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# THIS CITY IS OURS

## EPISODE TWO

By

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### Shooting Script

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*Trigger warning: The content of this script may be emotionally challenging. Sensitive themes include reference to fertility and violence/murder/death.*

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1

**EXT. SOUTHERN SPAIN - INLAND HILLS - DAY 4**

1

From high, see the empty vastness of the land - scrubland, with its own unique beauty. Parched, terra-cotta land, distant white-washed homesteads and villages.

Find a solitary car as it turns off a recognisable highway and onto a long and lonely road - upwards.

2

**INT. CAR - INLAND SPAIN - DAY 4**

2

MICHAEL drives, RONNIE sits in the passenger seat. They drive in silence for a while. Spanish RADIO plays... until RONNIE turns it off.

**RONNIE***(calm; evenly)*

Any idea what we say to the amigos?

**MICHAEL***(calm)*

They'll want to know we've got their money... and the only way we can earn it is by taking another load.

**RONNIE**

...So we beg?

**MICHAEL***(evenly)*

We sell... they take the profit... That way we keep our lines supplied and lose nothing but time.

RONNIE isn't keen - it's a way out, but hearing it said out loud is not a nice feeling. He is quietly bitter about giving up time - time is money.

**MICHAEL (CONT'D)***(pause)*

It all depends on what we find out in the next hour or so... But I'm leaning towards telling them the truth - as we know it.

**RONNIE**

...As we know it.

RONNIE is no fool. He is a little afraid of the truth at the moment. He has his unspoken worries - concerns.

There is a banging from the rear of the car, a thumping. They ignore it.

Hear a desperate grunt from a duct-taped mouth.

**RONNIE** (CONT'D)

(calls almost casually to  
the rear of the car)

Nearly there Davy; not long now  
son!

Another desperate, muffled scream. They drive on.

A silence.

**RONNIE** (CONT'D)

You seem happy - with Diana.

**MICHAEL**

(a look)

...I am.

(pause)

It's the twat in the boot I'm  
pissed off with.

Bravado smiles.

3

**EXT. ABANDONED BUILDING - INLAND SPAIN - DAY 4**

3

A very small farm-type dwelling. A house - barely.

The car arrives. Stops. MICHAEL and RONNIE get out of the car. They stretch and look around casually... They might even be enjoying the quiet - a peace of sorts.

**RONNIE**

(when ready)

....I do like the silence out here.

**MICHAEL**

Yeah..... Same.....

**RONNIE**

(when ready)

Better get this done.

RONNIE reaches back into the car and pulls out a PISTOL. Safety ON, he pushes it into his waistband and opens the boot of the car - to reveal a gagged, groggy and blinking CRAWFORD - afraid.

**CRAWFORD**

Mmmmm.

4

**INT. ABANDONED BUILDING - INLAND SPAIN - DAY 4**

4

MICHAEL, RONNIE and CRAWFORD - who is secured to an old wooden chair. The tape is ripped from CRAWFORD's mouth and he is already talking.

**CRAWFORD**

Ronnie, it's about the house and I'm sorry. I know it looks bad but I swear to God it's something an' nothing. I can explain.

**RONNIE**

*(overlaps casually)*

You were selling on the side Davy.

**CRAWFORD**

No, I swear down, it's not like that.

**MICHAEL**

*(calm)*

It's exactly like that.

**CRAWFORD**

*(becoming desperate)*

This should have all been sorted! It's not like that!

**MICHAEL**

Yes it is.

**CRAWFORD**

*(edge; anger; fear)*

Michael, you have got no fucking clue what you're talking about!

**MICHAEL**

*(edge)*

Then enlighten me!

**CRAWFORD**

*(beat)*

Ronnie. Ronnie, can I talk to you; just you; you and me? It's important.

**MICHAEL**

Where did you get your lemo?

**CRAWFORD**

*(ignoring MICHAEL)*

Ronnie please?

**RONNIE**

Answer the question.

No response, just fear and frustration.

**MICHAEL**

Who's your backer!?

**CRAWFORD***(overlaps)*

Ronnie please.

**MICHAEL**

Don't you understand the shit we're in?

**CRAWFORD***(overlaps; panicked now; fearful)*

I'VE DONE NOTHING WRONG! I WOULDN'T! ...Ronnie please... I've done nothing wrong. Two minutes. Just you and me.

*(continues)***RONNIE***(overlaps)*

Just answer the fucking question.

**CRAWFORD**

You found the house! You've got the gear! Right? ...If I know all of that why the fuck do you think I got on the plane?! ....Why aren't I fucking miles away!?

MICHAEL hits him.

**CRAWFORD (CONT'D)**

Okay!..... Okay.....

CRAWFORD knows his life depends on the next minutes. He looks to RONNIE - an imploring look. He now must say something.

**CRAWFORD (CONT'D)***(a plea)*

.....Ronnie... It's about Jamie?

A few moments of silence... RONNIE's worst fears of the past few days are coming true maybe. RONNIE glances to MICHAEL.

**MICHAEL**

What about him?

CRAWFORD is looking again to RONNIE - he is asking for privacy. RONNIE is uncomfortable at the mention of JAMIE.

**MICHAEL (CONT'D)***(pause; prompts)*

Davy, we're waiting...

**RONNIE***(evenly to MICHAEL)*

Give us a minute.

**MICHAEL**

...Why?

**RONNIE**

Give us a minute.

RONNIE looks: *please, don't be an arsehole...* MICHAEL really doesn't want to give RONNIE that minute. He wants to stay... but he's not an arsehole; he has no choice.

MICHAEL exits.

5

**EXT. ABANDONED BUILDING - INLAND SPAIN - DAY 4**

5

MICHAEL exits and stops just outside the building - he doesn't want to walk away... Then he does! He walks a distance away, towards the car. It's hot. The sun is beating down. There is a stillness. MICHAEL is unsettled.

Hold. MICHAEL looks back to the building.

He remembers there's water in the car. He fetches the water and takes several mouthfuls...

A silence... just the sounds of the land... the animals and insects of the land... Hold.

Then raised voices from the building. MICHAEL looks to the noise.

**RONNIE (O.S.)**

How long have we known each other!?

**CRAWFORD (O.S.)**

A long time.

**RONNIE (O.S.)**

Forever! Which is why I know you're lying!

**CRAWFORD (O.S.)**

Ronnie I swear it's the truth, ask him!

**INTERCUT WITH:**

6

**INT. ABANDONED BUILDING - INLAND SPAIN - DAY 4**

6

RONNIE blows up, he is pissed off and angry; inches from CRAWFORD's face; pistol in hand.

**RONNIE**

(yells; overlaps)

DO YOU WANT ME TO FUCKING POP YOU?  
IS THAT WHAT YOU WANT?

**CRAWFORD***(overlaps; cowering)*

No, no, no please Ronnie just  
listen to what I'm saying; believe  
me.

**RONNIE***(overlapping)*

DO YOU WANT ME TO CARRY YOUR  
FUCKING DEATH AROUND WITH ME! DO  
YOU!

**CRAWFORD**

RONNIE PLEASE NO!

**RONNIE (O.S.)**

TELL ME THE FUCKING TRUTH!

**CRAWFORD (O.S.)**

I'M TELLING YOU THE TRUTH! HE SAID  
ALL OF THIS WAS SORTED!

OUTSIDE - MICHAEL has been edging closer to the building - he  
brings us to the entrance of the building just as: BANG,  
BANG, BANG!

MICHAEL freezes... and then edges forward... looks inside and  
sees RONNIE has shot CRAWFORD dead.

A silence...

As CRAWFORD bleeds out and MICHAEL is wondering what the hell  
has happened here. Hold. WTF! HOLD.

**MICHAEL***(eventually)*

Ronnie?

RONNIE looks to MICHAEL. RONNIE is a little shocked by his  
own actions. He looks to MICHAEL - then away.

**RONNIE**

.....It's done..... Easy.

