



LEFT BANK Pictures

# THIS CITY IS OURS

## EPISODE THREE

By

Stephen Butchard

**Buff Amendments - 11/09/24**

*Trigger warning: The content of this script may be emotionally challenging. Sensitive themes include reference to violence/murder/death/dead body, prison and drugs/spiking.*

ALL RIGHTS RESERVED. NO PART OF THIS SCRIPT MAY BE REPRODUCED, STORED IN A RETRIEVAL SYSTEM OF ANY NATURE, OR TRANSMITTED, IN ANY FORM OR BY ANY MEANS INCLUDING PHOTOCOPYING AND RECORDING, WITHOUT THE PRIOR WRITTEN PERMISSION OF LBM THIS CITY IS OURS LIMITED, THE COPYRIGHT OWNER. LICENCES ISSUED BY THE COPYRIGHT LICENSING AGENCY OR ANY OTHER REPRODUCTION RIGHTS ORGANISATION DO NOT APPLY.

THIS SCRIPT IS STRICTLY CONFIDENTIAL AND MAY NOT BE DISCLOSED TO ANY PERSON OTHER THAN THE ADDRESSEE WITHOUT THE PRIOR CONSENT OF LBM THIS CITY IS OURS LIMITED.

IF ANY UNAUTHORISED ACTS ARE CARRIED OUT IN RELATION TO THIS COPYRIGHT WORK, A CIVIL CLAIM FOR DAMAGES MAY BE MADE AND/OR A CRIMINAL PROSECUTION MAY RESULT.

RECEIPT OF THIS SCRIPT DOES NOT CONSTITUTE AN OFFER OF ANY SORT.

© LBM THIS CITY IS OURS LIMITED 2024

1

**INT. RONNIE'S VILLA - MICHAEL'S BEDROOM - DAWN 5**

A shaft of sunlight creeps into the room; laying on her side, DIANA looks to the light with dread - morning is here. This is a day she does not want to face. She has gone from joy (of the fetuses) to despair...

On DIANA. Hold..... Eventually, behind her, MICHAEL gets out of bed and goes to the bathroom; closes the door... She hears his first piss of the day.

2

**INT. RONNIE'S VILLA - MICHAEL'S BATHROOM - DAWN 5**

MICHAEL is washing his hands; throwing water onto his face. There is no examination in the mirror, he dries hands, face... and exits the bathroom.

3

**INT. RONNIE'S VILLA - MICHAEL'S BEDROOM - DAWN 5**

MICHAEL emerges from the bathroom. DIANA remains facing away from him - as MICHAEL lies on the bed behind her. Hold.

**MICHAEL**  
(*eventually; evenly*)  
I'm sorry.

No response. A few moments of silence, then he reaches out and places his hand on her.

**MICHAEL** (CONT'D)  
Diana.

**DIANA**  
(*evenly; quietly*)  
Don't touch me.

He removes his hand.

**DIANA** (CONT'D)  
(*long pause*)  
I want to go home.

**MICHAEL**  
We'll get you home.  
(*pause*)  
I need you with me on this.

**DIANA**  
You should have listened to me.

DIANA moves, she gets up; suddenly; springs up almost. She wants to pack her travel bag.

**MICHAEL**  
...What are you doing?

**DIANA**

I'm going home.

**MICHAEL**

Diana you can't... We need to stay here.

**DIANA**

I'm going home.

**MICHAEL**

*(hushed frustration)*

But not now, please! And keep the noise down.

He puts his hands on her.

**DIANA**

I said do not fucking touch me!

MICHAEL has his hands on her shoulders - stopping her from dragging out her luggage. He removes them.

**MICHAEL**

*(hushed; urgent)*

Okay! Hands off; done... But we need to stay here; we cannot be the first ones up! We cannot be the ones who find him!

"Find him".... Find dead RONNIE. It's all too real... she can't believe it. She is struggling and he can see this.

**MICHAEL (CONT'D)**

*(pause; then unfairly)*

Isn't this what you wanted? To know everything? ...Well this is it. This is my life.

*(pause; softer)*

.....We will get you home; today; I promise.

**DIANA**

*(overlaps)*

What have we done?

**MICHAEL**

Babe you haven't done anything. It was me, all me... but trust me, it was needed... It was necessary.

He is convincing himself as well as DIANA. Hold a silence and a stillness - until MICHAEL finds the need to explain further - perhaps again, to himself.

**MICHAEL** (CONT'D)

*(pause; softer still)*

You saw them together - Ronnie and Jamie; as things stood I was as good as finished.

*(long pause)*

Can I touch you?

She doesn't say no - he takes it as a yes and steps closer, touching her arms gently.

**MICHAEL** (CONT'D)

*(softly)*

Do you know what would have come next?... I get my nose pushed out, so now I'm unhappy; so that makes me a threat. Then I'm a target. Even if I walk away I am still a target.

*(beat)*

Don't for a minute believe Ronnie didn't think like me - ask Davy Crawford.

*(beat)*

We're all supposed to be mates but that only works if we all know our place... We're not men of our word; we are men of fucking straw...

*(pause)*

Jamie knows I wouldn't work for him; he knows what I think of him...

*(pause)*

So now I need to see it through - and I need you to help me do that... You are the prize...

DIANA is becoming upset. She sits on the edge of the bed, needing to sit.

**DIANA**

*(pause)*

Yesterday I was so happy.

This kills MICHAEL.

**MICHAEL**

...I know... I know, and we'll be happy again. We'll be permanently fucking happy; we can be Mr and Mrs Happy from Happy Town, I swear...

His joke doesn't reach her and falls flat.

**MICHAEL** (CONT'D)

*(long pause - looking at her)*

We get Ronnie home...

**(MORE)**

**MICHAEL (CONT'D)**

We put him in the ground and it's over.

(beat)

A week; two weeks.

(pause)

Right now, at this moment in time...we just need to sit and wait... Today is going to be hard; but we'll get you on a plane and out of here...

DIANA says nothing. MICHAEL puts his arms around her.

**MICHAEL (CONT'D)**

(softly; evenly)

You're my future, babe.

We see the concern in DIANA's face.

4

**INT. RONNIE'S VILLA - KITCHEN - MORNING 5**

4

JAMIE descends the stairs into the kitchen; first up. He opens the fridge and locates a baby's milk bottle - all he needs to do now, is warm it up.

He takes out the bottle. Fills a kettle. Makes a phone call - to MELISSA.

**MELISSA**

(via phone)

Missing me?

**JAMIE**

How long do I leave the bottle in the hot water for?

**MELISSA**

A few minutes, but make sure you give it a shake.

**JAMIE**

And do you want a coffee?

**MELISSA**

Y'know I would love one.

**JAMIE**

Aren't I good to you?

5

**INT. RONNIE'S VILLA - MICHAEL'S BEDROOM - MORNING 5**

MICHAEL showers. DIANA sits. Waits. The images of the night before return.

**INTERCUT WITH:**

6

**FLASHBACK - INT. RONNIE'S VILLA - KITCHEN - NIGHT 5**

On DIANA at the kitchen/patio door staring out, watching. See what she sees - MICHAEL, "concealed" knife at his side, is edging towards RONNIE...

DIANA is hypnotised, she wants to walk away but can't... Trembling; she watches... as MICHAEL reaches RONNIE; stands over him..... Then the knife goes to RONNIE's chest - poised.

On DIANA, she flinches as the knife goes in.

**SNAP BACK TO:**

7

**INT. RONNIE'S VILLA - MICHAEL'S BEDROOM - MORNING 5**

On DIANA... She hears footsteps pass the door.

She softly moves to the door and peeps out - to glimpse RACHEL about to descend the stairs.

**INTERCUT WITH:**

8

**INT. RONNIE'S VILLA - KITCHEN - MORNING 5**

8

RACHEL arrives as JAMIE is making coffee.

**RACHEL**

That smells good.

**JAMIE**

Morning.

**RACHEL**

Mornin'... I need juice. Vitamin C.

She checks the fridge. JAMIE continues with his tasks.

GO TO - MICHAEL is out of the shower and drying himself.

BACK TO - RACHEL and JAMIE.

**RACHEL (CONT'D)**

I've been trying to talk to your dad.

**JAMIE**

...About what?

**RACHEL**

*(relaxed)*

Business. The management of money.

**JAMIE**

*(glances - what?)*

Is that right?

**RACHEL**

I am a qualified accountant Jamie.

**JAMIE**

Since when?

**RACHEL**

*(beat; really?)*

Since about 18 months ago. I do know what I'm talking about.

