

*Episode 1 complete with script changes.*

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# PARADISE HEIGHTS

**by Ashley Pharoah**

## EPIISODE 1

**Full Script  
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**1/1 EXT. PARADISE HEIGHTS – DAY 1 0800**

A wooded hill above Nottingham, a public path.

A wind buffets the rough grass and trees up on the hillside, making the winter branches creak and sigh.

There is memorial bench up on the heights.

It reads:

**SAMUEL EDGAR EUSTACE**

**1935 – 1997**

**“Mine Eyes Have Seen The Glory”**

All is peaceful and quiet.

Below we see the racecourse and the city of Nottingham beyond.

HARD CUT TO:

**1/2 EXT. WAREHOUSE / ZOO – DAY 1 0801**

Incessant traffic rumbles and flashes down the motorway.

A rather scraggy kangaroo stares out at us.

Behind the kangaroo is a modern warehouse, beyond that the city of Nottingham clusters together under a grey sky.

CLIVE EUSTACE looks at his kangaroo. CLIVE is 41. An intelligent, hard-working, serious man with a tremendous capacity for loyalty and love, there is an edge of steel in the man that is rarely seen but always sensed.

He holds out some food to the disinterested kangaroo.

DAVEY

Alright, Clive, how's he going? Has he perked up?

CLIVE turns to see DAVEY ROBINSON– a scruffy worker – urinating into the wasteland behind the family warehouse.

CLIVE

(Irritated)

Can't you use the toilet like a normal person?

DAVEY

Your Mum said we're not to walk mud into the warehouse.

CLIVE

Haven't you finished yet?

DAVEY continues to urinate.

DAVEY

Nearly.

CLIVE

Not that. The forecourt.

(CONTINUED)

1/2 CONTINUED

DAVEY

Oh, right. Almost.

CLIVE walks around the corner to where a small army of paint-spattered, largely incompetent WORKERS hurry to finish a garage forecourt and forecourt shop. Chaos.

CLIVE is not impressed.

The warehouse is called PARADISE HEIGHTS.

DAVEY is seeing to the wiring in the shell of a shop. He hurries over to re-start his work.

CLIVE

What the hell are you doing?

DAVEY

The wiring.

CLIVE

You're a bus driver.

DAVEY

I'm the sparks.

CLIVE

(Cross)

I've got a tanker of diesel arriving any minute and I want this place finished.

CLIVE stalks off towards the warehouse.

DAVEY gives himself a shock of electricity, curses.

The others jeer and laugh and DAVEY grins back.

(CONTINUED)

1/2 CONTINUED

CLIVE stops and glares back at them.

The men stop laughing, get back to work. They like CLIVE but they're a bit scared of him, if the truth be told.

CUT TO:

**1/3 EXT. NOTTINGHAM – DAY 1 0830**

The Trent slides through the centre of Nottingham.

Terraces of small workers' houses, on that inner-city cusp between run-down and up-and-coming, crowd down to the edge of the river.

Above the terraces is a street of larger, detached Victorian houses, their status obvious.

CUT TO:

**1/4 INT. EUSTACE HOUSE / KITCHEN – DAY 1 0831**

The kitchen of the Eustace House. The Master of Ceremonies of this breakfast chaos is CLIVE's mother MARION EUSTACE. She is in her early sixties, a lively, sharp, irreverent woman. She walks with a slight limp.

CLIVE's son SAM EUSTACE, 12, is late for school and eating his breakfast at pace.

MARION  
(To Sam)  
Don't bolt your food, Sam.

SAM  
Where's Dad?

MARION  
He's at the warehouse. We've got the diesel arriving today.

SAM  
(Proud)  
He's the Diesel King of Nottingham

MARION  
(Amused)  
Is he? Who told you that?

SAM  
He did. Is he coming to watch me play?

MARION  
Did he say he was?

SAM nods.

MARION (Cont'd)  
Then he will.

JULIA SAWYER comes into the kitchen. She is twenty years old, pretty, vivacious, dressed.

(CONTINUED)

1/4 CONTINUED

JULIA  
(To Sam)  
What are you still doing here?

She steals a piece of toast from SAM'S plate.

SAM  
Hey!

JULIA  
(To Marion)  
Can you tell Clive I'll be in a bit  
late this morning? I'm going to get a  
dress for tonight.

JULIA fills a kettle with water

MARION  
(To Julia)  
Do you want me to come with you?

JULIA  
Richard said he'd come.

MARION  
(Taken aback)  
Richard?!

JULIA notices that MARION isn't best pleased about this.

(CONTINUED)



1/4 CONTINUED

JULIA

(Quiet, serious)

He's just helping me with a dress,  
it doesn't mean anything.

MARION'S face is pinched, she's not happy.

JULIA (Cont'd)

I suppose he's still asleep.

SAM

He's always asleep.

RICHARD

I heard that.

RICHARD EUSTACE – CLIVE's youngest brother – yawns out from the house. He has just woken up, is in his boxers, hair a mess. He's twenty, good-looking, bright, laid-back.

He ruffles SAM's hair.

MARION

(To Sam)

That's what'll happen to you if you  
don't eat your greens

A car horn sounds in the street outside.

MARION (Cont'd)

That's you, Sam. Have you got  
everything?

SAM jumps up, nods, grabs his bag.

(CONTINUED)

1/4 CONTINUED

MARION holds out some goalkeeper gloves he has forgotten and SAM smiles at her, pushes them into his bag.

SAM kisses his grandmother and is gone.

MARION (Cont'd)  
(To Richard)  
Are you all packed?

RICHARD nods, butters some toast.

MARION (Cont'd)  
Liar.  
(To Julia)  
Get to the warehouse as soon as you can,  
Julia. Clive will need all hands today

JULIA nods, she knows Marion wants to keep her time with Richard brief.

CUT TO:

**1/5 INT/EXT. TANKER CAB / MOTORWAY – DAY 1 1100**

ANDY KERRIGAN is driving the diesel tanker along the slow lane of the motorway. He is listening to MOR music on Radio Two, singing happily along. A car swerves in front of him, making him brake. It's an old Jaguar, lovely and loved.

ANDY

Twat.

Then the car flashes its warning lights, indicates for ANDY to pull over onto the hard shoulder. ANDY does this and the car does likewise, stopping ahead of him. ANDY hums along to the tune but slips a baseball bat under his jacket just to be on the safe side. A MAN gets out of the car and removes a smut of dirt from the bonnet.

TERRY HENNESSY is a powerfully built man in his thirties, his suit stretched across his broad shoulders. He smiles as he approaches ANDY, who is stepping down from his cab.

ANDY (Cont'd)

What's the problem?

HENNESSY

Andy, isn't it?

ANDY

(Suspicious)

What's the problem?

HENNESSY

This for Eustace?

ANDY

Might be. What's it to you?

HENNESSY

There's been a change of plan. You're to take it to Jack Edwards. You know where that is?

The tightening of ANDY's features shows that he does indeed know of the Edwards Family.

(CONTINUED)

1/5 CONTINUED

ANDY

I don't know nothing about that.

HENNESSY

Yours not to reason why, Andy. Just follow me and I'll show you the way.

ANDY

It says Eustace on the docket and that's where it's going. If you have a problem with that you can sort it out with Clive Eustace.

HENNESSY

I think I said "follow me".

ANDY

And I said no. Have a nice day.

HENNESSY looks around.

HENNESSY

Miserable place to die, Andy.

ANDY opens his jacket and lets HENNESSY see the baseball bat.

ANDY

Isn't it just?

\*

CUT TO:

**1/6 EXT. WAREHOUSE/ZOO – DAY 1 1130**

The kangaroo stares out at us, lugubrious, unmoving.

CUT TO:

**1/7 INT. WAREHOUSE – DAY 1 1131**

A large, modern warehouse packed high with all sorts of cut-price goods for the public: jeans and T-shirts; yoghurt and lemonade; obscure olive oil; palettes of unheard-of beer; dusty fireworks; cheap cigarettes; suspicious "designer" clothes.

CLIVE walks down one of the aisles of the warehouse.

MARION walks alongside him.

Members of the public are shopping.

MARION

He's probably still grieving. You spend all your life in a field with another kangaroo and suddenly he dies and you're on your own. You're bound to be upset.

CLIVE

We shouldn't have animals here.

MARION

Your father didn't agree. The parents would shop as the kids played in the zoo.

CLIVE

It's not a zoo, it's a scabby field with a depressed kangaroo in it.

MARION

We'll get another one and then he won't be depressed.

CLIVE

We will not. The zoo ends when this one dies.

An OLD LADY falls in with them, tugs at CLIVE'S sleeve

(CONTINUED)

1/7 CONTINUED

OLD LADY  
I bought this hair-drier from you  
but it doesn't blow it sucks.

CLIVE  
Go and talk to one of the people on  
the check-out.

CLIVE looks at his watch.

CLIVE (Cont'd)  
Where's Andy?

MARION  
Is he not here yet?

CLIVE  
He left Dover hours ago.

The OLD LADY tugs at CLIVE's sleeve again.

OLD LADY  
It sucked my hair up into it.

CLIVE  
Think of it as a hand-held hoover.

MARION  
Clive.

CLIVE  
(Gentle, to Old Lady)  
Go and talk to one of the staff.  
They'll replace it for you.

A forklift truck judders down the aisle, pinning CLIVE and MARION against a palette of corned beef.

It is driven by a cheerful, one-armed man called EDDIE ASPEN.

(CONTINUED)

1/7 CONTINUED

EDDIE  
(Cheery)  
Clive. Mrs Eustace.

The forklift truck swerves dangerously around the corner.

CLIVE  
(Incredulous)  
Was that...

MARION  
Eddie, yes. He owed us some money and  
he wanted to pay us back.

CLIVE  
(Patient)  
Mum. He's got one arm.

MARION  
Charlie didn't want to hurt his  
feelings by offering him something  
menial. I mean, he was an accountant  
not so long ago.

CLIVE  
He's got one arm. And since when did  
Charlie do the hiring and firing  
around here?

Again, the OLD LADY tugs at CLIVE'S sleeve.

CLIVE (Cont'd)  
(Getting irritable)  
What?

OLD LADY  
I don't want a replacement. I want  
my money back.

(CONTINUED)



1/7 CONTINUED

A CUSTOMER (male) comes around the corner, obviously looking for CLIVE.

CUSTOMER

Clive, where's the diesel? I thought this was your first day.

CLIVE

It hasn't arrived yet. Any minute.

CUSTOMER

I want to buy from you, Clive, but I'm on a timetable.

OLD LADY

I wouldn't buy anything from this place.

CLIVE glares at the OLD LADY, then turns back to the CUSTOMER

CLIVE

I'll phone you on your mobile the second it gets here.

The CUSTOMER nods, moves off.

CLIVE (Cont'd)

Bloody Andy.

MARION

If Andy said he's on his way, he's on his way.

CLIVE and MARION look up to see that CHARLIE has arrived in their midst.

CHARLIE

Good morning, beloved family!

CHARLIE is in his late thirties, a man who enjoys life to the full with an almost permanent smile on his face. Cheeky, charming but unpredictable, he is the sort of man who lights up and dominates any company he is in.