MICHAEL is a little numb.

**MICHAEL**

...Why is it done? ...What did he  
say?

**RONNIE***(quietly)*

Doesn't matter... He was talking  
shite. Get the tarp'.

**MICHAEL**

What did he say?

**RONNIE***(an instruction)*

Just get the fucking tarp'!

Hold - a few moments silence... a mini standoff. RONNIE looks at MICHAEL... MICHAEL decides not to escalate.

**MICHAEL***(when ready; quietly)*

I'll get the tarp' shall I.

MICHAEL exits. Out on RONNIE - already regretting killing CRAWFORD - and worried at what else is to come. His life has just changed.

7

EXT. ABANDONED BUILDING - INLAND SPAIN - DAY 4

7

MICHAEL goes to the car. From the back seat he drags a robust tarpaulin sheet... He pauses... Is this really happening? He looks to the building. Hold. We need this time, this reflection, this silence. Hold.

**TO BLACK:**

8

OMITTED

8

9

EXT. INLAND SPAIN - HILLS - DAY 4

9

Several seconds of black - then the boot is opened.

A body-shaped "bag" is dragged/lifted from the boot of the car and then dragged across the red earth, leaving a snake-like trail... and is tossed into a fissure in the rocks; discarded... it disappears. MICHAEL and RONNIE are the tossers.

Hold... the deed is done. The men stand still - still not really believing what has happened.

RONNIE walks away, back towards the car. MICHAEL doesn't move.

RONNIE stops. Turns. Looks.

**RONNIE**

Are you gonna say a prayer or something?

**MICHAEL**

I'm waiting to wake up!  
(pause)

Are you gonna tell me what he said?

RONNIE moves to get into the car.

**MICHAEL** (CONT'D)

HE WAS SAYING SOMETHING ABOUT  
JAMIE, TELLING YOU SOMETHING AND  
YOU PUT A FULL STOP TO IT!

**RONNIE**

BECAUSE I DIDN'T WANT TO HEAR WHAT  
CAME NEXT! ...OKAY!...Do you get  
that!? Can you understand that!? No  
you can't!

*(pause; calmer)*

If I could bring him back to life I  
would...

Hold...

**RONNIE** (CONT'D)

*(long pause)*

I'm not standing here getting  
lectured as well as fucking  
sunburnt.

RONNIE moves and gets into the car. Hold. Then MICHAEL moves to the car and gets in.

10

**INT. CAR - INLAND SPAIN - DAY 4**

10

A silence. MICHAEL doesn't start the car.

**MICHAEL**

*(when ready)*

Are you gonna tell me what was  
said.

*(pause)*

I need to know.

**RONNIE**

*(overlaps)*

Start the car... I'm getting hot.

MICHAEL is not happy, but he starts the car. The car drives away.

11

**INT. CAR - INLAND SPAIN - DAY 4**

11

Hold a long silence as RONNIE and MICHAEL drive towards the coast.

**MICHAEL**

*(eventually; quietly)*

He was talking about Jamie - I  
heard that much.

**RONNIE**

*(quietly)*

He was talking bollocks.

**MICHAEL**

*(beat)*

You're certain of that?

**RONNIE**

Yes.

**MICHAEL**

And you're not gonna tell me?

**RONNIE**

I'll deal with it.

**MICHAEL**

...I'd still rather know.

**RONNIE**

My problem.

**MICHAEL**

But it isn't though is it? It's our problem.

**RONNIE**

*(overlaps)*

It's my fucking problem and I'll deal with it!

MICHAEL reacts silently.

**MICHAEL**

*(long pause; quietly pissed off)*

When we see the amigos, I don't want your lad anywhere near them. They don't like him and he can't keep his mouth shut.

**RONNIE**

*(quietly; evenly)*

Don't push it.

**MICHAEL**

Am I telling a lie?

*(beat)*

He fancies himself and he's clearly been up to something, something major.

**RONNIE**

*(overlaps)*

Michael I'll deal with it!

A silence. MICHAEL has got more on his mind here - more he needs to say... So he decides to say it.

**MICHAEL***(when ready)*

Can it be resolved? ...Or will it  
just fucking escalate?

**RONNIE***(overlaps)*

Let me get my head straight. Can  
you do that?

A silence. Then MICHAEL surprises RONNIE.

**MICHAEL***(quietly; evenly)*

Me and Diana are trying for kids...

**RONNIE***(emotionless)*

.....Nice.

**MICHAEL**

Not the ideal time to ask you - but  
have you got any parental advice?

RONNIE almost smiles.

**MICHAEL (CONT'D)***(pause)*

I could do without any more  
surprises, know what I mean?

On RONNIE - as they drive on and from a hilltop we see the coast; the sea stretching out in the distance and disappearing into a sunny haze.

**FADE TO:**

12

**MICROSCOPE - PETRI DISH**

12

The sun haze fades to eggs and sperm in a petri dish! And a needle. The needle penetrates the egg. The miracle of life!

13

**EXT. RONNIE'S VILLA - SPAIN - DAY 4**

13

A huge mechanical/electric gate rumbles open, to reveal the car - with MICHAEL and RONNIE inside. The gate closes behind him.

**INTERCUT WITH:**

14

**INT. CAR - RONNIE'S VILLA - DAY 4**

14

The car is unseen by other villa occupants. MICHAEL and RONNIE sit inside. MICHAEL turns off the engine. They are suitably sombre.

**RONNIE**

Anyone asks, he walked away. Christ knows where.

**MICHAEL**

*(a matter of fact)*  
He's got a mate in Estepona.

**RONNIE**

*(beat)*

Okay - so he's gone to Estepona...  
As far as we know.

**MICHAEL**

Do we lose the car?

**RONNIE**

I'll get Bobby on it. It's not registered.

RONNIE opens the door to get out.

**MICHAEL**

Let me know what your lad has to say for himself.

RONNIE simply closes the door and moves to enter the villa.  
Out on MICHAEL - not happy.

15

**OMITTED**

15

16

**INT./EXT. RONNIE'S VILLA - SPAIN - DAY 4**

16

RONNIE enters the kitchen. He gets himself a beer from the fridge. He takes a mouthful... His stomach in knots, a quiet anger; he moves towards the door overlooking the terrace and pool area. We hear JAMIE's music choices playing out by the pool. Could be something trippy.

RONNIE looks out, across at his guests and family. ELAINE, JAMIE, MELISSA, BABY, DUFFY, RACHEL, BANKSEY and DIANA. He watches for several moments as the group relaxes - JAMIE on a lounger with his BABY. Hold. RONNIE eventually shatters the idyll:

**RONNIE**

*(calls)*  
Jamie! ...JAMIE!  
*(JAMIE looks)*  
Turn that shit off and get inside!

**JAMIE**

*(calls)*  
I'm playing with the baby. Is it important?

**RONNIE**

(edge)  
Yes it's fucking important!

RONNIE has everyone's attention. JAMIE remains relaxed. MELISSA comes over to take the BABY.

**MELISSA**

(quietly)  
Someone's grumpy.

JAMIE is a little pissed off at being summoned. See the reactions - something is going on.

**JAMIE**

(playfully mocks RONNIE)  
...It's important apparently. Can not wait another minute.

**ELAINE**

(quiet warning to JAMIE)  
You behave yourself.

**JAMIE**

(easy)  
He started it... If he wants me to tickle his plums again he can fuck off.

**ELAINE**

Don't be disgusting.

DUFFY smiles a little - but the concern is there. They all try not to watch as JAMIE moves to the villa - but they watch.

DIANA stands - looking for MICHAEL.

**DIANA**

(calls)  
Jamie if Michael's inside, ask him to come outside before the sun goes.

She watches as JAMIE disappears inside.

Continuous. JAMIE enters the villa. RONNIE has his beer and is wired. JAMIE senses the mood immediately.

**JAMIE**

.....What's going on?

No response. RONNIE takes a mouthful of beer. JAMIE is not giving the situation the gravity it deserves.

