

SECOND CHANCE

by

Ed Penney

A Drama

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AUTHOR'S NOTE; THE CHARACTER OF STEVE CAN ONLY BE SEEN FROM THE BACK IN THE FIRST FEW SCENES SO HIS IDENTITY IS NOT REVEALED TO THE AUDIENCE.

FADE IN INT. NIGHT. NIGHTCLUB.

A nightclub in a run down area of the city of Liverpool. There are POLE-DANCERS or go-go dancers dancing on a STAGE. The MUSIC is LOUD. The place is packed. Most of the clientele are MEN and a lot of them are the worse for drink. STEVE is sitting at the BAR nursing a GLASS of whisky. LEE and MICHELLE are there in the corner of the room. It is obvious that LEE is pushing drugs to some of the men. MICHELLE is flirting heavily with a MAN. ALAN and ANDY are there. They are pretty drunk and ANDY is laughing uproariously at something. He is pointing at the dancers and making obscene gestures. One of the BOUNCERS looks across at him and it is obvious that ALAN tells ANDY to cool it. The whole scenario is downbeat and seedy. STEVE'S MOBILE PHONE rings. He reaches into his pocket. The phone ringing and what he says can only just be heard over the general hubbub.

STEVE

Yeah.

STEVE listens for a few seconds to whoever is on the line. The conversation cannot be heard.

STEVE (CONT'D)

Right.

He rings off. He drains his glass. He stands up and pushes his way through the crowd to the door and leaves the club.

INT. DAY. MISTER SIDNEY'S OFFICE.

STEVE knocks on the door of MISTER SIDNEY'S office. ALF opens the door and STEVE walks in. The office is fairly smart. It has a new CARPET but otherwise the fittings are rather old fashioned and the DESK and CHAIRS have seen better days. MISTER SIDNEY is sitting behind the desk. STEVE sits in a chair in front of the desk. ALF and ARCHIE stand facing STEVE on either side of the desk. MISTER SIDNEY unwraps an expensive-looking CIGAR, trims the end of it and lights it as he is speaking.

MISTER SIDNEY

Good morning.[Beat] Or maybe it's not so good for some of us?
[Beat] You look like shit. Late night, was it?

MISTER SIDNEY shakes his head.

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MISTER SIDNEY (CONT'D)
You really should know better. At our age it's cocoa before bedtime and a nice, relaxing blow-job from the little lady.... if you're lucky.[Beat] That's if you have a little lady, of course.[Beat] Now...to business.

He tosses an ENVELOPE over the desk to STEVE.

MISTER SIDNEY (CONT'D)
You'll find all you need in there.

STEVE opens the ENVELOPE. There is a wad of CASH in large NOTES, a PHOTOGRAPH of a man in a wig and gown who is obviously a judge or criminal barrister and a FLOOR PLAN of an office block.

MISTER SIDNEY (CONT'D)
The balance of the money will be paid on completion.[Beat] Listen to me. I'm starting to sound like a scumbag lawyer meself. That'll be the day, won't it boys?

MISTER SIDNEY chuckles. ALF grins. ARCHIE is impassive.

MISTER SIDNEY (CONT'D)
It's gotta be done ASAP. Definitely before next Monday at the latest. That's when the case comes to court.[Beat] I told my clients they can totally rely on you 'cause you're the best in the business. So don't let me down.[Beat] Any questions?

STEVE shakes his head.

MISTER SIDNEY (CONT'D)
That's what I've always liked about you. You got a way with words.

STEVE gets up and leaves the office. CLOSE UP on MISTER SIDNEY as he watches STEVE leave.

INT. NIGHT. HOTEL ROOM.

STEVE is sitting on the edge of the BED in a cheap hotel room. There is a low TABLE in front of him with a HANDGUN on it. He has a FRAMED PHOTOGRAPH of his WIFE and SON on his BEDSIDE TABLE. The TELEVISION is on and is tuned to a cookery programme. STEVE pours himself a shot of WHISKY from a BOTTLE and lights a CIGARETTE.

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He takes a sip of the scotch and takes a slow drag of the cigarette. He picks up the automatic GUN and expertly takes it to bits. He cleans the parts with a CLOTH and reassembles the gun. He screws a SILENCER onto the barrel. He aims it at the chef on the TV. He puts the gun down, sips more whisky and takes another drag of his cigarette. He picks up a VIDEO-CASSETTE from the bedside table which has a STICKER on it which reads 'FAMILY VIDEO'. He puts it in the VIDEO PLAYER and presses play on the REMOTE CONTROL. A view can be seen of a very attractive YOUNG WOMAN in her early thirties playing in a GARDEN with a BOY of about FOUR years of age. There is also a PUPPY. It is a day in summer. The child plays with the puppy as the woman sunbathes on the LAWN. The child splashes in a plastic PADDLING POOL before jumping on his mother. The woman shrieks and jumps up.

WOMAN

Ah! I'm all wet now! I'll get you for that!

The woman pretends to chase the boy around the garden. The woman and the boy are both laughing. It is an idyllic family scene. The woman catches the boy and picks him up.

WOMAN (CONT'D)

Gotcha! Come on. Let's pose for Daddy and give him a big smile.

She poses with the boy on her lap.

WOMAN (CONT'D)

Say cheese!

The woman and boy smile at the camera. STEVE drinks his whisky and stubs out his cigarette as the screen goes blank.

INT. DAY. HOTEL ROOM.

STEVE gets out of bed and walks into the BATHROOM. He showers. A TATTOO of the 'winged dagger' of the SAS can be seen on the back of his forearm with the words 'WHO DARES WINS'. He dresses smartly. WHITE SHIRT, DARK TIE and BLACK SHOES. Also a BLACK ULSTER OVERCOAT and a BLACK BRIEFCASE. In fact he looks like any other commuter with an office job. He puts his WATCH on. The time is 7 am. He packs his SMALL SUITCASE. He neatly folds his CLOTHES. He puts the video-cassette and photograph of his wife and child in the case. He lights a cigarette and pours what is left of the whisky into the glass. He puts his cigarettes and lighter into the pocket of his jacket. The gun and black gloves go into the briefcase. He puts the cash from the envelope into his wallet. He leaves the photo of the man and the office floor plan in the envelope. He puts the envelope and wallet into his inside jacket pocket. He takes a final drag of his cigarette and stubs it out. He drains the glass.

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He takes a TOWEL from the bathroom and wipes the GLASS, BOTTLE, top of the TABLE and BEDSIDE CABINET, TV SCREEN and MIRROR in the BATHROOM. In fact anywhere where he might have left FINGERPRINTS. When he is happy that he hasn't forgotten anything he picks up his suitcase and briefcase from the bed and walks out of the room.

EXT. DAY. SIDE-STREET.

STEVE puts his suitcase in the boot of a parked CAR. It is a nondescript family SALOON. He buys a NEWSPAPER from a NEWSPAPER KIOSK and stands at a BUS STOP.

EXT. DAY. STREET SCENE.

He can be seen getting off a bus and walking down the road. This is obviously the business area of the city because there are high rise office blocks on both sides of the street. He walks down an ALLEY between two office blocks. He stops to put the newspaper in his briefcase and puts his BLACK GLOVES on. He climbs a fire-escape running up the side of a building. He can be seen climbing to the top of the fire-escape.

INT.DAY.

The DOOR opens and STEVE enters. He walks down a CORRIDOR. There are office doors on both sides. He passes the LIFTS and walks down two flights of stairs. There is no-one around. He emerges into another corridor and comes to a door with the name MR. MCKENZIE-GREAVES J.P. On it. He takes out a TOOL from his pocket and expertly picks the LOCK. He enters the office and re-locks the door. The office is plush. BLACK GOWNS and COURT WIGS hang on the CLOTHES-STAND in the corner of the room. On one wall there is a BOOKSHELF which is crammed with LEGAL BOOKS. There is a COMPUTER on the ANTIQUE DESK. The whole room smells of money. STEVE checks the doors leading off the room. One door leads to the OUTER OFFICE where the secretary works. The other door is a BATHROOM. This is directly opposite the desk. STEVE enters the bathroom and sits on the closed lid of the TOILET. He gets the GUN out of the briefcase and cradles it on his lap. He can just see the desk through the gap in the door.

I/E. DAY.

STEVE hears the outer door of the office open. He hears FOOTSTEPS. The LIGHTS are switched on. MR MCKENZIE-GREAVES is soberly dressed. DARK PIN-STRIPED SUIT with a PINK SHIRT and a GREY TIE. BLACK SHOES. He has DARK HAIR that is beginning to GREY at the sides and is aged around fifty. He wears rimless, round SPECTACLES. He appears to be your stereotypical upholder of the law.

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STEVE sees him take off his COAT and hang it with his UMBRELLA on the stand. The man sits behind the desk. STEVE opens the bathroom door and walks into the office. The man looks up.

MR MCKENZIE-GREAVES
Who the fuck.....?

STEVE shoots him between the eyes. MR MCKENZIE-GREAVES slumps back in his chair. The BULLET HOLE is obvious. The WALL behind is sprayed with BLOOD. STEVE puts the gun back in his briefcase. He lets himself out of the office and walks down the corridor and up two flights of stairs inside the building. He then exits through the door and down the fire-escape. In fact he exactly re-traces his steps. He walks down the alley. He pauses and takes the newspaper out of the briefcase and puts his gloves into it. He joins people at a ZEBRA CROSSING and pretends to read his newspaper. He crosses the road. It is now rush-hour and there are many PEDESTRIANS and the TRAFFIC is heavy. As STEVE crosses the road a car driven by SUSAN is waiting for the pedestrians to cross. SUSAN drives on when the road is clear. The camera now follows the CAR that SUSAN is driving.

I/E. PANORAMIC SHOT OF CAR DRIVING DOWN A VALLEY ROAD. SUSAN IS DRIVING .SARAH IS IN PASSENGER SEAT. BILLY IS IN THE BACK WITH RILEY THE DOG.

BILLY is singing out of tune. The DOG hides its head under a BLANKET.

BILLY
'Raindrops keep fallin' on me
'ead....and just like the guy
whose feet are too big for his
bed...nothing seems to fit....

He screeches on this last note.

SARAH
Have you got to do that?

BILLY
Do wha'?

SARAH
Sing that song all the time.

BILLY
It's from one of me and Dad's
favourite films...Butch Cassidy.
It's about this gay cowboy who
dances around in the sun with
this kid. 'Cept when it's rainin'
of course. They made a sequel to
it called 'Blowjob Mountain'.

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SARAH
Stop talking crap. If you've got
to sing can't you sing something
more contemporary?

BILLY
I might if I knew what you were
talkin' about.

SARAH
Something newer.

BILLY
Like wha'?

SARAH
I dunno. Some hip hop or R and B.

BILLY
You know what R&B stands for?

SARAH
Rhythm and blues.

BILLY
Na. It stands for rubbish and
bollocks.

SUSAN
Watch your language

BILLY
Can we stop...I need a wee...and
I feel sick.

SARAH
I know that feeling

BILLY
And Riley feels sick as well.

SARAH
How can you tell when a dog feels
sick?

BILLY
'Cause he told me and I can talk
'dog.'

SARAH
You talk shite.

SUSAN
Stop swearing. You should know
better at your age.

SARAH
Who, me?

SUSAN
Both of you.

BILLY
See...you should know better.

The CAR pulls into a lay-by. BILLY gets out with the DOG on a lead. SUSAN gets out and lights a cigarette. SARAH stays in the CAR.

SUSAN
I thought you needed the toilet.

BILLY
I don't now.

SUSAN
Are you OK?

SUSAN ruffles his hair.

BILLY
I'm fine.

BILLY nods his head.

BILLY (CONT'D)
Are you?

SUSAN nods and gives a weak smile. BILLY points at the sky.

BILLY (CONT'D)
Look at that! It's a red kite.

SUSAN
A what?

BILLY
A red kite. It's a bird of prey.
I've never seen one in the wild
before.

SUSAN
Looks more rusty brown than red.

BILLY
That's 'cause it rains a lot in
Wales. They were hunted to near
extinction in Victorian times but
with the help of the RSPB their
numbers are increasing again.

SUSAN
You love your birds don't you
son?

BILLY
Only the feathered variety.[Beat]

SUSAN
It's a big bird.

BILLY
A fully grown adult can have a wing span of two metres.[Beat] It must be so cool to be free and to be able to fly like that.

SUSAN
Yes. [Beat] Come on you...back in the car...here, take these...

BILLY
What for?

SUSAN
If you feel sick use the bag...if you need a wee use the bottle...I'm not stopping again until we get there.

