



LEFT BANK Pictures

THIS CITY IS OURS

EPISODE SIX

By

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

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1

EXT. MICHAEL AND DIANA'S HOUSE - MORNING 12

1

See the house. Gates closed. Nice cars on the drive. Hold... Then the garage door begins to rise automatically. We see feet in trainers and tracksuit bottoms, we see gym equipment - dumbbells, a bench and a heavy punchbag.

The door only rises just two or three feet off the ground and stops.

Hear one side of a telecon.

MICHAEL (O.S.)

(calm, easy, serious)

Put a man outside the house if you want to - but we know where he'll be going-

(continues)

2

INT. MICHAEL AND DIANA'S HOUSE - GARAGE/GYM - MORNING 12

Continuous. Find MICHAEL in training gear.

MICHAEL

-Where he always goes after a night out. I don't want damage as such. Just noise. See if we can make him shit himself.

GO TO - Phone call over. He selects some music on his phone.

MICHAEL pulls on a pair of boxing mitts as the music begins.

INTERCUT WITH:

3

INT. MICHAEL AND DIANA'S HOUSE - BEDROOM/GARAGE - MORNING 12

DIANA takes another pregnancy test from her drawer. She takes it out of the packet, returning the empty packet to the drawer - hidden. She disappears into the ensuite bathroom.

MICHAEL punches. He is working up a good sweat hitting the heavy bag. He knows how to jab, he knows how to punch. He is measured and controlled. His punches are hard and loaded with the weight of his body; his feet always in the right place.

DIANA pees on a stick and waits on the oracle...

MICHAEL takes a mouthful of water. Things on his mind.

DIANA looks at the stick test. WE DO NOT SEE THE RESULT. She takes a moment, then takes the box from the drawer and together with the stick, she puts it into the bin. The bin is lined with a waste bag. She pulls out the waste bag and ties it - sealed. Dressing gown on, she exits the bedroom. We follow as she descends the stairs.

INT. MICHAEL AND DIANA'S HOUSE - KITCHEN - MORNING 12

DIANA enters the kitchen, small waste bag in hand. She puts the small bag into the larger kitchen bin. This as MICHAEL enters from the garage gym.

MICHAEL

(quietly; evenly)

There she is.

(beat)

How are you feeling?

DIANA

(beat; evenly)

A bit fuzzy. Coffee?

MICHAEL

I'll do it.

He passes DIANA and steals a quick, brief kiss, a peck. The mood is "careful". He sets about making coffee.

DIANA

Good workout?

MICHAEL

Just 15 minutes on the bag.

She watches him for a few moments. She's not looking for confrontation but understanding.

DIANA

....Am I right in thinking that you're in charge - and everyone believes you're in charge except Jamie?

MICHAEL

...Babe, I'm in charge.

DIANA

What about Elaine? Rachel, Bobby?

MICHAEL

(beat; easy)

They're Jamie's family, but they know he's not up to it.

DIANA

They don't want to see him dead... is my point.

MICHAEL

...I don't want you worrying about these things.

DIANA

I'm worrying about what happens to
you.

MICHAEL

(beat)
I'll be fine.

DIANA

Will there be a target on your
back?

MICHAEL

Babe... You heard him last night -
there's a target on my back right
now... and only one way to shift
it.

A silence. They are still together; bonded... DIANA shares
her own burden.

A silence. Hold. A deep breath from DIANA - then with surfacing upset. MICHAEL notices...

DIANA

(quietly; evenly)

I'm not pregnant. I'm no longer pregnant.

This hits MICHAEL hard; we glimpse the shock, the pain; him trying to handle it. Unsure.

MICHAEL

.....For real? ...That's the truth?

DIANA

(quietly)

Yes it's the truth..... I'm sorry.

MICHAEL

(softly)

...What have you got to be sorry for?

*

DIANA is upset - because of her lie maybe; or because of the state of their relationship and what they are losing.

*

MICHAEL had momentarily forgotten that they were in the middle of starting a family - but this hurt is sudden and real.

He goes to her. He awkwardly holds her, as though it may not be allowed. A silence.

MICHAEL (CONT'D)

(when ready; softly)

There's no need for sorry.

DIANA

Maybe it's for the best.

MICHAEL

No, no don't say that.

DIANA

Look at us! ...How can we be parents? ...I'm not blaming you; we're as bad as each other.

*

MICHAEL

(overlaps; quietly urgent)

We can be parents, of course we can. You would be a brilliant mother... You will be!

*

*

*

*

*

She's upset now. He holds her.

MICHAEL (CONT'D)

(longer pause)

So we try again; because it's what
we want and things will change.

Right?

(no response)

Right?

*
*
*
*

DIANA

(inside the embrace)

Right..... In a while.

5

OMITTED

5

6

INT. RONNIE AND ELAINE'S HOUSE - KITCHEN - MORNING 12

ELAINE is making herself a cup of tea whilst having a go at JAMIE - she is frayed, but not frantic. JAMIE wants her to shut up but will never say it.

ELAINE

He's been in the ground for one day
and already it's all falling
apart... And you're in the middle
of it.

JAMIE

(quietly disinterested)

Of course I'm in the middle of it
and it's not falling apart.

ELAINE

Couldn't the shouting have waited
until after the funeral?

JAMIE

Not my fault.

ELAINE

CHRIST!... It is like talking to a
five year old.

JAMIE

(overlaps evenly)

Michael needed to be told so I told
him.

ELAINE

(overlaps)

No Jamie you don't tell him you
either speak to him directly or you
say nothing at all...

(MORE)

ELAINE (CONT'D)

You don't shout the odds across the playground!
(beat)
You embarrassed yourself.

RACHEL has entered casually, calmly, she might well have heard everything. She is in search of her vitamin C; juice. ELAINE shuts up.

RACHEL

(evenly, no
"embarrassment")
...Don't mind me, carry on.

ELAINE

...You heard?

RACHEL

I heard enough.

JAMIE

And do you have an opinion as well?

A glance between ELAINE and RACHEL.

RACHEL

(pause; casual)
What Michael did or didn't do is an unknown... That said - he's the past.

JAMIE

Correct.

RACHEL

But your mother's right, you don't actually tell him that - because all he wants to do then is shoot the messenger.

ELAINE

I don't want this.

(beat)

I don't want fighting.

JAMIE

Mam, it is what it is.

ELAINE

It's what you make it!

RACHEL

(beat)

We need to find a way forward Jay.

JAMIE

We?

ELAINE

This affects all of us... What would your father have wanted?

JAMIE

(a little pissed off)
For us to find the bastard who killed him... I say it's Michael.

ELAINE

(quietly)
You want it to be Michael.

JAMIE

Who else can it be - realistically?

ELAINE

(firmly; last word)
A whole load of people if we're being realistic!

(pause)
Sort out this mess Jamie and start today... Now.

Hold a silence. Out on JAMIE.

7

OMITTED

7 *

8

EXT. MICHAEL AND DIANA'S HOUSE - MORNING 12

8

MICHAEL rests a cup of coffee on the roof of a car in his driveway in front of him. He is making a call; glances around his very pleasant suburbia (parents walking obedient uniformed children to private schools perhaps). The call rings.

INTERCUT WITH:

9

INT. DUFFY'S CAR/EXT. LIVERPOOL CITY ROADS - MORNING 12

DUFFY is driving. A call comes through on the hands-free. "WIZARD".

DUFFY is a little surprised, a little wary. He decides to answer.

DUFFY

Is this an arse dial Michael?

