



LEFT BANK Pictures

# THIS CITY IS OURS

## EPISODE SEVEN

By

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**Yellow Amendments - 16/09/24**

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

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1           **EXT. LAUNDERETTE - NIGHT 13**           1

The wash house glows neon. The room above is lit.

2           **INT. LAUNDERETTE - TOP ROOM - NIGHT 13**           2

JAMIE is with BONEHEAD and BLINK. They are drinking beers and Jägermeister shots. JAMIE is wearing the marks from the fight. Hold a silence then:

**JAMIE**

*(quietly; a matter of  
fact)*

I want him gone... Dead... It needs  
to be soon.

JAMIE looks for something - support; advice; a volunteer maybe.

BONEHEAD glances to BLINK. Neither are enjoying the way things are falling.

**BONEHEAD**

*(longer pause; calm)*

How?

**JAMIE**

I don't care how; I want it done.

"I want it done". BONEHEAD is thinking - is that an instruction?

**BONEHEAD**

*(pause)*

I love yer lad but if this is the  
way you wanna go - you've got to be  
clever about it.

**JAMIE**

What does that mean?

**BONEHEAD**

Just that... Stay smart... Taking  
the container was genius; safe...  
But guns and shit?

**JAMIE**

What do you wanna be lad?

**BLINK**

Happy.

JAMIE looks. BLINK feels the look.

**BLINK (CONT'D)**

...I'm just saying aren't I - I'm a  
grafter Jay, not a shooter.

**JAMIE**

*(exasperated)*

He stuck a knife into my old  
fella's heart!

**BONEHEAD**

*(calm)*

I can believe it.

**JAMIE**

*(evenly; fact)*

I want him fucking dead.

**BONEHEAD**

And I'm asking how? ...Cos I'm not  
doing it. Blink won't do it.

JAMIE realises that he can't command them to do it either.  
BLINK doesn't want to be here.

**JAMIE**

*(longer pause)*

Who do we know?

**BONEHEAD**

A shooter?

**JAMIE**

Who's good?

**BLINK**

*(fearful)*

Can I go Jay?

*(JAMIE looks)*

...I'm shitting myself lad. I like  
selling a bit of weed... lemo... at  
the festivals and that. I can't do  
this...

JAMIE stares at BLINK.

**JAMIE**

*(eventually; calm)*

Go..... Go.

**BLINK**

Nice one.

BLINK stands. Exiting.

**BLINK (CONT'D)**

...I won't say nothing - to anyone.

BLINK moves down the stairs and out through the launderette.  
Out into the night.

4

**INT. LAUNDERETTE - TOP ROOM - NIGHT 13**

4

Moments later. JAMIE and BONEHEAD.

**JAMIE**

*(pause)*

So who do we ask?

*(no response)*

Who can we trust?

Several moments silence. BONEHEAD has something to say.

**BONEHEAD**

*(quietly)*

...You want a straight answer?

**JAMIE**

*(looks)*

...Go on.

**BONEHEAD**

*(beat)*

It's got to be you.... After us  
losing the lemo; after the fight  
an' that. It needs to be you...  
Showing what you're about; who you  
are..... And you need to be cold -  
because now it's expected.

JAMIE reacts. BONEHEAD isn't wrong - and now it's been  
said... it can't be avoided. Hold. JAMIE takes it in - no  
panic - he decides.

**JAMIE**

*(when ready)*

Can you get hold of a clean gun?

**BONEHEAD**

I can get hold of a conversion,  
it'll do the job.

**JAMIE**

And the ammo?

**BONEHEAD**

Yeah.

**JAMIE**

*(longer pause)*

Got no choice have I... I'm not  
walking away.

**BONEHEAD**

And if he killed your old fella,  
it's justice lad.

BONEHEAD offers up his beer bottle - they clink - salute!

5      **INT. MICHAEL AND DIANA'S HOUSE - KITCHEN - DAY 14**

See the kitchen area remains trashed; zero tidying has taken place. In the midst of this mess we find MICHAEL - he makes himself a morning coffee. Life is not good and he fears it can only get worse. The coffee dribbles into his cup.

GO TO - MICHAEL sips his coffee. His phone rings. It's ELAINE.

**MICHAEL**  
(answers; evenly)  
Elaine.

**ELAINE**  
(via phone)  
I'm outside.

MICHAEL moves to a window in another room.

**INTERCUT WITH:**

6      **EXT. MICHAEL AND DIANA'S HOUSE - DAY 14**

6

ELAINE is at the electric gate.

**ELAINE**  
Are you going to let me in?

**MICHAEL**  
(relaxed)  
Are you alone?

**ELAINE**  
Yes I'm alone. Rachel's in the car.

**MICHAEL**  
(maybe teasing)  
Are you armed?

MICHAEL can now see the gates.

**ELAINE**  
I have a sharp tongue.  
(beat)  
Open the gate; open the door.

**MICHAEL**  
What do you want?

**ELAINE**  
I want my son to live.

Hold for several moments, then the GATES begin to open. With ELAINE as she slips through and walks towards the front door - which opens. We do not see MICHAEL. We enter the house with ELAINE.

7

**INT. MICHAEL AND DIANA'S HOUSE - DAY 14**

7

ELAINE steps inside and closes the door behind her.

**MICHAEL (O.S.)**

In the kitchen.

**ELAINE**

...Are you armed?

Elaine moves through to the kitchen - noting the mess. She sees MICHAEL.

**MICHAEL**

Tea? Coffee?

**ELAINE**

What happened here?

**MICHAEL**

*(evenly)*

Your Jamie happened.

**ELAINE**

*(beat; a matter of fact)*

He believes you killed his father..... Did you?

**MICHAEL**

Elaine, there are over 100 gangs on the Costa Del Sol... Ronnie's had beef with at least half of them... and now it turns out he's a grass.

*(beat)*

Another reason for him to be dead.

**ELAINE**

*(prickles a touch)*

Who told you that?

**MICHAEL**

Does it matter?

**ELAINE**

*(beat)*

People will say anything now he's gone. I expected better from you.

**MICHAEL**

Well was he? ...Did you know?

**ELAINE**

*(overlaps; quietly firm)*  
He wasn't. He wouldn't.

ELAINE gets back to the business in hand.

**ELAINE (CONT'D)**

...Can this be resolved?  
*(beat)*  
I've lost Ronnie, I don't want to lose Jamie.

**MICHAEL**

*(overlaps)*  
We tried. He won't play by the rules and once these things start they're difficult to stop.

**ELAINE**

*(pause)*  
Where's Diana?

That could well be a threat but MICHAEL lets it go.

**MICHAEL**

*(pause; calm)*  
She's gone... She walked.  
*(pause)*  
Tell Jamie he should expect graffiti; *shithouse son of a grass* - you know what kids are like.

Then she says the only thing she can say.

**ELAINE**

Michael don't hurt him, please.  
*(pause)*  
I'll pay you.

**MICHAEL**

Half of what you've got is mine already.

**ELAINE**

Then take it all. He's all I've got!

**MICHAEL**

*(cold)*  
Then I feel sorry for you.

**ELAINE**

*(longer pause; calm)*  
Kill him and you'll have to kill me... I won't let you rest.

Hold a silence - a stillness... Hold a few moments, then ELAINE turns and walks away.

She's gone. Out on MICHAEL... He really doesn't want this.

8 **EXT. MICHAEL AND DIANA'S HOUSE - DAY 14**

8

ELAINE moves to her car. She gets inside. RACHEL is there waiting.

9 **INT. RONNIE'S CAR (OR ELAINE'S) - DAY 14**

9

RACHEL sits in the passenger seat. Hold a moment.

**RACHEL**

...Worth it?

**ELAINE**

*(longer pause; quietly but  
with strength)*

I'm walking back to the car and I'm  
thinking: *what is it I'm doing;  
what is it I expect to change?*

**RACHEL**

*(quietly)*

You're trying to prevent bloodshed.

ELAINE might become a touch upset but quickly arrests it.

**RACHEL (CONT'D)**

*(pause)*

What did he say?

ELAINE just shakes her head a touch.

**RACHEL (CONT'D)**

...He didn't listen?

**ELAINE**

Oh he listened; he just had an  
answer that I didn't care to hear.