**JAMIE**

We've got an accountant - why do we need another one?

**RACHEL**

Me you can trust - one hundred percent.

**JAMIE**

*(pause)*

Okay. Go on I'm listening... You tell me and I'll tell me old fella.

**RACHEL**

*(decides - why not talk to JAMIE)*

...There are more efficient ways of rinsing cash than nail bars, butty shops and even property. Don't get me wrong, they serve a purpose... but we're running out of cousins to front up as owners.

**JAMIE**

*(interested)*

What kinda ways?

**RACHEL**

*(beat)*

I'll send you a document; a few pages. Promise me you'll read it and promise me you'll put it in front of Ronnie.

**JAMIE**

*(beat; easy)*

Why are you asking me?

**RACHEL**

I've said all this to Bobby but he thinks things are fine.

**JAMIE**

Things are fine.

**RACHEL**

Doesn't mean we can't improve...  
Things change.

JAMIE hears her.

**ELAINE**

Oh my God, have you seen the state  
of him?

RACHEL is immediately distracted by ELAINE appearing, in her dressing gown.

**ELAINE (CONT'D)**

...He's still out there on the sun-  
lounger.

**RACHEL**

Ronnie is?

**ELAINE**

Take a look at him.

RACHEL looks out of the window.

**RACHEL**

(smiles)

Dear lord, he's out for the count.

(beat)

And were you on a promise Elaine?

GO TO - MICHAEL pulls on some loose trousers and a T-shirt.  
He looks to DIANA - not long now!

BACK TO - ELAINE has picked up a bucket and is filling it with water.

**JAMIE**

Mam what are you doing?

**ELAINE**

Cold shower. Teach him a lesson.

**JAMIE**

You'll give him a heart attack.

**ELAINE**

He's insured.

ELAINE moves to exit to the patio and pool area.

**RACHEL**

Do you want me to get it on my  
phone?

**JAMIE**

No Rachel, don't, he'll go fucking  
nuts. He hates all of that.

**RACHEL**

All the more reason.

**JAMIE**

No, seriously, he'll go nuts.

9

**EXT. RONNIE'S VILLA - MORNING 5**

9

ELAINE exits with her bucket of water. RACHEL and JAMIE watch from the doorway and patio as ELAINE moves to the "sleeping" RONNIE. RACHEL holds up her phone - filming from a distance.

ELAINE approaches - but her purpose and resolve to teach her husband a lesson very soon disappears.

On ELAINE as she nears RONNIE but then stops - something is wrong... He is still, grey, unnatural... there is black blood. She can't quite understand what she is seeing. JAMIE watches his mother, first in amusement, then puzzlement, then concern...

**JAMIE**

....Mam?

ELAINE sees the wound, at the heart; the black blood... she begins to react. The bucket is dropped and splashes.

**JAMIE (CONT'D)**

MAM? ...What is it? Mam?

The world slows down. Events are surreal. None of this can possibly be true. JAMIE moves to his mother - and he sees his father.

**ELAINE**

*(overlaps; screams)*

RONNIE! ....RONNIE GET UP! WAKE UP!

**JAMIE**

*(soft; disbelief)*

Oh for fuck's sake no.

RACHEL moves closer. JAMIE goes to the body. He knows there's nothing he can do; he has no clue what to do - he is lost. He shakes his father a little.

**RACHEL**

Do we need an ambulance? Jamie?!

**JAMIE**

*(disbelief; lost; spoken to himself)*

No. No, no, no, no, no, no, no.  
FUCKING NO!

RACHEL begins to edge closer - she sees a grey RONNIE. JAMIE is over the body.

**RACHEL**

(softly)  
Jesus Christ.

**JAMIE**

Get me mam inside!

**ELAINE**

JAMIE STAND HIM UP! HELP HIM!  
...STAND HIM UP!

**JAMIE**

RACHEL GET HER INSIDE!

**ELAINE**

(screams)  
DO SOMETHING!

RACHEL is there to hold ELAINE as she nearly collapses.

10

**INT. RONNIE'S VILLA - UPSTAIRS - MORNING 5**

10

MICHAEL is exiting his room.

**MICHAEL**

(at DIANA)  
Let's go... Diana?  
(she looks)  
With me. Let's go. Together.

He takes her hand and they exit, together. MICHAEL looks suitably urgent and curious. We stay with MICHAEL and DIANA - we follow - this is their moment to overcome.

**RACHEL (O.S.)**

BOBBY! BOBBY COME QUICKLY! NOW!

11

**INT. RONNIE'S VILLA - MORNING 5**

11

DUFFY is also on the move, joining MICHAEL and DIANA.

**MICHAEL**

(on the move)  
What is it Bobby?

**DUFFY**

Apart from the panic - not a clue.

MICHAEL bangs on a bedroom door, passing. MICHAEL, DIANA and DUFFY disappear, as a sleepy BANKSEY opens his door.

GO TO - downstairs - the kitchen - MICHAEL steps out of the door and steps into another world. Deep breath...

12

**EXT. RONNIE'S VILLA - MORNING 5**

12

Heightened; other-worldly; sound unreal; every second counting...

MICHAEL, DIANA and DUFFY exit the villa into the patio/pool area.

A frightened DIANA stops and waits by the door - reluctant to move further. Her hand detaches from MICHAEL's, her fists close as she watches MICHAEL stride across to the motionless grey lump that is RONNIE. DUFFY beside him.

See RACHEL and ELAINE melded almost as one. JAMIE at his father's side.

RACHEL looks to DUFFY - she reaches out to touch him.

**MICHAEL**

Jamie? What is it lad?

And he sees it.

**MICHAEL (CONT'D)**

*(softly; "shocked")*

Oh Christ no.

Palms open in disbelief, JAMIE presents the wound to the heart.

**JAMIE**

*(almost tearful)*

Michael look at him, LOOK AT MY DAD!

**MICHAEL**

We'll sort it.

**JAMIE**

SORT IT!?-

*(continues)*

**MICHAEL**

Let's get him inside.

**JAMIE**

WHAT IS THERE TO SORT! LOOK AT HIM!

**MICHAEL**

Jay, you go to your mam and we'll get him out of the sun, out of sight.

**JAMIE**

*(frustration and pain)*

I WANT THE BASTARDS WHO DID THIS! I WANT THEM NOW!

**MICHAEL**

*(overlaps; closer; calm)*  
Jamie we can do all of that-  
*(continues)*

**JAMIE**

NOW!

**MICHAEL**

-We'll see it done but let's get him inside, let's lock the place down. Hear me?! ...We'll do what needs to be done.

JAMIE is still stunned but quiet now.

**MICHAEL (CONT'D)**

.....Help your Mam get inside.  
We'll follow.

*(beat; calls)*  
Elaine we're gonna take Ronnie into the house and look after him okay?

ELAINE is ushered inside - past DIANA... Who follows.

DUFFY arrives with pool towels to cover the wound. BANKSEY arrives.

**BANKSEY**

Michael? ...What are we in the middle of?

BANKSEY wants instruction; advice; leadership. MICHAEL takes a breath. Reality begins to replace what was previously surreal. MICHAEL, BANKSEY and DUFFY huddle almost.

**MICHAEL**

*(quietly)*  
It's a fucking execution. Christ knows who did it, but it can't be anything else but deliberate. Check the fencing and the gates?

**BANKSEY**

On it.

**MICHAEL**

And get the gun!  
*(beat)*  
We get everything and everybody out of sight.  
*(beat)*  
Bobby - for now, let's keep him on the lounger and carry him inside.  
*(beat)*  
On my three. One, two, three.

MICHAEL and DUFFY lift the LOUNGER as though it were a stretcher.

RONNIE is carried towards the villa. DIANA might now be watching from a window above.

13

**INT. RONNIE'S VILLA - KITCHEN - MORNING 5**

13

RONNIE is carried into the villa - DIANA backs herself into a corner, tears in her eyes. She is really affected by the sight of RONNIE DEAD. MICHAEL looks at her; brief eye contact.

MELISSA is there - shocked into silence - baby in her arms.

In another room ELAINE catches sight of RONNIE on the stretcher and lets out a wail. JAMIE comforts her. He watches. He is agitated, frustrated and in need of a release.

**MICHAEL**

*(quietly to DUFFY)*

In the side room here Bobby...  
We'll shut the doors and get him  
under the air-con.

JAMIE glances as his father is carried into the side room.

**INTERCUT WITH:**

14

**INT. RONNIE'S VILLA - SIDE ROOM - DAY 5**

14

Continuous. MICHAEL and DUFFY shuffle through a doorway and enter the smaller room. They set RONNIE down.