MICHAEL

(via phone; calm)
Bobby - how are you feeling lad - happy?

DUFFY

Not really.

MICHAEL

(evenly)

Same... I'm thinking maybe the occasion got the better of us.

(beat)

Can you let Jamie know I want to meet. Chat.

DUFFY

About what?

MICHAEL

Nothing's off the table.

(no response; pause)

Does that sound like a plan?

DUFFY

Meet where?

MICHAEL

Wherever he likes... We talk, we find a way forward.

(beat)

And in case he's forgotten, remind him we owe money - the debt belongs to us all.

DUFFY

He won't come on his own. He'll want people around him.

MICHAEL

Not a problem.

(beat)

His lads can wear their balaclavas if they want. Have you got yours yet?

DUFFY ignores the jibe - and we realise he has now driven into a MCDONALDS DRIVE THRU!

FEMALE VOICE

(via speaker)

Hi, can I take your order please?

DUFFY

(beat; relaxed)

Give us a minute. I'm out getting breakfast.

MICHAEL almost smiles.

CONTINUOUS/
INTERCUT WITH:

10

EXT. MCDONALD'S DRIVE THRU - DAY 12

10

DUFFY has pulled to a halt at the order-point. MICHAEL will hear the order.

FEMALE VOICE

(via speaker)

Can I take your order please?

DUFFY

Yeah. Two breakfast muffins and a chicken burger please.

This as MICHAEL listens. It's a bit surreal.

FEMALE VOICE

Is that all?

Then BANG! The passenger side window and passenger side of the windscreen are smashed in. The passenger side window shatters, glass flies; multiplies it seems - and the windscreen cracks.

DUFFY covers up. It's over in a matter of noisy seconds. We glimpse a MAN in a crash helmet as he retreats over the perimeter fence and jumps onto the back of a TRAILS BIKE/SCOOTER - and is away.

DUFFY is in shock. He unfolds himself.

FEMALE VOICE (CONT'D)

(via speaker)

So that's two breakfast muffins, one chicken burger?

(beat)

Pay at the first window.

MICHAEL

(via phone initially)

Still there?

DUFFY

...Just about.

MICHAEL

That was me showing my disappointment and saying "I know you Bobby Duffy. I know where you'll be, anytime of day or night," so let's get this sorted before people get properly hurt.

DUFFY

(a little afraid/wary)

I'll speak to him... I'll speak to Jamie and get back to you.

MICHAEL

I want to meet today; let's get it done.

DUFFY

I'll get back to you.

MICHAEL

Nice one.

(beat)

Enjoy your muffin.

The call is ended by MICHAEL. Hold on MICHAEL.

11

INT. MICHAEL AND DIANA'S HOUSE - DAY 12

11

MICHAEL climbs the stairs. We follow. He enters the bedroom.

12

INT. MICHAEL AND DIANA'S HOUSE - BEDROOM - DAY 12

DIANA is ready for work, standing in front of a floor-standing mirror. Touching up her make-up. This as MICHAEL enters. DIANA looks at him via the mirror.

*

MICHAEL

...You're going into work?

DIANA

(beat)

Need to occupy my mind.

MICHAEL watches her...

MICHAEL

(when ready; softly)

The doctor tells you to relax and I serve up a shit show.

*

DIANA

(glances; quietly)

...Then end the shit show!

(longer pause)

If we're going to try again, you need to be here.

*

*

MICHAEL

I'm here.

DIANA

For how long?

(pause)

I've said this before: walk away...now. You and me.

*

MICHAEL

He'll follow. I killed his old
fella.

(beat)

I will get this done.

(beat)

Take Jamie out and the others will
know - tow the line.

*

DIANA

(beat)

Rule by fear.

MICHAEL

(softly)

Babe, it's the world.

*

DIANA

...It's a long way from Happy Town.

Hold, then DIANA goes back to her make-up.

*

13

EXT. LIVERPOOL ROADS - DAY 12

13

A convoy of THREE CARS - SUVs probably - drive along the leafy roads of Aigburth or similar. They will find their way to a pub located on the riverfront.

Inside the lead car is MICHAEL and BANKSEY.

14

INT. BANKSEY'S CAR - DAY 12

14

BANKSEY drives. MICHAEL is quiet; in thought. A silence. Then:

BANKSEY

What are you gonna say?

MICHAEL

(pause; calm)

Not much you can say to a lad like Jamie...

BANKSEY

So we're wasting our time then?

MICHAEL

(beat)

I want everyone there to hear what's said. I want both sides to see what he's about... Judge for themselves.

MICHAEL'S PHONE beeps - a message. He checks the screen; takes in the message; it's big.

MICHAEL (CONT'D)

(quietly)

Get on this - Ricardo's just booked
a flight to Liverpool.

BANKSEY

When?

MICHAEL

Today; tonight.

BANKSEY

...Need me?

MICHAEL

(beat)

No... He wants to meet Diana.

BANKSEY

...What's that about?

MICHAEL

Christ knows...

BANKSEY doesn't know what to make of that.

15

EXT. RIVERSIDE PUB - CAR PARK - DAY 12

15

The 3-car convoy pulls into the car park. JAMIE and his people are already there. JAMIE's crew are all of a different generation - except DUFFY. They watch as MICHAEL'S cars arrive.

INTERCUT WITH:

16

INT. BANKSEY'S CAR - DAY 12

16

Continuous.

BANKSEY

There's Bobby... Looking like their fucking social worker.

(pause)

What's he doing with a load of future-lifers?

MICHAEL

(easy)

Rachel's got him by the balls.

MICHAEL looks out the window - eyeing JAMIE - who returns the look.

BANKSEY

(pause)

Are we doing pat-downs?

MICHAEL

Not necessary.

BANKSEY

(easy)

Good... because we're tooled up to
fuck.

The cars pull to a stop and the six men emerge. JAMIE watches and calls.

JAMIE

(calls)

Always on time Michael; I like it.
Shows respect.

(beat)

Are we doing this inside or
outside?

MICHAEL

Inside works for me... Find
ourselves a quiet corner shall we?

The two crews move towards and enter the PUB.

We will have seen MICHAEL'S MEN before, at the christening, they might have been on the dance floor performing HOUSE OF BAMBOO.

Amongst JAMIE'S BOYS are BLINK and BONEHEAD.

17

INT. RIVERSIDE PUB - DAY 12

17

Bottles of water, tea and coffee are being drunk as the 12 men are gathered. MICHAEL and JAMIE in the centre and opposite each other.

MICHAEL pours himself a cup of tea...

MICHAEL

As I said to Bobby on the phone -
maybe the occasion brought out the
worse of us.

JAMIE

Maybe.

MICHAEL

...So let's forget last night - and
find a way.

JAMIE

Can I start?

MICHAEL

(beat)

If you like.

JAMIE

(pause)

I was angry last night;
emotional... a bit pissed, but what
I said, I meant.

(beat)

My old fella's markets, contacts,
buyers, call them what you will -
they all stay in-house.

(beat)

His business is now my business,
that's what me and him agreed,
that's what he wanted.

(pause)

So I'm inviting you to walk away...
with a gift of 250 kay.

(pause)

That's it.

A silence. MICHAEL sits still. See BANKSEY look to DUFFY,
expressionless. DUFFY looks nervous.

MICHAEL

(when ready; quietly)

Your old fella's business, also
happens to be my business; built up
over the last 15 years or more; I'm
going nowhere.

(beat)

I'd invite you to stay on as part
of the crew but we both know that's
bollocks, it wouldn't work.

