



LEFT BANK Pictures

THIS CITY IS OURS

EPISODE FIVE

By

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Blue Amendments - 14/08/24

Trigger warning: The content of this script may be emotionally challenging. Sensitive themes include reference to fertility storyline/IVF clinic, violence/threatening behaviour, domestic abuse, drugs, grief/death/dead body/murder.

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1 **INT. MICHAEL AND DIANA'S HOUSE - KITCHEN - NIGHT 9**

The KITCHEN is dark, lit only from external lights (natural or colourful maybe, garden lights).

Find DIANA at the rear glass doors, a steaming drink in her hand. She is looking out, her face reflected.

Then comes a memory:

INTERCUT WITH:

1A **FLASHBACK: INT. DIANA'S FAMILY HOME - BATHROOM - FB DAY A**

BATHROOM - YOUNG DIANA bursts through the door and locks it behind her.

She is trembling... adrenaline rushing through her veins. Hold. Then a voice.

LESLEY (O.S.)

(calls; distant)

Diana?

(pause; closer)

Diana love?

YOUNG DIANA whimpers a touch, involuntarily. A moment, then the handle on the door is turned and meets the lock.

LESLEY (O.S.) (CONT'D)

(close to the door now)

....It's over baby; he's gone...

but we need to deal with it now...

(no response)

Diana?... Open the door baby.

Hold... then YOUNG DIANA moves, she unlocks the door and steps back. We notice YOUNG DIANA is "clean", unmarked.

The door opens. It's her mother, LESLEY.

YOUNG DIANA

(in shock)

I feel sick.

LESLEY

(softly; gently)

It's okay... It's all okay. It's all over.

LESLEY reaches out to touch her daughter's face - YOUNG DIANA recoils from her mother's bloody hand.

LESLEY (CONT'D)

It's okay.

(pause)

We should get you cleaned up?

DIANA looks... then she looks to where her mother is looking... Her hands are bloody. It is a surprise to her.

BACK TO:

2 **OMITTED** 2

3 **OMITTED** 3

4 **INT. MICHAEL AND DIANA'S HOUSE - KITCHEN - NIGHT 9**

DIANA: Lights off still. DIANA at the PATIO DOORS and stares out into the garden; the night.

She is thinking about the death of her father - about what she did - about why she did it - and about whether she should break the agreement with her mother and tell MICHAEL. Is it fair that he doesn't know?

GO TO - DIANA has a SCRAP of paper with a PHONE NUMBER written on it. She types and sends a message:

"For Lesley. Hope this works. Call me please. Diana."

Send. On DIANA, alone.

5 **OMITTED** 5

6 **INT. RONNIE AND ELAINE'S HOUSE - DAY 10** 6

JAMIE emerges from the kitchen, barefooted and carrying a cup of coffee. He moves to the stairs as ELAINE descends, wearing casual clothes. He stops - no crossing on the stairs.

JAMIE

What time do you call this?

ELAINE

(about the coffee)

That for me?

JAMIE

For Melissa - she's slept half the day as well.

ELAINE

Aren't you good.

They kiss / air-kiss.

JAMIE

What time's he getting here?

ELAINE

After 4 they said. They'll call
when he's on the way.

JAMIE

Sound.

ELAINE

Are you okay love?

JAMIE

(beat)

As okay as I can be.

ELAINE

(beat)

Are you and Michael okay?

JAMIE

(beat)

Mam, it's all good, don't worry
about it.

ELAINE isn't so sure but won't push it - yet.

ELAINE

(pause)

Thank you for staying over.

JAMIE

Not a problem.

ELAINE heads for the kitchen. JAMIE heads upstairs.

7

INT. MICHAEL AND DIANA'S HOUSE - KITCHEN - DAY 10

DIANA is working at her laptop (looking at wines), a coffee
and notepad at her side. MICHAEL enters from the garage /
gym.

DIANA

(easy; evenly)

There's coffee in the pot babe;
fresh.

MICHAEL

Nice one.

He moves past her, kisses her and moves to pour a cup.

MICHAEL (CONT'D)

How are you feeling? Any different?

DIANA

(easy)

Erm... yeah... I couldn't describe
it, but I do feel different.

MICHAEL

Are you feeling pregnant?

DIANA

Well technically I am pregnant...
It's whether I stay pregnant.

MICHAEL

Let's hope.

DIANA

(beat; small smile)
How are you feeling?

MICHAEL

(beat)
Good.
(closer)
Hopeful - that by some miracle I've
knocked up my bird.

They laugh. Very close now.

DIANA

...Question.
(beat)
Difficult question, sorry.

MICHAEL

Go on.

MICHAEL looks. She pauses to find the tone and the words.

DIANA

How do you feel about Ronnie?
(pause)
About what happened?

MICHAEL

About what I did?

DIANA

...Yeah.

MICHAEL

(pause)
I try not to think about it... cos
I loved him..... But he gave me no
choice.

And unknown to MICHAEL he sums up how DIANA might have felt
on so many occasions.

DIANA

(softly)
.....I know.

MICHAEL

I will miss him.

(beat)

I'm missing him already.

DIANA

(quietly)

And what about Jamie?

Hold... What does he say? Hold a silence. She waits - he tries to figure out what to say.

MICHAEL

(when ready)

What happens next depends on him.

(beat)

He wants what he can't have. He wants what's ours.

(pause; confident)

I'll give him every chance. I'll make him see sense...

DIANA

(beat)

You don't want me there today?

MICHAEL

(beat; quietly)

No... but I'll need you at the funeral deffo.

MICHAEL says nothing more - but he holds her gaze - he meant what he has said.

8

INT. RONNIE AND ELAINE'S HOUSE - BEDROOM - DAY 10

JAMIE pushes his feet into his trainers. MELISSA is in bed with the BABY. Coffee in hand.

MELISSA

Coffee was nice. Did you use the espresso machine?

JAMIE

I did... I went full-on barista.

MELISSA

It was lovely.

JAMIE

Good.

He continues dressing.

MELISSA

(pause)

I don't want to stay here tonight -
not with your dad here.

JAMIE

...Okay.

MELISSA

Do you mind?

JAMIE

No.

JAMIE's phone is buzzing. He picks it up and answers.

JAMIE (CONT'D)

Yeah.

BONEHEAD (V.O.)

(via phone)

I just got messaged. Someone out of
town asking for ten; begging for
it.

INTERCUT WITH:

9

EXT. URBAN STREETS - LIVERPOOL - DAY 10

9

BONEHEAD is walking along a street like LARK LANE. He is
carrying a LAUNDRY BAG (it contains his own clothes).

JAMIE

Ten keys?

BONEHEAD

(a smile)

One, zero... I think we should move
it. Get the ball rolling, get the
green flowing... I could get it
done this morning.

JAMIE

...Someone reliable?

BONEHEAD

Absolutely.

(pause)

I can hear your head working lad...

MELISSA is watching JAMIE.

JAMIE

(tempted)

Okay - get it ready.

BONEHEAD

Nice one.

JAMIE

Don't forget about the other fella;
Billy.

BONEHEAD

Blink's camped outside his house
and we've got people knocking on
doors.

JAMIE

Need to lock him down Bones. Just
until soft-lad's out of the way.

(beat)

Talk later.

MELISSA reacts silently to that sentence.

BONEHEAD

Got it.

The call is ended.

MELISSA

(quietly; evenly)

...Who's soft-lad?

JAMIE

...Michael Kavanagh.

MELISSA

..."Out of the way"?

No response. A glance.

JAMIE

.....Another coffee?

MELISSA

Do you know what you're doing?

JAMIE

Melissa - time to mind your own
business.

MELISSA

(evenly)

You are my business.

JAMIE

Just let me do what needs to be done.

Several moments of silence.

MELISSA

(when ready)

We've got a lot to lose Jamie.

JAMIE

Yeah... and a lot to gain.

(beat)

Millions.

10 **EXT. MICHAEL AND DIANA'S HOUSE - DAY 10**

10

MICHAEL exits the house and is climbing into his car. His phone rings. It's DIANA.

MICHAEL

(answers)

Yeah?

INTERCUT WITH:

11 **INT. MICHAEL AND DIANA'S HOUSE - KITCHEN - DAY 10**

DIANA

Question.

MICHAEL

(beat; easy)

Another one.

DIANA

(beat)

Should I tell my Mum - about the IVF?Or is that tempting fate?

MICHAEL

(pause; evenly)

I think it might be a bit early yet - to tell her she's a Grandma.

DIANA

(small smile; quietly)

...We say Nanny.

(pause)

I'm missing her.

MICHAEL

...Then tell her.

DIANA

Maybe.