BILLY
What if Riley needs a wee?

SUSAN
He won't.

BILLY
But what if he does?

SUSAN
He can use the bottle as well.

BILLY
But dogs don't know how to wee in bottles.

SARAH
You can talk 'dog' so you can teach him how to.

SARAH and SUSAN smile at each other. BILLY starts to sing.

BILLY
Raindrops keep fallin' on me
'ead...and just like the guy
whose feet are too big for his
bed.....

SARAH rolls her eyes to the heavens.

SUSAN
If you can't beat 'em....

SUSAN and SARAH join in with the song as the CAR continues down the road.

INT. PUB. NIGHT.

LEE walks in.

BARMAN
The usual is it, Lee?

LEE
Yeah.

The BARMAN pulls the pint. CARL sidles up to the BAR. He is a bit drunk. The barman puts the PINT on the bar.

CARL
I'll get that.

LEE
I'll buy me own. If it's all the same to you.

He pays the barman.

CARL
And what if it isn't?

LEE
Tough. [Beat] You've got a nerve coming in here...or have they barred you from the 'Bull?'

CARL
I came to talk to you.

LEE
I've got nothing to say to you...now or ever. Just stay away from me.[Beat]

CARL
They've gone you know.

LEE
I know. And I hope they don't come back. For their sake. [Beat]

CARL
Left me on me own.

LEE
Should have thought of that before, shouldn't you?[Beat]

CARL
Who the hell are you to judge anybody?

I/E. DAY. EVENING.

The CAR has reached the VILLAGE.

SUSAN
I think it's down here.

The CAR is seen going down a COUNTRY LANE and pulls up outside a COTTAGE. The light is fading fast.

BILLY
Is it haunted?

SUSAN
Don't be daft.

BILLY
If it was it would be really wicked.

The next eight lines are whispered.

SARAH
If you saw a ghost you'd shit yerself.

BILLY
No way. I'd talk to it like I'm talking to you now.

SARAH
Whispering you mean? [Beat] It would probably be a whispering Welsh ghost.

BILLY
That's OK I can talk Welsh.

SARAH
No you can't. Don't lie.

BILLY
I can too. Riley taught me.

SARAH
Before he taught you how to talk 'dog' I suppose?

BILLY
Don't be stupid. He taught me 'dog' first or I wouldn't have been able to understand him, would I?

SARAH
I give up.

The CAR pulls up outside a COTTAGE.

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SUSAN
I think it's this one.

BILLY
Wow! It's so cool.

They get out of CAR.

SUSAN
They said they would leave the
key under the plant pot. [Beat]
Got it.

SUSAN unlocks the DOOR which CREAKS open. She fumbles for
the LIGHT SWITCH.

SUSAN (CONT'D)
Damn! The electric's off. I
wonder where the fuse box is?

SARAH
We'll never find it in the dark.

SUSAN
I'll get a torch from the car.

There is a loud clap of THUNDER / LIGHTNING.

BILLY
Look at that!

SARAH
What?

A ROCKING CHAIR in the LOUNGE is rocking gently.

BILLY
A rocking chair that rocks...on
its own.

SARAH
So? It's just the draught from
the door.

BILLY
Don't you see? A rocking chair
that rocks on its own....a
thunder storm.....lights that
don't work....I told you this
place was haunted.

SARAH
Shut up, will you?

BILLY
And suddenly there is a knock on
the back door.

There is a sudden knocking on the BACK DOOR. BILLY and SARAH stand open mouthed. The lights come on. SUSAN enters the room.

SUSAN
Found it. It's above the front door. What's the matter with you two?

SARAH
Nothing.

There is another KNOCK.[Beat]

SUSAN
I wonder who that could be?

SARAH
Don't answer it.

SUSAN
Don't be silly.

SUSAN opens the DOOR. A TORCH is shone straight in her face. She shields her eyes.

SUSAN (CONT'D)
Who's there?

MR JONES
Oh, sorry about that.

He switches the torch off and walks into the room.

MR JONES (CONT'D)
I'm Mister Jones...from the cottage next door.[Beat] You are Mrs Lambert, I take it?

SUSAN
That's right. Hello.

MR JONES
Pleased to meet you.

They shake hands.

SUSAN
This is my daughter Sarah and my son Billy.

SARAH
Hello.

BILLY
There is no cottage next door.

MR JONES

Excuse me?

BILLY

You said you were from the cottage next door but there is no cottage next door.

SUSAN

Billy, don't be rude.

MR JONES

He's right in a way. There is nothing immediately next door. But around here you can be next door even if you're half a mile away. You're not in the city now, boy.[Beat] I see you found the fuse box?

SUSAN

Yes, I had a torch in the car, fortunately.

MR JONES

We heard you drive up and I thought I'd be here to switch on for you. But I don't move so quick these days, what with me arthritis an' all. Anyway...the wife's got some food in for you.

He hands SUSAN a BAG.

MR JONES (CONT'D)

And I've laid out the fire. All you've got to do is put a match to it. It Can get very chilly in here....'specially In this weather.

THUNDER can be heard.

SUSAN

That's very kind of you. How much do we owe you?

MR JONES

No hurry for that. You can drop it into the house any time. We're down by the river. Very quiet it is.[Beat] Well, if you need anything just phone...the number's on the mantelpiece. We're sort of unofficial caretakers of the place.

(MORE)

MR JONES (CONT'D)
 It's a kind old cottage...but
 shall we say...it does have its
 idiosyncracies. Good night.

He opens the door.

SUSAN
 Good night.

The door shuts behind him.

SUSAN (CONT'D)
 And thanks again.[Beat] What did
 he mean...this place has its
 idiosyncracies?

BILLY
 I dunno. He's weird. He's
 probably a ghost.

SUSAN
 If he is he's a ghost that's
 brought your favourite sausages.
 Billy...you light the fire while
 we cook the food.

BILLY lights the FIRE and stares into the FLAMES.

I/E. BILLY IS IN BED DREAMING. NIGHTMARE SEQUENCE.

BILLY dreams he is somewhere in the town and is being
 attacked by an OLD MAN who tries to beat him and RILEY with
 his WALKING STICK. It is a very vivid dream. BILLY wakes up
 in a cold sweat and lies awake.

I/E. DAY.

It is morning. Sunlight streams through BILLY'S bedroom
 WINDOW. BILLY looks out of the window which has views of
 the COTTAGE GARDEN and FIELDS leading down to the RIVER.
 BILLY gets dressed and tiptoes downstairs. He and RILEY run
 through the garden and fields down to the river. He watches
 DUCKS swim past. He watches a BUZZARD circling overhead. He
 sees a MAN fly fishing further down the river bank. BILLY
 stands and watches the man. BILLY circles around behind the
 man but when BILLY looks back the man has gone. BILLY turns
 to keep on walking but as he does the fisherman steps out
 from behind some BUSHES. BILLY gasps and takes a step back.

STEVE
 Morning. Sorry if I startled
 you.[Beat]

BILLY
 I saw you fishin'

STEVE
That's right. And I saw
you.[Beat]

BILLY
You were over there.

STEVE
I was. The fish weren't biting so
I decided to move. This your dog?

BILLY nods.

STEVE (CONT'D)
Come here, boy.

RILEY goes to him.

STEVE (CONT'D)
He's a nice little feller. What's
his name?

BILLY
He's called Riley.

STEVE
Riley? That's an unusual name.

BILLY
I know. Me Dad says it's 'cause
he leads the life of Riley.

STEVE
Not a care in the world, eh?

BILLY
All he does is eat, sleep and go
for walks.

STEVE
No responsibilities. No worries.
No regrets. Sounds good to me.
[Beat] Well...I'm on my way...the
fish should be biting after all
that rain last night. See you.

BILLY
Tarra.

STEVE walks off down the river bank. BILLY watches him go.

INT. DAY. GREASY SPOON CAFE.

LEE and MICHELLE sit at a TABLE drinking COFFEE.

LEE
How was last night?

MICHELLE
Alright I s'pose. Made a few
quid.

She passes LEE a WAD of CASH under the table. She coughs
and wipes her nose on her cuff.

LEE
You OK?

MICHELLE
I'll live. Not that you care.

LEE
Don't be like that. Course I
care.

MICHELLE
If you cared you'd get us out of
this shit hole.

LEE
I'm tryin' for Christ's sake. But
we need money to do it.

MICHELLE
Why? Why can't we just get on a
bus or something and get out?

LEE
Cause we haven't got any bloody
money or anywhere to bloody live,
that's why.

MICHELLE
I don't care about the fuckin'
money. I'd rather live in a tent
than stay 'ere.

LEE
Yeah, right. I can just see you
up to your knees in shit..... a
born-again sixties hippy. Get
real.

MICHELLE
Better than whorin' and pushin'
for you.[Beat]

MICHELLE coughs.

LEE
You sure you're OK?

MICHELLE

Dunno. Maybe I'm dyin' of somethin' terminal. Wouldn't bother me. At least it would get me out of 'ere.

LEE

You shouldn't talk like that.

MICHELLE

I mean it, Lee.

LEE

There are lots of people in hospital dying of cancer who'd swap with you.

MICHELLE

D'you reckon?

LEE

Course.

MICHELLE

Maybe you're right. [Beat] But somehow I doubt it.

EXT. DAY.

SUSAN and SARAH are shopping in the local SUPERMARKET. BILLY is waiting outside with the DOG. A stooped OLD MAN wearing a tatty old BLUE RAINCOAT and carrying a WALKING STICK spits on the ground in front of BILLY. BILLY stares at him. RILEY growls.

OLD MAN

What you looking at?

BILLY

Nothin'. [Beat]

OLD MAN

What sort of a mutt d'you call that?

BILLY

He's called Riley.

OLD MAN

Not it's name. I didn't ask its name.

BILLY

He's ahe's a Liverpool Hunting Dog.

OLD MAN
A Liverpool Hunting Dog? Never
heard of 'em.

BILLY
Oh yeah, they're very popular
'specially in the Anfield area.

OLD MAN
Is that a fact?

BILLY
That's right. They're specially
bred. I trained him meself.

OLD MAN
How d'you train it?

BILLY
Every night when he was asleep
I'd wake him up by battering him
over the head with a blue
baseball bat.

OLD MAN
You don't say?

BILLY
Mind you...it had to be blue.

OLD MAN
Why's that?

BILLY
Cause now if he sees an Everton
fan or any twat dressed in blue
he bites their balls off.

OLD MAN
You're taking the piss.

He raises his walking stick.

OLD MAN (CONT'D)
You little bastard.

SUSAN and SARAH come out of the SHOP.

SUSAN
What's going on?

OLD MAN
Is he with you?

SUSAN
He's my son.

OLD MAN
He's a cheeky little sod.

BILLY dodges about as the man tries to hit him with his stick.

BILLY
He's a paedophile. He offered me sweets to go home with him.

OLD MAN
He's a lying little bugger.

RILEY growls and barks at the man.

BILLY
And Riley doesn't like him. He's probably an Everton fan.

SUSAN
Come on...let's go. I can't leave you alone for five minutes, can I?

As they walk away, BILLY looks back. The OLD MAN shakes his stick at BILLY. BILLY gives him the 'finger' behind his mother's back.

I/E. NIGHT. NIGHTCLUB.

CARL enters a POLE DANCING CLUB. He leers at the dancers. He gets warning looks from one of the BOUNCERS. The MUSIC is loud and the place is packed. He fights his way to the BAR where he sees two guys he used to work with. CARL slurs when he speaks.

CARL
Hey! Alan! How ya doin'?

ALAN
Pissed again, eh, Carl?

ANDY
No wonder she fucked off.

CARL is visibly upset at this remark.

CARL
Good news travels fast. [Beat]
Any jobs going mate?

ANDY
Yeah, yours since you got the boot.

ALAN and ANDY laugh.

CARL
Very fuckin' funny. [Beat]
Seriously...anything goin'?

ALAN
No way. Don't you know there's a
recession on?

ANDY
Yeah. Looks like your hairline
has joined in.

ALAN and ANDY laugh again.

CARL
D'you get paid for talkin' shite?

ANDY
I wish I did. I could do with the
money.

ANDY and ALAN laugh again.

CARL
You'd be a fuckin' millionaire.
Wanker.

ANDY advances on CARL. ALAN intervenes.

ALAN
Knock it off. You'll get us
thrown out.[Beat]

They watch the dancers.

ANDY
Fuck me. You don't get many of
them to the pound.

ALAN
Her legs can keep me ears warm
anytime.

They laugh again.

CARL
I'm goin'. If you hear
anything.....

