



LEFT BANK Pictures

THIS CITY IS OURS

EPISODE FOUR

By

Robbie O'Neill and Stephen Butchard

Yellow Amendments - 14/08/24

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

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.

© LLBM THIS CITY IS OURS LIMITED 2024

1 **EXT. FERRY - PASSENGER OBSERVATION DECK - MORNING 7**

A gull's scream cuts above the sight of the ocean's churn. A foamy ship's trail spreads before us, revealing our FERRY trudging to a destination now visible in the distance.

A figure leans on the rail of the ship's bow - JAMIE. In 48 hours, he has gone from a massive high to a huge low. His father is buried in a freezer, in a van, on a ship. His mother is now a widow... He cannot lose anything else. He must not. And someone must pay for what he has already lost.

He is not to blame! He will trust no one...

He moves inside.

2 **INT. FERRY - MORNING 7**

2

JAMIE moves through the FERRY. He glances at the security cameras as he passes them - they are ever watchful.

3 **INT. FERRY BREAKFAST BAR - MORNING 7**

3

Coffee in hand, JAMIE approaches BANKSEY who is sat at a table sipping his own coffee and flicking through a FERRY PROMO MAGAZINE.

JAMIE

(quietly; evenly)

Banksey.

BANKSEY

(no enthusiasm)

Alright Jay.

A silence. On JAMIE - the last person we have seen with MICHAEL.

JAMIE

(when ready; quietly)

Sea got a bit rough last night.

BANKSEY

It did. Bay of Biscay.

JAMIE looks.

JAMIE

(pause; still evenly)

Any thoughts on who did my old fella?

BANKSEY

No idea... Not the one.

JAMIE

(direct)

Friend or foe?

BANKSEY remains reluctant to be drawn in.

BANKSEY

(beat; easy)

Jamie, trust me, whoever it was
will give it away - they always do.

(pause)

Here's your mam.

ELAINE approaches.

ELAINE

Morning.

BANKSEY

Morning Elaine.

JAMIE is on his feet.

JAMIE

Hello Mam. Sleep okay?

Hugs ELAINE.

ELAINE

Not really. Weird dreams.

JAMIE

Same.

ELAINE

...Where's Michael?

BANKSEY

Not seen him yet.

JAMIE

(looks; pause)

He's probably sleeping it off.

(BANKSEY looks)

He had a few beers last night - and
chasers.

ELAINE says what BANKSEY'S thinking.

ELAINE

Not like Michael.

BANKSEY

I better give him a knock. See you
later.

ELAINE

Yeah.

BANKSEY goes. JAMIE watches him disappear. What will BANKSEY find?

JAMIE

...Can I get you a cup of tea Mam?

ELAINE

Please.

4

INT. FERRY - CABIN CORRIDOR - MORNING 7

4

BANKSEY walks along the long corridor and approaches MICHAEL'S CABIN... He knocks... There's no answer. He knocks again. Waits... Knocks.

BANKSEY

Michael? You in there?

No reply. Knocks louder.

BANKSEY (CONT'D)

Michael!?MICHAEL?

BANKSEY, concerned now, starts to knock with more force.

CUT TO:

5

INT. FERRY - MICHAEL'S CABIN/CABIN CORRIDOR - MORNING 7

Inside the cabin, as BANKSEY bangs on the door, we find MICHAEL, lying on the floor unconscious and fully clothed, with what looks like vomit crusting on his lips. He does not stir. He looks as though he might have choked on his vomit.

BANKSEY (O.S.)

MICHAEL - OPEN UP LAD!

GO TO - outside, we're on BANKSEY - he's worried. A decision - he looks about, before trying to force the door with his shoulder. It won't budge.

GO TO - inside, MICHAEL, still unconscious on the floor. We can see the cabin door straining to remain closed, the thuds growing more and more forceful when MICHAEL'S eyes flicker. He's coming to.

MICHAEL starts to take in his surroundings, notices the vomit nearby - *ugh*. He slowly sits up. He looks to the door, which looks ready to burst open and is the source of the noise.

MICHAEL

(shouts groggily)

ALRIGHT, give us a minute...

Alright!

BANKSEY (O.S.)

Are you okay?

MICHAEL

Yeah! ...One minute.

(to himself; he's not right)

.....Fucking hell.

Back on BANKSEY, who's stopped banging. Relieved.

BANKSEY

(through the door)

You had me worried.

MICHAEL opens the door. BANKSEY sees MICHAEL.

BANKSEY (CONT'D)

...Rough night?

On MICHAEL - the world feels a fuzzy struggle to him.

MICHAEL

...Something like that...

(wearily checks the time)

...Where are we?

BANKSEY

Nearly there.

MICHAEL

Really? I better start waking up.

BANKSEY

Sure you're alright, you look like shit.

MICHAEL

I'll see you on the car deck, yeah?

On BANKSEY, knowing something is off.

BANKSEY

(beat)

No worries... See you up there.

BANKSEY moves. On MICHAEL. Unsure. He closes the cabin door. He sits. Hold. He takes out his phone. No missed calls. No messages. He goes to photos: DIANA - he loves her; looks for a moment. He flicks the screen: DIANA - he still loves her; looks for a moment. He flicks the screen: PASSPORT - STEVEN SHAW (BLINK)!

Who's this...? Then a memory - GLIMPSE a moment from the previous night - a FLASHBACK - MICHAEL hits BLINK. It's a couple of seconds only.

BACK TO - MICHAEL...

6

INT. DIANA'S FAMILY HOME - MORNING 7

6

DIANA enters through the front door, closes it behind her; coat onto bannister. She stops. She looks along the hall to the kitchen. The door is ajar... And she remembers a voice and images from the past.

LESLEY (O.S.)

Is that you love? Tea's nearly ready.

DIANA reaches the door. She gently pushes it open to find the kitchen empty. *

Hold a silence... Then she hears THUMPS and NOISES from upstairs. A body hitting the floor perhaps; a woman in distress. Then silence once again.

DIANA slides open a kitchen drawer and takes out a knife - not huge, but not small. She closes the drawer slowly. She holds the knife...

GO TO - DIANA climbs the stairs, knife in hand. One step, then another, then another, slow, deliberate and steady.

INTERCUT WITH:

7

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

7

YOUNG DIANA climbs the same stairs as DIANA, step for step. KNIFE in hand.

FADE IN raised from a bedroom; an angry MALE VOICE; a defiant FEMALE VOICE.

MALE VOICE (O.S.)

Look at yourself! Do you think I'm stupid!

LESLEY

(DIANA's mother overlaps)

Danny it's a blouse and a skirt! I work in an office!

MALE VOICE

It's a tight fucking skirt!

GO TO - Adult DIANA has arrived at a bedroom door - she pushes open the door. The shouting has stopped. The bedroom is empty. A bedroom that once belonged to her parents.

She stands in the doorway - knife in hand. The bedroom is still empty. Adult DIANA raises the knife a touch, feeling the knife in her hand.

GO TO - GLIMPSE YOUNG DIANA, in exactly the same spot, just for a moment.

*

BACK TO - Adult DIANA grips the knife tightly.

SNAP TO:

8 **EXT. DIANA'S FAMILY HOME - DAY 7** 8

DIANA exits the house and moves to her car briskly. She climbs into her car and breathes. Hold.

9 **OMITTED** 9

10 **INT. FERRY - BELOW DECK CORRIDORS - DAY 7** 10

A still groggy MICHAEL - walks through the lower decks of the ship. Climbs a staircase.

11 **OMITTED** 11

12 **INT. FERRY - CAR DECK - DAY 7** 12

MICHAEL enters the car deck and moves between stationary cars. He catches sight of the van, and next to it, BANKSEY's rental car. ELAINE, BANKSEY and JAMIE are there, waiting.

