scattered. Notepads and journals - pages
ripped out...

11

EXT. DECLAN'S HOUSE. 74 ALMA WAY. LITTLE GREENSWADE - DAY, 11
FLASHBACK FROM EPISODE ONE

Suddenly Declan is glaring down at Stan, blocking his view by
squaring up to him. Stan realises how big Declan is and he looks
very angry at this invasion of privacy.

SPY NOVEL NARRATOR

(VO)

...and both meant catching another
bullet with his name on it...

Declan threateningly presses a meaty index finger in the
middle of Stan's chest, pushing him backwards.

DECLAN

... there's worse ways to get your
fingers snapped, postman.

Declan slams the door shut.

12 EXT. LONG FORGOTTEN SHOP. BACK ALLEY TOWN SQUARE. VALDIMIRA.
ITALY - DAY, FLASHBACK FROM EPISODE ONE

... The door slams shuts behind Stan and he launches himself back at it, grabbing at the handle so it can't be opened!

DECLAN

(VO)

You're out of your depth Postman!

From the other side, he feels someone try to open the door and Stan grips the handle as tightly as he can - but it twists through his fingers. Whoever is on the other side is too strong and the door cracks open...

DECLAN (CONT'D)

(VO)

I KILLED FINLEY AND I'LL KILL YOU!

13 INT. STAN'S HOTEL ROOM. IL PASSO LUNGO. VALDIMIRA. ITALY - 13
NIGHT

Stan gasps for breath as he wakes up in a sweat. He takes his earphones out, he had fallen asleep listening to his book.

STAN

(convincing himself)

Just a bad dream...

It was just a nightmare. He breathes a sigh of relief but as he sits up and looks around the gaudy hotel room, Stan realises he's still living a very real nightmare.

A MANILA ENVELOPE has been slid under the door to his room.

He gets out of bed, careful to not make any sound, and slips on a DRESSING GOWN with 'Il Passo Lungo' embroidered into it.

After a moment of silence, Stan sneaks over to the envelope and turns it over in his hand, examining it. No addressee.

STAN (CONT'D)

C6 manilla with a gusset string and washer. A little flamboyant but still very nice.

He opens the envelope and pulls out a small, handwritten note which reads...

"The letter is for me. Town square. 10am. Come alone."

STAN (CONT'D)
(reading)
The letter is for me...

He quickly grabs his 2016 Italian Travel Guide - which has the letter safely tucked into it's pages - and shoves it into the pocket of his dressing gown.

Stan then opens the door to his room and carefully leans out.

14 INT. UPSTAIRS HALLWAY. IL PASSO LUNGO. VALDIMIRA. ITALY - 14 EVENING

He surveys the hallway. It's ominously dark, quite as the grave.

He sneaks along to Faye's door. He thinks about trying the handle, then about knocking - but can't make up his mind which of these is the right thing to do when... *CRASH!*

Downstairs, a glass has been smashed, voices are raised.

At first, Stan doesn't move. As the raised voices lower in volume, they become indistinct.

Intrigue getting the better of him - and not wanting to make a noise by knocking - Stan tiptoes along the hallway, away from Faye's door and towards the sounds of the arguing.

15 INT. MAIN BAR. IL PASSO LUNGO. VALDIMIRA. ITALY - EVENING 15

In the main bar, Orlando and Paolo are furious with each other and standing nearly nose to nose.

They argue in quick, angry bursts of non-subtitled Italian.

ORLANDO
(in Italian)
A business needs to expand!

Behind them, Rocco sweeps up a broken glass from the floor.

PAOLO
(in Italian)
She's manipulating you - fool!

Orlando waves a dismissive hand at Paolo, but is the first to turn away in this heated stand off.

16

INT. KITCHEN. IL PASSO LUNGO. VALDIMIRA. ITALY - NIGHT

16

ORLANDO
(O/S, in Italian)
...rather a fool than a *coward* - I
know what I'm doing...

Like his life depends on silence, Stan pads across the cold tile floor, quietly working his way towards the door that leads out to the restaurant.

PAOLO
(O/S, in Italian)
...it's a military operation -

With his nose touching the small window in the top of the door, Stan watches Paolo and Orlando at one side of the main bar and Rocco sweeping at the other end of the restaurant. A GLOCK 17 clearly tucked into the back of his waistband.

PAOLO (CONT'D)
(O/S, in Italian)
...information is given on a "need
to know basis"...

Rocco turns around and Stan ducks back to avoid being seen - and almost knocks a steel MEASURING SPOON off the kitchen surface next to him as he does!

Miraculously catching it before it falls and gives him away, Stan lets out a held breath.

ORLANDO
(O/S, in Italian)
...yes, yes - and we "don't need to
know", I'm not an idiot, *brother*.

Stan has had enough and is about to sneak away when...

PAOLO
(O/S, in Italian)
But still this *stronza* - this
"**Faye**" plays you like an idiot...

Faye's name rings out like a bell to Stan.

Thinking quickly, he takes out the 2016 Travel Guide and flicks to it's 'Common Spanish Phrases' section...

ORLANDO
(O/S, in Italian)
...it's not about any of that shit!
I told you, I've heard them talking
- it's all about this "**PHANTOM**"!

Stan scours the list of common phrases for the word...