ALAN
Look...you're not gonna get work
when you're over forty. That's
just the way it is.

ANDY
You're over the hill, mate.
You're fucked.

CARL

Twat.

CARL takes a swing at ANDY and misses. ANDY has a go back. General mayhem erupts. The bouncers intervene and CARL is thrown into the street. He lands in the gutter. It is pouring with rain and he is soaked. He drags himself up and staggers off down the street.

BOUNCER

And don't fuckin' come back.

INT. COTTAGE. DAY.

It is tea time. SUSAN is cooking. BILLY is reading a book on birds. SARAH is reading 'Hello' mag. RILEY is asleep in front of the FIRE.

BILLY

Mam...can I go outside?

SUSAN [O.S.]

No...your tea will be ready in five minutes.

BILLY

Aw! But Riley wants to chase rabbits.

SUSAN walks into the LOUNGE.

SUSAN

It looks like he already is.

RILEY'S legs are twitching in his sleep.

BILLY

He loves chasing rabbits....and cats. It's his favourite hobby. I know 'cause he told me.

SUSAN

Perhaps he's a Liverpool Hunting Dog?

BILLY

Tch! There's no such thing.

SUSAN

That is a surprise.

BILLY

His Dad was a Welsh corgi and his mother was a Lancashire whippet.

SUSAN

Is that right?

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BILLY
They're very rare I'm told.

SUSAN
You don't say.

BILLY
That's right. Not many corgis can
climb step ladders.

SARAH giggles behind her MAGAZINE.

SUSAN
Ha ha. Your lying is going to get
you into serious trouble one
day...d'you realise that?

BILLY
Tcch! It's only a joke.

SUSAN
You called that man outside the
supermarket a paedophile and a
twa.....a rude word.

SARAH giggles again.

BILLY
He called Riley a mutt and spat
at him.

SUSAN
I'm not saying he was right, am
I? All I'm saying is that
sometimes in life you have to
walk away from things like
that....you can't fight the whole
world, Billy.

BILLY
What would you have done if he'd
spat at you?

SUSAN
I don't know. But it's no excuse
for making false accusations and
using bad language, OK?

BILLY
OK.

SARAH sniffs the air.

SARAH
Something's burning.

SUSAN
Oh, shit!

SUSAN runs into the KITCHEN.

BILLY
That's no excuse for bad
language.

SARAH giggles again. There is a knock on the back door.
BILLY answers it. STEVE is standing there.

STEVE
Hello.

BILLY
'Lo.

STEVE
I saw you in the garden earlier.
Thought you might like this for
your supper.

He gives BILLY a large FISH.

BILLY
Wow! That's amazin'!

SUSAN and SARAH arrive to see what's going on.

STEVE
Hi.

SUSAN
Hello.

BILLY
It's a salmon.

STEVE
Actually it's a sea trout. I met
your lad here... and Riley on the
riverbank this morning when I was
fishing. So I thought you might
like this...it's fresh run.
[Beat] I'm Steve, by the way.

SUSAN
I'm Susan. This is Sarah.

SARAH
Hi.

BILLY
I'm Billy.

STEVE shakes hands with them. There is an instant
attraction between STEVE and SUSAN. RILEY appears.

STEVE
And this is Riley. Hello boy.

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STEVE strokes the DOG.[Beat]

SUSAN
Won't you come in for a cup of
tea?

STEVE
Oh...no thanks. That delicious
smell tells me your dinner is
nearly ready.

SUSAN
That delicious smell of burning
you mean? Cooking was never my
strong point.

STEVE
You must be better than me. I'm
the world's worst cook...and I've
got the ulcers to prove it.[Beat]

SUSAN
How about coming round for tea
tomorrow? We'll have the
fish....and I'll try not to burn
it.

STEVE
OK. Thanks. You're on.

SUSAN
Not that I'm used to cooking fish
of this size.

STEVE
Just wrap it in foil and stick it
in the oven. Always works for
me...well, it works sometimes.

SUSAN
OK. I'll try it.

STEVE
See you tomorrow then. About this
time?

SUSAN
Fine. Bye.

STEVE raises his hand to wave as he walks down the PATH.

SARAH
Bye.

BILLY
Tarra.

SUSAN
You didn't tell me you'd made a friend.

BILLY
I haven't. I saw him fishin' and he said hello...that's all.

SARAH
I thought you said you didn't want us bringing friends back here.

SUSAN
Well...he seems nice enough.[Beat] Doesn't he?

SARAH
I s'pose.

BILLY
Riley likes him.

SUSAN walks into the KITCHEN.[Beat]

SARAH
She fancies him.

BILLY
What?

SARAH
Mum fancies him.

BILLY
Get real.

SARAH
I am real. You're just a kid...you wouldn't understand.

BILLY
And you do understand, I s'pose?

SARAH
Course. I'm a woman. I can tell.

BILLY
You're not a woman. You're just a girl. You know nothin'.[Beat] Anyway...she can't fancy him...she's married to Dad.

SARAH
There are loads of married people who fancy somebody else. It happens all the time.

(MORE)

SARAH (CONT'D)

It's called real life. Not the strange world you live in.

BILLY

Who says it happens all the time?

SARAH

This sort of mag is full of those sort of stories.

BILLY

That's 'cause they write any sort of crap in there just to sell more sort of copies to young girls like you.

SARAH

I am not a young girl.

BILLY

Anyway...there's more sex in this bird book than there is in that mag.

SARAH

Get lost.

BILLY

It's true.

He pretends to turn to the right page.

BILLY (CONT'D)

Have you heard of a bird of prey that lives in China and is known as the whinky-whanky bird?

SARAH

You're making this up.

BILLY

I'm not, I swear down. It has a ligament that stretches from its eyelid to its foreskin....so that every time it winks...it....

SUSAN calls from the kitchen.

SUSAN

Tea's ready.

INT. DAY. 24 HOURS LATER.

STEVE, SUSAN, SARAH and BILLY are sitting around the DINING TABLE. They have just finished eating.

STEVE

That was great. I thought you said you couldn't cook?

BILLY

She's good at chips.

SUSAN

It was more by luck than judgement I think.

STEVE

I can't believe that.

SARAH

I'll wash up.

SARAH starts to clear the TABLE.

SUSAN

You know...I could have sworn I heard my daughter offer to do the washing up.

STEVE

You did.

SUSAN

Is it my birthday? Or Christmas?

SARAH

Come on...be fair. I do the washing up more than twice a year.

BILLY

Yeah, she does it on August Bank Holiday Mondays...never misses.

SARAH

Which would be three times a year more than you do it.

BILLY

It's not a man's job.

SARAH

Sexist pig.

SARAH walks into the kitchen.

STEVE

How would you survive if you lived on your own, Billy? You'd have to wash up then.

BILLY

I'd live on take-aways.

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STEVE
I've tried that but it gets boring after a while, believe me.

BILLY
Or I'd have servants to do all the work.

STEVE
That's fine if you can afford it.

BILLY
Or I'd fly to the moon like Wallace and Grommit 'cause the moon is made of cheese.

STEVE
You must really like cheese then?

BILLY
Not 'specially....but if it saves on the washing up.

STEVE laughs.

STEVE
Good point.[Beat] D'you want to go fishing tomorrow?

BILLY
I don't know 'ow to.

STEVE
I'll teach you.

BILLY
But I 'aven't got a rod and...stuff.

STEVE
I'll lend you my spare rod and...stuff. That's not a problem.

BILLY
Can I Mam?

SUSAN
As long as you behave yourself.

BILLY
Cool! Thanks.[Beat] Can I take Riley out?

SUSAN
OK. But don't go far.

BILLY
How far is far?

SUSAN
Just stay in the garden.

BILLY
OK. Come on, Riley.

BILLY and RILEY run outside.

STEVE
He's a good kid.

SUSAN
Yes, he is...most of the
time.[Beat] So...you live on your
own?

STEVE
Yeah.[Beat] I was married. One
boy. They were killed in a car
crash five years ago.

SUSAN
Oh, my God. I'm sorry.

STEVE
Not your fault. Seems like
yesterday.[Beat] You never
forget.

SUSAN
No.

STEVE
You married?

SUSAN
Yes...but we're having a trial
separation.

STEVE
So you don't know how long you'll
be here for?

SUSAN
No.

STEVE
At least you've got your family
around you.

SUSAN
Yes. My eldest son has stayed at
home. His work is there.

STEVE
It's not easy finding a new job
these days.

SUSAN
No.[Beat]

STEVE
I'd better be off.

He opens the back door.

STEVE (CONT'D)
It's a warm evening.

SUSAN
Yes...it's been a nice day.

They walk down the garden path.

STEVE
Susan...I was wondering if you'd
let me take you out for a drink
some time? There's a couple of
nice 'olde worlde' pubs in the
village.

SUSAN
I'd like that.

STEVE
Good.

SUSAN
But, just for a drink...as a
friend.

STEVE
OK. As a friend. I'll give you a
ring. Oh, I haven't got your
mobile.....

SUSAN
Ask Billy tomorrow...he'll give
you the number.

STEVE
OK. Tell him I'll see him on the
river bank at eight.

SUSAN
I will.[Beat] Where is that boy?

She calls.

SUSAN (CONT'D)
Billy! Riley!

The DOG barks.

STEVE
Wherever Riley is then Billy's
not far behind.

SUSAN
That's true. He loves that dog.

STEVE
I'm sure the feeling's mutual.
Thanks again for the food.

SUSAN smiles.

SUSAN
Bye.

SUSAN watches STEVE walk away.

INT. DAY. IN A PUB.

LEE and MICHELLE are sitting at a TABLE.

MICHELLE
Well, he's a good client so I
gave him the benefit of the
doubt. He's a bit of a prick but
that goes with the territory I
s'pose.

CARL enters the PUB and approaches the TABLE. LEE sees him.

LEE
Christ, look what the cat's
dragged in. Who invited him?

MICHELLE
I did.

LEE
What? What d'you go and do....?

CARL
Hi

MICHELLE
Hi

CARL
Mind if I join you?

MICHELLE
Help yourself.

CARL
Thanks.

CARL sits. There is a long awkward silence.

MICHELLE
Somebody say something for
Christ's sake or have I gone
deaf?

LEE
I'm going.

LEE stands up.

MICHELLE
Sit down Lee.

LEE
Since when did you give the
orders around here?

MICHELLE
Since now.

LEE
Like hell.

MICHELLE
Sit down or you can find another
pusher.

LEE
That wouldn't be difficult.

MICHELLE
You cheeky bastard. Go on then,
fuck off. But tell me this...who
else but me will keep the punters
sweet when all they really want
to do is rearrange your face with
a Stanley knife? Who else is
gonna turn tricks for yer when
the going gets really rough? And
who else can you trust in this
crazy fucked-up world?[Beat]
Nobody.[Beat] So for Christ's
sake do this one fuckin' thing
for me and sit down and talk to
your Dad.

MICHELLE is racked with a coughing fit. LEE sits.

CARL
How's business?

LEE
Great. What do you think?

CARL

It's bad for everyone at the moment.

LEE

You don't say. [Beat]

MICHELLE

You remember my sister Maureen, don't you Lee? She walked in front of a train when she was stoned out of her head.

CARL

Christ! I didn't know that.

MICHELLE

It happened just over a year ago. She was nineteen. I didn't speak to her for the last six months of her life 'cause we had a row. And now it's too late. Funny thing is....I can't even remember what the row was about [Beat]. So talk to each other for fucks sake....you may not be 'ere tomorrer. [Beat]

LEE

How are you then?

CARL

Not too bad considering. And you?

LEE

OK.

CARL

Look, Lee. What happened between me and your Mam....it was a terrible thing to do...the worst day of my life. I was depressed and skint and just been given the boot at work after twenty years.[Beat] But there's no excuse for what I done. I'm sorry.

LEE

You should tell Mum, not me.

CARL

I do. I text her every day.

LEE

Try talking to her.

CARL
She doesn't answer my calls.

MICHELLE
Mental scars take time to heal.
She's hurtin' and she needs time.
That's all [Beat] Get a round
in, Carl, will ya?

CARL
Sure. Same again, is it?

MICHELLE and LEE nod. CARL goes to the BAR.

MICHELLE
The two 'eff's' are the most
difficult words of all, Lee. And
before you ask, they're not fuck
twice.

LEE
What then?

MICHELLE
Forgive and forget.

LEE
I can't forget.

MICHELLE
Maybe not. But you can forgive.
Or you'll regret it for the rest
of your life. I know I do.

I/E. INTERCUT TO DREAM SEQUENCE. NIGHTMARE.