JAMIE

(evenly)

Here he is...

(weighing up MICHAEL)

Last time I saw you, you were staggering back to your cabin - pissed.

MICHAEL

(dismissive)

Was I?

JAMIE

You were wasted lad. You don't remember?

MICHAEL ignores JAMIE. JAMIE doesn't mind that at all.

MICHAEL

Elaine - might it be best if you go in the car?

ELAINE

I'm staying with Ronnie.

(pause)

If we get stopped, it's better I'm with him.

BANKSEY

...As we were then, me and Jamie?

(beat)

Do we see you on the other side?

MICHAEL

Catch up on the motorway. If we do get stopped-

ELAINE

-You keep going.

MICHAEL

...Makes sense.

BANKSEY

Fair enough.

JAMIE looks to his mum who gives him a weary smile.

JAMIE

Six, seven hours Mam and we'll have him home.

ELAINE hugs him, she breathes him in - her only son. MICHAEL and JAMIE catch each other's eye - as they move to their vehicles.

12A **INT. BANKSEY'S HIRE CAR/INT. CAR DECK - DAY 7**

12A

BANKSEY and JAMIE wait to move, initially not speaking. JAMIE, bored, is scanning radio channels - across a spectrum from 70's easy listening to jarring hard house.

BANKSEY

(when ready; deadpan)

You could always just turn it off.

He turns it off.

JAMIE

(pause; when ready)

How come you're not married Banks - you're getting on a bit... Are you incel?

BANKSEY

(beat; deadpan)

Asexual..... And impotent.

JAMIE smiles.

BANKSEY (CONT'D)

With halitosis.

JAMIE laughs a little and is grateful for it.

JAMIE

...You're quite the catch.

JAMIE settles a touch and puts his AirPods in. ON BANKSEY - happy for the silence.

13 **EXT. FERRY TERMINAL - DAY 7**

13

The ferry has docked. We see the ship's ramp lower.

14 **EXT. FERRY TERMINAL - DAY 7**

14

Foot passengers BONEHEAD and BLINK exit the ship, rucksacks over their shoulders. BLINK is beaten up. BONEHEAD leads.

15 **INT. FERRY/INT. VAN/EXT. FERRY TERMINAL - DAY 7**

Find MICHAEL and ELAINE in the van. Natural light hits their faces as the van rolls forward before hitting English soil.

The VAN joins a long queue of vehicles exiting the ship and heading towards customs. MICHAEL looks to ELAINE - she's nervous.

ELAINE

...My mouth is so dry.

MICHAEL

(quietly; confident)

...We'll be alright.

(pause)

Look how many people are coming through here - and look at us - a handsome man and his mother.

She smiles and gently hits him.

MICHAEL (CONT'D)

We hardly scream international drug lords, do we?

ELAINE

(cool)

If only they knew.

A wry smile from MICHAEL.

16 **OMITTEDCONTENTS MOVED TO 4.12A**

16

17 **INT. VAN/EXT. FERRY TERMINAL - DAY 7**

17

MICHAEL and ELAINE pull up to the passport check - documents are handed over to a CUSTOMS OFFICER and all seems good, despite a stern customs face - no issues. Documents are handed back.

ELAINE

(softly)

Thank Christ.

They creep forward.

The van is still in a queue and draws to a halt - MICHAEL looks to his WING MIRRORS - to see a MAN in a HI-VIS vest pointing one of his colleagues towards the van - *fuck!*

MICHAEL

(quietly calm)

Elaine. Deep breath girl, I think they're going to search the van.

ELAINE

...How do you know?

MICHAEL

We've been flagged.

Sure enough, they are signaled to drive to a search bay.

MICHAEL (CONT'D)

(a matter of quiet fact)

...So we stay calm and do exactly what they ask, yeah?

(MORE)

MICHAEL (CONT'D)

(beat)

Besides Ronnie, we've got nothing to hide.

MICHAEL stops; waits; a CUSTOMS MAN taps on the window, MICHAEL winds down the window.

MICHAEL (CONT'D)

(window down, composed)

You alright mate?

CUSTOMS MAN

Morning sir - can I ask what your load is, please?

MICHAEL

Just some household goods - been clearing an apartment out.

CUSTOMS MAN

Mind if I have a look?

MICHAEL

Yeah, sure. No problem.

MICHAEL pulls a button on the side of the steering wheel and looks to ELAINE reassuringly before hopping out.

Stay on ELAINE - she looks terrified. Her eyes follow BANKSEY'S CAR which drives past and out of the terminal. Hold on ELAINE. Alone.

GO TO - outside the van now. MICHAEL walks to the back with CUSTOMS MAN in tow. He puts his hand on the handle - A BEAT - then swings the door open.

On CUSTOMS MAN - eyebrows raised. We see the household goods piled high. Furniture, rugs, blankets and the FREEZER at the back.

MICHAEL (CONT'D)

...No easy access to the Spanish Health Service anymore - so she's coming home.

CUSTOMS MAN

Freezer empty?

MICHAEL

No it's full of cushions and kitchen stuff; breakables.

A second CUSTOMS MAN appears - with a dog.

CUSTOMS MAN

Is it okay to send the dog in?

MICHAEL

Fine; yeah.

The dog is guided into the van - and sniffs about.

MICHAEL (CONT'D)

...What's he trained to find?

CUSTOMS MAN

(non-committal)

Criminality.

GO TO - ELAINE: nervous, shaking almost now... Hold. She watches via the mirrors but sees nothing except MICHAEL...

Then we hear the van doors slam shut and see the CUSTOMS MAN move past and wave to her, before moving to his next inspection.

MICHAEL gets in the van and says nothing, just starts the engine and moves off.

MICHAEL

...Well I don't know about you but I have deffo shit myself.

ELAINE can't help herself, she laughs. MICHAEL smiles. They drive on. ELAINE touches MICHAEL's arm.

ELAINE

Thank you...

The VAN drives away. Gone.

17A **EXT. MOTORWAY - DAY 7**

17A

The VAN passes under a bridge and heads north to the promised land.

18 **EXT. RONNIE'S HOUSE/INT. VAN - DUSK 7**

18

The van pulls up outside the driveway. Gates are locked.

MICHAEL and ELAINE pause for a moment - they look at each other, silently acknowledging the magnitude of the journey they've just been on.

MICHAEL

...Want a minute with him? Before I take him?

ELAINE

Erm.... I'm ok, thank you.

She pauses. Looks at her lap, as though embarrassed. She doesn't move. Hold.

ELAINE (CONT'D)

(quietly; when ready)

I've been trying not to imagine him in there... Grey and cold. He hated the cold... It's not how I want to see him.

MICHAEL

...That's fair enough.

ELAINE

I'm not letting him down am I - not going with you?

MICHAEL

Never... There are no rules. You deal with it your own way.

She sits still. Still doesn't move. Then she looks to the house. Hold.

ELAINE

.....I don't want to go inside.

MICHAEL looks to the darkened and empty house. He feels the guilt of his actions. He did this - he gifted her loneliness.

MICHAEL

...We can sit here for as long as you like.

ELAINE

(pause)

Tell the undertaker I want him looking smart.

MICHAEL

Yeah.

ELAINE

He liked his clothes... I texted Jamie to drop off a few of his suits... I think I like the navy blue one best.

A long pause, then she looks to MICHAEL.

ELAINE (CONT'D)

Thank you Michael... I'm glad he's home... We did the right thing.

MICHAEL

We did.

They embrace a touch. Hold a moment. Break.

ELAINE

Will you speak - at the funeral?
Will you give the eulogy?

MICHAEL

(pause)

If that's what you want... I'd be
happy to... proud.

ELAINE

...It's what I want. It's what he
would have wanted.

Hold a few moments, then she gets out of the van and makes
her way to the house - fishing inside her bag for keys.