**JAMIE** (CONT'D)

.....That bad?

**RONNIE**

You know it's that bad.

**JAMIE**

*(beat; wary)*

Where's Davy Crawford?

Before RONNIE can answer, the door opens, RONNIE checks himself. MICHAEL enters. Closes the door and moves through.

**JAMIE** (CONT'D)

...You lads have been gone a while?  
We missed you.

**MICHAEL**

*(passing; quiet edge)*

Shit to bury.

And MICHAEL stops. He can't help himself. He looks at JAMIE.

**MICHAEL** (CONT'D)

*(quietly; evenly)*

Proud of yourself?

**JAMIE**

...On occasion.

**MICHAEL**

You selling us out Jay?

**RONNIE**

Michael leave it.

**JAMIE**

*(beat)*

No idea what you're talking about  
lad. Too much sun?

**RONNIE**

Michael.

*(go)*

MICHAEL glances to RONNIE then exits out towards the pool area - CLOSING THE DOORS BEHIND HIM. Hold several moments of silence.

**JAMIE**

*(looks to RONNIE)*

I'm getting the feeling that  
something is my fault?

**RONNIE**

*(evenly)*

...I have just put three bullets  
into a mate of mine.... You're  
gonna tell me why?

On JAMIE - sober. Shaken. Hold. RONNIE allows a long silence.

**JAMIE**

*(eventually)*

What did he tell you?

RONNIE launches his beer bottle at his son - hard! JAMIE  
manages to avoid it, somehow.

**RONNIE**

I'M ASKING THE FUCKING QUESTIONS!  
YOU ANSWER!

**JAMIE**

*(overlaps)*

OKAY! OKAY! UNDERSTOOD! Understood.

*(pause)*

I'll answer the question but Dad -  
you've got to listen to me...  
Listen...

18

**EXT. RONNIE'S VILLA - POOLSIDE - SPAIN - DAY 4**

18

MICHAEL joins the others poolside. He approaches DIANA. All aware something is happening but they play the game. DIANA is happy to see him back from wherever!

**DIANA**

*(a smile)*

Here he is, I was getting worried.

**MICHAEL**

You're having a good day though?

**DIANA**

*(easy)*

It's been nice - but it's better  
now. Where've you been?

**MICHAEL**

On a message.

They embrace/kiss, briefly.

**DIANA**

How about I make you a drink?

**MICHAEL**

*(low key)*

Y'know what, I would love a drink.

**DIANA**

It's on the way.  
(beat)  
Sun cream.  
(put it on)

**MICHAEL**

Yeah. In a minute.

DIANA moves off to the pool BAR - well equipped. MICHAEL looks to BANKSEY.

**BANKSEY**

(evenly)  
All good Michael? Are we any wiser?

**MICHAEL**

(casual; quiet)  
Not at all mate.  
(softer; closer)  
We're a man down.  
(he sees ELAINE looking)  
Tell you later... It's mad.

He begins to take off his shirt. BANKSEY says nothing more - he knows not to. MICHAEL begins to apply cream - quietly, silently pissed off.

There is an elephant in the room whose phone is about to ring!

A PHONE rings! ...It is a phone next to an unoccupied sunbed, apart from a towel and bag.

**DUFFY**

Someone gonna answer that?

**RACHEL**

I think it's Davy Crawford's phone.

She is on the move towards the phone. She can see the screen.

**MICHAEL**

(quietly; evenly)  
Best leave it Rachel...

BANKSEY looks. The PHONE eventually stops ringing.

**RACHEL**

...It was Cheryl.

The PHONE begins to ring again... for a shorter time and then stops.

**RACHEL (CONT'D)**

...Should I turn it off?

Only MICHAEL can answer.

**MICHAEL**

Best leave it Rach. Or put it on silent.

MICHAEL confirms DAVY CRAWFORD's death! RACHEL switches the phone to silent. ELAINE decides it's time to distract attention. Move on.

**ELAINE**

*(calls)*  
Diana, what are you making, love?

**DIANA**

Margaritas.

**ELAINE**

Ooh is there room in the shaker for a little one?

**DIANA**

Of course.

**DUFFY**

A little two!

**BANKSEY**

*(calls)*  
Bobby Duffy on the cocktails!?

**DUFFY**

*(relaxed)*

Oh I'm full of surprises me; I'm getting very high-brow; I have chia seeds on my Frosties an' everything.

*(at RACHEL)*

Don't I love?

**RACHEL**

This is him getting at me for trying to eat more healthy.

**DUFFY**

I'm not getting at you girl, I'm agreeing with you: seeds are the new charlie.

They smile/laugh. They "move on". **This as RONNIE and JAMIE emerge from the house - immediately catching MICHAEL's eye.**

**BANKSEY**

So what's a chia seed? Am I missing something?

**DUFFY**

They sell them in The Aldi.

**RACHEL**

I won't buy them any more.

MICHAEL WATCHES RONNIE and JAMIE - HE AND WE TUNE OUT OF THE POOLSIDE CHATTER. WE ARE WITH MICHAEL AS HE WATCHES FATHER AND SON MOVE AWAY FROM THE VILLA AND POOL, TO AN ISOLATED SPOT IN THE GARDEN... MICHAEL MIGHT BE IMAGINING A CONSPIRACY.

**DUFFY (O.C.)**

They're tiny fuckers; you sprinkle them over your porridge or whatever - and then spend the rest of the day picking them out of your teeth. But they're very good for you.

**RACHEL (O.C.)**

Yes they are!

Background, faded laughter - SILENCE - total focus - as MICHAEL watches, watches, watches, father and son animated. The son talks... the father listens.

FADE IN - DIANA shaking the cocktail shaker! Attracting MICHAEL's attention. He turns and looks to the rattle and to her. She smiles. He moves closer to her. DIANA has noticed his "preoccupation" with RONNIE and JAMIE.

**DIANA**

*(easy; quietly)*

What's being said?

**MICHAEL**

...I don't know.

**DIANA**

...Is that a problem?

**MICHAEL**

Not yet?

**DIANA**

*(pause)*

Well - I want you to forget all of that for now - because I want you, Michael Kavanagh, to always remember this drink.

**MICHAEL**

Because you made it?

**DIANA**

No.

She pours the drinks into four ice-filled tumblers.

**DIANA** (CONT'D)

...Because I made it with love...  
and because it was made to  
celebrate the day we first saw our  
children.

He looks at her - a touch of wonderment.

**DIANA** (CONT'D)

.....Yes.

19

**INT. VILLA POOL, UNDERWATER - DAY 4**

19

WHOOSH. MICHAEL jumps into the pool - and pulls his knees to his chest. WHOOSH - possibly another body - DIANA maybe does the same, her knees to her chest - they smile at each other: embryos!!!

**FADE TO:**

20

**IMAGE**

20

Fetuses (barely) in a petri dish just hours/days old; brand new.

**FADE TO:**

21

**EXT. RONNIE'S VILLA - SPAIN - DAY 4**

21

MICHAEL is looking at the image on his phone.

DIANA floats in the pool - lost; content. OTHERS laze around. MICHAEL sips on his drink - now a beer. He looks to DIANA. He ponders his future and all of the doubts inside his head.

**INTERCUT WITH:**

22

**INT. RONNIE'S VILLA - RONNIE'S BEDROOM - SPAIN - DAY 4**

22

RONNIE watches out of the window at the pool below... He touches at his collar and he realises that he has a tremor in his hand.

He clenches his hand and makes a fist, to rid himself of this feeling; this weakness.

Outside he sees MICHAEL move closer to BANKSEY.

OUTSIDE - MICHAEL sits next to BANKSEY; they are across the pool from everyone else and have a degree of privacy.

**RACHEL watches from behind her sunglasses.**

**MICHAEL**

*(quietly; evenly; casual)*  
Jamie and Davy Crawford: were they close?

**BANKSEY**

...How do you mean?

