



LEFT BANK Pictures

THIS CITY IS OURS

EPISODE SEVEN

By

Stephen Butchard

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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.

INT. LAUNDERETTE - TOP ROOM - NIGHT 13

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.

*
*
*

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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.

46-50 **SCENES OMITTED**

46-50

END OF EPISODE 7