(beat)

You can go now.

DIANA ends the call.

12 **INT. RONNIE AND ELAINE'S HOUSE - LIVING ROOM - DAY 10**

ELAINE, now dressed casually, pulls a vinyl record from a shelf. MATT MONRO.

ELAINE puts the record on the turntable. She turns on the turntable. The record spins.

ELAINE lowers the needle onto the record - and we hear ON DAYS LIKE THESE by MATT MONRO. And it's all rather gorgeous!

Hold on ELAINE. She realises that she is listening to this music alone - RONNIE is not here anymore and that will not change - it's final. She closes her eyes - in part to shut it out - make it unreal. Hold. Then...

FADE TO:

13 **FLASHBACK: HOME OR VILLA! ANYWHERE! - NIGHT TBC**

ELAINE and RONNIE slow dance.

14 **INT. RONNIE AND ELAINE'S HOUSE - DAY 10**

14

Music plays. JAMIE comes down the stairs, dressed. He crosses the hall and glimpses ELAINE standing alone at the window, looking out. No dancing. He watches her for a few moments - but decides not to approach. He walks away.

15 **INT. MICHAEL'S CAR - DAY 10**

15

Music plays. MICHAEL drives.

16 **INT. MICHAEL AND DIANA'S HOUSE - KITCHEN - DAY 10**

Music plays. DIANA sends a text. "FOR LESLEY. CALL ME. DIANA. NOTE THE CAPS! I'M SHOUTING."

17 **EXT. URBAN STREETS - LIVERPOOL - DAY 10**

17

BONEHEAD smokes a joint and walks with his LAUNDRY BAG. Care free.

18 **INT. RONNIE AND ELAINE'S HOUSE - LIVING ROOM - DAY 10**

Music plays. Elaine listens.

19 **EXT. HOLIDAY INN - SPEKE - DAY 10**

19

Music plays. A Holiday Inn near Liverpool Airport. In the car park, we find MOLLY's car. A MINI.

BILLY exits the hotel and moves through the car park to the MINI.

INTERCUT WITH:

20 **INT./EXT. HOLIDAY INN - HOTEL ROOM - SPEKE - DAY 10**

MOLLY watches as BILLY nears the car. He pops the boot. Opens it just enough to check.

The bin-bags are still there. His mouth goes dry at the sight of the bags. He is both afraid and excited.

Watched by MOLLY, he closes the boot.

In the hotel room - BILLY'S PHONE rings - shrill - MOLLY looks. MUSIC stops. PHONE rings on. She ignores it...

21 **EXT. ALL-DAY LAUNDERETTE - DAY 10**

21

BONEHEAD arrives at the launderette. He pockets his phone.

22 **INT. ALL-DAY LAUNDERETTE - DAY 10**

22

BONEHEAD enters. There are several customers watching their washing tumble and swirl. HELEN is at the back - keeping herself busy.

BONEHEAD

(passing)

Can you do a service wash on these Helen.

HELEN

(barely looks up)

Leave them with the others there.

BONEHEAD

Sweet.

HELEN

You stink of weed by the way.

BONEHEAD

Medicinal.

Without breaking stride, BONEHEAD has dropped his bag and goes through to the back - and up the stairs - we follow. We follow him all the way to the surprise!

BONEHEAD slows as he sees the door to the ROOM/OFFICE a touch open. It's never open. It's always locked.

He pushes open the door - he looks inside - it's empty - all good - and then he sees it - fuck - he sees the padlock from the cabinet on the floor. The cabinet has been opened.

BONEHEAD (CONT'D)

(softly)

For fuck's sake no.

He goes to the cabinet and opens the doors. FUCK! The drugs are gone. It takes his breath away.

BONEHEAD is literally stunned. He stares at the space, willing the drugs to reappear. After several long moments he moves, he reacts.

BONEHEAD rushes back downstairs, panicked.

BONEHEAD (CONT'D)

HELEN!... Helen... Helen.

He's in front of her.

BONEHEAD (CONT'D)

Who's been in? Who's been upstairs?

HELEN

When?

BONEHEAD

Today. Last night. Who? What person? Who the fuck has been in?

HELEN

No need to swear.

BONEHEAD

WHO!? TELL ME! Please!

HELEN

(beat)

The young lad. He said he was fetching something.

BONEHEAD

(overlaps)

What young lad? Has he been here before?

HELEN

(overlaps)

The young lad with the short dark hair. Billy.

BONEHEAD reacts. BILLY! Of course BILLY! BILLY would!
BONEHEAD feels sick.

BONEHEAD

(half to himself)

Oh Jesus Christ Billy. What have you done, what have you done.
CHRIST! SHIT! FUCK! BASTARD!

Unsurprisingly, people are staring at BONEHEAD's meltdown.
Hold..... He takes a breath..... Several breaths.

23

EXT. BILLY'S HOUSE - DAY 10

23

BLINK has his phone to his ear.

BLINK

Alright lad.

BONEHEAD (V.O.)

(panicked; via phone)

Where are you?

BLINK

Billy's house... I'm knocking on the door right now.

He presses a door bell.

BLINK (CONT'D)

They've got a bell.

INTERCUT WITH:

24

INT. ALL-DAY LAUNDERETTE - UPSTAIRS - DAY 10

24

BONEHEAD is in agony, head in his hands, phone to his ear.
Hold.

BONEHEAD

.....Anything? Anyone coming to the door?

BLINK

(via phone)

No answer.

BONEHEAD

(edgy)

Any sign of life at all?

BLINK is trying to peer in through the windows.

BLINK

...Nothing... and no one's been in
or out since I've been here.

BONEHEAD

Break a window lad; get a look
inside the house.

BLINK

(beat)
What for?

BONEHEAD

Because I'm telling you! Be quick!
Call me when you're in.

BONEHEAD ends the call. His agony continues.

25

INT. BILLY'S HOUSE - DAY 10

25

Kitchen. BLINK is sliding, wriggling in through the smallest
window, head first, avoiding the sink. He makes it to the
floor.

GO TO - minutes later. PHONE at ear.

BLINK

I'm in. It's very clean.

BONEHEAD

(in knots still)
Search the place; turn it upside
down. Wreck it if you've got to.

BLINK

What am I looking for?

BLINK opens cupboards; cursory. No response.

BLINK (CONT'D)

(evenly still)
What am I looking for lad?

BONEHEAD takes a moment - should he say it? He's got to.

BONEHEAD

...50 keys of lemo; you can't miss
it.

BONEHEAD ends the call. Hold on BLINK... What does he do?

GO TO - STAIRS. MINUTES LATER. BLINK makes a call. Maybe see
PICTURES of BILLY and his GRANDAD on the wall. And we:

INTERCUT WITH:

26 **INT. BANKSEY'S HOUSE - DAY 10**

26

BANKSEY answers his ringing phone.

BANKSEY

(easy)

Hello son, what have you got for me?

BLINK

...After I tell you this you leave me alone okay?... Agreed?

BANKSEY

(easy)

You haven't said anything yet.

Out on a frightened BLINK.

27 **INT. HOLIDAY INN - SPEKE - DAY 10**

27

BILLY is carrying fast-food. He moves along the corridor and enters the room.

28 **INT. HOLIDAY INN - HOTEL ROOM - SPEKE - DAY 10**

28

BILLY enters. MOLLY is there. MOLLY is a little worried.

BILLY

(easy; reports)

I got us chicken burgers for the protein. Fries for the carbs.

MOLLY

Your phone went off again.

BILLY glances, trying to remain relaxed.

MOLLY (CONT'D)

.....Why won't you answer it?

BILLY

(aims for easy)

Don't want to.

MOLLY

Then turn it off.

(no response; pause)

How long have you got to hold it for?

BILLY

(shrugs; evasive)

...Don't know.

MOLLY

I've got a right to know - it's
sitting in my car.

(no response)

Billy?

BILLY

(evenly)

I'm not holding it... It's mine.

MOLLY's gut twists. She is afraid now. What has he done?

MOLLY

(quietly)

.....You said you were (holding
it).

BILLY

(overlaps)

Molly they took it from someone so
I took it from them!

MOLLY

You took it from who?

BILLY

It doesn't matter; it's mine now.

MOLLY

(overlaps)

Who did you take it from? Someone
known?

*(a look says "yes";
quietly)*

Oh my god.... You need to give it
back.

BILLY

No I don't.

MOLLY

They'll kill you. They'll kill me!

BILLY

No they won't because we won't get
caught!

The phone starts ringing again. MOLLY is becoming upset;
afraid..... The PHONE stops ringing.

MOLLY

*(pause; a decision;
quietly)*

I'm going home.