**MICHAEL**

Am I missing something? Are they tight?

**BANKSEY**

*(a moment to think)*  
...He was a godfather - at the christening.

**MICHAEL**

Which was a surprise.

**BANKSEY**

Yeah... but Jamie has been talking to him I suppose.

**MICHAEL**

About what?

**BANKSEY**

No idea. I thought nothing of it.  
*(an image pops into his head!)*

I've seen Jamie's arm around him; hand on shoulder; I've seen it a few times.

**MICHAEL**

Like he's his man?

**BANKSEY**

I don't know mate... Maybe Davy liked the attention?

**MICHAEL**

*(beat; softly; evenly)*  
Ronnie put him in the ground.

**BANKSEY**

*(takes it in; calm)*  
.....Ronnie did?

**MICHAEL**

Don't know why - Jamie's name was mentioned and I was sent out of the room.

**BANKSEY**

*(pause)*  
Wasn't it the plan to pop him?

**MICHAEL***(calm; softly)*

The plan was to find out what the fuck he was up to and who with... and now I'm thinking Jamie. It must be.

BANKSEY reacts silently - fuck!

**MICHAEL (CONT'D)**

...Whatever Crawford said, Ronnie's keeping it to himself.

RACHEL notes that BANKSEY is unsettled. BANKSEY likes order; every man in his place.

**BANKSEY***(pause)*

What are we saying to the amigos?

**MICHAEL**

...I'd go with the truth. You don't play games with a Colombian.

*(beat)*

You don't play games full stop.

On RONNIE watching.

23

**COMPUTER IMAGE**

23

Fertilised eggs - in a petri dish.

**INTERCUT WITH:**

24

**INT. RONNIE'S VILLA - MICHAEL'S ROOM - SPAIN - DAY 4**

24

MICHAEL is showered and changed - Spain-shiny! He is watching the miracle on the COMPUTER SCREEN - a little in awe.

DIANA emerges from the bathroom, wrapped in a towel or dressing gown; showered... MICHAEL is transfixed - she watches him.

**MICHAEL***(when ready; quietly)*

I wonder if they're boys or girls?

**DIANA***(closer)*

...I really don't mind... Long way to go though.

**MICHAEL**

Yeah... Four's not bad.

**DIANA**

Four's good. Two for now, two in  
the freezer.

They smile.

**MICHAEL**

When do we need to get you home?

**DIANA**

No more than three days.

He is facing her; holding her. Hold a few moments of silence.

**DIANA (CONT'D)**

*(when ready; softly)*  
What are you thinking about?

**MICHAEL**

You... And only you.

**DIANA**

Is the right answer.

**MICHAEL**

I need to take care of you.

**DIANA**

You do.

*(beat)*

And you need to take care of  
yourself... Where did you disappear  
to half the day?

**MICHAEL**

Business.

**DIANA**

I thought business was tonight.

**MICHAEL**

It is - we've got a meeting, then  
dinner, then drinks and no doubt  
karaoke.

**DIANA**

*(deadpan)*

Can't wait.

*(beat)*

Three went out, two came back.

**MICHAEL**

*(beat)*

Davy's gone to Estepona.

**DIANA**

.....Estepona..... Is that like  
Valhalla for Scouse crims?

**MICHAEL**

*(beat)*

It's got nothing to do with me.

**DIANA**

*(pause; quietly)*

You can talk to me. I'd rather you did.

**MICHAEL**

*(soft; full-stop)*

You really wouldn't babe.

He looks at her...

**MICHAEL** (CONT'D)

But do me a favour: keep your eye on Ronnie and Jamie tonight; tell me what you see... What you think.

**DIANA**

...Okay. I can do that.

He touches her face gently.

**DIANA** (CONT'D)

Are you worried?

**MICHAEL**

...I'm concerned yeah. Things are shifting... I've just got to make sure they shift in our favour.

25

**INT. RONNIE'S VILLA - RONNIE'S BEDROOM - SPAIN - DAY 4**

25

ELAINE applies make-up. RONNIE buttons up his crisp, white shirt. A silence - RONNIE has things on his mind.

**ELAINE**

*(when ready; relaxed)*

Are you gonna tell me what he's done - or hasn't done?

She glances at her husband in the mirror.

**RONNIE**

*(pause; quietly)*

He went behind my back - and believe me, that's a fucking understatement.

*(pause; evenly)*

He's created a shit show.

**ELAINE**

...For no good?

**RONNIE**

Elaine don't make me shout; he went behind my back, he put a fucking gun in my hand!

**ELAINE**

(pause)

He's been wanting to speak with you.

**RONNIE**

So it's my fault now!?

**ELAINE**

I didn't say that.

(pause)

So what happens now?

(pause)

He's your son.

**RONNIE**

Tell him that..... He's too fucking smart for his own good.

**ELAINE**

There's no such thing as being too smart.

**RONNIE**

(quiet anger; frustration)

There's smart and there's *smart arsed*... and a mate is fucking dead because of it. We don't do fucking death, we're supposed to be above all of that - and we were!

(beat)

And then he decides he knows fucking best!

ELAINE barely reacts. She has her own opinions; questions.

**ELAINE**

(long pause)

Answer me this... When you've had enough - what will your son do? Who will he be? Because we're not getting any younger Ronnie - and times change.

(beat)

I have people running my businesses - is it possible Jamie might just be *smart* enough to handle yours?

**RONNIE**

(looks)

.....What about Michael?

**ELAINE**

Michael works for you; he'd still work for you, technically.

(pause)

When Jamie eventually spoke to you - did he make any sense at all?

On RONNIE, food for thought - because perhaps JAMIE did make sense. He finishes dressing. Looks at himself.

**ELAINE (CONT'D)**

.....You look very handsome. I'd kiss you.

26

**OMITTED > CONTENTS MOVED TO 2.17**

26

27

**INT. RONNIE'S VILLA - LIVING AREA - SPAIN - DAY 4**

27

LIVING AREA. A record turns on a turntable and a needle is placed upon the vinyl... crooner music plays - ALL OF A SUDDEN by MATT MONRO.

RONNIE pours two glasses of red wine and takes a sip of one... all of a sudden, he has decided to go a very different route. He knows it is the right path to follow. He listens...

He looks up to see MICHAEL is there. About the second glass.

**MICHAEL**

Is that mine?

**RONNIE**

It can be.

MICHAEL takes the wine, RONNIE sets about pouring a third - for ELAINE (who is yet to appear).

**RONNIE (CONT'D)**

(a breath; evenly)

...I'll get this out of the way:  
Bobby's driving. Banksey stays with the women. I want Jamie along for the ride.

**MICHAEL**

(not happy! quietly)

...You're joking right?

**RONNIE**

I want him there.

**MICHAEL**

To fuck it up?

**RONNIE**

I want him there.

**MICHAEL***(pause)*

What's going on?... I think I'm entitled.

**RONNIE**

I've got nothing to say; not yet... bear with me.

**MICHAEL**

What did Jamie say - out by the pool?

**RONNIE**

Let's fucking leave it alone shall we?

The song plays. RONNIE breathes.

**RONNIE (CONT'D)***(when ready)*

He was my dad's favourite - Matt Monro. Him and Perry Como.

**MICHAEL***(quietly; evenly)*

They all sound the fucking same to me.

*(pause; closer)*

We are less than an hour away from a very important meet and I haven't got a clue how we're gonna play it.

*(beat)*

It's me they trust...

RONNIE knows he's right... after several moments, he talks. Calmly.

**RONNIE***(a look; then quietly)*

I'm thinking we ask them for nothing but time.

**MICHAEL**

We've got nothing to sell. We owe them money.

**RONNIE**

And we'll pay it. We just earn it another way... Using other suppliers maybe.

**MICHAEL***(spoken; disbelief)*

No, that's just wrong... This is all coming from your lad, right?

**RONNIE**

No, this is me. My plan, my way forward.