STAN
(whispering & searching)
Fantom... fan-tom... fan... tom...

There's nothing even close to the word "Fantom".

PAOLO
(O/S, in Italian)
I don't care about ghosts, I care
about what I can see - and I see
this "Faye" manipulating you!

Stan hears her name again and refocuses.

PAOLO (CONT'D)
(O/S, in Italian)
If she crosses us, she's "dead"!

Stan hears "morta" and recognises it from somewhere. He quickly searches the common phrases again...

STAN
(whispering & searching)
Mor-ta... "my phone battery"... è
MORTA - is "DEAD"!

Stan's eyes widen in fear and recognition. He risks a quick peek through the window in the door again - and as he does he almost comes face to face with Rocco!

The giant of a man is lumbering right past the door!

Stan ducks back, unseen - phew! - *but* the quick movement dislodges the letter held in the travel guide's pages.

Stan is too slow to catch the letter as it... slips from the travel guide, onto the floor and out of sight under the door!

Horrified, Stan looks through the window to see the letter come to a gentle stop a full meter away, *inside the restaurant* with Paolo, Orlando and Rocco!

Terrified, Stan waits for any one of the gangsters to notice.

17

INT. MAIN BAR. IL PASSO LUNGO. VALDIMIRA. ITALY - EVENING 17

Orlando slams a fresh glass onto the bar and starts to pour another drink. Paolo rolls his eyes before getting his own glass and sliding it next to Orlando's.

Rocco - who had just put his broom away - immediately grabs it again, ready for more, inevitable clear up.

Behind them all.

The door to the kitchen *s l o w l y* opens.

On the floor just behind Rocco, we reveal Stan is down on all fours, half in and half out of the half open kitchen door!

Despite the clear and present danger, Stan is laser-focused on the letter and silently straining to reach it.

One arm outstretched, his fingers are just centimeters away from it... and Javi's boot!

At the bar, Orlando doesn't fill Paolo's glass and both brothers glare at each other. Predicting trouble, Rocco takes a small step forward and Stan takes his chance.

Stan silently grabs the letter!

At the bar, when Orlando refuses to pour Paolo a drink, Paolo simply takes Orlando's full glass and downs it.

18 INT. KITCHEN. IL PASSO LUNGO. VALDIMIRA. ITALY - NIGHT 18

Stan closes the kitchen door like it's an unexploded bomb.

He tucks the letter safely back into his travel guide and breathes a very quiet sigh of relief.

Then - careful to not make any noise - Stan silently gets up, turns away from the kitchen door... and knocks the steel measuring spoon off the kitchen surface next to him!

He even makes a valiant, although fumbling, effort to catch it. But there's no chance.

The steel spoon hits the floor like a dinner bell ringing.

19 INT. MAIN BAR. IL PASSO LUNGO. VALDIMIRA. ITALY - EVENING 19

Orlando and Paolo glare at the door to the kitchen - the sound of the measuring spoon ringing loudly from behind it.

Silently, Rocco steps protectively in front of them both.

ORLANDO
(in Italian to Rocco)
Go!

Marching forward, Rocco draws the Glock from the back of his waistband and points it the closed kitchen door.

20 INT. KITCHEN. IL PASSO LUNGO. VALDIMIRA. ITALY - NIGHT 20

Rocco bursts through the kitchen door and flashes the barrel of the Glock at every corner of the room.

All clear.

He puts a large, booted foot on the measuring spoon to stop it moving, then eyes the silent kitchen suspiciously.

21 INT. UPSTAIRS HALLWAY. IL PASSO LUNGO. VALDIMIRA. ITALY - 21
EVENING

Stan backs along the centre of the hallway.

Watching the other end as though Rocco is going to storm up it at any second, Stan wipes sweat from his brow.

He hears movement downstairs, louder than before.

Stan quickens his pace, sneaking backwards towards his room door, backing up as quickly and quietly as he can.

He is desperate to get back into his room when someone grabs him from the shadows and a hand covers his mouth!

Good job too, because Stan almost jumps out of his skin!

But he sags with relief when he turns to see it's just Faye and she's pressing a finger to her lips for silence... again.

Stan lets out a sigh of relief, but it's short-lived as more movement from downstairs makes both him and Faye snap their attention to the end of the hallway.

STAN
(whispering)
I'm not cut out for all this...

FAYE
(whispering)
What have you done?

STAN
(whispering)
I haven't *done* anything, I was
going to wake you because...

Someone's coming up the stairs!

FAYE
 (whispering)
 ...back in your room - *now!*

We watch Faye half drag, half push Stan towards his door.

As Stan stumbles and Faye darts silently away, we are left to focus on the very end of the hallway.

Out of the darkness, a roving, circular LIGHT builds - a ring of bright torch light. Behind it, Rocco steps into view.

Silent despite his enormous, menacing frame.

He plays the light of the torch around the now empty hallway - but something isn't right, he's sure he heard voices.

He takes a couple of steps forward and passes the beam of light over the closed door to Faye's room. Then further up the hallway towards the door to Stan's room.

22 INT. STAN'S HOTEL ROOM. IL PASSO LUNGO. VALDIMIRA. ITALY - 22 NIGHT

Stan is back in his bed, covers pulled up around his ears and eyes locked on the closed door to his room.