MICHAEL looks at the body of his friend. Then he looks to DUFFY - and signals to close the door.

DUFFY "covertly" closes the door.

GO TO - "Outside" the room. JAMIE watches the side room door gently close over. He feels excluded. He simmers.

15

**EXT. RONNIE'S VILLA - ROOFTOP KITCHEN - DAY 5**

15

BANKSEY unlocks a cupboard - inside he finds a pistol. He takes it out. Closes the cupboard. He looks down towards the pool.

16

**INT. RONNIE'S VILLA - SIDE ROOM - DAY 5**

16

Dead RONNIE, MICHAEL and DUFFY. MICHAEL looks under the towels - at RONNIE and at the wound - a stab to the heart.

**MICHAEL**

*(softly)*

He must've been comatose... Deffo  
didn't see it coming.

On MICHAEL. Hold.

**DUFFY**

Who though? ...Who could?

MICHAEL shakes his head a touch.

**MICHAEL**

*(pause)*

We can't leave him like this for  
too long.

**DUFFY**

No.

**MICHAEL**

Need to start cleaning up. Start  
thinking about getting people home:  
the girls.

The door opens - it's JAMIE - quiet but on edge; upset and  
urgent.

**JAMIE**

...What's going on then? ...And  
what's the plan?

**MICHAEL**

*(beat)*

We haven't got one yet.

**JAMIE**

How about we find out who the fuck  
did it?

**DUFFY**

*(deadpan)*

Well there's that yeah.

BANKSEY enters - PISTOL in hand.

**BANKSEY**

*(quietly; evenly)*

Fences look fine on the inside;  
I'll walk the block shall I.

**JAMIE**

*(evenly; at MICHAEL)*

I'm thinking it's your mates, the  
Colombians. It's got to be.

**MICHAEL**

*(calm)*

Why?

**JAMIE**

Who else could it be?

**MICHAEL**

*(calm)*

Haven't they just agreed on a deal - directly with your old fella.

**JAMIE**

So they changed their minds.

**DUFFY**

*(quietly)*

That doesn't make sense Jay.

**JAMIE**

And what the fuck do you know?

**DUFFY**

*(calm; confident)*

Enough.

*(beat; easy)*

How many gangsters are holed up in Spain lad?

*(beat)*

How many are in this actual fucking town? Loads.

**JAMIE**

How many knew he was here!?

**DUFFY**

All of them! ...He was singing at the top of his voice just last night!

**JAMIE**

*(overlaps; edge)*

Okay how many had a reason to kill him?

**MICHAEL**

*(calm; firm)*

We've got no idea - so let's deal with the things that need to be done.

*(beat)*

Do we involve the police?

**BANKSEY**

.....We can't.

**DUFFY**

*(beat)*

Same.

**MICHAEL**

Jamie?

**JAMIE**

...No. No police.

**MICHAEL**

Will your Mam be okay with that - and what it means?

**JAMIE**

We're not leaving him here.

**MICHAEL**

Which means we need to take him home ourselves... and we need to do it today; tonight... We get him home and Ronnie dies peacefully in his sleep.... He gets the send-off he deserves.

*(looks to JAMIE)*

...Will she go for that?

The plan is bold and attractive - even to JAMIE. All look to JAMIE.

**DUFFY**

....Sounds good to me Jay.

**JAMIE**

*(quietly)*

...Is that possible?

**MICHAEL**

There's the risk of getting stopped, but it's possible; yeah.

*(pause)*

And when whoever did this hears he died quietly at home - they might feel the need to say something different.

**BANKSEY**

And that's how we find them?

**MICHAEL**

Hopefully.

**DUFFY**

Sounds like a plan...

Hold a few moments. JAMIE walks away.

**DUFFY** (CONT'D)

...Jay, where are you going?

**JAMIE**

(shouts)

FUCKING NOWHERE!

JAMIE has gone. The door is ajar.

**BANKSEY**

(pause; quietly; about  
JAMIE)

We're gonna need to keep an eye on  
him?

**MICHAEL**

(beat)

We're gonna have to have a long  
talk with him. He knows.

**DUFFY**

Knows what?

**MICHAEL**

What Ronnie was thinking - when he  
asked the amigos for time instead  
of cocaine.

17

**EXT. RONNIE'S VILLA - DAY 5**

17

BANKSEY exits the villa compound. He pushes the pistol into  
the back of his waistband and he begins to walk the perimeter  
of the grounds.

18

**EXT. RONNIE'S VILLA - DAY 5**

18

RACHEL sits, unintentionally hidden, in the shade of the bar  
area. She works on her laptop.

MICHAEL emerges from inside; he doesn't see RACHEL, as she  
watches him move nearer towards the pool - phone in hand and  
sending a text message - to whom, we do not know.

ABOVE - ELAINE might be watching from a bedroom window - baby  
in arms.

MICHAEL's message goes. Hold a moment - THEN:

**RACHEL**

(calls; easy)

I've been thinking about Cheryl  
Crawford.

MICHAEL turns to see her for the first time.

**MICHAEL**

*(easy)*  
... Didn't see you there Rach.

**RACHEL**

What do we say to her?

**MICHAEL**

... Nothing. What Davy does is his own business.

**RACHEL**

We say nothing at all?

**MICHAEL**

You're not on Insta are you?

**RACHEL**

No I'm not on Insta. I'm sorting out flights... And soon after we land, Cheryl will want to know why her husband isn't with us and why he isn't answering his phone.

**MICHAEL**

*(beat)*  
He went to Estepona.

*(pause; hold)*  
That's all he said, that's all we know. Law unto himself..... right?

**RACHEL**

*(pause)*  
You're right.

*(pause)*  
Am I allowed to know why he went to Estepona?

**MICHAEL**

*(beat)*  
You'd have to ask Ronnie.

19

**INT. RONNIE'S VILLA - UPSTAIRS - DAY 5**

19

JAMIE emerges from the head of the stairs and moves to the bedroom that is his and MELISSA's. He enters.

20

**INT. RONNIE'S VILLA - JAMIE'S ROOM - DAY 5**

20

MELISSA is packing as JAMIE enters - despite his upset and disbelief over events, he is brooding almost; his mind working; processing. MELISSA is upset, but resilient - and practical - and a little afraid. But MELISSA is a survivor.

JAMIE sits still.

**MELISSA**

*(evenly)*

.....Rachel said I should pack.  
I'm nearly done.

**JAMIE**

*(distracted; quiet)*

Good.

*(pause)*

Where's the baby?

**MELISSA**

With your Mum... She needs the  
cuddles.

Hold a long silence. A limbo. MELISSA glances to JAMIE but decides to remain silent.

**JAMIE**

*(when ready; quietly)*

Michael's acting like he's the  
fucking boss of the world.

**MELISSA**

*(pause; quietly)*

What's he been saying?

**JAMIE**

*(beat; quietly still)*

Nothing that doesn't make sense.

*(pause)*

Stuff I should be saying.

**MELISSA**

*(quietly; evenly)*

Not true.

*(pause)*

Not yet.

MELISSA watches her man, she wants to reassure her man; reset him even. She knows to keep a physical distance - she doesn't want to be a mother. She continues with her task and speaks quietly, evenly: *a matter of fact* - she has steel.

**MELISSA (CONT'D)**

...No one expects you to be the  
boss of the world today... You  
can't get your head around what's  
happened, I know I can't.

*(pause)*

But tomorrow...

JAMIE glances.

**MELISSA (CONT'D)**

-The day after, that's different...  
Isn't it..... Isn't it?

**JAMIE**  
(quietly)  
Yeah.

Hold. Then MELISSA reveals her own fears.

**MELISSA**  
(pause; quietly; evenly)  
Just tell me that we're safe?  
(he looks; puzzled)  
Me and the baby?

**JAMIE**  
...Why wouldn't you be safe?

**MELISSA**  
Why do you think?

**JAMIE**  
(still not getting it)  
You're safe. Of course you're safe.

**MELISSA**  
Because you know who did it?

**JAMIE**  
No.

**MELISSA**  
Then how do you know we're safe?

**JAMIE**  
Melissa, you're safe!

A silence.

**MELISSA**  
(when ready)  
Don't let things get out of control  
and stupid.

**JAMIE**  
What are you talking about now?

**MELISSA**  
Guns.

**JAMIE**  
You've got no fucking idea.

**MELISSA**  
(controlled)  
Don't say that and don't speak to  
me like that.  
(pause)  
What I don't need, what nobody  
needs is nob-heads running around  
the streets with guns...  
(MORE)

**MELISSA (CONT'D)**

pretending they know how to shoot them... Cos that's what usually happens in these situations.