*(pause; a decision)*

I'm going to ask Jamie to walk  
away. We've got our own money,  
we've got properties; he's not  
walking away empty-handed.

**RACHEL**

*(evenly; overlaps)*

He won't do that. He wants to be  
his father.

**ELAINE**

*(overlaps)*

He's going to have to do that!



**RACHEL**

*(pause; says it)*

I think we need to do something -  
you and me... Take some kind of  
control.

**ELAINE**

...Control of what?

**RACHEL**

Of the business; even if it's  
temporary... We can do it.

*(ELAINE looks)*

Both Michael and Jamie are  
desperate for money but I've told  
Bobby, I'm not happy about giving  
it to either of them - and it's in  
my gift to give it; our gift... We  
hold the cash, we control the bank  
accounts, we press the button...  
It's our names on the paperwork.

**ELAINE**

I never thought of it like that.

**RACHEL**

It's never been an issue...

ELAINE sees a glimmer of hope - and control.

**ELAINE**

*(pause; quietly)*

So what's Michael without this  
cash.

**RACHEL**

He's nothing...

Hold. ELAINE is a little shocked and a little excited.

9A **INT. MICHAEL AND DIANA'S HOUSE - BEDROOM - DAY 14**

MICHAEL throws some of his stuff into a holdall bag.

9B **EXT. MICHAEL'S APARTMENT BUILDING - DAY 14**

9B

MICHAEL moves to the building and enters.

9C **INT. MICHAEL'S APARTMENT BUILDING - DAY 14**

9C

MICHAEL emerges from the elevator and enters his apartment.

10                    **INT. MICHAEL'S APARTMENT - BEDROOM - DAY 14**                    10

From BLACK - MICHAEL opens a wardrobe door; we see him. He reaches inside, he moves several hanging items and removes a hanger and suit-cover.

He unzips the suit-cover to reveal a PROTECTIVE VEST. He slips it on and fastens it up. Things have got real.

His phone buzzes/vibrates. He answers.

**MICHAEL**

Banks.

**INTERCUT WITH:**

11                    **EXT. LIVERPOOL STREET - DAY 14**                    11

BANKSEY on the phone - walking.

**BANKSEY**

Pizza's been ordered lad. It'll be ready to collect later today; oven fresh.

**MICHAEL**

Nice one. See you soon.

MICHAEL ends the call. He closes the wardrobe door. BLACK.

11A                    **INT. CHERYL'S HOUSE / INT. PRISON - DAY 14**                    11A

DIANA'S PHONE rings - she is a little shocked at the caller; she answers. Moves for privacy.

**DIANA**

Mum?

**LESLEY**

Hello baby, I thought I'd surprise you.

**DIANA**

*(beat; half smile)*

Well you have, mission accomplished.

**LESLEY**

And I've been thinking about you - and what you said... about needing to tell Michael.

**DIANA**

*(a little unsure)*

...Okay.

LESLEY  
Do you still want to...? Do you  
think you should?

DIANA  
.....Yes.

This is a big thing for LESLEY.

LESLEY  
(*pause*)  
Then do it. Tell him. And if he  
doesn't understand, then he  
doesn't deserve you.  
(*pause; more emotions*  
*surface*)  
Tell him you were protecting your  
mother. Tell him you had the  
courage and strength to do  
something that I couldn't... and  
if it wasn't for you... you tell  
him I wouldn't be alive..... And  
tell him I am forever grateful.

Both have become upset.

LESLEY (CONT'D)  
.....That's it.  
(*pause*)  
Mission accomplished...

12

**EXT. RONNIE AND ELAINE'S HOUSE - BACK GARDEN - DAY 14**

ELAINE, RACHEL and DUFFY. DUFFY isn't as "PRO" "independence"  
as RACHEL and ELAINE.

RACHEL  
(*relaxed*)  
About half of what I've pulled  
together we owe to the amigos:  
their share of the profit we would  
have made on the lost shipment.

DUFFY  
(*aside*)  
Lost or stolen.

RACHEL  
The other half is to be used to buy  
a new shipment - from wherever.

ELAINE  
(*beat*)  
That's what Michael wants to do.

RACHEL  
And Jamie, yeah.

**DUFFY**

I know you don't want to hear it,  
but for the sake of the business,  
Michael is still our best bet.

*(beat)*

The amigos like him and they trust  
him.

**RACHEL**

*(beat)*

We can go somewhere else; it is  
allowed.

**DUFFY**

*(hear his concern; doubt)*

With Jamie as the frontman?

*(pause)*

And it's not just about Jamie; who  
is he surrounded by? Do we know  
them? Can we trust them?

**RACHEL**

He's surrounded by us Bobby?

*(beat)*

Why not?

*(beat)*

What can Michael Kavanagh do that  
we can't? This family? ...Ronnie's  
family?

**DUFFY**

You wanna get the shooters out do  
yer?

**RACHEL**

No I don't want to get the shooters  
out, but I'm not putting my future,  
our future in the hands of someone  
I don't one hundred percent trust.

*(beat)*

We can do anything Michael can do  
and more. We can pay off the debt -  
he can't.

**DUFFY**

Using money he earned.

**RACHEL**

Money we all earned - and that's  
the point... He's not in charge  
unless we all follow.

A few moments silence... It's a plan that could actually  
work. But DUFFY is uncomfortable.

**RACHEL (CONT'D)**

If you disagree Bobby then say so.

**DUFFY**

Okay. Two things; one... Do we want the hassle?

**RACHEL**

What is it we've got at the minute?

**DUFFY**

And two - more to the point: who is the source of that hassle? It's Jamie.

*(beat)*

How do you control him? How can you trust him? When he goes behind Ronnie's back - when he agrees to a straightener but then ignores the outcome?

*(pause)*

No offence Elaine but how do you trust that?

*(continues)*

**ELAINE**

I know.

**DUFFY**

He's the wooden fucking spoon.

**ELAINE**

I know!

RACHEL looks to ELAINE... She doesn't have an answer or argument.

**RACHEL**

....We set boundaries.

**DUFFY**

*(quietly)*

Boundaries? And a naughty step?

**RACHEL**

At the very least he needs to tell us what he's thinking-

**DUFFY**

Won't happen.

**RACHEL**

-And we need to listen Bobby! Then he needs to listen - to our advice.

**ELAINE**

He'll do that much.

*(beat)*

We need to protect him from himself...

**(MORE)**

**ELAINE (CONT'D)**

We don't want him shot up and we don't want him banged up, as a lifer.

**DUFFY**

Then you need to involve Melissa.

**ELAINE**

Melissa's a kid.

**DUFFY**

No she's his wife; mother of his baby.

*(he looks to RACHEL - a warning maybe)*

If we're going front and centre that's what's at stake... We're frontline.

RACHEL knows that is aimed at her as well.

**RACHEL**

*(pause)*

Let's do what's best for us.

13

**INT. MICHAEL'S CAR / EXT. LIVERPOOL STREETS - DAY 14**

MICHAEL drives. DIANA is cued up on his phone to call... He is just deciding whether to press the button... He does. It rings... quite a while - then she answers.

**DIANA**

*(via phone)*

Hello.

**MICHAEL**

It's me. I need to see you. It's important.

**INTERCUT WITH:**

14

**INT. / EXT. CRAWFORD AND CHERYL'S HOUSE - DAY 14**

DIANA is on her phone. Her and CHERYL are bringing breakfast out into the back garden.

**MICHAEL**

*(via phone)*

I need to know you're safe?

**DIANA**

...I'm safe.

CHERYL glances.

**MICHAEL**

*(beat)*

Okay... I think you should leave town for a few days.

**DIANA**

Why?

**MICHAEL**

So I know you're safe.

**DIANA**

*(beat; calm)*

I'm staying with a friend and I'm fine... What about you - are you safe?

**MICHAEL**

*(beat)*

I'm at the flat; do not go back to the house... Not without me.

**DIANA**

*(pause; softly)*

I'll call you. Soon. Bye.

She ends the call. Stay on DIANA. CHERYL looks... then decides to say something.

**CHERYL**

*(easy)*

...I do like a bit of drama with my avocado toast.

*(pause)*

What's he saying? Am I allowed to know?

**DIANA**

...He thinks I should leave town.