BILLY dreams of getting into a fight with a BOY when he meets a gang of local LADS. He gets punched to the ground and kicked. BILLY wakes up shaking. RILEY is asleep on the bed. BILLY curls up with the DOG but doesn't close his eyes.

I/E. DAY. ON THE RIVERBANK.

Next morning STEVE is teaching BILLY how to fish.

STEVE
This, Billy, is what is known as
a fly rod.

BILLY
For catchin' flies?

BILLY grins. STEVE mimics Billy's Scouse accent.

STEVE
For catchin' fish. The flies are
the bait.

BILLY
How d'you catch the flies?

STEVE
They're artificial flies...not
real ones. Look.

STEVE shows BILLY some FISHING FLIES.

BILLY
They don't look much like flies.

STEVE
They do to the fish.

BILLY
They must be short sighted.

STEVE
They have great eyesight, believe
me. They can see you well before
you can see them.

BILLY
Yeah. You don't see many fish
wearing glasses, do yer?

STEVE
Here...feel how light that fly
is.

BILLY
Yeah, it weighs nothin'.

STEVE
So how do we get it into the
water on the other side of the
river?

BILLY
Er...you could tie a weight to
it.

STEVE
Good idea. But then the fly would
sink to the bottom and stay
there.

BILLY
Is that bad?

STEVE
Yes, it is. These fish aren't
bottom feeders.

BILLY

I should hope not. Sounds
disgustin'.

STEVE

Which means they don't take food
off the bottom of the river. We
want a fly that sinks very slowly
and goes down with the current.

BILLY

If you say so.

STEVE

I do. So...as we can't put a
weight on the end of the
line...the weight is in the line
itself.

BILLY

That's good that.

STEVE

Now...how do we cast?

BILLY

What's 'cast'?

STEVE

How do we get the line out over
the water?

BILLY

Dunno.....oh, yeah I do...I saw
you yesterday...you sort of jerk
it backwards and forwards...as
the bishop said to the actress.

STEVE

That's right. Come on...I'll show
you. Oh...by the way...this is
wet fly fishing.

BILLY

It's not gonna stay dry if it's
in the bloody water, is it?

STEVE

True. But a wet fly will slowly
sink whereas a dry fly will float
on the surface.

BILLY

So a dry fly is still wet then?

STEVE

Yes, in a way.

BILLY
Confusin' innit?

STEVE
You'll soon get the hang of it.
Look...pull the line off the reel
with your left hand like this
while you move the rod like
this.....

STEVE shows BILLY how to cast. As he is demonstrating this his shirt sleeve rides up and the tattoo of the WINGED DAGGER of the S.A.S. can be seen. BILLY tries to cast himself and gets in a muddle. He once gets the HOOK caught on a BUSH behind him. SUSAN watches from the BEDROOM WINDOW of the COTTAGE and tries not to laugh at his efforts. SUSAN walks down to the riverbank while BILLY is learning to cast. The DOG barks. She walks down to the riverbank to join BILLY and STEVE.

SUSAN
Hi. How's he doing?

STEVE
Not bad for a beginner.

BILLY
Hiya Mam. It's good this.

BILLY tries to cast. He takes a step forward and trips over the DOG. The DOG yelps.

BILLY (CONT'D)
Riley...for fucks sake!

SUSAN
Watch your language.

BILLY
Sorry.

SUSAN
Fancy a coffee?

STEVE
That would be great.

SUSAN
I'll bring it out.

She walks off.

INT. NIGHT. LEE AND MICHELLE'S FLAT.

The place looks rather dilapidated and very untidy with WALLPAPER peeling off the WALLS.

The FURNITURE is old and the CARPET is threadbare. LEE and MICHELLE lie on the COUCH. LEE has one arm around MICHELLE.

MICHELLE

Remember when we was kids?[Beat]
How life seemed to be so simple?

LEE

Yeah.[Beat] Long time ago.

MICHELLE

Only ten years.[Beat]

LEE

Ten long years.

MICHELLE

Things was great. We didn't have
no money then neither but that
didn't matter.....long as we had
enough for some sweets.

LEE

It matters now.

MICHELLE

That's 'cause it's different now.

She sits up.

MICHELLE (CONT'D)

Everything's different now.[Beat]
Everything's fucked up.

LEE

Could be worse. At least we got
each other.

MICHELLE

Yeah, that's true. I s'pose.

LEE

I love you, babe.

MICHELLE

Do you?

LEE nods.

MICHELLE (CONT'D)

Then let's get out, Lee, before
it's too late. Your Mam's got the
right idea. This place and this
life are finished for me.

LEE

We will get out.

MICHELLE
When?

LEE
Soon.

MICHELLE
Don't leave it too long, will
yer?

LEE shakes his head. They kiss.

INT. DAY. SUPERMARKET.

SARAH is shopping in the SUPERMARKET. She reaches the CHECK-
OUT. The OLD MAN is ahead of her. He holds up a TIN.

OLD MAN
How much is this?

CERI
Forty two pence.

OLD MAN
It was only thirty five pence
yesterday.

CERI
Sorry. That's what it says
here....forty two.

OLD MAN
It's bloody ridiculous. How you
supposed to survive when the
prices go up every day? Taking
the piss...that's what I call it.

CERI
It's probably new stock and they
put the price up when the old
stock runs out. Company policy,
innit?

OLD MAN
Is it? Well it's a bloody rip
off, that's all I can say.

CERI gives him a false smile as he goes out.

CERI
Have a nice day.

SARAH
Bad tempered old sod.

SARAH has been reading a POSTER on the WALL about 'The Moonlight Players' Summer Variety show.....Auditions tonight.

SARAH (CONT'D)
You don't happen to know anything about them do you?

SARAH points at the POSTER.

CARL
I do actually. Why, are you interested.

CERI checks SARAH'S SHOPPING through as they carry on talking.

SARAH
I might be.

CERI
I've been involved for a few years...backstage mostly.

SARAH
What are they like?

CERI
They're a good bunch and we have a laugh...most of the time.

SARAH
Have you ever been on stage?

CERI
I've done some dancing. I've had tap lessons since I was at school.

SARAH
You must be really good.

CERI
No way. As they say...can't act, can't sing...can dance a bit. What d'you fancy having a go at?[Beat] You look like an actress.

SARAH
Do I?

CERI
Oh yeah. You've got that air of confidence about you.

SARAH

I don't feel very confident at all. I used to, but.....I try to sing....a bit.

CERI

Like Duffy?

SARAH

More like Charlotte Church.....sort of....

CERI

Cool. She's got a great voice and she's got Gavin Henson...the bitch.

SARAH

There's no justice.

CERI

Tell me about it. That's four twenty five please.

SaARAH pays. A CUSTOMER in the QUEUE coughs.

SARAH

I'm holding up the traffic.

CERI gives the CHANGE.

CERI

I'll see you tonight then....about half seven. It's in the old chapel...just turn left out of here and it's two minutes walk.

SARAH

OK. See you later.

CERI

See ya.

I/E. DAY. STREET CORNER.

LEE can be seen pushing DRUGS on a city STREET CORNER to TWO MEN. A CAR pulls up. ALF gets out and walks up to LEE. ALF speaks to the two punters.

ALF

Fuck off you two. [Beat] Now!

LEE

What the fuck d'you think you're playing at?

ALF
I ain't playing, sonny. Get in
the car....someone wants to have
a word.

LEE
Piss off.

ALF
I won't tell you again.

LEE
I pay me dues...leave me alone.

Lee starts to walk away. ALF grabs LEE and frog marches him
to the CAR. He is bundled into the back seat.

ALF
Just get in the fucking car.

LEE
OK. OK.

The CAR pulls away.

LEE (CONT'D)
Where are we going then? [Beat]

ALF
You'll find out soon enough.

LEE
Can I smoke?

ALF
No. I hate smoke and I hate
smokers.

LEE
Fair enough.[Beat] I hope I'm
getting a lift back.

ALF gives him a filthy look. The CAR stops in a run down
area of the city.

LEE (CONT'D)
Are we here? It looks great.

ALF
Out!

ALF and ARCHIE escort LEE through a doorway. The DOOR
closes behind them.

I/E. DAY. RIVERBANK.

BILLY and STEVE are fishing. Billy hooks a FISH.

BILLY

I've got one! I've got one!

STEVE

Don't yank at the rod. You'll break the line. Just hold the rod steady...that's it. The fish will tire itself out and then you can slowly reel it in...that's it.

BILLY

It's a monster.

STEVE

I don't think so. Keep it steady and pull it over the landing net. That's it. Got it.

STEVE brings the FISH in the NET up onto the bank.

BILLY

Let's have a look. It's beautiful.

STEVE

It is.[Beat] Nature can be very beautiful.

SUSAN runs up. She has seen the commotion.

BILLY

Look, Mam.....I caught 'Jaws'.

SARAH

That's great, Billy. Well done, son.[Beat]

Steve takes the hook out of the fish's mouth.

STEVE

It's not big enough to keep I'm afraid.

SUSAN

You mean you've got to let it go?

STEVE

If they're under a certain size. Mind you...there's nobody around.....so we could.....

BILLY

No. I want to let it go. It's too beautiful to kill.

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SUSAN
Let me take a picture of you
holding it. So we'll always
remember your first catch.

BILLY
OK.

BILLY poses with the FISH.

SUSAN
Move in a bit closer...I can't
get you in.

STEVE
Just take it of Billy and the
fish. It's his moment.

SUSAN
OK. Smile. That's a good one.

She takes a PHOTO with her MOBILE.

RILEY is sniffing at the FISH.

BILLY
Leave it alone, will ya?

STEVE
Don't throw it back...lower it in
gently.

BILLY does so. The FISH disappears.

BILLY
Wow! It's so fast. That's wicked.

SUSAN
Good timing as well. It's
starting to rain.

STEVE
Probably just a shower.

SUSAN
Seems like a good time to stop
for food.

STEVE
Sounds good.

BILLY
I'm starvin'. Come on, Riley.

BILLY and RILEY run back to the COTTAGE. SUSAN and STEVE
walk behind. In the COTTAGE a few minutes later.

BILLY (CONT'D)
What's in these sandwiches?

SUSAN
Marmite and marmalade...mixed.

BILLY
No it isn't. It's cheese.

SUSAN
If you know why are you asking?

BILLY
I don't like cheese much, do I?

SUSAN
Eat it or do the washing
up...it's your choice.

BILLY
Actually it's not that bad.[Beat]

STEVE
How about going to see a gold
mine this afternoon?

BILLY
What? A real gold mine?

STEVE
Yeah, a real one. It's not
working any more but there used
to be three gold mines all near
here.

BILLY
Is there still gold in them?

STEVE
There's still some ..but it's too
deep underground...it would cost
too much to get it out. You can
still find the odd bits washed
down in the streams though.

BILLY
Shall we go and see a gold mine,
Riley?

The DOG barks.

BILLY (CONT'D)
What d'you think Mam? Shall we
go?

SUSAN
Why not? It sounds exciting.

STEVE
I haven't got my car here
though.....

SUSAN
That's OK, I'll drive.

SUSAN, STEVE and BILLY can be seen in the CAR up in the hills. The ROAD follows a mountain STREAM. They park the CAR and walk.

STEVE
Some of the old mine workings and
equipment are still around here.

BILLY
I'm going down to the stream to
find some gold.

SUSAN
OK. But be careful.

BILLY
Come on, Riley.

BILLY and RILEY run off.[Beat]

SUSAN
How did you know about these
mines?

STEVE
A bit of local knowledge.[Beat]

SUSAN
How long have you lived around
here?

STEVE
Nearly five years...on and off.

SUSAN
So you're settled here?

STEVE
I dunno. It's a beautiful part of
the world. But we don't know
what's around the corner in
life...or who we might meet, do
we?

SUSAN
No, we don't. And maybe it's best
that way.[Beat]

STEVE
You're a very attractive woman,
Susan.

Susan smiles.

STEVE (CONT'D)
I bet you've been told that
hundreds of times.

SUSAN
I wish.[Beat]

STEVE
I really like you.[Beat] Do you
still love your husband?

SUSAN
I don't know.[Beat] I take one
day at a time. And today has been
a lovely day. Thanks.

INT. AN OFFICE. DAY.

MISTER SIDNEY sits behind a DESK. LEE is brought in by ALF
and ARCHIE.

MISTER SIDNEY
Come in. Come in and take the
weight off.

LEE
I'm fine.

ALF pushes LEE down into a CHAIR in front of the desk.

LEE (CONT'D)
If you insist.