(CONTINUED)

1/7 CONTINUED

MARION beams, obviously adores her second son.

MARION  
Morning, Charlie.

CHARLIE kisses his mother on her neck, makes her laugh.

CHARLIE  
People keep asking me where the diesel  
is. Why do they do that?

CLIVE  
(Dry)  
You can still find your way here,  
then? I want to speak to you.

CHARLIE  
And I want to speak to you, too. In  
the car.

CLIVE  
Eddie Aspen.

CHARLIE  
What about him?

CLIVE  
He's got one frigging arm and he's  
driving a forklift. This is a  
business, not a charity.

CHARLIE  
You were the one who lent him the  
money.

CLIVE  
A couple of hundred quid to tide him  
over when he was off work.

(CONTINUED)

1/7 CONTINUED

CHARLIE

So he's trying to pay you back.

MARION

Don't fight, you two.

CLIVE

And what about the forecourt?

CHARLIE

What about it?

CLIVE

It isn't finished, that's what. How can I sell diesel without tills? You promised me they'd get it finished on time.

CHARLIE

Come with me and all our worries will be over.

CLIVE

Someone has to oversee that lot. Which is what you said you'd do.

CHARLIE jangles his car keys seductively.

CLIVE (Cont'd)

This had better be good.

CLIVE looks to MARION.

MARION

Go on. I'll give you a ring when Andy turns up.

The OLD LADY tugs CLIVE'S sleeve again.

(CONTINUED)

1/7 CONTINUED

OLD LADY

If you don't give me my money back  
I'm going to write to Watchdog.

Clive looks at the woman. Then takes out a wad of notes and peels off a ten. He looks at her and peels off another one.

Suddenly there is an enormous crash as piles of boxes tumble down from on high, spilling their contents - masses of rubber balls - onto the concrete floor.

Clive instinctively lifts the OLD LADY up and lifts her to safety, away from the falling boxes.

The prongs of the forklift have pushed the boxes through from the next aisle.

EDDIE clambers through the gap to survey the carnage.

EDDIE

Everyone alright?

The OLD LADY plucks the notes from CLIVE'S fingers and makes good her escape.

CUT TO:

**1/8 INT. CLOTHES SHOP – DAY 1 1140**

JULIA steps out of a changing room, an expensive evening dress open at the back.

JULIA  
What do you think?

RICHARD looks her up and down. She looks good, too good. He hides his feelings for her under their normal banter.

RICHARD  
Seen worse.

JULIA  
Do me up.

JULIA turns her back to RICHARD and he holds up her hair, his eyes following the closing zip as it slithers up her skin.

JULIA (Cont'd)  
Clive said not to worry about the expense.

RICHARD  
Liar.

A female SHOP ASSISTANT comes over.

SHOP ASSISTANT  
(To Julia)  
How does that feel?

JULIA  
Good.

SHOP ASSISTANT  
It looks lovely. Special occasion?

JULIA  
Sort of. An engagement party.

(CONTINUED)

1/8 CONTINUED

SHOP ASSISTANT  
(To Richard)  
Congratulations.

JULIA laughs out loud.

JULIA  
Oh, God, not him! I'm marrying a real  
man.

RICHARD smiles at this, it's part of their everyday banter but there is a sadness there.

JULIA (Cont'd)  
(To Richard)  
What do you think?

RICHARD nods and she completely trusts his opinion.

JULIA (Cont'd)  
(To Shop Assistant)  
I'll take it.

CUT TO:

**1/9 EXT. NOTTINGHAM / TRENT – DAY 1 1150**

JULIA and RICHARD walk along the side of the River Trent as it slides through the city.

JULIA

Do you remember when we used to skive  
off school and come here and smoke?

RICHARD nods and smiles at the memory.

JULIA (Cont'd)

I don't know how you ever got to  
university the time you spent out of  
school. Excited?

RICHARD shrugs.

JULIA (Cont'd)

I bet you are.

RICHARD

You?

JULIA

What?

RICHARD

Excited?

JULIA thinks for a moment.

JULIA

Yeah, I am.

RICHARD

Good.

JULIA

(Serious)

I'll miss you, though.

(CONTINUED)

1/9 CONTINUED

RICHARD  
I'll miss you too.  
(Brave, blurting)  
You know what happened between us?

JULIA  
(Uncomfortable)  
Richard.

RICHARD  
I know it's over, I know we're both  
moving on and I'm happy. But....  
it wasn't dirty, Jules. Never think that.

JULIA looks straight into his eyes.

JULIA  
I will never think that.

A tender beat between the two of them.

RICHARD  
I'd best get back and pack.

JULIA  
Can you take these home for me? I  
should get to work.

RICHARD nods. Takes her purchases.

JULIA (Cont'd)  
See you tonight.

RICHARD watches JULIA walk over a pedestrian bridge over the Trent.

CUT TO:



**1/10 INT. CHARLIE'S FLAT / LIVING ROOM – DAY 1 1200**

CHARLIE has what he hopes is a chic bachelor pad in an old wharf building, the Trent lapping beneath it. All shiny wooden floors, rugs and white walls – a bit 1980's, if truth be told.

CHARLIE is at the window, looking through binoculars.

CLIVE is playing with CHARLIE's DVD player. Porn starts to play on the sleek widescreen television.

CLIVE  
You're a very sad man, you know that,  
don't you?

CHARLIE  
Come and see.

CLIVE looks around the "pad".

CLIVE  
It's like being in Jason King's flat.

CHARLIE  
(Impatient)  
Clive.

CLIVE takes the binoculars from his brother.

CLIVE  
What am I looking for?

CHARLIE  
See the blue truck?

Over the river and in the yard of a dilapidated wharf is a nondescript blue truck.

CLIVE  
I see it. So?

(CONTINUED)

1/10 CONTINUED

CHARLIE

Just an ordinary truck. Just like our truck really.

CLIVE looks at his brother.

CLIVE

So?

CHARLIE

That truck made a pick-up in the car-park of a service station outside Paris yesterday. One pick-up. Now the owner of that truck is a hundred grand better off.

CLIVE

Drugs?

CHARLIE

No.

CLIVE

Guns?

CHARLIE

No. People.

CLIVE

People?

CHARLIE

Chinese people.

CLIVE

Illegal immigrants?

(CONTINUED)

1/10 CONTINUED

CHARLIE

Chinese people. With relatives in England, happy to pay a few pounds to make a new start in the Promised Land.

CLIVE

This is what you wanted to show me? We've got our first tanker of diesel on its way and some lobotomised men building the forecourt and you want to show me an empty truck?

CHARLIE

One job, Clive, and we get Edwards off our backs forever.

CLIVE

Or we end up inside.

CHARLIE

Listen. I know a bloke –

CLIVE

And if we end up inside the business goes belly-up. And if the business goes belly-up Mum and Sam and Richard and Julia and all the other sad bastards who have the misfortune to depend on us go belly-up too.

CHARLIE

We won't end up inside.

CLIVE

Right, I'm going back to work.

CHARLIE

One job. Imagine paying Edwards off, getting our dignity back again.

(CONTINUED)

1/10 CONTINUED

CLIVE

The diesel will do that.

CHARLIE

(Exasperated)

When? In a million years?

CLIVE

We sell it cheap, we buy it cheaper.  
It'll work.

CHARLIE

Can't we just consider –

CLIVE

No, we can't. We run a retail  
warehouse business. That's what we do.  
That's what Dad set up, that's what we  
do.

CHARLIE

(Dismissive)

What, tea-towels and baked beans and  
dodgy designer gear?

CLIVE

(Sparking)

It was good enough for Dad, it's good  
enough for you.

CHARLIE

We have to expand or we die. First  
rule of business.

CLIVE

First we pay off Edwards.

(CONTINUED)

1/10 CONTINUED

CHARLIE  
(Exasperated)  
That's what I'm saying! This is how we  
pay off Edwards!

CLIVE  
And I'm saying No! It's too risky.

CLIVE's mobile starts to ring.

CLIVE (Cont'd)  
(Into phone)  
Hello... what? ... Who is this?...  
Andy?...  
(Suddenly very serious)  
Claire?

CHARLIE looks up at the mention of CLAIRE's name.

CLIVE suddenly looks very concerned.

CLIVE (Cont'd)  
(Into phone)  
He's done what?

CUT TO:

**1/11 INT. NOTTINGHAM HOSPITAL / A & E – DAY 1 1220**

CLIVE hurries into the Waiting Area of the Accident & Emergency Department, looking around. He sees them. CLAIRE EUSTACE is 41, attractive, independent.

SAM is still wearing his school goalkeeper kit, his right hand in a light sling.

CLIVE waits for a moment, watching them. SAM laughs at something his mother has said. They look good together.

CLAIRE looks up and sees CLIVE and he makes out as if he has just seen them, comes over.

CLIVE  
(To Sam)  
What's happened to you?

SAM  
(Proud)  
I broke my hand.

CLIVE looks to CLAIRE for the truth.

CLAIRE  
He's got two little fractures in the  
fingers on his right hand.

CLIVE ruffles his son's hair, sits down next to him.

CLIVE  
(To Sam)  
How did you do that?

SAM  
The ball came over and I went up for  
it and it sort of bounced on the tips  
of my fingers.

CLIVE  
(Winces)  
Ouch. Is it in plaster?

(CONTINUED)

1/11 CONTINUED

CLAIRE

The doctor just said they'd heal on their own.

CLIVE nods, relieved.

SAM

We were two-nil up and all.

CLIVE

(Awkward)

I was trying to get away but your  
Uncle Charlie kept screwing up my day.

CLAIRE

(Sarcastic)

What a surprise.

SAM

(Lying)

It doesn't matter. Can I have a drink?

\*

SAM takes money from CLIVE and goes to the drinks machine,  
in view of CLAIRE and CLIVE

\*

CLIVE

(Awkward, to Claire)

Thanks for looking after him.

CLAIRE

He's my son, it's what I do.

CLIVE

I can take over now.

CLAIRE

I don't need to go to work this  
afternoon. I'll ring them and he can –

CLIVE

I'll take him now. Thank you.

An embarrassing moment for all of them.

(CONTINUED)

1/11 CONTINUED

CLIVE (Cont'd)  
(To Claire)  
Do you need a lift?

CLAIRE shakes her head.

CLAIRE  
I hear you're all off out tonight?

CLIVE  
That's right.

CLAIRE  
Marrying Julia off to an Edwards.  
(Pointed)  
Good for business.

CLIVE  
It's what she wants.

CLAIRE  
(Gingerly)  
Why doesn't Sam stop over with me  
tonight. If he wants to?

CLAIRE knows this is a Big Ask and is breaking all the rules.

CLIVE  
We've got a baby-sitter all sorted.

CLAIRE  
Well, unsort it.

CLIVE  
(Sparking)  
These aren't your days.

(CONTINUED)



1/11 CONTINUED

CLAIRE  
He's had a nasty shock.  
(Serious)  
Please, Clive.

A look between CLIVE and CLAIRE. A look redolent with old hurt and old love.  
SAM wanders back with his drink. \*

CLIVE looks up and what he sees chills his blood: ANDY KERRIGAN is being led in by two paramedics, his face a mess of congealed blood.