**CHERYL**

*(beat)*

Did he say why?

**DIANA**

*(beat)*

I didn't ask.

**CHERYL**

*(pause; calm)*

Who's he afraid of?

*(DIANA looks)*

It'd be nice to know who you should avoid.

**DIANA**

*(pause)*

Probably Jamie Phelan... They had a fight; fist fight.

**CHERYL**

...Who won?

**DIANA**

No idea.

*(beat)*

Michael... Must have been Michael.  
If he lost he said he'd walk away.

Several moments silence.

**CHERYL**

*(when ready)*

Do you love him?

**DIANA**

.....Yes.

*(longer pause; calm)*

Can I ask you a question - a difficult question?

**CHERYL**

...Ask.

**DIANA**

If you know what they're like...  
why are you surprised at what  
happened to Davy? ...Is it even  
right that you're angry?

*(beat)*

I'm sure Davy made his choices too?

It's a point of view that CHERYL finds hard to argue against.  
Hold.

**CHERYL**

*(when ready; evenly;  
quietly)*

He told me he was fed up... with  
life inside the gang.

**(MORE)**



**CHERYL (CONT'D)**

He told me he loved me and wanted a different future... He told me he had a big lump of money coming his way.

*(pause)*

I could well be angry because I allowed myself to believe him.

*(pause; this sounds familiar to DIANA)*

But you're right, I shouldn't be surprised - they did what they do...

**DIANA**

*(pause)*

Do you want them to pay?

*(beat)*

Ronnie's dead after all.

**CHERYL**

They're all guilty...

*(pause)*

I do want to know where he is...

Where his body is buried. If it is buried.

*(pause)*

I can't abandon him now, can I?

On DIANA.

15     **INT. MICHAEL'S CAR / EXT. LIVERPOOL STREETS - DAY 14**

MICHAEL drives. Music plays. ARCTIC MONKEYS - THE CAR.

He drives through the city and will maybe turn onto a road like SEFTON STREET - busy; urban; the MARINA on one side; handsome river in the distance.

**INTERCUT WITH:**

16     **INT. SECOND CAR / EXT. LIVERPOOL STREETS / EXT. PETROL STATION / EXT. MURPHY'S TAXI GARAGE - DAY 14**

Following MICHAEL'S CAR, we find a SECOND CAR - a lone driver. A PISTOL, partially covered by a towel, sits ready on the passenger seat.

We see the DRIVER is JAMIE. He wears black latex gloves and a baseball cap.

He watches and follows MICHAEL at a safe distance - always aware of the traffic around him. The song plays, the drivers drive, the tension builds...

MICHAEL sees a petrol station up ahead and signals to turn in. He turns.

JAMIE slows and stops before the petrol station. He watches as MICHAEL fills up... is this the moment? He rests his hand on the pistol.

MICHAEL returns the pump to the cradle and moves inside the shop to pay.

JAMIE's guts are in knots.

The bay next to MICHAEL becomes free - is this an opportunity? JAMIE brings his car closer...

MICHAEL emerges from the shop and moves to his car. He climbs inside. JAMIE MOVES! This is the moment.

JAMIE pulls up a mask to cover his face. He reaches for the PISTOL and steps out of his car. MICHAEL starts his engine. JAMIE raises the pistol - this as MICHAEL TURNS to see the barrel of the pistol rising to meet his eyes.

MICHAEL hits the accelerator pedal - this as JAMIE fires. BANG! Glass shatters.

MICHAEL's car races forward and hits another car. Stops.

JAMIE, rattled himself, takes a few steps towards MICHAEL's car. He points his gun and squeezes, he fires, the PISTOL kicks; flashes of light. Bang. Bang. Bang. Bang. Bang.

MICHAEL's window shatters as he throws himself forward and across, towards the passenger seat and passenger footwell. Door metal is punctured. JAMIE shoots at the car.

JAMIE races back to his own car and jumps in. He puts his foot down and races away, avoiding an oncoming car.

We stay with JAMIE as he watches the PETROL STATION get smaller, not knowing if his "hit" was successful or not... In his rear-view mirror...

On JAMIE. The mask is pulled down but the CAP stays on; the gloves stay on.

He follows a pre-planned route.

He arrives in a quieter street and parks up the car at MURPHY'S GARAGE - a taxi garage. He tosses the keys in the footwell.

JAMIE walks up the street and climbs into the passenger seat of a THIRD CAR - BONEHEAD'S CAR. JAMIE is still running on adrenaline.

**INTERCUT WITH:**

17

**INT. BONEHEAD'S CAR - DAY 14**

17

JAMIE gets in. BONEHEAD is driving.

**BONEHEAD**

...Result?

**JAMIE**

*(distracted)*

...Just drive.

They drive. Hold. JAMIE tries to recover a fragment of normality.

**JAMIE (CONT'D)**

*(when ready; about the gun)*

You're good to lose this?

**BONEHEAD**

Yeah... Yeah.

**JAMIE**

And I mean get rid - proper.

**BONEHEAD**

It's gone lad; permanently gone.

**JAMIE**

*(beat)*

I got four shots away - one of them must have hit him.

BONEHEAD glances... decides not to comment on the uncertainty.

On JAMIE. This is a big deal! And that is an understatement.

**BONEHEAD**

*(when ready; half-smile)*

Do you wanna go around; check it out?

**JAMIE**

I really don't... I wanna get as far away as possible.

He realises he's still wearing his hat and gloves. He takes them off.

**BONEHEAD**

*(when ready)*

How are you feelin'?

**JAMIE**

...Don't know.

**BONEHEAD**

*(pause; a matter of fact)*

You came back the planned route?

**JAMIE**

Yeah.

**BONEHEAD**

Sound... That's a couple of miles at least; no cameras.

*(pause; easy)*

You're gonna be on telly tonight though lad.

Hold. JAMIE barely reacts. They drive on.

18

**EXT. URBAN STREET / INT. BONEHEAD'S CAR - DAY 14**

BONEHEAD'S CAR pulls up. MELISSA's car is parked up in the near distance.

GO TO - inside car. JAMIE is searching for normality; calm; but his blood is still pumping adrenaline.

Hold a silence. BONEHEAD waits for JAMIE to speak. JAMIE tries to gather logical thoughts.

**JAMIE**

*(when ready)*

So we need to keep going. Build.

*(beat)*

I'll get the money sorted... ready.

*(beat)*

We call the people in the Dam-

**BONEHEAD**

I can do that today.

**JAMIE**

No - do it when I'm certain of the money.

*(beat)*

We make a deal. Get it cut. Get it out on the street... 72 hours tops.

**BONEHEAD**

Sounds good; they are absolutely gagging for it out there.

A moment, then about the PISTOL.

**JAMIE**

...You'll get rid.

**BONEHEAD**

I'll do it now.

(pause)

You're clear lad, there's no  
comeback on this, none.

(beat)

It's clean, it's gone. Car's gone,  
everything is smoke...

**JAMIE**

(quietly)

...Nice one.

(beat)

Call you later.

JAMIE gets out of the car and walks towards MELISSA'S CAR  
which is parked up the street.

On BONEHEAD. He ensures the pistol is wrapped in the towel  
and pushes it into the glove box. He watches JAMIE.

We follow JAMIE. He passes a street-bin and drops the BLACK  
GLOVES inside.

He moves to the car.

**INTERCUT WITH:**

19

**INT. MELISSA'S CAR / EXT. URBAN STREETS - DAY 14**

JAMIE gets into the car. The cap comes off. He's sweating. He  
realises that his hands are shaking. He wants them to stop  
shaking.

*Thoughts tumble: what has he done? Did he do it successfully?  
Does he want to have been successful? What happens if Michael  
survives? Will he be on the telly tonight?*

BONEHEAD flashes past - BEEP BEEP and gone.

JAMIE sits. Hold.....

Then his phone buzzes silent - it's ELAINE. He decides to  
answer.

**JAMIE**

Hello Mam, what can I do for you?

**INTERCUT WITH:**

20

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

20

ELAINE is on the phone - also there is RACHEL and DUFFY.

**ELAINE**

I've been calling you; where have you been?

**JAMIE**

...Nowhere.

*(beat)*

What do you want?