JAMIE

Correct.

MICHAEL

Where we do agree - is that
someone's got to walk away.

JAMIE

The door's over there lad.

One or two of his BOYS smile, almost laugh.

MICHAEL

(beat; calm)

If we leave this table without an
agreement, then it's gonna be war.

A slight shrug from JAMIE.

MICHAEL (CONT'D)

(beat)

If shit happens, every man here
today will lose something - or
someone. Is that what we want?

MICHAEL glances to one or two faces.

MICHAEL (CONT'D)
...The bizzies will be all over the streets, is that what we want?

BANKSEY
(quietly)
He's making sense Jay.

JAMIE
(beat)
What's the alternative? Is there one?

MICHAEL
(beat)
Yeah - I'm proposing we go old-school... A straightener.

JAMIE smiles a touch.

JAMIE
...You wanna fight me?

MICHAEL
Why not?

See the reactions of BANKSEY and DUFFY - a glance to each other. JAMIE watches MICHAEL.

JAMIE
(smiles)
...Oh my days you're serious?

MICHAEL
Why not?
(beat)
You and me; man on man... No blades, no shooters... In the ring; in the cage; in a field if you prefer..... Winner takes it all; defeated man walks away. There are no losers and nobody dies.

BANKSEY
No mother cries.

MICHAEL
You and me.

The smile has gone and JAMIE knows this is something he can't refuse. He feels a touch of pressure.

BLINK
(evenly; aside)
...Knock him out Jay.

JAMIE wants to appear confident.

JAMIE
(at MICHAEL; easy)
You're sure about this; be warned -
I'm in my prime?

MICHAEL
(relaxed; playful!)
Same lad... Be afraid.

JAMIE'S younger guys laugh a touch.

BONEHEAD
You can nail the twat Jay.

DUFFY
This is Jamie's call; no-one
else's.

All eyes on JAMIE.

MICHAEL
...Think about it if you need to.
But not too long - there's work to
be done.

JAMIE
When? When do we fight?

MICHAEL
Soon as we can: tomorrow, day
after? No point in hanging around.

JAMIE
(beat; a decision)
Cage... So you've got nowhere to
run.

BANKSEY
(evenly)
Fighting talk.

JAMIE
Fighting gloves.

MICHAEL
Fair enough.

JAMIE
...And you'll walk away.

MICHAEL
...If I'm defeated I'll walk away.
Head high and 250 kay... Business
is all yours... Including the debt;
that belongs to the business.

JAMIE

(beat)

I can live with that.

MICHAEL

We do not ignore it; neither of us.

JAMIE

(beat; ignores the comment)

What do we do now, shake hands; old school?

MICHAEL

Works for me.

They shake hands. Applause, whoops and hollers and cries of "Love it!"

18

EXT. POLICE HQ - DAY 12

18

Blue lights exit the HQ. We find BARNEY, vaping. Thoughts tumbling.

19

INT. POLICE HQ - DAY 12

19

BARNEY is moving through the building. He comes to a locked, key-coded door and taps - staring through the window at a friend he wanted to speak to... The friend (DI TONY BURROWS) sees him but ignores him.

INTERCUT WITH:

20

INT. POLICE HQ - SECURE OFFICE - DAY 12

20

TONY is at his desk. His mobile phone rings - it's BARNEY. BARNEY peers at TONY through the window in the door.

TONY

(answers)

I'm busy.

BARNEY

Don't be a tit. Five minutes... Otherwise I'll start licking the glass.

A moment then TONY ends the call - and exits the room.

GO TO - BARNEY and TONY outside the secure office.

BARNEY (CONT'D)

Informants... I've got one for you.

(beat)

Cheryl Crawford;

(MORE)

BARNEY (CONT'D)
wife of David Crawford; associate
of Ronnie Phelan - ex of this
parish.

TONY

I heard.

BARNEY

Ronnie and his mates apparently
went to Spain for a few days -
David Crawford never came back.

(beat)

The wife is thinking he's been
whacked.

TONY

No.

BARNEY

...No what?

TONY

(quietly)

No I don't want the wife - as an
informant. She'll be angry; she
won't be thinking straight... for
her own safety she's a non-
starter... No.

BARNEY

...You don't want to think about
it.

TONY

(beat)

What killed Ronnie Phelan?

BARNEY

...Heart attack, apparently.

TONY

Brought on by guilt?

BARNEY

Why's that?

TONY

(beat; calm)

Seeing he's passed I can say this
now - he was a snitch. I thought
someone might have got to him.

BARNEY

(wtf; quietly)

He was a snitch?

TONY

Oh yeah; for years; when it suited him - and suited us.

(beat)

Honour amongst thieves and gobshites. I'll see yer Barney.

TONY moves away and back into his secure office. Out on BARNEY.

21

INT. RESTAURANT - DAY 12

21

Lunch service is over, a few stragglers remain. Staff are readying tables for the evening service.

See MICHAEL approaching from outside. He enters. He moves to the table at which he always sits.

A STAFF MEMBER knows who he is - she gets DIANA'S attention.

STAFF MEMBER

Diana.

DIANA looks. The STAFF MEMBER nods towards the approaching MICHAEL. MICHAEL sits. Waits. DIANA moves across.

MICHAEL

(beat; quietly)

Did you get my message?

DIANA

I did.

(beat; quietly but cool)

What's going on?

MICHAEL

He wants to meet you.

DIANA

Why?

MICHAEL

(beat)

I told him about you... and he's a friend... Are you up to it?

DIANA

What did you tell him?

MICHAEL

...That you were important to me... That we were trying for a baby.

DIANA

(quietly)

You told him about the IVF?

MICHAEL

Yeah. Does it matter?

DIANA is a little non-receptive to socialising!

DIANA

(pause)

Why is he even here?

MICHAEL

Maybe he's a Beatles fan.

(she looks)

...I've no idea why he's here - but he's on my side. He's a mate.

DIANA

Why do I feel like I'm getting half the story?

(beat)

Is he selling you something?

MICHAEL

Yes... and I need the sale to go through.

(pause)

I need things to appear normal, I need to appear fucking normal...

You help me do that.

(pause)

This will end I swear-

DIANA

(overlaps)

Over and done with. You said.

(pause)

I need to get back to work.

MICHAEL

Diana?

DIANA

I'll see you at home. I'll be there.

She's up on her feet. She goes. He watches her disappear into the kitchen. Hold.

Then hear "PETER GUNN". An AMIGO is here.

22 **EXT. LIVERPOOL AIRPORT - DUSK 12** 22
A PRIVATE JET floats down from a blue sky and touches down. A wisp of tyre smoke.

23 **EXT. LIVERPOOL AIRPORT - DUSK 12** 23
A sleek saloon car emerges from a private car park and heads towards the city.

24 **INT. SALOON CAR/EXT. CITY STREET - DUSK 12** 24
The car heads towards the city. We might glimpse the river; Otterspool Promenade.
Inside the car, we find RICARDO. He watches the city go by.

25 **EXT. HOTEL, LIVERPOOL - EVENING 12** 25
RICARDO arrives and enters the top hotel.

26 **INT. HOTEL, LIVERPOOL - EVENING 12** 26
RICARDO emerges from the lift and moves to his room; enters his room. The doors close. MUSIC ends.

27 **INT./EXT. CHERYL CRAWFORD'S HOME - EVENING 12** 27
As one door closes, another door opens. CHERYL CRAWFORD opens her front door to find BARNEY.
BARNEY
Evenin'.