**MICHAEL**

*(quietly overlaps)*

Jamie is the reason Davy's dead?

**RONNIE**

*(evenly)*

Me again.

**MICHAEL**

Ronnie! ...He's your boy, I get it, but he's limited. He's blinkered.

*(continues)*

**RONNIE**

*(overlaps)*

You've said enough now.

**MICHAEL**

He sees only what's best for himself!

RONNIE puts his hand on MICHAEL, his lapel/shirt/collar. He doesn't grab him. The action is enough. No words are needed.

MICHAEL is being told exactly where he stands - behind JAMIE.

Hold. RONNIE takes his hand away.

MICHAEL checks himself... and then his watch.

**MICHAEL (CONT'D)**

*(pause)*

48 minutes exactly... so I'll leave you in peace to think on your lad's brilliance... That has so far seen me almost kill a kid and you put brass into an old and once loyal friend.

*(pause)*

Have another look at the fag packet this *plan* is written on.

MICHAEL exits. RONNIE drains his wine glass. MATT MONRO sings...

The pool is turquoise blue. The loungers are clear - apart from the one that was being used by CRAWFORD.

MICHAEL is alone - like RONNIE, he too needs to think. MICHAEL "ambles" towards CRAWFORD's stuff - his phone - ONE PHONE. He picks it up to see MISSED CALLS and TEXTS from CHERYL.

MICHAEL casually looks, rummages for a second phone - but doesn't find one.

Nothing. He gives up. He doesn't see a face watching him from a balcony window above - ELAINE.

29

**INT. RONNIE'S VILLA - RONNIE'S BEDROOM - LATE AFTERNOON 4 29**

ELAINE watches MICHAEL. There is a tap on the partly open door, it's JAMIE.

**JAMIE**

Mam?

**ELAINE**

Yeah. Enter.

**JAMIE**

You wanted to see me?

**ELAINE**

Close the door over.

He does as he's told. He waits.

**ELAINE (CONT'D)**

*(when ready)*

How are things with your father? Be serious.

**JAMIE**

....In the balance.

*(pause; calmly)*

I did something, tried something. There was, a breakdown in communication and it didn't work out... But now I've explained myself - I'm hoping he kinda understands: I wasn't being a total dick - and I wasn't trying to screw him over.

**ELAINE**

...What could you have done differently?

**JAMIE**

Not much.

*(she looks)*

It's the truth - I needed to show and not tell; he doesn't listen...

**(MORE)**

**JAMIE (CONT'D)**

He listens to Michael and we're saying different things.

**ELAINE**

...Michael's been at his side for fifteen years.

**JAMIE**

Yeah, Michael's solid. I like him.

**ELAINE**

*(pause)*

Do you know what happened today?

**JAMIE**

Yeah... I'm not happy about it.

**ELAINE**

Why didn't you stop it?

**JAMIE**

I wasn't there.

**ELAINE**

*(evenly)*

You're being a dick.

**JAMIE**

Mam I couldn't stop it because Ronnie is not an easy fella to approach. I tried... And before I could find the moment he'd disappeared...

*(beat)*

All he had to do was come to me - and talk... Which he did. After the fact.

**ELAINE**

...Where did you leave it?

**JAMIE**

We're saying nothing to anyone until we get home. Take it from there - but he listened.

**ELAINE**

*(pause)*

Maybe you're right; maybe that's what it took to make him hear you... but no more sly tricks Jamie-

**JAMIE**

It wasn't a sly trick.

**ELAINE**

*(firmer)*

No more the insolent child.

**(MORE)**

**ELAINE (CONT'D)**

*(beat)*

When you speak to your father let  
him hear a man's voice - a man's  
opinion.

**JAMIE**

...On it.

**ELAINE**

I like it here. I'd like to spend  
more time here - with your father.

*(beat)*

I'd like to travel.

A moment, then JAMIE taps his temple - he gets it.

**ELAINE (CONT'D)**

....Okay..... Be better.

JAMIE smiles a touch; kisses his mother on the cheek. Exits.  
Out on ELAINE.

30

**INT. RONNIE'S VILLA - JAMIE'S ROOM - LATE AFTERNOON 4**

30

MELISSA is getting ready and looking attractive as JAMIE  
enters. He closes the door behind him. He's feeling positive.

**MELISSA**

*(turns)*

What did she want?

JAMIE moves to MELISSA.

**JAMIE**

What she wants - and I swear down,  
this is fact-  
*(he kisses MELISSA)*  
Is another grandchild.

**MELISSA**

Does she now?

**JAMIE**

She does.

**MELISSA**

*(easy)*

And did you tell her I want an  
apartment in Dubai?

**JAMIE**

Oh that will happen babe, that will  
happen. Sooner rather than later.

MELISSA's mood changes a little. See concern.

**JAMIE** (CONT'D)

.....What? .....What?

**MELISSA**

(beat)

Keep on the right side of your dad... That's it. That's all... Be careful.

**JAMIE**

Always.

31

**INT. 4X4 CAR/EXT. MARBELLA HIGHWAY - LATE AFTERNOON 4**

31

MICHAEL rides in the back of the car. RONNIE sits beside him. DUFFY drives and much to MICHAEL's annoyance, we find JAMIE sitting in the front passenger seat. He could quietly be pleased that his presence is winding up MICHAEL.

They are headed out of town and up into the surrounding hills.

A Spanish radio station plays out. Hold a silence. Then JAMIE turns to MICHAEL.

**JAMIE**

(calm)

So what do the men from South America know - about what's happened? What have you told them?

MICHAEL thinks who does he think he's talking to? Who is HE to be asking questions? So MICHAEL says nothing... RONNIE decides to answer.

**RONNIE**

They know we're looking for a change in the payment structure.

(beat)

They don't know why; they don't need to know the actual reason why?

JAMIE is facing front again. MICHAEL stares... He needs to say it.

**MICHAEL**

(when ready)

So what did you promise Davy Crawford, Jay? What did you tell him?

**RONNIE**

(evenly; more fed up than annoyed)

Not fucking now.

JAMIE smiles a touch to himself. HOLD on the silence in the car. DUFFY feels uncomfortable. Eventually, RONNIE speaks.

**RONNIE** (CONT'D)

(to *MICHAEL*)

I'll do all the talking tonight.  
I don't want them thinking they've  
got us by the balls.  
(beat)  
We tell them a story. I tell them a  
story.

**MICHAEL**

How about we solve the problem?

**JAMIE**

(evenly)

The problem's back home Michael.  
That's where we solve it.

**MICHAEL**

No lad, the problem is we are  
suddenly rag-arsed dealers with  
fuck all to deal! And back home we  
are ripe to be fucked over.

RONNIE puts his hand on MICHAEL's arm.

**RONNIE**

That - is not going to happen.

JAMIE steals a glance at MICHAEL... Out on MICHAEL.

The car continues along a road. We see a cluster of villas... before coming to a SECURITY CHECK-POINT of sorts.

DUFFY begins to slow down.

The car rolls through the check-point. They see that the men at the check-point are uniformed and armed.

The car continues.

The car approaches the villa and stops just inside the gate.

The FOUR MEN get out of the car and look across at the magnificent villa.

**JAMIE**

Wow.

**DUFFY**

...Who are they renting this from,  
a Bond villain?

**JAMIE**

You've not been here before Duff?

**DUFFY**

First time... Last time we had to  
make do with a yacht.

The four men walk towards the multi-million-pound villa.

RONNIE and MICHAEL walk together. RONNIE is keen to keep MICHAEL onside and happy.

**RONNIE**

*(quietly)*

We can talk about it later but  
right now, I just need you to do  
what you do: you smile, shake their  
hands and tell them you love them.

MICHAEL gets it... Then he sees a face ahead that he  
recognises - he turns on the warmth and charm.

**MICHAEL**

*(calls)*

Oi Ay! Frederico! Como estas?

**FREDERICO**

*(calls)*

Miguel.. Good evening, good  
evening. This way; aqui; aqui.

