



LEFT BANK Pictures

THIS CITY IS OURS

EPISODE EIGHT

By

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Green Amendments - 13/09/24

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

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1

INT. GAUCHO RESTAURANT - DAY 16

1

DIANA is background, with CHERYL, pouring flutes of champagne.

BANKSEY is at the bar with a cup of tea - as MICHAEL approaches.

MICHAEL

(quietly; genuine concern)

Are you alright Banks?

BANKSEY

...Yeah... Didn't sleep much, but I'm good.

MICHAEL

And Freddie?

BANKSEY

Didn't sleep much either... He's making out like he's buzzin' but he won't be getting in a car for a while.

MICHAEL

(softly)

Off the scale.

(pause)

Plead ignorance with the bizzies.

BANKSEY

Yeah.

MICHAEL

...Do we tell the others?

BANKSEY

(pause)

If you think it's in our favour to tell them... if it isn't...

MICHAEL

I don't know; really don't know...

BANKSEY

...Read the room; your call.

MICHAEL moves away. Out on BANKSEY. Shaken and stirred!

2

EXT. GAUCHO RESTAURANT - DAY 16

2

DUFFY and RACHEL arrive - they are getting out of their car.

DUFFY

You wait for the others, I'll check out what's happening inside.

RACHEL

Are we okay to park here?

DUFFY

I think so yeah.

He enters. RACHEL waits.

3

INT. GAUCHO RESTAURANT - DAY 16

3

DUFFY enters. He sees MICHAEL, BANKSEY and DIANA waiting at the bar. DUFFY isn't sure how he will be received.

DUFFY

(evenly)

Alright lads.

MICHAEL

Bobby.

DUFFY

What do you want to do security wise? Thought I should ask.

BANKSEY

...It's only Jamie we're worried about.

DUFFY

You want to pat him down?

BANKSEY

We'd rather tie him up - but yeah, a pat down's good.

MICHAEL

We're clean; scout's honour.

DUFFY

...Same ...I'll let him know what to expect.

DUFFY takes out his phone.

4

EXT. GAUCHO RESTAURANT - DAY 16

4

ELAINE, JAMIE, MELISSA and ALFIE arrive. RACHEL is there waiting. They say their hello's.

RACHEL

Hi yer. Bobby's inside; says we're good to go.

ELAINE

Who's in there?

RACHEL

Michael, Banksey, Diana - and Cheryl he said.

(beat)

Any idea what he wants to say?

ELAINE

Not really; not at all.

The group move towards the restaurant entrance.

MELISSA

This looks nice.

ELAINE

Has he not taken you here love?

MELISSA

Jamie can't walk past a Nando's.

They enter. JAMIE is quiet and wary.

5

INT. GAUCHO RESTAURANT - DAY 16

5

The whole group take a glass of champagne and begin to sit down at the large, grand table. DUFFY breaks a silence.

DUFFY

...This is all very civilised Diana. How long have you worked here now?

DIANA

Just over three years.

RACHEL

So before you met Michael?

DIANA

Yeah... This is where we met.

MELISSA

The table's big enough.

JAMIE

Nice bit of wood.

MICHAEL

Sit wherever you like and we'll get started.

MELISSA

I like a formal table...

They are getting themselves seated.

DIANA

...I wanted us to have a glass of something because I'm hopeful this will be a celebration...

DUFFY

(deadpan)

Well no-one's pulled out a gun yet.

They settle, they're ready.

MICHAEL

(when ready; serious)

Okay... I'll just say it shall I?

(beat)

The reason we're all here is simple and straight-forward... I want out.

(pause)

I want to walk away... and all the shit that's happened - and I'm looking at you Jay - it's gone, past.

(pause)

But it took that shit to happen for me to realise: I can't do it anymore... I don't want it.

A few moments silence.

DIANA

...And I'm here to say that he means it... We need to do something else with our lives.

CHERYL

Like what?

DIANA

...Family... in time.

CHERYL

(beat; gets it)

Okay.

RACHEL looks.

MICHAEL

Elaine, I know you've been pushing for common sense and a solution, so I'm thinking this is it.

ELAINE

I'm certainly listening.

RACHEL

Walk away from what Michael? Walk away how? Are you feeling entitled?

DUFFY

Rachel let the man explain.

RACHEL

I'm asking a question that's all.

JAMIE

And she's right.

BANKSEY

(quietly ffs)

Jamie?

JAMIE

Cheers.

CHERYL

We're like one big happy family
aren't we. All that's missing is a
Christmas dinner.

MICHAEL

(beat)

I'm walking away from a business I
helped build; across 15 years or
more... From weed to pills to lemo;
me selling in the clubs, Ronnie on
the doors - all while you were
still dancin' to fucking Madonna by
the way.

RACHEL

I was never that into Madonna, a
bit before my time.

MICHAEL

(overlaps)

15 years of grafting.

ELAINE

We get it Michael.

DIANA quietly places her hand on MICHAEL: relax.

MICHAEL

...The business has been half my
life..... and right now it's dry;
it needs lemo.

JAMIE

Not your concern if you're walking
away.

ELAINE

(quietly)

Let him finish.

JAMIE shrugs. A moment or two of silence.

MICHAEL

As a group - we've got the money in
the bank to pay for 50 keys.

(no one denies this)

...And now we've got a shipment of
50 keys arriving tomorrow - that
needs paying for today.

Ears prick.

RACHEL

...Arriving from where?

MICHAEL

Ricardo. The amigos.

DUFFY

Arrives tomorrow?

MICHAEL

What I propose is that Banksey,
and you Bobby Duffy take delivery.
You take control.

(see reactions; beat)

You cut it how you like and you
sell it, usual lines, our lines...
Which are now your lines.

(beat)

You're all back in the game.

RACHEL doesn't like the men taking control but chooses to say
nothing. She might glance to JAMIE. A few moments silence...

DIANA

Michael thinks that Cheryl should
get a lump sum.

MICHAEL

Which is only fair.

CHERYL

I think so.

RACHEL

And Michael just walks away?

MICHAEL

Yeah.

RACHEL

With what?

MICHAEL

...Diana... She's all I want.

JAMIE

(beat)

We're supposed to believe that?

DIANA

Look at me Jamie, I'm gorgeous.

MICHAEL

I could have buried you Jay, I didn't.

JAMIE

(at MICHAEL)

But you did kill my old fella Mister Wizard man. Sorry to bring it up again.

BANKSEY

Nah, Ronnie was a grass. I think it might have been me who killed him.

JAMIE

But you didn't - he did.

BANKSEY

I don't want to bad mouth your father, but how the fuck do I know he didn't snitch on me? Get me banged up? Cost me a marriage? Cost Freddie a mother?

JAMIE

(overlaps)

Why would he have done that?

BANKSEY

It's what grasses do.

ELAINE

(overlaps evenly; firmly)

All of this chat is besides the point and after the fact - and disrespectful to the man who got us here!

(beat)

Can we stop trash-talking Ronnie and try to look to the future!

MICHAEL

...Which is all I care about.

He looks to JAMIE.

CHERYL

(beat; evenly)

100 kay. Lump sum. That's about 3 per cent of your profit... and I'm happy. Satisfied. Barring some Davy questions.

(beat)

That's my future.

ELAINE

...Very early days Cheryl but that seems reasonable.

DUFFY

(beat; he wants this)
This shipment, it's deffo happening?

MICHAEL

It's happening - provided we pay Ricardo today.

RACHEL

And if we don't?

BANKSEY

We'd be stupid. It's a no brainer.

JAMIE

Let's assume we're all stupid. What does the amigo do then?

MICHAEL

...Well he won't be happy. But he'd still be a Colombian drug dealer.

RACHEL

(beat)

Half your life Michael... and you believe you can walk away?

DIANA

It's what he wants.

RACHEL

You've known him 18 months hun, I've known him 18 years - this game is addictive.

MICHAEL

(evenly at RACHEL)
I've had enough.

JAMIE

But you placed the fucking order, you couldn't be more involved.

MICHAEL

And why did I need to place that order?

ELAINE

Can we go back to the bit where the past is forgotten please... Because this is beginning to sound like common sense.

RACHEL

(beat)

Why Bobby and Banksey? It's not in
your gift to say who does what.

DUFFY

Babe we're a team you and me... And
Jamie's family - he's in.

MICHAEL

They know the lines. The grafters
know them.

BANKSEY

Continuity.

MICHAEL

And Jamie can't be trusted.

DUFFY

Yet... But in time lad.

See JAMIE. See RACHEL - she is not even in the equation!

MELISSA

(to JAMIE)

I think it's a good idea.

JAMIE glances to RACHEL looking for an ally.

BANKSEY

(beat)

We can't be arseholes about this.
It's on a plate... We all benefit
and it's the end of the chaos...
Bobby?