She doesn't react. He is expected. She steps aside, BARNEY enters, the door is closed.

28 **INT. CHERYL CRAWFORD'S HOME - EVENING 12** 28
Seconds later. They enter the lounge or kitchen - neither sit.
CHERYL
(evenly)
I won't be offering refreshments;
I'm on my way out.

BARNEY is taking in the environment.

BARNEY
Anywhere nice?

CHERYL

(beat)

Cinema. On my own; of course on my own.

BARNEY

Still no word from Davy?

CHERYL

Nothing.

BARNEY

...And that's unusual?

CHERYL

Eight days without a word; what do you think?

(beat)

We were never love's-young-dream but we both know we're married.

(pause)

His so-called mates couldn't give a toss. That's what really pisses me off.

BARNEY

Anyone in particular?

CHERYL

All of them. They're all as bad as each other.

BARNEY

(beat)

I've never liked them either.

CHERYL

We were godparents to Jamie Phelan's baby, just over a week ago - I've no idea why exactly?

(beat)

What's Davy to Jamie Phelan?

BARNEY

I don't know.

CHERYL

Nothing... His dad's mate.

(pause)

Something's not right...

BARNEY

(beat)

Who's stepping into Ronnie's shoes, do you know?

CHERYL

(a shrug)

...Don't know. Don't care.

BARNEY

Michael Kavanagh?

CHERYL

We'll see, won't we.

BARNEY

Who's Michael's girlfriend?

CHERYL

I need to go. I need to get in the queue for popcorn.

BARNEY

(beat)

Need a lift?

She looks. Is it worth it?

29

INT. BARNEY'S CAR - NIGHT 12

29

BARNEY drives. CHERYL in the passenger seat.

CHERYL

(when ready)

You have a very clean car.

BARNEY

I know; sorry... House is the same: spotless.

CHERYL

OCD?

BARNEY

No. I don't think so... I just don't like mess... That said, my shirt refuses to remain tucked inside my trousers.

She smiles a touch. Then she decides to give up a piece of information. Perhaps without realising it's important.

CHERYL

I heard a whisper at the funeral that Ronnie died in Spain.

(BARNEY looks)

Don't know how true it is.

BARNEY

....Interesting...

On BARNEY - reluctant to leap upon the snippet - yet.

BARNEY (CONT'D)
What is it you're going to see.

CHERYL
(*pause; reluctance*)
It's a Korean film; supposed to be
very good.

BARNEY
(*teases*)
You're a fan of Korean cinema?

CHERYL
I like going to the pictures.

30

INT. PANORAMIC RESTAURANT - NIGHT 12

30

MICHAEL, RICARDO and DIANA sit at a window table - the city looking magnificent in the background. We are in the middle of some relaxed conversation. DIANA is happy to be there with MICHAEL.

RICARDO
Six months in Europe, six months at
home, approximately. Not half and
half-

DIANA
Spread out.

RICARDO
Yes: spread across the year.

DIANA
Which do you prefer - Europe or
home?

RICARDO
Oh home; of course home.
(*beat*)
I have a wife and children.

DIANA
Nice... Does your wife know what
you are? What you do?

MICHAEL
(*easy*)
You don't have to answer that.

RICARDO looks. Is there an accusation of sorts within the question? MICHAEL is a little mortified.

RICARDO
(*relaxed*)
...What am I Diana?

DIANA

...I don't know. Michael's colleague?

RICARDO

And what is Michael?

MICHAEL

(tries to smile)

Right now he's pretty nervous.

DIANA looks to MICHAEL. She still loves him.

DIANA

(quiet warmth)

He's erm... a work in progress.

He's a chrysalis.

MICHAEL

Here's me thinking I was Sagittarius.

But no one hears the joke. RICARDO concentrates on DIANA.

RICARDO

He is changing from what into what?

DIANA

He is changing from a wannabee... into a grown man. It's a struggle but he can do it.

MICHAEL

(tries to keep it light)

A wannabee what babe?

DIANA

(easy)

...A Ricardo maybe?

A few moments of silence. RICARDO smiles and remains relaxed.

RICARDO

More wine.

DIANA

Not for me thank you.

DIANA still has a half-glass full.

MICHAEL

Just a mouthful for me.

RICARDO pours for MICHAEL and himself.

MICHAEL (CONT'D)
...As you will have gathered -
Diana would rather I didn't do what
I do.

DIANA
I've always known what you did, I
don't preach.

RICARDO

You enjoy the lifestyle Diana?

DIANA

If by lifestyle you mean money,
then no; it's not a deal-breaker.

MICHAEL

We all love money babe.

DIANA

And peace of mind.

(beat)

Don't get me wrong, I don't want to
be poor, we all need money; we all
have dreams that money might fund.

A glance to MICHAEL.

RICARDO

But you would like Michael to stop.

MICHAEL

(quietly annoyed)

Can we all stop talking about
Michael please?

DIANA

Yes... I think I would like him to
stop.

*(MICHAEL looks; evenly; a
quiet fact)*

I love him and I worry.

MICHAEL

(beat)

But there's unfinished business.

(beat)

Ricky, this isn't fair.

DIANA

Michael has a to-do list.

RICARDO

*(at MICHAEL; enjoying
himself)*

Beginning with this fight you
mentioned.

DIANA looks to MICHAEL.

MICHAEL

(reluctant)

...Yes.

DIANA

What fight?

MICHAEL

(quietly; evenly)

...Me and Jamie - one on one -
winner takes all.

DIANA

(quiet disbelief)

You're going to fight him?

MICHAEL

Fist fight, yeah... I thought it
was better than cutting his throat.

DIANA processes - wanting to remain "credible"; no ranting.

DIANA

(pause)

Will you win?

MICHAEL

We'll see... If I'm still standing
after the first 90 seconds, I'm in
with a chance.

DIANA

...And if you lose?

MICHAEL

(at RICARDO)

The debt will still be paid.

DIANA

What happens to us if you lose?

MICHAEL

I walk away - as promised - we walk
away.

DIANA

(quietly; evenly)

...Then lose.

(pause)

Can you do that?

He finds he can't answer. She waits. A silence. RICARDO
waits.

DIANA (CONT'D)

(when ready)

Can you do that Michael?

MICHAEL sits still; expressionless almost. RICARDO waits.

MICHAEL

.....No.... Not yet. You know I
can't.

(beat)

I want what's mine.

DIANA

I see.

Boom. Silence. She does not storm off.

MICHAEL

(when ready)

They do a really nice apple crumble
in here.

31

INT. TAXI - NIGHT 12

31

DIANA is alone in the taxi. She rides through the city.

32

EXT. LIVERPOOL CITY CENTRE STREETS - NIGHT 12

32

Same time. The streets are quiet; MICHAEL walks with RICARDO.

RICARDO

You're right; I apologise; it
wasn't fair to bring Diana into
play.

MICHAEL

(quietly; evenly)

No it wasn't.

RICARDO

She's smart.

MICHAEL

So why do it?

RICARDO stops.

RICARDO

(pause)

I trust you; absolutely I do, but
she is right; you are changing.

MICHAEL

(evenly)

I'm really not.

RICARDO

It is Diana who is making that
change.

MICHAEL

(evenly)

No.

RICARDO

I think yes.

MICHAEL

No.

He doesn't want to say anything else... but he must.

MICHAEL (CONT'D)

(when ready)

Why are you here? It's a long way
to travel.

RICARDO

(beat)

Our business is with you, it has
always been with you.

MICHAEL

And I'm grateful.