She begins to gather her things.

BILLY

Molly, no, no, you can't do that.

(beat)

You can't do that, I need the car.

MOLLY

(pushes him away)

YOU ARE A FUCKING IDIOT DO YOU KNOW THAT! DO YOU KNOW WHAT YOU'VE DONE!

BILLY

I scored a load of cocaine is what I've done! And keep your voice down!

(continues)

MOLLY

(overlaps, evenly; fact)

They will kill us both.

BILLY

Molly listen to me: they won't find us; we can leave; we can go anywhere; anywhere in the world.

MOLLY

(interrupts)

NO WE CAN'T! STOP IT! STOP TALKING SHITE!

A silence. MOLLY feels exhausted.

MOLLY (CONT'D)

(when ready; quietly)

I want to go home... I want to go to college.

BILLY

Sounds exciting.

MOLLY

(evenly)

You're a dick Billy.

BILLY

(pause; quietly)

Anywhere in the world... Imagine.

She stands, grabbing her bag. He watches her for a few moments then:

BILLY (CONT'D)

Alright, if I'm gonna give it back I'll need the car won't I?

She looks at him..... She tosses him the car keys.

MOLLY

Keep me out of this.

MOLLY exits. On BILLY. Hold. Then his phone starts ringing once again. He ignores it. The pressure is building.

29 **INT. HOLIDAY INN - CORRIDOR - SPEKE - DAY 10** 29

BILLY bursts out of his room. He hurries down the corridor. NO sign of MOLLY at the lift so he exits down the stairwell.

30 **OMITTED** 30

31 **INT. HOLIDAY INN - STAIRWELL - SPEKE - DAY 10** 31

He sees MOLLY below; he calls her; hurries after her and will catch her.

BILLY

Molly! Molly please!

(she keeps going)

Molly wait. I'll give it back to them! I'll give it back!... Molly!

She stops. He reaches her. Hold a moment.

BILLY (CONT'D)

....I'll take you home.

MOLLY

...And then what?

BILLY

...And then I'll give it back -
They'll kick the shit out of me but
I'll give it back... let me just
take you home so I know you're
alright.

Hold as she decides.

32 **EXT. RONNIE AND ELAINE'S HOUSE - DAY 10** 32

A BLACK VAN is parked up. The rear doors are opened and a COFFIN is being withdrawn. RONNIE is home.

FRANKIE supervises his people.

FRANKIE

Gently now; gently.

(beat)

Kevin, put the wheels inside the doorway, the hallway. We can carry him that far.

An EXPANDABLE TROLLEY is carried to the doorway of the house. RONNIE is carefully carried, waist height, from the van to the doorway.

33 **INT. RONNIE AND ELAINE'S HOUSE - DAY 10**

33

Continuous. RONNIE is placed on the wheels. All steady, they wheel him inside. JAMIE is there.

JAMIE

He's going in here; under the window..... Thank you.

RONNIE is wheeled in. JAMIE's phone buzzes. He checks it and buttons it. Now is not the time.

34 **INT. ALL-DAY LAUNDERETTE - DAY 10**

34

Same time. BONEHEAD silently, but demonstratively, reacts to being buttoned.

35 **INT. RONNIE AND ELAINE'S HOUSE - KITCHEN - DAY 10**

Same time. ELAINE holds the BABY. MELISSA, DUFFY and RACHEL are there with her. Quiet. Waiting. A funeral silence.

MELISSA

(pause; quietly)

I like your trousers Rachel.

RACHEL

Aw thanks love... Reiss.

MELISSA

They're nice.

A silence.

ELAINE

(quietly)

Am I supposed to tip them?

RACHEL

(beat)

No... It's their job.

JAMIE enters.

JAMIE

They're nearly done. Just setting up the candles and that.

ELAINE

Have you seen him?

JAMIE

(beat)

Yeah... Yeah, he looks good.

ELAINE

Does he look himself?

JAMIE

(beat)

Yeah.

JAMIE's phone is buzzing again.

JAMIE (CONT'D)

Sorry Mam.

ELAINE

Answer it if it's important.

JAMIE

It's not... I'll call him back.

A silence... Then a tap on the KITCHEN DOOR. It's pushed open. It's MICHAEL.

MICHAEL

(quiet; respectful)

Hi yer. Front door was open.

ELAINE

Hi yer Michael, thanks for coming.

They briefly embrace.

MICHAEL

He's here then.

DUFFY

Just.

JAMIE's phone buzzes again.

JAMIE

Sorry.

ELAINE

(evenly)

Just answer it.

JAMIE

Sorry Mam.

(he answers)

Yeah?

BONEHEAD (V.O.)
(via phone; panicked)
 Jamie lad the shit has hit the
 fucking fan and we are covered in
 it!

INTERCUT WITH:

36

EXT. ALL-DAY LAUNDERETTE - DAY 10

36

BONEHEAD standing outside the launderette.

BONEHEAD
 We are smeared lad!

JAMIE
(overlaps; evenly; now moving)
 Bonehead stop, stop. Give me a
 minute-

BONEHEAD
(disbelief)
 It's gone.

JAMIE
 One minute.

JAMIE exits the room. How much the others have heard or
 understood he doesn't know.

RACHEL looks to DUFFY. DUFFY glances to MICHAEL, then RACHEL.
 No one comments.

MICHAEL
(pause; calm)
 Expecting a full house Elaine.

ELAINE
 I think so. Mostly family.

RACHEL
 If at any point you've had enough
 just say.

ELAINE
 If I've had enough I'll go to bed.

Another tap on the door. FRANKIE puts his head in.

FRANKIE
 Mrs. Phelan?

ELAINE
 Yes.

FRANKIE

He's ready for you now... If that's what you want to do...

FRANKIE looks to MICHAEL; nods.

ELAINE exits alone. FRANKIE goes too.

Hold a few moments then MICHAEL says it, quietly, evenly - about JAMIE's phone call - unafraid of being antagonistic.

MICHAEL

(easy; at DUFFY)

Did you get any of the phone call Duff? Jamie.

DUFFY

(beat)

A bit of it yeah.

MICHAEL

Any idea what shit - which fan?

DUFFY

Not a clue.

RACHEL

I'd say that's Jamie's business.

MICHAEL

(beat; quietly calm)

Is he not one of us Rach? Is that what you're saying?

MELISSA

What do you mean by that?

MICHAEL

(beat; calm)

His problems are my problems... is what I'm saying.

(pause)

Does he understand that?

A glance around the room.

DUFFY

...He gets it Mike. I'll remind him.

MELISSA

He doesn't need reminding - of anything.

DUFFY

Melissa it's best if you stick to talking about kecks.

RACHEL puts a gentle and friendly hand on MELISSA - *say nothing more, it isn't worth it.*

37

**EXT. RONNIE AND ELAINE'S HOUSE - DRIVE / EXT. ALL-DAY
LAUNDERETTE - DAY 10**

JAMIE is on his phone; hyper but doing his best to keep his voice down.

JAMIE

This can't be happening; find him,
just, find him - and the time for
knocking on doors is long gone, I
want you kicking down the doors!
Get masked-up and get fucking loud!

BONEHEAD

Get too loud lad and you frighten
him away.

JAMIE

Bonehead - I want him frightened, I
want him shitting himself.
(continues)

FRANKIE and his team begin to exit the house and get in their van and car.

JAMIE glances. Steps away from them. Takes it down a notch.

JAMIE (CONT'D)

Let anyone who knows him know that
this is serious - without telling
them why. I'll tell you what - put
out a fucking reward, but find him.

JAMIE ends the call. Takes a breath.

A moment on BONEHEAD, not entirely happy.

FRANKIE and his team drive away. JAMIE is alone on the drive-way... Unaware that ELAINE can see him.

38

INT./EXT. RONNIE AND ELAINE'S HOUSE - LIVING ROOM - DAY 10

ELAINE stands over the body and coffin of her husband and looks out at her little boy lost. Hold.

She watches her boy - worried.

Then ELAINE calls:

ELAINE

Michael!?

Then she taps on the window - getting JAMIE's attention.
JAMIE looks - she beckons him inside.

A moment... MICHAEL appears.

ELAINE (CONT'D)
(sees him; quietly calm)
I just need you a minute or two.

MICHAEL
...Sure.

MICHAEL steps inside the room. He waits a few moments... then JAMIE is at the door. He sees MICHAEL.

ELAINE
Jamie don't stand at the door come in. Come in.

The two men stand there - waiting for ELAINE. She takes a moment, deciding what to say and how to say it.

ELAINE (CONT'D)
(when ready)
I'm going to leave the three of you together - to prevent whatever mess is about to happen, from happening... Will you do that?
(no response)
Will you try?

