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FADE IN:

1 INT. SHIELDS' CAR - NIGHT 1

The first notes of MUSIC.

A car drives through the night.

Its headlights illuminating a driver's silhouette from behind

as he approaches a city outskirts -

sign for NEWCASTLE.

BLACK CARD TITLE - 'VILLAINS'

2 EXT. DUNES - SATURDAY 2

Fade up to -

ECU on BABY, six months, crying

Pull back to reveal sand dunes -

A wide open coastline -

KITTY SHIELDS lying still in the sand.

KITTY V.O

As a child my favourite book was
the Wizard of Oz. I dreamed of
bein' as sweet as Dorothy but
life has brought me to this.
(pause)

There is no Emerald City at the
end of my yellow brick road.

FADE TO BLACK:

3 EXT. TERRACE ROW - TUESDAY 3

A car pulls up. The windows slide down. JACKIE SHIELDS, 69
years old, looks out.

JACKIE

That's the house I was born in.

KITTY V.O

This is my dad - Jackie Shields.
He's the head of the family. He's
come back to Newcastle to pay his
last respects to his only
brother.

Kitty, lifts her shades, stares at the house.

KITTY

Didn't they have hospitals back
then?

KITTY V.O

That's me. I'm poison to him and everyone else.

Jackie gets out the car.

He turns back - leans into the window.

JACKIE

Get the bags.

LENNY ROBSON, 35 years old, ex boxer, nods.

KITTY V.O

This is Lenny Robson. My Dad's driver and fixer. He's been in love with me since I was fourteen.

Jackie strides across the road -

Reaches the front door of the terraced house -

Produces a key from his pocket.

Kitty follows Lenny out of the car.

KITTY

Where are we, Lenny?

LENNY

Wallsend.

Jackie turns the key in the lock, goes in.

KITTY

Where's the wall?

LENNY

Boss says that the Roman's built it.

Lenny shuts the car boot, carries the bags towards the house.

Kitty looks around. At the end of the street is the remains of a shipyard.

KITTY

Jesus. No wonder the Romans left.

She squints at the street sign -

takes out her cell-phone -

Punches a text message - sends.

4 EXT. KINGS CROSS STATION LONDON - TUESDAY

4

NORA BRIGGS, 31, train ticket in hand, stands holding a baby.

KITTY V.O

That's Nora Briggs. She's the only real friend I've got.

ANNOUNCER V.O

The next train for Edinburgh
leaves from Platform Sixteen.

Nora moves off.

STINKER WINDSOR, smoothly turned out, watches her -
Follows her towards the platform.

5 INT. TERRACED HOUSE - NIGHT

5

A coffin lies open on a table.

Pan up - Jackie's dead BROTHER is laid out. There are a
couple of elderly MOURNERS.

Lenny and Kitty are playing cards.

Jackie is asleep in an armchair.

KITTY

How long have we to stay in this
dump, Lenny?

LENNY

We're sayin' goodbye to your
uncle Kevin.

KITTY

I only met him once ... he was a
creep with wanderin' hands. Now
he just smells.

LENNY

Its not so bad ... Reminds me of
my ol' mother's house.

KITTY

That doesn't answer my question.

LENNY

I don't answer questions, I just
take orders, Kitty.

KITTY

He's finished, Lenny. He's old
and past it. We should split with
the money. You've always liked
me. Maybe we could get married.

LENNY

He's your old man ...?

KITTY

He's never been there for me. He
doesn't even like me. He was in
jail for most of my childhood. I
blame him for all the bad tricks
I learned. You love me don't you,
Lenny?

Lenny throws down his cards.

LENNY

You leave me alone. You mix me
up, you do. I love the old man.
He's given me a life.

KITTY

He's used you. Young sixteen year old kid, broken home, always in fights, you were easy to strin' along, get to do what he wanted.

LENNY

You're wrong

KITTY

How many times you been banged up, Lenny? Remind me?

LENNY

Three ... maybe four.

KITTY

For what?

LENNY

Fightin'.

KITTY

Attempted manslaughter the last time, right?

Lenny says nothing thinks.

LENNY

You never see me fight in the ring, did you, Kitty?

KITTY

I don't like seein' any man I care for gettin' beaten up.

Kitty's phone BUZZES.

She glances at the message. Gets up.