**JAMIE**

Melissa you're chattin' shit.

**MELISSA**

Am I really?

She decides not to say anymore.

**JAMIE**

*(eventually)*

You're safe... Hear me?

No response - until ready.

**MELISSA**

*(pause; quietly; evenly)*

Who gains... from your dad being gone?

MELISSA continues with her task. Out on JAMIE.

21

**INT. RONNIE'S VILLA - MICHAEL'S BEDROOM - DAY 5**

DIANA too is packing her small suitcase. She goes to the bathroom to fetch her wash bag and contents... her reflection is there in the mirror, she ignores it and exits - and is surprised, slightly startled to see MICHAEL now in the room. She reacts.

**MICHAEL**

*(quietly)*

Rachel's looking at flights; there's plenty of them so it shouldn't be a problem.

**DIANA**

*(evenly)*

...Good.

A silence.

**MICHAEL**

*(when ready)*

I didn't want this.

**DIANA**

*(emotionless)*

Like you said, it was necessary.

*(beat)*

Some things are.

*(pause)*

I'd like to be gone now; right now.

If possible.

He looks at her - searching for love almost. He can't see it.

**MICHAEL**

...I'll get the car. See you outside?

**DIANA**

Okay.

MICHAEL goes to go.

**DIANA (CONT'D)**

I saw you - I watched you...

MICHAEL has stopped; he looks.

**DIANA (CONT'D)**

...Is that how I'll see you now?

**MICHAEL**

*(softly)*

That wasn't me.

He can say nothing more. Hold. Then MICHAEL LEAVES. On DIANA - and the memory comes.

22

**FLASHBACK: INT. DIANA'S FAMILY HOME - FB DAY B**

22

BATHROOM - YOUNG DIANA is trembling... shaking... Hold.

**LESLEY (O.S.)**

*(calls)*

Diana!

DIANA'S MOTHER, LESLEY, appears at the bathroom door. She has a BLOODIED KNIFE in her hand.

DIANA looks - afraid; uncertain.

**YOUNG DIANA**

I feel sick.

**LESLEY**

*(softly)*

Stay here... it's over.

LESLEY goes. YOUNG DIANA trembles.

**BACK TO:**

23

**INT. RONNIE'S VILLA - MICHAEL'S BEDROOM - DAY 5**

DIANA zips and locks her small suitcase. Done. She exits the room.

24

**EXT. RONNIE'S VILLA - DAY 5**

24

MICHAEL is checking his phone - he receives a text message... this as DIANA emerges from the pedestrian gate - with her suitcase. MICHAEL puts away his phone.

Suitcase goes into the car - as do MICHAEL and DIANA.

**INTERCUT WITH:**

25

**INT. CAR - DAY 5**

25

MICHAEL in the driver's seat, DIANA his passenger. Seat belts on.

**DIANA**

...So why you? Why do you have to take Ronnie home?

**MICHAEL**

*(pause)*

Leaders lead... and it's in my interest - to get it done and over with.

The car has been started. Away they drive.

**MICHAEL (CONT'D)**

*(long pause)*

I want to be there - with you; at the hospital. I will be there... And we can start to get excited again.

**DIANA**

Unless you get stopped at the border.

**MICHAEL**

*(beat; calm)*

We won't get stopped.

They drive on. They are on a long stretch of "airport road". MICHAEL turns at a roundabout.

**DIANA**

...The airport was straight ahead.

**MICHAEL**

*(easy)*

Need to make a quick stop.

MICHAEL begins to slow down. Ahead of him is a waiting car. MICHAEL stops just behind the car.

**MICHAEL (CONT'D)**

It'll take a few minutes that's all.

**DIANA**

Friends?

**MICHAEL**

Friends I need to keep on side.

MICHAEL has pulled into the side.

**MICHAEL (CONT'D)**

*(an explanation)*

Five minutes.

**INTERCUT WITH:**

26

**EXT. SPANISH SUBURBAN STREET - DAY 5**

26

MICHAEL steps out of his car and moves towards the stopped car.

DIANA watches MICHAEL... He gets into the rear of the parked car. The door closes and he's gone. Hold.

**INTERCUT WITH:**

27

**INT. AMIGOS' PARKED CAR - DAY 5**

27

MICHAEL in the rear seat. We see he is meeting the AMIGOS - RICARDO and STEFANIA - who are seated in the front.

**RICARDO**

*(relaxed)*

We were not expecting to see you today?

**MICHAEL**

*(beat; quietly)*

There has been an unexpected turn of events.

*(beat)*

I thought you should know that Ronnie is no longer... breathing.

They look. There is no satisfaction within MICHAEL.

**MICHAEL (CONT'D)**

...You should also know that we are not in possession of our most recent container.

*(beat)*

We were told that it had been stopped and searched by customs - so we let it go; we wrote it off.

RICARDO looks to STEFANIA.

**RICARDO**

...Told by who?

**MICHAEL**

One of our own - who is also no longer breathing.

**STEFANIA**

If you are not in possession of the container Michael, you have nothing to sell... How do you pay?

**MICHAEL**

Well I am going to pay; which is why I'm here.

**STEFANIA**  
(evenly; calm)  
Are you in control?

**MICHAEL**  
Yes.

**RICARDO**  
(relaxed)  
Ronnie's son - is he still breathing?

**MICHAEL**  
...Yes.

**RICARDO**  
Then you are not in control.

MICHAEL was not expecting to be challenged like this.

**MICHAEL**  
...Yes I am.

**RICARDO**  
Of what? ...Last night you asked for three months' additional time. Do you still require three months?

**STEFANIA**  
Bearing in mind you have nothing to sell.

**MICHAEL**  
(beat)  
Which is why I need a second shipment - old terms - one hundred percent of the sales go directly to you. I take no profit at all.

**RICARDO**  
...You are looking to protect your markets.

**MICHAEL**  
Yes; my markets.

**RICARDO**  
(long pause; calm)  
We would not be against such an arrangement-

**MICHAEL**  
Good.

**RICARDO**  
-but let's talk when you are in control.

**STEFANIA**

Complete control.

**RICARDO**

...The son will want to become his father - we spoke about this.

*(pause)*

Finish it.

MICHAEL is being told to execute JAMIE.

**RICARDO (CONT'D)**

*(pause)*

The passing of Ronnie - does he suspect you?

**MICHAEL**

...No - he might suspect you.

**RICARDO**

*(pause)*

Then make the most of your advantage.

On MICHAEL.

28

**INT. CAR - DAY 5**

28

On DIANA as she watches the amigos' car. Hold... and then the rear door opens and MICHAEL emerges - and returns to his own car. DIANA watches him - tries to read him.

MICHAEL gets into the car. Closes the door.

**DIANA**

*(pause)*

Useful?

**MICHAEL**

Yes.

The AMIGOS flash past - DIANA catches sight of them.

**DIANA**

Are they your amigos, your Colombians?

**MICHAEL**

Yeah.

**DIANA**

Do you trust them?

**MICHAEL**

Yeah. I do.

*(pause)*

They needed to know about Ronnie.

**(MORE)**

**MICHAEL (CONT'D)**

They needed to know I was in charge.

She looks at him. Studies him.

**MICHAEL (CONT'D)**

.....What?

**DIANA**

*(softly; evenly)*

I do understand... Why it was necessary.

She looks at him, then faces forward.

He cannot believe it - she is on his side once again. He starts the car. They drive away.... He puts his hand on her thigh. She puts her hand on his hand.

MICHAEL is surprised at how much he needed her (re)acceptance.

29

**OMITTED**

29

30

**INT. RONNIE'S VILLA - DAY 5**

30

BANKSEY watches the footage made by FREDDIE. He hears someone entering the villa; he turns off the film. It's MICHAEL.

**MICHAEL**

Banks.

He fetches a bottle of water.

**BANKSEY**

She gone?

**MICHAEL**

She's at the airport.

*(still a matter of factly)*

...I need you with me - on the road trip back home. You're the only one I trust.

*(pause)*

Are you up for that?

**BANKSEY**

*(beat; quietly; evenly)*

I'd rather not... but seeing how we're two men down already, someone's got to look after you.

MICHAEL smiles a touch.

**MICHAEL**

...Where's Elaine?

31

**INT. RONNIE'S VILLA - SIDE ROOM - DAY 5**

31

The AIR CON blows. ELAINE sits beside RONNIE's body. Hold a silence. MICHAEL, BANKSEY and RACHEL are also in the room.