**ELAINE**

I want you to come to the house.

**JAMIE**

...Why?

**ELAINE**

I want you here at the house.

*(beat)*

Melissa's on her way over too.

**JAMIE**

...Why though?

**ELAINE**

Michael Kavanagh that's why.

**JAMIE**

*(reacts; pause; mouth dry)*

...What's he done now?

**ELAINE**

Nothing yet - it's what he will do and how do we stop him.

**JAMIE**

*(weary)*

Not on the phone Mam... Give me twenty minutes. I'll be there.

He ends the call. Hold. He would quite like to cry; scream; swear.

GO TO - ELAINE, RACHEL and DUFFY (who isn't happy).

**ELAINE**

...He's on his way. Twenty minutes.

**DUFFY**

...Where is he? What's he been up to?

**RACHEL**

We can ask.

**DUFFY**

*(beat)*

If he's been off-line for half the morning he's been up to something.

**RACHEL**

Bobby - we can ask.

**DUFFY**

Yeah we can ask...  
(*but will he tell us*)

A silence...

20A **EXT. POLICE STATION - DAY 14**

20A

DS BARNEY STYLES arrives in his car. He parks up, gets out and takes us to the building. He enters.

21 **INT. POLICE STATION - DAY 14**

21

DS BARNEY STYLES and DI TONY BURROWS move through the offices, along a corridor and into a side room; an interview room.

BARNEY carries MICHAEL'S VEST, which is marked with an indentation, inside an EVIDENCE BAG.

They enter the room.

22 **INT. POLICE STATION - INTERVIEW ROOM - DAY 14**

22

We see MICHAEL, sitting, relaxed, in an armchair type chair - a low coffee table between seats. The VEST is dropped onto the coffee table - see the indentation.

MICHAEL is being interviewed, not questioned as such. He is the victim after all!

**BARNEY**

(*relaxed*)

Michael Kavanagh - as I live and breathe.

(*sits; then about the vest*)

Complete with fancy waistcoat...  
What is it, Vivienne Westwood? Hugo Boss? John Wick?

**MICHAEL**

Hello Barney, still single?

**BARNEY**

(*easy*)

You know me - married to the job - organised crime demands my full attention.

**TONY**

*(beat)*

We'll need to keep hold of your car  
for a while Mister Kavanagh.

*(beat)*

What happened?

**MICHAEL**

*(easy)*

No idea. On my way to meet a mate -  
then bang - road rage.

**BARNEY**

A surprise then?

**MICHAEL**

Complete surprise.

**BARNEY**

Unexpected.

**MICHAEL**

*(deadpan; throwaway)*

A complete surprise... If I was  
cockinese you could have knocked me  
down with a feather Guv.

*(beat)*

Can I go now?

**TONY**

It's not like your mob to be so  
visible... What's going so wrong?

*(no response; pause)*

Ronnie's apparently dead and now  
there's an attempt on your life...  
Don't tell me you're a grass as  
well?

**MICHAEL**

And you are?

**TONY**

DI Burrows.

**MICHAEL**

Is there a point to this DI  
Burrows?

*(beat)*

I'd really like to be on my way  
without the expense of a solicitor.

**TONY**

*(quietly; calmly; no love)*

What happens next is the point?

*(beat)*

**(MORE)**



**TONY (CONT'D)**

The very last thing we want is  
vermin like you running around the  
streets firing guns in a shithouse  
manner, that's the point.

*(beat)*

What the fuck is wrong with you  
people is the point.

**BARNEY**

*(longer pause; calm)*

So what do you say to that?

*(pause; no response)*

Are you happy Michael?

**MICHAEL**

*(beat)*

I'd like to be happy; I'd like to  
live in Happy Town, yeah.

**BARNEY**

*(beat)*

Do you ever get to enjoy all that  
money you make? ...I know you've  
got a nice house, nice car;  
practical clothes... but how do you  
cope with being you?

**TONY**

A twat.

**MICHAEL**

Is this a formal interview?

**BARNEY**

Who's your fight with?

*(no response)*

Is it internal or external?

**MICHAEL**

I'm gonna leave now. If you stop me  
or arrest me, I can have a brief  
here in five minutes.

**BARNEY**

Does your girlfriend know what you  
are Michael? ...It's Diana, right?

*(beat)*

I read her mother's in prison for  
killing her father; she's got to be  
damaged, got to be..... And along  
comes handsome you to damage her  
even more; fuck her up completely.

A moment, then MICHAEL stands.

**MICHAEL**

I'm going now you're boring me.

**BARNEY**

Tell her to expect a visit.

**MICHAEL**

*(bites)*

...Why's that?

**TONY**

*(beat; relaxed)*

Can she shed any light on why you're getting shot at? Can she talk about Ronnie's death and what really happened in Spain - she was there after all? ...She's vermin by association.

MICHAEL looks directly at TONY... then BARNEY, deciding what to say, if anything.

**BARNEY**

*(pause; quietly)*

I'll probably ask around at that nice restaurant she works at - let them know the kind of company she keeps..... Would that be me fucking up her life or you?

MICHAEL exits. On BARNEY and TONY. They are smelling something very serious.

**TONY**

*(quietly)*

It was his cocaine in the back of that kid's car - I'm certain.

**BARNEY**

Same.

*(pause; half-smile)*

I'm liking this.

23

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

23

JAMIE comes in through the door, using a key. Wanting to appear absolutely normal.

**JAMIE**

*(calls)*

Hello?

**ELAINE (O.S.)**

In the kitchen!

JAMIE takes us through to the kitchen, and back garden, where we will discover ELAINE, RACHEL, DUFFY and MELISSA (and BABY ALFIE).

JAMIE enters. Surprised to see all the faces. A little wary.  
ELAINE is in the kitchen area - she takes us and JAMIE out into the back.

**JAMIE**

*(quietly)*

...What's this? ...It's not my birthday.

**ELAINE**

*(she looks at him)*

...Your face isn't as bad as I thought it might be.

**JAMIE**

*(throwaway)*

Yeah, I'll live.

*(he kisses MELISSA)*

What are you doing here babe?

**MELISSA**

I did try to call you.

**ELAINE**

*(aside)*

We all tried to call you.

**RACHEL**

*(at JAMIE)*

It's a meeting; a business meeting.

JAMIE thinks WTF. Looks to the other male - DUFFY.

**DUFFY**

...We're curious Jay: you lost the straightener - are you gonna walk away?

**JAMIE**

...No.

**DUFFY**

Why not? If you agreed to the fight.

**JAMIE**

I didn't agree; I just couldn't say no. There's a difference.

**RACHEL**

So what now? What's your plan?

JAMIE would like to tell them all to fuck off - but he needs their help.

**JAMIE**

*(pause; looks)*

It's simple enough. Buy drugs, sell drugs.

**DUFFY**

Buy from where?

**JAMIE**

You know where. What's going on?

**RACHEL**

Buy with what Jay? Because we're not handing over a penny until we know exactly where it's being spent - and how safe it is.

JAMIE is thinking, *cheeky bastards, I'm in charge*. A glance to ELAINE.

**JAMIE**

...Seriously... Is this for real?

**ELAINE**

Yes it's for real.

**RACHEL**

Why shouldn't it be?

**JAMIE**

*(beat)*

Bobby - you know what I'm doing. It's Amsterdam. Deal done and sell... All within days, not weeks - days.

**RACHEL**

What about the amigos?

JAMIE looks to DUFFY - *really?*

**DUFFY**

*(backs up RACHEL)*

...What she said.

**JAMIE**

...Too slow and too expensive.

**RACHEL**

We owe them money.

**DUFFY**

And Michael's placed another order.

**JAMIE**

His problem.

**ELAINE**

But it's not though is it, it affects us all.

**JAMIE**

*(edge)*

In case you're not on it Mam - Michael Kavanagh murdered my old fella!

**ELAINE**

You keep saying that but can you prove it?

**JAMIE**

I know it!

**ELAINE**

Not good enough...

JAMIE looks - of course he can't prove it. He decides it's not worth the rant.

**JAMIE**

*(pause; more evenly)*

The amigos are his people. His debt. His problem.

**RACHEL**

*(evenly)*

It doesn't work like that.

**JAMIE**

I don't care!