In the semi-dark, the light from Rocco's torch outside the room, spills underneath the door.

For agonizing seconds, the torch light doesn't move... until it slowly fades away. Stan lets out a held breath as he hears Rocco walk back down the hallway.

He sits up, grabs the manilla envelope and tips out the handwritten note.

MATCH CUT TO:

23 INT. STAN'S HOTEL ROOM. IL PASSO LUNGO. VALDIMIRA. ITALY - DAY

"The letter is for me. Town square. 10am. Come alone."

It's the next morning and Stan stops pacing up and down for just long enough to re-read the note.

He's fully dressed but feels completely unprepared. Tense.

STAN
 (reading)
 The letter is for me...

He pockets the note and wrings his hands together.

STAN (CONT'D)
... Town square. 10am. Come alone -
sounds like a great way to get
myself killed.

END OF ACT TWO

ACT THREE

24 INT. UPPER HALLWAY. IL PASSO LUNGO. VALDIMIRA. ITALY - DAY 24

Stan creeps as casually as he can along the hallway, stopping outside Faye's room. He knocks lightly on her door.

Nothing.

He knocks again, as loudly as he dares, then presses his ear to the door... nothing.

STAN
(loud whisper)
Faye? Faye!?

He listens. Still nothing. She's not there.

Stan looks up and down the hall unsure what to do. Not wanting to go downstairs - certainly not alone anyway - he walks back towards the window at the end of the hallway.

Half heartedly looking for another way out, he pulls back the curtain. He shields his eyes against the sudden, bright sunlight and as his eyes adjust, he sees her! Faye is outside.

He opens his mouth to shout after her but stops himself.

TWO ORSINI HEAVIES are standing guard outside the front of Il Passo Lungo, just below him.

He thinks better of shouting after her and watches her hurry down a side road - there's nothing else for it, he's going to have to follow her out... on his own. If he's quick at least he might catch up with her.

25 INT. MAIN BAR. IL PASSO LUNGO. VALDIMIRA. ITALY - DAY 25

Stan hovers silently next to the door leading from the main bar and restaurant area to the kitchen. The very same door he was listening through last night.

Sitting in the main bar and restaurant area - between Stan and the front door - Orlando and Paolo are ignoring each other at a table piled high with breakfast.

Stan doesn't want to go that way.

So he peeks through the small, high window in the door to the kitchen - maybe he can get out that way... shit, Rocco is coming right at him through the kitchen door!

Just as Rocco bowls through it, Stan marches away from the kitchen door, towards Orlando and Paolo - with Rocco close behind him. He's well and truly trapped now.

Paolo looks up from a newspaper he's buried in and Orlando shovels food into his mouth.

STAN

Hola?

ORLANDO

(around food)

There he is! The Jeweller! Sit with us, Robert! We were going to send Rocco here to wake you.

Stan smiles politely and stops next to their table, but is itching to get out the front door. It's so close!

STAN

No, no thank you - I really should be going.

From behind Stan, Rocco passes Orlando a small stack of envelopes... his morning post.

ORLANDO

Nonsense... you should join us for breakfast, mi amigo.

Orlando takes a LETTER OPENER and industriously slices an envelope open. Stan smiles and shakes his head.

STAN

Oh no, no thank you, that's very kind but um...

Stan looks up at the TV that hangs in the restaurant. The news is on and he checks the time on screen. It's 09:39am.

Stan longingly looks at the front door - a movement that Paolo takes note of. He puts his paper down and pushes out an empty chair with his foot.

PAOLO
(suspicious)
Where are you so eager to go?

STAN
Well, uh, I'm glad you asked, I was
just heading out because... I...
always, um, *acclimatise* my eyes...

Stan holds up an imaginary Loupe to his eye.

STAN (CONT'D)
...before examining diamonds. Just
an old jeweller's tradition.

Paolo narrows his eyes.

ORLANDO
Old? Jeweller, you don't look a day
over 70!

No-one laughs but Orlando glances at Rocco, who laughs on cue
and Stan awkwardly joins in. Paolo isn't laughing.

PAOLO
How did you sleep last night?

STAN
Fine, yes, just fine.

Orlando slices open another sealed envelope, but is
distracted by Paolo pressing Stan about last night.

PAOLO
No sleepwalking?

Orlando stops, irritated by Paolo.

ORLANDO
Enough - our guest just needs some
air and sunlight before he
authenticates our very expensive
diamonds, yes?

STAN
Yes! I like to work with a clear
head. Helps me determine the Carat,
Cut, Colour and Clarity - or the "4
C's" as we call them in my game.

Orlando nods sagely at this - Stan can't believe that worked.
His eyes dart to the time on the TV: 09:41.

STAN (CONT'D)

But listen to me, talking shop when
you're trying to enjoy breakfast.

But Paolo shakes his head.

PAOLO

Rocco, why do you think our
Jeweller here is in such a rush to
'escape'?

Behind Stan, the giant man shrugs silently.

ORLANDO

He probably wants a break from your
miserable face - hey Robert, if you
see her out there, tell Faye...

PAOLO

(spitting the word)

Stronza.

Orlando slams the letter opener down on the table, sending
food and utensils skittering onto the floor!