**ELAINE**

*(eventually; quietly)*

He'd want to go home wouldn't he?

MICHAEL looks to BANKSEY.

**BANKSEY**

He would Elaine, yeah.

**ELAINE**

*(long pause)*

*In his sleep we can say.*

**RACHEL**

*(softly)*

...Peacefully.

**MICHAEL**

*(quietly)*

...He'd want no word of this to come out... not yet; not ever maybe. That doesn't mean we forget about it.

**ELAINE**

So how do we do this?

*(half jokes)*

Do we sit him up on the back seat of the car - a ciggy in his mouth?

**MICHAEL**

*(half smile)*

Bobby's sorting out a van.

**ELAINE**

*(beat)*

I'm staying with him.

**MICHAEL**

Elaine, whatever you want?

**ELAINE**

That's what I want.

**RACHEL**

How long will it take?

MICHAEL looks to BANKSEY.

**BANKSEY**

Erm... 10-hour drive north; another 24 hours on the ferry; 6-hour drive to Liverpool.

**MICHAEL**

That long?

**BANKSEY**

Yeah.

**MICHAEL**

Two days.

**BANKSEY**

Best part.

MICHAEL isn't happy about that.

**MICHAEL**

*(pause; to ELAINE)*

Will Jamie want to come along? Two vehicles; we'll need two or three drivers.

*(beat)*

Might be nice if he did. Company for you?

And because MICHAEL might want to keep an eye on him. ELAINE isn't sure.

**ELAINE**

He might want to stay with Melissa and the baby but I'll ask.

*(pause; about RONNIE)*

Why in God's name didn't he just come to bed?

**MICHAEL**

*(quietly)*

He never wanted the party to end. Never.

MICHAEL knows this IS the truth - RONNIE was never going to give up his party. MICHAEL's actions were justified. For the first time that day, he feels a little better. He is on the right path.

The gate opens and a LARGE VAN is reversed up the drive. A CAR is also there. The gates are closed.

DUFFY jumps out of the van - as BANKSEY opens the rear doors. In the back of the van we see a large CHEST FREEZER (or TALL FRIDGE) and two PORTABLE POWER PACKS.

**BANKSEY**

Result lad. Any questions?

**DUFFY**

Nothing a bundle of euros couldn't answer. Car's on the way.

BANKSEY is inside the van checking out the size of the FRIDGE/FREEZER.

**DUFFY (CONT'D)**

*(beat; easy)*

The battery packs are from a camper-van, if we keep them charged it'll do you for the ferry crossing no problem.

**BANKSEY**

Nice one.

**DUFFY**

Don't want him rancid coming into Plymouth.

**BANKSEY**

Portsmouth.

**DUFFY**

Wherever... Is he ready?

They enter the VILLA.

33

**INT. RONNIE'S VILLA - SIDE ROOM - DAY 5**

33

RONNIE is being wrapped and sealed in opaque plastic sheeting and gaffer tape. Present are MICHAEL, DUFFY and BANKSEY.

MICHAEL watches as the other two bag and wrap RONNIE.

**DUFFY**

If they find him, you do know whoever's driving the van is screwed.

*(a matter of fact)*

...And wrapping him in plastic makes it look like a hit.

**MICHAEL**

It was a hit.

*(pause)*

If we're stopped we tell the truth and blame the widow: she wanted her husband home.

**DUFFY**

*(beat; easy)*

You're still fucked.

**BANKSEY**

One hundred percent... What's Spanish nick supposed to be like?

**DUFFY**

Can't be any worse than Magaluf.

They smile. They complete the job.

**BANKSEY**

....Done. Wrapped and sealed.

**MICHAEL**

Duff you might want to tell Elaine to stay upstairs for a while.

**DUFFY**

(beat)

Now?

**MICHAEL**

Yeah. Now.

34

**INT./EXT. RONNIE'S VILLA - DAY 5**

34

Hear "THE GOOD LIFE" by TONY BENNETT.

This as BANKSEY and MICHAEL carry the lounger and WRAPPED RONNIE through the villa and out to the van.

Outside - the rear doors of the van are open - the lounger is quickly slid inside. They climb into the van - and begin to manoeuvre RONNIE into the FREEZER.

MICHAEL and BANKSEY push, force, bend RONNIE's now stiffening legs and knees towards his chest. In he goes.

Satisfied with their grim task completed - they look at each other.

The MUSIC fades.

35

**INT. RONNIE'S VILLA - BEDROOM - DAY 5**

35

ELAINE, JAMIE, MELISSA and BABY. ELAINE holds the baby - wanting a last few moments of physical contact.

RONNIE's clothes are piled on the bed; a small suitcase is open. ELAINE's face is close to the baby's head - breathing him in almost.

**ELAINE**

*(pause)*

You and your father - you had a  
good talk?

**JAMIE**

Yeah... I'm going to carry on with  
what we planned.

**ELAINE**

...Can you do that? Without your  
father? I don't want trouble that's  
all.

**MELISSA**

Are we talking about Michael now?

**JAMIE**

There won't be any trouble, there's  
no need for trouble.

ELAINE kisses the baby and hands him back to MELISSA.

**ELAINE**

Do you want to give me a minute and  
I'll pack his clothes.

JAMIE, MELISSA and BABY exit. ELAINE looks to RONNIE's clothes and then touches them - she DOES NOT smell them.

36

**EXT. RONNIE'S VILLA - DRIVEWAY - DAY 5**

36

MICHAEL, BANKSEY and DUFFY are loading up the van with any furniture, chairs, carpet, pots, pans and crockery - it's a disguise.

RACHEL is "supervising".

**RACHEL**

Bobby, no, you can't just throw it in - it has to look like it's been loaded carefully; securely.

**DUFFY**

Okay you do it.

**RACHEL**

Just do as you're told. You know I'm right.

**BANKSEY**

Bobby - she's right.

The task continues.

37

**EXT. RONNIE'S VILLA - GARDEN - DAY 5**

37

JAMIE is on his phone. His call rings out and is answered.

**MALE VOICE**

Hello.

**JAMIE**

Bonehead, it's me. Need a favour.

**INTERCUT WITH:**

38

**INT. BONEHEAD'S CAR/EXT. PUB - DAY 5**

38

BONEHEAD is in his car.

**BONEHEAD**

(via phone)

Go on.

**JAMIE**

Can you and Blink get yourselves to Spain - like now?

In the background, BLINK exits the pub. He makes his way to the car, gets in and hands BONEHEAD some cash.

**BONEHEAD**

Spain?

**JAMIE**

Santander. And book yourselves on the ferry back to Portsmouth; 9:45 tomorrow morning.

**BONEHEAD**

What's happening?

**JAMIE**

Loads is happening; when you see me, ignore me, you don't know me; but bring the gib.

*(beat)*

I need someone damaged.

**BONEHEAD**

*(beat)*

On the ferry?

**JAMIE**

We'll talk somehow but yeah.

**BONEHEAD**

Do I need to bring anything else?

**JAMIE**

*(half smile)*

Just the gib and an appetite for mindless violence lad.

**BONEHEAD**

Okay. On it.

**JAMIE**

Nice one.

Call is ended. On a passive JAMIE. Hold.

The doors to the van are slammed shut. The engine starts. The gates open. They are ready to roll.

BANKSEY and MICHAEL are inside the van. Away they go.

They exit the VILLA. DUFFY closes the gates and locks them.

The VAN passes a CAR, just outside the gates. Inside the car are ELAINE and JAMIE. ELAINE is wearing headphones, listening to music.

The CAR follows the VAN... and the vehicles disappear.

40

**EXT. MAIN HIGHWAY - SPAIN - DAY 5**

40

ELAINE sits in the passenger seat of the car - driven by JAMIE.

41

**INT. JAMIE'S CAR - HIGHWAY - SPAIN - DAY 5**

41

JAMIE drives. ELAINE takes off her headphones. She is staring ahead at the van in front - RONNIE.

They are in the cocoon of the car - and a cocoon of events; nothing feels quite real. We examine both faces...

When ready - ELAINE has a question. It is a big question delivered with no energy.

**ELAINE**

*(quietly; evenly)*

...Who could possibly have killed him?..... Who would?

**JAMIE**

.....I don't know Mam... I'm still trying to get my head around it.

**ELAINE**

*(not good enough)*

But what do you think?

*(pause)*

What is that little voice inside you telling you?

Hold... A long hold. JAMIE does have a little voice inside... He decides to reveal its secret.