MICHAEL watches ELAINE enter the house. The door is closed;
lights go on. Hold on MICHAEL.

MICHAEL

(quietly)

See what you've done Ronnie?

(beat)

You broke everybody's heart.

19 **INT. RONNIE'S HOUSE - DUSK 7**

19

Same time. ELAINE puts her bag down and continues putting
lights on. No tears... Just emptiness. Hold.

20 **EXT. UNDERTAKERS LOCK UP/OFFICE - NIGHT 7**

20

The VAN approaches the almost brutal looking brick building.
It is functional. It is not a "showroom".

The van pulls up.

21 **EXT. UNDERTAKERS LOCK UP/OFFICE - NIGHT 7**

21

ROLLER SHUTTER DOORS. UNDERTAKERS lock up. MICHAEL rings a
bell. Above the bell is a camera.

The roller shutter doors begin to open.

22 **INT. UNDERTAKERS LOCK UP/OFFICE - NIGHT 7**

22

MICHAEL follows **FRANKIE, UNDERTAKER (60)**, as they wheel the
covered body of RONNIE into the "workshop".

FRANKIE

I thought these days were long
gone.

MICHAEL

Needs must Frankie... It's a one-off.

They arrive in the space. A brief moment of reflection, then -

FRANKIE

Any blowback and I say I was threatened.

MICHAEL

That's fair enough... We're just saving the family from the drama...

FRANKIE nods.

FRANKIE

Totally understand...

(pause)

I better get to it - unless you want a quiet word with him.

MICHAEL

No. I've said my piece.

FRANKIE

I'll work my magic then.

MICHAEL nods - time to go. He takes one last respectful look at his boss and, going to leave, stops short.

MICHAEL

Make sure he looks the part, yeah?

FRANKIE

Will do.

MICHAEL

Elaine likes the navy-blue suit.

MICHAEL leaves. We see FRANKIE, alone, observing RONNIE's face with interest.

FRANKIE

(to Ronnie)

Have you had a bit of work done Ronnie?

The front door to MICHAEL'S house opens. MICHAEL enters, tries to stay quiet, keeps the lights off.

He walks to the kitchen/diner window and looks out into the night.

He opens the fridge - takes out a beer and opens it. He takes a mouthful.

He takes out his phone. Makes a call. His call is answered.

BANKSEY

(via phone)

Hello mate - all done?

MICHAEL

All done. He's with Frankie.

INTERCUT WITH:

23A

INT. BANKSEY'S HOUSE - NIGHT 7

23A

BANKSEY on the phone.

BANKSEY

Nice one.

MICHAEL

I'm thinking we should all meet;
tomorrow; including Jamie.

BANKSEY

Where about?

MICHAEL

The safe place. We'll get
organised.

BANKSEY

I'll sort it.

MICHAEL

Listen I'm gonna send you a picture
- of a passport.

(beat)

Some beaut called Steven Shaw. He's
a mate of Jamie's and he was on the
ferry.

BANKSEY

(quiet)

That's interesting.

MICHAEL

I want to talk to him.

BANKSEY

I'll get on it.

MICHAEL turns - senses DIANA. The lights remain dim.

DIANA is wearing an elegant silk-style dressing gown.

MICHAEL

(into phone)

Talk in the morning.

Call ended. DIANA doesn't move; she looks at MICHAEL. Several moments silence. MICHAEL is unsure - how does she feel about him?

After several moments DIANA moves towards MICHAEL, slowly, unsure almost about how she feels only knowing she wants to be closer. MICHAEL steps towards her... it feels like a lifetime since they have been together.

DIANA

(softly)

...Where have you been?

MICHAEL puts his hand gently to her face.

MICHAEL

(pause; softly)

I have missed you so much.

DIANA

I've missed you too.

MICHAEL

I've been thinking about you non-stop.

DIANA

(overlaps a touch)

I've been so worried about and listen; listen to me-

She touches his face in her hands making him look at her.

DIANA (CONT'D)

(softly intense)

I get it... I absolutely get it, but it needs to be over. I don't want to lose you.

MICHAEL

I am going nowhere babe.

DIANA

I really don't want to lose you.

MICHAEL

It'll all be over soon, I promise because all I want is you. You and me.

And they kiss and we are certain - they will make love... We might glimpse them reflected in the windows before fading.

24 **OMITTED**

24

25 **EXT. LIVERPOOL SUBURBIA - MORNING 8**

25

It's not white picket fences, but neither is it run down; it's fine, nice, ordinary. A "WHITE VAN" pulls up and a "HEAVY" gets out of the passenger seat: HEAVY PAUL.

He calmly walks up to the door and knocks. He looks back to the van - the driver has opened the side-sliding door; engine running.

BLINK opens the door.

HEAVY PAUL

(calm; easy)

Steven Shaw. Jamie wants an urgent word.

BLINK

...Jamie does?

HEAVY PAUL

I meant Michael.

BLINK tries to close the door but HEAVY PAUL has put his foot in the doorway and has seized BLINK's wrist. BLINK winces.

HEAVY PAUL (CONT'D)

You either get in the van son - or
we upset your neighbours and I drag
you in.

BLINK

(afraid)

...Can I get my coat?

GO TO - in his stocking feet, no coat, BLINK is escorted to
the van.

HEAVY PAUL

(easy)

He wants dialogue lad that's all...
so don't go pissing yourself.

BLINK gets into/is shoved into the van. The door slams shut.
The van drives away.

25A

INT. SAUNA AREA - DAY 8

25A

TOWELS are being laid out or folded. We see this place is a
little unusual.

DUFFY (O.S.)

Why can't we meet somewhere normal,
like a car park?

26

INT. GYM AND SPA - SAUNA - DAY 8

26

Sauna. BANKSEY, in shorts, is pouring water on the coal.
MICHAEL sits focused as DUFFY squirms.

BANKSEY

(beat; matter of fact)

Too much dogging in car parks.

They smile.

MICHAEL

...So where's Jamie?

DUFFY

On his way. He was picking up the
death certificate.

MICHAEL

(beat; relaxed)

Bastard spiked my drink... On the
boat.

DUFFY

Nah. Why would he do that?
(MICHAEL shrugs a touch)
Have you pulled him?

BANKSEY

Was it a joke? A bad joke?

DUFFY

Are you sure Mike?

The door opens and JAMIE enters in shorts.

JAMIE

Mornin' all... This is all very homoerotic.

MICHAEL

(easy)

Just telling the lads - you spiked my drink.

JAMIE

(relaxed)

...When was that?

MICHAEL just looks.

JAMIE (CONT'D)

(remains relaxed)

...You can look all you like lad... Anyway it can't be true: aren't you invincible?

MICHAEL

It was a shithouse move.

JAMIE doesn't like that.

JAMIE

(evenly)

...Sounds like you're still pissed Michael.

MICHAEL

I don't think so.

JAMIE

Okay. So you're just talking bollocks then.

A few moments of silence. A few glances.

DUFFY

(wanting peace)

...Death certificate sorted?

JAMIE

(beat)

All done. Heart attack. Brought on by a blade.

A hiss of water.

26A **INT. RONNIE AND ELAINE'S HOUSE - BACK GARDEN - DAY 8**

RACHEL and ELAINE.

RACHEL

How does this read?

(passes a piece of paper)

Ronnie's notice, for the newspaper.

ELAINE

(reads)

...It's nice... Yeah. It's lovely.

She passes it back.

RACHEL

The church is gonna be rammed - you do know that.

ELAINE

Yeah.

RACHEL

(pause)

Thought any more about who might have done it?

ELAINE

All the time.

RACHEL

(pause)

Have you thought about why?

ELAINE barely reacts. Processes.