CLIVE  
Andy?

CLIVE is up and at the man's side.

ANDY recognises CLIVE.

ANDY  
You fight your own battles, Clive. \*

CLIVE  
What happened?

ANDY  
Edwards happened. You want your diesel  
you go and ask Edwards where it is. \*

CLIVE  
Andy. \*

ANDY is taken away and out of sight by NURSES.

CUT TO:

**1/12 EXT. EUSTACE HOUSE – DAY 1 1730**

One of the larger Victorian houses that overlooks the Trent.

CUT TO:

**1/13 INT. EUSTACE HOUSE / LIVING ROOM – DAY 1**

**1731**

CLIVE is looking out of the largest window, out over the neighbourhood he knows so well. He is fully dressed – collar, jacket, best shoes, socks – apart from his bow tie and suit trousers. He is also very angry.

MARION is ironing his trousers on an ironing board in the living room. She is wearing an evening dress, hair freshly primped, make-up on.

MARION

I'm sure there's been some kind of mistake.

CLIVE

The mistake was getting involved with Edwards in the first place.

MARION

We didn't have much of a choice, as far as I recall. No one else would lend us the money.

CLIVE

If he's got a problem he speaks to me. What the hell has Andy got to do with anything?

MARION hands CLIVE his trousers and he steps into them.

MARION

As I say, I expect there's been some sort of silly misunderstanding –

CLIVE

Did you send Liz some flowers?

MARION

Yes, I did. I've spoken to her. She's fine.

CLIVE

Tell her if there's anything we can do –

(CONTINUED)

1/13 CONTINUED

MARION

It's all under control.

CLIVE simmers with anger. He can't do his bow tie up and MARION takes over.

MARION (Cont'd)

Calm down.

CLIVE

Why should I?

MARION

Because you have to. Because we depend on you.

This quiets CLIVE down. He knows it is true.

MARION (Cont'd)

We depend on you and we love you.

MARION finishes his bow tie.

MARION (Cont'd)

Which is why I don't want you getting hurt again. No creeping access, your solicitor said.

CLIVE

Not now, Mum.

MARION

She'll have you back in that Court before you know it.

CLIVE

She's his mother, what could I say?

MARION

Not in my eyes, she's not.

(CONTINUED)

1/13 CONTINUED

The door opens and JULIA walks into the room in her new dress. She looks stunning.

JULIA

Oh, I left the figures for that  
Rochdale account on your desk, Clive.  
I cross-referenced to last year's figures  
and they forgot to invoice us for those  
dolls.

CLIVE

Julia -

JULIA

We still sold them so they're right,  
we do owe them. But it's their fault  
the invoice was late so don't pay them  
the interest.

CLIVE

(Serious)

Julia, You look amazing

JULIA is really pleased with praise from CLIVE.

JULIA

(Pleased)

I didn't want to let the side down.

CLIVE

I don't suppose I want to know how  
much it cost?

JULIA

Richard said not to worry about the  
cost, it was important to make a good  
impression.

(CONTINUED)

1/13 CONTINUED

CLIVE

(Amused)

Did he? I'll take it out of his grant,  
then.

MARION

Where is he, anyway? I thought we were  
all going together?

CUT TO:

**1/14 EXT. DEE DEES BAR & GRILL – DAY 1 1800**

A neon sign illuminates the evening – a neon woman with large neon breasts holding pints of foaming neon beer. The legend “Dee Dees Bar & Grill” shines in neon above the image.

CUT TO:

**1/15 INT. DEE DEES BAR & GRILL – DAY 1 1801**

"Dee Dees" is a glass and stainless steel designer bar, pretending to be a piece of Americana in the middle of Nottingham, sort of a Sports Bar.

MANDY CUTLER is an Australian in her twenties. Like all the other girls who work here she is large-breasted and wears a skimpy cheerleader's uniform.

She is putting drinks on a tray for CHARLIE, who is looking especially suave in a crisp, fashionable suit.

CHARLIE  
Go on, fifty quid.

MANDY  
No.

CHARLIE  
How long will it take you to earn  
fifty quid in here?

MANDY  
Years.

CHARLIE  
Go on, then.

MANDY  
No.

CHARLIE  
Why not?

MANDY  
Because I've still got half a shred of  
self-respect left, that's why.

MANDY takes the tray of drinks and walks towards a table in the quiet bar.

CHARLIE follows her, insistent.

CHARLIE  
Go on, Mand.

(CONTINUED)



1/15 CONTINUED

MANDY

No.

At the table sits RICHARD – also in a suit – and some of the paint-spattered builders from the restaurant, including EDDIE and DAVEY. \*

MANDY arrives and starts to put their drinks on the table.

DAVEY and the others aren't used to bars like this, can barely keep their eyes from MANDY's chest.

DAVEY

It's true, isn't it, Charlie?

CHARLIE

What's true?

DAVEY

All the girls in here have to be...  
you know... Double Dees. \*

CHARLIE

Mandy? Is it true?

MANDY glares at him and pokes her chest into DAVEY's flustered face. Waggles it. Point proved.

DAVEY

Thank you.

Then she sees RICHARD – he's cute, young.

CHARLIE notices this.

CHARLIE

Mandy. This is my younger brother,  
Richard.

(CONTINUED)

1/15 CONTINUED

MANDY

The one going off to college?

RICHARD stands up and shakes MANDY's hand.

RICHARD

Mandy. Nice to meet you.

This is not behaviour that MANDY is used to in Dee Dees and she's impressed.

MANDY

Hello.

(To Charlie)

Eighty.

She then walks back towards the bar, CHARLIE smiling after her.

CHARLIE

Right, last drink. I want you buggers to work all night until that forecourt is finished, it's got to be up and running for business first thing.

EDDIE

There's still a bit to do, Charlie.

\*

CHARLIE

I gave my word to Clive that you boys could handle it. Prove me right and there'll be a lot more work. Mess it up and it's back to the dole queue for the lot of you. Understood?

Nods all around.

CHARLIE (Cont'd)

Cheers.

(CONTINUED)

1/15 CONTINUED

CHARLIE downs his drink.

RICHARD downs his.

CHARLIE (Cont'd)  
Come on, Rich, we best be off.

RICHARD doesn't really want to go.

RICHARD  
One more?

CUT TO:

**1/16 EXT. EDWARDS' HOUSE – DAY 1 1825**

A beautiful, detached Georgian house, surrounded by Nottinghamshire countryside, a picture of wealth and symmetry on a quiet winter's evening.

A gravel drive leads up to the house.

A couple of very expensive cars glint in the winter evening.

CLIVE, MARION and JULIA stand together in their finery, momentarily awed by the display of wealth and class in front of them.

CLIVE  
Nice place.

JULIA  
(To Marion)  
Play my cards right and it might all  
be ours one day.

MARION  
Julia! Shame on you.

JULIA laughs, she's only joking.

CLIVE turns to JULIA, suddenly serious.

CLIVE  
Jules. When we adopted you I swore  
\*  
I'd treat you like my real sister.  
\*  
Nothing's changed.

JULIA nods, not used to CLIVE speaking like this.

JULIA  
I know that.  
\*

CLIVE  
You love this bloke?

JULIA  
I'm marrying him, aren't I?

(CONTINUED)

1/16 CONTINUED

CLIVE

I know I might have joked about this family and everything. Like it was good news for us you marrying him...

JULIA stops and looks at CLIVE.

CLIVE (Cont'd)

Don't do this, for me or for Mum or... anything that's happened in the past. Do this for you or don't do it at all.

A beat as JULIA looks at him, touched by what he is trying to say.

JULIA

I love him.

CLIVE

Then everything is just dandy.

CLIVE puts an arm out for both of the women and the three of them crunch up the gravel drive towards the house.

CUT TO:

**1/17 INT. EDWARDS' HOUSE / FOYER – DAY 1 1830**

The inside of the house is as impressive as the outside: beautiful, understated décor; gold-framed oil paintings; chandelier.

There are members of the EDWARDS family, friends of the family, all seemingly moneyed, classy.

We recognise HENNESSY lurking, eyes flashing everywhere.

JULIA's fiancée TOBY – good-looking, good-natured, generous, a bit wild, Grammar School – is introducing MARION to his mother.

JULIA is excited, flushed, hanging on to TOBY.

YVONNE is an imposing woman in her early fifties, elegant, aristocratic, with a spark of bored intelligence in her eyes.

TOBY

Mum, you remember Marion.

YVONNE

Of course I do. I haven't seen you since... when could it have been?

MARION

My husband's funeral.

YVONNE

How are you, Marion?

MARION

Very well, thank you.

YVONNE

You've done a marvellous job. We're all very fond of her.

TOBY

My Grandfather, Harry Edwards.

(CONTINUED)

1/17 CONTINUED

A man in his seventies puts out his hand. HARRY EDWARDS still has his working-class Nottingham accent and the expensive suit he has been stuffed into cannot disguise his still-powerful body – or the scars on his face.

MARION

Hello, Harry. Haven't seen you in years.

HARRY

Marion. You're looking as lovely as you ever did.

JULIA

(Joking, to Marion)

Be careful of him. He still thinks he's attractive to women.

HARRY

No "thinks" about it, love. Look at Marion, she can't keep her eyes off of me. Roaming all over me they are.

MARION laughs.

YVONNE

(Slightly disapproving)

Why don't you offer Marion a drink, Dad?

HARRY

(Dry)

I'd have never have thought of that. Come on lass.

(Winks at Marion)

She thinks I've got the manners of a Polecat.

(CONTINUED)

1/17 CONTINUED

CLIVE is standing to one side with the power of the family, JACK EDWARDS.

EDWARDS is in his early fifties, has the distinct physical presence of a man very used to getting his own way. An intimidating man.

CLIVE

That was our diesel, Jack, and you

\*

had no right to take it.

EDWARDS

I don't talk business when I'm at home.

CLIVE

It isn't business. It's thieving.

EDWARDS

(Amused)

I can't steal from myself, Clive. You belong to me so what's yours belongs to me, too.

CLIVE

You hurt one of my men, I won't stand for that.

EDWARDS

We'll talk about this another time.

CLIVE

I want to talk about it now.

EDWARDS turns to CLIVE, eyes flashing with anger.

HARRY comes up with MARION.

(CONTINUED)



1/17 CONTINUED

HARRY

You know my son, Jack.

(To Edwards)

This is the woman I'm going to marry.

There's to be a double wedding.

MARION laughs, is flattered by the attention.

EDWARDS

Nice to see you again, Marion. I was  
just telling Clive how delighted we  
are to welcome Julia into our family.

A look from MARION to CLIVE tells her that is not all they were talking about.

EDWARDS (Cont'd)

Right. Let's make a start.

EDWARDS moves off, leaving CLIVE in limbo.

CUT TO:

**1/18 INT. CLAIRE'S FLAT / LIVING ROOM – NIGHT 1 1900**

CLAIRE lives alone in a very modest flat in a poorer area of Nottingham.

The flat is simple, tidy, somehow doesn't feel like a "home", doesn't feel like she has put down roots. The television is on as CLAIRE cuts up her son's food.