*(beat)*

What the fuck is going on here!?  
Are we suddenly a democracy!?

**ELAINE**

JAMIE!

*(a moments silence; then evenly)*

Take your head out of the sand please.

*(beat)*

Your father was a grass and Michael knows it, I would like that piece of information to go no further... but if you keep pointing the finger, he can easily point it somewhere else and give good reason!

**MELISSA**

*(softly)*

.....Baby just listen.

A few moments silence, then Elaine invites RACHEL to speak.

**ELAINE**

Rachel-

**RACHEL**

.....What we propose, is that we accept the amigos are a business debt and we cut Michael out of the equation-

*(JAMIE looks)*

We pay them direct and we tell them Michael no longer represents us... That leaves us clear to deal with whoever we think is best.

**JAMIE**

*(pause; hears the sense)*

We've got the money to do that? Right now?

**RACHEL**

Just about. We've got one chance.

**JAMIE**

.....Okay... Makes sense-

**ELAINE**

It does.

**JAMIE**

It's got to be the Dam; every time.

**DUFFY**

Albanians?

**JAMIE**

Bobby, it's business, that's all.

**DUFFY**

So for all these years we've been wrong? Other families have been wrong?

**RACHEL**

It's business Bobby and times change.

**JAMIE**

*(beat)*

If it's not us, it's gonna be someone else.

**MELISSA**

*(beat)*

How do you get the money to the amigos?

**JAMIE**

Melissa, you shouldn't be here.

**MELISSA**

I want to be here.

**DUFFY**

Times change Jay.  
(*touché*)

DUFFY's phone is ringing. He checks it. "Wizard".

**DUFFY (CONT'D)**

...Michael.

JAMIE reacts.

**ELAINE**

Answer it.

DUFFY answers.

**DUFFY**

Hello?

**INTERCUT WITH:**

24

**EXT. CHINA TOWN STREETS - LIVERPOOL - DAY 14**

24

MICHAEL is walking, phone to ear.

**MICHAEL**

Bobby. How are we feeling lad?

**DUFFY**

What do you want Mike, because I'm  
not in the mood to talk bollocks?

**MICHAEL**

(*beat*)  
Where are you?

**DUFFY**

...Ronnie's. Elaine's house.

**MICHAEL**

Don't suppose Jamie's there?

**DUFFY**

...Yeah. He's here.  
(*looks to JAMIE*)  
Did you want a word?

**MICHAEL**

Nah. Just tell him he missed.

**DUFFY**

Missed what?

**MICHAEL**

He'll know.

MICHAEL ends the call. Keeps walking. Back to:

**DUFFY**

*(to JAMIE)*

...He said to tell you, you missed.

JAMIE reacts. A few moments silence.

**DUFFY (CONT'D)**

*(pause; evenly)*

Did you take a pop at him?

**MELISSA**

*(beat)*

Take a pop?

JAMIE reacts.

**DUFFY**

*(softly)*

...Fuck.

**MELISSA**

What's going on?

**DUFFY**

Was it you or one of your munchkins?

**JAMIE**

Does it matter?

**ELAINE**

You tried to shoot him?!

*(beat)*

What is wrong with you?!

*(continues)*

**MELISSA**

*(quietly)*

Oh my God, you said this wouldn't happen!

**ELAINE**

Does it never occur to you to take a breath and actually think!

**JAMIE**

*(overlaps)*

Does it fucking matter it's done!  
Or rather it's not done!

*(beat)*

We all know it's either him or it's me!



**RACHEL**

Were you careful? Were you seen?

**JAMIE**

I was as careful as you can be yes.

**ELAINE**

I want to cry, I really do.

**JAMIE**

I was careful!

See faces: all concerned.

25

**EXT. CITY CENTRE COFFEE SHOP - DAY 14**

25

BANKSEY gets out of his car and crosses the road to the coffee shop. He enters.

26

**INT. CITY CENTRE COFFEE SHOP - DAY 14**

26

MICHAEL is eating a pastry. In comes BANKSEY - and sits. BANKSEY knows something has happened - but not the details.

**MICHAEL**

*(easy)*

Banksey.

**BANKSEY**

*(relaxed)*

Alright lad; could do with a sugar hit myself. The whole city could do with a sugar hit - any chance you can ask Ricardo to hurry it up.

**MICHAEL**

*(easy still)*

I've asked. I'll ask again.

A STAFF MEMBER is there.

**STAFF MEMBER**

Menu?

**BANKSEY**

I'll have one of them pastries please - and a flat white; skinny.

*(STAFF goes; then to MICHAEL)*

...So what's going on? I was getting worried.

**MICHAEL**

*(beat; evenly; quietly)*

Someone had a go at me. Five or six pops.

**BANKSEY**

*(no shock)*

...Jamie?

**MICHAEL**

Must be.

**BANKSEY**

*(beat)*

Just now; this morning?

**MICHAEL**

At a petrol station, yeah.

This isn't good! This is all a matter of fact.

**BANKSEY**

Road busy? Witnesses?

**MICHAEL**

T-boned a car with my car. Bizzies are all over it... Now they'll be all over us.

**BANKSEY**

*(evenly; quietly)*

Christ...

**MICHAEL**

DS Styles thinks it's Christmas.

**BANKSEY**

*(longer pause; quiet)*

You still want the strap? Still gonna take him out?

**MICHAEL**

He deserves it.

**BANKSEY**

...Is that a yes?

No response. We and BANKSEY see MICHAEL's doubt. Several moments silence.

**MICHAEL**

*(when ready)*

I didn't expect him to be so quick off the mark.

**BANKSEY**

*(pause)*

Got to say it Mike: is he quick or are you slow? ...It's an observation, not a criticism... But he was never gonna play it straight.

MICHAEL knows it's true. He's losing that edge... He can't afford to lose that edge. Hold.

**BANKSEY** (CONT'D)

(when ready)

Want me to do it?

**MICHAEL**

(beat; quietly)

No.

**BANKSEY**

I could do it from a distance.

**MICHAEL**

No lad; my shout.

BANKSEY's coffee and pastry are delivered. They stop talking.

**BANKSEY**

Thank you.

(pause; privacy; quietly)

We really do need something to sell Mike. We're dying a slow death..... If whacking Jamie gets us back on track then he needs to be whacked.

**MICHAEL**

The strap is where?

**BANKSEY**

A mate's allotment.

**MICHAEL**

...And I'll need a car.

(pause)

I know where he is.

27

**INT. RONNIE AND ELAINE'S HOUSE - KITCHEN - NIGHT 14**

ELAINE, RACHEL, DUFFY, JAMIE, MELISSA and BABY.

**ELAINE**

Bobby, you know him best... Is there any way, any way we could persuade him to walk?

**JAMIE**

No.

**DUFFY**

...He sees himself as Ronnie's successor, so no... And now he's been shot at he's gonna be difficult to find.

(beat)

You'll need to do the same Jay.

**(MORE)**

**DUFFY (CONT'D)**

Stay away from your flat, stay away from here probably.

**JAMIE**

I'm going nowhere. I'm not hiding.

**MELISSA**

Jamie for God's sake.

**JAMIE**

I've got a business to run.

**MELISSA**

You've got a family.

**RACHEL**

We can take care of business.

**JAMIE**

Pushing me out Rach?

**RACHEL**

I'm not payroll anymore if that's what you mean.

**MELISSA**

She's trying to keep you alive.

**JAMIE**

*(dismissive)*

Sound.

**ELAINE**

You know I'm beginning to see why your father kept you at arm's length.

**JAMIE**

Nice one.

A silence...

**RACHEL**

*(when ready)*

So shall we make a start and do this?

*(beat)*

I can send a message to the amigos - tell them we're ready to pay.

*(pause)*

Bobby?

**DUFFY**

Yeah. It's safe enough. It's not something we can avoid.

*(beat)*

Ricardo was here in the city; he came to the fight.

**RACHEL**

...Shall I ask for a meeting? You  
and me?

BOBBY nods: *why not?*

28      **EXT. ALLOTMENT GATES - DAY 15**

28

MICHAEL stands resting his arms on BANKSEY's car. See the  
gates/fence to the allotments.