ELAINE

(pause)

He had his fair share of enemies...
He'd upset more than his fair share
of people... Bad people.

RACHEL

(beat)

And as Bobby says - he didn't do
quiet..... It was all very
opportunistic.

Several moments of silence.

ELAINE

(a matter of fact)

I just wish he had come to bed...
And this isn't the beginning of
something really bad.

26B

INT. GYM AND SPA - SAUNA - DAY 8

26B

MICHAEL

On to practicalities. We need to
protect our market - our lines.

(beat)

(MORE)

MICHAEL (CONT'D)

So we get on to every grafter,
every connection we've got:
Ronnie's gone and yeah, we're
devastated, but it's still business
as usual.

JAMIE

(quietly relaxed)

It's not though is it... How can it
be business as usual when we've got
nothing to sell?

MICHAEL

(casual; effortless)

The amigos have agreed to send
another load.

This surprises everybody. BANKSEY looks but decides not to
speak.

MICHAEL (CONT'D)

I told them Ronnie asking for time
was bullshit.

(beat)

I told them the truth - that we'd
been fucked over and lost our
entire supply.

BANKSEY

(deadpan)

They must have been very impressed?

MICHAEL

So two or three weeks wait-time and
we're back.

JAMIE

(a matter of fact)

...Even two weeks is too long...
Our lines are dry right now; we
need lemo right now.

MICHAEL

(relaxed)

And how do we do that?

JAMIE is a touched surprised by MICHAEL here.

JAMIE

...You're asking me?

The door opens and a BESPECTACLED MAN in Speedos steps in, makes to sit next to DUFFY.

DUFFY

It's full lad.

The sauna obviously isn't full. The MAN looks.

BESPECTACLED MAN

I can sit in the corner there.

DUFFY

(overlaps)

It's full. It's a nice way of saying fuck off.

BESPECTACLED MAN nods and leaves.

BANKSEY

...Go on Jay. We're listening.

JAMIE

(pause)

We go over to the Dam and we use the Albanians.

(beat)

They sell quality and they sell it cheap. Next day delivery.

MICHAEL

No.

JAMIE

They're the fucking Amazon of narcotics!

MICHAEL

No.

JAMIE

As far as I'm concerned it's good business.

MICHAEL

Deal with mafia once and before you know it they've moved in.

JAMIE

You can't keep them out forever.

MICHAEL

(overlaps, firmer)

We are not London, we are Liverpool
- and Liverpool is ours. The lines
in and out of Liverpool are ours.

JAMIE

(beat; calm)

Six flights a day lad. We can be
there dinnertime.

MICHAEL

...Never... and your old fella
would say the same.

JAMIE

(easy)

I really don't think he would.

A silence. JAMIE has argued enough. He's happy not to say
much more... except:

JAMIE (CONT'D)

...Does this mean you think you're
the man now? You're in charge now?

MICHAEL

Did I say that?

(pause)

Am I in charge Bobby?

DUFFY

.....I assumed so... Yeah.

MICHAEL looks to BANKSEY.

BANKSEY

Same. I'm good with that.

MICHAEL

....Jamie?

JAMIE

(a shrug)

...I get it... Maybe you'll grow on
me.

(pause)

Cold plunge anyone?

JAMIE moves to exit.

MICHAEL

...Are we good Jay?

JAMIE

We're sound lad.

JAMIE exits.

DUFFY

(longer pause)

Are we done?

MICHAEL

(beat)

We need to cash up Duff. Ask Rachel to put together a figure. We need a mill to pay off the amigos for the last deal - we'll need another mill as deposit for this new deal.

DUFFY

...I'll call her.

MICHAEL

Nice one.

DUFFY looks; they're done; he exits. Leaving MICHAEL and BANKSEY alone.

BANKSEY

(pause; quietly)

Is that right about the amigos?
They'll supply?

MICHAEL

On condition I whack Jamie, yeah.
They want stability.

BANKSEY isn't surprised, but it is never good news and always dangerous.

MICHAEL (CONT'D)

...We didn't start this.

Out on MICHAEL.

27

INT. DIANA'S RESTAURANT - DAY 8

27

DIANA is working; form filling; the tables are being prepared for lunch - when CHERYL enters. She moves to the bar.

DIANA moves across - a little wary.

DIANA

...Cheryl; hi. We're not open just yet. The door should have been locked.

CHERYL

I just want five minutes of your time. Please.

She sits on a stool - she's going nowhere.

DIANA

...Okay.

CHERYL

I've been trying to get in touch
with my daft and annoying husband.
(she looks for a reaction)
...And I've been looking on the
socials, at pictures of Ronnie and
Elaine's celebrations in Spain.
(beat)
How was it?

DIANA

...It's hard to say - seeing how it
all ended. You do know?
(about RONNIE)

CHERYL

Was Davy actually there? There's no
sign of him in the photographs.

DIANA

(beat; evenly)
First day he was there.
(CHERYL waits)
Then he went to see a friend.
(beat)
You should ask Michael.

CHERYL

Michael tells lies.

DIANA

...He went to see a friend Cheryl -
that's all I know.

CHERYL

(pause)
I did love my husband, once upon a
time. He can still be very
caring... he's never abusive;
doesn't even raise his voice,
"sorry" is his favourite word...
That said he does fuck up a lot.
(pause)
Is there a reason he's not
answering his phone?

DIANA

....I don't know....I'm sorry too.

CHERYL

Was he there when Ronnie died?

DIANA

(beat)

He'd left by then.

CHERYL

But they told him, they must have?

DIANA

You're asking the wrong person.

CHERYL

(beat)

You're learning.

(pause)

If they did tell him - he'd be here. Now. Like a shot.... and he isn't.

A moment's silence. Then CHERYL leaves. Out on DIANA.

28

INT. BONEHEAD'S CAR - DAY 8

28

BONEHEAD drives; JAMIE beside him. Both are relatively relaxed.

BONEHEAD

...So are you gonna tell me how it went?

JAMIE

(beat)

As predicted. Michael's in charge.

BONEHEAD

(smiles)

...Of what though?

(pause)

Are we safe? Do I need to start wearing a vest?

JAMIE

Safe enough - until after the funeral.

(beat)

Need to get Billy the Kid off the streets though.

(beat)

Don't want him talking to Michael. Just until Michael's sorted.

BONEHEAD reacts quietly to the term "sorted".

BONEHEAD

...And how do we do that?

JAMIE

(beat)

Don't know yet.

BONEHEAD

(pause)

Is Billy even on his radar?

JAMIE

...He kicked the shit out of him at the chop house - so he knows he's in the mix...

BONEHEAD

...He'll be at his bird's house. Billy.

29

INT. MOLLY'S HOUSE - LIVING ROOM - DAY 8

29

DETAIL: A scene from THE CROWN on a widescreen TV - Princess Diana roller skating through Kensington Palace.

Cut wide to reveal a tidy, modern, working-class living room.

Lying on the settee watching are BILLY - the boy MICHAEL beat up in episode one - and his girlfriend, MOLLY.

BILLY

Imagine your ken being that big you could roller skate in it.

MOLLY

Mad...

BILLY

...Boss on the blades me.

A key in the door. BILLY reacts a touch.

BILLY (CONT'D)

Who's that?

MOLLY

It's me Mam. She's on a split shift.

MOLLY'S MUM, KAREN, enters - with shopping. She puts her head in and isn't best pleased to see BILLY - although she says nothing.

KAREN

...No school?

MOLLY

It's college - and no it's a reading day.

BILLY

Hello there Missus T.

KAREN

No home to go to Billy?

And KAREN goes - to the kitchen with her shopping.

BILLY

(calls; cheeky)

I know you don't mean that Karen!

He knows she does!

BILLY (CONT'D)

(quieter)

...I'll get out of her way.