It's a fast, loud and shocking movement and Stan jumps.

Orlando glares at Paolo - who calmly sips at his coffee,
smugly satisfied at enraging his brother.

ORLANDO

(to Stan)

Be back in 30 minutes.

PAOLO

(good natured)

And don't worry about getting lost.
There's nowhere we won't find you.

Stan nods, but his feet aren't working yet, the thinly veiled
threat has rooted him to the spot. So Rocco wraps a hand
around Stan's shoulder and pushes him towards the door.

26

EXT. SMALL SIDE ROAD. VALDIMIRA. ITALY - DAY

26

Trying not to run, Stan fast-walks around a corner and spots
Faye up ahead - she's in a small side road. He's so relieved!

He goes to call after her but something about the way she is
acting looks... *suspicious*. She doesn't want to be seen.

She glances up as a WOMAN passes her, then tucks her head down and speeds away. She's checking that she isn't being followed...

She looks over her shoulder and almost catches Stan following her, but he ducks back just in time.

Thankfully unseen, he hangs back a little. Before following her, he slips a hat from his back pocket and slyly dons the 'I Heart Valdimira' Cap we saw in episode one. Incognito.

27 EXT. OUTSIDE NEWSAGENTS. TOWN SQUARE. VALDIMIRA. ITALY - DAY

From a distance, Stan follows her to the town square. He presses himself into the wall next to the Newspaper Stand outside the Newsagents so he can watch her secretly.

It's stocked with both local and international newspapers and magazines from around the world.

As Faye looks around, Stan grabs the nearest NEWSPAPER that he can reach, flicks through a few pages without even looking at them, then pretends to read it.

He peeks out the side of the newspaper and sees his impromptu disguise has worked - Faye didn't spot him and is already making her way across the Town Square, towards an alleyway.

Stan checks his watch - 09:57.

STAN
(to himself)
Town Square. 10am. Come alone.

If he follows Faye he might miss his rendezvous. Stan needs to make a decision. He looks from the centre of the town square - to the alleyway - to the town square again...

STAN (CONT'D)
(to himself)
Son of a biscuit!

Faye disappears from sight, into the alleyway and Stan instantly makes that decision - follow Faye. He darts after her, newspaper disguise still in hand.

28 EXT. ALLEYWAY. OFF TOWN SQUARE. VALDIMIRA. ITALY - DAY 28

At the end of the alleyway, nearest the Town Square there are three LARGE BINS. Stan carefully and casually hides himself behind these to watch what Faye is doing.

She looks back to check she's not being followed and Stan instantly ducks back, unseen. After a moment, he continues watching her strange behavior.

Convinced she's in the clear, Faye stops next to a monotonous patch of old brickwork along the wall. She takes a CIGARETTE out of her pocket, puts it in her mouth, takes out a LIGHTER - but doesn't light it.

Stan is trying to work out what she's up to when she covertly removes a BRICK FROM THE WALL and retrieves a tiny NOTE from behind it. Stan can't believe what he's looking at!

STAN
(over the moon to himself)
It's a dead drop!

Faye quickly reads the note, wraps it around the cigarette in her mouth, then lights it - casually burning the secret note.

She then turns and walks back towards Stan and the Town Square.

29

EXT. OUTSIDE NEWSAGENTS. TOWN SQUARE. VALDIMIRA. ITALY - DAY

To not be immediately seen, Stan makes his way back over to the Newsagents and digs a handful of change out of his pocket to pay for his newspaper disguise - when he notices something that stops him dead.

He stares down in horror at the open newspaper, he's been using as a disguise... AND SEES HIS OWN FACE STARING BACK!

There, plastered across page 7 of 'The Daily Post' - a sleazy British tabloid - is an awful picture of Stan!

It's the unflattering selfie that Jerome used on the Neighbourhood Watch website in Episode One and it's now splashed across the page 7 under a headline:

"UK POSTMAN WANTED... FOR DELIVERING MURDER!"

Eyes wide with fear, Stan can't believe what he's seeing!

He folds page 7 back so that he can read page 8 and shakily holds up The Daily Post until page 7 fills the SCREEN - treating us to a full screen view of The Selfie.

After a moment, a hand pulls the newspaper down to reveal a distressed Stan behind it.

FAYE
(faux casual)
What are you doing here?

Caught in every sense of the word, Stan blurts out the truth.

STAN
(hissing angrily)
I was looking for you!

Faye leans back, a little surprised at Stans frazzled tone.

STAN (CONT'D)
That was a dead drop wasn't it!?

FAYE
I'm MI6, secret intel is kind of
our thing. What's wrong? Newsagents
sold out of stamps?

Faye takes in his 'I Heart Valdimira' cap.

FAYE (CONT'D)
And what are you wearing!?

Stan rips the cap off.

STAN
I'm a bloody dead man!

He shakes the offending newspaper in her face.

FAYE
...stop that...

STAN
A sunbaked, sweaty, dead man
walking!

Faye looks around them, Stan is going to start drawing real attention unless she deals with this... *whatever* this is.

She gently pushes him backwards until he is standing up against the wall, right next to the Newspaper Stand.

FAYE
What is this?

She takes the newspaper out of his hands and Stan nervously looks around the town square as he points at his selfie on page 7.