RICARDO

Our business is also cruel.

The gently spoken threat is there.

MICHAEL

(pause; quietly)

I took care of the father, I'll
take care of the son... Amen.

They smile a touch.

MICHAEL (CONT'D)

...You agreed to give Ronnie time.

RICARDO

He claimed you had something to
sell - you do not.

MICHAEL

I need that time - or I need that
shipment; as soon as possible.

RICARDO

(evenly; no emotion)

I came here to tell you I will kill
you personally - if I must.

Hold... MICHAEL smiles fleetingly.

MICHAEL

(pause; quietly)

I almost said *thank you*... Then I
realised I meant *fuck you*.

RICARDO

(beat)

Three days... Whatever your plan,
make it work.

MICHAEL

...Three days.

RICARDO

(pause)

Good luck with your fight, your straightener. I like that phrase.

MICHAEL

If it all goes tits-up maybe you and me can have a straightener?

RICARDO

Only if I can bring my pistol.

(pause)

Goodnight Michael. Sleep well.

RICARDO walks away.

MICHAEL

Goodnight.

MICHAEL watches RICARDO go.

MICHAEL (CONT'D)

(softly)

Sleep well...

33

EXT. MMA GYM - NIGHT 12

33

The lights are on inside the gym. Hear a bag being beaten.

34

INT. MMA GYM - NIGHT 12

34

The gym is reasonably busy. We find JAMIE hammering a heavy bag with fists, knees and feet. BLINK and BONEHEAD watch from a distance.

BONEHEAD

(calls)

You're gonna wear yourself out Jay.

JAMIE continues - hard. They watch some more...

BONEHEAD (CONT'D)

(quietly to BLINK)

.....Would you put money on him?

BLINK smiles, non-committal.

BLINK

(pause; quietly)

I have heard he can handle himself - Michael.

BONEHEAD

(calls)

Did you hear that Jay?

BLINK

*(sotto; regrets opening
his mouth)*

Bonehead don't.

BONEHEAD

Blink is saying that Michael can
handle himself.

BLINK

I'm not sayin' it, it's what I
heard that's all.

(aside at BONEHEAD)

Twat.

JAMIE stops his exercise. Looks. Begins to move to his
friends.

JAMIE

(easy)

...Are we talking back in the day?

BLINK

Don't know.

JAMIE

Why don't you know?

BLINK

Jay, I don't know the fella do I?

JAMIE is now with his boys.

JAMIE

Can he do this?

JAMIE throws a punch at BLINK but stops just short. BLINK
reacts. Bantz! JAMIE takes a mouthful of water.

JAMIE (CONT'D)

(calm as you like)

...Before we leave I want a couple
of blades hidden - around the edge
of the cage floor.

BONEHEAD

Nice one. Queensberry Rules.

JAMIE

He's going down and he's not gonna
get up.

WHACK! He blind-sides BLINK and slaps him hard.

JAMIE (CONT'D)

Can he do that?

35

INT. MICHAEL AND DIANA'S HOUSE - NIGHT 12

35

MICHAEL arrives home. Moves through to the kitchen etc. Keys on unit. All is normal.

MICHAEL

(calls; calm)

Where are you babe?!

No response. No one in the lounge. He climbs the stairs.

MICHAEL (CONT'D)

Diana?

36

INT. MICHAEL AND DIANA'S HOUSE - BEDROOM - NIGHT 12

MICHAEL enters. No DIANA. Although a wardrobe door is open and a few folded clothes are on the bed. He takes out his phone.

He is calling DIANA, becoming a little more anxious with each ring... It goes to voicemail.

DIANA (V.O.)

(via phone)

Hi this is Diana-

He ends the call. Hold. He sends a message:

"I'M THINKING YOU MIGHT HAVE WALKED BABE?" Send.

He needs to say more. He types:

"JUST TELL ME YOU'RE OK". Send.

He wants to say more. He types:

"TELL ME YOU'RE SAFE." Send.

37

INT. CITY CENTRE HOTEL - CORRIDOR - NIGHT 12

37

The lift door opens. DIANA emerges with a small suitcase. Her phone pings. She ignores it. She finds her room and enters.

38

INT. MICHAEL AND DIANA'S HOUSE - LOUNGE - NIGHT 12

MICHAEL sits alone in an armchair; phone on the arm of the chair.

Remotely turns on speaker. He Spotify's a track. He listens.

Time passes. His phone vibrates - message: "Can we meet?".

INT. BANKSEY'S CAR/EXT. BUSY STREET STUDENT-VILLE - NIGHT 12

Lots of life in the street. Neon-lit takeaways, bars and corner shops. Young people, boys and girls move in groups, happy and smiley - the world in front of them. Hope!

BANKSEY sits in his car with a hot drink and "cookies".

The passenger side door opens - it's MICHAEL.

MICHAEL

You've got to love a student.

BANKSEY

(beat; deadpan)

You have. They pay their bills and they're mostly polite.

He has a drink for MICHAEL - who takes it.

BANKSEY (CONT'D)

Hot chocolate.

MICHAEL

Very nice.

(removes lid)

With cream. You're spoiling me.

BANKSEY

(to business; quietly; a matter of fact)

Don't take this the wrong way, but why isn't Jamie dead already?

A silence. Good question. BANKSEY is happy to wait.

MICHAEL

(long pause)

I could say I wanted Ronnie buried first... I could say I wanted to be certain he's a twat.

BANKSEY

(soft aside)

The lad's a fucking beaut.

MICHAEL

But the truth is...

(say it! pause; evenly)

The truth is I'm afraid...

(continues)

BANKSEY reacts with a soft glance.

MICHAEL (CONT'D)

...of being caught, of being locked up...

(MORE)

MICHAEL (CONT'D)

Murder one and I go down for 15/20 years or more - and that's it, it's all over. It's gone... I end up in a Cat "A" with meatheads - and Muslims with a grudge.

(beat)

I either bulk up or convert.

They almost smile.

BANKSEY

(pause; quietly)

Fuckin' hell mate I wasn't expecting that truth.

They almost smile.

MICHAEL

It was when I was about to pop Davy Crawford, I thought, *I could be killing myself here...* All because Ronnie asked me to.... and then the bastard goes and sides with his lad... What a fucking betrayal that was...

MICHAEL watches as a group of STUDENTS pass, arm in arm and armed with pizzas; joyful; laughing; bouncing. BANKSEY looks to MICHAEL. Hold.

BANKSEY

(when ready)

Are you okay for tomorrow?

MICHAEL

(quietly; evenly)

Oh I'm sound for tomorrow; looking forward to it.

(beat)

Can't wait to break his fat head.

BANKSEY

He's still not gonna walk away though - you do know that?

MICHAEL

Yeah - but at least there are witnesses - so when he does get whacked there's no complaints, no comeback...

BANKSEY

(pause)

So who's gonna do it?

MICHAEL

(pause)

I was thinking of asking Bobby
Duffy to execute the fucker... as a
penance.

BANKSEY

...Why not me?

MICHAEL

(beat)

You've got a cat mate, she needs
you.

They smile. Sip their drink. The STUDENTS continue to pass -
silly and shiny.

BANKSEY

(when ready)

I wish Freddie would've gone off to
university... Don't know what to do
with him.

(beat)

He's a mini-me. He wants in;
proper.

MICHAEL

Tell him no.

BANKSEY

Won't listen.

MICHAEL

(beat)

Then tell him to wait... until
we're stable.

BANKSEY

...Yeah.

MICHAEL

(pause)

Are we done?