DUFFY

Agreed... Hundred per cent.

He puts his hand on RACHEL'S hand - she doesn't move her hand, but she remains noncommittal.

MICHAEL looks at the faces... is it acceptance he sees?

MICHAEL

Elaine... Do we raise our glasses?

A few moments silence, then ELAINE raises her glass - and RACHEL hears another betrayal.

ELAINE

...I think we've got to.

(pause)

To the future.

The OTHERS follow suit - some more enthusiastic than others.

ALL

To the future / The future.

ELAINE nods to MICHAEL.

6

INT. GAUCHO RESTAURANT - DAY 16

6

Minutes later and the group are dispersing. JAMIE is alongside MELISSA.

JAMIE

(aside)

Do you need the loo before we go?

MELISSA

Yeah, I might try actually.

JAMIE

And babe?

(She looks; quietly; easy)

Don't believe a word he says.

MELISSA

(stops; softly; not happy)

...No. Don't.

JAMIE

What?

MELISSA

Just don't. You got away with it once and then we got away with it.

(beat)

I don't want trouble, I don't want guns. Don't.

A moment, then MELISSA moves away. JAMIE checks his phone - as RACHEL passes.

JAMIE

(aside)

Rachel, do nothing 'til we talk.

RACHEL glances. DUFFY is following.

DUFFY

Happy or sad Jay?

JAMIE

(easy)

Happy enough. If we're seeing the back of soft-lad, that's got to be a bonus.

DUFFY

(half smile)

It's gonna work lad. New era.

RACHEL

(at JAMIE)

Are we giving your Mum a lift or
are you?

JAMIE

Seeing how she won't put the baby
down, I think it's us.

RACHEL

See you at the house then?

JAMIE

(more at RACHEL)

And we'll talk.

DUFFY

We will.

RACHEL looks - she and DUFFY leave. JAMIE checks phone. A moment, then CHERYL walks past JAMIE.

CHERYL

Try not to fuck it up.

JAMIE looks.

DIANA

(calls)

Cheryl!

DIANA moves to CHERYL.

DIANA (CONT'D)

I'll call and collect my stuff; in
about an hour or so?

CHERYL

Okay hun. I'll be in.

DIANA

And thank you.

CHERYL

(small smile)

...See you in a bit.

DIANA moves back, past JAMIE, relaxed, back into phone.

Continuous. ELAINE, with ALFIE and MICHAEL. DIANA will join in moments. ELAINE pours herself another glass maybe. BANKSEY in the background.

ELAINE

...So what brought this on?

MICHAEL

(beat)

I told Banksey - the thought of
getting slammed again... Too much.
I'm too old.

ELAINE

(gets it)

...Okay... Makes sense.

(beat)

It's where me and Ronnie were at.

(beat)

Before it all fell apart?

MICHAEL

...Yeah.

ELAINE

(she looks at him; pause)

I believe you Michael... So don't
go making a fool of me - do it.

MICHAEL

I will... We will.

DIANA

We will.

ELAINE

(pause)

Good luck... To both of you.

ELAINE kisses MICHAEL on the cheek; then DIANA.

DIANA

Thank you.

ELAINE

Nice fizz - and I know my fizz.

ELAINE goes. BANKSEY is the last one in the room.

BANKSEY

...What now?

MICHAEL

...Need to make sure the money's
paid. That's it.

BANKSEY

Bobby Duffy can do that. He will do
that.

MICHAEL

I'll try to speak with Ricardo, let
him know it's happening.

BANKSEY

Where's he at?

MICHAEL

He's made an office at the Panoramic.

BANKSEY

Nice.

(pause; quietly serious)

Tell him what he did was fucking naughty.

DIANA

(softly)

It was terrifying.

BANKSEY

Anything could have happened. It could have gone off any time.

MICHAEL

(quietly)

But it didn't.

BANKSEY

Not the point.

MICHAEL

I know... but deal with it lad, because you've got to deal with him... Yeah?

BANKSEY

There are lines Michael... Freddie was sitting beside me...

MICHAEL

(beat)

Let's get it done and over with.

(pause)

Catch you later?

BANKSEY

...You will.

MICHAEL and BANKSEY clasp hands / fist bump. DIANA briefly kisses BANKSEY on the cheek and she and MICHAEL walk away.

On BANKSEY who is unsettled rather than seething.

GO TO - MICHAEL and DIANA move towards the bar area.

DIANA

I need to do my rounds here, then I'll collect my stuff. Shall I see you at the flat or the house?

MICHAEL

Flat. We can go to the house
together... Tidy up.

DIANA

(easy)
It's your mess lad; you clean it.

MICHAEL

Hey?

They are close. Face to face. She looks - what?

MICHAEL (CONT'D)

(pause)
Can't wait.

DIANA

...For what?

MICHAEL

...Happy Town.

Hold. Brief kiss. She smiles and walks away and to work - a
glance back to MICHAEL. He's beyond smitten!

8

EXT. GAUCHO RESTAURANT - DAY 16

8

JAMIE on the phone - his call is answered by BONEHEAD.

BONEHEAD

(via phone)
Mornin' lad.

JAMIE

You will not believe what's going
on here.

INTERCUT WITH:

9

EXT. TAXI GARAGE - DAY 16

9

BONEHEAD outside his Dad's TAXI garage.

BONEHEAD

What's that?

JAMIE

I am in the process of being
royally fucking shafted.

BONEHEAD

Which is painful by the way. By
who?

JAMIE

Where are you now?

10

INT. DUFFY'S CAR - DAY 16

10

BOBBY and RACHEL drive. Hold a silence - then RACHEL speaks.

RACHEL

(when ready)

He might walk away, but it'll be a very short walk. He'll be back; count on it.

DUFFY

I don't know y'know... He's not the Michael of a year ago... A month ago even.

RACHEL

He is what he is... And he's addicted to the deal.

DUFFY doesn't want to think that way.

DUFFY

(pause; relaxed)

This is a good move for us babe...

(pause; no response)

You should message the Amigo; as soon as we get back.

RACHEL

...I will.

DUFFY

We're looking at a 2 mill profit at least

RACHEL

(beat)

It's still Michael's deal though.

Out on a conflicted RACHEL.

11

INT. / EXT. RONNIE AND ELAINE'S HOUSE - DAY 16

11

JAMIE sits in the back garden - phone in hand. Leg bouncing maybe.

MELISSA watches him from inside the house. She knows his moods and knows something is happening. She could be preparing her famous Chili.

JAMIE'S phone buzzes - silent.

JAMIE

(into phone)

Yeah?

MELISSA watches JAMIE on the phone - as RACHEL enters the kitchen.

RACHEL

You okay love?

MELISSA

Yeah. You?

RACHEL

(easy truth, it's MELISSA)

Don't actually know. I can't bring myself to the party.

(beat)

I am trying.

MELISSA

You'll get there.

MELISSA watches as RACHEL moves out to JAMIE - who has just ended his call. Follow RACHEL.

RACHEL

(calmly; quietly)

...So what are your thoughts?

JAMIE

(beat; calm)

It's all bollocks. He won't walk away forever.

RACHEL

I said the same to Bobby.

JAMIE

...And to be perfectly honest, I don't like that I'm getting my nose pushed out. You and me both.

(pause)

What do you think?

She thinks a moment. She feels the same.

RACHEL

I'm not going back to being a book-keeper...

JAMIE

(pause; closer)

Is there distance - between us and the amigos?

(beat)

Michael's made a deal - does that mean we've made a deal?

RACHEL

(beat; quietly)

No... When we paid off the last debt. We said Michael was on his own; separate.

JAMIE

So it's his tab?

RACHEL

...I'd say so yeah.

JAMIE

(pause; thinks)

How about we drop a bomb?

On RACHEL. BOBBY in the kitchen.

DUFFY

Rach, shall we get this done?

JAMIE

(quietly)

You and me.

DUFFY

...Rach?

RACHEL

(casual at BOBBY)

Yeah, in a minute.

DUFFY opens a cupboard - finding himself a nibble of something.

JAMIE

(relaxed; evenly)

I can send you a sort code and account number. Doing it right now.

JAMIE is already at his phone.

RACHEL

For what?

JAMIE

A sample - from Amsterdam - all we spend is 75 kay.

RACHEL

That's a big sample.

JAMIE

4 keys; a bargain. We pay for nothing more until we know it's good and we meet them.

RACHEL

(beat)

We meet them?

RACHEL'S PHONE pings - a message.

JAMIE

We... and now you've got their numbers.

RACHEL

.....And Michael?

JAMIE

He owes the Amigos - not our problem.

DUFFY

(calls; easy)

...Rachel. Tick tock.