29      **EXT. ALLOTMENT / INT. PIGEON LOFT - DAY 15**

29

BANKSEY walks through the allotment. The odd person or two  
are working their patch. BANKSEY raises his hand, friendly.

MICHAEL might move and watch from the gate; he interrogates  
his phone. This as FREDDIE arrives in what will become  
MICHAEL'S HIT CAR.

BANKSEY enters what looks like a shed - but turns out to be a  
PIGEON LOFT. He enters.

The BIRDS flutter and coo, feathers fly - and BANKSEY really  
doesn't like it. MICHAEL watches - waits for BANKSEY to  
emerge.

FREDDIE approaches.

**FREDDIE**

Alright Michael. Where is he?

**MICHAEL**

In the shed thing.

MICHAEL gets a phone call. It's RICARDO.

**MICHAEL (CONT'D)**

*(to RICARDO)*

Hello my friend, what can I do for  
you?

**INTERCUT WITH:**

30      **INT. PANORAMIC RESTAURANT - DAY 15**

30

RICARDO has the phone to his ear. He is on his feet. The  
restaurant is empty. The city looks magnificent below.

**RICARDO**

*(relaxed)*

It's more what I can do for you?  
Did you know you are about to pay  
off the original debt that you owe?

**(MORE)**

**RICARDO (CONT'D)**

The money is ready, a bank transfer  
has been requested.

MICHAEL is caught off guard. He blags.

**MICHAEL**

....That's good news isn't it?

**RICARDO**

...And did you know according to  
the people requesting this transfer  
- you no longer represent them?

**MICHAEL**

*(pause; thinks; calm)*  
Is it Rachel Duffy that you're  
talking to.

RICARDO looks across the restaurant and we see RACHEL and  
DUFFY - waiting, looking out at the city; relaxed.

**RICARDO**

And her husband, yes.

**MICHAEL**

*(beat)*  
I represent myself Ricardo - but  
you should take the money, it's  
yours and it's money earned by me.  
*(beat)*  
And you should know what we agreed  
needs to happen will happen -  
today... But I do need my new order  
to progress as soon as possible.  
*(no response)*  
Ricky?

**RICARDO**

*(beat)*  
You can pay?

**MICHAEL**

Yes.

RICARDO ends the calls. He looks across to RACHEL. He moves  
across - sits.

**RICARDO**

*(easy)*  
Rachel - if you could insert the  
code and press the button please?

**DUFFY**

All good Ricardo?

**RICARDO**

Very good, yes.

**RACHEL**

Then I'll do that right now.  
(*she presses a button;*  
*waits*)  
...And we wait for confirmation.  
(*beat*)  
This will conclude all of our  
business, yes?

**RICARDO**

Yes.

**DUFFY**

But we would be welcome to contact  
you at some point in the future?

**RICARDO**

Of course.

**RACHEL**

(*watching the screen*)  
It gone... All confirmed.

**RICARDO**

Excellent. Thank you.

GO TO - MICHAEL - unsettled a little by the call. The ground  
beneath him moves that little bit more. He looks up to see  
BANKSEY approaching with the wrapped package.

**FREDDIE**

Ballie and gloves Dad.

FREDDIE hands a package and keys to BANKSEY.

**BANKSEY**

(*beat*)  
Wait by the car son, my car.

FREDDIE moves away.

Hold a moment, then BANKSEY passes all the packages to  
MICHAEL. MICHAEL takes them. BANKSEY isn't sure about  
MICHAEL.

**BANKSEY (CONT'D)**

(*easy*)  
...You're sure you don't want me to  
do this-

**MICHAEL**

You've got Freddie.

**BANKSEY**

-Because if it's not done, I'm out  
of work aren't I... My money is  
literally on you.

**MICHAEL**

It's done lad.

BANKSEY nods a touch.

**BANKSEY**

*(quiet matter of fact)*

...There's a can of petrol in the boot, in case you need to torch it... Try not to; it's a good motor.

They clasp hands.

31 **INT. MICHAEL'S HIT CAR - DAY 15**

31

MICHAEL climbs in - alone. PACKAGES are placed on the passenger seat. He sits still.

He makes a call to DIANA. It rings.

**INTERCUT WITH:**

32 **INT. CRAWFORD AND CHERYL'S HOUSE - DAY 15**

32

DIANA'S PHONE vibrates - silent. She is reading. She looks to the phone but ignores it. There is a knock on the door.

She wonders if it is MICHAEL at the door. She moves to the window to peer out. No sign of MICHAEL'S CAR. The phone stops.

GO TO - Beep. MICHAEL leaves a message.

**MICHAEL**

...I almost said *I just called to say I love you*..... Anyway, I do.

He ends his message.

GO TO - DIANA.

The PHONE BEEPS a message received. Another knock on the door.

DIANA decides to answer the door. She finds DS BARNEY STYLES on the doorstep.

**BARNEY**

Hi... Is she in? Cheryl?

**DIANA**

She's out.



**BARNEY**

(beat)

I saw you at the funeral. Diana,  
right?

(beat; easy)

Barney Styles. Full disclosure,  
it's Detective Sergeant Styles...  
overlooked for promotion twice -  
unfairly.

**DIANA**

I'll tell her you called.

**BARNEY**

Michael's girlfriend right?

(no response)

I was speaking to Michael just this  
morning, I'll let him tell you all  
about it. Not pleasant... Gunfire.

**DIANA**

(beat)

Like I said I'll tell Cheryl you  
called.

**BARNEY**

How's your Mum doing? ...You must  
miss her. She must miss you.

**DIANA**

(beat)

I'm going to close the door now -  
so mind your big nose.

She shuts the door.

33

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

33

On MICHAEL - thinking of what's important and the moments  
that brought him to this point.

DIANA surges from the pool to kiss him.

She passes him a cocktail.

The first moment he saw his *children*...

Then the killing of RONNIE.

On MICHAEL.

34

**EXT. RONNIE AND ELAINE'S HOUSE - DAY 15**

34

JAMIE, MELISSA and ALFIE exit. They move to MELISSA'S CAR and  
get in. ELAINE is at the door. The baby seat is in the back.

**ELAINE**

*(calls)*

As quick as you can Jamie. In and out.

**JAMIE**

*(disinterest)*

As quick as we can yeah.

**INTERCUT WITH:**

35     **EXT. RONNIE AND ELAINE'S HOUSE / INT. MICHAEL'S HIT CAR - DAY 15**

We find MICHAEL watching... JAMIE kisses the baby before ensuring the chair is safe and secured.

We see MICHAEL has a PISTOL in his lap. He watches as JAMIE and MELISSA get in the car and drive away. A happy family!

MICHAEL allows a moment and then follows. A silence... Hold.

**INTERCUT WITH:**

36     **INT. MELISSA'S CAR / EXT. URBAN STREETS - DAY 15**

JAMIE drives, MELISSA beside him. A silence... Hold.

JAMIE is reflecting. His brilliant plan WAS working - but it relied on the protection and benevolence of RONNIE... Since RONNIE's death, he has had little control, if any. He knows this.

**MELISSA**

*(when ready; quietly)*

It's no bad thing to listen to Rachel and Bobby... and your Mum. They know the business.

**JAMIE**

*(quietly)*

No - they know their business.

*(beat)*

And business is changing...

*(pause)*

That's what I tried to tell my old fella.

*(beat)*

Wouldn't listen 'til I made him listen...

Hold. On they drive.

**JAMIE** (CONT'D)

*(longer pause)*

Then Michael turned everything to shit.

**MELISSA**

*(longer pause; thinking)*

If he goes into hiding and we can't find him... What do you do? Would you find someone close to him?

**JAMIE**

...Banksey do you mean?

**MELISSA**

*(beat)*

I was thinking more like Diana...  
He clearly loves her...

JAMIE looks. Engaged.

**JAMIE**

*(pause; quietly)*

....It's an idea. Yeah.

MELISSA takes out her phone and begins a message.

**JAMIE** (CONT'D)

*(looks)*

...What are you doing now?

**MELISSA**

Messaging Rachel. See what she thinks.

**JAMIE**

Don't.

**MELISSA**

It's WhatsApp and I'll delete it.

**JAMIE**

*(overlaps)*

I'm not interested in what Rachel thinks.... Who the fuck is Rachel?

**MELISSA**

Okay!

