



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.

7

**INT. GAUCHO RESTAURANT - DAY 16**

7

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.

24A

**INT. CHERYL'S HOUSE - DAY 16**

24A

CHERYL and BARNEY. BARNEY finds himself a little nervous in the presence of beauty.

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 on the phone. He summons a calm he doesn't feel.

**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?

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**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.**