BILLY gets up, winces a touch in pain - he's still recovering from the assault. MOLLY turns off the TV as BILLY exits.

GO TO - KAREN glances from the kitchen to see him disappear upstairs. Then moves.

MOLLY waits - incoming! KAREN appears again and steps inside the living room.

KAREN

(quietly)

...I want him gone.

MOLLY

(quietly)

You said last week that you liked him.

KAREN

I did not say that.

MOLLY

I can't just kick him out.

KAREN

Molly, I don't want him here - and I don't want him anywhere near you.

There's a knock at the door.

KAREN (CONT'D)

Get him gone.

KAREN moves to answer the door - and we:

INTERCUT WITH:

30

INT. MOLLY'S HOUSE - BEDROOM - DAY 8

30

BILLY has heard the knock. He peers out of the window and sees BONEHEAD'S CAR. JAMIE in the passenger seat.

GO TO - KAREN opens the front door to find BONEHEAD.

BONEHEAD

(easy)

Hi yer, is Molly in?

KAREN

(wary)

...Who wants to know?

BILLY and MOLLY are both trying to hear. We notice a MINI on the path.

BONEHEAD

A mate... A friend of her boyfriend
- Billy.

KAREN

Is it Billy you want?

BONEHEAD

Is he here?

MOLLY

(appears)

No. He's not here. My mother kicked him out. Who are you?

BONEHEAD

(casual still; to KAREN)

Is she telling fibs?

KAREN

(edge)

No she isn't telling fibs.

(beat)

He was here yesterday and now he's gone. Because I don't want the likes of you knocking on my door.

BONEHEAD

(remains casual)

Do you know where he is Molly? It's important. Crucial.

KAREN

I'm calling the police.

KAREN slams the door shut. BONEHEAD has gone.

MOLLY

Mother!? Talk about over-reacting.

KAREN

(quietly overlaps; hissed)
You get rid of him now - and wake
up! ...Your *boyfriend* will happily
destroy you and not look back.

GO TO - UPSTAIRS - BILLY watches as BONEHEAD crosses the
street and gets back into the car.

INTERCUT WITH:

31

INT. BONEHEAD'S CAR - DAY 8

31

BONEHEAD getting in.

BONEHEAD

They're saying he's been and gone;
chased away by the mother...
Whether that's true or not...?

JAMIE looks to the house.

JAMIE

(pause)
I'm not feeling like hanging
around... What does he know really?
(pause)
Might get Blink on him.

BONEHEAD

(starts car; easy)
Blink's not picking up.
(pause)
He's still not happy about getting
smacked on the ferry.

They smile.

GO TO - BILLY watches the car drive away. Hold. Then he turns
to see MOLLY at the door.

MOLLY

...She wants you gone; bitch.

BILLY

(beat; watching; quietly)
Ah don't talk about your Ma like
that Moll; she's just looking out
for you... It's what Ma's do.

MOLLY has also edged to the window.

MOLLY

...What do you think they want?

BILLY*(slight shrug)*

To remind me to keep my mouth shut.

(pause; quietly)

You make sure you do the same.

MOLLY looks - a touch afraid. BILLY kisses her - a peck.

BILLY (CONT'D)*(a smile)*

Sweet.

32 **EXT. MOLLY'S HOUSE - DAY 8**

32

The door opens and BILLY exits - checking all is clear. A JD SPORTS PLASTIC BAG (OR SOMETHING SIMILAR) containing just a few clothes swinging over his shoulder. He walks away.

33 **INT. HIGH STREET HARDWARE STORE - DAY 8**

33

MICHAEL and BANKSEY move through the store, pass a middle-aged man behind the counter, REGGIE (he has a mug of tea in his hand).

MICHAEL*(passing)*

Looking good Reggie.

REGGIE*(deadpan)*

I do my best Michael son. Keep abreast of the latest fashions.

(he clearly doesn't!)

MICHAEL and BANKSEY disappear along a passageway into the back. Continuous-

34 **INT. HIGH STREET HARDWARE STORE - DAY 8**

34

MICHAEL and BANKSEY descend the stairs into the basement. Continuous.

35 **INT. HIGH STREET HARDWARE STORE - BASEMENT - DAY 8**

MICHAEL and BANKSEY enter to find HEAVY PAUL and his mate baby-sitting BLINK - a nervous and frightened BLINK, with edge.

MICHAEL

Paul. Has he been well-behaved?

HEAVY PAUL

He was a bit teary early on.

BLINK

Because I'm shitting myself that's why.

MICHAEL

Wait outside please Paul.

HEAVY PAUL exits - as BANKSEY casually picks up a HAND DRILL!

BLINK

Just ask the fucking questions!

BANKSEY

He's keen; I like it.

MICHAEL

(beat; evenly)

What were you doing on the ferry?

BLINK

(pause; decides to answer)

Delivering gib. GHB. To Jamie.

MICHAEL

Is right; right answer; nice one...
So why was Jamie desperate for gib?

BLINK

To knock you out... and then take you out.

*(a glance between BANKSEY
and MICHAEL)*

He decided against it.

BANKSEY

Why did he decide against it?

BLINK

Cameras - all over the boat... I talked him down didn't I...

BANKSEY

(evenly)

Jamie - robbed a truckload of his old fella's lemo; worth millions.
Where is it?

BLINK doesn't know but he knows this is serious.

BLINK

...He didn't did he? ...Why would he do that?

BANKSEY

Where is it?

BLINK

I swear on my mother's life I do
not know what you're talking about!
I swear down.

BANKSEY

(aside; easy)
He swears down.

BLINK

I'm telling the truth! I know
nothing about a truckload of lemo!

BANKSEY presses the button of the electric hand drill - just once. The drill bit whirrs.

BLINK (CONT'D)

Ah no. No, please, on my mother's
life I've got no idea what you're
talking about. Please. Please. I am
literally begging you.

BANKSEY

(in his face; overlaps)
ENOUGH! STOP! SHUT THE FUCK UP!

BLINK shuts up. Hold the silence. BLINK isn't sure if he has
been reprieved.

MICHAEL

(when ready)
Are you on my side Steven?

BANKSEY

...They call him Blink.

MICHAEL

Are you on my side Blink?

BLINK

(afraid)
.....If you want.

MICHAEL

Will you watch Jamie for me?

BLINK

...Yeah.

MICHAEL

Nice one.
(beat)
Do you know a lad called Billy?
Recently took a kickin'?

BLINK

...I think so yeah. He's done a bit
of graft for us; for Jamie.

MICHAEL

Do you know where to find him?

36 **EXT. HARDWARE STORE/INT. MICHAEL'S CAR - DAY 8**

36

MICHAEL exits the store and gets into the car alone - and sits. He didn't enjoy what just happened. Hold.

MICHAEL sits still - a man between two worlds.

37 **OMITTED**

37

37A **INT. DIANA'S RESTAURANT - DAY 8**

37A

DIANA sits waiting; coat on, ready; a half glass of juice on a table in front of her... MICHAEL enters and smiles. He moves towards her.

MICHAEL

...All ready?

DIANA

(a touch nervous)

I am.

She pats the seat next to her, summoning him to sit. He obeys.

DIANA (CONT'D)

We've got a few minutes yet.

MICHAEL

Okay.

DIANA

Nervous?

MICHAEL

(beat)

All morning, yeah...

DIANA quietly takes hold of MICHAEL's hand. She is nervous. She has something to say.

MICHAEL (CONT'D)

...I thought once we were done at the clinic - we could go home; maybe watch a film; get a takeaway.

DIANA

Sounds good.

MICHAEL

...Anything you can't eat, shouldn't eat?

DIANA

Take-out wise - probably all of it.

Then to spoil the moment his phone buzzes and vibrates. He checks the screen. He buttons the call.

MICHAEL

(casually quiet)

...Not important.