12

INT. DIANA'S CAR / EXT. CHERYL'S HOUSE - DAY 16

12

DIANA parks up a short distance from CHERYL'S HOUSE. Parked cars mean she can't get any closer.

We stay with DIANA as she gets out of her car and begins to walk down towards CHERYL'S HOUSE.

She might cross the road - glancing up the street she sees a BLACK TAXI moving towards her - no problem; life.

She is on the opposite side of the road now as the taxi nears and everything is normal... Until DIANA is disappeared - into the passing taxi.

She is gone. The taxi drives clear. The street is empty and eerie. Tumbleweed without the tumbleweed.

13

INT. TAXI / EXT. LIVERPOOL STREETS - DAY 16

13

Mobile bedlam. DIANA is pinned to the floor by THREE HOODED MALES. She is doing her best to resist. Screaming and yelling. They are trying to clamp her mouth.

ANDO

STOP FUCKING STRUGGLING AND WE MIGHT LET YOU SIT ON A SEAT.

(beat)

STOP IT! CUT IT OUT!

THUG 1

Just fucking twat her!

ANDO

(pulling a blade)

SEE THAT! SEE THAT? DO YOU WANNA BE
CUT?HEY?

DIANA decides the time for resistance has passed... She quietens down.

ANDO (CONT'D)

....That's better..... Not difficult is it?

14

INT. RONNIE AND ELAINE'S HOUSE - DAY 16

14

ELAINE opens a wall-safe. See a brick of money. She takes out a (distinctive) PHONE. She passes the CODE-PHONE to RACHEL.

GO TO - LIVING ROOM - seconds later. RACHEL is at a table, at the laptop, pressing keys. Her own phone is beside her. She touches it - glances at the screen. She pauses. Hold.

DUFFY

.....All good?

RACHEL

(beat)

Yeah - just making sure I've got the right account; right numbers.

DUFFY sits at the table, not beside her - side on maybe. He has no direct sight of the screen. He holds the CODE PHONE.

RACHEL presses a key - waits.

RACHEL (CONT'D)

Code on it's way.

CODE PHONE pings with a code.

DUFFY

(easy)

Here we go.

(beat; reads code)

The letters are all capitals.

(beat)

7. U. Q. T. M for mother. 9. 9. 2.

RACHEL keys in the code and presses go. Waits.

RACHEL

...Done.

DUFFY

(quietly)

...And just like that we are back babe.

(MORE)

DUFFY (CONT'D)

(beat)

I'll give Banksey the good news.

He stands, he kisses her head and exits. RACHEL has calmly closed the laptop screen. Out on RACHEL. Who has she sent money to?

15

EXT. LIVERPOOL STREETS - DAY 16

15

A BLACK VITO-STYLE TAXI drives through the streets. The rear windows are tinted. The DRIVER and the THREE or FOUR PEOPLE in the back are but dark shadows.

INTERCUT WITH:

16

INT. TAXI - DAY 16

16

Find DIANA sitting between two THUGS - with one THUG opposite. The YOUNG MEN surround her - their faces covered - she looks at them, determined not to feel afraid. She stares and they stare back. She is still - calm.

THUG 1 and ANDO decide to reach down and touch her thigh. She kicks out.

DIANA

Don't you fucking dare.

The OTHER MEN cheer.

In the front, BONEHEAD is searching for a number. He turns to the cheers and talks casually to DIANA.

BONEHEAD

How are we in the back Diana - all good?

No response. BONEHEAD'S call is ringing.

BONEHEAD (CONT'D)

(at DIANA)

I'm to tell you not to worry.

(beat)

And the boys are under strict instruction not to feel you up. Not even a little bit?

His call is answered.

JAMIE

(via phone)

Yeah?

BONEHEAD

(relaxed; quieter)

Alright brother - all done and
we're traveling.

INTERCUT WITH:

17

INT. RONNIE AND ELAINE'S HOUSE - BACK GARDEN - DAY 16

17

JAMIE is in the garden. He looks through to the kitchen to see MELISSA.

JAMIE

(into phone)

Nice one. Any problems?

BONEHEAD

Everything went sound. I'm taking her to the office right?

JAMIE

Yeah, yeah; it's all clear. I told Helen to shut up shop; it won't open again until we're done, but be discreet?

BONEHEAD

Discreet lad? ...I've never been discreet before - can't wait.

(smiles)

...See you in a bit.

The call is ended. On JAMIE - who turns to see MELISSA there.

JAMIE

(quietly; evenly)

...We've got her.

MELISSA

(troubled; softly)

...You're a dick.

A look between them. It's serious now.

JAMIE

...We can do this.

MELISSA

It's over and you're stirring it up again.

JAMIE

(overlaps; certain)

It'll never be over until he's gone..... Trust me.

18

EXT. RONNIE AND ELAINE'S HOUSE / INT. DUFFY'S CAR - DAY 16

DUFFY is on a call. Sitting in a parked car on the driveway.

DUFFY

(into phone)

First thing we need to do lad is
decide how much we're gonna pass on
untouched and how much we're gonna
dilute...

He sees JAMIE exit the house. He wonders where he's going. He
watches.

DUFFY (CONT'D)

...And to what extent yeah.

(pause)

Yeah.

(beat)

Have you told them it's imminent?
They need to get their arses into
gear.

DUFFY watches as JAMIE exits and moves to his car. Gets in.
Drives away. DUFFY watches as this happens - curious.

19

INT. RONNIE AND ELAINE'S HOUSE - DAY 16

19

DUFFY enters - as RACHEL is out of the living room - LAPTOP
in hand.

DUFFY

What's Jamie doing? Where he's
going?

RACHEL

How should I know?

DUFFY

I don't like it when he wanders
off.

DUFFY - a little flustered - calls JAMIE as he moves into the
kitchen. We follow.

His call rings. It's answered.

JAMIE

(via phone)

Hello.

DUFFY

Jay, what is it you're doing now?

INTERCUT WITH:

20

INT. JAMIE'S CAR - DAY 16

20

JAMIE drives - handsfree.

JAMIE

(beat)
I'm doing nothing.

DUFFY

Why have you left the house?

JAMIE

(beat)
Cos I'm a grown up... It's allowed
isn't it? *

DUFFY

We need to make ready, we need to
plan; let our people know what's
gonna happen. Are you part of this
or not?

JAMIE

Bobby, I'm going on a message
that's all.

JAMIE ends the call. Hold a moment.

GO TO - DUFFY, who looks to MELISSA.

DUFFY

(when ready; evenly)
So what's he up to?

MELISSA

...Don't know what you mean.

DUFFY

(pause; quietly)
He's got a second chance here;
can't he see that?

GO TO - continuous - JAMIE driving - his phone rings once
again. He sees it's RACHEL and answers - with a little
trepidation: is she still on side? *

JAMIE
...Hello Rach. How are we? *

RACHEL

(beat)
It's done. 75 thousand paid to your
Amsterdam people. *

JAMIE

Our people... That's good news
Rach, great news. What about the
amigos? *

RACHEL isn't proud of her "betrayal" but this is business. *

RACHEL

(beat)

I'm giving them nothing.

(beat)

I haven't told Bobby.

JAMIE

You know what, I wouldn't - not until it's too late... We'll cut our sample, get it out there; get ourselves over to the Dam.

(beat)

How does that sound?

RACHEL

(quietly; evenly)

...Like a plan.

JAMIE

(pleased)

A fucking next generation plan.

21

INT. PANORAMIC - DAY 16

21

MICHAEL enters the space; he has made a call that is not being answered. He moves to the reception.

RECEPTIONIST

(smiling; professional)

Yes, Sir?

MICHAEL

I'm looking for Ricardo Guzman.

RECEPTIONIST

Guzman.

MICHAEL

G.U.Z.M.A.N, yeah. He practically lives here.

RECEPTIONIST

Let me look....

(checks screen / taps keyboard)

...Mister Guzman has an all day reservation but he's not here yet.

MICHAEL

But he is due?

RECEPTIONIST

He has a reservation.

MICHAEL

.....I'll wait. Thank you.

MICHAEL moves away looking over the expanse of the area.

MICHAEL ambles to the bar area and sits.

22

INT. LAUNDERETTE - DAY 16

22

From inside the LAUNDERETTE we see the TAXI pull up close to the front door.

INTERCUT WITH:

23

INT. / EXT. TAXI - DAY 16

23

BONEHEAD issues instructions.

BONEHEAD

Everybody sit tight until I open up.

(beat)

Diana? Are you gonna be quiet or do we need to use the tape?

(no response)

Diana?

DIANA

(evenly)

Don't pull or drag me.

(beat)

Let me walk and I'll walk quietly.

BONEHEAD

(casually)

Suits me but make a noise girl and you'll lose a fucking finger, know what I'm saying?