MISTER SIDNEY
To business! You've been paying
yer dues for about two years now?

ALF nods.

MISTER SIDNEY (CONT'D)
And always on time. That's very
good. Very good. I'm impressed.

LEE
I'm glad. Can I go now?

LEE stands. ALF pushes him back down.

MISTER SIDNEY
You're a reliable boy, Lee. A
reliable boy. And I like
that.[Beat] The thing is....I
have a job for you coming up in
the next few days that'll suit
you down to the ground.

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LEE

What sort of job?

MISTER SIDNEY

It will entail you dropping off a certain package and then returning another package to us. You could call it a package deal.

He chuckles at his own joke. Alf and Archie are impassive.

MISTER SIDNEY (CONT'D)

Very, very simple. And I'll be extremely grateful.

LEE

How grateful?

MISTER SIDNEY

Let's just say you won't be disappointed.

LEE

What's in the package?

MISTER SIDNEY

That is on a strictly need to know basis. And you just don't need to know. Ask no questions, tell no lies, eh?

LEE

Why me? Why don't you get one of your gorillas to do it?

MISTER SIDNEY

Be polite, now.....be polite. We hate bad manners, don't we boys? [Beat] But I said you was bright. I said he was bright, didn't I?

No reaction from ALF or ARCHIE.

[Beat] Why you? 'Cause you're not known to the plod. You've no form. Never been bust. And you look nondescript...I think the word is. You blend in with the crowd [Beat]We have reason to believe that the planned switch may be a stake-out. And they know what all my boys look like. So we'll set up a small diversion which will keep the brainless uniforms busy while you walk in and out with no trouble at all. Easy peasy Japanesee.

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LEE
What if I refuse?

MISTER SIDNEY
That would be disrespectful.

MISTER SIDNEY nods to ALF. ALF and ARCHIE bring ANDY into the room. He is GAGGED and CUFFED. They tie him to a CHAIR.

MISTER SIDNEY (CONT'D)
You know this piece of shit?

LEE
He used to work with my Dad.

MISTER SIDNEY
Really? It is a small world. Show him what happens when someone disrespects me, boys.

ARCHIE beats ANDY up. LEE grimaces at the sight.

MISTER SIDNEY (CONT'D)
That's enough. Get him out of here. I don't want blood on me new carpet.

They drag ANDY out.

MISTER SIDNEY (CONT'D)
That's what happens when certain things are said about me behind me back. I don't think he'll do it again. Now...if he'd tried to cross me, perish the thought, he'd be needing an undertaker instead of a dentist. Do I make myself clear?

LEE
Crystal.

MISTER SIDNEY
Good. I'm glad we understand each other. We'll be in contact in due course. Now fuck off, I'm busy.

ALF and ARCHIE escort LEE out of the room.

INT. NIGHT. CONVERTED CHAPEL.

Audition night. A CHAPEL has been converted into a THEATRE. SARAH creeps in.

SARAH
Hello.

CERI

Hi. You found us then?

SARAH

Yes...sorry I'm a bit late.

CERI

No problem. Nothing ewer happens on time here. This is Lowri and this is Sian. This is Sarah.

SARAH

Hi.

LOWRI/SIAN

Hi.

CERI

Sarah sings like Charlotte Church.

LOWRI.

Really? That's amazing.

SARAH

I try to sing without hitting too many bum notes...that's what she means.

SIAN

Yeah, well...we try to dance...but....

LOWRI.

She makes a balls of it most of the time.

SIAN

I make a balls of it? Cheeky cow.

CERI speaks to LOWRI.

CERI

You're the one that's usually out of step.....

SIAN

That's 'cause she doesn't rehearse enough. She's got too many boyfriends on the go.

LOWRI.

You're just jealous.

SIAN

True.

CERI
Jealous as hell.

They all laugh.

CERI (CONT'D)
Don't worry, this is quite
normal...we're good mates
really.[Beat] Look out...here
comes Mister Director.

She speaks to SARAH.

CERI (CONT'D)
He's full of crap but he's OK
deep down.

DESSIE
Ah! I see we have a new face in
our midst.

CERI
This is Sarah. This is
Dessie...he directs the show.

DESSIE
Pleased to meet you I'm sure.

SARAH
Hi.

DESSIE
I take it that you are going to
display your talents tonight?

The other girls snigger.

SARAH
I'll try. But I'm not very good.

DESSIE
I'm sure you are fantastic,
darling. Confidence...that's what
you must have.

SARAH
That is my problem.....

CERI
She's got a great voice. Like
Duffy.

She nudges SARAH.

DESSIE

Ah! [Beat] Now...if you'd said Katherine Jenkins I'd have been impressed. But that Duffy girl.....

CERI

Too modern for you, eh, Dessie?

DESSIE

Absolutely dear. And far too strident. She jars the ears.[Beat] And what are you going to sing for us tonight, Sarah?

SARAH

I thought I'd try 'Somewhere Over the Rainbow.'

DESSIE

Excellent. A classic, of course, and nowhere near as easy as it sounds. Judy Garland had a voice and a technique to die for. Mind you...I'm not sure if we've got the backing track for that...and Mrs Evans the piano can't be with us tonight.

SARAH

That's OK. I'll sing it unaccompanied.

DESSIE

A Cappella, eh? I can't wait to hear it my darling. The hairs on the back of my neck are standing up already in anticipation. I'm sure it will be simply divine.

The girls snigger again.

DESSIE (CONT'D)

Must move along and mingle. See you in a jiffy.

DESSIE walks off. The girls mimic him .

CERI

I can't wait to hear it my darling!

SIAN

I sure you have a technique to die for, darling!

LOWRI.
I'm sure you will be simply
divine!

The GIRLS including SARAH all laugh.

CERI
I told you he was full of crap.

BEV, the choreographer approaches. She speaks rapidly. She is neurotic.

CERI (CONT'D)
Oh, oh. Here comes our
choreographer...she is known as
Bev Specifically....you'll soon
realise why.

BEV
Hi Girls.

GIRLS
Hi.

BEV
Ah! A fourth member for our dance
troupe?

CERI
This is Sarah. She's a singer.

BEV
Shame.[Beat] Have you girls been
rehearsing?

CERI
Rehearsing what?

BEV
I told you on the phone...don't
tell me you didn't get the
message? I just cannot understand
this modern technology. I'm sure
it is all designed to drive us to
distraction. Or more specifically
to drive me to distraction. I
mean to say.....

CERI
Bev. What was the message?

BEV
What message?

CERI
About the dance.

BEV

Oh, yes, of course. I wish you wouldn't keep interrupting me, I lose my train of thought.[Beat] We are doing the same dance as we did in the Christmas panto.

CERI

Oh, great.

SIAN

There's boring.

BEV

My instructions were specifically laid down that we have less than a week to get the show on the road, so to speak, and so we haven't got the time to put a specifically new routine together. I mean....if I had been given more notice then it might have been a different ball game. Although I cannot for the life of me understand the specific similarities between a ball game like rugby or soccer and tap dancing. Anyway these are the times in which we live so.....

LOWRI.

Let's start rehearsing then.

SIAN

Before we get too specifically bored.....

CERI

And lose the will to live.

BEV

Yes, well....as I was saying to the Director only yesterday....is it specifically too much to ask an artiste like myself to.....

They move off.

CERI

See you later.

INT. DAY. JOB CENTRE.

CARL walks into his local JOB CENTRE. He walks up to a DESK. There is a SECRETARY sitting behind it, TYPING onto a COMPUTER.

CARL
I was told to report here this morning.

He gives her a LETTER.

SECRETARY
Straight on...first door on the right. You want Mr Simmons.

CARL
I'm not that way inclined.

She chews GUM and stares at him blankly.

CARL (CONT'D)
It's a joke.[Beat] First door on the right?

She nods. CARL walks on. He knocks on the DOOR.

MR SIMMONS
Come.

CARL enters the room. He gives the LETTER to MR SIMMONS who is sitting behind a DESK. He is small and thin and has a small MOUSTACHE. He speaks through his nose.

CARL
I was told to come here this morning.

MR SIMMONS
Ah, yes. Mister Lambert?

CARL
That's me.

MR SIMMONS
Please take a seat.

CARL sits.

MR SIMMONS (CONT'D)
So, Mister Lambert...what is the problem?

CARL
What?

MR SIMMONS
What can we do for you today?

CARL
I would have thought that was bleeding obvious.

MR SIMMONS

And why is that?

CARL

I have come here today Mister Simmons because this is a Job Centre and I am looking for a job. I did think of going down the pub but then, having a razor-sharp mind I realised that I wasn't likely to find a job where they sell lager and crisps. Unless of course I've got it wrong and you all multi-task or whatever you call it these days...in which case I'll have a pint and a packet of salt'n'vinegar.

MR SIMMONS stares at him blankly.

MR SIMMONS

Mister Lambert...you may be surprised at how many people attend this establishment on the pretext of wanting to find employment when in actual fact working for a living is the furthest thing from their minds.

CARL

Well I am not one of them.

MR SIMMONS

Good. Now we know where we are.

CARL

I'm so pleased.[Beat]

MR SIMMONS

Where were we last employed?

CARL

I worked for Faulkner and Sons. General builders. I was a brickie with them for nearly twenty years.

MR SIMMONS

And that was terminated on.....?

CARL

The end of last month.

MR SIMMONS

And are we looking for similar sort of work?

CARL

I am. I don't think building work would suit you somehow.

MR SIMMONS

You might be aware, Mister Lambert, that the building industry has been hard hit by the recession.

CARL

No!

MR SIMMONS

The chances of getting that sort of employment at your age is remote. Now....if we are prepared to diversify.....

CARL

Diversify?

MR SIMMONS

We must expand our horizons Mister Lambert.

CARL

Must we?

MR SIMMONS

We must. Some employment is available...but generally...should we say...it is of the lower paid variety.

CARL

Such as?

MR SIMMONS

For example.....we have positions available for Sanitary Hygiene Operatives.....Traffic Control Officers.....

CARL

And what is the rate of pay for these positions that we have available, Mister Simmons? For these toilet cleaners and these school lollipop men...sorry, persons?

MR SIMMONS

Minimum wage I'm afraid.

CARL

And let me guess...a maximum of about twenty hours a week?

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MR SIMMONS

That is approximately the number of hours we have available.

CARL

Mister Simmons.....we have rent to pay and a family to keep. Please tell us how to pay these bills with the amount of cash we would have available if we took up one of these minimum wage appointments? [Beat]

MR SIMMONS

Perhaps I should let you know if and when a suitable position becomes available to us?

CARL

Good idea, Mister Simmons. We would appreciate it.

INT. DAY. COTTAGE.

SUSAN, SARAH and BILLY are in the COTTAGE. BILLY is throwing a BALL for RILEY to chase.

BILLY

Riley! Fetch!

He throws the BALL. RILEY fetches it.

BILLY (CONT'D)

Good boy. Good dog.

SUSAN

I've told you not to throw that thing in here. You'll break something.

BILLY

You said I couldn't go out 'cause it's rainin' and I'm bored. [Beat] Go on, Riley....get it.

He throws the BALL again. It knocks an ORNAMENT off the DRESSER which smashes.

SUSAN

Billy! Bloody hell! I knew that would happen.

BILLY

There you go. Swearin' again.

SUSAN

You're enough to make a saint swear. Why don't you watch telly with your sister?

BILLY

'Cause it's borin'. There's no 'Sky' here.

SUSAN

Sarah finds something to watch.

BILLY

She watches things about borin' antiques....'cause she is one.

SARAH

Sod off, will yer?

BILLY

This swearin' is bloody catchin'.

SUSAN

Billy...put your hoodie on and go out in the garden with Riley...now!

BILLY

OK. Come on, Riley.

BILLY and RILEY go out.

SUSAN

Before I do something I might regret.

SARAH

He's such a knob sometimes.

SUSAN

That is enough bad language for today, thank you.

SARAH

Well, he is.

SUSAN

He's only ten, Sarah. We tend to think he's older because he's coped well with the...the situation.

SARAH

I s'pose. [Beat] I'm singing in the local show by the way. If I've got the bottle after what happened last time.

SUSAN

That's great darling. You'll be great. Last time was due...to circumstances.[Beat] Why didn't you tell me last night?

SARAH

You were asleep on the couch when I got in. I didn't want to disturb you.

SUSAN

I was tired. Sorry. It's really brilliant you've got a part. I'm sure you'll be fine. Last time was a one-off.[Beat] What are they like down there?

SARAH

They're cool. I'm only singing one song but I'm starting to get nervous already.