(putting the phone away)

...What's the doctor's name again:
Lassiter?

DIANA

Mister Lassiter, yeah.

(beat; quietly; evenly)

There's something I need to tell
you.

A long silence. DIANA is struggling with something - a truth.

FLASH - GLIMPSE DIANA with the KNIFE. A truth. Then back to:

MICHAEL

(quietly)

....Babe, what is it, what's the
matter?Just say it.

DIANA

(softly)

...I saw you put the knife in. Into
Ronnie.

FLASH - GLIMPSE DIANA with bloodied hands maybe. Back to:

DIANA (CONT'D)

(immediately)

I really do get it.

MICHAEL is already talking; DIANA is unable to say what she meant to say - and that is to confess. MICHAEL's own guilt takes over - and it becomes a relief to DIANA.

MICHAEL

Okay you saw me. I can't change that. I can't change what I've done.

DIANA

I just wanted to say I understand; more than you think.

MICHAEL

I can't ask you to unsee it but just know that it's separate... completely separate to you and me and a million miles away from this... from what we're doing today. Cos' this is what I want.

(pause)

This....

(long pause; she looks at him; she loves him)

You know the first night we met; I've never mentioned it, but I'll never forget - you said you wanted to see your own label on a bottle of wine.

(she looks; she remembers)

We can have that; we can make that happen... We can do anything.

Hold. On DIANA, she can't tell him about her past, not yet, not now. She almost smiles.

DIANA

(longer pause; softly)

.....We can.

38

INT. IVF CLINIC - SURGERY - DAY 8

38

DETAIL: A TV SCREEN showing an ultrasound - DIANA's womb. We slowly find DIANA, dressed in a hospital gown and lying on a bed, and MICHAEL, by her side and holding her hand. They look on at the screen in awe. BUT WE FOCUS PREDOMINANTLY ON MICHAEL and DIANA.

MISTER LASSITER

Ok Diana, if you can keep your hips
nice and still, for a moment...
Here we go.

DIANA looks at MICHAEL. They look back to the screen and there we see the wonder of science: the catheter tip coming up into the uterine cavity from DIANA's cervix.

MICHAEL

(quiet wonder)
Jesus Christ...

MISTER LASSITER

*(aside; quietly
concentrating)*
I'm good but not that good.

MICHAEL and DIANA watch on, dazzled by what they're seeing. The catheter tip pulls back ever so slightly from the middle of the cavity and at this point, the plunger is pressed -

And there, like a shooting star across a night sky, we see the embryo hurtle into DIANA's womb.

DIANA lets out a gasp in amazement.

Life - to be cherished. The emotion of it reaches DIANA, they look at each other - love IS there - and hope.

39 **INT. CLINIC TOILETS - DAY 8**

39

MICHAEL enters; he almost bursts in; overcome... So much to lose. So much in the balance. He is experiencing both joy and despair.

He gathers himself.

He makes a call. His call rings. It's answered.

BANKSEY

Hello mate.

MICHAEL

I missed your call lad.

INTERCUT WITH:

40 **INT. BANKSEY'S CAR - DAY 8**

40

BANKSEY is mobile and hands-free. FREDDIE his son is sitting in the passenger seat.

BANKSEY

Yeah. I've got Freddie with me.

MICHAEL

Freddie, how's it going?

FREDDIE

All good - and you?

MICHAEL

I'm doing okay, I'm okay.

BANKSEY

(relaxed)

Michael, the kid's not in his ken but Freddie knows the lads he hangs around with - we're gonna knock on a few doors.

MICHAEL

We just need to get him isolated.
(FREDDIE smiles a touch)

BANKSEY

So if I find him are you available?

Good question.

MICHAEL

(pause)

Yeah. Gonna have to be. Message me.

BANKSEY

On it. Talk later.

The call ends. We stay with BANKSEY and FREDDIE.

FREDDIE

(when ready)

So is Michael taking over from
Ronnie?

BANKSEY

(beat; calm)

That's the idea, yeah.

FREDDIE

...And are you taking over from
Michael - second-in-command?

BANKSEY

...Maybe. We'll see.

FREDDIE

(half smile)

So what does that make me?

BANKSEY doesn't know the answer, but thinking about it
doesn't feel good.

BANKSEY

We'll need to have a long talk
about that.

41

EXT. LIVERPOOL STREETS - DAY 8

41

MICHAEL and DIANA are sharing the post-implantation glow!
It's a few moments just for them.

MICHAEL

...Do you think Mister Lassiter
went to his careers teacher and
said *I wanna make babies*?

DIANA smiles a touch.

DIANA

It's mad isn't it... that they can
do that?

MICHAEL

Yeah.... I felt like I was watching
a moon-landing.

She laughs.

MICHAEL (CONT'D)

(he stops)

Let me get a picture of you. The first picture of you as a pregnant lady.

DIANA

A pregnant lady!

MICHAEL

Why not? ...Big smile.

He has stepped away and is pulling out his phone. DIANA smiles as best she can - a little embarrassed.

DIANA

I feel like a tourist.

MICHAEL

(picture taken)

There we go; you look gorgeous.

She looks at the picture.

DIANA

Not bad.

MICHAEL

Hey.

(looks at her)

...Thank you.

(pause)

That's it - just thank you.

She looks.

41A

EXT. RIVER FRONT BENCH / PARK BENCH - DAY 8

41A

MINUTES LATER. They could be sitting on a bench, close together. On DIANA. A darker hinterland creeps onto her shoulder.

DIANA

(when ready; evenly)

I didn't tell you: Cheryl came into the restaurant.

MICHAEL

...When was this?

DIANA

This morning. Asking about Davy.

(pause)

Is the idea not to tell her anything?Ignore her?

MICHAEL

(quietly)

What's there to tell? Where do you stop?

DIANA

(quietly)

He's her husband.

MICHAEL

(pause)

Davy made his own bed babe...

42

EXT. / INT. RONNIE'S HOUSE - DAY 8

42

ELAINE is at the window - a mug of tea warming her hands. She watches impassively as DUFFY comes up the path. He is carrying a holdall-type bag.

He approaches the door - and rings the bell. ELAINE doesn't move... Then a voice:

RACHEL (O.S)

I'll get it Elaine; it's only Bobby.

We stay with ELAINE; she hears the door open and DUFFY stepping inside.

DUFFY (O.S.)

(relaxed; evenly)

Here we go. All done.

RACHEL (O.S.)

(throwaway)

I'll start counting up... Elaine's in the living room.

A few moments. Then DUFFY puts his head in.

DUFFY

Hello Elaine love. How are you doing? Stupid question I know.

DUFFY briefly embraces ELAINE.

ELAINE

Still tired - from the journey home.

DUFFY

I'm not surprised; epic doesn't cover it.

ELAINE

Have you been with Jamie?

DUFFY

This morning yeah.

ELAINE

How is he?

DUFFY

...Resilient... like his old fella.

ELAINE

And how are things with the lads?

DUFFY

(beat; non-committal)

Getting sorted. I think. Hope.

ELAINE hears the cagey response.

ELAINE

I've told him I don't want trouble;
that's the last thing we need.

DUFFY

He knows. We all know... I do think
it'll be down to Jamie though...
going along with Michael.

ELAINE

...Going along with him how
exactly?

DUFFY

(beat)
With Michael as top man.

ELAINE

...And Jamie doing what? As he's
told?

DUFFY

(what does he say?)
...As one of us.

ELAINE

(beat)
What if Ronnie wanted more than
that?
(no response)
He did want more than that.

DUFFY

He never said it. Not out loud.

ELAINE

He didn't get the chance...

A silence. A realisation. A stirring within ELAINE perhaps -
self-preservation.