**JAMIE**

*(when ready; almost reluctantly)*

Okay... there's a tiny little piece of me looking at Michael.

ELAINE looks. Noncommittal.

**ELAINE**

*(evenly)*

...I can't imagine it being Michael.

**JAMIE**

...Me neither; not really.

*(pause)*

But he didn't like being side-lined by my old fella.

**ELAINE**

When was this?

**JAMIE**

The last meet; last night - with the amigos.

On ELAINE... she's not sure what to think; but she likes MICHAEL.

42

**INT. VAN/EXT. SPANISH HIGHWAY - DAY 5**

42

MICHAEL drives. BANKSEY sits beside him. He is re-watching FREDDIE's footage.

MICHAEL glances over. The footage stops.

**BANKSEY**

*(quietly; evenly)*

...So what's happened here?

*(looks to MICHAEL)*

What are you thinking?

**MICHAEL**

*(pause; a matter of fact; easy)*

That someone's taken our cocaine.

*(pause)*

And if they'd been arrested for taking our cocaine, I'm thinking we would have heard about it.

**BANKSEY**

Probably.

**MICHAEL**

So I'm thinking the container was never stopped, never searched and that fucking-someone has still got our cocaine.

*(beat)*

What are you thinking?

**BANKSEY**

...I wasn't thinking that.

*(pause)*

But I was thinking how fucking care-free Ronnie was - last night?

**MICHAEL**

*(beat)*

Agreed.

A silence. Then in acceptance rather than realisation.

**BANKSEY**

*(eventually; softly)*

Fucking hell...

**MICHAEL**

Agreed.

*(pause)*

It's got to be Jamie - hasn't it?

...The someone.

A few moments of silence, then MICHAEL checks his mirrors. He maybe sees a POLICE CAR approaching from behind, fast (if not, just traffic).

**MICHAEL (CONT'D)**

Blue lights.

A silence... Then the car flashes past and continues; gone.

**BANKSEY**

*(when ready; evenly)*

Who do you think put the knife in?

He looks to MICHAEL - almost looking for a reaction - an admission maybe. MICHAEL plays it straight.

**MICHAEL**

*(pause)*

Not the amigos.

*(pause)*

It's what happens when you start keeping secrets.

*(pause)*

Freddie okay?

**BANKSEY**

Yeah. He's sound.

**MICHAEL**

Do you want him involved - with us?

**BANKSEY**

...Not really, no.

**MICHAEL**

...Have you told him that?

**BANKSEY**

He won't listen - and then I ask him to do us a favour, and he does it.

**MICHAEL**

*(pause)*

Do you want me to speak to him?

**BANKSEY**

*(beat)*

Maybe... I couldn't handle it if he got locked up. He'd come out worse than when he went in.

**MICHAEL**

*(beat)*

Let me speak to him.

**BANKSEY**

Yeah.

*(changes subject)*

What do we do about Jamie then? If he's up to something...?

**MICHAEL**

...We can't rack him; not yet...  
But we can ask. Play it straight;  
ask questions... Watch him lie.

On MICHAEL driving.

43

**FLASHBACK: EXT. RONNIE'S VILLA - POOLSIDE - NIGHT 5**

RONNIE is crashed out on the lounger. Untouched glass of red wine at his side. Then we see MICHAEL emerge from the villa - closing the door behind him and leaving DIANA inside.

On MICHAEL, the knife now concealed inside the sleeve of his shirt and along the inside of his arm. He edges towards RONNIE, slow and steady.

He reaches RONNIE. We may catch DIANA watching from the kitchen. MICHAEL stands over RONNIE.

**MICHAEL**

*(softly; when ready)*

Did I ever let you down?

*(pause)*

Even did a year inside for you...  
When I thought you were a God.

MICHAEL allows the KNIFE to slip down his arm and into his hand. He grasps it firmly. He's ready.

MICHAEL puts the tip of the blade to RONNIE's chest.

**MICHAEL (CONT'D)**

*(speaks; evenly)*

Ronnie.... Ronnie... Open your eyes mate. Ronnie.

RONNIE's eyes flicker and open but register nothing.

**MICHAEL (CONT'D)**

You sold me out.

MICHAEL pushes in the knife and then clasps his hands over RONNIE's mouth... He watches his friend die. Hold.

Then MICHAEL glances back to the house and sees DIANA inside, at the patio door - stunned. MICHAEL feels instant shame.

**SNAP BACK TO:**

44 **INT. VAN/EXT. SPANISH HIGHWAY - DAY 5** 44

MICHAEL drives. A silence between him and BANKSEY.

45  **OMITTED** 45

46 **INT. CAR/EXT. SPANISH HIGHWAY - NIGHT 5** 46

ELAINE and JAMIE. The VAN is ahead of them, through the windscreen. ELAINE is flicking through pictures of RONNIE from the night before - joyous. ELAINE decides to unburden.

**ELAINE**

*(when ready; evenly)*

Your father liked to use a loaded dice.

*(JAMIE looks)*

...I'm worried it might have come back to bite him.

**JAMIE**

*(beat)*

How do you mean?

ELAINE takes a moment; summons the will. Go.

**ELAINE**

If a rival was getting too big for their boots, he liked to find little snippets of information and pass them on.

She glances at JAMIE. The implication is there.

**JAMIE**

*(quietly)*

...Pass them on where? ...To the bizzies?

**ELAINE**

I thought you should know. If someone's found out...?

**JAMIE**

*(quietly)*

Oh for fuck's sake...

**(MORE)**

**JAMIE (CONT'D)**

*(pause)*

He told you this?

**ELAINE**

Yeah.

**JAMIE**

*(softly)*

...Fucking hell Mam... What am I  
supposed to do with that?

*(beat)*

Anyone else know?

**ELAINE**

Good God no.

**JAMIE**

Unless they did - and that's why  
he's dead.

*(pause; quieter)*

And what the fuck is a snippet?

**ELAINE**

He wasn't a supergrass.

**JAMIE**

But he was a grass.

**ELAINE**

No! ...He was clever.

**JAMIE**

*(pause)*

I think I might want to un-hear all  
of that.

47

EXT. SPANISH ROADSIDE CAFÉ - NIGHT 5

47

The van and car are parked up where they can be seen from the  
café.

48

INT. SPANISH ROADSIDE CAFE - NIGHT 5

48

BANKSEY and ELAINE bring over trays - water, coffee and  
sandwiches.

**BANKSEY**

*(relaxed)*

Here's hoping the butties haven't  
been sitting there all day.

**JAMIE**

What's on them?

**BANKSEY**

Ham and cheese; you're in Spain,  
it's always ham and cheese. Jamon y  
queso.

JAMIE smiles a touch.

**ELAINE**

*(beat; easy)*

I think I'd like to ride in the van  
- with Ronnie.

**MICHAEL**

...Okay; fair enough.

They settle: refreshments.

**ELAINE**

*(pause; quietly; evenly)*

Who do you think might have done  
this Michael? ...Who would do this  
to him?

All eyes on MICHAEL. He considers the question; the  
situation.

**MICHAEL**

*(pause - for thought)*

We've been talking about it - and  
I'll be honest with you Elaine - I  
don't know.... But since yesterday -  
Ronnie wasn't himself.

*(beat)*

Understandable - given what  
happened... Could have been shock.

*(beat)*

Could have been whatever was said -  
between him and Davy?

*(a glance to JAMIE)*

Add to that the pressure of us  
losing a fair size package...

*(pause)*

He spoke to you Jay - as soon as we  
got back - can you shed any light?

**JAMIE**

*(beat; relaxed)*

Not really.

**MICHAEL**

But you did talk.

**JAMIE**

*(beat)*

In private, yeah.

*(pause)*

He asked where Davy got the lemo he  
was selling. I didn't know;

**(MORE)**

**JAMIE (CONT'D)**  
don't know.... I know as much as  
you do lad.

**MICHAEL**  
You were cosying up to Davy though.

**JAMIE**  
Was I?

**MICHAEL**  
He was a Godfather to your baby.

**JAMIE**  
(*half smile; beat; evenly*)  
What's this, another Spanish  
Inquisition?

**MICHAEL**  
(*a touch firmer*)  
Davy said enough about something or  
someone for Ronnie to take  
exception.

**JAMIE**  
(*beat; calm*)  
Whatever it was he didn't share it  
with me.

Several moments of silence.

**MICHAEL**  
(*pause; calm*)  
Ronnie say anything to you Elaine?

**ELAINE**  
(*beat*)  
No.... He didn't like to involve me.

**MICHAEL**  
We're all involved.  
(*pause; quietly*)  
I'm worried this might just be the  
beginning.

**ELAINE**  
...of what?

**MICHAEL**  
(*beat*)  
Still working on that.

JAMIE looks.