SAM  
I can do it.

CLAIRE  
No, you can't, not with one hand.  
Perhaps you should have a couple of  
days off school.

SAM  
I can't.

CLAIRE  
Why not?

SAM  
I've got rehearsals.

This is news to CLAIRE.

CLAIRE  
Rehearsals for what?

SAM  
For the play.

CLAIRE  
What play?

SAM is only half-listening, watching the television.

CLAIRE turns the television off.

SAM  
Aww.

(CONTINUED)

1/18 CONTINUED

CLAIRE  
What play?

SAM  
We're doing "Romeo and Juliet" for  
the end-of-term play.

CLAIRE  
I didn't know that. Who are you  
playing?

SAM  
Mercutio.

CLAIRE  
Why didn't you tell me?

SAM  
I thought I had. I was telling Nan all  
about it. She's going to make me an  
outfit.

CLAIRE  
(Hurt)  
I can do that.

SAM  
She's already started. Please, Mum.

CLAIRE  
(Distracted)  
Hmm?

SAM  
Can I have the telly on?

CLAIRE  
Not while you're eating your tea.

(CONTINUED)

1/18 CONTINUED

SAM  
Nan lets me.

CLAIRE turns the television on again and SAM is immediately immersed in it, laughs as he eats. Out on CLAIRE, hurt, lonely.

CUT TO:

**1/19 INT. EDWARDS' HOUSE / LIVING ROOM – NIGHT 1 1930**

EDWARDS is at the front of the room, flanked by JULIA and TOBY.

CLIVE stands next to MARION, still feeling uncomfortable and self-conscious.

YVONNE has her normal air of amused ennui.

EDWARDS

When I met Julia I was struck first by her beauty and then by the force of her personality. When I heard that Toby had proposed to her and that Julia had accepted I was delighted, as was my wife.

YVONNE manages a quick public smile which gives nothing away either way.

EDWARDS (Cont'd)

Every man has to find something or someone to believe in, to give his life meaning. Something worth fighting for. It's taken Toby a little longer than most...

TOBY grins at this.

TOBY

It was fun looking, though.

JULIA elbows him good-naturedly in the ribs.

EDWARDS

But now he's found her and I couldn't be happier. Julia. In a few weeks

\*

time you'll stand in this house as an Edwards and that will make us all extremely proud. Until then... Julia, Toby...

A door crashes open.

(CONTINUED)

1/19 CONTINUED

All eyes turn to the back of the room where CHARLIE and RICHARD have just noisily arrived.

YVONNE glares at the gatecrashers. But not as fiercely as EDWARDS himself.

RICHARD  
(To himself)  
Oops.

EDWARDS  
(Tight)  
I give you... Toby and Julia.

ALL  
Toby and Julia.

The glasses are clinked all around the room, making RICHARD and CHARLIE feel even more isolated.

YVONNE's glare turns to something nearer a sparkle as CHARLIE's eyes catch hers in a fizz of private recognition.

RICHARD looks over at the happy face of JULIA as she kisses TOBY.

CUT TO:

**1/20 EXT. EDWARDS' HOUSE / SWIMMING POOL AREA – NIGHT 1 1945**

In a gazebo by the swimming pool CHARLIE and CLIVE share hushed, angry words.

CHARLIE  
He's done what?!

CLIVE  
Keep your voice down.

CHARLIE  
He's stolen our diesel?

CLIVE  
Just calm down.

CHARLIE  
What about Andy Is he alright? \*

CLIVE  
I'm taking care of Andy. \*

CHARLIE  
Bastards. I knew this would happen.  
Didn't I say? Get into bed with a man  
like Edwards... where is he?

CHARLIE looks ready for a fight.

CLIVE  
Don't be an idiot, you can't start  
anything here.

CHARLIE  
Watch me.

CLIVE  
Think of Mum and Julia.

CHARLIE calms down a little.

(CONTINUED)

1/20 CONTINUED

CHARLIE  
So what do we do?

CLIVE  
I don't know yet?

CHARLIE  
You don't know?

CLIVE  
He knows we can't hurt him as long as  
his money's keeping us afloat.

CHARLIE  
Which is why we should bring in the  
Chinamen.

CLIVE  
Will you shut up about that?

HENNESSY strolls by, a mischievous smile on his face.

HENNESSY  
Boys. Pssst! Wanna buy some cheap  
diesel?

CHARLIE bristles but CLIVE puts a restraining hand on his arm.

HENNESSY laughs and walks on by.

CHARLIE  
They're laughing at us.

CLIVE  
Give me some time to think. In the  
meantime you do nothing, alright?

CHARLIE nods reluctantly.

CUT TO:



**1/21 INT. EDWARDS' HOUSE / LIVING ROOM – NIGHT 1 2000**

A MAID is turning on the lights in the room. All very subdued, very tasteful.

RICHARD plucks another drink from a passing tray, looks over at where TOBY and JULIA are laughing with other guests.

MARION  
You're very quiet today.

RICHARD turns to see MARION standing there.

RICHARD  
Hello, Mum.

MARION  
Doesn't she look a picture?

RICHARD  
She does.

MARION  
It'll be your turn soon?

RICHARD  
Me?

MARION  
You'll meet some lucky girl at university.

RICHARD manages a smile.

He watches as TOBY and JULIA escape from the room.

MARION (Cont'd)  
You'll have to bring her to the wedding.

RICHARD  
Who?

(CONTINUED)

1/21 CONTINUED

MARION

The lovely girl you're going to meet  
at university.

RICHARD

(Bitter)  
Yeah, right.

MARION looks at her troubled youngest son

MARION

We all make mistakes in our lives,  
Richard.

RICHARD

It wasn't a mistake.

MARION

(Lowers voice)  
She's your sister.

RICHARD

She's actually not my sister.

MARION

She might as well be. So no more of  
your nonsense, you get off to University  
and make us proud of you and you let  
Julia be happy with Toby.

RICHARD is immensely fond of his mother.

RICHARD

If you say so, Mum.

CUT TO:

**1/22 EXT. EDWARDS' HOUSE / SWIMMING POOL AREA – NIGHT 1**  
**2010**

JULIA is standing out in the darkness, the house lit up behind her.

TOBY  
(Out of vision)  
Keep those eyes shut!

JULIA  
They are shut.

Then the lights come – twinkly lights tumbling from branches in the surrounding trees.

JULIA is captivated.

JULIA (Cont'd)  
It's lovely.

TOBY is at her side, pleased she's pleased. He nods towards the house and the guests.

TOBY  
Is it a bit over-powering?

JULIA  
It's fine.

TOBY  
Everyone wants to meet you. And I  
don't blame them for a minute.

TOBY and JULIA kiss, deep and strong.

CUT TO:

**1/23 INT. EDWARDS' HOUSE / SNOOKER ROOM – NIGHT 1** **2011**

CHARLIE drinks his drink and looks out on the swimming pool area and TOBY and JULIA in each other's arms. YVONNE appears at his side.

YVONNE  
Sweet, aren't they?

CHARLIE  
Deeply.

YVONNE  
You've been a stranger, Charlie. Bad  
Charlie.

CHARLIE  
How do you stand it?

YVONNE  
How do I stand what?

CHARLIE  
Being married to that.

YVONNE follows CHARLIE's gaze over to where EDWARDS is in conversation with some guests, dominating the conversation with his laughter and gestures.

YVONNE  
(Amused)  
From what I hear he screws you a lot  
harder than he screws me.

CHARLIE  
Not for much longer.

(CONTINUED)

1/23 CONTINUED

YVONNE

(Amused)

He's got you by your gonads, Charlie  
you know he has. He gives them a  
little tweak and you jiggle up and  
down like a good little boy. You know  
what you should do?

CHARLIE looks at her.

CHARLIE

What?

YVONNE looks him straight in the eye.

YVONNE

(Brazen)

Take something that belongs to him.

CUT TO:

**1/24 EXT. EDWARDS' HOUSE / STABLES AREA – NIGHT 1 2015**

CLIVE – nursing his drink – walks around the stables, glad to escape from the party. He loosens his tie, relaxes. He has never been close-up to such sleek beasts before. He goes to pet one but it rears and whinnies at him, making CLIVE step back guiltily.

HARRY

I'd mash 'em all up for dog food if  
it were up to me.

CLIVE turns to see HARRY EDWARDS sitting on a bail of hay, smoking a very large cigar.

CLIVE

Sorry, Harry, I didn't see you there.

HARRY

Want a cigar?

HARRY thrusts out another cigar.

CLIVE

I don't normally smoke.

HARRY

I didn't ask you if you normally  
smoked, I asked you if you wanted a  
cigar.

CLIVE has always like the man's brusqueness, takes a cigar. Takes HARRY's heavy silver lighter and lights the cigar.

CUT TO:

**1/25 INT. EDWARDS' HOUSE / BEDROOM – NIGHT 1 2020**

CHARLIE keeps watch at the door as YVONNE goes through the drawers of her husband's private desk.

YVONNE

This is not exactly what I had in mind.

CHARLIE

I'll make it worth your while. Hurry!

YVONNE

Oh you will, make no mistake about that.

YVONNE holds up a bunch of keys with a smile.

YVONNE (Cont'd)

You owe me, Mr Eustace.

CHARLIE moves forward to take the keys but YVONNE puts them behind her back. He has to kiss her hard on the mouth before she releases them.

YVONNE (Cont'd)

Don't get caught now. I want my pound of flesh.

CUT TO:

**1/26 EXT. EDWARDS' HOUSE / STABLES – NIGHT 1 2030**

CLIVE and HARRY are puffing on their cigars, enjoying themselves.

HARRY

How long were you down the pit for?

CLIVE

After I left school, for a few years until they closed it down. And Charlie.

HARRY

Then you know what I'm talking about. I looked around me down there, in that bloody disgusting hole in the ground and I thought "Bugger this, I'm not staying down here for fifty year". There was this factory that had closed over at Dunstan. Old pylons and machinery and rivets just lying around rusting in the grass. So I went to see the land agents who were responsible for it and I said I'd tidy it up for 'em, make it look a bit more passable. They practically paid me to take it away.

CLIVE

You sold it for smelting. I remember my Dad telling us about you when we were kids.

HARRY

Sold it for smelting until I realised how much cut the foundry were taking. So I bought the bloody foundry too.

CLIVE smiles, likes this man of old.

(CONTINUED)



1/26 CONTINUED

HARRY (Cont'd)

It didn't come easy, I worked bloody hard. But I had a good wife and an ambitious son. Truth be told, I bloody loved it.

HARRY (Cont'd)

As soon as word got around I was making a few bob every rat in the Midlands wanted a bit of it. Not just from around here, either. London, Liverpool. All over they came from.

HARRY stands up and – to CLIVE's surprise – starts unbuttoning his shirt.

HARRY (Cont'd)

Freddy Carson. In "The Trip To

\*

Jerusalem". December 24<sup>th</sup>, 1962.

CLIVE looks at HARRY's chest and stomach. They still clearly show the red weals of ancient wounds.

CLIVE

Nasty.