SUSAN

Nonsense. You'll be great. You have always had a good voice. It's the Welsh connection. My Dad sang in the choir for years. When is the show on?

SARAH

Saturday night.

SUSAN

We'll be there to support you.

SARAH

Now I'm even more nervous.

SUSAN

Don't be silly.

SUSAN'S MOBILE PHONE rings.

SUSAN (CONT'D)

Hello [Beat] Oh, hi Steve [Beat] When, tonight?[Beat] Er..OK, great.[Beat] See you then. Bye.

SARAH

You look happy.

SUSAN

That was Steve. He's asked me out for a drink tonight.

SARAH

And you said yes.

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SUSAN
That's right.[Beat] We're just
friends.[Beat] Is there a
problem?

SARAH
No. No problem. None of my
business.[Beat]

SUSAN
Do you mind?

SARAH
Why should I mind?[Beat] He
fancies you.

SUSAN
What? Don't be silly.

SARAH
It is so obvious.

SUSAN
Look...as I said...we're just
friends, that's all.[Beat]

SARAH
He is a hunk.[Beat]

SUSAN
Sounds like you fancy him
yourself.

SARAH
Don't be disgusting. He's old
enough to be my Dad.[Beat] But
you've got the hots for him....be
honest.

SUSAN
What? I've never even thought
about it.

SARAH
Liar.[Beat]

SUSAN
He seems like a nice guy. And
he's been good to Billy.

SARAH
That's 'cause he's after you.

SUSAN
Don't be ridiculous.[Beat] I'm
going out for a quiet drink with
a friend for a couple of hours.
(MORE)

SUSAN (CONT'D)

I haven't been out for weeks.
What's wrong with that?

SARAH

Nothing. I s'pose.[Beat]

SUSAN

Is that the time? I must have a
shower and wash my hair....and
change out of these old jeans.

SARAH

I thought he was just a friend?

SUSAN

Oh, shut up...and watch your
antiques.

EXT. DAY. A BACK STREET IN THE CITY. MUSIC OVER.

A run-down area of the city. MICHELLE can be seen in a huddle with two men. She is obviously pushing DRUGS. Suddenly there is an argument. The punters don't want to pay for the drugs. The men snatch the drugs off MICHELLE and when she tries to snatch them back one of the men slaps her and pushes her hard. She bangs her HEAD against the WALL of a building. She slumps to the ground unconscious. The men run off.

I/E. DAY. COTTAGE.

SUSAN and BILLY are in the COTTAGE.

BILLY

Mam...I'm going to the shop to
buy some sweets.

SUSAN

OK. But don't be long. It's
getting late.

BILLY

OK.

SUSAN

And put the dog on a lead.

BILLY

But Riley hates the lead.

SUSAN

I don't care. Just look after him
and make sure he doesn't run out
into the road.

BILLY

'Course.

SUSAN

I was talking to Riley.

BILLY

Ha ha.

BILLY and RILEY go out. They walk down the ROAD. A GANG of four BOYS about 10/11 years of age are hanging around on the STREET CORNER.

GAZZER

Dyna'r diawl aru alw Taid yn twat..[That's the bastard who called my Grandad a twat.]

ALUN

TI'n siwr? [Are you sure?]

GAZZER

Yndw, deud ari o, na plentyn tena efo ci bach oedd o. [He said it was a skinny kid with a small dog.]

GAZZER calls to BILLY.

GAZZER (CONT'D)

Oi! I want a word with you.

BILLY

Me?

The boys gather round.

GAZZER

Yeah, you. Hen saes ddiawl. [English bastard] My Taid saw you outside the supermarket yesterday.

BILLY

Your what?

The boys laugh.

GAZZER

My Grandad. You called him a paedophile.

BILLY

Oh, him. He spat at my dog.

GAZZER
Huh! Call that a dog?

ALUN
More like an overgrown rat.

The boys laugh again.[Beat] With an enormous effort of will-power BILLY starts to walk away.

GAZZER
Look at him run boys.

ALUN
Run on home to your Mammy.

LEWIS
English bastard.

GAZZER
I bet his dad is in jail.

This is the last straw for BILLY. He goes flying into an attack on GAZZER. The rest of the boys gather around baying for blood. BILLY and GAZZER tussle.

ALUN
Cer Gazzer! [Go on, Gazzer!]

LEWIS
Hitia fo! [Hit him!]

EMYR
Cicia'r diawl! [Kick the
bastard!]

GAZZER is bigger than BILLY and after a tussle he knocks BILLY down and kicks him when he is on the floor. MR JONES runs up.

MR JONES
Be su mynd ymlaen ma! Gadwch
iddo! Gadwch iddo! [What's
happening here? Leave him alone!
Leave him alone!]

ALUN
Well I ni fynd oma.[We'd Better
get out of here]

The boys run off leaving BILLY on the ground. MR JONES goes to him and kneels by his side.

MR JONES
Be mae nhw wedi wneud i ti?
Bechgyn drwg. Tyd, awni a ti
adra.[What have they done to
you? They're bad boys. Come
on...let's get you home]

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MR JONES picks BILLY up and carries him back to the COTTAGE. RILEY follows behind dragging his LEAD. MR JONES bangs on the front door of the cottage. SUSAN answers.

SUSAN
Oh, my God! What happened?

MR JONES
He had a fight with some of the local lads.

SUSAN
Put him on the couch. Oh, my God!

MR JONES
I don't think he's too bad. Get some hot water.

SUSAN
Hot water. Yes...yes, of course.

MR JONES
A few cuts and bruises. Nothing too serious I think. [Beat] Hello Billy...Mister Jones here...your friendly neighbour.....

BILLY is semi-conscious.

BILLY
Mister Jones?

MR JONES
That's right.

BILLY
Listen....you must listen.

MR JONES
What is it, Billy?

BILLY
At night sometimes....I get the dreams...horrible dreams.[Beat]

MR JONES
This is consecrated ground, Billy.

BILLY
What?

MR JONES whispers.

MR JONES
This place was built on the site of an ancient graveyard.
(MORE)

MR JONES (CONT'D)

You are receptive to the voice of the spirits.

BILLY

Do the dreams always come true?

MR JONES

That depends on you, Billy. Love is stronger than any dream. That is why God gave us free will.[Beat] Now sleep.

MR JONES puts his hand on BILLY'S forehead. BILLY closes his eyes and falls asleep immediately. SUSAN walks up to the COUCH.

SUSAN

I've got the hot water.

MR JONES

He's sleeping now. He will be much better in the morning.

SUSAN

Maybe I should call the doctor.

MR JONES

He'll be fine. I think his pride has been hurt more than anything else.

SUSAN

Yes.

MR JONES

He was outnumbered five to one.

SUSAN

That's terrible. But Billy doesn't know any of the local lads. [Beat] I wonder who started it?

MR JONES

I think one of them insulted his dog.

SUSAN

Oh, that would do it. That would be like a red rag to a bull. Insult Riley and you'd better give Billy a wide berth. He loves that dog.

MR JONES

And love is never a bad thing.

SUSAN

No.

INT. EVENING. CONVERTED CHAPEL.

SARAH is at a rehearsal for the show. She has just come off STAGE. The girls clap as SARAH sits down with them.

DESSIE

That was marvellous,
darling...simply marvellous!

CERI

Hey...you are good!

SARAH

Apart from a few bum notes.

DESSIE

Never mind those. Keep rehearsing
and it'll be alright on the
night. If everyone else is as
good as you I'd be a happy man.

DESSIE moves away.

CERI

Who's a star, then?

LOWRI.

We are not worthy!

SARAH

Oh...shut up!

CERI

We are gonna look seriously crap
compared to you.

BEV approaches.

BEV

Ready to rehearse girls?

CERI gives the girls a nudge.

CERI

Not really.

BEV

And why is that...specifically?

SIAN

'Cause we've all got hangovers.

BEV

But you are too young to drink.

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LOWRI.

We only had a couple of glasses of wine....but we're not used to it.

SIAN

That's right. We're not used to it.

CERI

We had a drink to celebrate. You see, I've got a new parrot.

BEV

What?

CERI

A new parrot. I also have a cockatoo.

LOWRI.

It must be great to have a cockatoo.

SIAN

Would you like to have a cockatoo, Bev?

BEV

No...I don't think I would like a cockatoo.

CERI

That would explain a lot.

SARAH is in fits.

INT. NIGHT. IN THE COTTAGE.

SUSAN is sitting with BILLY. SUSAN'S MOBILE rings.

SUSAN

Hello. Hi, Steve.[Beat] Oh, right. I couldn't come out tonight anyway. Billy has been beaten up.[Beat] Some local lads. I don't really know how it started. He seems OK...just shocked and bruised I think. He's sleeping now. OK. Thanks. I'll tell him. See you tomorrow. Bye.

SUSAN takes off her EARRINGS and sits silently in the near dark with BILLY.

NIGHTMARE SCENE. I/E.

BILLY dreams of someone holding a GUN and pointing it at LEE. He can't see the face of the man holding the gun. LEE is pleading for his life. BILLY wakes up suddenly. He is still on the COUCH and it is still dark. BILLY curls up on the couch with RILEY.

INT.DAY. HOSPITAL

MICHELLE is in BED. LEE is sitting by the side of the bed. He is holding her hand.

LEE

Hi babe...how d'you feel?

MICHELLE

OK.[Beat] Nothing broken. Concussion, the Doc said.

LEE

What happened?

MICHELLE

Got mugged by a pair of arse'oles who think speed should be on prescription.

LEE

Did you know 'em?

MICHELLE

Never seen 'em before. It's the risk you take in this shitty game.[Beat]

MICHELLE (CONT'D)

We've got to get out Lee. This ain't no life.

LEE

I got a call this morning. A job...to do a drop and pick-up for you know how. It should pay well.

MICHELLE

Don't do it, Lee. He's a prick. I wouldn't trust the bastard further than I can spit.

LEE

We need the money, babe.[Beat]

MICHELLE
If it pays off, OK. Last
job...then let's get the hell
out, Lee...please.

MICHELLE starts to cry quietly.

LEE
OK, babe.....OK.

LEE squeezes and pats her hand.

MICHELLE
Promise?

LEE nods and gives a weak smile.

INT. DAY. COTTAGE.

SUSAN, SARAH and BILLY are in the cottage. There is a knock
on the door.

SUSAN
Hello. Come in.

STEVE
Hi. How's Billy?

SUSAN
He seems much better. He's in
there.

SUSAN and STEVE go through to the LOUNGE. BILLY is still on
the couch.

STEVE
Hi.

BILLY
'Lo.

STEVE
How d'you feel?

BILLY
Fine.

STEVE
You look OK. Thought I'd see you
covered in bandages.

SUSAN
He's a typical macho
male....putting on a brave face.

BILLY
I'm OK, Mam.

STEVE

What happened?

BILLY

Some local knobs decided they didn't like me 'cause I'm English.

STEVE

Are you sure that was the reason? The locals here are usually very friendly.

SARAH

Tell the truth. It was the grandson of a bloke he called a twat outside the shop the other day.

BILLY

I'll bottle 'im next time I see 'im.

SUSAN

Just stop that now. That sort of behaviour will only get you locked up.[Beat]

STEVE

Your Mum's right. Was he bigger than you...this lad?

BILLY

Yeah, a bit.

SARAH

A lot. I've seen that gang...they're all bigger than Billy.[Beat]

STEVE

You should learn self-defence. I could teach you the basics.

SUSAN

Isn't there enough violence in the world as it is?

BILLY

I'd like to learn.

STEVE

I used to box in the army.

BILLY

Wow. I didn't know you were in the army.

STEVE

And we did unarmed combat.[Beat]

Steve realises he's said too much.

BILLY

Can I learn to box please, Mam?

STEVE

Only as a means of self-defence...and as a last resort.

SUSAN

I suppose you should know how to look after yourself in this world. [Beat] But not this morning. He's still sore.

STEVE

I'll walk you through some of the basic moves this afternoon.

BILLY

Great. Thanks.[Beat]

STEVE

What are you watching?

BILLY

An old western. Dad and I often watch old films.

STEVE

A man's got to do what a man's got to do. Great stuff.

BILLY

Get out of town before sun-up....

STEVE

Or I'm gonna come lookin' for yer.

STEVE and BILLY laugh.

SARAH

Oh, my God. Now I'm surrounded by boring old film buffs in stereo! [Beat] Mum...I need to find a dress or something for the show on Saturday.

SUSAN

It's a bit short notice. There isn't time to make anything. Let's go upstairs and see what we can sort out.

SUSAN and SARAH go upstairs while STEVE and BILLY watch the movie.