MICHAEL
(beat)
Elaine you're right - there's no need for chaos.

ELAINE looks to JAMIE.

JAMIE
...Yeah... Fine.

ELAINE
(pause)
I want white smoke.

Hold a moment, then ELAINE goes. She closes the door after her. Hold several moments silence.

MICHAEL
(when ready; quietly; a matter of fact)
What shit? What fan?
(pause)
Can I help?

JAMIE
...It's sorted.

MICHAEL

That was quick.

JAMIE

Yeah. I'm good like that.

(long pause)

Don't know what to say to you Michael.

MICHAEL might step a touch closer to RONNIE.

MICHAEL

*(long pause; quietly,
about RONNIE)*

Tell me why he shot Davy Crawford.

A moment, then JAMIE shakes his head a touch.

JAMIE

...Don't know.

MICHAEL

Yeah you do.

JAMIE

I wasn't there.

MICHAEL

(quietly)

He killed his mate... He couldn't handle what was being said... that his son had betrayed him. His boy had fucked him over... He wanted it to stop... So bang.

(beat)

A minute later he regretted it.

JAMIE says nothing at all.

MICHAEL (CONT'D)

(long pause)

I know it was you Jay.

JAMIE

...What was me?

MICHAEL

I know you've got the lemo.

(JAMIE reacts)

...I don't know why you decided to jack it - but you did; it was nicely done; clever... I'll give you that much.

JAMIE

Nah. Don't know what you're on about.

MICHAEL

It's not too late.

JAMIE

For what?

MICHAEL

Common sense... For your Mam's sake... All I need is what's mine... Ours... And we're back on track.

JAMIE

(casual almost)

No, haven't got it.

JAMIE is speaking the truth - although he doesn't enjoy what he has to say.

JAMIE (CONT'D)

(pause)

Haven't got it; don't know where it is. Swear down over my dad's grey and cold body...

MICHAEL hears the absence of cockiness in JAMIE's voice. Hold.

MICHAEL

(then about RONNIE; evenly)

You must have broken his heart.

JAMIE

(beat)

No... We were sound me and him; that last night was a great night - you saw it for yourself... And that must have really pissed you off.

JAMIE has a realisation - maybe for the first time.

JAMIE (CONT'D)

(pause; quietly)

Feel shut out did you Michael - watching me and Ronnie tight - and all of a sudden you're the outsider?..... A nobody almost.

(longer pause; evenly; about RONNIE)

So did you do this?

(kill RONNIE)

MICHAEL just looks - gives nothing away.

JAMIE (CONT'D)

(quietly)

.....I'm serious. Was it you?

MICHAEL

You were the reason we were in Spain Jay. This is your shit... Own it.

MICHAEL exits the room. Out on JAMIE - possibly believing, for the first time, that MICHAEL is his father's killer.

39

INT. RONNIE AND ELAINE'S HOUSE - DAY 10

39

MICHAEL needs air. PHONE now in hand, he is heading towards the open front door when ELAINE sees him from the kitchen.

ELAINE

(moves)

Michael?

MICHAEL stops, ELAINE approaches.

ELAINE (CONT'D)

(close; quietly)

How did it go?

MICHAEL

...I'm doing my best Elaine... but to be honest with you, I think Jamie might have his own ideas.

ELAINE

...They were Ronnie's ideas too.

MICHAEL

(calm)

...Ronnie said nothing to me... And Jamie won't share.

ELAINE

They agreed on something, I know that much.

MICHAEL

He won't say.

(pause)

You know we're in a bit of a hole Elaine. I'm doing my best to get us out of it...

ELAINE

...I'll come back to you.

MICHAEL

(evenly; quietly)

He needs to accept that it's not his time... Not yet.

ELAINE looks. She knows MICHAEL is telling her he has assumed RONNIE's mantle. There is a tap on the open door. It's CHERYL.

CHERYL

...Is it a good time Elaine?

ELAINE

(beat)

Cheryl, of course it is. Come in, come in.

A brief embrace. CHERYL is calm and polite - not effusive.

CHERYL

I'm so sorry love; it must have been a terrible shock for you.

ELAINE

Thank you.

(beat)

Everyone's in the kitchen.

CHERYL

I won't stay long.

ELAINE

Stay as long as you like.

CHERYL

Thank you.

(a glance to MICHAEL)

Michael.

MICHAEL

Cheryl. Good to see you.

She looks for a sign; anything; for a second only.

MICHAEL (CONT'D)

(beat)

No Davy?

CHERYL

...No. No Davy... No sight or sound.

Hold a few moments. Then a weak smile; a touch of ELAINE's arm and CHERYL moves to the kitchen.

JAMIE exits the living room and crosses to enter the kitchen. Gone. This as MICHAEL's phone buzzes - a message. He steals a quick glance.

MICHAEL and ELAINE are alone again.

MICHAEL

(softly)

...Do you still want me to speak at the funeral? I understand if you'd rather Jamie did it?

ELAINE

I want you to do it... I asked you because Ronnie trusted you most...

(pause)

I'll speak to Jamie. We can make this work... We can.

ELAINE goes. Hold a moment then MICHAEL exits the house.

40

EXT. RONNIE AND ELAINE'S HOUSE - DAY 10

40

MICHAEL moves towards the gate. There waiting, out of sight, is BANKSEY.

MICHAEL

What are you doing hiding out here; why aren't you inside?

BANKSEY

Get on this Mike.

(quietly)

The Blink lad is saying that young Billy has gone missing - with 50 keys of Jamie's lemo... Which has got to be our lemo.

MICHAEL reacts almost invisibly.

MICHAEL

.....Blink says.

BANKSEY

Yeah.

MICHAEL

You believe him?

BANKSEY

I do... One hundred percent. He's afraid. He hasn't got a lie in him.

(pause)

First one to find Billy is the winner.

MICHAEL

(quietly exasperated)

That kid... He's all balls and no brain...

BANKSEY

It's mad.

MICHAEL

*(pause; then quiet
frustration)*

Christ Almighty a few weeks ago,
everything was in order. Everything
was tight, we were cruising.

(beat)

Then Ronnie gets greedy. His
fucking lad gets greedy!

(beat)

We're supposed to be - *together*.

BANKSEY is watching MICHAEL - he wants him to take control.

BANKSEY

...We need to move; we need to find
him.

MICHAEL

(beat)

What do we know? Who do we know
that knows him?

BANKSEY

We know he's not at home - and I've
got Freddie outside his bird's
house right now... Besides that -
he could be anywhere.

(beat)

We need to just get in the car
lad...

41

INT. RONNIE AND ELAINE'S HOUSE - KITCHEN - DAY 10

Out-sourced trays of sandwiches and light-bites are being
uncovered. The booze is coming out. Wine and beers. CHERYL
has a glass of water.

JAMIE will check his phone once or twice. ELAINE will notice
his demeanour.

CHERYL is talking to those gathered: RACHEL, MELISSA, DUFFY,
JAMIE and ELAINE. She is measured - perhaps even playing a
part.

CHERYL

I can't say it's not like him to go
missing for days on end because it
is.

(beat)

But I'm worried because one: he's
not answering his phone, and two:
he'd be here - for Ronnie - for you
Elaine.

ELAINE

(busying herself)

He would.

RACHEL

(lies)

Bobby messaged him; didn't you Bob.

DUFFY

As soon as it happened yeah.

MELISSA

Maybe he's lost his phone?

CHERYL

He would have called.

RACHEL

If he knows your number by heart
he'd call; all my numbers are just
names in my phone. I couldn't tell
you Bobby's number.

DUFFY

666.

RACHEL

And no one's got a landline
anymore.

CHERYL

That's true I suppose.

ELAINE

...He'll turn up Cheryl - full of
apologies.

JAMIE exits without a word.

CHERYL

...I just wouldn't want him to miss
Ronnie's goodbye.

RACHEL

If he got the message, he'll be
here.

ELAINE

Are you sure you won't have a glass
of wine Cheryl.

CHERYL

I'm good with water - for now.

MELISSA exits. CHERYL says what is expected of her.

CHERYL (CONT'D)

...Maybe just the one glass.

42 **INT. RONNIE AND ELAINE'S HOUSE - DAY 10**

42

MELISSA emerges from the kitchen. She is looking for JAMIE. A glance in the living room - and then up the stairs. We follow... MELISSA brings us to a bedroom.

43 **INT. RONNIE AND ELAINE'S HOUSE - BEDROOM - DAY 10**

Continuous. MELISSA finds JAMIE - a troubled, pressured JAMIE - he looks. She knows something is wrong. Hold a few moments silence.