HARRY

He died of cancer five years ago, Freddy did. Another time I was in this restaurant, I'd just stitched up a deal and I was celebrating and Billy Denning came in with a meat cleaver in his hand. Heard of him?

CLIVE shakes his head.

(CONTINUED)

1/26 CONTINUED

HARRY (Cont'd)

He was well known then. Mad bastard, he was. I knew he were after me so as soon as I seen him I was out of the window. Except I'd had a damned good lunch and I got stuck. Wriggling like a bloody maggot on a hook with Billy Denning and his cleaver behind me.

CLIVE

What happened?

HARRY

Want to see my arse?

CLIVE

(Amused)

I thought you'd never ask.

HARRY happily undoes his braces and belt and drops his trousers and pants, bends over for CLIVE to have a good look.

HARRY

Have a look at that.

CLIVE

Bloody hell, Harry, you look like a Hot-crossed bun.

HARRY chuckles, delighted.

HARRY

(Proud)

There was so much blood pumping out of my arse the bloke on the next table fainted into his soup. Face first.

At this moment EDWARDS and some of his posher guests turn into the stables area.

(CONTINUED)

1/26 CONTINUED

The scenario that confronts them is an odd one: HARRY with his trousers down, CLIVE inches away from the old man's buttocks.

HARRY

Hello, son.

(Joking)

He's a smooth-talking bastard, this one. I only came out here for a smoke.

EDWARDS does not appear amused.

EDWARDS

Pull your trousers up, Dad.

HARRY starts to pull his trousers up. He winks at CLIVE. EDWARDS beckons CLIVE towards him.

CUT TO:

**1/27 INT. EDWARDS' HOUSE / SWIMMING POOL AREA – NIGHT 1**  
**2035**

The lights are twinkling, the pool blue in the darkness.

In the small pool room JULIA and TOBY are trying to make love standing up but it's cramped and they keep knocking things over. JULIA snorts with laughter as he tugs at her zip.

JULIA  
Watch my dress, watch my dress!

CUT TO:

**1/28 INT. EDWARDS' HOUSE / SNOOKER ROOM – NIGHT 1 2040**

RICHARD is setting up trick shots on the snooker table. He's a bit pissed by now and they're not working. CHARLIE comes into the room, has been looking for his younger brother. He seems suddenly energised, purposeful.

CHARLIE  
Enjoying yourself?

RICHARD  
(Dry)  
Delirious. This is just how I wanted  
to spend my last night.

CHARLIE  
Want to have some fun?

RICHARD  
(Intrigued)  
What sort of fun?

CHARLIE looks surreptitiously around and then pulls out the bunch of keys and waves them temptingly in front of the puzzled RICHARD's face.

CUT TO:

**1/29 EXT. EDWARDS' HOUSE – NIGHT 1 2041**

EDWARDS and CLIVE walk some distance from the main house. Edwards' dogs trot beside them.

EDWARDS

He did an amazing thing, my father.  
Can you imagine the balls it took for  
a scummy ex-miner who left school at  
fourteen to achieve all this?

CLIVE

My Dad tried to do something similar.

EDWARDS

His job was to get our family here,  
mine was to keep us here. That's the  
purpose of my life. Do you understand  
that?

CLIVE

Of course I do, I want the same for my  
family. Which is why –

EDWARDS

You don't sell diesel, Clive, you sell  
baked beans and socks and fireworks –  
you don't sell diesel. I sell diesel.

CLIVE

Is that what this is about?

EDWARDS

You showed me a lack of respect.

CLIVE

If I did it was unintentional.

EDWARDS

It's the symbolism of the thing,  
really.

(CONTINUED)

1/29 CONTINUED

CLIVE  
What symbolism?

EDWARDS  
If other people see you're muscling in  
on an area of our business –

CLIVE  
(Protesting)  
We're not muscling in on anything.

EDWARDS  
They may misconstrue it as a weakness  
on my part.

CLIVE  
But –

EDWARDS  
As a significant investor in your  
business I think I should have been  
consulted in any expansion, don't  
you?

This is EDWARDS' most powerful card and both he and CLIVE know it.

CLIVE  
A bit of diesel and a forecourt shop?

EDWARDS  
Little acorns, Clive, little acorns.

CLIVE  
You get the interest on what we  
borrowed, the rest is nothing to do  
with you.

(CONTINUED)

1/29 CONTINUED

EDWARDS

I've made my point, there's nothing more to say.

CLIVE

What about our diesel?

EDWARDS considers.

EDWARDS

I tell you what I'll do – I'll let you buy it back from me. I'll even let you sell it on your forecourt provided –

CLIVE

(Irritated)

You'll let me sell it?

EDWARDS

Provided that in future you buy it direct from me. I'll take a 25 percent cut of your profits from the diesel and from the forecourt shop.

CLIVE knows there is little he can do to resist.

EDWARDS (Cont'd)

Oh and in the future, Clive. If you so much as expand your chest I want to know about it.

EDWARDS waves and smiles over at some guests.

EDWARDS (Cont'd)

(To Clive)

No hard feelings.

(CONTINUED)



1/29 CONTINUED

EDWARDS puts his hand out to CLIVE. CLIVE hesitates. EDWARDS' eyes narrow. CLIVE shakes EDWARDS' hand.

A car horn sounds and CLIVE and EDWARDS turn to see CHARLIE and RICHARD in CHARLIE's battered Porsche.

CHARLIE

We're off. Richard's not feeling too well.

EDWARDS

Enjoy the rest of the evening, Clive, glad we got that sorted.

EDWARDS walks off towards other guests, leaving CLIVE intensely disappointed. CLIVE turns back to CHARLIE.

CLIVE

What's wrong with him?

CHARLIE

Nervous about tomorrow, I think.

RICHARD snorts and takes a swig of beer in the passenger seat.

CHARLIE (Cont'd)

(Indicating Edwards)

What did that twat want?

CLIVE

(To Charlie)

Make sure he gets home. Richard. Come and see us before you go in the morning.

RICHARD waves and nods.

(CONTINUED)

1/29 CONTINUED

CLIVE (Cont'd)  
(To Charlie)  
I'll see you at the warehouse later,  
okay? I want it finished tonight.

CHARLIE nods. He guns the car down the gravel drive. CLIVE can't put his finger on it but he knows they're up to no good.

CUT TO:

**1/30 INT. CLAIRE'S FLAT / BEDROOM / LIVING ROOM – NIGHT 1**  
**2100**

CLAIRE tucks SAM into his bed in his tiny bedroom. There are Notts County posters on the wall but it clearly feels like his "second" bedroom.

CLAIRE  
How's the hand?

SAM  
Alright, thanks.

CLAIRE  
Sleep tight.

CLAIRE kisses her son on the forehead. She gets up and turns the light off.

SAM  
Night, Mum.

CLAIRE shuts the bedroom door and walks down the corridor to the living room. She sits down, turns the television on. Flicks through a few channels. Turns it off.

A beat.

Then CLAIRE starts to cry. Tears of real unhappiness retched from her body.

CUT TO:

**1/31 EXT. COPSE – NIGHT 1 2115**

CHARLIE's car looks incongruous as it sits deep in a dark copse in the middle of nowhere.

CUT TO:

**1/32 EXT. EDWARDS' WAREHOUSE – NIGHT 1 2116**

The flat, peaceful Nottinghamshire countryside on a winter's evening. Somewhere an owl hoots. A perimeter fence topped with barbed wire. Beyond is a large modern warehouse bathed in arc lights. There are lorries parked up in its yards. Diesel pumps. Outhouses.

CHARLIE and RICHARD scamper across the winter-hard field, eyes fixed on the warehouse and its environs.

RICHARD nudges CHARLIE:

Two SECURITY GUARDS chat as they light up cigarettes.

CHARLIE and RICHARD crawl to the perimeter fence. CHARLIE starts working his way through the fence with a pair of wire-cutters.

CUT TO:

**1/33 EXT. EDWARDS' HOUSE / GARDENS – NIGHT 1**

**2130**

CLIVE is restless, not comfortable here, puffing on his cigar and coughing. In the house behind him the windows blaze with light and merriment. MARION comes over to him.

MARION

What are you doing hiding out here?

CLIVE just shrugs.

MARION (Cont'd)

Julia seems happy doesn't she?

CLIVE looks over at where JULIA is laughing with TOBY and other people in the doorway of the house.

MARION (Cont'd)

Did you talk to Edwards about the diesel?

CLIVE

I did.

MARION

All sorted?

CLIVE

Yep. Listen, Mum, I'm going to make a move, check up on Charlie's cowboys. Will you be alright here?

MARION

I'll get a cab home with Julia.

CLIVE starts walking towards his car.

MARION (Cont'd)

Where did Richard go?

CLIVE

Early night, I think.

CUT TO:

**1/34 EXT. EDWARDS' WAREHOUSE – NIGHT 1 2135**

RICHARD and CHARLIE are inside the compound. They wait for a moment as one of the SECURITY GUARDS checks the locks on the main gate. As soon as his back is turned they scurry across the open space towards the warehouse and the diesel pumps. There is no sign of the tanker.

RICHARD  
(Whispers)  
Where is it?

CHARLIE shrugs. Then indicates a door in the side of the warehouse. CHARLIE takes out the keys and starts trying to find the right one.

CUT TO:

**1/35 INT. EDWARDS' WAREHOUSE – NIGHT 1 2140**

It is dark inside the warehouse. CHARLIE finds the light switches and suddenly the place is bathed in bright electric light. There is the tanker, pride of place in the middle of the warehouse. CHARLIE and RICHARD smile at each other. Then they clamber up into the cab of the vehicle. CHARLIE starts pulling bits of the truck apart, starts pulling at wires.

RICHARD  
What are you doing?

CHARLIE  
I'm jump-starting it.

RICHARD  
It's not a Ford Cortina.

CHARLIE  
I know it's not a Ford Cortina.

RICHARD  
It's a bloody diesel tanker. One spark from that and we'll both go up.

CHARLIE  
If you can't say anything useful don't say anything at all, alright?

RICHARD  
Why don't you use the key?

CHARLIE  
(Irritated)  
Because...

RICHARD is smiling at his brother. The keys have been left on the coat-hook in the cab. RICHARD passes CHARLIE the key.

CHARLIE (Cont'd)  
Get on the floor.

(CONTINUED)



1/35 CONTINUED

RICHARD  
What for?

CHARLIE  
Just do it:

CUT TO

**1/36 EXT. EDWARDS' WAREHOUSE – NIGHT 1 2142**

A SECURITY GUARD is startled to see the doors of the warehouse open and then the tanker slowly ease out.

SECURITY GUARD ONE  
Mike. Mike!

The other GUARD comes around a corner. He has a large dog on a leash. The lights of the tanker come on as it heads towards them and the main gate.

SECURITY GUARD ONE (Cont'd)  
I thought it was just you and me here.

\*

The tanker hisses to a halt and CHARLIE leans out of the window. He has taken off his suit jacket and tie.

CHARLIE  
Alright, boys. Let us out.

SECURITY GUARD ONE  
Who the hell are you?

CHARLIE  
The bloke who's driving this lot  
down to London.

The two GUARDS look at each other.

CHARLIE (Cont'd)  
They didn't tell you about it?