And go. BONEHEAD jumps out of the taxi. On DIANA... what is she going to do?

GO TO - EXT. / INT. SHOP. BONEHEAD casually unlocks the door to the shop. He opens the door, the alarm-alert beeps. He enters, goes to the back of the shop and enters the correct code - silence.

He opens the rear door (he might knock off the CCTV).

BONEHEAD returns to the front door and looks out. All clear. He opens the door to the TAXI.

See DIANA being held and all ready to move. The THUGS and DIANA begin to step away from the taxi. KNIVES on show to frighten her, she is hurried and hustled into the shop.

They move through the launderette and up the stairs.

24

INT. LAUNDERETTE - UPSTAIRS - DAY 16

24

The GROUP moves through the small corridor to the lock-up room. They enter.

BONEHEAD

(to DIANA)

Take the comfy seat. Jamie'll be here in a minute.

DIANA

Jamie. Why am I not surprised?

BONEHEAD

(to YOUNG THUG and others)

Ando, wait outside the door, the rest of you downstairs - and stay out of sight. Park up my old man's taxi.

The OTHERS leave. BONEHEAD shuts the door. DIANA is sitting. BONEHEAD is a distance away - closer to the door.

BONEHEAD (CONT'D)

(when ready)

Water?

DIANA

No.

BONEHEAD

No thank you.

BONEHEAD gets a bottle of water from a small fridge - and a LARGE ZOMBIE KNIFE. He places the knife near to him.

DIANA

(about the knife)

Is that to frighten me?

BONEHEAD

If I wanted to frighten you I'd show you my penis.

(beat)

Messin'...

(pause; relaxed)

It's all a bit unnecessary this... I'm not one hundred per cent on board with involving the women.

DIANA

So why do it?

BONEHEAD

(pause)

Last I heard you'd walked out on the Wizard; that right?

(no response)

My bird finished with me because I stank of weed; which to be fair I did. I'm off it now; more or less.

(beat)

More into the gym.

DIANA

What happens next? To me?

BONEHEAD

(easy)

One way or another girl, you won't be seeing Michael Kavanagh again.

DIANA has her first tingle of fear.

DIANA

What does that mean?

BONEHEAD

Think about it.

Hold a moment, then her phone rings (she should have a bag; which they will have taken).

BONEHEAD (CONT'D)

....We better leave that alone...

The phone rings.

He is attracted to CHERYL - in fact, there is no genuine reason for him to be here other than to see her!

That said - he will not act on his feelings.

BARNEY

It's erm - just a bit of an update - so you know I've not forgotten about you. We've not forgotten.

(no response)

...Things have been happening.
Lots of things.

CHERYL

Like what?

BARNEY

Can't say; not really.

CHERYL

That's your update - you can't say?

BARNEY

We are looking at David's associates... and would appreciate a heads-up on any new information that might come your way.

(beat)

That's not to say we see you as an informant.

CHERYL

(calm)

Just a snitch.

BARNEY

No.

CHERYL

A grass then?

BARNEY

No.

CHERYL

(relaxed)

You should go now.

BARNEY

(beat)

Yeah... As long as you know, we are serious; we are building a case... I don't want to put these bastards away for a couple of years, I want them away for life.

He means it. He looks at her.

CHERYL

(longer pause; pause)
I think you might be staring
Barney...

He is.

BARNEY

...Yeah... Sorry. I've got a card
here - just in case.

He offers it. She takes it. He's happy that she did.

BARNEY (CONT'D)

...Anyway...

24B

EXT. CHERYL'S HOUSE - DAY 16

24B

The door opens. BARNEY leaves. CHERYL is about to close the door when she spies DIANA'S car in the near distance. She is curious.

25

INT. PANORAMIC - DAY 16

25

MICHAEL ends the unanswered call. Hold for several moments.

Then his phone rings. He answers.

MICHAEL

Hello, yeah?

26

EXT. CHERYL'S HOUSE - DAY 16

26

CHERYL is at the end of her path looking at DIANA'S car.

CHERYL

Michael, it's Cheryl Crawford.

(beat)

Diana's car is outside my house,
but there's no sign of Diana?

Out on MICHAEL.

27

EXT./ INT. LAUNDERETTE - DAY 16

27

JAMIE taps on the glass door. A figure emerges from the shadows inside and lets him in.

JAMIE moves through the shop, the door is closed and locked behind him.

28

INT. LAUNDERETTE - UPSTAIRS - DAY 16

28

Continuous. JAMIE emerges at the top of the stairs; he passes ANDO and moves through to the side-room. He pushes through the closed door and enters the side-room.

Continuous - side-room.

JAMIE

Alright Bones.

(beat)

Diana. Are they treating you well?

DIANA

Like a queen.

BONEHEAD

Didn't bother with the gaffer tape.

DIANA

Is that your fetish Jamie?

BONEHEAD smiles a touch. JAMIE has gone to a cupboard / fridge to get a bottle of water. Also in the cupboard we see the PISTOL.

JAMIE

Bonehead?

JAMIE is holding the pistol. DIANA can not see it.

BONEHEAD

Yeah, I'll get rid, sorry.

JAMIE looks at his friend for a few seconds. Then continues.

JAMIE

(taking out his phone)

Let's get this done shall we. Proof of life.

*(he smiles a touch;
prepares phone)*

...I want you to say hello to Michael for me... Or just wave; it's on mute...

JAMIE holds up the phone - filming.

DIANA

He will kill you... And you Bones.

JAMIE

(filming)

Do you know what, he won't - because he thinks more of you than he does himself. He's proper in love.

BONEHEAD

You're his kryptonite Diana.

DIANA

You're forgetting he doesn't like to lose. And he certainly doesn't like being shat upon.

JAMIE

Who does?

DIANA

Which is why he killed Ronnie.

(beat)

He thought Ronnie was taking the piss.

JAMIE looks. Phone is lowered. BONEHEAD looks - this is interesting.

JAMIE

...He told you that?

DIANA

He didn't have too. I saw him do it.

BONEHEAD

Whoa.

JAMIE is thrown... but curious for this first-hand knowledge.

DIANA

Shall we go to the police - you and me - or aren't you that bothered?

JAMIE

(beat)

Are you winding me up?

DIANA

Why would I do that? You're the one who's sick.

JAMIE

(pause; unsettled;

quietly)

Did he see it coming? ...Ronnie?

(no response)

Did he see it coming?

BONEHEAD

(evenly)

She's fucking with you lad.

JAMIE

Answer me.

DIANA

(beat)

Did he put up a fight do you mean?

(beat)

He was in no fit state... but I think Michael woke him up; I think he opened his eyes... Whether he saw it coming...?

(longer pause)

You've got a wife and a lovely baby Jamie... and money... a new supply of cocaine. Don't ruin it.

JAMIE

...Oh I won't ruin it; not for me.

Hold. JAMIE is stunned. He exits.

BONEHEAD

...Is that a true story?

DIANA

...It might be.

BONEHEAD

(smiles)

...You playing him?

DIANA

Might be.

BONEHEAD

...I'm thinking I like you.

DIANA

Then let me go and no harm done...
Save your mate.

BONEHEAD

Don't like you that much.

29

INT. LAUNDERETTE UPSTAIRS - DAY 16

29

JAMIE is at the top of the stairs - unsettled; shaken even.
PHONE IN HAND.

ANDO

(watching)
.....You alright Jay-man?

JAMIE says nothing.

INTERCUT WITH:

30

EXT. CHERYL'S HOUSE - DAY 16

30

MICHAEL gets out of his car and sees DIANA'S CAR - he walks past it, looking, almost expecting to see signs of a struggle - something - but it's just a parked car.

GO TO - JAMIE composes a TEXT MESSAGE.

31

INT. CHERYL'S HOUSE - DAY 16

31

CHERYL and MICHAEL.

MICHAEL

She didn't knock?

CHERYL

No.

MICHAEL

You didn't see her arrive?

CHERYL

When I saw the car, I called her.
When she wasn't picking up I called you.

MICHAEL says nothing. His mind is going to places he doesn't want to go. It's CHERYL who says it.

CHERYL (CONT'D)

(softly)
She hasn't walked....
(MORE)

CHERYL (CONT'D)

and she can't have just
disappeared.

(pause; quietly)

It's not a nice feeling is it?

MICHAEL looks - he knows she is referring to DAVY. CHERYL is in no way gloating.

CHERYL (CONT'D)

(pause)

There's nothing you can do except
wait.

MICHAEL

Does your doorbell have a camera?

CHERYL

It does but it's not working; needs
charging.

PING. MICHAEL gets a message. Looks at phone. He reacts - to what is bad news but not a surprise - almost inevitable.

CHERYL watches him - and waits...