43

INT. RONNIE'S HOUSE - KITCHEN - DAY 8

43

RACHEL is at the kitchen table - taking out CASH from the
holdall and counting it out. Several thousand pounds worth of
used cash.

DUFFY enters. Touches RACHEL'S arse gently as he passes
behind her (not a grope!).

DUFFY

(quietly; evenly)
Well that was awkward... She's
touting Jamie for the top job...
like Ronnie was royalty.

DUFFY finds a biscuit - RACHEL continues her count.

RACHEL

(when ready; relaxed)

We are gonna have to choose a side.

(beat)

Jamie won't fall in behind Michael.

DUFFY

Does he have a choice?

(beat)

If it's not broke babe, don't break it.

RACHEL

(calm)

...Or... How about we do what's best for us - and that's Jamie.

(beat)

You can be his voice of reason.

DUFFY

No, Jamie's got his own lads - and Michael's a mate.

RACHEL

(beat; remains calm)

Does he still see you as a mate?

(pause)

Or does he see you as being married to Jamie's cousin?

DUFFY hadn't thought about that.

RACHEL (CONT'D)

(pause; quietly; evenly)

Michael is you and me standing at a kitchen table and counting out grubby ten pound notes from butty bars.

DUFFY

(overlaps - a hard fact)

The only way Jamie can take him on is by taking him out. Do we want that? Or do we want order?

(pause)

If we are not careful we are all gonna end up with nothing...

RACHEL allows a silence - and for DUFFY to breathe a little. She continues to count.

RACHEL

(then quietly positive)

We deserve more Bobby Duffy...

That's all I'll say for now.

She looks to her husband. DUFFY remains conflicted.

44

INT. BANKSEY'S CAR/EXT. BILLY'S MATE'S HOUSE - DUSK 8

BANKSEY and FREDDIE.

FREDDIE

How do you want me to do it?
Physical like?

BANKSEY

No. No you just *invite* him. You say
the name. He won't wanna get hurt.

FREDDIE

But if he says no - what then?

BANKSEY

You invite him like you mean it -
no isn't an option.

(pause)

You're okay doing this?

FREDDIE

Yeah; 'course.

BANKSEY

He opens the door, you put your
foot in. If they see me through the
window, they won't even open the
door.

FREDDIE

I'm good Dad. I can do it.

BANKSEY nods - uncomfortable. FREDDIE gets out of the car and
moves across to a house. BANKSEY watches... as FREDDIE
twitches a little, in search of authority.

INTERCUT WITH:

45

INT. BILLY'S MATE'S HOUSE - DUSK 8

45

BILLY is gaming; playing FORTNITE online on a PlayStation
with his MATE, 16 and initially unseen. Street kids.

BILLY

Lad, come and watch me - I'm like a
fucking five-star diamond Jedi.

There's a knock on the door. BILLY turns - still playing. He
glimpses at his MATE moving down the hall to answer the
knock.

BILLY (CONT'D)

(about the knock; urgent)

Thomas, leave it.

(beat)

Thomas!

BILLY is killed on the game. He reacts.

GO TO - THOMAS opens the door to find FREDDIE. FREDDIE casually puts a foot in and lifts his top to reveal the handle of a knife sticking out of his waistband.

FREDDIE

(evenly)

Need a quiet word with your cousin
lad. Nothing more than that.

A silence. What does THOMAS do? FREDDIE just stands his ground. Waits... and then BILLY appears.

THOMAS

(looks to BILLY)

...It's for you.

FREDDIE

It's Michael Kavanagh.

BILLY knows he has no choice.

46

INT. BANKSEY'S CAR/EXT. LIVERPOOL STREETS - DUSK 8

A nervous BILLY rides in the back of the car with FREDDIE. BANKSEY drives.

BILLY

(when ready)

I got a message saying Ronnie
Phelan's dead - is that right?

BANKSEY

*(a glance in the rear-
view)*

...That's right?

BILLY

(pause; evenly)

Was he whacked?

BANKSEY

No he wasn't whacked... Heart
failure; heart attack.

BILLY

(quietly; relaxed)

Don't believe it... He didn't have
a heart.

FREDDIE smiles.

BILLY (CONT'D)

His lad, Jamie, came knockin' at my
bird's house.

BANKSEY

Lookin' for you?

BILLY

Don't know what for?

BANKSEY passes his phone back to FREDDIE.

BANKSEY

Message Michael. Tell him we're ten minutes away.

BILLY watches.

BILLY

...I hope he's gonna behave himself?

47

INT. MICHAEL'S HOUSE - NIGHT 8

47

MICHAEL is rummaging inside a kitchen drawer for TAKEOUT MENUS - he finds a CHINESE one. His phone buzzes: it's BANKSEY's message - "10 minutes away".

MICHAEL moves from the kitchen to the living room - we follow. He finds DIANA, feet up, watching telly. MICHAEL has the Chinese menu. *

MICHAEL

(relaxed)

I'm gonna do a phone order, then collect it. By the time you wait for it to be delivered it's cold.

DIANA

Okay. Right now?

MICHAEL

Five or ten.

(leans in to kiss her)

Don't you move from this couch. Understood. *

DIANA

...Understood. *

(a moment then MICHAEL moves; she calls) *

...I like you looking after me. *

MICHAEL

Get used to it. *

Out on happy DIANA. *

48 **INT. ALL-DAY LAUNDERETTE - NIGHT 8**

48

The shop is brightly lit: neon lights outside, bright white lights inside.

A few student-like CUSTOMERS are doing washing. A MIDDLE-AGED WOMAN, HELEN, is busy folding a service wash of towels. Music plays.

JAMIE and BONEHEAD enter. They will make their way through the LAUNDERETTE to a door at the back of the shop.

JAMIE

(relaxed)

Hello Helen love don't you ever go home?

HELEN

Jamie. Oh Jamie love let me give you a hug, I've only just heard, your poor Dad, he was such a lovely man.

JAMIE

I know, I know.

HELEN

He was always so kind to me.

JAMIE

(they embrace)

Thank you.

HELEN

And your poor Mum.

JAMIE

I know.

HELEN

If there's anything I can do.

JAMIE

Sure.

HELEN

I mean it - anything at all.

JAMIE

I know you mean it Helen, and I appreciate it; really do. Thank you. So much.

HELEN smiles a sad smile. JAMIE moves to join BONEHEAD and they exit the back of the shop.

Continuous. JAMIE and BONEHEAD move up the stairs. There are several cupboards at the top of the stairs - BONEHEAD opens one cupboard - it's full of shit and cleaning/washing equipment.

BONEHEAD reaches for a nondescript, Tupperware-style box on a top shelf. He opens the tub/box, fishes amongst the contents and finds a KEY.

They use the KEY to open a door secured by a meaty padlock.
They enter the room.

50

INT. ALL-DAY LAUNDERETTE - UPPER ROOM - NIGHT 8

Continuous. JAMIE and BONEHEAD grab a cola from an old fridge.

The outside NEON LIGHT is flashing into the window - despite blinds. The boys take a breath.

BONEHEAD

*(when ready; about
cocaine)*

So why aren't we selling it?

JAMIE

(beat; evenly)

Events... Stuff's happened, hasn't it.

BONEHEAD

Suppose.

(pause; half smile)

Shall we look at it?

JAMIE laughs a touch.

BONEHEAD (CONT'D)

(smiling)

Go on I need to see it.

BONEHEAD moves and locates another key; another padlock; on a tall, robust steel cabinet. He unlocks the lock... and opens the door.

BONEHEAD (CONT'D)

(quietly; a little in awe)

...Yes... Take a look at that. I'm gonna stroke it.

JAMIE smiles. BONEHEAD pulls on a pair of latex gloves (no fingerprints on the packaging). We see the missing cargo.
Fifty bags; 50 kilograms of COCAINE, neatly stacked.