BANKSEY

Yeah. Just wanted to make sure you
were up for it.

MICHAEL

(deadpan)

Eye of the tiger mate.

(half-smiles; beat)

I'll see you ring-side.

BANKSEY

Pound him brother.

MICHAEL gets out of the car and walks away. On BANKSEY. He watches MICHAEL... Wondering... So he picks up his phone and makes a call - to MICHAEL - still in sight.

The call rings.

BANKSEY watches as MICHAEL pulls his phone from his pocket - and turns, looking back at the car and BANKSEY as he answers.

MICHAEL
(via phone)
Yeah?

BANKSEY
(beat; says it)
Was it you? ...Who killed Ronnie?

MICHAEL
(beat)
Do you think it was me?

MICHAEL stares back at BANKSEY.

BANKSEY
(pause)
Yeah..... I hope so.

MICHAEL
(pause; evenly)
Nice one.

MICHAEL ends the call and walks away. BANKSEY watches. Out on BANKSEY.

40

EXT. LIVERPOOL CITY CENTRE - ALBERT DOCK - DAWN 13

The sun rises, colouring the sky and reflecting off the still waters of the dock. It looks beautiful.

41

INT. HOTEL ROOM - LIVERPOOL - DAY 13

41

DIANA lays in bed, her phone vibrates/buzzes on her bedside table. She is awake, but doesn't bother to pick it up or even look at the screen. She rolls onto her back and stares up at the ceiling.

INTERCUT WITH:

42

INT. MICHAEL'S CAR - DAY 13

42

MICHAEL is driving. He is of course the caller... He ends the call. He drives on.

Then his phone rings - the car screen says DIANA! He takes a breath and then answers - keeps it even.

MICHAEL

Hello babe. Where are you?

DIANA

I'm safe.

MICHAEL

...Safe where?

DIANA

Don't call me, I'll call you.

MICHAEL

Diana, safe where?

DIANA

(interrupts; edge)

Somewhere you and your mates are not!

MICHAEL

Just tell me.

But the call has ended. He takes it on the chin. He drives on. Several moments of silence. He is simmering - but will not beat up the steering wheel.

42A **INT. HOTEL ROOM - BATHROOM - LIVERPOOL - DAY 13**

DIANA pees on a stick... and waits for the result. She is pregnant. STILL PREGNANT.

43 **INT. HOTEL ROOM, LIVERPOOL - DAY 13**

43

DIANA looks out at the city. She decides to send a text to an unidentified number: "CAN WE MEET?" Send.

44 **INT. POLICE HQ - RECEPTION - DAY 13**

44

BARNEY enters, coffee in hand, he goes through security and disappears into the building.

45 **INT. POLICE HQ - DAY 13**

45

BARNEY is at his desk. On his computer screen is a list of contacts at the UK's BORDER FORCE. He is on the phone having made a call - it's answered.

FEMALE VOICE

(via phone)

Passports.

BARNEY

(quietly)

Hi, good morning. My name is
Detective Sergeant Barney Styles,
Merseyside Police.

(beat)

I'd like to request a passport
movement check please.

FEMALE VOICE

...One moment.
(beat)
You can do this online.

BARNEY

It's more urgent than online;
sorry.

FEMALE VOICE

...One moment.

BARNEY takes a sip of coffee and glances about the office.

GO TO - OFFICE PRINTER spews out a few printed pages. We see a UK BORDER FORCE heading and small passport shots of RONNIE, MICHAEL, CRAWFORD, DUFFY, BANKSEY, ELAINE, and JAMIE.

BARNEY snatches up the first of the pages and reads... impassively. He looks at the picture of MICHAEL.

46

EXT. TERRY'S GYM - INDUSTRIAL ESTATE/INT. MICHAEL'S CAR - DAY
13

Inside the car as MICHAEL arrives at the INDUSTRIAL GYM (this is no leisure club). The sign reads TERRY'S GYM: BOXING, MMA, FITNESS.

Many cars are already parked up - and several TRIALS BIKES and mountain bike men, all men, mill about. JAMIE's boys and MICHAEL's men.

DUFFY is there. BANKSEY is there. Separate.

The large doors of the gym are open (could be roller-shutters). Barriers have been erected. DOORMEN have the metal-detector wands.

MICHAEL eyes all of this as he drives up and parks up. JAMIE is nowhere to be seen.

MICHAEL gets out to calls - greetings. He moves towards the gym.

BANKSEY/OTHERS

Good morning
Michael/Michael/Alright fella/Knock
him out lad.

MICHAEL's men start up and "sing" the theme tune from ROCKY! This as some of the young lads hurl abuse.

MICHAEL smiles and moves towards BANKSEY and other familiar faces - he takes the greetings and handshakes - and continues to move towards the gym.

MICHAEL

(relaxed)
Is he here?

OTHER

He's inside lad.

BANKSEY

On the shitter no doubt.

INTERCUT WITH:

47

EXT. TERRY'S GYM - INDUSTRIAL ESTATE/INT. RICARDO'S TAXI -
DAY 13

RICARDO watches as MICHAEL arrives; speaks to BANKSEY and enters the gym.

48

INT. MMA GYM - DAY 13

48

MICHAEL and BANKSEY move through the gym and are greeted by the owner, TERRY, 60 and wiry, he has been running gyms forever.

TERRY

Michael son, long time no train,
are you sure you can still do this?

MICHAEL

Terry it's been too long; my fault.

They embrace. BANKSEY and TERRY greet as well.

TERRY

Banksey.

BANKSEY

Lookin' good Terry.

TERRY

You too son.

(beat)

Did you see I've got magic wands on
the door-

(continues)

MICHAEL

I saw.

TERRY

-No blades and no phones. We don't
want anything on your fucking
Facebooks or YouTubes.

BANKSEY

Agreed.

TERRY

What happens in the ring is sacred.

(beat)

So, we're all ready to go.

(beat)

Your opponent is in the changing room. I'll walk you through and we'll have a chat shall we.

We follow TERRY, MICHAEL and BANKSEY.

MICHAEL

...How long has this place been going now Terry?

TERRY

This is my 26th year.

MICHAEL

Jesus.

TERRY

Yeah, a long time..... At the start I thought "I'll give it a year or two".

We follow them into the changing room to find...

49

INT. MMA GYM - CHANGING ROOM - DAY 13

49

...JAMIE and BONEHEAD - as TERRY, MICHAEL and BANKSEY enter.

TERRY

(relaxed)

Here we are the happy campers.

JAMIE

Morning Michael.

MICHAEL

Jay.

JAMIE

I was worried you wouldn't turn up.

MICHAEL

(easy low-key)

I'm like a kid at Christmas lad, can't wait.

TERRY becomes more serious - this is important now.

TERRY

Gloves.

(beat)

I'm thinking either 10 ounce boxing gloves or MMA fighting gloves.

JAMIE

Fighting gloves.

MICHAEL

(beat)

I don't mind.

TERRY

Fighting gloves it is then.

(beat)

Now listen: rules of engagement:

(beat)

You can punch, kick, head-butt, push, shove but no choke holds, no eye-gouging, no bites and no fucking spitting. On it?

JAMIE

On it.

MICHAEL

Understood.

TERRY

If you've had enough then say it - loud: *enough, enough*.

JAMIE

(at MICHAEL)

Do you wanna practise that?

TERRY

Doesn't matter who says it, you step out of the ring head-high; no shame. You set an example.

(pause)

Now give each other a big kiss or... shake hands... Once inside the ring you touch gloves and go. On it?