EXT. DAY. CITY STREET.

A busy STREET in the CITY. LEE can be seen walking down the road carrying a BAG. He switches bags with another man and walks on.

INT. DAY. HOSPITAL.

MICHELLE is in BED. Her MOBILE rings.

MICHELLE
Hello. I'm OK. [Beat] What?
What's going on? OK. OK. I won't.
Yeah, I'll be there. Yeah, yeah,
I'll phone Carl.

MICHELLE gets out of bed and starts to get dressed.

INT.PUB.NIGHT.

LEE enters PUB and puts the BAG under the SEAT. MICHELLE enters and walks over and sits at the TABLE.

MICHELLE
What's goin' on?

LEE
You haven't been back to the flat?

MICHELLE
No. You told me not to.

LEE
And you phoned Carl?

MICHELLE
Yeah. He said he'd be here with the car at half past.

LEE checks his WATCH.

MICHELLE (CONT'D)
Lee, what the fuck is happening?

LEE whispers.

LEE
There's fifty grand in the bag.

He nods towards the BAG.

MICHELLE
From the switch?

LEE nods.

MICHELLE (CONT'D)
Christ, Lee...he'll bloody kill
us.

LEE
You want to get out of this shit-
hole way of life, don't yer?
Here's our chance.

MICHELLE
But not like this.

LEE
It's the only way.[Beat] Anyway
they won't touch you. It's me
they want.

MICHELLE
He'll have us both done just to
set an example.

LEE
OK. Forget it. I'll drop it off.
I'll say I'm late 'cause I was
being followed and had to lose
'em.[Beat] Are you sure?
[Beat]Last chance.

MICHELLE
No. Fuck it. Let's do it.

LEE
That's my babe.

CARL enters and approaches the TABLE.

CARL
Hi.

LEE
Got your car?

CARL
Yeah.

LEE
Then let's go.

CARL
What's the hurry?

LEE
I'll explain when we're moving.

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I/E. NIGHTMARE SCENE.

BILLY has fallen asleep on the COUCH again . He dreams of LEE again begging for his life as the same man as in the last dream points a GUN at him. This time the man fires three shots and LEE dies. BILLY is shaken awake by his mother.

SUSAN
Billy! Billy! Are you alright,
son?

BILLY
Huh?

SUSAN
You were shouting 'no...no...no'
over and over again in your
sleep.

BILLY
Oh. I had a bad dream.

SARAH
He told me he's had a few of
those lately.[Beat]

SUSAN holds BILLY and strokes his head.

SUSAN
Probably still in shock from last
night.

BILLY
Where's Steve?

SUSAN
You fell asleep watching the
film. He said he would be back
later.[Beat] You sure you're OK?

BILLY
Yeah, yeah...I'm fine.

INT. NIGHT. MISTER SIDNEY'S OFFICE.

MISTER SIDNEY'S PHONE rings. He answers it. He is trying to light a CIGAR with a LIGHTER that refuses to work.

MISTER SIDNEY
Yeah?

ALF can be heard on the PHONE.

ALF
Boss...he's late.

MISTER SIDNEY

Who's late? I'm not bleeding clairvoyant.

ALF

Lambert...he's late with the drop.

MISTER SIDNEY

How late?

ALF

Over an hour.

MISTER SIDNEY

Christ! I didn't think he had the balls. Not that he'll have 'em much longer. You can't trust any fucker these days. There just ain't no loyalty no more.

ALF

Don't worry, boss, I.....

MISTER SIDNEY

Don't worry he says. 'Ow am I supposed not to worry when the little toe rags pissed off with fifty big ones? [Beat] Listen...I want my money back tonight ...and I want him dead.[Beat] And no slip ups.

ALF

You can rely on me, boss.... I'll sort it.

MISTER SIDNEY

You'd better. And do it now....if not sooner. If this gets out every wannabe big shot will be trying it on.

ALF

OK, boss.

MISTER SIDNEY slams the receiver down. He attempts to light the CIGAR once more but the LIGHTER still refuses to work. In a fit of temper he hurls it across the room.

INT.DAY. LEE AND MICHELLE'S FLAT.

ARCHIE kicks the DOOR in.... which flies open. ARCHIE and ALF enter with their GUNS ready. The FLAT is empty.

ALF

You start over there.

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ARCHIE and ALF pull out DRAWERS from the KITCHEN UNITS scattering CUTLERY etc everywhere. They ransack the BEDROOM. They are obviously looking for the money. Eventually ALF thinks of looking on the PEG-BOARD on the KITCHEN WALL.

ALF (CONT'D)

Bingo! [Beat] The little tosser might have done a bunk with the money but he's left his forwarding address. Very thoughtful. The boss will be pleased. Let's go.

INT. NIGHT. IN THE COTTAGE.

SUSAN, STEVE, SARAH and BILLY are there. STEVE is teaching BILLY some self-defence moves.

STEVE

That's it. Keep your chin in and hook to the body. Remember...hit the body and the head drops. Then it's easy to put your man away. And be light on your feet. Bob and weave...he can't hurt you if he can't hit you. [Beat] That's good. That's great.

BILLY is shadow boxing and dodging about. SUSAN is doing the IRONING and looks on. She isn't sure whether she approves or not. SARAH is listening to her WALKMAN.

SUSAN

Don't you two overdo it now.

BILLY

Just another five minutes. I'm OK...honest.

SUSAN smiles.[Beat] There is a knock on the front door. SUSAN goes to answer it. BILLY stops sparring.

STEVE

Always remember, Billy....fighting doesn't prove anything....there are very few instances in this life when you have to stand your ground. It takes more courage to walk away.

BILLY

How will I know when to stand my ground? [Beat]

STEVE

You just will...that's all.[Beat]



SUSAN comes into the lounge followed by LEE and MICHELLE.

SUSAN
Billy...look who's here.

LEE
Hi bro....hiya Sarah. Gimme five.

BILLY
Hi bro.

LEE hugs SARAH and gives BILLY a 'high five'.

LEE
This is Michelle.

MICHELLE
Hi.

SARAH
Hello.

BILLY
Hi.[Beat]

CARL walks into the room.[Beat]

CARL
Hello Billy.[Beat]

BILLY
Hi Dad.

BILLY gives CARL a 'high five'. CARL puts his arm around his shoulders. CARL smiles at SARAH who barely acknowledges him.

CARL
How are you, son?

BILLY
I'm cool. Steve's teaching me how to box.

CARL
Looks like you've already had a few rounds.[Beat]

SUSAN
Oh, sorry. This is Steve....he's a friend of Billy's.

STEVE
Hello. I was just teaching him the basics.

CARL

Good idea. Always handy to be able to protect yourself in this world.[Beat]

STEVE

I'll be off. Don't want to disturb a family reunion.

SUSAN

You don't have to go.

STEVE

I've got things to do anyway. See you later.

STEVE goes out of the back door.

BILLY

See you later.

SUSAN

Bye.

EXT. NIGHT. OUTSIDE THE COTTAGE.

A man can be seen walking up to CARL'S CAR. He checks the NUMBER PLATE. He tries the door. It is unlocked. He does a quick search of the interior. He pops the BOOT open and does another quick search. He walks off down the road.

INT. NIGHT. IN THE COTTAGE.

LEE and MICHELLE are upstairs in the bedroom. SARAH has put her DRESS on ready for the show. The atmosphere is icy.

CARL

I like it. Very nice.

SARAH

Thanks.[Beat]

CARL

So...what are you singing tonight?

SARAH

A song.[Beat]

SUSAN

One of my favourites. It'll be a surprise.

SARAH
I'll be shitting myself with you
lot there. Probably make a
complete balls of it.

SUSAN
No you won't. You'll be
great.[Beat] And stop swearing.

CARL
You've always had a great
voice.[Beat]

He doesn't really know what to say.

CARL (CONT'D)

Good luck.[Beat]

SARAH
Thanks. See you later.

SARAH goes out of the front door. There is silence between
SUSAN and CARL.[Beat]

SUSAN
Would you like a cup of tea?

CARL
Yes, thanks. Look, Susan, I....

SUSAN
I'll put the kettle on.

SUSAN goes into the kitchen. CARL sits and looks tense and
dejected.

EXT. OUTSIDE THE COTTAGE.NIGHT.

SARAH can be seen walking down the road. A MAN watches her
walk past from the shadows.

INT. NIGHT. IN THE COTTAGE.

SUSAN, CARL, MICHELLE, LEE, BILLY in the lounge.

LEE
I'm starvin'. Who wants some
chips?

BILLY
Chips with curry sauce for me.

CARL
And me.

MICHELLE

I'm OK.

LEE

I'll get you some chips. You've got to eat something.[Beat]
Where's the nearest chippy?

SUSAN

Turn left out of here...then left again at the end of the lane...it's a few minutes walk....you Can't miss it. What about cash?

LEE

I've got some money.

SUSAN

That's a first.

MICHELLE

He had a win on the 'orses.

LEE

Won't be long.

BILLY

I'll come with yer.

SUSAN

No you won't. You've already done too much today. Especially after what happened last night.

BILLY

Aw! Mam!

SUSAN

No arguments.

BILLY

But Dad...I'm OK.

CARL

You do as your mother tells you.

BILLY

Aw!

EXT. NIGHT. OUTSIDE COTTAGE.

A MAN is standing in the shadows. He sees LEE walk past and follows him on foot down the road.

INT. NIGHT. IN THE COTTAGE.

BILLY'S parents are talking. BILLY suddenly stares into space and he vividly remembers his latest dream where LEE is being shot. BILLY jumps up.

BILLY
I've got to go out. I've got to warn him.

SUSAN
What? Warn who?

BILLY
Warn Lee. [Beat] That I don't like curry sauce.

BILLY dashes out with RILEY in hot pursuit.

CARL
First I've heard of it.

EXT. NIGHT. OUTSIDE THE COTTAGE.

At the end of a dark ALLEY near some disused garages, LEE stands against a wall. STEVE stands a few yards in front of him pointing a GUN at him. It is exactly the scene that BILLY has seen in his dream. BILLY runs up with RILEY. BILLY is out of breath.

LEE
Billy! What the hell?

STEVE
Don't move.[Beat]

BILLY
It was you. It was you in the dream all the time.

STEVE
What dream?

BILLY
It doesn't matter now.[Beat] Why are you doing this?

STEVE
Ask your brother. He stole the money.

BILLY
What money?

LEE
Dirty drugs money.[Beat] How did you know?

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STEVE

What's it to you?

LEE

I'd like to know if you're gonna kill me.[Beat]

STEVE

Tell me something. Who did you rent the cottage off?

LEE

A friend of a friend....

STEVE

Who also happens to be a friend of the top man. I keep half an eye on it for him....when I'm not called away elsewhere.[Beat] You are so bloody naive it's painful. You left this address in your flat apparently. Pathetic.

LEE

They know Dad's car?

STEVE

These people know everything. About you....your girlfriend....your family....your favourite toilet paper.....even how often you take a dump.[Beat] When they found your Mum's address in Wales it was a pound to a penny you were heading here. Like a lamb to the slaughter.[Beat] Of all the towns in all the world...he walks into mine.

BILLY

If you shoot him you'll have to shoot me too....and Riley.

LEE

Shut up, Billy.

BILLY

Are you really gonna shoot us both, Steve? Are you that far gone?

LEE

For Christ's sake shut up Billy. He's a professional. For sale to the highest bidder. Simple as that. Isn't that right, Mister Hitman?

STEVE
That's right.[Beat]

BILLY
Steve...he's my brother.

STEVE
He's a thief.

BILLY
Maybe. But we all deserve a
second chance. [Beat] Even you.

STEVE
You're making me cry.

BILLY
You're my friend, Steve. And me
and Riley and.....we love you.
[Beat] Don't do this, please. It
takes real courage to walk
away...you said so
yourself.[Beat]

STEVE
Nice speech.

BILLY
Thanks. Bogie would have done it
better.[Beat]

STEVE
Where's the money?

LEE
In the house.

STEVE
Go and get it, Billy.[Beat]
Please.[Beat] Maybe we can work
something out.

LEE
It's in a bag ...in the bedroom.

BILLY runs off with RILEY.

INT. NIGHT. IN THE COTTAGE.

BILLY dashes into the cottage closely followed by RILEY and
rushes straight upstairs.

SUSAN
Billy! What is that boy up to
now?

BILLY grabs the BAG OF MONEY. He stuffs it inside a PLASTIC BAG and dashes downstairs again. He holds up the bag.

BILLY
Can't stop. They made the curry
sauce too hot and they've run out
of toilet paper.