MICHAEL

(softly; the message)

It says "Looking for your bird
yet?"Jamie.

CHERYL barely reacts.

CHERYL

(pause; evenly)

I'd ignore him; for now. Don't
answer... In fact, call his mother.

MICHAEL

(quietly)

...That's not a bad shout.

MICHAEL paces a touch; moves. Then his phone rings. He looks at the screen - it's JAMIE.

CHERYL

(aside; dark deadpan)

.....Tell him you have a unique set
of skills.

MICHAEL

(evenly; into phone)

What do you want Jay?

JAMIE

Get my message?

MICHAEL

Yeah. Didn't understand it.

JAMIE

I think you did; her phone's been ringing off the hook.

(pause)

I'm sending you a little film on WhatsApp.

MICHAEL

A little film?

JAMIE

You'll find it interesting.

JAMIE ends the call.

33

INT. CHERYL'S HOUSE - DAY 16

33

CHERYL looks at Michael.

MICHAEL

(pause; quietly)

He's sending a video.

A few moments, then the PHONE beeps and signals the arrival of the clip. Hold... a part of MICHAEL doesn't want to look.

He takes a breath. He needs air. He steps outside (front or back).

GO TO - Moments later - MICHAEL stands watching and re-watching the film of DIANA.

We focus on CHERYL, who's watching MICHAEL watching the film.

He stops watching. Hold. CHERYL watches - then goes to him.

CHERYL

(when ready)

If you need me to help in any way I will - if I can... I like her...

(pause)

But you need to help me?

MICHAEL

Not now Cheryl.

CHERYL

(immediate; calm)

I want to know where Davy is.

MICHAEL

(overlaps)

Now's not the time.

CHERYL

Now is exactly the time because now
you can understand how I feel!

MICHAEL reacts. He gets it.

CHERYL (CONT'D)

(pause)

Do you know where he is?

MICHAEL

.....Yes.... Spain.

CHERYL

In a hole in the ground?

MICHAEL

(beat)

Like Ronnie's in a hole in the
ground, yeah.

CHERYL reacts. She knew but the confirmation still hits home.

MICHAEL (CONT'D)

(pause; quietly)

...I'll tell you everything... but
later..... If you don't mind.

34

EXT. LAUNDERETTE - DAY 16

34

JAMIE sits alone - phone in hand... He is waiting for a reaction from MICHAEL but none comes. The pressure is mounting - his failure and recent humiliations ever present. Hold... We might even feel sorry for him.

His phone rings - it's ELAINE. He decides to answer.

JAMIE

Hello Mam; all good?

INTERCUT WITH:

35

INT. RONNIE AND ELAINE'S HOUSE - KITCHEN - DAY 16

35

ELAINE is with RACHEL, MELISSA, DUFFY and ALFIE.

ELAINE

What in God's name have you done?!
What in God's name were you
thinking of?!

DUFFY

Put him on speaker Elaine.

JAMIE is nearby and about to enter the LAUNDERETTE.

JAMIE

(winces)

...Who told you?

ELAINE

Michael told me! And you've just turned the fuck-up dial all the way past eleven! What possessed you?!

DUFFY

Put him on speaker.

JAMIE

(overlaps)

What I've done is I've taken control, I've made a decision.

JAMIE comes through the SPEAKER. RACHEL listens and becomes seriously worried about her new partner.

DUFFY

It was all settled Jamie.

JAMIE

No! Fucking no! It wasn't!

DUFFY

This isn't about you.

JAMIE

(overlapping)

I'm gonna blow him out of the water once and for all!

ELAINE

Jamie don't you dare speak to him again until I've spoken to him, do you hear me?Jamie?

RACHEL

He's gone.

DUFFY

FUCK!

RACHEL glances to MELISSA.

ELAINE

.....We'll deal with it.

ELAINE has already pressed redial. The call rings out. RACHEL is feeling vulnerable and sick. It goes to voicemail.

ELAINE takes a breath and leaves her message. RACHEL and MELISSA are pressured.

ELAINE (CONT'D)

(aims for calm)

...Jamie - you cannot do this.
Think back to this morning when
there was a clear and profitable
path forward...

*(pause; then desperation
creeps in)*

Call me... For God's sake call me.

She ends the call.

DUFFY

Where would he take her?

(beat)

Melissa?

MELISSA

I don't know.

DUFFY

Where does he hang out? Where does
he feel safe?

MELISSA

(overlaps firmly)

I don't know.

DUFFY

...I tell you what, if Michael
doesn't kill him, I will.

RACHEL

You're not helping Bobby.

DUFFY

This entire mess began with him
stealing from his own.

RACHEL

Stop it.

DUFFY

Am I right or wrong?

RACHEL

Give it a fucking rest.

MELISSA exits with ALFIE.

MELISSA

I can't do this.

ELAINE

(long pause; softly)

Ronnie knew what he was like. I
didn't want to believe it.

Hold, then ELAINE steps outside into the back garden. A
silence - then:

RACHEL

I'll go and check on Melissa.

RACHEL goes. We follow.

36

INT. RONNIE AND ELAINE'S HOUSE - DAY 16

36

RACHEL moves into the living room and is already making a
call. It rings... and eventually JAMIE answers.

JAMIE

(via phone)

Hello.

RACHEL

(hushed urgency)

What are you doing? What are you
doing and why?

INTERCUT WITH:

37

EXT. LAUNDERETTE - DAY 16

37

JAMIE

Does it matter? Doesn't change what
we're doing?

RACHEL

Yes it does! It changes everything?

JAMIE

(interrupts)

I want to make the bastard suffer
and Rachel-

RACHEL

(overlaps)

We leave that to Ricardo.

JAMIE

Rachel, stay with me, we are still
in a good place.

RACHEL

No, we are not in a good place, we
really aren't.

She realises he has ended the call. She turns. She sees DUFFY in the door way.

DUFFY

...Who was that?

A moment, then she bluffs it out.

RACHEL

...Jamie... He doesn't get it; he doesn't understand what he's done.

DUFFY

He answered your call? ...He's just blocked Elaine.

RACHEL

So I got lucky - or not.

RACHEL moves to exit. She's gone. Out on DUFFY.

38

INT. PANORAMIC - DAY 16

38

BANKSEY enters. He moves into the reception area, looks ACROSS the space and he sees RICARDO sitting at a window table - eating and working... He's not ready to approach him just yet.

39

INT. RONNIE AND ELAINE'S HOUSE - DAY 16

39

RACHEL climbs the stairs - looking to find MELISSA.

40

INT. RONNIE AND ELAINE'S HOUSE - BEDROOM - DAY 16

40

Continuous. MELISSA is with ALFIE and is upset. The door is ajar. There is a tap on the door - RACHEL.

RACHEL

Hey.

MELISSA

Hey.

RACHEL

(softly)

.....This isn't good.

MELISSA

(quietly)

I told him that.

RACHEL

...Do you know where he might be?

A shake of the head.

RACHEL (CONT'D)

(pause)

I'm asking because I entered into a bit of a deal with him, just this morning.

MELISSA

(looks; quietly; evenly)

.....Amsterdam?

RACHEL

Yeah.

MELISSA

...Why would you do that? ...When everything was about to go back to normal.

RACHEL

(pause; quietly; evenly)

Because normal didn't include me.

MELISSA

(pause; looks; quietly)

So it's better to break everything?

(pause)

Had you down as being smarter than that.

RACHEL

.....Yeah. Me too.

41

INT. PANORAMIC - DAY 16

41

BANKSEY moves to RICARDO.

BANKSEY

(quiet; polite)

Excuse me, Ricardo... Banksey.

Offers hand.

RICARDO

(beat)

Banksey, yes of course.

BANKSEY

Can I?

(sit)

RICARDO

Please; please.

BANKSEY

Just a courtesy call really -
making sure everything that was
supposed to happen has happened.
Payment wise.

*

RICARDO

(beat)

The last time I looked - no; no
payment.

*

*

BANKSEY

(beat)

I see. I was told otherwise.

*

*

RICARDO

...Let me check again.

BANKSEY watches as RICARDO interrogates his phone. He glances
out of the window.

RICARDO (CONT'D)

(casual)

...I like this place.

BANKSEY

It's very nice yeah.

RICARDO

I like the city.

(pause; a face)

Yes... It seems we now have a
payment; thank you... We have a
deal.

*

42

INT. RONNIE AND ELAINE'S HOUSE - DAY 16

42

RACHEL closes her laptop. CODE PHONE at her side. She might
feel like a book-keeper. BACK TO:

43

INT. PANORAMIC - DAY 16

43

Continuous.

BANKSEY

(quietly; evenly)

...Ricardo. About last night.

RICARDO looks - impassive; though any warmth disappears.