MICHAEL's non-work phone signals a RING CAMERA TONE -  
someone's at the gates of his house.

He looks to the screen to see a TAXI.

49

INT. MICHAEL AND DIANA'S HOUSE - NIGHT 5

49

The door opens and DIANA arrives home. The alarm beeps, she keys in the code.

GO TO - she makes a cup of tea. She has not taken off her jacket/coat. Hold. She exits the kitchen to go upstairs.

50

INT. MICHAEL AND DIANA'S HOUSE - BEDROOM - NIGHT 5

DIANA enters, tea in hand, and sits on the edge of the bed. She puts her cup on the bedside table. Hold.

She sees bits of MICHAEL in the room: his shoes, jacket... His stuff on his bedside table.

Her phone rings - it's MICHAEL.

51

EXT. SPANISH ROADSIDE CAFE - NIGHT 5

51

MICHAEL is outside the cafe. His call ringing out. Then voicemail. DIANA has refused to answer. It affects him.

Out on MICHAEL.

52

INT. MICHAEL AND DIANA'S HOUSE - NIGHT 5

52

Phone call over. DIANA is sitting on the bed - jacket still on. Hold.

GO TO - DIANA brushes her teeth; spits... She looks at herself - and she sees her YOUNGER SELF looking back at her. She remembers.

53

FLASHBACK - INT. DIANA'S FAMILY HOME - BATHROOM - FB DAY B

YOUNG DIANA is standing by the sink - the same position as DIANA in the present day. We see that she has a small bladed knife in her hand. The KNIFE is CLEAN. YOUNG DIANA is afraid... and then the door to her bathroom opens, she stands quickly, the knife goes behind her back.

She looks to the door. We see she is afraid - trembling even.

54

INT. MICHAEL AND DIANA'S HOUSE - BATHROOM - NIGHT 5

DIANA is washing her hands... the water runs clean... She dries her hands, exits the bathroom. Lights out.

54A **INT. MICHAEL AND DIANA'S HOUSE - NIGHT 5** 54A \*

DIANA is at her laptop. She keys in the name and words "Lesley Williams. Mother. Wife." She presses return.

A list of news articles burst onto the screen. One has a mugshot embedded. She clicks - and we see the story:

'Guilty. Wife who killed husband jailed.'

DIANA'S PHONE is beside the laptop. It signals the arrival of a VOICE NOTE.

DIANA looks from the screen to the phone... She decides to listen to the voice note.

**MICHAEL**

(voice note)

Hello babe only me. I didn't want to call again, but I do want you to know... it means everything... what you said... that you understand.

(pause)

I'm a lucky man... and I love you.

The voice note ends. Hold... DIANA clicks - and maybe sees a reference to her younger self.

55 **EXT. SPANISH HIGHWAY - DAWN 6** 55

The sun is rising, just. The van and car are parked up in a lay-by off a highway. The VAN is having its batteries charged.

MICHAEL watches from a distance away. The OTHERS are stretching their legs - apart from JAMIE.

56 **INT. CAR/EXT. SPANISH HIGHWAY - DAWN 6** 56

Same time. JAMIE is inside the car, he makes a phone call. It's answered.

**BONEHEAD**

(via phone)

Hello.

**JAMIE**

Where are you?

**INTERCUT WITH:**

57

**EXT. SANTANDER FERRY TERMINAL - DAWN 6**

57

BONEHEAD and BLINK sit in a café overlooking the terminal.

**BONEHEAD**

We're here. Just having a coffee.

**BLINK**

*(aside)*

Cortado.

**JAMIE**

All booked on the ferry?

**BONEHEAD**

Yeah, no problem. So who's the target - can you say?

JAMIE looks out of the car to see MICHAEL interrogating his phone.

**JAMIE**

*(beat; evenly)*

Michael Kavanagh.

*(no response)*

Still there?

**BONEHEAD**

*(suddenly wary)*

...That's deffo a name you've just dropped.

**JAMIE**

Which is why I don't want him back in Liverpool.

BONEHEAD processes that sentence.

**BONEHEAD**

...Lad - you're saying you want the damage to be permanent?

BLINK reacts a touch. BONEHEAD doesn't like this idea.

**JAMIE**

I do.

**BONEHEAD**

*(beat)*

Have you thought this through?  
Start to finish?

**JAMIE**

*(a touch irritated)*  
Did you bring it? The gib. Answer the question.

**BONEHEAD**

...Yeah.

**JAMIE**

That's all I need to know. See you later.

On BONEHEAD - CONCERNED.

**BLINK**

What's he sayin'?

**BONEHEAD**

*(beat)*

Nothin'.

BONEHEAD looks - don't ask. Now BLINK is concerned.

GO TO - VAN doors are slammed closed. VAN and car drive away.

58

**EXT. SANTANDER FERRY TERMINAL - DAY 6**

58

The van and car drive along the perimeter fence. Mouths begin to dry as they near the port.

They arrive in the queue - waiting to be loaded onto the ferry.

We see the danger: ARMED POLICE, CUSTOMS OFFICERS... A car has already come under suspicion.

**INTERCUT WITH:**

59

**INT. CAR/INT. VAN - DAY 6**

59

MICHAEL and ELAINE, BANKSEY and JAMIE watch the armed officials going about their business.

60

**EXT. SANTANDER FERRY TERMINAL - DAY 6**

60

BONEHEAD and BLINK are in the queue for PEDESTRIAN PASSENGERS. They see the queue of cars, vans and lorries in the near distance. Passports are being checked ahead of them.

61

**INT. VAN/EXT. FERRY TERMINAL - DAY 6**

61

MICHAEL might see the distant line of FOOT PASSENGERS - but cannot identify any faces. VEHICLES move.

MICHAEL drives, ELAINE is seated next to him.

**ELAINE**

*(when ready)*

I could never get him onto a ship.

*(pause)*

I always fancied a cruise but he wouldn't have it.

**MICHAEL**

*(beat; quietly)*

A land-lubber.

**ELAINE**

He used to say: all people do on cruises is eat and drink. I'd say *What's wrong with that?*

MICHAEL smiles a polite smile. Then it's their turn; movement.

**MICHAEL**

Here we go.

They have been signaled. MICHAEL drives forward slowly as vehicles are checked...

**ELAINE**

*(quietly)*

Oh my God my stomach is in knots.

**MICHAEL**

*(calmly; evenly)*

Deep breath and try to relax... which is easier said than done I know.

ARMED GUARDS seem to be watching.....

MICHAEL drives the van onto the ferry and into its designated space... Engine off. Hold a few moments.

**MICHAEL** (CONT'D)

.....Okay?

**ELAINE**

...Yeah.

62

**INT. FERRY - DAY 6**

62

MICHAEL, ELAINE, JAMIE and BANKSEY make their way upward to the passengers' decks. We are with them.

**MICHAEL**

Cabins first or drinks first?

**ELAINE**

Cabin I think... freshen up. Or maybe sleep instead.

**BANKSEY**

Quite fancy a kip myself.

**MICHAEL**

Sounds good.

63

**INT. FERRY CABIN - DAY 6**

63

MICHAEL enters. Throws down his bag and sits. Hold a moment.

64

**EXT. MICHAEL AND DIANA'S HOUSE - DAY 6**

64

DIANA exits the house. Gets into her car and drives away.

65

**INT./EXT. FERRY - DAY 6**

65

JAMIE moves through the bar and dining area. He sees BONEHEAD and BLINK. He passes them. They see him.

JAMIE makes his way to the bathrooms. BONEHEAD watches.

**INTERCUT WITH:**

66

**INT. FERRY TOILETS - DAY 6**

66

JAMIE enters - as a MAN leaves. JAMIE checks the cubicles are empty.

GO TO - BONEHEAD follows JAMIE.

BONEHEAD enters.

BONEHEAD passes a small bottle to JAMIE. He moves for a piss.

**BONEHEAD**

...You're sure about this?  
...Because I'm not.

**JAMIE**

*(calm)*

I spike his drink. He crashes out  
in his cabin and you smother the  
fucker.

**BONEHEAD**

I do it?

**JAMIE**

Simple.

**BONEHEAD**

No. It's far from simple lad.  
Cameras.

*(beat)*

They're all over the place; every  
corridor. You said *damage*.

**JAMIE**

I changed my mind.

**BONEHEAD**

So change it back.

A silence. BONEHEAD is uncomfortable.