BONEHEAD (CONT'D)

...We need to put it to work Jay - got to be worth over 3 mill.

JAMIE

Something like that yeah.

BONEHEAD

Need to think about cutting it - and by how much.

JAMIE

(overlaps)

Let's just keep it between you and me for now. I can't bury me old fella and sell his cocaine at the same time.

BONEHEAD

(a matter of fact)

Take out Michael Kavanagh and we're top of the tree lad... You and me.

We're not sure BONEHEAD is absolutely loyal.

JAMIE

...What's your old fella up to these days?

BONEHEAD

Still on the taxis... He practically lives in his cab.

JAMIE

A black cab yeah?

BONEHEAD

Yeah..... Why?

JAMIE

(beat; easy)

They're invisible aren't they.

Hold on JAMIE, wheels turning.

51 **INT. MICHAEL'S HOUSE - NIGHT 8**

51

MICHAEL slips on a jacket as he moves to DIANA.

MICHAEL

(easy)

Right - I'm off to hunt and gather from the chippy.

(kisses her head)

Back as soon as I can. You keep your feet up.

DIANA

Be careful. Hey! ...Love you.

MICHAEL smiles. She hears the front door open - then close. He's gone. She might be a little relieved he has gone. Space.

52 **EXT. MICHAEL'S HOUSE - NIGHT 8**

52

MICHAEL moves from his house and across the road to BANKSEY'S CAR which is waiting. He climbs into the passenger side.

53

INT. BANKSEY'S CAR/EXT. MICHAEL'S HOUSE - NIGHT 8

Continuous. MICHAEL gets in. A glance to BILLY in the back.

MICHAEL

So you're Billy?

BILLY's cockiness fades. He knows MICHAEL is a player.

BILLY

...Yeah.

MICHAEL

Do you wanna step out for a minute
Freddie.

FREDDIE glances to his father and gets out. Shuts the door.
MICHAEL turns to face BILLY. MICHAEL adjusts the rear-view.

MICHAEL (CONT'D)

Sit in the middle where I can see
you.

BILLY moves into MICHAEL'S REAR-VIEW MIRROR view.

MICHAEL (CONT'D)

(when ready; evenly)

Last time we met, you were choppin'
gear for Davy Crawford...

BILLY

...Yeah.

MICHAEL

My gear.

BILLY

I didn't know that... Thought it
was his gear.

MICHAEL

It came from Jamie Phelan; right?

(no response)

Can't hear you.

BILLY

(beat)

Yeah. It came from Jamie, I thought
it was all legit.

MICHAEL

So if he had more of this gear -
where would he stash it? What's his
favourite hiding place?

BILLY

(what does he say?)

...I don't know...

(MORE)

BILLY (CONT'D)

Honest - I don't know.

(no response)

If he needs me I get a WhatsApp and we meet on the street.

BANKSEY

He came knocking at your door today. You said so.

BILLY

I didn't speak to him.

BANKSEY

But he wants to speak to you.

See growing fear in BILLY.

MICHAEL

(beat)

Where's his base-camp? Is there a place he keeps going back to?

BILLY reacts, ALMOST INVISIBLY. His own head is working now.

BILLY

...I don't know what to say, I don't know anything?

(pause)

If he calls I can tell you... But what do I get?

MICHAEL

(easy; quietly)

There are no rewards lad.

(he turns to face BILLY)

You get to walk without a fucking limp.

Out on BILLY.

54

INT./EXT. MICHAEL'S HOUSE - NIGHT 8

54

Same time. BEDROOM. The light is off, the blinds half open, DIANA cannot be seen... She watches MICHAEL get out of BANKSEY's car. She watches FREDDIE get back in.

MICHAEL moves back towards the house - gets into his own car.

Secrets and lies. She closes the blinds.

55 **EXT. ALL-DAY LAUNDERETTE - MORNING 9**

55

The SHUTTERS on the LAUNDERETTE rise. Another day. Across the street, find BILLY sitting at a bus-stop... sausage roll in hand. Nervous... Can he do this; does he have the balls?

INTERCUT WITH:

56 **EXT. UNDERTAKERS - MORNING 9**

56

JAMIE is with MELISSA and the BABY. JAMIE rings the bell, wanting access.

MELISSA

Do we have to?

JAMIE

Yes.

INTERCUT WITH:

57 **EXT./INT. ALL DAY LAUNDERETTE - MORNING 9**

57

GO TO - BILLY moves from the bus stop. He crosses the road, focussed.

BILLY enters the LAUNDERETTE - we stay with him; follow.
HELEN is there - working already.

BILLY

(moving; CONFIDENT)

Alright Helen girl? Jamie has asked me to collect something from upstairs.

HELEN

Oh. Oh alright love. Not seen you for a while?

BILLY

Started college haven't I.

HELEN

(calls)

Careful - there's bit of water on the stairs.

BILLY disappears through the rear door.

INTERCUT WITH:

58 **INT. UNDERTAKERS - MORNING 9**

58

JAMIE, MELISSA and BABY are moving through the undertakers' building with FRANKIE.

FRANKIE

He's just through here... I think you'll be pleased.

MELISSA

Jamie.

(JAMIE glances)

I'm not doing it.

GO TO - BILLY has opened the upstairs landing cupboard. He takes out the Tupperware box and retrieves the hidden key. He unlocks the padlock on the door.

GO TO - BILLY enters the room and closes the door behind him. He immediately sees the padlocked cupboard.

BILLY

(softly)

...Fuck.

GO TO - UNDERTAKERS - VIEWING ROOM. On RONNIE, dead smart in his navy blue suit - FRANKIE has done his work. JAMIE is there - and so is MELISSA - holding the BABY. Not wanting to be there at all.

JAMIE takes his father in, quietly. Then he takes the BABY from MELISSA... He looks to his father, becoming upset; a lot going on inside his head. He is hurting.

JAMIE

(when ready; softly)

Gonna miss you Dad.

(pause)

There's so much we never did... never said... Because you could not be arsed...

MELISSA looks. A little shocked but also moved.

JAMIE (CONT'D)

(pause; softly still)

See this little man..... I will never treat him the way you treated me.

JAMIE kisses his baby. MELISSA is close to tearing up.

JAMIE (CONT'D)

I love him..... and I'll tell him, every day.

GO TO - BILLY is rummaging around the room but he can't find a key, any key, the padlock remains fixed on the steel cabinet. FUCK!

GO TO - BILLY rushes down the stairs and turns into the rear of the LAUNDERETTE - a kitchen area.

He checks cupboards - and under the sink he strikes gold: an old TOOL BOX that contains amongst other things, a CLAW HAMMER.

He exits with the tool box.

GO TO - BILLY inserts the claw into the padlock saddle and begins to push and pull - he's getting there - the saddle is coming free of the door... then YES!

BILLY opens the door and sees his prize. He is genuinely shocked.

BILLY

....Oh for fuck's sake...

GO TO: JAMIE and RONNIE.

JAMIE

(quiet edge; anger and hurt)

I'm not one bit sorry..... I'm in control.

MELISSA steps closer to JAMIE. Hold.

GO TO: BILLY, phone to his ear, call made... It's ringing... and then it's answered.

MOLLY

(via phone)

Hello?

BILLY

Molly I need you to meet me, now, right now. You and your car.

GO TO: BILLY is snapping off black bin bags and loading them up with the blocks of cocaine.

GO TO: BILLY peers out of the top window and sees MOLLY'S MINI appear. He moves.

GO TO: BILLY dragging several heavy bags along the landing and down the stairs.... And through the LAUNDERETTE.

HELEN

....Can you manage? ...What have you got in there?

BILLY

Don't ask Helen... Don't ask.

He exits the door - as out on the street, MOLLY opens the "boot" of her car.

END OF EPISODE 4