BANKSEY (CONT'D)

(pause)

It was, reckless, don't you think?

(no response)

I could have been anywhere. I could
have stopped the car anywhere...

(MORE)

*

BANKSEY (CONT'D)

The car could have been on my
driveway - right next to my house.
(pause)
I don't understand.

*
*
*
*

RICARDO

(overlaps, evenly)

I have no idea what you're talking about Banksey - but I will say this - you can pass it on to Michael... Our business must be binary, one or zero, black or white, there can be no room for grey... for misunderstandings.

(pause)

Respect: yes... Friendship? ...as I have learned to my own cost: no.

(pause)

What was needed, was a reset; a wake-up call..... Boom.

BANKSEY

(pause)

My lad, my son, Freddie, he was in the car with me.

Several moments silence.

RICARDO

(when ready)

I keep my own children at school and at home. My work is not for them.

BANKSEY

(keeps it even)

We were out getting a pizza... Just saying.

RICARDO

Saying what?

BANKSEY processes.

BANKSEY

(when ready; easy)

Nothing much... Nothing worth hearing; you're right..... Spot on. Thank you.

(pause)

I'm happy that the payment has gone through.

BANKSEY stands. They shake hands.

BANKSEY (CONT'D)

Enjoy the view.

BANKSEY leaves.

44

INT. LAUNDERETTE - UPSTAIRS - DAY 16

44

JAMIE emerges from the stairs and moves to the side-room. He passes ANDO and enters the side-room.

JAMIE

(at BONEHEAD)

Can you believe it, he told me Mam?
I tell him I've kidnapped his bird -
and he snitches to me Mam. Is he
taking the piss?

BONEHEAD

It's just pressure lad, getting
Elaine to bend your ear.

DIANA

What did Elaine say?

BONEHEAD

Doesn't matter what she said, it's
your game lad.

(beat)

Can't hang around and you can't
back down.

JAMIE'S phone is ringing. It's MICHAEL.

JAMIE

Here we go. On cue.

(answers)

Michael!

(beat)

She was starting to believe you
didn't love her anymore.

INTERCUT WITH:

45

INT. CHERYL'S HOUSE - GARDEN - DAY 16

45

MICHAEL into phone.

MICHAEL

What do you want?

JAMIE

I tell you what I want.

BONEHEAD

(deadpan aside)

What I really really want.

JAMIE is moving to exit the side room.

JAMIE

I want you gone. Simple as that.

He's gone.

BONEHEAD

...Simple as that Diana.

GO TO - MICHAEL.

MICHAEL

(beat)

Harm one hair on her head and you
will pay - and Melissa will pay,
your Mam'll pay, I will burn your
fucking house down and enjoy it.

(beat)

Let her go now and I'll settle for
you kissing my bare arse.

INTERCUT WITH:

46

EXT. LAUNDERETTE - DAY 16

46

Continuous. JAMIE exits the LAUNDERETTE, speaking.

JAMIE

Nah. Don't like the sound of that at all. Not gonna happen. Can't lose again can I?

MICHAEL

You can't win lad.

JAMIE

Michael you're talking too much, it's time for you to listen...

(pause)

All you've got to do to save Diana... is top yourself.

(pause)

A life for a life. I'm serious.

(pause)

Don't care how you do it just tell me where, tell me when and I'll be there... a safe distance away...

(pause)

Do that one thing and I swear to God I'll let her go without a scratch.

(no response; JAMIE prompts)

All the lads fancy her - did I say?

MICHAEL

(longer pause)

Ronnie would be ashamed of you, do you know that? He was ashamed of you.

JAMIE

(beat)

Rope, river, bleed out... Climb to the top of a very tall building and step off. Your choice.

(pause; quietly prompts)

Any thoughts?

(no response)

There's a time limit by the way.

MICHAEL

It's not gonna happen.

JAMIE

Let's go for midnight.

(pause)

She says she watched you kill my old fella, is that true?

MICHAEL

(quietly)

.....She's laughing at you.

JAMIE

(quiet steel)

I think she's telling the truth...
Which is another reason I will not
back down.

MICHAEL

(pause)

Put her on the phone. Let me speak
to her... Can you do that?

JAMIE

....Hang on.

JAMIE walks. He enters the LAUNDERETTE, we follow.

INTERCUT WITH:

47

EXT. LAUNDERETTE / INT. LAUNDERETTE - UPSTAIRS - EVENING 16

JAMIE walks through the LAUNDERETTE and up the stairs.

He emerges upstairs and moves to the side-room. He enters.

JAMIE

It's for you.

He offers the phone to DIANA. She hesitates a moment and then takes it. DIANA puts the phone to her ear.

DIANA

(evenly)

.....Michael?

MICHAEL

(softly; evenly)

Diana, I am so sorry babe. This
shouldn't be happening. I'll do
whatever I can; I'll agree to
whatever he wants and we'll get you
out of there.

DIANA

No.

MICHAEL

Yes.

DIANA

He's afraid of you and he wants you
dead, so no.

MICHAEL

I'll deal with it.

DIANA

And he's still in the room.

MICHAEL

Doesn't matter.

DIANA looks at JAMIE.

DIANA

(beat; evenly)

You do not do anything stupid; hear me? You do not give in.

MICHAEL

All that matters to me is you.

DIANA

(overlaps; evenly)

You do not give in.

MICHAEL

(softly still)

Don't worry about me, I know exactly what to do.

DIANA

(beat; evenly)

You need to know that I'm pregnant.

The room reacts a touch.

DIANA (CONT'D)

(a longer pause; no response)

Did you hear that? I said I'm still pregnant; it's the truth...

(pause)

We will be happy and you will find a way...

(longer pause)

I'm going now.

JAMIE takes the offered phone. He's not sure if what he has just heard is good or bad news - for him. He plays it as good.

JAMIE

(into phone)

Congratulations are in order I suppose.

(pause)

Is she telling the truth do you think? Have you been trying?

MICHAEL

(quietly)

Just let her go and I'll walk away.

JAMIE

Can't do that.

MICHAEL

Jamie please. I'll walk.

JAMIE

You know what to do.

MICHAEL

If you want me to beg I'll beg.

JAMIE

(overlaps)

Do it.

JAMIE ends the call - not feeling as triumphant as he hoped. BONEHEAD looks uncertain. Hold a silence.

DIANA

.....I'll have that water now
please.

A few moments, then, why not. BONEHEAD moves to get a bottle of water and DIANA takes action.

She is out of her seat and dives for BONEHEAD'S KNIFE - she seizes the knife and turns ready to use it.

BONEHEAD

Whoa put it down girl.

DIANA

Jamie step away from the door. I
will use it.

BONEHEAD

(yells)

PUT IT DOWN!

DIANA

(yells)

GET AWAY FROM THE FUCKING DOOR!

She makes moves towards JAMIE and the door - lashing out as a threat - missing him.

JAMIE

Diana take it easy, you're going
nowhere.

The door opens and ANDO is there with his knife.

A shot is fired upwards.

BONEHEAD

Diana!

She turns and BONEHEAD is pointing the GUN.

BONEHEAD (CONT'D)

I won't shoot you dead but I will
fucking shoot you, now lose the
knife and sit yourself down!

She knows she has lost the battle.

BLACK:

48

EXT. RONNIE AND ELAINE'S HOUSE - EVENING 16

48

CHERYL walks up the driveway and knocks on the door. Waits.

49

INT. RONNIE AND ELAINE'S HOUSE - EVENING 16

49

CHERYL is with ELAINE, RACHEL, MELISSA and DUFFY.

CHERYL

(already talking)

I don't pretend to know what's
going on and I'm not looking for an
explanation. But Diana's not
collected her car, or her things.
And then Michael came to the house
and took a call from Jamie..... So
what am I supposed to do? How do I
play it?

RACHEL

(listening; easy)

I get it, yeah.

CHERYL

I'm concerned - is what I'm saying.

ELAINE

You're right to be concerned, we
all are... but at this moment in
time we ask that you do nothing.

CHERYL

Is something bad gonna happen?

ELAINE

No. Not if we can help it.

DUFFY

We're on top of it.

CHERYL

I know I'm over-thinking - but
that's why I'm here in person:
phone records.

ELAINE

Cheryl, this *is* going to end well -
that's what we're working at.

DUFFY

It's nothing that we can't sort
out.

ELAINE

(beat)

Day one, tomorrow; maybe you call
Michael. If it goes to day two -
I'll call you.

(beat)

How does that sound?

DUFFY'S PHONE is ringing.

CHERYL

...Okay... I'm comfortable with
that.

DUFFY

It's Michael.

RACHEL

(beat)

Cheryl - do you mind?

(privacy)

CHERYL

(beat)

Oh no. I'll step out, nip to the
bathroom.