MICHAEL

On it.

He offers his hands to JAMIE. They shake hands. They stare for a few moments.

Ring-walk! Inside MICHAEL's head moves through the crowd to the cage... The cheering crowd muted... He steps into the cage; concentrating... We build to the start.

Then... MICHAEL and JAMIE briefly touch gloves and quickly take a step back - the fight is on. NOISE. The crowd is stoked - they call for action; violence.

What follows is not prescriptive - but we witness a brutal, animalistic and at times desperate fight, where all that is keeping the men on their feet is adrenaline.

JAMIE is the early aggressor, moving quickly. MICHAEL on the back foot, blocking. Then MICHAEL connects, making JAMIE a little wary about wading in. Punches and kicks are thrown, some land in flurries. The ugly crowd wants blood. A real and brutal fight unfolds... with all of what TERRY suggested: punches, kicks, pushing and shoving - a spot of wrestling when taking a breath. It's not a pretty fight - it's real and the two opponents feel their energy levels draining quickly.

We find RICARDO watching from the back - part fascinated, by both the fight and the crowd.

MICHAEL begins to take control. He lands a good punch that rocks JAMIE. He could and should step in and finish him - but he wants to enjoy the sensation of punching him - of having control - the master. He hits JAMIE again and he goes down.

BANKSEY

(frustrated)

GET ON HIM LAD! GET ON HIM NOW!

TAKE HIM OUT!

JAMIE is fast - he snatches up something, a small blade, the location of which has been marked by red tape. We see JAMIE has a small BLADE in his fist; BARELY VISIBLE. He wants MICHAEL'S blood. BONEHEAD smirks.

BONEHEAD

CUT HIM UP JAY!

JAMIE strikes and cuts MICHAEL'S SHOULDER.

BONEHEAD (CONT'D)

CUT HIM UP!

MICHAEL is surprised at the small puncture wound suddenly open in his shoulder.

JAMIE moves to strike again and MICHAEL reacts, tearing into JAMIE ferociously - he is on top of him, crawling all over him; he beats and pounds him until...

MICHAEL is over JAMIE - he snatches the blade from his hand - we think he might stab him -

JAMIE

ENOUGH! ENOUGH! ENOUGH!

Roars from MICHAEL's group. MICHAEL tosses the blade across the canvas - breathless.

MICHAEL steps back. TERRY applauds (kicking the blade to the corner. Not wanting it to be seen).

TERRY

Good fight! A good fight.

MICHAEL'S MOB

(chant)

Michael! Michael! Michael!

JAMIE gets to his feet, bloodied and beaten.

MICHAEL

(calls)

Is it over Jay?... IS IT OVER?

MICHAEL spits out the question, already knowing the answer.

JAMIE

See you when you least expect it!

TERRY raises MICHAEL's arm into the air. The chants and euphoria continue.

FADE TO:

51

INT. GYM - CHANGING ROOM - DAY 13

51

MICHAEL sits alone, post fight. Hot and cold towels. Holding a compress to his shoulder. TERRY enters with a First Aid kit.

TERRY

I'll put a couple of stitches in that and you'll be right as rain.

MICHAEL

Cheers Terry.

TERRY

(quietly still)

Not a problem..... Twat must've planted it.... What's wrong with these people.

RICARDO quietly enters. TERRY glances.

RICARDO

(easy; quietly)

...Hey. Manny Pacquiao.

MICHAEL

(beat)

You think?

(beat; easy)

Can you give us minute Terry.

TERRY

Not a problem... I'll play nurse later. Keep applying the pressure.

MICHAEL

I will; thank you.

TERRY exits.

MICHAEL (CONT'D)

(to RICARDO)
...You came.

RICARDO

I had to.

RICARDO sits.

RICARDO (CONT'D)

(pause; calm; no euphoria
here; hint of doubt)

You won... Congratulations.

MICHAEL reacts a touch, barely noticeable.

RICARDO (CONT'D)

...So this means you're the boss.

MICHAEL

(calm; throwaway)

I'm not stupid Ricky - I know he
won't go away. I know what still
needs to be done.... But what I
have now is the authority...

RICARDO

(pause)

Then the question is the same - can
you do it?

MICHAEL

I don't have to do it. I get
someone else to do it.

RICARDO

Who?... Who do you choose?

MICHAEL

Does it matter?

RICARDO

Who can you trust?... Who's life
will you risk to save your own? Who
will you send to prison... for life
maybe?.... And who will keep quiet?

Pause. Then RICARDO stands.

MICHAEL

I need the tap turning on... sooner
rather than later; now in fact.

RICARDO

(quiet edge)

Nothing has changed!... Nothing at all.

(beat)

As we speak, the man you have beaten will be choosing the man he will send to prison... He knows your weakness...

(pause)

I'm calling in the debt.

RICARDO exits. Out on MICHAEL.

52

EXT. LIVERPOOL CITY CENTRE STREETS - DAY 13

52

DIANA walks and finds the café she is looking for. Enters.

53

INT. LIVERPOOL CITY CENTRE - CAFÉ - DAY 13

53

DIANA glances around and spots CHERYL sitting in the corner. She moves to join her.

DIANA

Hi.

CHERYL

(beat)

Hi.

DIANA sits. An initial awkward moment.

DIANA

...Thank you for coming.

CHERYL

(relaxed; quietly throwaway)

Not a problem.

(pause)

Are we meeting for any particular reason?

DIANA

(pause)

I've erm... walked away from Michael... I haven't left him as such; I just needed, distance.

CHERYL

...But you'll go back?

DIANA

I don't know. I don't know what I'd be going back to.

CHERYL

Where are you staying?

DIANA

A hotel.

CHERYL

And what about work?

DIANA

I've got a couple of days off.

CHERYL

(pause)

You can stay with me if you like -
save your money?

(beat)

House is clean, it's me who's the
mess.

(beat)

Have a think while I get you a
coffee? What do you want?

DIANA

Americano please; black.

CHERYL

(almost an aside)

Knew it.

And CHERYL is away. Out on DIANA.

54

INT. JAMIE'S CAR - DAY 13

54

BONEHEAD drives. JAMIE is in the passenger seat - beaten up. BLINK and maybe ANOTHER sit in the back. The radio plays until a brooding JAMIE turns it off.

BONEHEAD

(about the fight)

...It means nothing.

JAMIE

(piss off)

Yes it does.

BONEHEAD

(beat; throwaway)

Alright, it does.

JAMIE

Shut the fuck up.

Hold a moment, then JAMIE makes a call. It's answered - by DUFFY.

DUFFY (V.O.)
(*via phone*)
Yes, hello?

JAMIE
Bobby where are you?

DUFFY (V.O.)
Right behind you.

JAMIE turns to see DUFFY's CAR following.

JAMIE
...Favour. Call Rachel. Ask her has she counted up yet. Tell her I need all the cash we've got by tomorrow.

DUFFY (V.O.)
(*calm*)
...Since when is it your cash?

Hold a moment. JAMIE ends the call.

JAMIE
(*evenly*)
Brake. Stop the car.

The car stops - and JAMIE is out immediately.

INTERCUT WITH:

55

EXT. LIVERPOOL STREETS/INT. JAMIE'S CAR/INT. DUFFY'S CAR -
DAY 13

DUFFY stops. JAMIE walks back to DUFFY's CAR. DUFFY watches. BLINK turns and watches.

BLINK
What's he doing now?

JAMIE goes to DUFFY's passenger side. He tries to open the door but it's locked.