He dashes out of the cottage with RILEY.

EXT. NIGHT. OUTSIDE THE COTTAGE. IN THE ALLEY.

Back in the ALLEY, BILLY gives the BAG to STEVE.

BILLY
Got it!

STEVE
How much have you spent?

LEE
Only about fifty quid.

BILLY
How much is there?

LEE
Fifty grand.

BILLY
Fifty grand! Fuckin' hell!

STEVE
Don't swear.

BILLY
Sorry.[Beat]

STEVE
OK. Here's the story. I'm going
to return the cash and you are in
a shallow grave in a wood
somewhere in Wales. I'm trusting
you not to show your face in the
Pool for a long, long time. And
I'm trusting both of you to keep
your mouths shut.

LEE
You got it.

STEVE
Now get out of here.

LEE runs off.

BILLY
What are you gonna do?

STEVE
Me? I'll move on..... like
always. I don't trust you that
much not to talk. If this gets
out I'll find someone waiting for
me down a dark alley.

STEVE reaches his hand out. BILLY slowly takes it and they
shake hands.

STEVE (CONT'D)
Good luck, Billy. Tell your
mother goodbye for me. She's a
nice lady.[Beat] And always
remember to keep your chin tucked
in and move. They can't hurt you
.....

STEVE/BILLY
...if they can't hit you.

STEVE
See you, Riley. Look after him.

RILEY barks.

BILLY
I will.

STEVE
I was talking to Riley.

STEVE walks away.

BILLY
That could have been the start of
a beautiful friendship.

I/E. NIGHT. IN THE THEATRE.

In the THEATRE, SARAH is singing on stage. CARL, SUSAN,
LEE, MICHELLE and BILLY are in the audience. The song
continues as sound-over as STEVE can be seen loading his
car. Back in the theatre the song finishes. Thunderous
applause.

EXT. NIGHT. OUTSIDE THE CONVERTED CHAPEL.

As BILLY and his family are coming out of the theatre BILLY
sees MR JONES. He waves and MR JONES waves back. MR JONES
stands on the PAVEMENT and makes a call on his MOBILE
PHONE. He can be seen talking into the phone but cannot be
heard.

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I/E. DAY. STEVE DRIVES DOWN THE ROAD AWAY FROM THE VILLAGE.

STEVE drives towards the city the next morning. The PACKAGE with the MONEY can be seen on the passenger seat. STEVE has FLASHBACKS to the day when he went fishing with BILLY and BILLY caught his first fish and then they went for a drive up into the hills and BILLY ran down to the stream to look for gold. He also recalls SUSAN and how they talked together that day. Also when he taught BILLY how to box and he remembers telling BILLY that it takes more courage to walk away than to fight. But that sometimes you have to stand your ground for what you believe in. He also remembers the night before when BILLY told him that he and RILEY both love him. He swallows hard. He is clearly emotional. He glances again at the package on the passenger seat.

I/E. DAY. MISTER SIDNEY'S OFFICE.

Later that morning. MISTER SIDNEY is on the PHONE.

MISTER SIDNEY

Yeah. When was that? And it was definitely him? No question?[Beat] OK. Ta. I owe you one.

He rings off. MISTER SIDNEY scowls. There is a knock on the DOOR of the office.

MISTER SIDNEY (CONT'D)

Yeah?

ALF opens the door.

ALF

He's here boss.

MISTER SIDNEY

Right. Bring him in.[Beat] Oh...and Alf...watch your back...and mine.

ALF nods and goes out.

MISTER SIDNEY (CONT'D)

This should be interesting.

MISTER SIDNEY unwraps a CIGAR. ALF brings STEVE into the office. STEVE sits in the CHAIR in front of the DESK. ALF and ARCHIE stand on either side of the desk facing STEVE.

MISTER SIDNEY (CONT'D)

So.[Beat] Taken care of it, have you?

STEVE
That's right.

MISTER SIDNEY
He's dead?

STEVE
As a dodo.[Beat]

MISTER SIDNEY
What d'you do with the body?

STEVE
Shallow grave. In a wood.

MISTER SIDNEY
And the money? [Long silence]
You have got the money?

STEVE
No.[Beat]

MISTER SIDNEY
What d'you come back 'ere for
then?

STEVE
To explain.[Beat] I couldn't find
the money.

MISTER SIDNEY
Why not?

STEVE
He buried it somewhere.

MISTER SIDNEY
He buried it somewhere?

STEVE nods.

STEVE
That's right.

MISTER SIDNEY
And he wouldn't tell you where?

STEVE
No.

MISTER SIDNEY
Even though you tried to get it
out of him?

STEVE
Yeah.

MISTER SIDNEY
Break a few fingers, did yer?

STEVE
And a few toes.[Beat] He was
tougher than he looked.

MISTER SIDNEY
Bloody hell. Who would have
thought that little fucker was
that tough? Just shows how
deceptive appearances can be. In
fact, that's what I'm always
telling the boys 'ere. I'm always
saying that appearances can be
deceptive, aren't I boys?

ALF
That's right boss.

ARCHIE says nothing.

MISTER SIDNEY
There's only one thing botherin'
me. D'you know what it is?

STEVE is impassive.

MISTER SIDNEY (CONT'D)
I don't fuckin' believe you.

ARCHIE pulls a GUN and points it at STEVE.

MISTER SIDNEY (CONT'D)
Frisk him.

ALF frisks STEVE.

ALF
He's clean.

STEVE
You don't believe me about what?
You don't believe that I killed
him or you don't believe I didn't
get the money?

MISTER SIDNEY
Neither.

He speaks to ALF.

MISTER SIDNEY (CONT'D)
Get his keys and search his car.

ALF gets the CAR KEYS out of STEVE'S pocket and goes out.

MISTER SIDNEY (CONT'D)
You see...the little birdie who shall remain nameless told me they saw that toe-rag Lee alive and well last night.

STEVE
What time last night?

MISTER SIDNEY
About ten.

STEVE
'Course he was alive and well at ten. I didn't hit him till later.

MISTER SIDNEY
When exactly?

STEVE
Does it matter?[Beat] It was about twelve.

MISTER SIDNEY
Yeah?

STEVE
Yeah.

MISTER SIDNEY
But who do I believe? You...or this little birdie? [Beat] And then of course there's the money. Or the temporary absence of it.

ALF enters and shakes his head.

MISTER SIDNEY (CONT'D)
Which now appears to be permanent.[Beat] The question is...what do I do about it? For all I know you could have hidden the cash yerself...or banked it. Or maybe you planned to share it with someone?

STEVE
I told you I didn't get the money.[Beat]

MISTER SIDNEY
I understand Lee's mother is a looker.[Beat] Get yer leg over, did yer? Slipped her a length? Impressed her with yer credentials, as they say?[Beat] Anyway...it don't matter.
(MORE)

MISTER SIDNEY (CONT'D)

The thing is...I know you're lying...cause Lee was seen fit and well only this morning.[Beat] Gotcha. [Beat] What d'you say to that, Mister ex-S.A.S man?

STEVE

That's impossible. He's dead. Your informant is wrong.

MISTER SIDNEY

Trouble is...I believe him more than I believe you.[Beat] The way I see it you got yourself hooked on this tart, who you was spending a lot of time with apparently, and you decided you wanted out. So she begs you to spare her worthless fuckin' son's life so you can run away together and live in pussy-land until the dosh runs out. How am I doing? Getting warm?

STEVE

Keep going. I like fairy stories.

MISTER SIDNEY

I'm glad. But this one ain't gonna end in 'happy ever after'...at least not for you.[Beat] See...I've had you watched for years. Didn't know that, did yer? I've always kept tabs on yer.[Beat] Fact is...you've been lookin' for a way out for the last five years since before yer family was killed. And as I told yer then, this is a job for life. Well...for some of us, anyway.

MISTER SIDNEY chuckles. ALF grins. ARCHIE is expressionless.

MISTER SIDNEY (CONT'D)

No-one walks out on me. No-one. They're only carried out feet first.[Beat] You wanted out before, didn't yer? Wanted to settle down and have a nice quiet little life with yer nearest and dearest.[Beat] That's why your car that wifey was driving that day had the brakes adjusted, shall we say. On my orders.

(MORE)

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MISTER SIDNEY (CONT'D)
 Didn't know that, did you, Mister
 Special Forces man who thinks he
 knows everything?

FLASHBACK to STEVE'S WIFE and CHILD being killed in a CAR
 smash when the BRAKES fail.

MISTER SIDNEY (CONT'D)
 You were supposed to be in the
 car as well. But even I make
 mistakes sometimes. But not
 often.[Beat] Anyway, my little
 plan still worked out 'cause you
 carried on doing what you do
 'cause you had nothin' left to
 live for.[Beat] You were the best
 in the business, Steve, but
 you've gone soft. You've
 developed a conscience and in
 your game that's bad for yer
 health. Terminal, in fact.

He speaks to ALF. Alf pulls a gun. Archie puts his gun
 away.

MISTER SIDNEY (CONT'D)
 You know what to do.

ALF walks up to the side of STEVE. He gestures with the gun
 to STEVE to get up. STEVE gets up. STEVE walks ahead of ALF
 to the door. STEVE suddenly turns , grabs the GUN and
 straight-fingers ALF in the throat. ALF staggers back.
 STEVE calmly shoots ARCHIE and then ALF in the head. MISTER
 SIDNEY scrabbles in his desk drawer for a GUN. STEVE levels
 his gun at him. MISTER SIDNEY freezes.

MISTER SIDNEY (CONT'D)
 No.[Beat] Please, Steve. [Long
 silence]

STEVE
 Gone soft, have I? Developed a
 conscience? [Beat] I hope you're
 right.....'cause as a friend of
 mine told me only last night.....
 most people deserve a second
 chance in life. Unfortunately you
 ain't one of 'em.

He shoots MISTER SIDNEY between the eyes. He slumps back in
 his CHAIR . The WALL is splattered with blood. STEVE puts
 the gun in his pocket and walks out of the office.

EXT. DAY. A STREET IN THE VILLAGE.

That morning, BILLY is walking down the road with RILEY on the LEAD. The same GANG of four BOYS is on the STREET CORNER again.

GAZZER
Yli pwy dio.[Look who it isn't]

ALUN
Y boi tena na.[That skinny kid]

LEWIS
Efo'r llygoden fawr na ar
dennyn.[with that rat on a lead]

GAZZER
Oi! Moron! How's your rat today?

The boys laugh.

BILLY
You talkin' to me? You talkin' to
me?

GAZZER
I can't see no-one else around
here.

ALUN
Unless you're blind.....

LEWIS
As well as stupid, like your dog.

The boys laugh again.

BILLY
It takes real courage to walk
away.

BILLY starts to walk away.

GAZZER
That's what cowards always say.

BILLY keeps walking.

GAZZER (CONT'D)
I see that your junkie brother
has arrived.

BILLY walks back slowly towards the boys. He takes off his JACKET. He hands the dog's lead and his jacket to EMYR.

BILLY
Hold these. This won't take long.

ALUN
Watch it, GAZZER.

EMYR
Danger mouse is after you.

The boys laugh again. GAZZER and BILLY square up. GAZZER takes a swing which BILLY ducks. BILLY hits him with a straight left which stuns GAZZER. GAZZER shakes his head and takes another swing which BILLY dodges. BILLY hits him with a left hook to the body which doubles GAZZER up. BILLY delivers a rabbit punch to the back of GAZZER'S neck. GAZZER goes down as if pole-axed. GAZZER lies motionless. Silence. BILLY retrieves his JACKET and the dog's lead from EMYR.

ALUN
You've killed him.

BILLY
I doubt it. To die you've got to
have a heart in the first place.
So he doesn't qualify.

BILLY swaggers away down the road like John Wayne after he's just shot the bad guy. As he rounds the corner BILLY holds both arms aloft in a victory salute like 'Rocky'.

I/E. DAY. STEVE IS DRIVING.

STEVE is driving his CAR out of the CITY. He stops on a BRIDGE and gets out. He throws the GUN into the RIVER below. He gets back in the CAR and drives on.

I/E. DAY. THE COTTAGE IN WALES.

Music over. Reprise SARAH singing 'Somewhere over the Rainbow'.

The POSTMAN knocks on the DOOR of the COTTAGE. SUSAN answers. She signs for a PARCEL. She carries the PARCEL into the LOUNGE and puts it on the COFFEE TABLE. SUSAN, SARAH, BILLY, CARL, LEE and MICHELLE are all there.

SUSAN opens the PACKAGE to reveal the MONEY.

FADE OUT