Faye takes in the selfie of Stan - and then Stan.

FAYE (CONT'D)
Oh. Yeah, that's not ideal.

Stan looks at her in astonishment.

STAN
Not ideal!?

Faye speed reads the article.

STAN (CONT'D)
My whole life is falling apart! The
police and now the entire nation
thinks I killed Finley Walker!

FAYE
And - oh wow - they're pinning Cole
and Hendricks on you too.

STAN
They're going to lock me up. I
can't go to prison. I'm innocent!
I'm just a postman not a... a...

FAYE
(reading)
"...dangerous serial killer with an
unquenchable thirst for blood..."

STAN
Oh god! I could *lose my job*!?

Faye stares at him for a moment. Is he for real?

FAYE
You're facing life in prison for
three murders you didn't commit...
and you're worried about missing
your postal rounds?

STAN
(completely earnest)
A postman has a duty of service,
Faye. To crown and country.

Faye nods like he's mad, then folds up the newspaper and
tucks it under Stan's arm as he worriedly wipes his brow.

FAYE
Right... well this isn't great for
our "Diamond Expert Cover Story",
so.. just wait here, okay?

Stan nods then watches her march into the NEWSAGENTS.

He looks around nervously and notices a LOCAL MAN who has been watching all this unfold.

He quickly looks away when Stan spots him. Oh no - does he recognise Stan as the murderous postman from page 7?!

Stan doesn't wait to find out, he walks off to the alleyway.

A moment later and Faye comes out of the Newsagents with a BIN LINER and shoves every copy of The Daily Post into it.

30 EXT. ALLEYWAY. OFF TOWN SQUARE. VALDIMIRA. ITALY - DAY 30

Stan fast walks into the alleyway. He ducks his head out and makes sure the Local Man hasn't seen him.

But Stan is starting to really panic. He tries to steady his breathing. Faye jogs over to him, full bin liner in hand.

FAYE

You're really not good at this
'wait here' thing are you?

She empties the bin liner full of newspapers into one of the large bins that Stan was hiding behind just a minute ago.

FAYE (CONT'D)

This should buy us some time. But
you're going to need to *really* lay
low now you're in the news.

Stan isn't listening. He's just trying to catch his breath.

Suddenly his chest feels tight and the world around him seems to be closing in. Faye's voice sounds like it's miles away.

FAYE (CONT'D)

We can't have the Orsini brothers
discover this. Stan? *Stan?*

Faye realises he's struggling to breathe.

STAN

I... think... I'm having... a heart
attack!

He clutches his chest, terrified. Faye is also worried, she gently takes a hold of his wrist and feels his pulse.

FAYE

(concentrating)

Okay... your pulse *is* fast, but
it's steady, try to breathe slow.

Stan is taking in short, shallow breaths.

FAYE (CONT'D)
No, you're blowing out too much CO2
- slower breaths, *much... slower...*

Stan tries to copy her breathing - in and out, in... and out.

FAYE (CONT'D)
That's it. Just a good old
fashioned panic attack... nice and
slow... in... and out. Good.

Stan's breathing is getting back under control.

STAN
(*breathing*)
Faye... I'm a long way from home...
wanted for murder... and I need to
pretend to be... a bloody diamond
expert... or the Orsini brothers
will...

FAYE
How much are the diamonds worth?

STAN
(*breathing*)
4... million pounds.

FAYE
Perfect, that's all you need to...

STAN
(*feeling better*)
Carat... Cut... Colour... Clarity!

Faye nods reassuringly.

FAYE
That's it. We just tell them what
they want to hear. Their precious
diamonds are worth 4 million
pounds.

Stan takes a deep breath, the panic attack has all but passed
and he feels *much* better.

STAN
Thank you.

She smiles, honestly relieved that he's going to be alright.

FAYE
We complete the deal. We deliver
Finley's letter then get you home.

When Faye mentions The Letter, Stan suddenly remembers why he was trying to find her in the first place!

STAN
Wait! I'm late!

FAYE
What? What for?!

STAN
The reason I was coming to find you
- someone left me a message in a
flamboyant little C6 manilla
envelope with a gusset string and
washer and slid it under my door.

FAYE
A... wait... what?

STAN
A note that said to meet in the
town square, at 10am and to come
alone.

FAYE
Are you going alone?

STAN
Of course not! It must have been
Finley's contact and he's a bloody
killer!

Faye shakes her head, processing this new information.

FAYE
(astonished)
Why... Stan, why didn't you tell me
this sooner?!

Stan unfolds the newspaper that he still has under his arm and jabs his finger at the picture of his face.

STAN
I've been preoccupied!

Faye snatches the newspaper away from him...

FAYE
You should have led with "secret-
killer-rendezvous"!

...and stuffs it into the large bin with the others then checks her watch.

FAYE (CONT'D)
You're not *that* late.

She edges over to the end of the alleyway, Stan follows her and they peek around the large bins, into the Town Square.

No-one looks suspicious at all.

31 INT. NEWSAGENTS. TOWN SQUARE. VALDIMIRA. ITALY - DAY 31

Inside the Newsagents, Jackson Banks tries on SUNGLASSES from a STAND next to the 'I Heart Valdimira' tote bags and caps.