Inside, DUFFY calmly presses a button and the door opens. JAMIE tries again - gets inside.

DUFFY
(*calm; deadpan*)
Urgent is it?

JAMIE
Is the money *mine* you ask?
(*no response*)
Whose side are you on Bobby?

DUFFY
Family.

JAMIE

Family, yeah. That's me. And that money is gonna pay for my deal with proper players.

DUFFY

(calm still)

Deal with the Albanians and it's a one-deal ride-

JAMIE

(overlaps evenly)

Bollocks.

DUFFY

-Which is why we lock them out. Everybody locks them out.

JAMIE

(overlaps)

Oh grow the fuck up, they're not the bogeyman; business is always business.

DUFFY

They're like knotweed.

JAMIE

(overlaps firmly)

Call Rachel. Cash... Can you do that?

DUFFY's phone is already ringing again.

DUFFY

...It's Michael.

The phone is still hands-free. JAMIE sees it's MICHAEL who's calling. They look at one another.

JAMIE

...Answer it. I'm not here.

DUFFY

(beat; answers)

Yeah, what do you want?

MICHAEL (V.O.)

(via phone)

Are you happy Bobby?

DUFFY

(beat)

Delirious.

MICHAEL (V.O.)

(calm)

Let Jamie know his name means
nothing now - not that it ever did.

JAMIE reacts - small smile.

DUFFY

(beat)

You know he'll never believe that.
Jamie loves Jamie. He'd suck his
own cock if he could.

MICHAEL (V.O.)

(beat)

Tell him Ricardo's in town and he's
after payment... He's not to go
anywhere near our cash... otherwise
he'll get us all killed.

A glance between DUFFY and JAMIE. The call is ended. JAMIE
looks at DUFFY.

JAMIE

Rachel knows what to do. Call her.

JAMIE gets out and walks back to the car. Out on DUFFY. He
watches as JAMIE gets back into his own car and drives away.

56

INT. LIVERPOOL CITY CENTRE - CAFÉ - DAY 13

56

DIANA and CHERYL.

CHERYL

The phrase that comes to mind is
the benefit of the doubt. That's
what we give them, endlessly - and
not just our own men, their mates.

(pause)

"The benefit of the doubt".

DIANA

...Doubt about what?

CHERYL

About whether they're complete
bastards or not. Total liars or
not... Our partners, or not.

(pause; evenly)

Is he dead? ...My Davy?

DIANA

(pause; quietly)

I think so - yeah.

(pause)

He went out with Ronnie and only
Ronnie came back...

(MORE)

DIANA (CONT'D)

And then Ronnie started yelling at Jamie - and they took themselves off to a quiet corner.... And I made frozen margaritas...

CHERYL is upset and fights not to show it - because she knew.

DIANA (CONT'D)

.....I'm sorry.

CHERYL

(quietly; rhetorical)

Where is he then?... Where did he leave him?... Did he drop him into the ocean? Off a cliff?

DIANA of course doesn't know and doesn't know what to say. Hold a silence.

CHERYL (CONT'D)

(when ready)

Is it true Ronnie died in Spain?

DIANA

(DIANA nods)

.....It was awful.

CHERYL

...Heart attack?

DIANA

What do you think?

(pause)

Everything's changed..... and the truth is I'm terrified.

Hold. CHERYL has no words of comfort. She is in a limbo of her own.

CHERYL

(long pause)

I sit here, in this chair, three or four times a week and I watch the people go by... good people leading good lives most probably.... And I wonder *why wasn't that enough for me?*

DIANA watches CHERYL. CHERYL watches the good people.

DIANA

(when ready)

I will stay with you... if that's alright?

A look and a small smile from CHERYL.

POLICEMAN BARNEY gets out of his car and moves to the house. He pushes at the gate, but it's locked; electronically locked. He reacts a touch.

Post-box, door bell, cameras are all mounted on the gate post. BARNEY rings the buzzer/bell... No response.

He decides to write a note to slip inside the post-box. But as he writes - the gate begins to open. Magic!

BARNEY looks to the gate. Then a car turns up the path - surprising him a touch. MICHAEL's car.

MICHAEL winds down the window. Stops.

MICHAEL

(relaxed)

D.S. Styles. Can I help you?

BARNEY

Just a chat Michael, a few questions. Is that alright?

MICHAEL

...Go on.

MICHAEL gets out of the car and moves to the front door.

BARNEY

How was Spain?

MICHAEL

(beat)

Good. Not so good when we got back.

(beat)

You heard about Ronnie?

BARNEY

Is why I'm here to be honest.

MICHAEL waits.

BARNEY (CONT'D)

(when ready)

You flew out from Liverpool; returned by boat to Portsmouth. Is that correct?

MICHAEL

Yes.

BARNEY

With Elaine Phelan, Jamie Phelan and your old mucker Banksey?

MICHAEL

...Yes.

BARNEY

But no Ronnie.

(pause)

In fact, according to passport records - Ronnie must still be in Spain, he didn't return.

(pause)

So who did you bury?

MICHAEL

(beat)

You've lost me Barney - what is it you're saying exactly?

BARNEY

I'm not saying anything; I'm asking a question - how did Ronnie get home?

(pause)

Or is this the bit where you say no-comment.

(pause)

Is Ronnie actually dead?

MICHAEL

...He's very much dead yeah.

BARNEY

...Good... Now I'm not particularly arsed that a low-life and official police-informant is dead - but I am curious about the nature of his death.

MICHAEL

Informant?

BARNEY

Oh yeah, it turns out Ronnie was a grass.

MICHAEL

That's a lie.

BARNEY

It really isn't, only found out myself yesterday. He'd been feeding us bits and pieces for years... Might explain how he kept himself out of prison?

See MICHAEL not wanting to believe this.

BARNEY (CONT'D)

(pause)

I can see that you're shocked.

(beat)

At least he didn't grass on you...
or did he? ...You've done a few
years locked up.

MICHAEL

I'm going inside my house now.

MICHAEL moves to go inside; escape.

BARNEY

Where did he die Michael? How did
he die?

MICHAEL

(key in door)

Dig him up and find out.

MICHAEL pushes open his door and enters. He shuts the door on
BARNEY.

58

INT. MICHAEL AND DIANA'S HOUSE - DAY 13

58

Continuous. MICHAEL stands still. Hold. He takes a breath...
and then he senses it - sees it.

He takes slow steps into the house, into the kitchen/diner
area and he sees it has been trashed; wrecked; smashed.

Cupboard and fridge are open, food, milk, veg, ice, peas, ice
cream, EVERYTHING has been lashed and strewn. Jars, food-
waste and BINS have been overturned, bags ripped, glasses
smashed.

The glass door to the kitchen has been forced and smashed -
the point of entry.

MICHAEL has inched into the middle of the debris. He stops.

59

INT. HOTEL ROOM - LIVERPOOL - DAY 13

59

DIANA is packing her belongings when her phone beeps. A
message.

From MICHAEL: "Are you safe?" She looks. She does not
respond. She exits the hotel room.

60

INT. MICHAEL AND DIANA'S HOUSE - DUSK 13

60

MICHAEL sits alone. He has been there for some time. He makes
a call. It's answered.

BANKSEY (V.O.)
(via phone)
What's happening brother?

MICHAEL
...That thing we were talking
about; I'll do it myself. I'll need
a parcel; clean and wrapped.

BANKSEY (V.O.)
.....On it.

MICHAEL
Nice one.

The call is ended. Out on MICHAEL.

END OF EP 6