SECURITY GUARD ONE  
There's nothing written in the log.  
If it's not written down it doesn't  
happen.

\*

(CONTINUED)

1/36 CONTINUED

CHARLIE

Suits me. I thought your guvnor  
wanted it in London, that's all.

SECURITY GUARD ONE

Mr Edwards? Don't know anything about it.

\*

CHARLIE

Can't you phone him or something?

The GUARDS look at each other, undecided.

\*

SECURITY GUARD ONE

(To the other guard)

He's at his son's engagement party.  
You give him a ring.

\*

The GUARDS look at each other again, they're weakening.

CUT TO:

**1/37 EXT. WAREHOUSE / COUNTRYSIDE – NIGHT 12145**

The gates of the compound open and the tanker eases out before turning onto the road. CHARLIE howls out loud with pleasure and relief. RICHARD gets up off the floor, also smiling hugely.

CUT TO:

**1/38 EXT. WAREHOUSE / FORECOURT – NIGHT 1 2150**

CLIVE gets out of his car and stands in the half-finished forecourt. He was expecting the buzz of activity but there are only discarded tools and pots of paint. Traffic rumbles in the distance. CLIVE is not amused.

CUT TO:

**1/39 INT. DEE DEES BAR & GRILL – NIGHT 1 2205**

The bar is busy now with a clientele of mostly male customers, young businessmen and office workers. MANDY and the other GIRLS are busy. MANDY comes over to clear the table where DAVEY, EDDIE and the other builders are sitting, have obviously had a skinful.

\*

DAVEY  
(To Mandy)  
One for the road, please, love.

\*

MANDY  
I thought you lot had work to do.

EDDIE  
She's right, Davey We promised  
Charlie we'd get it finished.

\*

DAVEY  
We will get it finished.

\*

MANDY  
He'll have your guts for garters if  
he finds you in here.

DAVEY  
(To them all)  
One more?

There are nods of assent.

Then they see him:

CLIVE says nothing. He just stands there looking at the labourers. They squirm under his gaze.

EDDIE  
We were just getting back to it,  
Clive.

\*

CLIVE does nothing. Says nothing.

(CONTINUED)

1/39 CONTINUED

DAVEY (Cont'd)

Right, then lads, let's be having  
you.

There is much scraping of chairs as the labourers get up to go. They file sheepishly by  
CLIVE and out into the night.

\*

MANDY

Sorry, Clive, they just wouldn't go.

CLIVE

Charlie not here?

MANDY shakes her head.

CUT TO:

**1/40 EXT. COUNTRYSIDE – NIGHT 1 2210**

The huge tanker hisses and stutters down a narrow country lane.

CUT TO:



**1/41 INT/EXT. TANKER CAB / COUNTRYSIDE – NIGHT 1 2211**

CHARLIE is having enormous fun trying to manoeuvre the tanker down the narrow lanes. RICHARD is chugging beer from a bottle, spills it all over himself as CHARLIE bumps the gears.

RICHARD  
Let me have a go.

CHARLIE  
No way.

RICHARD  
Why not?

CHARLIE  
Because it's bloody good fun.

A car pulls out from a lane, causing CHARLIE to swerve violently.  
\*

RICHARD  
(Alarmed)  
Charlie. Stop.

CHARLIE  
GERONIMO!

(CONTINUED)

1/41 CONTINUED

CHARLIE just manages to squeeze the tanker passed the car.  
He grins at RICHARD.

\*

RICHARD  
(Awed)  
You mad bugger

CUT TO:

**1/42 EXT. WAREHOUSE / FORECOURT – NIGHT 1 2220**

Arc lights fizz into life, the white light illuminating the night. ANDY and DAVEY and the other LABOURERS stand shamefaced as CLIVE faces them.

CLIVE

When we decided to go into diesel  
and get a forecourt shop constructed  
I thought "what builders do I know?  
Who could do this and get it done well,  
get it done on time?" Charlie said the  
boys will do it. The boys, I said?  
But the boys don't know anything  
about the building trade.

DAVEY

Listen, Clive, we all appreciate –

CLIVE

Shut up!

Silence.

CLIVE (Cont'd)

A bunch of piss-head ex-miners and  
dole boys. Look at you. You're  
pathetic. But Charlie said you were  
up to it and I believed him. Give the  
boys a break, he said. And this is  
how you repay us.

A shamed beat:

CLIVE (Cont'd)

You gave your word that this forecourt  
would be finished by tomorrow and it  
will be finished by tomorrow and it  
will be finished bloody well.

A beat.

(CONTINUED)

1/42 CONTINUED

CLIVE (Cont'd)  
Begin!

The labourers set to with great gusto, desperate to start work. CLIVE watches them for a moment. Then he takes off his own suit jacket, rolls up his sleeves.

CLIVE (Cont'd)  
(Grumpy)  
Bastards.

The boys know that this gesture from CLIVE proves he's still on-side, still one of them. Some expressions soften as they see the boss working side-by-side, still one of them. A taxi pulls up and CHARLIE and RICHARD get out.

RICHARD  
Do we need to do this?

\*

CHARLIE  
It's called "responsibility"  
(Seeing Clive)  
Bollocks.

RICHARD  
What?

CHARLIE  
The smell of burning martyr filled  
the air.

CLIVE's very presence makes the others work hard and there is – finally – a hum of work around the forecourt.

CHARLIE (Cont'd)  
You missed a bit.

CLIVE turns to see CHARLIE and RICHARD standing there in their suits, smiling at him. RICHARD is still drinking, starting to look a bit the worse for wear now.

CLIVE  
Where the hell have you been?

(CONTINUED)

1/42 CONTINUED

CHARLIE

You don't have to do that, I was coming to check on them.

CLIVE

And he's meant to be having an early night. What have you two been up to?

CHARLIE

Nothing.

CLIVE

Grab a brush.

CHARLIE

(Appalled)

Me?

CLIVE

(To Richard)

And you.

RICHARD

It's my last night.

CLIVE

Tough. Edwards wants us to buy his diesel –

CHARLIE

(Appalled)

What?

(CONTINUED)

1/42 CONTINUED

CLIVE

That's not going to happen. But we need to find an alternative supply. fast.

RICHARD snorts.

CLIVE (Cont'd)

What's so funny?

CHARLIE

He's hungry. Let me just take him for a quick bite.

CLIVE

The sooner we're finished the sooner we can all get away from here.

CHARLIE

At least let me get home and change.

CLIVE

Brush. Paint.

CHARLIE

It's bloody Armani.

CLIVE takes his brush and flicks watery paint over CHARLIE's front. Subdued laughter and smirks from the workers. RICHARD smiles, starts unsteadily taking his jacket off.

CHARLIE (Cont'd)

I can't believe you did that.

DISSOLVE TO:

**1/43 EXT. NOTTINGHAM – NIGHT 1 0229**

The city of Nottingham twinkles in the darkness.

DISSOLVE TO:

**1/44 EXT. MUNICIPAL BATHS – NIGHT 1 0230**

In the early hours of the morning the streets are dark, deserted.

CUT TO:



**1/45 INT. MUNICIPAL BATHS / STEAM ROOM – NIGHT 1 0231**

CLIVE, CHARLIE and RICHARD are naked or swathed in towels in the steam room of the municipal baths. They are all drinking shorts now, passing the bottle between themselves, the take-away pizza getting damp in the steam. RICHARD is the most pissed by far.

CLIVE  
How'd you get the keys for this place?

CHARLIE  
Bloke owed me a favour.

RICHARD  
He gets keys from all sorts of places,  
don't you, Chaz?

CLIVE looks puzzled by this reference. RICHARD taps his nose conspiratorially.

CLIVE  
(To Charlie)  
What's he on about?

CHARLIE  
Dunno.  
(Bumpkin accent)  
His brain do be all full of learning.

RICHARD  
Did Sammy stay at Claire's?

This is a subject CLIVE definitely doesn't want to discuss.

CLIVE  
Yes.

RICHARD  
Top kid, he is.

A beat.

(CONTINUED)

1/45 CONTINUED

RICHARD (Cont'd)  
Top woman, too.

CLIVE  
I don't want to talk about it.

RICHARD  
Will she come to the wedding?

CLIVE  
No, she won't come to the wedding.  
Now will you shut up about it?

RICHARD  
I'm not coming back for the wedding.

CLIVE and CHARLIE look at each other: what's brought this on?

CLIVE  
Of course you're coming back for  
the wedding.

RICHARD  
I'm not.

CHARLIE  
If you don't come back we'll come  
and get you. Prat.

RICHARD  
You won't find me.

CLIVE  
What's Julia going to say if you don't  
come back?

RICHARD  
(Maudlin)  
Don't care.

(CONTINUED)

1/45 CONTINUED

CLIVE

What is wrong with you tonight?  
You're going to University tomorrow.  
You're meant to be happy.

RICHARD

I don't want to go.

CHARLIE

You don't want to go but you won't  
come back if you do go?

RICHARD says nothing. Takes another drink.

CLIVE

We'd better get him home. Mum'll  
kill us if she sees the state of him.  
Is he all packed?

CHARLIE nods.

RICHARD

I'm not going home.

CLIVE

What time is it?

CHARLIE looks at his watch.

CHARLIE

It's –  
(Realising)  
Shit!

CHARLIE jumps up.

(CONTINUED)

1/45 CONTINUED

CLIVE  
What now?

CHARLIE  
I've got a present for him.

RICHARD  
Yay! Present!

CLIVE  
Where is it?

RICHARD  
(Realising)  
I don't want a present. I'm not  
going anywhere.

CUT TO:

**1/46 INT. MUNICIPAL BATHS / SWIMMING POOL – NIGHT 0235**

Music starts to play, booming out over the swimming pool's sound system. It's a ghastly disco version of Notts County's club song. RICHARD is starting to sway now, wearing just a towel and still drinking. CLIVE is also just in his towel, looking out over the deserted pool as CHARLIE appears back in the pool area, grinning from ear to ear.

CLIVE  
Is that it? A crappy song?

For an answer CHARLIE points to the top board of the diving ladder. CLIVE and RICHARD look up to see MANDY standing there dressed in full Notts County kit. MANDY starts to strip, peeling off the kit as she dances to the music. RICHARD whoops with pleasure, singing along.

RICHARD  
(Singing)  
I had a wheelbarrow and the  
wheel fell off.

CLIVE turns to CHARLIE, touched by the trouble his brother has gone to.

CLIVE  
He's going to love my compass and  
protractor set now, isn't he?

MANDY reaches behind to undo her bra. She spins out the silicon pads that have been helping fill the bra. CHARLIE leaps up and catches one of the implants.

CHARLIE  
(Amused)  
You fibber!

MANDY just laughs and dives into the pool. RICHARD jumps in with a holler.

CLIVE  
Oh God, he's going to drown.

CHARLIE jumps in, makes sure his brother's okay.

(CONTINUED)

1/46 CONTINUED

RICHARD  
Clive! Come on in!

CLIVE shakes his head.

CLIVE  
No, thank you.

RICHARD  
Chicken!