They approach and Michael shakes his hand.

**MICHAEL**

Good to see you again.

**FREDERICO**

Good to see you. Welcome; welcome.  
Ricardo is inside; Ricardo and  
Stefania. Welcome.

**JAMIE**

Buenos noches.

**DUFFY**

Like a native Jay; every time.

And the party disappear into the villa.

The group walk through the magnificent villa and are all  
suitably impressed.

**JAMIE**

*(softly)*

....One day Duff...

*(this will be mine!)*

34

**INT. AMIGOS' VILLA - LATE AFTERNOON 4**

34

MICHAEL, RONNIE, JAMIE and DUFFY are in the company of RICARDO and STEFANIA - in the sumptuous surroundings of the VILLA. RONNIE has finished his pitch.

Hold a silence... then RICARDO stands and decides to top up glasses; STEFANIA watches from the perimeter.

**RONNIE**

*(not keen on the silence)*

Ricardo..... What do you think?

Happy?

**RICARDO**

*(easy; evenly)*

...What do you think of the cava?

**RONNIE**

*(beat; evenly)*

It's very nice.

**RICARDO**

-This particular cava is made the same way as champagne, but is much better than a lot of champagnes.

**STEFANIA**

Champagne is shit.

**RONNIE**

Which is all very interesting.

*(beat)*

So do we raise our glasses in agreement? ...You've heard our proposal, what we would like to happen... Could that work for you?

Several moments of silence - they have made their pitch and are awaiting RICARDO's decision. RICARDO allows the tension to build. He glances at MICHAEL... Hold.

**RICARDO**

*(relaxed; to business)*

Three months delay in payments?

**RONNIE**

Maximum.

**RICARDO**

...Michael?

**MICHAEL**

...As Ronnie says, three months max.

**RICARDO**

And if at the end of three months, nothing has changed for you, what then?

**RONNIE**

Oh things will change; sales will get back on track. We know who is causing the disruption, we know our targets.

**RICARDO**

Who are they? Michael?

**MICHAEL**

Just boys... kids.

**RONNIE**

*(beat)*

Who don't know the rules, or rather they don't believe the rules apply to them. They'll learn... Our markets will stay our markets and only ours.

**JAMIE**

*(easy)*

We just need to step on a few heads.

MICHAEL glances at JAMIE and thinks "dick". RICARDO focuses on MICHAEL.

**RICARDO**

*(nods a touch)*

...Three months is enough time to return things to normal?

**RONNIE**

Three months is perfect.

**JAMIE**

Perfecto.

**RICARDO**

*(pause; calm)*

Effectively I will be loaning you a large amount for this period of time.

*(looks to MICHAEL)*

We should discuss a fee.

**RONNIE**

We were hoping we might talk about good will. We've been partners for five years... without a problem.

RICARDO remains impassive. MICHAEL needs to apply a little ointment.

**MICHAEL**

But whatever you think is fair Ricky... It's your call.

RONNIE reacts, hoping MICHAEL has played the right card. RICARDO looks across to STEFANIA - they are both impenetrable.

**RICARDO**

*(eventually)*

Okay. Good will. Three months is no time between friends.

**RONNIE**

That's good to hear; thank you.

**RICARDO**

*(beat)*

Good will.

RICARDO raises his glass and finishes his drink, the others follow suit. RICARDO is on the move.

**RICARDO (CONT'D)**

Miguel. Come with me, I have something to show you.

MICHAEL stands and follows RICARDO; a quick glance to RONNIE as he exits. STEFANIA is ever watchful.

MICHAEL and RICARDO exit the room.

**DUFFY**

.....I'm gonna have a bit more of these bubbles.

Out on RONNIE - hoping he's done the right thing - wondering what is being said to MICHAEL.

It looks like what it is - a rich man's playground.

**RICARDO**

*(when ready)*

You were very quiet inside.

**MICHAEL**

*(tries to keep it easy)*  
Is this you telling me I talk too  
much?

**RICARDO**

No, this is a friend noticing his  
friend is not himself?  
*(pause; a touch playful)*  
How are you?

**MICHAEL**

I'm good. Tired; but good.

**RICARDO**

No problems?

**MICHAEL**

Hey we've all got problems...  
Something on my mind that's all...  
I just need a little bit of luck  
for it to work out.  
*(pause; easy)*  
Let me show you. Here we go...

MICHAEL is taking out his smart phone. He is locating a video. He talks as he searches for the video.

**MICHAEL (CONT'D)**

You've got four children -  
Angelica, Rafael, Christian and  
Luna, right?

**RICARDO**

Thank you for remembering.

**MICHAEL**

Thank you for introducing me to  
your family. Now... Let me  
introduce you to my four kids.

And he shows RICARDO the images of the fertilised eggs. RICARDO is initially a little puzzled.

**MICHAEL (CONT'D)**

...You've heard of IVF - where you  
make the baby outside of the womb?

**RICARDO**

Yes, IVF. And this is your IVF?

**MICHAEL**

*(concerned and proud)*  
Mine and Diana's, yeah... We only  
got this news today; it blew me  
away.... Now we just need that  
little bit of luck - for everything  
to work out.

**RICARDO**

For the children to be put inside her.

**MICHAEL**

And stay inside her... It doesn't always work out; it's more likely not to work out in fact.

*(explains)*  
...It's on my mind...

**RICARDO**

*(pause; softly; warm)*  
If you had told me this earlier I would have given you actual champagne.

They smile.

**MICHAEL**

You've given us enough mate. Time is what we needed.

**RICARDO**

*(a shrug; a beat; then)*  
I was happy to watch as your shipment passed through customs without a problem - in minutes.

**MICHAEL**

*(what? keeps it easy)*  
...That long?... You watched how?

**RICARDO**

*(relaxed)*  
A dot on a screen; GPS. If possible we track all of our cargo.

*(beat)*  
One last question - as a friend.

**MICHAEL**

Go on.

**RICARDO**

*(a little more gravitas)*  
...What will you want for your children?

MICHAEL thinks...

**MICHAEL**

*(when ready)*  
Not this... Something more ordinary; safer.

**RICARDO**

Legal.

**MICHAEL**

Legal yeah, but lucrative.

**RICARDO**

*(smiles)*

My children will be going to college in the United States, they will be educated and they will work - within the law.

**MICHAEL**

Hallelujah.

**RICARDO**

*(then to his point)*

But Jamie... Jamie - he works for his father.

**MICHAEL**

...Yes. He does.

**RICARDO**

What does his father want for him?

RICARDO puts MICHAEL on the spot and watches him. MICHAEL knows what RICARDO is getting at.

**MICHAEL**

*(pause)*

Ricky; it's fine, it's all fine.

**RICARDO**

You don't need to explain anything, but you were silent in the room... Okay, you have things on your mind-

**MICHAEL**

*(overlaps a touch)*

Ricky, honestly-

**RICARDO**

*(a fact; an increment firmer)*

-But you had no voice Michael. It was like your opinion didn't matter...

This is a gut punch to MICHAEL - it's true; he had no voice, no opinion, he was sidelined. He was decoration; a nobody. Hold.

**MICHAEL**

*(tries to keep it easy)*

....It won't happen again - I promise.

Hear MATT MONRO - "THE MUSIC PLAYED". This as...

36 **OMITTED**

36

37 **EXT. HIGH-END RESTAURANT - SPAIN - NIGHT 4**

37

The four Reservoir Dogs of MARBELLA walk towards the restaurant - a doorman opens the door and they enter. MATT sings on - now in the background of the restaurant.

38 **INT. HIGH-END RESTAURANT - SPAIN - NIGHT 4**

38

The firm, all of the villa occupants, sit around a table eating splendid food, drinking expensive wine. The BABY is there and sleeping - maybe wearing little noise-cancelling headphones.