She smiles apologetically. She goes. RACHEL part follows and
closes the door after her.

RACHEL

(about the call)

Put him on speaker.

DUFFY

(answers)

Michael... Any news?

They inch closer to DUFFY'S PHONE.

MICHAEL

(evenly)

Where are you Bobby and who are you
with?

DUFFY

I'm with the family: Ronnie's
house.

INTERCUT WITH:

50

INT. "MICHAEL'S CAR" - EVENING 16

50

MICHAEL is talking into his phone.

He is parked up in a street but we cannot / do not recognise the street at all - we are close on MICHAEL.

MICHAEL

Are they listening in?

ELAINE

We are Michael. This is all of our problem.

MICHAEL

(beat)

The only news I've got is bad news. I've spoken to the boy; he's got her and will only give her up when I'm gone - permanently. Understand me?

DUFFY

Yeah.

MICHAEL

...Anything your end?

DUFFY

Nothing.

MICHAEL

You haven't spoken to him at all?

ELAINE

He's gone quiet but we are trying.

MELISSA

I'll keep trying. I'm messaging him all the time Michael. I think he will read them.

MICHAEL

He needs to see sense - somehow.

A few moments silence.

ELAINE

We want to help you every way we can - I hope you know that?

MICHAEL

I know Elaine.

On MICHAEL as he looks out of his car window and sees CHERYL exiting ELAINE'S house, leaving the door open, a bundle in her arms.

MICHAEL (CONT'D)

This morning, all I wanted was to walk away.

ELAINE

You can still do that I'm sure.

MICHAEL

That's not what your lad wants.

CHERYL opens the door and gets into the back of MICHAEL'S CAR.

MICHAEL (CONT'D)

So if you could send him this message - from me?

ELAINE

We can try.

MICHAEL

It's important.

DUFFY

Go on lad.

MICHAEL

(pause; evenly)

Tell him I've got his baby.

See MELISSA. MICHAEL ends the call. Drives away.

51

EXT. RONNIE AND ELAINE'S HOUSE - EVENING 16

51

Hear the desperate screams from MELISSA inside the house.

MELISSA (O.S.)

Oh my God, no, no, NO! OH MY GOD!
He's gone! He's gone Elaine! I
don't want him to be gone!

52

INT. "MICHAEL'S CAR" - NIGHT 16

52

MICHAEL drives. CHERYL is in the back with ALFIE. Hold a long silence.

CHERYL

(eventually)

Do you know what you're doing?

MICHAEL

(pause; quietly; evenly)

Diana's pregnant..... Eye for an eye.

She puts her question another way.

CHERYL

(longer pause)

Do you know what happens next?

MICHAEL

....I find a tall building.

53

EXT. RIVERFRONT MULTI-STORY CAR PARK / INT. "MICHAEL'S CAR" - NIGHT 16

The car park is near empty. MICHAEL'S CAR enters and circles and climbs and climbs and climbs... emerging eventually on the top and open-air floor.

He parks. The car sits still and alone for a while. Isolated.

54

INT. "MICHAEL'S CAR" / EXT. CAR PARK ROOFTOP - NIGHT 16

54

ALFIE sleeps in CHERYL'S arms. MICHAEL is seated in the drivers seat.

Hold a silence.

CHERYL

(when ready; quietly)

Are any of us actually friends?

(pause)

Were we ever friends?

MICHAEL glances in the rear-view - a good question.

CHERYL (CONT'D)

(longer pause)

Because we've done some horrific things to one another.

(pause)

Is that our world?

MICHAEL

(pause; quietly)

You should go home now Cheryl.

CHERYL

(beat)

Home? ...Do you think they don't know who took this little fella?

(pause)

If I go anywhere it'll be abroad.

MICHAEL

(pause)

Have you got money?

(beat)

I know Davy had money but can you get to it?

CHERYL

Yeah I've got money.

(beat)

Still want my 100 kay though.

MICHAEL smiles a touch. MICHAEL'S PHONE buzzes. It's JAMIE.

MICHAEL

(no satisfaction)

Hello Jamie, are you up to speed?

INTERCUT WITH:

55

INT. TAXI / EXT. LAUNDERETTE - NIGHT 16

55

Streets are empty. The side door of the taxi is open. JAMIE sits inside, alone. He has been pushed on to the back foot - again. Pressure builds.

JAMIE

(hissed into phone)

Up to speed? ...You cheeky bastard.

Where are you?

MICHAEL

(quietly cold)

I'm doing as I'm told. I'm at the top of a tall building - me and Alfie - and we're getting ready to jump.

JAMIE

(explodes)

Fuck off! ...Don't be such a twat!

You cannot do this! He's a baby!

MICHAEL

I'll text you where I am when I feel like.

MICHAEL ends the call. After a few seconds his phone buzzes again. He blocks the call.

CHERYL

(decides to speak)

I suppose it's something, that he's upset.

A silence.

CHERYL (CONT'D)

(when ready; evenly)

I think I would like to go now.

(pause)

You'll be okay with him?

MICHAEL

Yeah.

CHERYL

You'll look after him?

MICHAEL

...Yeah. I will... Promise.

CHERYL doesn't move.

MICHAEL (CONT'D)

.....Don't you believe me?

CHERYL

I think you should call Elaine;
give him back.

(beat)

You've made your point.

MICHAEL

I don't have Diana.

CHERYL

You've made your point...

Hold.

GO TO - CHERYL carefully climbs out of the car. MICHAEL is doing the same.

CHERYL carefully hands MICHAEL the baby. He takes him; cradles him.

CHERYL (CONT'D)

It suits you...

(longer pause)

I'll see you in Spain.

MICHAEL

...Hope so.

She walks away... He watches her go.

MICHAEL is alone holding ALFIE.

MICHAEL (CONT'D)

(when ready; softly)

Just me and you kid.

(pause)

Are you warm enough in there...

Hey?

(pause)

Did you know your old fella is the
biggest gob-shite in Liverpool? Yes
he is..... He really is...

Hold. HE IS NEVER GOING TO HARM THIS CHILD.

Nevertheless:

56

PHONE FOOTAGE - NIGHT 16

56

See the phone footage first. MICHAEL filming him and ALFIE, then the car park and view - and the drop.

MICHAEL

(via phone)

Here we are Jay: me and Alfie, on a boys day out to the car park... Top floor; river view, do you recognise it? It's very nice, as car parks go... Walls and barriers not too high; we could easily step over here... and as you can see - a nice long drop to the concrete below; that's gonna hurt..... Perfect, wouldn't you say?

The footage ends. It's JAMIE'S PHONE and he's inside the TAXI.

57

INT. TAXI / EXT. LIVERPOOL STREETS - NIGHT 16

57

Continuous: The roads are quiet. The TAXI moves unnoticed.

Inside - the occupants are quiet: DIANA and JAMIE in the back; BONEHEAD drives. Just three people. HOLD.

58

INT. RONNIE AND ELAINE'S HOUSE - BEDROOM - NIGHT 16

58

A red-eyed and broken MELISSA lies on the bed; fetal.

59

INT. / EXT. CAR PARK ROOFTOP - NIGHT 16

59

MICHAEL looks out over the rooftop... In the distance, he sees the TAXI approaching; nearing the CAR PARK... He watches as it turns into the car park.

MICHAEL takes a breath.

60

INT. MULTI-STORY CAR PARK / INT. TAXI - NIGHT 16

60

The TAXI takes the turns and ramps and climbs floor after floor - finally emerging on the rooftop.

DIANA looks out and sees MICHAEL standing close to his car ready.

BONEHEAD steers the taxi away from MICHAEL, putting distance between the two vehicles.

61

EXT. CAR PARK ROOFTOP - NIGHT 16

61

MICHAEL watches as the taxi parks up... and stops. This is it.

The door slides open. DIANA and then JAMIE - holding onto her.

DIANA and MICHAEL look to each other. It hurts MICHAEL but he mustn't show it.

BONEHEAD steps from the DRIVER'S side.

JAMIE

(calls across the distance)

...Where is he?

MICHAEL

In the car. Safe.

JAMIE

So do we swap?

MICHAEL

(calls to DIANA)

Are you okay babe?

DIANA

Yeah. I'm good.

MICHAEL

I'm sorry. This should never have happened.

BONEHEAD

(calls)

You can kiss her later lad, let's get this embarrassment over and done with.

JAMIE

(about ALFIE)

Let me see him then.

MICHAEL glances to the car. The rear door of "MICHAEL'S CAR" opens and out steps ELAINE, holding ALFIE.

JAMIE reacts silently - as he loses yet more face, kudos. BONEHEAD reacts.

JAMIE (CONT'D)

...What's this? What are you doing here?