CHARLIE starts making chicken noises at CLIVE. RICHARD and MANDY join in, a chorus of clucking noises aimed at CLIVE.

If you can't beat them...

CLIVE throws his towel off with a flourish. Twirls it away to hollers from the pool. Then runs and jumps into the pool. MANDY swims up to CHARLIE.

MANDY  
You owe me eighty quid. And  
another twenty for keeping me  
here half the night.

CHARLIE  
Fifty.

MANDY  
What? We agreed eighty.

CHARLIE  
That was for D cups, not A's.

MANDY covers her breasts up.

MANDY  
(Offended)  
B's, thank you very much.

MANDY tries to drown CHARLIE.

CUT TO:

**NO SCENE 1/47**

**1/48 EXT. MUNICIPAL BATHS – NIGHT 1                      0415**

CLIVE is marched along the pavement outside the Baths, RICHARD's hands clamped over his eyes. CHARLIE walks alongside, full of trepidation. A milk float goes past.

RICHARD  
No peeking.

CLIVE  
What is it?

CHARLIE  
1-0     to us, is what it is.

RICHARD takes his hands away, beaming. The tanker is parked incongruously in the side street behind the Baths. CLIVE just stands there with his mouth open. RICHARD and CHARLIE flank him.

CLIVE  
(Quiet)  
How did you get this?

RICHARD  
(Pleased)  
We nicked it. From Edwards.

CHARLIE  
Technically, you can't nick  
something that's already  
yours.

CLIVE  
You went to Edwards' warehouse  
and you stole it?

RICHARD  
Yup.

CHARLIE  
As I say, I'd have to quibble with  
the word "stole".

(CONTINUED)



1/48 CONTINUED

CLIVE  
(Furious)  
You bloody, bloody idiots!

CLIVE can't believe what they've done, puts his hand to his head, trying to think.

CLIVE (Cont'd)  
Have you got any idea what you've  
done?

CHARLIE  
He took it from us so we took it back.

CLIVE  
This is exactly what he's looking for.

\*

CHARLIE  
We couldn't just do nothing.

CLIVE  
Don't you see? This is what he wants.  
He wants an excuse to close us down  
and you've given him one!

CHARLIE  
Good. Bring the bastard on.

CLIVE paces, frantic. Then he looks at his watch, makes some calculations in his head.

(CONTINUED)

1/48 CONTINUED

RICHARD

(To Charlie)

He doesn't like his present, does he?

CHARLIE

I don't think so.

CLIVE

(To Richard)

You, open the doors.

(To Charlie)

You, up in the cab.

CHARLIE

Where are we going?

CLIVE

We're taking it back.

CHARLIE

You what?

CLIVE

If we get it back before they get to work maybe they'll never know.

CHARLIE

And look like a couple of poufs?

CLIVE

(Furious)

Get in the cab!

CUT TO:

**1/49 EXT. COUNTRYSIDE – DAY NIGHT 1 0430**

Early morning. The roads are still clear at this hour of the day as the tanker moves quickly through the countryside.

CUT TO:

**1/50 INT/EXT. TANKER CAB / COUNTRYSIDE – NIGHT 1 0445**

CHARLIE is driving, RICHARD in the middle, CLIVE glaring in the passenger seat. They turn off down a very isolated lane.

CHARLIE  
What am I going to say to the  
Security Guards?

CLIVE  
I don't know. You blagged you way out  
you can blag your way back in again.

For the first time CHARLIE realises this might all end in violence.

CHARLIE indicates the lolling RICHARD.

CHARLIE  
Let's get him home first, eh?  
He doesn't need to get involved.

CLIVE  
We haven't got time.

RICHARD  
I'm alright.

CHARLIE drives on. The tanker starts to slow.

CLIVE  
What are you stopping for?

(CONTINUED)

1/50 CONTINUED

CHARLIE  
(Puzzled)  
I don't know.

The tanker slurs to a complete halt as the engine stutters and is finally silent.

RICHARD  
What's happened?

CHARLIE starts to bang his head on the steering wheel.

RICHARD (Cont'd)  
What?

CUT TO:

**1/51 EXT. DESERTED COUNTRYSIDE – NIGHT 1 0515**

A ruminating cow leans over a hedge and watches. The tanker gleams in the early morning light. CLIVE looks up and down the lane but there is no sign of life. RICHARD is holding the tanker's enormous hose over a small petrol can. CHARLIE is in the cab flicking switches and pressing buttons.

CHARLIE  
Anything?

RICHARD  
Nope.

Windscreen wipers wipe. Lights come on and off.

CLIVE  
(Frustrated)  
For pity's sake. There must be a  
thousand gallons in there and we can't  
get a bucketful out?

RICHARD  
(Grumpy)  
You try, then.

CLIVE  
You're the one with the "A" Levels.

RICHARD  
They didn't teach us pilfering diesel  
from tankers.

CHARLIE sticks his head out again.

CHARLIE  
Anything?

RICHARD  
No.

(CONTINUED)

1/51 CONTINUED

CLIVE  
(Frustrated)  
Bloody hell.

RICHARD  
We could walk to a petrol station.

CLIVE  
We don't have time! If Edwards gets to work and finds we've stolen his diesel we are all dead.

RICHARD  
(Weak)  
We'll just tell him it was a joke.

CLIVE  
Have you ever had a meat cleaver embedded in your arse?

RICHARD  
No.

CLIVE  
Well, then, shut up.

Suddenly the hose starts spurting diesel. RICHARD scrambles to direct it into the petrol can but it snakes out of his control and douses the appalled CLIVE in diesel. RICHARD manages to get the hose under control, pours diesel into the can. CHARLIE pops his head out of the cab.

CHARLIE  
Anything?

CHARLIE sees CLIVE standing there, diesel dripping from his face and best suit.

CUT TO:

**1/52 EXT. EDWARDS' WAREHOUSE / COUNTRYSIDE – DAY 2**  
**0601**

CLIVE, CHARLIE and RICHARD squat down low, looking through the perimeter fence at the warehouse. All appears quiet.

CLIVE  
Looks quiet enough.

CHARLIE  
Is Edwards' car here?

CLIVE  
Can't see it. Hennessy's?

CHARLIE  
No, he drives an old Jag.

RICHARD  
How do we get it back in?

CLIVE  
Same way you got it out.

CHARLIE nods.

CHARLIE  
(Confident)  
No problem.

CLIVE  
If anything goes wrong –

CHARLIE  
It won't go wrong.

RICHARD  
(To Clive, nervous)  
What do we do if anything goes wrong?

CHARLIE  
You're staying here with Clive.

(CONTINUED)



1/52 CONTINUED

RICHARD

No way.

CHARLIE

Tell him, Clive.

CLIVE looks at RICHARD, knows he doesn't want his brother to go in there on his own.

CLIVE

You go in together. Dump the tanker  
and get out. If I see anything  
untoward I'll create a diversion.

RICHARD

What sort of diversion?

CLIVE

I don't know, do I? If that happens  
you two leg it, get out of the hole in  
the fence and get to the car. I'll  
meet you there.

CHARLIE and RICHARD nod.

CUT TO:

**1/53 EXT. EDWARDS' WAREHOUSE / MAIN GATE – DAY 2 0610**

CHARLIE drives the tanker up to the main gate. RICHARD sits in the passenger seat. One of the SECURITY GUARDS comes out of the hut, surprised to see the tanker, pissed-off that his breakfast has been interrupted.

SECURITY GUARD ONE  
What the hell are you doing back?

CHARLIE  
Someone's got their wires crossed.  
This is for you lot, apparently.

SECURITY GUARD ONE  
What did you take it away for, then?

CHARLIE  
Not my fault, mate. Blame the office.

The SECURITY GUARD notices RICHARD.

SECURITY GUARD ONE  
Who's that?

CHARLIE  
Trainee. Showing him the ropes.

SECURITY GUARD ONE  
(To Richard)  
Don't learn anything from him, mate,  
he's a bloody idiot.

CHARLIE manages a smile at this hilarity. The SECURITY GUARD opens the gate for CHARLIE and the tanker as the other GUARD comes out of the shed with a mug of steaming tea. He hands the mug over to SECURITY GUARD ONE.

\*

SECURITY GUARD ONE  
(Nods)  
Twat.

CUT TO:

**1/54 EXT. EDWARDS' WAREHOUSE / COUNTRYSIDE – DAY 2 0612**

CLIVE lies in the muddy field where he has a view – although he can't hear any words – of the GUARDS and the main gate.

CUT TO:

**1/55 INT. EDWARDS' WAREHOUSE – DAY 2 0614**

CHARLIE and RICHARD get out of the cab of the tanker. Mission accomplished. CHARLIE starts nosing around, looking at papers. RICHARD is very keen to get out of here.

RICHARD  
Come on.

CHARLIE  
Just having a look.

RICHARD  
Charlie.

RICHARD looks nervously at the doors of the warehouse.

CUT TO:

**1/56 EXT. EDWARDS' WAREHOUSE / MAIN GATE – DAY 2 0616**

CLIVE lies and waits in the undergrowth, getting restless. A car drives up, sounds its horn. It's an old Jag. To CLIVE's horror he sees that the driver is TERRY HENNESSY.

CUT TO:

**1/57 EXT. EDWARDS' WAREHOUSE / MAIN GATE – DAY 2 0617**

The SECURITY GUARD comes out of his hut, still eating.

HENNESSY  
All quiet?

The GUARD nods.

SECURITY GUARD ONE  
Just some tanker driver without a  
brain.

HENNESSY is immediately on edge.

HENNESSY  
What tanker driver?

CUT TO:

**1/58 INT. EDWARDS' WAREHOUSE – DAY 2 0618**

CHARLIE is flipping through order books. RICHARD is getting increasingly nervous.

RICHARD  
Come on, Charlie.

CHARLIE  
I'm coming, I'm coming.

CUT TO:

**1/59 EXT. EDWARDS' WAREHOUSE / COUNTRYSIDE – DAY 2 0620**

CLIVE is really alarmed now. He has seen how HENNESSY has heard something he doesn't like, has seen the body language of the SECURITY GUARDS stiffen. He looks towards the warehouse.

CLIVE  
(To himself)  
Come on.

The SECURITY GUARDS come out of the hut. They are now armed with baseball bats. The dog strains at its leash as the three men walk towards the warehouse.

CUT TO:



**1/60 INT. EDWARDS' WAREHOUSE – DAY 2 0621**

RICHARD is peeking out of the doors. He sees HENNESSY and the two GUARDS walking towards the warehouse with their weapons and the dog.

RICHARD  
Charlie!

CHARLIE hears the note of fear in his brother's voice, comes over.

CHARLIE  
Bollocks.

There is obviously no way out through the front of the warehouse.

CUT TO:

**1/61 EXT. EDWARDS' WAREHOUSE / MAIN GATE – DAY 2 0622**

CLIVE has come out of his hiding place, is by the open main gate now. He sees the men walking towards the warehouse. CLIVE decides he has to do something to distract the men from the warehouse. CLIVE walks into the compound, starts waving his arms and shouting.

CLIVE

HENNESSY and the SECURITY GUARDS turn at the sound of CLIVE's shouting. The distance is too great for HENNESSY to recognise CLIVE. All they see is a man waving his hands and shouting.