MICHAEL sits next to DIANA - she is loving her food and feeds him a mouthful from her plate. MATT sings on... the orchestra soars and over the musical "interlude" we can hear JAMIE as he raises his glass of fizz and initially mocks RICARDO's earlier comments:

**JAMIE**

*(enjoying himself)*

What do we all think of the cava?

*(it's very nice; gorgeous)*

Better than most champagnes I would say! You agree Bobby Bubbles?

**DUFFY**

I do, I do.

**JAMIE**

And while my glass is in the air -  
a proper toast! To the happy couple  
- me and me old fella!

*(more laughter)*

No, no, no, seriously, because I  
can be serious - and grown up....  
To the very, very happy couple -  
Ronnie and Elaine: Happy  
Anniversary.

**EVERYONE**

HAPPY ANNIVERSARY!

Applause and hugs.

We maybe see a moment where a huge CELEBRATION CAKE is brought out to RONNIE and ELAINE - MELISSA has organised this and takes the plaudits.

Then MICHAEL quietly excuses himself politely; smiley - a bathroom break. BANKSEY watches him go - he knows there's something wrong.

DIANA watches JAMIE... and RONNIE... And also ELAINE; she sees her pride in her two men.

39

**INT. HIGH-END RESTAURANT - TOILETS - NIGHT 4**

39

MICHAEL enters and moves straight into a cubicle - we follow.

MICHAEL locks the cubicle door and stands... He needs the isolation. Space! He could easily become angry if he allowed himself... but what he feels is betrayed.

See images of the recent past - the things he has done for the group:

**MICHAEL, blood-splattered - from beating BILLY.**

**MICHAEL, holding the gun.**

Back to toilet cubicles. Hold.....

**MICHAEL**

*(whispered to himself)*

They are taking the piss, they are taking the absolute piss...

He knows he needs to think; he knows he cannot give away his thoughts too easily; he knows he must relax...

Then the door opens. A voice.

**BANKSEY**

...Michael; you okay lad?

**MICHAEL**

*(beat)*

Sound.

A few moments - then MICHAEL emerges. BANKSEY is taking a piss.

**BANKSEY**

...So what did I miss?

**MICHAEL**

*(washes hands; pause)*

I don't know lad. Ronnie isn't saying... much.

*(pause)*

Although Ricardo did whisper our container rolled through the port no problem.

**BANKSEY**

*(looks; pause)*

What does that mean? Davy said it was delayed. Taken apart.

**MICHAEL**

Davy did.

**BANKSEY**

So was it or wasn't it?

**MICHAEL**

Don't know... and if it wasn't - does that mean Davy took our lemo? All of it.

**BANKSEY**

Or someone did... Someone working with Davy.

**MICHAEL**

That's if it rolled through the port no problem.

**BANKSEY**

*(soft disbelief)*

Oh for fuck's sake...

**MICHAEL**

*(pause)*

Could you ask your Freddie to go and check it out?

*(beat)*

All he has to do is ride past the yard - see how it's looking.

**BANKSEY**

...When?

**MICHAEL**

Now would be good.

**BANKSEY**

*(pause)*

I'll call him.

**MICHAEL**

*(quietly)*

Nice one... Let's keep this between you and me, yeah?

**BANKSEY**

*(beat)*

Yeah.

MICHAEL exits. Out on BANKSEY.

41

**EXT. MARBELLA PROMENADE - NIGHT 4**

41

MICHAEL and DIANA walk slowly, hand in hand. Hold several moments of silence.

**DIANA***(when ready)*

What are you thinking about?

**MICHAEL**

.....Life.

**DIANA**

...And is life good?

**MICHAEL**

Life with you is good. This is good.

She squeezes his hand.

**DIANA**

Sure you didn't want to stay in the bar?

**MICHAEL**

*No, get out before the karaoke starts* is my motto.

**DIANA***(beat)*

And the wine wasn't great. Not that I'm a snob.

**MICHAEL**

I think you might be.

**DIANA***(pause; quietly; no spin)*

...It looks like Ronnie and Jamie have buried their differences.

**MICHAEL**

You noticed.

**DIANA**

Elaine could not have been prouder.

MICHAEL says nothing. DIANA decides to push her point a little. She remains relaxed, but means what she says next.

**DIANA (CONT'D)**

...I think she might be a worm in Ronnie's ear. Then again she should be a worm in Ronnie's ear.

**MICHAEL**

*(relaxed but...)*  
Saying what?

**DIANA**

*(beat)*  
Telling Ronnie to pay more  
attention to his son - is my guess.  
*(beat)*  
You did ask me to watch.

MICHAEL smiles a touch.

**MICHAEL**

*(pause; quietly)*  
Ricky, one of the amigos, said the  
same.

DIANA stops. She looks at MICHAEL.

**DIANA**

*(quietly)*  
...So where does that leave you?

**MICHAEL**

He said that too.

**DIANA**

...Do you know the answer?

They might find a seat - a bench.

**MICHAEL**

*(pause)*  
It leaves me not quite on the  
outside... but nearer the door  
maybe.

**DIANA**

...The exit door?

**MICHAEL**

Exit door... trap door.

**DIANA**

*(pause)*  
Why don't we just walk away - you  
and me?  
*(no response; pause)*  
Can you do that?

He can't.

**MICHAEL**

*(pause)*  
This is my business babe... I've  
been in it from the very start.  
**(MORE)**

**MICHAEL (CONT'D)**

It's as much mine as it is  
Ronnie's.

**DIANA**

(quietly)  
Is that what Ronnie believes?

**MICHAEL**

...It's unwritten.

**DIANA**

Unwritten...  
(pause)  
Do you trust him?  
(no response)  
Can you trust him not to send you  
to Estepona?

No response. On MICHAEL - the sound around him fades as the reality of the situation is presented to him (unknowingly) by DIANA. He doesn't register DIANA when she speaks.

**DIANA (CONT'D)**

(faded; when ready)  
All that really matters is us.

42

**EXT. INDUSTRIAL ESTATE - NIGHT 4**

42

FREDDIE is on a scooter. He wears a GO-PRO camera on his helmet. SEE the empty streets from his camera's POV as he moves deeper into the estate.

43

**EXT. INDUSTRIAL ESTATE - SMALL FENCED YARD - NIGHT 4**

43

FREDDIE comes to a stop. He looks through a gated and fenced yard; across at an abandoned trailer. He turns off the engine of his scooter... He looks around - all seems quiet...

FREDDIE begins to approach the fence. We see it is not very secure... FREDDIE slips through the fence.

44

**EXT. RONNIE'S VILLA - POOLSIDE - SPAIN - NIGHT 4**

44

There is drinking, chat, dancing and carnage, poolside.

RONNIE, ELAINE, JAMIE, MELISSA, DUFFY, RACHEL and BANKSEY.

A classic strikes up - maybe OH LA LA by GOLDFRAPP - to the approval of the women.

DUFFY and RACHEL are up swaying together, dancing; as are ELAINE and RONNIE.

**RACHEL**

Oh I love this one! Bobby.

DUFFY is summoned and embraced.

**DUFFY**

Who is it?

**RACHEL**

Goldfrapp. It's just fantastic.

**MELISSA**

I've never heard of them.

**RACHEL**

Her! And you must have.

**MELISSA**

No.

**RACHEL**

It's not that old!

ELAINE sings as she sways with RONNIE - it is all good fun.

**INTERCUT WITH:**

45

**INT. RONNIE'S VILLA - MICHAEL'S ROOM - SPAIN - NIGHT 4**

45

MICHAEL watches the fun discreetly from his bedroom window. His room is dark. His mood is dark. He is not hiding as such, but remains unseen by the people below.

GO TO - OUTSIDE - JAMIE moves towards his dancing parents.

**JAMIE**

Mind if I cut in Dad.

**RONNIE**

*(easy)*

Not at all.

**ELAINE**

Aw my baby.

JAMIE shapes to dance with ELAINE but then takes hold of RONNIE - to cheers and smiles.