Using the small MIRROR in the stand he watches Faye and Stan, behind him, on the other side of the town square.

Invisible, he scrutinizes their every move.

32 EXT. ALLEYWAY. OFF TOWN SQUARE. VALDIMIRA. ITALY - DAY 32

Stan and Faye scan the town square, but can't see anyone suspicious, certainly not Jackson Banks.

STAN
Can you see anyone?

FAYE
Not yet but that doesn't mean...
oh... this is a little close for
comfort.

Stan doesn't understand, he turns to see what she means.

Faye has frozen in place, a giant figure looming over her.

From behind them, Rocco has snuck up on them and is pressing the barrel of the Glock 17 into Faye's ribs.

FAYE (CONT'D)
(to Rocco)
Easy, Rocco. We're all friends
here.

He smiles menacingly down at them both.

ROCCO
The Orsini Brothers kindly request
your presence.

END OF ACT THREEACT FOUR

33 INT. MAIN BAR. IL PASSO LUNGO. VALDIMIRA. ITALY - DAY 33

Rocco's gun is still aimed at Stan and Faye but now, back in the Orsini stronghold, the Il Passo Lungo restaurant.

A charming, almost romantic setting for a candlelit dinner, but right now the tables have been pushed back, leaving just one in the centre of the space, with two silver domes on it, normally used for covering a delicious meal.

With Rocco, Paolo and Orlando surrounding them and looking less than hospitable, Stan comes to the logical conclusion that they're probably not covering a lasagna.

Faye shoots Stan a look: we're in trouble.

ORLANDO

(gesturing Rocco's gun)
Is the gun really necessary? They
are our guests?

PAOLO

We'll see about that...

FAYE

There seems to be some kind of mis-

PAOLO

Another word out of you and I'll
rip your throat out myself.

ORLANDO

Leave her out of this, it has
nothing to do with her!

Paolo points his knife at Stan.

PAOLO

(to Orlando)
She said he was The Jeweller.

Orlando has nothing to say to this. Faye thinks better of it.

Stan is terribly confused by what's happened until...

The door to the kitchen swings open and the TWO ORSINI
HEAVIES we saw standing guard outside earlier are dragging in
a man.

This is THE JEWELLER (late 50s) and he is furious with Stan.

THE JEWELLER
Get off me, you...
(about Stan)
...is that him? Fraud! *Liar!*

Stan can't help but throw Faye a confused, scared look.

THE JEWELLER (CONT'D)
(at Stan)
I'm going to cut your lying tongue
out and feed it to you! *Let me go!*

The Jeweller is being half carried, half held back by the two heavies as they drag him over to the table and Stan.

THE JEWELLER (CONT'D)
(pure rage at Stan)
I am a *professional*, you piece of
shit - *and I'm going to kill you!*

Faye is dragged back by one of the heavies who then takes his place guarding the front door (FRONT DOOR HEAVY).

THE JEWELLER (CONT'D)
I get here early to acclimatise and
find this...

He tries to kick Stan again but can't reach him.

THE JEWELLER (CONT'D)
...imposter!

The other heavy plants The Jeweller next to Stan then goes to take his place guarding the door to the kitchen (KITCHEN DOOR HEAVY).

Up close, The Jeweller can barely resist throttling Stan, but Rocco presses his gun into the mans shoulder, stopping him.

ROCCO
Play nice.

The Jeweller holds up his hands but leans close to Stan, glaring at him and baring his teeth in an ugly grin.

THE JEWELLER
I am The Real Diamond Expert!

Stan tries not to look terrified.

ORLANDO

Today we are going to have a competitive application process for the role of... *Real Diamond Expert*.

STAN

I... um, don't follow?

PAOLO

(enjoying himself)

One of you is lying to us. One of you is a fake. To find out which, we have devised a little test...

Orlando lifts one of the silver food domes to reveal a box full of glimmering diamonds.

ORLANDO

It's actually quite exciting. You see we have two boxes before us...

He lifts the other dome and reveals an identical looking box full of glimmering diamonds.

ORLANDO (CONT'D)

One of these boxes is full of real diamonds... one is full of fakes.

PAOLO

Only the real diamond expert will be able to tell the difference.

Stan looks down at the two, identical boxes. This is bad.

ORLANDO

You will have one minute to tell us which box is which. Whoever is right gets to complete our verification process...

Paolo takes out a knife and flourishes it. This is very bad.

PAOLO

Whoever is wrong and lying to us, will pay the price.

Stan's mouth has gone completely dry. The Jeweller smiles.

THE JEWELLER

(to Stan)

I'm going to skin you alive when this is all over you lying son of a bitch!

Orlando and Paolo seem to be awaiting a response from Stan.

STAN
(tough guy)
... oh yeah?... I'd like to see you
try you... you... twat!

Faye watches this exchange in horror.

Stan is doomed. She's doomed.

ORLANDO
Enough! Your minute starts... now!

Stan looks at the two boxes. He looks at them really hard but... they look identical to him!

He begins to sweat as The Jeweller takes out a LOUPE and inspects the diamonds with careful consideration. Shit. Why doesn't he have a loupe!? It looks so cool...

34 INT. STAN'S HOTEL ROOM. IL PASSO LUNGO. VALDIMIRA. ITALY - 34
FLASHBACK

Stan thinks back to Faye's training in his hotel room...