**BONEHEAD (CONT'D)**

*(quietly)*

He's your old fella's right-hand  
man.

**JAMIE**

Ask me why I'm on a fucking boat -  
and not an aeroplane... Ask me.

**BONEHEAD**

...Why?

**JAMIE**

Because some twat stuck a knife in  
my old fella and I'm bringing his  
body home in the back of a van...  
Added to which - Michael Kavanagh  
now thinks he's the fucking boss.

*(beat)*

I want it done.

**BONEHEAD**

But not here and not now.

*(pause)*

This isn't you lad. This isn't  
clever.

**JAMIE**  
(overlaps)  
I'll do it myself.

**BONEHEAD**  
Jay you're not thinking right!

JAMIE has gone.

**BONEHEAD** (CONT'D)  
(to himself)  
.....Fuck you too.

67 **OMITTED** 67

68 **OMITTEDCONTENTS MOVED TO 3.66** 68

69 **EXT. SANTANDER PORT - DAY 6** 69

Horns sound. Propellers churn the water and the ferry sails.

70

**EXT. WOMEN'S PRISON - DAY 6**

70

Establish.

71

**INT. PRISON VISITING ROOM - DAY 6**

71

Close in on DIANA... and then we see she is inside the VISITORS' ROOM, waiting. She sits alone. She watches as a few FEMALE PRISONERS around her join their loved ones.

She looks up to see her mother, she stands. LESLEY approaches, unsure.

**LESLEY**

*(uncertain; quietly)*

Unexpected.

They embrace a little.

**DIANA**

I'm sorry if I worried you with the request. I just needed to see you... actually see you.

**LESLEY**

That's okay love. What's the matter?

A silence. LESLEY waits. DIANA is nervous.

**DIANA**

*(eventually; softly)*

I've been trying to remember exactly how it happened.

**LESLEY**

*(softly; gently)*

Diana don't. It's gone... Long gone.

**DIANA**

But it isn't gone.

**LESLEY**

It's the past.

**DIANA**

*(quietly)*

Mum it's there! And it will always be there...

LESLEY - though reluctant to speak about the past - knows that she must... very carefully.

**LESLEY**

*(pause)*

Know this; understand this.

**(MORE)**

**LESLEY (CONT'D)**

I wouldn't change a thing. Not a single thing. I'm in here but I'm happier than I was out there... and that is all you need to know. That's all you need to understand.

DIANA watches her MOTHER. Hold.

**DIANA**  
(when ready)  
Was it necessary?

**LESLEY**  
...Yes... What kind of question's  
that?  
(beat)  
Yes.  
(pause; quietly)  
It needed to stop. He needed to be  
stopped... before he went too  
far... The alternative was hell on  
earth... I'd had enough of hell...  
(pause)  
...It's the past.

LESLEY wants to move things on. She waits a few moments,  
then:

**LESLEY** (CONT'D)  
Now tell me about your man.  
(a look)  
Tell me.

**DIANA**  
(tries to smile)  
...We're alike.  
(pause)  
He loves me.

**LESLEY**  
...He'd be stupid not to.

DIANA's eyes slowly fill with tears.

**DIANA**  
.....I miss you so much.

**LESLEY**  
(pause; closer)  
Listen to me, this is not forever,  
so enough with the tears. Or I'll  
stop the visits altogether.  
(DIANA smiles)  
Now if I give you a phone number  
will you remember it?  
(beat)  
You can never call it - but you can  
send a message and I'll call you.

DIANA looks - she likes the sound of that.

DIANA  
Okay.

LESLEY

That's right... It's all gonna be  
okay.

72

INT. FERRY - DAY 6

72

MICHAEL moves through the ship's corridors - following signs  
for "BAR / RESTAURANT".

73

INT. FERRY - BAR - DAY 6

73

JAMIE sits alone. BLINK is a good distance away at a separate  
table - strangers. BONEHEAD enters and moves to JAMIE at the  
bar - he wants to keep this brief; he needs to say it. He  
doesn't sit - he leans in.

**BONEHEAD**

Jamie?

**JAMIE**

*(spoken; evenly)*

Fuck off.

**BONEHEAD**

Think about it; that's all I'm  
saying. Dead Dad aside we're in a  
good place... don't fuck it up;  
suck it up.

**JAMIE**

Still here?

**BONEHEAD**

*(beat)*

Don't be a tit.

**(MORE)**

**BONEHEAD (CONT'D)**

*(beat)*

Sorry about Ronnie.

BONEHEAD walks away to join BLINK.

We find MICHAEL, near the entrance, as BONEHEAD walks away.  
He has witnessed the very brief conversation - the connection  
is made. Hold.

MICHAEL allows several moments for people to settle - then he enters the BAR / RESTAURANT AREA, faux interrogating his phone.

He heads to the bar. He passes BONEHEAD and BLINK.

MICHAEL makes it to the bar - joining JAMIE.

**MICHAEL**

Jamie.

JAMIE is a little distracted.

**JAMIE**

*(beat)*

What are you drinking?

**MICHAEL**

Same. Estrella.

The BARMAN fetches another beer.

**MICHAEL (CONT'D)**

...How are you feeling?

**JAMIE**

Tired.

**MICHAEL**

Yeah... long night.

*(pause)*

Melissa and the baby home?

**JAMIE**

Yeah... yeah, she messaged me.

**(MORE)**

**JAMIE (CONT'D)**

*(pause)*

So what happens next?

**MICHAEL**

What do you mean?

**JAMIE**

Business wise.

**MICHAEL**

*(pause)*

I'll call everyone together and we'll talk about it.

*(then to wind him up)*

You concentrate on looking after your mother.

**JAMIE**

*(hears the insult)*

...I'll do that.

MICHAEL has noticed BONEHEAD is exiting the bar, whilst BLINK is heading for the toilets. He decides to follow.

**MICHAEL**

Need a piss.

MICHAEL goes - leaving his beer on the bar. JAMIE looks at the beer. Looks at the busy BARMAN. JAMIE applies the GHB. Done. Easy.

74

**INT. FERRY TOILETS - DAY 6**

74

BLINK has his back to the door and is drying his hands using a noisy AIR-DRYER. MICHAEL doesn't hesitate: he hammers BLINK's head into the wall and debilitates him quickly with a heavy blow to the kidneys.

Keeping BLINK's head facing away from him, MICHAEL rummages through BLINK's pockets and finds an ID - his PASSPORT. MICHAEL finds the PHOTO-PAGE and takes a picture of it with his phone. He puts the passport back into BLINK's pocket.

He then drags, shoves, carries BLINK to a cubicle and tosses him inside.

MICHAEL exits. BLINK is DAZED, he is in no hurry to move and has no idea what has just happened!

75

**OMITTED**

75

76

**INT. FERRY - CORRIDOR - DAY 6**

76

MICHAEL steps unsteadily into a corridor - all is not well. Something is wrong and he knows it. He holds on to something. He breathes... deeply. He might be a little afraid - he does not have control.

He looks around - see his POV - focus is difficult. He doesn't know it, but he has been drugged with Gib; GHB.

**MICHAEL**

*(softly)*

Fuck.

MICHAEL feels like he is in trouble - he is most definitely vulnerable.

MICHAEL turns and heads back the way he came - and into JAMIE.

**JAMIE**

Whoa! Looking for your sea legs lad?

**MICHAEL**

...Something like that.

**JAMIE**

...Feeling alright Michael?

**MICHAEL**

I'm good..... Good.

MICHAEL looks for the way to his cabin. He sets off. JAMIE watches him go. We follow. We see the corridors and passageways from his POV. It is a weird trip!

MICHAEL senses he is being followed and turns - too sharply! Dizziness! ...He sees no faces he recognises.

He is in a corridor of cabins - it appears never-ending. He walks along the corridor. He stops and searches for something in his pockets...

He takes out his KEY CARD and begins to show the card to each door lock he passes - one of these doors is his, he's almost sure...

After numerous doors - a lock finally turns GREEN, he pushes on the door, it opens and he falls inside.

He is on the floor. His foot is preventing the door from closing... He lies still for several moments then eventually moves his foot. The door is set free and begins to close - until a hand prevents the action from being completed.

We see the hand belongs to JAMIE.

JAMIE steps into the cabin.

**JAMIE**

I think you might have had a bit  
too much to drink Michael, but  
don't worry - I've got no desire to  
strip you bollock naked...

He closes the door and sits on the bed. Considers MICHAEL.

**JAMIE (CONT'D)**

*(when ready)*

I just need to decide how I'm gonna  
kill you.

**END OF EP 3.**