MELISSA

(when ready)

Need a hug?

JAMIE

...Need a miracle.

MELISSA

.....Tell me.

JAMIE

(pause; quietly)

The stash... it's gone.

(pause)

Some toe-rag grifter just took it,
walked in and took it.

MELISSA

...Can you get it back?

JAMIE

(quietly still)

I'm trying aren't I.

MELISSA

(pause)

And if you don't get it back? What
then?

JAMIE

...I'm down three million.

MELISSA

(soft disbelief)

Oh my God.

JAMIE

(beat)

Listen to me babe; can you ask
Rachel how much cash she can put
together; business cash. Ask
Rachel, not Bobby. Bobby's not to
know, not yet.

MELISSA

What if Rachel tells him?

JAMIE

(beat)

She won't.

MELISSA

(pause)

Can I ask you what I asked you in Spain... Are we safe?

JAMIE

(softly)

...Yeah... We're safe. Trust me.

44

INT. DIANA'S RESTAURANT / INT. WOMEN'S PRISON - DAY 10

DIANA is working when her phone buzzes / vibrates. She looks at the screen. She answers:

DIANA

Hello?

LESLEY

(via phone)

Diana?

DIANA

Mum. Oh my God. Let me find somewhere quiet.

LESLEY

I've got three minutes, that's all I can afford. Is everything okay?

DIANA

Two seconds.

DIANA finding her private space.

LESLEY

Has something happened?

DIANA

No... No. I want to talk about Dad that's all.

(LESLEY reacts - fuck)

....About the day it happened.

LESLEY

For Christ's sake Diana, you know how I feel about it; it really isn't worth it.

*
*

LESLEY is immediately more aware of her surroundings and the people who might be around her.

DIANA

Yes it is because it's worrying me.

LESLEY

Well it shouldn't.

DIANA

(beat)

I need to tell Michael... He needs to know.

*
*
*

LESLEY does not want that at all.

LESLEY

...No. Why does he need to know?

*

DIANA

Because we're together.

*

LESLEY

We agreed. It's for the best.

DIANA

(overlaps)

He needs to know who I am.

(beat)

He needs to know who you are - and what you've done for me.

*

LESLEY

(wanting more privacy)

Darlin, what I did is between you and me. You were not to blame. You did nothing wrong; nothing at all.

*
*
*

DIANA

(hushed)

Who stuck the knife in?

(beat)

Who took it from the drawer?

*

LESLEY

(overlaps)

Stop this. Stop this right now. Do not make me hang up the phone and worry.

*

*(a silence; long pause;
when ready)*

Are you happy? In life? At work?

DIANA

...Yes, but I also need to be honest.

*
*

LESLEY

(overlaps)

Good, I'm glad that you're happy
baby, that makes me happy... And I
need to be happy...

*
*
*
*

On conflicted DIANA.

45 **EXT. MOLLY'S HOUSE - DUSK 10**

45

A WHITE TRANSIT VAN pulls up.

INTERCUT WITH:

46 **EXT. MOLLY'S HOUSE / INT. FREDDIE'S CAR - DUSK 10**

FREDDIE sits, slouched in the rear seat of his car. He is watching the house. He is now watching the VAN.

We watch with FREDDIE as: BONEHEAD, steps out and pulls open a sliding side door and out jump FOUR YOUNG MEN, all in black, all masked up. BONEHEAD will get back in the van.

Two of the YOUNG MEN carry hammers. They will march up to the front door and immediately begin to smash in the windows of the door.

FREDDIE is making a call:

INTERCUT WITH:

47 **INT. BANKSEY'S CAR - MOBILE - DUSK 10**

47

BANKSEY drives. BANKSEY answers his ringing phone putting it on speaker so MICHAEL can hear.

BANKSEY

Hello son. I'm with Michael.

FREDDIE

(calm)

Still no sign of Billy or the girl,
but we've now got 1, 2, 3, 4 bea^uts
- all banging in the front door.

FREDDIE watches as the YOUNG MEN reach inside the house and open the door. They enter the house. The HOUSE ALARM sounds and the lights flash. Not a problem - no-one is home.

BANKSEY

(calm; a matter of fact)

But you're clear of it all yeah?

FREDDIE

Yeah I'm sweet - out of sight.

*(watching; casual
commentary)*

Hear that? The alarm's going off
...they're going inside.

MICHAEL

(calls)

Do you recognise any faces Freddie?

FREDDIE

Nah, they're all wearing ballies...
Hang on, there's one guy I know...
He's called Bones - Bonehead. He's
close to Jamie Phelan.

BONEHEAD remains close to the van.

MICHAEL

So at least we know he hasn't found
Billy yet.

48

INT. MOLLY'S CAR - DUSK 10

48

Same time. BILLY drives. MOLLY in the passenger seat.

MOLLY

(when ready; quietly)
You'll do as you promised?

BILLY

...Yeah... I said I would.
(pause)
Unless you want to grab your
passport.
(she looks)
I'm jokin'.
(pause; sees something)
...What's going on here?

See ahead of them the WHITE TRANSIT, BONEHEAD and the smashed-
in door of MOLLY's house.

MOLLY

(disbelief)
...Oh my God. That's my house, oh
my God!

MOLLY's CAR drives past the house - as the YOUNG MEN begin to
emerge in a trickle.

BILLY

Molly get your head down, don't let
them see you.

MOLLY

(overlaps)
They've smashed in the door!
(beat)
They've smashed the front door.
Stop! Billy stop! STOP!

They pass FREDDIE'S CAR - he sees them.

INTERCUT WITH:

49

EXT. MOLLY'S HOUSE / INT. FREDDIE'S CAR / INT. BANKSEY'S CAR
/ INT. MOLLY'S CAR - DUSK 10

And MOLLY'S CAR drives past FREDDIE - who spies MOLLY and BILLY inside the car.

FREDDIE is still on the phone to BANKSEY.

FREDDIE

(quietly excited)

Oh my days. He's here Dad: Billy.
He's with his bird. They've just
driven past.

He turns to watch MOLLY's car.

BANKSEY

(via phone)

Can you follow?

(no response)

Freddie can you follow?

FREDDIE

(head on a swivel)

He stopping just up the road. It's
all happening. They're leaving the
house. Neighbours are out.

MICHAEL

(overlaps; commands)

Freddie stay on Billy! We're nearly
there!

FREDDIE scrambles from the back seat into the front.

The youths climb back into the van.

BILLY and MOLLY look back towards the house.

BILLY

(quietly)

Let them go... Let them get out of
the way.

FREDDIE keeps watching as the YOUNG MEN get back into the van
and drive away. FREDDIE looks to the MINI.

FREDDIE

The girl's getting out the car.
Billy still inside.

BANKSEY

We're almost there son.

MOLLY is hurrying back towards the house. BILLY watches
her... then decides.

BILLY

(to himself)

I'll send you a postcard Moll.

Away he drives. MOLLY sees him go but continues towards her house.

FREDDIE

He's on the move.

MICHAEL

Direction! Which direction? Don't fucking lose him!

FREDDIE

Towards the top end - Everley Street. Blue Mini.

GO TO - MICHAEL and BANKSEY. They spot the BLUE MINI flash past the end of their street.

BANKSEY

There he is! That's him!

MICHAEL

(relief)

That's 50 keys lad do not lose him now.

50 **EXT. LIVERPOOL ROADS - EVENING 10**

50

BILLY drives... then finds MICHAEL and BANKSEY trailing him.

51 **INT. BANKSEY'S CAR - MOBILE - EVENING 10**

51

BANKSEY's car trails BILLY's.

MICHAEL

(calm)

Let's get alongside him... Get him to stop.

52 **EXT. LIVERPOOL ROADS / EXT. QUEENSWAY TUNNEL / INT. BANKSEY'S CAR / INT. BILLY'S CAR - EVENING TO NIGHT 10**

As STORY-BOARDED and PLANNED.

BANKSEY pulls up alongside BILLY who has been unaware he was being followed.

MICHAEL/BANKSEY look across to BILLY. He spots them. MICHAEL motions for BILLY to slow down and stop.

BILLY gives them the thumbs up. BANKSEY tucks in behind BILLY. BILLY begins to slow down. He puts on his indicator.

BANKSEY

...Well that was easy.

BILLY checks his mirror - and then floors it - races away.

BANKSEY (CONT'D)

Then again.

BILLY races ahead. Swerving right, last minute, at a fork in the road.

BANKSEY follows suit - gaining in his more powerful car.

BILLY - a very late and hard left. BANKSEY follows.