STAN
Won't it be obvious I don't know
what I'm doing? Maybe if I had one
of those loupe-things?

Stan puts an imaginary jewelers loop to his eye.

Faye shakes her head.

FAYE
No one uses those. Just give the
diamonds a look over, confirm the
price, I buy them and we're done.
It'll be a breeze.

SMASH CUT TO:

35 INT. MAIN BAR. IL PASSO LUNGO. VALDIMIRA. ITALY - DAY 35

Stan wipes sweat from his brow.

He picks up a diamond from each box - two small, twinkling gems. They look and feel exactly the same to him - this is pointless!

The Jeweller looks up from his loupe then at Stan in disgust.

THE JEWELLER

I could tell which one of these...

He brandishes a sparkling diamond at Stan.

THE JEWELLER (CONT'D)

... is a fake from a mile away.

The Jeweller smiles smugly at Paolo then looks back through his loupe at a diamond from one box, then one from the other.

Oh God, he already knows and Stan hasn't got a clue! He risks a look over at Faye. She catches his gaze but then feels Paolo eyeing her suspiciously. Faye can't help this time.

Stan looks back at the diamonds... time is running out!

THE JEWELLER (CONT'D)

(whispering)

You are the fake!

But then Stan notices something. The Jeweller's hands are shaking... something is wrong. Faye's words drift back into Stan's head...

FAYE

(V.O)

... They're worth approximately 4 million... It's about 160 grams according to our deal...

An idea strikes Stan.

STAN

(whisper to himself)

Large letter category...

THE JEWELLER

(whisper/confused)

What!?

STAN

(clarifying)

I called you a twat.

A little confused and now worried, The Jeweller watches on as Stan suddenly seems to know what he's doing.

STAN (CONT'D)

I see people everyday reacting to good news, bad news...

Stan picks up one box of diamonds and feels the weight... then the other... not quite right.

STAN (CONT'D)
...things that make them panic.

Faye catches Stan's eye - she gives him the subtlest shake of her head. Stan then looks at Orlando and Paolo, both men studying him.

STAN (CONT'D)
(to Paolo and Orlando)
As a jeweller... I know how people
act under pressure.
(to The Jeweller)
And you look like you're about to
crack.

Then he picks up both boxes of identical diamonds and feels the weight of them together. He nods to himself, pleased.

STAN (CONT'D)
There are no fakes here.

Paolo, Orlando, The Jeweller and especially Faye look on in astonishment. Faye is certain Stan just signed their death warrants. But Stan is confident.

STAN (CONT'D)
Both boxes contain real diamonds.
Together they weigh approximately
160 grams. I'd say that's about 4
millions pounds worth. Not sure
what that is in euro's though...

A proud smile stretches across Faye's face.

PAOLO
Shit.

ORLANDO
Ha!

Orlando claps his hands once in victory, points at Stan.

ORLANDO (CONT'D)
I knew he was the real deal!

Paolo grinds his teeth.

ORLANDO (CONT'D)
(to Paolo)
Now who is the fool, brother!

Orlando graces Faye with a subtle wink and Stan lets out a long breath he didn't know he was holding.

THE JEWELLER

No! No! This is a mistake! He's lying, he... he cheated! I'm the real expert!

Orlando gives the Kitchen Door Heavy a nod and the man quickly drags The Jeweller out the room to be dealt with.

ORLANDO

(to Faye and Stan)

My esteemed guests, I apologise for this... misunderstanding.

Faye joins Stan by the table and just as the relief washes over them, they notice something... something very bad.

On the small TV behind Paolo and Orlando that hangs in the restaurant a silent news report is playing...

And the selfie of Stan is on the screen with a breaking news banner that reads: **UK POSTMAN SWAPS MAIL FOR MURDER.**

Orlando and Paolo notice the TV has caught their attention and turn to look...

FAYE

WAIT!

They snap back to Faye's shouting. But now she needs to follow up with something to avoid suspicion.

FAYE (CONT'D)

(faux anger)

Do you think that's good enough? Do you think Declan will accept your apology for holding me, his representative at gun point?

Paolo and Orlando exchange a look. Faye ploughs on, anything to keep them from turning around during Stan's news report.

FAYE (CONT'D)

Orlando! You assured me we'd be treated like family. That's how business is done with the likes of Declan, with some respect and class. And yet since I arrived your brother has treated me with nothing but suspicion and hostility.

Orlando falters, she's hit a nerve. Paolo hardens. Rocco has a hand on his gun and the Kitchen Door Heavy is back in place.

FAYE (CONT'D)
 (poison in his ear)
 Perhaps you and your brother aren't
 ready to deal with an organization
 of our level.

ORLANDO
 (turning on Paolo)
 See! I told you this would happen!
 You have no manners, no aspiration
 and now you have upset our client!

Faye and Stan cautiously glance up at the news report. It now shows a photo of Stan, proud, in his postman uniform with the caption: **3 Murdered at the Hands of a Deranged Postman.**

PAOLO
 Idiot! This *stronza* has been
 throwing herself at you since she
 arrived.

Faye and Stan will the channel to move on to another story.

FAYE
 (half paying attention)
 "Stronza"? at least your brother
 can tell a real jeweller when he
 sees one.