SECURITY GUARD ONE  
Who the hell's that?

HENNESSY is smart, he knows this is a diversion, looks over at the warehouse.

HENNESSY  
Let the dog go.

The SECURITY GUARD lets the dog go and it bounds hungrily towards the warehouse.

CUT TO:

**1/62 INT. EDWARDS' WAREHOUSE – DAY 2 0623**

RICHARD witnesses this turn of events, sees the dog running towards the warehouse. CHARLIE is desperately trying to find the right key to open a small door in the back of the warehouse. RICHARD tries to move the warehouse doors shut but he can't.

RICHARD  
Charlie! Quick! In the cab!

CHARLIE turns, puzzled.

RICHARD (Cont'd)  
Just do it!

CHARLIE and RICHARD jump up into the cab just as the dog bursts into the warehouse, looking for mayhem. The dog barks and slavers up at them.

CHARLIE  
We can't stay here.

RICHARD  
Get out that side. Quick.

CHARLIE gets out one side of the cab as Richard keeps the attention of the dog.

RICHARD (Cont'd)  
(To Dog)  
Nice psycho doggy. Nice doggy.

RICHARD lets the dog into the cab just as he jumps out of the other side and slams the door. CHARLIE shuts the other door and the dog goes ballistic, imprisoned in the cab of tanker. RICHARD locks the doors and throws the keys away.

CUT TO:

**1/63 EXT. EDWARDS' WAREHOUSE / MAIN GATE – DAY 2 0625**

CLIVE sees that his diversion isn't working and that the men are about to enter the warehouse. He is desperate. Suddenly he realises he has Harry Edwards' chunky silver lighter in his hand. He sees HENNESSY's car. Rips a strip of his shirt off into a rag.

CLIVE  
Hey! Hey!

CLIVE waves the rag to HENNESSY and the men, starts undoing the petrol cap on HENNESSY's car. HENNESSY and the men are looking at CLIVE's antics.

SECURITY GUARD ONE  
(Stating the obvious)  
He's doing something to your car.

CLIVE pushes the rag into the petrol tank and lights it. HENNESSY sees what CLIVE is about to do to his beloved car.

HENNESSY  
Leave it, you bastard!

HENNESSY starts to run towards CLIVE and the car. The rag catches. CLIVE sees HENNESSY running towards him and legs it out of the compound, throwing himself into the tall wheat of the field.

The car explodes with a deafening bang, lifting itself from the ground and belching fire and black smoke. HENNESSY just stares in utter, appalled disbelief.

CUT TO:

**1/64 INT. EDWARDS' WAREHOUSE – DAY 2 0627**

Finally the door opens and CHARLIE and RICHARD burst into freedom, start running towards their hole in the perimeter fence. The dog is still going ballistic in the locked cab of the tanker.

CUT TO:

**1/65 EXT. EDWARDS' WAREHOUSE / MAIN GATE / COUNTRYSIDE –**  
**DAY 2            0628**

CLIVE looks up from his hiding place in the grass. Tiny fragments of ash are falling like dirty snow from the sky. As he sees the burning car and HENNESSY looking around in fury for the perpetrator, CLIVE can't help himself: he smiles with delight.

Then CLIVE sniffs the air. Something is burning.

He looks over his shoulder to discover that a cinder has fallen onto his diesel-saturated suit jacket and it's on fire! CLIVE stands up in his panic, waving his arms frantically to put out the flames. From the compound HENNESSY sees this figure floundering in the field, starts running towards him. The flames are starting to engulf CLIVE. Frightened, he sees a cattle watering trough full of water. CLIVE staggers over and lies down in it, extinguishing the flames. He can see HENNESSY hammering across the field towards him. CLIVE is up and away, running through the field in the direction of CHARLIE's hidden car.

CUT TO:

**1/66 EXT. FIELD – DAY 2 0630**

CHARLIE and RICHARD are legging it across the muddy field, shoes clogged with mud. The two SECURITY GUARDS are in pursuit.

CUT TO:

**1/67 EXT. COPSE – DAY 2 0633**

A knackered, panting CLIVE arrives in the copse, finds the car. The doors are locked. CHARLIE and RICHARD also arrive, lungs screaming.

CLIVE  
Who's got the keys?

CHARLIE  
Richard.

RICHARD  
I haven't got them!

CLIVE  
One of you must have!

CHARLIE and RICHARD quickly frisk themselves, looking for the keys. Nothing.

CHARLIE  
(To Richard)  
I gave them to you.

RICHARD  
You didn't!

CHARLIE  
I put them on the same key-ring as the  
tanker keys.

RICHARD  
Oh.

CLIVE  
Where are they?!

RICHARD  
I threw them away.

(CONTINUED)



1/67 CONTINUED

CLIVE  
Bollocks!

CLIVE runs off. RICHARD and CHARLIE can hear their pursuers gaining on them. They charge off after CLIVE.

CUT TO:

**1/68 EXT. FIELDS – DAY 2 0635**

CLIVE, CHARLIE and RICHARD run as far as their shattered bodies will let them, looking over their shoulders at their gaining pursuers. There is a line of shrub and tree ahead of them and they push on towards that bursting through the foliage and...

CUT TO:

**1/69 EXT. MOTORWAY – DAY 2 0636**

...the boys' legs are taken away from them as they tumble and bounce down a slope that leads – much to their astonishment – down to a busy morning motorway approach road. They pick themselves up, look in bemusement at the thundering traffic.

They don't have time to think about things as HENNESSY and the SECURITY GUARDS are at the top of the slope, and are starting to edge down the slope towards them. With weary desperation the Eustace brothers start running and staggering along the hard shoulder of the motorway.

Lorries and trucks rumble by.

CLIVE looks behind and sees that the pursuers are definitely gaining on them. A van swerves in front of them and brakes on the hard shoulder. The doors swing open to reveal the workers from the warehouse. \*

EDDIE  
Alright, Clive.  
(Proud)  
We finished. \*

CLIVE just squeaks with relief.

CLIVE, CHARLIE and RICHARD are dragged into the back of the van as it pulls off into the motorway traffic. HENNESSY and the SECURITY GUARDS disappear into the distance behind them. CLIVE, CHARLIE and RICHARD look at each other for a moment, still in shock.

DAVEY  
Had a bit of a night of it, boys?

The Eustace brothers burst into laughter, arms around each other, completely shattered but completely exhilarated.

Out on CLIVE, the biggest smile of them all.

CUT TO:

**1/70 EXT. NOTTINGHAM TRAIN STATION – DAY 2 0745**

The boys have picked up RICHARD's luggage and are standing amongst the commuters at the train station. They are still wearing their muddy, ripped suits.

That awkwardness before parting.

CLIVE

I wish Dad was here to see this.  
First person from our family going  
to university.

CHARLIE

(Joking)  
Probably the last, too.

CHARLIE (Cont'd)

(Serious)  
You look after yourself.

RICHARD nods.

He turns to face his eldest brother.

RICHARD

Bye, Clive. Don't work too hard.

CLIVE

Unlike you. You work your bollocks  
off, alright?

CLIVE and RICHARD hug.

RICHARD and CHARLIE hug.

And then RICHARD is gone, swallowed up in the crowd. A sadness hangs over CLIVE and CHARLIE now that their little brother has gone.

CHARLIE

Breakfast?

CONTINUED

1/70 CONTINUED

No. CLIVE

\*

CUT TO:

**1/71 EXT. CLAIRE'S FLAT – DAY 2 0800**

CLIVE walks through a Nottingham estate. His burnt, ripped, muddy clothes getting some odd looks. He walks up to the door, rings the bell.

A beat.

Then CLAIRE opens the door. She looks him up and down.

CLAIRE  
What happened to you?

CLIVE  
Long night. Is he ready?

CLAIRE  
(Shouting inside)  
Sammy! Your Dad's here!

CLAIRE turns back to CLIVE.

CLAIRE (Cont'd)  
You didn't tell me he was in the  
School Play.

CLIVE  
Didn't I?

CLAIRE  
You know you didn't.  
(Serious)  
How long are you going to punish  
me like this for?

SAM turns up with his bag, excited to see his father.

SAM  
Hey, Dad. What happened to you?

CLIVE ruffles his son's hair, really pleased to see him.

(CONTINUED)

1/71 CONTINUED

CLIVE  
I'll tell you about it later.

SAM kisses CLAIRE goodbye.

SAM  
Bye, Mum.

CLAIRE  
Bye, love. Watch those fingers.

CLIVE and SAM start to walk away.

Then CLIVE turns.

CLIVE  
Why don't you have him one  
night next week? If you  
want to.

CLAIRE is completely taken aback by this. She manages a tiny nod of gratitude. SAM is delighted by this development.

Then CLIVE and SAM walk off down the street, hand in hand.

CUT TO:

**1/72 EXT. WAREHOUSE / ZOO – DAY 2 0900**

EDDIE ASPEN is driving in the car park of the warehouse with SAM shouting delightedly at his side.

SAM  
Dad! Look at me!

CLIVE watches this, waves. CLIVE is wearing overalls, inspecting the work on the new forecourt shop.

MARION  
(Disturbed)  
That is exactly what I was worried about. She's not a woman she's a puppeteer. You speak to your solicitor before you start saying he can stay over.

CLIVE puts his hand up for quiet.

CLIVE  
(Gentle)  
Sssh, Mum.

He has seen what MARION hasn't seen:

JACK EDWARDS and HENNESSY get out of a car and walk towards them.

CLIVE (Cont'd)  
Eddie! Get Sam inside.

MARION  
(Concerned)  
What's up?

EDWARDS and HENNESSY walk right by CLIVE and MARION.

\*

(CONTINUED)



1/72 CONTINUED

CLIVE

Jack. I can explain.

MARION

Hello, Mr Edwards. Thank you for  
such a lovely evening last night.  
I was just saying to –

EDWARDS and HENNESSY walk right on by, out towards the back of the warehouse.

MARION (Cont'd)

What's happening?

CLIVE

Go inside, Mum, look after Sam.

MARION

But –

CLIVE

Just do it!

MARION is shocked by his tone but goes inside as CLIVE hurries after the two men. They have stopped next to the kangaroo.

CLIVE (Cont'd)

(Reasonable)

Come on, boys. Come inside and we can –

CLIVE stops as he sees EDWARDS take out a sawn-off shotgun, for one terrible moment thinks it's for him.

\*

Then EDWARDS puts the gun to the kangaroo's head.

\*

(CONTINUED)

1/72 CONTINUED

EDWARDS

If you or your brothers ever fuck with  
me – or what belongs to me – again,  
I will crush you. Understand?

EDWARDS looks at CLIVE and pulls the trigger.  
It doesn't go off – there are no bullets in the gun.

\*

\*

CUT TO:

**1/73 EXT. PARADISE HEIGHTS – DAY 2 0915**

A wind buffets the grass and silk flowers up on the heights.

The wind blows the hair from YVONNE's face as she holds onto the trunk of a tree, fully dressed save for her knickers and tights, which are down around her ankles.

She is enjoying herself hugely as CHARLIE makes love to her from behind.

**THE END**