An open stretch of road. BILLY's foot is to the floor but the mirrors tell him he is being caught. BILLY, wildly, is enjoying himself, he ducks his head low to the steering wheel, in an effort to make his car go faster apparently! Adrenaline is surging.

BILLY

WIND RESISTANCE!

BILLY laughs. MICHAEL gains. The cars are flying now. BANKSEY grips his seatbelt - he is becoming afraid of the speed.

BANKSEY

I know we can't let him go Michael
but I am shitting myself.

BANKSEY begins to flash his lights. See them from BILLY'S POV. Ahead of BILLY is a roundabout.

The roundabout leads to the MERSEY TUNNEL.

BILLY sharply takes the roundabout and screeches towards and into entrance tunnel - flying.

BANKSEY (CONT'D)

Tunnel police Mike.

MICHAEL

Where?

BANKSEY brakes but overshoots... And sees the TUNNEL POLICE VEHICLE appear and move towards the tunnel entrance. They turn on their pursuit lights.

MICHAEL beats the dashboard. They manoeuvre and enter the tunnel, behind the police.

BILLY speeds through the tunnel. He will see the flashing blue lights on the tunnel walls before he sees the vehicle. Then he sees them in hot pursuit. HEADLIGHTS BLUR in the opposite and oncoming lane.

BILLY sees a side exit and makes an illegal right turn into the tunnel spur. Narrowly missing on-coming traffic.

The POLICE VEHICLE follows.

MICHAEL watches as the police vehicle follows but knows that they can't - they must continue.

BILLY speeds toward the tunnel spur exit. The POLICE VEHICLE is further back but gaining.

Close on BILLY. The POLICE are gaining. He sees the gaping exit of the tunnel mouth ahead.

BILLY flies out of the tunnel mouth.

At a set of red-lights - which BILLY blows.... And BANG! BILLY's car is T-BONED. It is an explosion of metal and glass that BILLY could not possibly have survived.

53 **INT. BANKSEY'S CAR / INT. MERSEY TUNNEL - NIGHT 10**

They are headed through the tunnel but now in the opposite direction. Silence.

They take the spur - legally.

They emerge from the tunnel and are confronted by POLICE CARS, AMBULANCES and FIRE ENGINES.

They are guided, with other vehicles, to clear off the crash sight... They see the damage and know that BILLY and the drugs are gone. It is a hammer blow. So close...

FADE TO BLACK.

54 **OMITTED**

54

55 **OMITTED**

55

56 **INT. MICHAEL AND DIANA'S HOUSE - BEDROOM - NIGHT 10**

DIANA sleeps. MICHAEL enters and begins to undress; doing his best not to wake her. He sits on the edge of the bed for a moment, stunned at the crash - DIANA stirs slightly. He looks to her.

MICHAEL
(softly; evenly)
.....Love you.

Out on a tired MICHAEL.

57

INT. RONNIE AND ELAINE'S HOUSE - KITCHEN - MORNING 11

The day of the funeral arrives. JAMIE drinks coffee after a bad night's sleep. ELAINE enters, smiles a touch and goes to pour a coffee.

ELAINE

Morning love.

JAMIE

(evenly)

...Morning. Melissa's on the way.
She's in a cab.

ELAINE

Oh good... I'm nipping out to the
hairdressers. Need anything?

JAMIE

(keeps it casual)

What? No, I'm good. Ta...

ELAINE

...I'll only be an hour...You ok?

JAMIE

Yeah.

ELAINE

Sure?

JAMIE

Yeah... You?

She doesn't answer... She's not alright. JAMIE isn't sure
what to do... then he goes to her. They hug.

JAMIE (CONT'D)

(when ready; quietly)

You know, if we stopped asking each
other "are we okay" we might
actually be okay.

She smiles... braver...

ELAINE

(when ready; half-smile)

None of this was supposed to
happen.

JAMIE

No...

ELAINE

(pause)

Life..... See you later.

She goes. Out on JAMIE.

58

INT. RONNIE AND ELAINE'S HOUSE - GUEST BEDROOM - MORNING 11

A black suit is thrown onto a bed. We pull out to find DUFFY in boxer shorts and a white shirt, getting ready. His phone vibrates - he checks - RACHEL glances, curious.

RACHEL is sat at a dressing table, calmly straightening her hair in the mirror.

DUFFY

(relaxed)

That's Michael looking for a figure; cash.

RACHEL

(evenly; calm)

...Just over 2 mill; if we can shift a few bonds quickly.

DUFFY

A good half of that we owe.

RACHEL

(beat; keeps it relaxed)

I wouldn't be comfortable handing that amount of money over to Michael.

DUFFY

(steps into trousers)

...Why not?

(beat)

If he needs it, he needs it.

(beat)

Cocaine doesn't come cheap.

(beat)

We're starting from scratch aren't we.

RACHEL

(overlaps)

Is Michael the person to give it to? Is what I'm saying.

DUFFY

Rachel stop it.

RACHEL

Stop what - being pragmatic?

DUFFY

Being... fucking, you.

She doesn't like that. A few moments silence.

RACHEL

(when ready; calm)

Bobby...

(MORE)

RACHEL (CONT'D)

(he waits)

This cash; is just as much ours as
it was Ronnie's, as it is Jamie's-

DUFFY

As it is Michael's - and he's the
boss.

RACHEL

Is he though?

(beat)

This is the last throw of the dice.
We need to get it right.

DUFFY

Yeah. And Michael and the amigos
are a safe bet.

RACHEL

How about a dead Michael?

DUFFY shakes his head a touch - she's not wrong but he'd
rather not think about it.

RACHEL (CONT'D)

(pause)

All I'm saying is it's too soon to
give *anyone* our money.

DUFFY

(she's right)

Christ... This funeral will be a
right fucking barrel of laughs.

59

INT. CRAWFORD AND CHERYL'S HOUSE - BEDROOM - MORNING 11

CHERYL is starting early - getting ready. She crosses the
room and opens her wardrobe. Her eyes fall on CRAWFORD's hung
and pressed funeral suit. She decides to phone him:

VOICE

The number you have dialled is not
available.

She ends the call.

She stands. She moves the suit to one side and grabs her own
outfit.

60

INT. MICHAEL AND DIANA'S HOUSE - KITCHEN - MORNING 11

MICHAEL, in the kitchen, steaming his funeral suit.

DIANA is on coffee duty.

DIANA

(when ready)

Last funeral I went to was my dad's... I went with a social worker.

MICHAEL

...No family?

DIANA

No... My mum's family didn't think they should... and my dad's people didn't want to know me...

MICHAEL

(beat; quietly)

They blamed you?

DIANA

I sided with my Mum didn't I; told the police what he was like.

He moves closer.

MICHAEL

...You don't have to come today - not if you don't want to; if you can't?

DIANA

No I want to come. I want to be with you.

(pause)

I spoke to my mum yesterday.

MICHAEL

...How is she?

DIANA

.....Same..... Strong.

(beat)

Been thinking about my dad too... How he died..... like Ronnie.

He holds her. He feels responsible. She holds him.

DIANA (CONT'D)

(when ready; evenly)

Are we nearer the end or the beginning?

MICHAEL

...Of what?

She looks at him - into his eyes.

DIANA

You said when he goes in the
ground, it'll be over with..... Is
that true?

MICHAEL

(pause; can't lie)
...I want it to be true.

She looks at him. She might smile a sad smile. She loves him.
Touches his face.

DIANA

(when ready)
I'm glad you didn't lie to me
Michael.
(pause; stronger)
I need to get ready.

A brief kiss and she goes. Out on MICHAEL.

61 **EXT. LIVERPOOL ROADS - DAY 11**

61

A funeral cortège makes its way through the streets. Find ELAINE's face through the glass of the first of two or three cars behind the hearse. She is impassive.

Flowers on the coffin itself. No flowery names, no flowery monikers, just an elegant arrangement of deep red flowers.

62 **EXT. CHURCH - DAY 11**

62

There is a huge crowd outside, awaiting the arrival of the coffin.

The cortège arrives and the funeral party starts to emerge.

ELAINE, JAMIE, DUFFY and RACHEL in the first car. OTHER FAMILY MEMBERS in the second (all a similar age to RONNIE and ELAINE). MICHAEL, DIANA, BANKSEY and FREDDIE in the third.

We stick with MICHAEL and DIANA. They look about for a familiar face.

MICHAEL's eyes find a forty-year-old man, suited, with a tie, but not a black tie. This is DS BARNEY STYLES - he nods a touch to MICHAEL. MICHAEL quietly acknowledges BARNEY.

In amongst the crowd are other faces we know. BONEHEAD, BLINK, HEAVY PAUL... and CHERYL is there, alone.