INSIDE - MICHAEL watches as RONNIE and JAMIE sway - partners. Father and son looking happy together, united; as one.

Has MICHAEL been usurped?

**DIANA**

*(in bed)*

Come to bed. Cuddle into me.

MICHAEL sees BANKSEY begin to move towards the villa and away from the pool.

**DIANA** (CONT'D)

Michael?

He watches as BANKSEY enters the villa building. He decides he needs a friend to talk to.

**MICHAEL**

Five minutes babe.

MICHAEL exits the bedroom. DIANA decides she'll go to sleep regardless.

46

**INT. RONNIE'S VILLA - SPAIN - NIGHT 4**

46

Kitchen / lounge area. BANKSEY is picking at some food from the fridge. MICHAEL appears from upstairs and might fetch himself a beer.

**MICHAEL**

*(relaxed)*

Mister B.

**BANKSEY**

*(turns)*

Michael... No Diana?

**MICHAEL**

The land of nod.

**BANKSEY**

*(pause; easy; evenly)*

Ronnie seems happy enough out there.

**MICHAEL**

*(remains relaxed)*

Well he's got what he wanted... But he still hasn't said what happens next.

**BANKSEY**

*(says it; easy)*

He's got another source lined up; he must have...

MICHAEL says nothing. He looks out across to the revelry at the pool.

**BANKSEY** (CONT'D)

...Any ideas who?

**MICHAEL**

Not a clue..... but Jamie knows.

*(he looks to BANKSEY;  
remains calm)*

And we don't. What does that say?

BANKSEY doesn't want to even say it.

**MICHAEL** (CONT'D)  
*(a glance though the window)*  
 Here comes Bobby.

A few seconds and DUFFY bursts through the doors.

**DUFFY**  
*(passing)*  
 Michael - why aren't you out there dancin' lad?

**MICHAEL**  
 Did you sort the car Bobby?

**DUFFY**  
 Towed it, torched it. I am desperate for a piss - again.

And he's gone.

**BANKSEY**  
*(softer)*  
 ...He can't expect us to follow Jamie? Is that what you're thinking?

**MICHAEL**  
*(pause; quietly)*  
 I've done enough thinking for one day mate; I'm going to bed - before I hit someone... Can you chase Freddie? As soon as?

**BANKSEY**  
 ...Yeah. Yeah.

**MICHAEL**  
 See you in the morning.

**BANKSEY**  
 ...Yeah.

We go with MICHAEL up the stairs to his room and we see his burden increasing. He enters his room and closes the door.

On BANKSEY - flicking the screen of his phone... Then DUFFY reappears. Exits.

BANKSEY realises that he can't rejoin the party, his mood has changed.

BANKSEY dials a number - it rings. It's answered.

**FREDDIE**

*(via phone)*

Just about to send you something.

**BANKSEY**

Where are you?

**FREDDIE**

Inside the container.

**BANKSEY**

Inside?

**FREDDIE**

*(beat)*

I'll send you pictures - and yeah.

**BANKSEY**

Yeah what?

**FREDDIE**

I've fed the cat.

BANKSEY smiles a touch.

48

**OMITTED**

48

49

**INT. RONNIE'S VILLA - MICHAEL'S BATHROOM - SPAIN - NIGHT 4**

MICHAEL sits in the dark bathroom watching the footage... He stops the footage. The world has changed.

A message comes through from "SPIKE" (BANKSEY). "So who's got our stuff?"

Out on MICHAEL.

50

**INT. RONNIE'S VILLA - MICHAEL'S ROOM - SPAIN - NIGHT 4**

50

MICHAEL, unseen, watches the party at the poolside. RONNIE and ELAINE, laughing and joking - relaxed. JAMIE nearby... Hold...

MICHAEL looks to DIANA looking innocent and beautiful, sleeping under the white sheet.

He looks out at the people who were once his friends - now he's not so sure.

51

**EXT. RONNIE'S VILLA - POOLSIDE - SPAIN - NIGHT 4**

51

The moon hangs in a dark sky. The POOLSIDE is deserted. Crickets tweet (or whatever crickets do).

52

**EXT. RONNIE'S VILLA - POOLSIDE BAR - SPAIN - NIGHT 4**

52

RONNIE is drunk. Not staggering, nor slurring, but drunk. He is not ready for bed - not yet. Bed would mean a new day... He's not ready for a new day. HE TOO HAS THINGS ON HIS MIND. He is happy being drunk by the pool.

He finds a nice bottle of red wine and uncorks it - no problem. He takes the bottle back towards the pool.

CRAWFORD's phone lights up with another message.

RONNIE sees the light - stares - picks up the phone and drops it into the pool.

The phone sinks to the bottom and goes black. Dead.

53

**EXT. RONNIE'S VILLA - POOLSIDE - SPAIN - NIGHT 4**

53

RONNIE settles himself down on a lounger and pours himself a glass - content in the moment, until-

**ELAINE**

*(calls)*

Ronnie!

RONNIE reacts but says nothing. We see ELAINE on the terrace of the main bedroom.

**ELAINE (CONT'D)**

Ronnie are you coming to bed - it's late... Early.

**RONNIE**

*(calls)*

Juliet - is that you upon, yonder, balcony?

**ELAINE**

...Are you coming to bed or not?

**RONNIE**

*(calls)*

I'm just having a bit of me time. A bit of a think.

**ELAINE**

*(gives up)*

...Don't wake me up.

**RONNIE**

I won't.

After a few moments she goes back inside. We see her close her blinds. Gone.

We pan across the outside of the villa and find another window. We see MICHAEL at the window - looking out at RONNIE. Hold.

54

**EXT. RONNIE'S VILLA - POOLSIDE - SPAIN - NIGHT 4**

54

RONNIE pours another glass of wine. The bottle is more than half empty now. He is relaxed to say the least. He places his glass unsteadily on a side table, lays back and closes his eyes.

55

**INT. RONNIE'S VILLA - KITCHEN - SPAIN - NIGHT 4**

55

The kitchen is deserted.

The villa is quiet. Still.

The stairway is clear, until... feet appear at the top of the stairs. MICHAEL descends. He arrives in the kitchen and goes silently to a drawer. He opens the drawer and takes out a knife.

MICHAEL holds the knife... He closes the drawer. Hold. Can he do this? Does he want to do this? Does he have a choice?

He moves.

He moves towards the door to the terrace and the pool and looks out... Hold... He puts his hand on the handle of the door... There is a soft voice behind him.

**DIANA**

Baby?

*(he turns; still softly)*

...What are you doing?

MICHAEL looks... impassive. DIANA realises.

**DIANA (CONT'D)**

*(quietly; fearful)*

...Michael you can't.

MICHAEL has the knife in his hand ready to kill - until DIANA steps into him; close; quiet.

**DIANA (CONT'D)**

...Baby, you can't.

**MICHAEL**

*(quietly)*

Go back to bed.

**DIANA**

I won't let you do this.

**MICHAEL**  
(overlaps)  
Diana please.

**DIANA**  
I won't let you do this!

**MICHAEL**  
(hissed)  
I won't let you stop me!  
(pause)  
Please...

**DIANA**  
...Talk to him. He's supposed to be  
your best friend?

**MICHAEL**  
(quiet edge)  
Who has already made up his mind to  
fuck me over. Come tomorrow, I am  
finished..... I can't allow that.  
(see MICHAEL's resolve)  
Now for the last time, go back to  
bed, close your eyes and go to  
sleep...

**DIANA**  
And what kind of life do I wake up  
to?

DIANA is afraid, she has tears in her eyes. She remains  
reluctant to leave.

**DIANA** (CONT'D)  
Don't think of him think of us...

**MICHAEL**  
(evenly)  
This needs to happen or I'm dead.  
Believe me.  
(beat)  
Now go..... I don't want you to  
see it.

**DIANA**  
If you're going to kill a man  
Michael, then you're going to have  
to do it in front of me!  
(pause)  
I'm going nowhere...

END OF EPISODE 2