PAOLO
 He may be an idiot but...

ORLANDO
 (to Paolo)
 ...an idiot with vision, at least!

Orlando pushes Paolo. Faye and Stan check the news: **Foreign Policy Chief Resigns in Disgrace.** Oh thank god.

Paolo pushes Orlando back.

PAOLO
 (fighting talk)
 Careful, *little* brother.

ORLANDO
 Coward! You've played it safe for
 years now! Keeping us both small.

Faye and Stan exchange a look: this might have gone too far.

PAOLO
 (shouting in Italian)
 You think you're such a big shot.
 You'd be nothing without me.

The Kitchen Door Heavy and the Front Door Heavy lock eyes. They are both worried. This level of arguing is not normal with the brothers. Kitchen Door Heavy clearly wants to do something but Front Door Heavy shakes his head at him.

ORLANDO
 (shouting in Italian)
 Why don't we see about that!

Faye can sense this is going to go south. She subtly takes Stan's arm and moves them backwards, away from the centre where the brothers are shouting in one and others faces.

PAOLO
 (shouting in Italian)
 You're risking everything taking on
 this deal. They don't give a shit
 about a small time crook like you.

The Kitchen Door Heavy leaves his post guarding the door to the kitchen and moves in to try and break up the fight. Rocco stops him with a huge hand on his chest.

ROCCO
 This is a family matter.

As the brothers continue shouting and shoving, and the Kitchen Door Heavy tries to get Rocco to intervene, Faye uses the distraction to sneak Stan into the kitchen...

36 EXT. KITCHEN. VALDIMIRA. ITALY - DAY

36

They skid into the kitchen - the fighting is getting louder.

FAYE
 That's going to turn ugly real fast
 and we don't want to get caught in
 the cross fire.

Faye scans the kitchen, thinking of a way out.

FAYE (CONT'D)
 We can't run out the back door,
 they have men on guard out there.

The shouting somehow gets louder and more angry.

STAN
What do we do!?

FAYE
Stay cool, no matter what.

A crash from the restaurant makes Stan go look through the kitchen door window.

37 INT. MAIN BAR. IL PASSO LUNGO. VALDIMIRA. ITALY - DAY 37

Stan sees Orlando and Paolo have come to real blows and Orlando has one hand around Pablo's throat and another hand around his wrist - where Paolo holds his knife!

As Stan is watching, Rocco spots him through the window!

38 EXT. KITCHEN. VALDIMIRA. ITALY - DAY 38

Stan gasps and whips his head back.

STAN
They're coming! Quick!

In a panic, Stan looks around, grabs Faye and drags her into the large, industrial walk-in freezer with him!

39 INT. FREEZER. VALDIMIRA. ITALY - DAY 39

Stan shuts the door behind them before Rocco and Kitchen Door Heavy enter the kitchen.

FAYE
No Stan!

CA-CLINK

The freezer deadlocks.

FAYE (CONT'D)
We're locked in - you can't open it from the inside, Orlando told me.

They start rubbing their arms and shoulders to keep warm.

STAN
I panicked! Rocco was coming straight for us! And I overheard Paolo say something about you being dead last night - I think. It was hard to translate.

FAYE

He's not my biggest fan - but let
me handle escape plans from now on.

STAN

Okay.

The cold is getting to them and they start shivering.

FAYE

How did you figure out all the
diamonds were real?

STAN

I didn't - you did.

FAYE

I... what?

STAN

You said 4 million pounds worth was
in the large letter category - 160
grams *total*. There was no way just
one of those pots would bump you up
to a large letter. But, when I
picked them both up...

Stan shrugs at her.

STAN (CONT'D)

Large letter weight bracket.

FAYE

That's...

Stan is looking around the freezer for a way out.

FAYE (CONT'D)

...pretty impressive.

He can't register the compliment, he's searching for a handle
on the inside of the door. He starts to panic.

STAN

There must be a way out!

Stan begins moving boxes around, certain he can save them.

FAYE

Stan there isn't a way out...

Stan picks up a box of vegetables to move out the way and -

FAYE (CONT'D)

... I know because it's where they
keep their...

Vegetables scatter to the floor... Stan is stock still. A
terrified gasp on his face, he looks like he's seen a ghost.

The Jeweller's corpse is propped up against the wall, covered
in frozen blood from a gaping wound in his neck.

FAYE (CONT'D)

... dead bodies. Maybe stop moving
stuff around Mr Postman.

STAN

Are they going to do that to us?!

FAYE

It's okay. As long as Paolo doesn't
come out on top, I think I can get
us out of this in one piece.

Just then the door to the freezer cracks open and...

Paolo slumps into the thin gap - they're done for. He's
covered in blood - eyes staring madly at them both!

STAN

Oh no.

But then the door fully opens and they see that Rocco is
holding up Paolo - who is very dead.

Rocco lets the deceased brother go and Paolo's corpse falls
forward, thudding onto the floor at Stan and Faye's feet.

They both look up as Rocco steps aside, revealing Orlando.

ORLANDO

Change of management.

He wipes blood off his hands, smiling broadly at them both.

ORLANDO (CONT'D)

Hope that's not a problem?

Stan and Faye force a smile and shake their heads.

END OF EPISODE