**JAMIE**

...Did you just send it?

**MELISSA**

I deleted it.

*(pause)*

She's cleverer than you think...

JAMIE drives. MICHAEL follows... He realises that they're going home. He accelerates and decides to overtake.

He overtakes... and JAMIE watches him disappear into the distance; oblivious.

GO TO - MICHAEL. Cold. Driving. He glances in the rear-view mirror and sees JAMIE a fair distance behind him. He knows where he is headed now so it's not a problem. He will choose his moment.

And we might begin to hear MACK THE KNIFE... as MICHAEL drives.

It is a long road and he comes to a traffic light (perhaps road-works with lights controlling one-way traffic).

The lights ahead are distant and green. Michael begins to slow a touch wanting a RED LIGHT... The lights oblige and turn RED.

MICHAEL draws to a stop. JAMIE rolls up behind him. Cars pass in the opposite direction.

GO TO - JAMIE - he turns to look at his son.

**JAMIE**

He can't keep his eyes open.

**MELISSA**

*(smiles)*

It's the motion.

**JAMIE**

*(to the baby)*

Yeah I'm talking about you fella.

JAMIE faces front.

MICHAEL pulls on the BALACLAVA. He is already gloved. Hold. The on-coming traffic has halted. He waits. Hold.

The lights go to RED/AMBER then GREEN.

MICHAEL waits, watching in the mirror - as third and forth cars pulls in behind JAMIE.

JAMIE is wondering why the car in front hasn't moved.

**JAMIE** (CONT'D)

*(to himself)*

Come on lad we're gonna miss our turn... I bet you he's checkin' his phone.

BEEP. JAMIE gives his horn a toot.

MICHAEL puts his car into reverse and sharply jerks backwards  
- ramming into the front of JAMIE's car.

**JAMIE** (CONT'D)  
What the fuck.

MICHAEL's driver door swings open; he is out of the car and  
in a few sure strides he is at JAMIE'S DRIVER DOOR.

JAMIE sees what's happening and tries to reverse but hits the  
car behind. Trapped.

MICHAEL raises the pistol - he can't miss - MELISSA screams  
in terror.

**BLACK:**

37      **INT. MICHAEL'S HIT CAR - DAY 15**      37

Maybe hear the music still. Fade up from BLACK to find  
MICHAEL driving... He pulls off the balaclava. Hold. See his  
trauma.

Hear a phone ringing via a hand-set. The call is unanswered  
but a voicemail message kicks in.

38      **EXT. CITY CENTRE STREETS - DAY 15**      38

MICHAEL moves through the streets.

**DIANA (V.O.)**  
(*via phone*)  
Hi this is Diana. You can leave a  
message but it's better to text or  
WhatsApp - I am really bad at  
listening to voicemails. Thank you.

**MICHAEL**  
Babe, it's me. Would love to see  
you, really need to see you. I'm  
going to the coffee shop... I'll be  
there until closing.  
(*pause*)  
Do your best...

He ends the call and walks on - towards PAPILLON.

39      **EXT. RONNIE AND ELAINE'S HOUSE - DAY 15**      39

CHERYL gets out of her car. She looks across to ELAINE's  
house. Hold.

40

**INT. RONNIE AND ELAINE'S HOUSE - DAY 15**

40

ELAINE is just closing the door.

**CHERYL**

Thanks for this Elaine, I won't keep you long.

**ELAINE**

It's not a problem; nice to see you... I'm through here - catching up with the garden.

**CHERYL**

.....It's about Davy.

No response as they disappear into the KITCHEN.

41

**EXT. RONNIE AND ELAINE'S HOUSE - BACK GARDEN - DAY 15**

CHERYL and ELAINE. ELAINE tends to her plants, shrubs and herbs.

**CHERYL**

...I was told him and Ronnie left the villa together; in Spain - and only Ronnie came back.

**ELAINE**

*(busy; quietly)*

...Who told you that?

**CHERYL**

Someone at the funeral... Is that what happened?

**ELAINE**

*(beat)*

Ronnie said he'd gone to see a friend... That's it.

CHERYL says nothing, hoping for more... but ELAINE doesn't give it.

**CHERYL**

*(when ready; evenly)*

Elaine, aren't we the same you and me? ...We're widows... The only difference being you got to bury Ronnie; you get to grieve; I don't..... I wait..... And I imagine him in a ditch somewhere.

ELAINE has stopped and is listening now.

**ELAINE**

*(pause; evenly)*

I really don't know where he is  
love.

**CHERYL**

I need to know what happened.

**ELAINE**

...I can't help you.

*(pause)*

You should ask Michael Kavanagh.

*(pause)*

Of the three that left the villa  
he's the only one still alive.

**CHERYL**

...Three.

**ELAINE**

Yeah.

**CHERYL**

I was told it was just Ronnie who  
went with Davy.

**ELAINE**

No... Were you told by someone who  
was actually there?

**CHERYL**

...Diana.

**ELAINE**

*(evenly still)*

Well Diana was there - and she's  
mistaken. Ask her again... Don't  
know whether you'll find her - only  
Michael said she'd walked.

**CHERYL**

*(beat)*

Is Davy dead Elaine? ...Do you know  
that much?

**ELAINE**

*(beat)*

I heard no-one say that; I only  
know what I was told... but Ronnie  
was angry and upset when they came  
back - and I didn't get the chance  
to find out why.

*(pause)*

You need to talk to Diana - who  
needs to talk to Michael.

**CHERYL**

*(beat)*

I'll do that.

*(beat)*

She's staying with me..... Upset.

**ELAINE**

*(softly; evenly)*

Aren't we all.

Out on CHERYL.

42

**INT. CITY CENTRE COFFEE SHOP - DAY 15**

42

MICHAEL sits and waits. He's been there for some time. He is "troubled" by events and feelings. The door opens. He looks up - and it's DIANA. He breathes...

She moves towards him. He stands.

**MICHAEL**

*(softly; evenly)*

Hello babe. What can I get you?

**DIANA**

Nothing. I'll have a sip of your water.

**MICHAEL**

...I've missed you.

**DIANA**

*(beat; softly; evenly)*

Good... I've missed you too.

They sit opposite each other... several moments silence. Glances exchanged.

**MICHAEL**

*(when ready)*

So what are we going to do?

**DIANA**

*(she looks at him;*

*softly)*

I've genuinely got no idea.

**MICHAEL**

*(pause; quietly)*

Well I was thinking; hoping... we could get the next bus for Happy Town.

**DIANA**

*(softly; tired)*

Don't. Stop it.



**MICHAEL**

I mean it.

**DIANA**

Michael stop it please, I'm not stupid and I'm not in the mood.

**MICHAEL**

*(hushed; urgent)*

No, no, listen to me please, I've had enough. I know I can't keep doing this-

**DIANA**

*(interrupts)*

No you listen to me!

*(suddenly she realises  
she's too loud; a  
moment; softer)*

I will not do this anymore; we just shouldn't be together-  
*(continues)*

**MICHAEL**

*(overlaps quietly)*

Yes we should.

**DIANA**

-And we definitely should not be fucking parents!

**MICHAEL**

Yes we should.

**DIANA**

You might want to change Michael but you can't! You are what you are - it's engrained-

**MICHAEL**

No.

**DIANA**

You tried - I believe you-

**MICHAEL**

*(overlaps)*

Diana, I am leaving! I going to just walk away - from everything... with you. Now. Today; tonight.

**DIANA**

*(overlaps)*

Why are you doing this? ...Why are you saying this?

**MICHAEL**

Because it's true... I want you.  
You are all that matters.

DIANA wants to *stop* him.

**DIANA**

*(fact; evenly)*  
I killed my father.  
*(pause)*  
Yeah.  
*(pause)*  
I put the knife in... just like  
you did to Ronnie. His blood is  
on my hands. I killed him....  
What chance would a child have  
with the likes of you and me?  
*(pause)*  
I allowed my mother to go to jail  
for something I did.

**MICHAEL**

*(long pause; quietly)*  
Was it necessary?  
*(no response)*  
Your mother must think so.

**DIANA**

I'm not proud of it.