ELAINE

It was either me or Melissa, and Melissa would have throttled you.

MICHAEL

(beat)

Diana walks to me. Then Elaine walks to you; Alfie never leaves her... Fair?

JAMIE

...Fair. Yeah.

A few moments, then he turns to DIANA and nods.

DIANA begins to move across the space. MICHAEL could not love her anymore at this point. She walks calmly towards him. She looks to ELAINE - who remains impassive.

MICHAEL

(very softly)

I love you. Wait in the car babe.

DIANA

(quietly)

We'll get in the car together.

DIANA moves alongside MICHAEL.

ELAINE

(at MICHAEL)

...Okay?

MICHAEL

...Yeah.

ELAINE

(quietly; brief; evenly)

Thanks for calling me; putting my mind at ease.

ELAINE begins to move across. MICHAEL watches - he watches JAMIE and BONEHEAD... ELAINE approaches JAMIE and passes him:

ELAINE (CONT'D)

(quietly at JAMIE; about ALFIE)

This is what's important and never forget.

JAMIE

(hating this; at MICHAEL)

Are we all done now?! Have we all got what we want?!

MICHAEL can't keep quiet.

MICHAEL

You know what, you've got no idea what you want besides attention.

ELAINE

Michael please, it's over.

MICHAEL

(overlaps)

Everything you touch turns to shit -
and you're never to blame.

(continues)

DIANA

(aside almost)

Michael, let's go.

MICHAEL

(edge; anger; upset)

You say it's over Elaine? It should never have started in the first place! We were cruising... We were fucking invisible - and now look at us... Two good men down - and we're snatching women off the street and babies from their beds!

DIANA

(overlaps softly)

I want to go.

MICHAEL

(continues)

I'm carrying here lad-
(he pats his inside pocket)

-I've got a strap and a full clip
but what I don't have, what I don't possess, is the will to use it.

JAMIE

The balls do you mean?

MICHAEL

(quieter)

You are not fucking worth it.

BONEHEAD

Get in your car and fuck off Mister Wizard man!

DIANA

(soft plea; let's go)

Michael.

MICHAEL

Last thing. Do yourself a favour Jay and take a good, long look in the mirror... Try to find a bit of Ronnie.

And that's it - the straw. JAMIE reacts. He reaches inside his clothing and is pulling out his GUN.

JAMIE

You cheeky bastard bringing up me old fella!

JAMIE points his gun.

ELAINE

JAMIE NO!

MICHAEL is reaching for his own gun when DIANA is in front of him, holding him, shielding him, protecting him.

Everything now is hectic and overlapping. Desperation. TWO WORLDS: MICHAEL and DIANA wrapped together, against JAMIE and his gun. ELAINE almost helpless; BONEHEAD cajoling.

World one:

DIANA

No Michael, you cannot do this. I will not let you do this.

MICHAEL

*(frustrated; contained;
struggling to be free of
DIANA)*

Babe get off me! You'll get us both fucking killed!

DIANA

(overlapping)

I am not letting go of you.

MICHAEL

Diana STOP IT!

World two overlaps:

JAMIE is angling for a shot. DIANA bear hugs MICHAEL - they are one! She is looking always to see where JAMIE is.

JAMIE

DIANA MOVE! MOVE YOUR ARSE!

ELAINE

Jamie for God's sake, it's over!
You have a child here! JAMIE!

JAMIE

DIANA LAST WARNING!

ELAINE

JAMIE!

DIANA

(at *MICHAEL'S* ear)

Do not fight me! I AM NOT LETTING
GO!

MICHAEL

Baby you'll get hurt!

JAMIE

(overlapping)

DIANA OUT OF THE FUCKING WAY!

BONEHEAD

Finish it lad! GET IT DONE!

ELAINE

JAMIE DON'T YOU DARE!

BANG! JAMIE fires. A moment - everyone wondering who's been hit. No-one - every man is still standing. A warning shot; frustration.

JAMIE

...MICHAEL, NEXT ONE TAKES HER
FUCKING HEAD OFF!

MICHAEL

Babe!

DIANA

(grips *MICHAEL* tighter)

Trust me.

JAMIE

HIDING BEHIND HER FUCKING SKIRT
MICHAEL?

MICHAEL

(a plea; softly)

Step out of the way babe and hit
the deck.

DIANA

(soft determination;
overlaps)

I will not.

DIANA is fighting to stay close to MICHAEL.

ELAINE

Jamie; look at Alfie. Take a look
at your son; look at him.

JAMIE

(overlapping at ELAINE;
eyes on MICHAEL)

He killed my old fella, he killed
your fucking husband! You know he
did! We all know he did!

ELAINE

(overlaps)

I don't want to hear that!

JAMIE

Ask him!

ELAINE

(firmer still)

I can't deal with that!

DIANA

(to MICHAEL)

Tell them. Give it to them.

JAMIE

Ask him straight!

A moment's glance between ELAINE and MICHAEL.

JAMIE (CONT'D)

Admit it!

ELAINE

Look at your baby boy Jamie - look
at him!

DIANA

(overlapping)

Michael?

JAMIE

(overlapping; SCREAMED AT
MICHAEL)

JUST FUCKING ADMIT IT!

DIANA

Tell him.

MICHAEL

I DID WHAT WAS NECESSARY!

(beat)

IN THE CIRCUMSTANCES... RONNIE DID
THE SAME TO DAVY! HE BELIEVED IT
WAS NECESSARY... and he was wrong!
We were both wrong!

(pause; then quieter but
still strong)

If I could bring him back I
would... I really would!

(MORE)

MICHAEL (CONT'D)

(pause; quieter to DIANA)

Diana step away.

DIANA

I will not.

MICHAEL

(quietly insists)

Step away please babe, this has to
stop... Please... Trust me... Step
away...

Hold on JAMIE still pointing the gun... a few moment's
silence. DIANA takes a leap of faith and steps away from
shielding MICHAEL.

MICHAEL is wide open. JAMIE'S gun is pointing at him. ELAINE
wants to say something... Hold.

ELAINE

(longer pause; quietly)

Jamie?

JAMIE

(spoken)

Mum shush.

Hold... It's JAMIE'S decision... Hold.. Then JAMIE lowers the
gun... Hold on JAMIE. Hear him breathing... as control edges
in... Hold.

ELAINE says nothing but she is proud of JAMIE in this moment -
he has done the right thing.

Hold. JAMIE looks to BONEHEAD.

JAMIE (CONT'D)

In the cab lad.

BONEHEAD looks... He moves - a little reluctantly.

JAMIE looks to MICHAEL... Then he tosses the gun, it skids
along the floor, stopping closer to ELAINE.

He moves to ELAINE, he takes ALFIE.

JAMIE (CONT'D)

*(about ALFIE; evenly; no
joy)*

...To the future, hey Mum.

JAMIE moves to the cab. JAMIE doesn't look at MICHAEL and
DIANA as he passes them and steps into the back of the cab.

MICHAEL looks to see ELAINE - gun in hand, at her side. She
looks to MICHAEL. MICHAEL looks to the gun. Hold.

MICHAEL

(when ready; softly)

You know I loved him.

ELAINE

(beat; evenly)

Do you know you killed us both?

A few moments silence. Then ELAINE moves to MICHAEL and offers him the gun. He takes it. She looks at him - and DIANA.

ELAINE (CONT'D)

(pause; quietly)

You're lucky I have a grandson.

(pause)

But know that I will come to despise you - both of you, Diana. Just for being in love... and happy.

(beat)

This may not be the last of it - is what I'm saying...

ELAINE looks at MICHAEL, somehow can't bring herself to hate him - the anger isn't inside her yet, only sadness.

Hold... Then she moves away. She gets into the cab. It drives away.

DIANA and MICHAEL are alone on the roof. They embrace. They hold onto each other.

MICHAEL

(when ready)

We will be happy...

Hold.

62

INT. / EXT. PANORAMIC - NIGHT 16

62

Lift door opens and RICARDO emerges from the life and restaurant. He begins to walk along a quiet city street.

GO TO: RICARDO walking. When behind him - a long way away - we see headlights. The headlights of a heavy ELECTRIC CAR.

The car is getting closer and then mounts the pavement and accelerates.

RICARDO turns - but it's too late - he is hit by the car and thrown into the air. He flies high, far and hits the ground, broken and motionless.

The CAR stops. Hold. Who is driving this car?

63

INT. ELECTRIC CAR - NIGHT 16

63

BANKSEY, emotionless, looks in his mirrors at the still body in the road behind him.

A moment. Then BANKSEY puts the car into reverse - and reverses... the car bumps as it rolls over the body once more. Stops.

BANKSEY

(spoken)

...Boom.

BANKSEY puts the car into drive - and drives clear. Emotionless.

END.