JAMIE

(aside to ELAINE)

Really good turn out Mam.

ELAINE

(softly)

...People are good.

(pause)

And so was your father.

MICHAEL and DIANA move to the family. Brief embraces. And acknowledgements.

MICHAEL finds himself next to JAMIE; both with respectful demeanour. But MICHAEL decides to say it:

MICHAEL

(quietly)

I take no pleasure in this Jamie...

Have you heard about young Billy.

(MORE)

MICHAEL (CONT'D)*(JAMIE looks)*

Killed in a police chase... a load
of gear in the boot of his
girlfriend's blue Mini..... Gone.

(beat)

Commiserations.

JAMIE is gutted; an understatement. MICHAEL watches him suffer...

GO TO - HEARSE. The coffin is slid out. We see the
PALLBEARERS in place. MICHAEL and JAMIE to the front. BANKSEY
and DUFFY next. TWO OTHERS at the rear.

MICHAEL and JAMIE stare coldly at each other, separated only
by the coffin.

The pallbearers are guided by FRANKIE THE UNDERTAKER.

FRANKIE*(quietly; confident)*

Okay guys - have we got him, are we
comfortable?

(they are)

Then we lift on my three.

(beat)

One, two, three.

RONNIE is hoisted up onto their shoulders. ELAINE watches and reacts. She sees her son carrying his father.

FRANKIE (CONT'D)*(quietly)*

And take a moment boys; Ronnie was
a big lad.

(pause)

Okay... Let's get the man to his
appointment.

They walk towards the church. They pass the main WOMEN, who
follow - and the crowds follow.

MUSIC PLAYS: IT'S A GOOD LIFE by Tony Bennett.

In amongst the crowd is BARNEY, shuffling inside.

The MUSIC continues. It is being played within the church.
The coffin is carried to the front of the church and
carefully placed on the stand.

A glance between JAMIE and MICHAEL before they move back to
their pews.

ELAINE'S face is tear-stained as she kisses the good life
goodbye.

CHERYL chooses to sit nearer the back, she finds herself close to BARNEY. BARNEY nods - CHERYL smiles a touch.

BARNEY

You're David Crawford's wife right?

CHERYL

Yes.

BARNEY

...I'm an acquaintance of all the lads really. Barney Styles.

(offers his hand)

Full disclosure it's DS Barney Styles.

CHERYL

...Cheryl. Wife of known but absent criminal.

She faces forward. He looks at her for a moment.

JAMIE joins ELAINE, RACHEL and DUFFY. MICHAEL joins DIANA - again seeing BARNEY near the back of the church. All take their seats in the pews.

MICHAEL's gaze falls on RONNIE's coffin... then a view of JAMIE. He's nervous and he can do nothing about it.

DIANA takes his hand - he appreciates it.

On MICHAEL - as we drift inside his head - blocking out all sound.

Silence - hold - then punctuate with images of the discovery of RONNIE. Terrified screams. ELAINE. RACHEL. JAMIE. Then a nudge.

The PRIEST is speaking to him from the altar.

PRIEST

(a warm smile)

Michael?

MICHAEL looks.

PRIEST (CONT'D)

...Michael is going to say a few words about the Ronnie he knew.

That's MICHAEL's cue. Silence as he stands. He makes his way to the lectern that stands on the altar.

Silence.

On MICHAEL in the altar now. Looks out, hundreds of faces staring back at him. He pulls his handwritten notes from his inside pocket and clears his throat.

GLIMPSE: JAMIE stares at MICHAEL, cold.

GO TO: MICHAEL seems to be struggling with the order of his notes. He looks at them and then at the coffin. A thought -

FLASHBACK: Glimpse of RONNIE smiling at him, dancing to THE HOUSE OF BAMBOO at the christening. No volume. Just RONNIE.

BACK TO: MICHAEL, the memory has spawned a smile, and a realisation. He will miss RONNIE.

MICHAEL

(quietly)

...Like all of us... I can't believe I'm here. I don't want to believe I'm here... The images I have of Ronnie in my head; the memories; they are all very much life-affirming... Not this.....

(pause)

And at the same time - I'm honoured to be here; honoured to be talking about a man like Ronnie Phelan.

(pause)

To me, Ronnie was a friend, a proper mate - and a protector... Someone I could count on, someone I could trust and someone who was only too happy to give me a bollocking if needed.

(laughter)

Sorry father... But when Ronnie talked - people would listen.

FLASHBACK: RONNIE looks to MICHAEL having just shot DAVY.

The PRIEST smiles - not a problem.

On MICHAEL a moment.

MICHAEL (CONT'D)

(pause)

As you can see - I've got loads of pages here, a load of words... and although I mean every single one of them; looking at them now they feel borrowed; second hand..... There was nothing second hand about Ronnie - he was a one-off.

(beat)

Elaine knows that. She put up with him - and she loved him...

(ELAINE smiles)

And he loved her.

(beat)

He'd never stay out too late - he always wanted to get home to Elaine...

(MORE)

MICHAEL (CONT'D)

(beat)

He knew what was important in life.

MICHAEL looks to DIANA as he says that line. And he sees her smile.... Only for the initial small smile to fade - to be replaced by puzzlement.

On MICHAEL - as a trickle of blood runs from his nose.

He puts his hand to his nose - he sees the blood on his fingers.

MICHAEL (CONT'D)

...I'm sorry. Sorry about this...
Don't know what's going on here.

See the reaction in the crowd. JAMIE, BANKSEY, RACHEL. No joy here. No pleasure.

MICHAEL rummages in his pockets and EVENTUALLY finds a tissue. He puts it to his nose.

FLASHBACK: MICHAEL has his hand over RONNIE'S mouth as RONNIE dies.

BACK TO: MICHAEL cleaning himself up. ELAINE is expressionless.

FLASHBACK: MICHAEL's hand over RONNIE's mouth. The terror in RONNIE's eyes. Blood dripping onto poolside tiling.

GO TO: MICHAEL looks from the blood on his hands to the coffin. He's lost his train of thought.

He dabs his nose, composing himself.

MICHAEL (CONT'D)

Excuse me... Nearly there... Did I mention that Ronnie had a gift for making you nervous...

(he wins a few smiles)

...But just as quickly... he'd put you at ease... and right now I can hear him, he's saying:

(Yorkshire accent)

Michael, Michael son; wipe your nose and calm the fuck down...
You're gonna get that red blood all over my Matt Monro vinyls!

The congregation laugh. Applause. ELAINE smiles. MICHAEL smiles - he has recovered.

MICHAEL (CONT'D)

(fading; smiles; pause)

You didn't ever disrespect the crooner in front of Ronnie; no chance...

We see the smiling congregation as:

Funeral is over. RONNIE is carried out. Congregation follows... until the church empties.

OVERLAY: The soft opening guitar arpeggio of 'Till Then My Love' by Matt Monro fades in. Our CROONER takes the verse...

GO TO: ELAINE - tears streaming down her face.

CROONER (O.S.)

(sings)

*...When the valley isn't green in
the spring, and the bluebird
doesn't soar on the wing...*

CUT TO:

64

INT. TOP CITY VENUE - NIGHT 11 - LATER

64

We're back at the same venue as the christening - ale flows. And though there is sadness in the air, the faint vibe of a party is abound - this is Liverpool, after all.

Our CROONER is centre stage once more. We find our people as he sings. Including BONEHEAD and BLINK.

CROONER

*...When the mountain high doesn't
reach to the sky...*

ELAINE sits with JAMIE and MELISSA - feels the nostalgia.

ELAINE

(overlaps; over the song)

*..I'd say this was your dad's
favourite song, but every song had
its turn of being his favourite.*

JAMIE's mind is elsewhere. MELISSA steps up.

MELISSA

Will listening to them bring
comfort Elaine - or sadness.

ELAINE

Comfort followed by sadness - they
go hand in hand love.

MELISSA

Yeah.

On JAMIE, watches the crooner. Something harder in him now.

GO TO: MICHAEL moves from the bar, drinks in hand, and is "confronted" by RACHEL.

MICHAEL

Rach.

He goes to step away but she casually, slightly blocks his route - she has something to say.

RACHEL

(beat)

Are you happy?

*(pause; MICHAEL thinks
"what?")*

Do you have everything you want
now?

MICHAEL

You've lost me Rach.

RACHEL

(beat)

You got to know me well enough
Michael... I need to win too.

A moment, then MICHAEL moves on - to DIANA.

DIANA

What was that about?

MICHAEL

She enjoyed the nose-bleed.

GO TO: Our CROONER about to hit the song's zenith -

CROONER

*...I will love you till then. I
will love you till then my love...*

GLIMPSE: RACHEL watches. DUFFY by her side - unimpressed.