**MICHAEL**

You should be... From what you've  
told me he deserved it. Some  
people do..... Some people do.  
*(beat)*  
I get it..... And maybe only I  
could.  
*(she looks - a truth?;*  
*pause)*  
I love you... might even love you  
more now...

She looks. It's strange but that's something she has wanted  
to hear - and needed him to say. She might tear up - if she  
isn't already!

**DIANA**

*(pause)*  
Christ.... Why now? Why not  
yesterday, or the day before? Why  
not in Spain?

**MICHAEL**

Because I am stupid... Because  
now I know.

On MICHAEL. Then:

**SNAP TO:**

43 **FLASHBACK: EXT. LIVERPOOL STREETS - DAY 15**

43

MICHAEL is standing at the window of JAMIE'S CAR pointing the gun at JAMIE... (He glimpses the BABY in the back perhaps).

**BACK TO /  
INTERCUT  
WITH:**

44 **INT. CITY CENTRE COFFEE SHOP - DAY 15**

44

DIANA and MICHAEL.

**MICHAEL**

I'm ready.

GO TO - FLASHBACK - MICHAEL lowers his gun.

GO TO - CAFÉ.

**MICHAEL (CONT'D)**

.....I can't be that man... I'm changed Diana. You changed me.

Hold. Her hands are on the table. He moves to take her hand but she gently pulls it away. She's not ready.

**DIANA**

*(explains)*

I'm sorry, I can't. I'm not being cruel, I'm being realistic.....

She may never be ready. Hold. Hold.

**MICHAEL**

*(when ready)*

I don't know what else to say.

A silence. MICHAEL wants to hold and protect her - he can't. He will not give up.

**MICHAEL (CONT'D)**

*(longer pause; quietly)*

We can leave tonight... We go to the house, we pack. We leave. We're gone... We can do that.

*(long pause; leans closer)*

I almost killed Jamie. A couple of hours ago. I should've killed Jamie, but I didn't... Couldn't.

**(MORE)**

**MICHAEL (CONT'D)**

*(pause)*

I either bottled it or I did the right thing.

*(beat)*

I feel like I did the right thing... For you and me.

*(pause)*

....Say something.

*(pause)*

Do you believe me?

**DIANA**

*(pause; quietly)*

We leave tonight?

**MICHAEL**

*(beat; hope)*

We go anywhere you want to, tonight.

*(beat)*

And we don't look back.

A flicker of a smile from DIANA.

**DIANA**

...Anywhere?

**MICHAEL**

Name it.

Hold... Then she reaches out and takes his hands.

**DIANA**

*(softly)*

We should pack.

45

**EXT. RONNIE AND ELAINE'S HOUSE - NIGHT 15**

45

KITCHEN - ELAINE, RACHEL, MELISSA, DUFFY and JAMIE.

**DUFFY**

He didn't fire?

**JAMIE**

*(are you soft?)*

I'm still here aren't I.

**DUFFY**

Why not?

**RACHEL**

It was definitely Michael?

**JAMIE**

Yes!

**RACHEL**

Melissa?

**MELISSA**

I didn't see. He was wearing a ballie. I was screaming and diving for Alfie.

**JAMIE**

*(overlaps)*

I saw his fucking eyes, it was Michael!

**MELISSA**

*(aside)*

I shit myself.

**ELAINE**

Is it a good thing that he walked away?

**JAMIE**

Fuckin' hell Mam.

**ELAINE**

What I mean is - would he rather talk? Will he come to the table?

**DUFFY**

We should ask.

**JAMIE**

He won't.

**ELAINE**

*(beat; at JAMIE)*

We should ask.

Out on JAMIE.

45A

**EXT. LIVERPOOL STREET - NIGHT 15**

45A

MICHAEL and DIANA walk with shopping bags in their hands. MICHAEL slows down when he sees RICARDO up ahead.

**MICHAEL**

...Ricardo?

*(beat)*

What's going on?

**RICARDO**

Is it done?

MICHAEL understands the question - has he killed JAMIE. DIANA doesn't understand but says nothing.

**MICHAEL**

...No. No it's not done, I'm sorry.

**RICARDO**

For what? Your weakness?

**MICHAEL**

(beat)

For wasting your time.

**RICARDO**

(quietly overlaps;  
disappointed menace!)

At your request I've been busy...  
Your urgent order is now imminent.

\*  
\*  
\*

This is not good news for MICHAEL - a glance to DIANA.

**MICHAEL**

...I assumed the order was on-hold;  
on condition.

**RICARDO**

No, you said *as soon as possible*.  
Are you going back on your word  
Michael?

\*

**MICHAEL**

I didn't give my word - and I'm  
apologising.

**RICARDO**

Apologies do not pay the bills,  
they are a fucking insult to the  
risks I have taken - on your  
behalf.

**MICHAEL**

There's clearly a misunderstanding-

**RICARDO**

(edge)

Not another fucking word!

\*

RICARDO is a different animal now.

**DIANA**

Ricardo please-  
(continues)

\*  
\*  
\*

**MICHAEL**

Babe?  
(no)

\*  
\*  
\*

**DIANA**

-all we want is to be left alone  
and have a life.

\*  
\*  
\*

This City is Ours - Ep 7 - Yellow Amendments - 16.09.24 52A.

RICARDO blanks DIANA. Cold.

\*

**RICARDO**

\*

*(overlaps; evenly; fact)*  
Your new shipment will arrive in  
two days.

*(then at DIANA*

\*

*immediately)*

\*

You can remind him.

\*

**MICHAEL**

...I can't accept the shipment.

\*

**RICARDO**

And I can't prevent it.

\*

*(beat)*

Call your friend - Banksey.

**MICHAEL**

Why?

**RICARDO**

Call him...

And so MICHAEL picks up his phone.

**INTERCUT WITH:**

45B

**INT. BANKSEY'S CAR - NIGHT 15**

45B

BANKSEY and FREDDIE drive. They have just picked up some fast-food. BANKSEY'S PHONE rings - hand-free.

**BANKSEY**

Hello mate. All good?

**MICHAEL**

Alright lad.

**RICARDO**

Where is he?

**MICHAEL**

Where are you?

**BANKSEY**

Out. Mobile. Me and Freddie.

**MICHAEL**

He's in his car.

**RICARDO**

Perfect. Tell him to stop.

**BANKSEY**

What's going on lad?



**MICHAEL**

I'm with Ricardo, he wants you to  
stop.

**RICARDO**

Stop the car and get out.

**MICHAEL**

*(evenly still)*

Stop the car and get out.

*(beat)*

Just do it.

**FREDDIE**

Is he messin'?

BANKSEY pulls in. Stops.

**BANKSEY**

*(a touched puzzled)*

...I'm stopping the car - and we're getting out.

Him and FREDDIE get out. Freddie with his fast-food. BANKSEY with the phone.

**MICHAEL**

....Are you out?

**BANKSEY**

Just about. Now what? Dance?

**MICHAEL**

He's out.

**RICARDO**

Tell him to walk away - and to keep walking.

RICARDO now picks up a phone and begins to press buttons (he could be making a call or sending a message, we don't know).

We go to BANKSEY and FREDDIE as they begin to walk away from the car.

**FREDDIE**

...This is just weird.

**RICARDO**

Are they still walking?

**MICHAEL**

Still walking lad?

**BANKSEY**

Yeah we're still walking. Is this an elaborate Simon Says?

BOOM! BANKSEY'S CAR explodes. We see it. MICHAEL hears it.

**BANKSEY (CONT'D)**

Whoa! Fucking hell!

**FREDDIE**

OH MY GOD. What the...

**BANKSEY**

It's just gone up! The car's just  
lit up! ...Oh my God....

**RICARDO**

End the call.

MICHAEL ends the call. Hold for several seconds. RICARDO  
becomes more a *matter of fact*.

**RICARDO** (CONT'D)

(*stands; evenly*)

I did this for you Michael... As  
soon as possible.

(*pause*)

Your first half payment is to be  
made tomorrow.

(*beat*)

Do not make a fool of me and the  
people I work for.

(*pause*)

You have cocaine to buy and to  
sell... No more warnings.

(*looks to DIANA*)

.....Congratulations Diana. He has  
become your butterfly.

RICARDO exits. MICHAEL looks to DIANA.

**MICHAEL**

(*softly*)

...Stay with me... I can sort this.