BACK TO: Our CROONER's absolutely smashed it. He rounds off -

CROONER (CONT'D)

*...I will love you. I will love
you.*

The song ends. Our CROONER bows and takes his applause.

CROONER (CONT'D)

Thank you so much. I'll be back in
half an hour or so.

GO TO - hear the roll of BONGO DRUMS that can mean none other
than - THE HOUSE OF BAMBOO!

GO TO: the DANCE FLOOR - where the lads and girls will move
with grace and verve.

GLIMPSE: CHERYL, stood at the bar watching.

GO TO: DUFFY, MICHAEL, BANKSEY, ELAINE and RACHEL... they are
allowed to smile in RONNIE'S absence.

MICHAEL senses he's being watched and he is - JAMIE glares.

Find MELISSA, who's noticed JAMIE hasn't joined in, she sits
beside JAMIE.

MELISSA

...Not fancy it?

JAMIE

(evenly, cool)

...Not today.

MELISSA

Not even for your Dad?

JAMIE

Not today. Not with them.

People dance. JAMIE drinks. The music fades...

65

INT. TOP CITY VENUE - BATHROOM - NIGHT 11

65

DIANA in the bathroom mirror - applying LIPSTICK. CHERYL enters.

DIANA

...Cheryl.

CHERYL

Diana.

CHERYL joins DIANA at the mirror. Silence.

DIANA

.....You ok?

(no response; quietly)

Is that a no?

CHERYL

If you must know I'm trying to
decide whether I make a scene...
Kick off.

DIANA

(calmly; a matter of fact)

...No. Not a good idea.

CHERYL

Why not?

DIANA

(easy)

They'll blame the drink... when
it's clearly not the drink - it's
something else.

(pause)

Grief maybe.

CHERYL looks. She realises that she is grieving - or trying to. Hold.

CHERYL

*(longer pause; quietly
when ready)*

That is, entirely possible...
Except how can I grieve when I
don't know where he is or what's
happened?..... He's just gone.

(MORE)

CHERYL (CONT'D)

*(pause; DIANA has no
answer; a touch more
anger)*

And they, are supposed to be his
friends. They came to our wedding
and did their stupid fucking dance!
...And not one of them could care
less!

(pause)

The worst thing is I don't know if
I'm angry because Davy's gone or
because they are taking me for a
fool!

On the very last sentence we see the first sign of upset in
CHERYL... DIANA sees it too and moves to hug her but she
steps away.

CHERYL (CONT'D)

No, I don't want a fucking hug
thank you...

DIANA

...Okay..... Just don't let
them say it's the drink.

DIANA exits. Out on CHERYL.

66

INT. TOP CITY VENUE - NIGHT 11

66

DIANA re-enters the venue. She sees MICHAEL at the bar
talking to ELAINE. Music plays but it is more background. The
CROONER'S MIC stands empty.

DIANA sits. Watches. MICHAEL and ELAINE. JAMIE and MELISSA.
DUFFY and RACHEL.

GO TO - MICHAEL takes two OLD FASHIONEDs from the BARMAN. He
passes one to ELAINE.

ELAINE

I think I did all my crying in the
church because I feel numb again -
and this helps. Cheers.

MICHAEL

Cheers.

GO TO - JAMIE see his mother clink glasses with MICHAEL and
hates it.

BONEHEAD approaches JAMIE.

BONEHEAD

It's confirmed.

(beat)

Billy died on the scene.

(MORE)

BONEHEAD (CONT'D)

The lemo was in the car... We might very well get a visit from the bizzies.

JAMIE struggles - as though he can't take it all in - especially today.

JAMIE

(pause; evenly; spoken)

Fuck off.

(BONEHEAD looks)

...I said get out... Fuck off.

BONEHEAD

...Nice one.

BONEHEAD walks away. JAMIE looks to MICHAEL - with his mother.

GO TO - ELAINE and MICHAEL.

ELAINE

I want to thank you Michael.

MICHAEL

You've got nothing to thank me for.

ELAINE

If you hadn't kept your head in Spain... Ronnie would still be in a fridge in Marbella. He'd be evidence... You did him proud. You did us proud.

(ELAINE raises her glass)

...To Ronnie.

GO TO: JAMIE, from his POV we see MICHAEL and ELAINE toast. His jaw tightens.

MELISSA

Jamie you're starting to look creepy. Stop it.

JAMIE ignores her. MELISSA looks across to RACHEL and DUFFY, wanting to catch their eyes.

BACK TO: MICHAEL and ELAINE.

ELAINE

(a beat; casual)

We still need to talk - about what happens next; but not now, not tonight.

(pause)

Can I ask you a question though?

MICHAEL

(disarmed now)

Course...

ELAINE

(beat; evenly)

...Who did it? Who do you think it was?

A pause. MICHAEL wonders if this is a trick question.

ELAINE (CONT'D)

...I don't want a war, but it can't go unpunished-

MICHAEL

No.

ELAINE

-No matter who it was.

MICHAEL

(quiet)

Problem is finding them.

ELAINE

(overlaps; quiet intensity)

I want you to promise me, Michael; when you do find them, you make them feel what they've made us feel.

(beat)

Can you do that for me?

Then a loud voice over the microphone.

JAMIE

Mam! Mam. What are you doing talking to him?

ALL QUIET; all eyes on JAMIE. RACHEL sends DUFFY.

RACHEL

Bobby?

(fetch)

DUFFY starts moving across the room towards JAMIE.

JAMIE

(at MICHAEL)

Get the fuck away from her, you're not family! GET THE FUCK AWAY FROM HER!

(beat)

IF YOU'RE GONNA TALK TO ANYONE, TALK TO ME!

(beat)

(MORE)

JAMIE (CONT'D)
I KNOW WHAT YOU ARE MICHAEL
KAVANAGH.
(continues)

DUFFY is there persuading JAMIE to stop. DIANA is watching, horrified and afraid.

The MIC is cut. JAMIE is still shouting. DUFFY and now BANKSEY are shushing him and dragging him to his seat.

MELISSA is frantic - also wanting JAMIE to stop.

JAMIE (CONT'D)
(shouting)
I know exactly what you are. You
saw yourself being cut out! You saw
you were second best! And you
fucking killed him! I know it!
...He was my dad!

And JAMIE is dragged away - into kitchens or a side room.

GLIMPSE: DIANA, terrified and terrified of what the room thinks.

A frayed silence. MICHAEL shakes his head. ELAINE is still there.

ELAINE
(when ready)
I don't know what to say?

MICHAEL
You don't have to say anything
Elaine... He's upset; he's
pissed... and he's wrong.
(beat)
Just don't ask me to be his friend.
(pause; evenly)
I loved Ronnie like a brother...
and I will keep that promise.

ELAINE doesn't know what to say or think...

67

INT. MICHAEL'S CAR - NIGHT 11 - LATER

67

MICHAEL sits in the passenger seat, hardened by the wake. It's quiet, awkward. DIANA drives.

MICHAEL
(eventually; quietly)
...You okay?

DIANA turns, smiles meekly. Returns her eyes to the road.

DIANA
...Not really... You?

MICHAEL

...I'm fine.

DIANA drives. MICHAEL puts his hand on her leg.

DIANA

(beat)

Question.

(he glances)

...Does this mean you need to kill
Jamie now?

(no response; pause;

evenly still; fact)

He's got a wife and baby.

MICHAEL doesn't want to answer. Hold.

68

INT. TAXI - NIGHT 11 - LATER

68

CHERYL sits in the back of a taxi, considers the day's events, lonely. A thought. Calls to the driver.

CHERYL

...Mind if we take a detour?

69

EXT. MERSEYSIDE POLICE HEADQUARTERS - NIGHT 11

69

A TAXI pulls up and CHERYL jumps out. She presses the bells to enter the public entrance.

70

EXT. MERSEYSIDE POLICE HEADQUARTERS - FRONT DESK - NIGHT 11

The DESK SERGEANT emerges from a back room and CHERYL approaches the desk.

DESK SERGEANT

Hello Madame - how can I help you?

CHERYL

(beat)

I'd like to leave a message for DS
Barney Styles.

DESK SERGEANT

I know DCI Styles.

CHERYL

Can you ask him to call Cheryl
Crawford please - he'll know what
it's about.

DESK SERGEANT

And your number is?

CHERYL

I'll write it down.

CHERYL writes down her number.

CHERYL (CONT'D)

Thank you.

DESK SERGEANT

Good night.

CHERYL exits. The DESK SERGEANT watches as she climbs into her taxi and drives away.

END OF EP 5