She reaches for the car keys on the table. Lenny grabs her wrist.

KITTY (CONT'D)

(softly) Nora's at the station with the baby.

Lenny looks to Jackie -

He is still asleep.

KITTY (CONT'D)

Are you in or out?

Kitty puts on her coat.

Lenny puts on his jacket - they leave.

6 EXT. NEWCASTLE STATION - TUESDAY NIGHT

6

Nora leaves the platform with the baby.

She is being followed by Stinker.

Long shot - Nora waits with the baby.

The car pulls into the concourse.

Nora gets into the car.

Stinker watches the car pull away.

He calls on his cell-phone.

STINKER

Sebastian

7 EXT. LONDON - FLASHBACK 1

7

SEBASTIAN ETON, 27, immaculate, holding a bunch of roses.
Kitty takes them.

KITTY V.O

I didn't know him from Adam. He
just appeared in my life one day.

SEBASTIAN

We've got two things in common.
One, we're both superior beings.
Two, we both like sex.

Kitty laughs.

SEBASTIAN (CONT'D)

Am I right or am I right again.
Sebastian Eton. I've been
watching you and thinking that
I've seen you in Hello magazine,
or maybe it was Playboy.
(Kitty laughs more)
Seriously, I like what I see. I
want to see more of you. You want
to see more of me?

7a EXT. SOMEPLACE - FLASHBACK 1

7a

Kitty and Sebastian dancing.

KITTY V.O

He clean bowled me. I didn't even
put up a fight. He was just
terrific.

8 INT. BEDROOM - FLASHBACK 1

8

They are in bed making love.

KITTY V.O

I kept him a secret. Nobody knew
...

9 EXT. STREET - FLASHBACK 1

9

Kitty and Sebastian arm in arm.

KITTY V.O

... until we ran into Lenny.

Lenny is not pleased.

KITTY

Lenny. This is Sebastian.

LENNY

I know who he is. What are you doin' with him?

KITTY

Lenny, you lump. Where's your manners.

LENNY

You're comin' with me now, Kitty.

Lenny takes Kitty by the hand, tries to drag her away. Sebastian just smiles.

KITTY

Lenny!

She turns to Sebastian - he holds his hands up in an empty gesture.

KITTY (CONT'D)

Sebastian?

LENNY

He's no good, Kitty.

Sebastian's face is one of realization. He runs off.

KITTY

Sebastian? Sebastian?

LENNY

He's been connin' you. He's a filthy thief. He's on release.

KITTY

No! He's in love with me! He's protecting me by running away.

LENNY

He's usin' you, Kitty. He's no good! Believe me, he's no good!

Kitty breaks into tears.

10

INT. DARK ROOM - FLASHBACK 1

10

KITTY V.O

Short time later, Sebastian re offended, went down for a year.

Kitty is on a bed in a sweat giving birth.

Nora is helping to hold her.

KITTY V.O (CONT'D)

I resigned myself to thinkin' of him as gone for good.

11

EXT. SHIELDS' CAR - FLASHBACK 1

11

Lenny is resting on the bonnet smoking a fag.

12

INT. SHIELDS' CAR - FLASHBACK 1

12

Kitty hands Nora the baby.

KITTY

You have to tell everyone its
yours. Nobody must know.
Sebastian. My Dad. If he found
out he'd kill me and the baby.

NORA

Your askin' a lot, Kitty. You're
really askin' a lot.

KITTY

I'll make it up to you, Nora. I
promise.

NORA

Who's gonna believe that this
sweet little thing is his. When
he comes out of jail he'll throw
it in the river.

13 EXT. SHIELD'S CAR - FLASHBACK 1 13

Lenny looks back with an expression of frustration and
anger.

14 INT. TERRACED HOUSE - TUESDAY NIGHT 14

Jackie is playing an old upright piano.

Lenny enters carrying pizza boxes.

JACKIE

I was thinkin' you'd betrayed me,
Lenny. Run off with the take.

LENNY

You can trust me, boss.

JACKIE

Everybody's got a price, Lenny. I
often wonder what it'd take to
get you to turn on me.

LENNY

Everybody else, boss, not me.

JACKIE

Maybe you'd do it over a girl?

LENNY

Girls are trouble, boss.

JACKIE

Yeh, tell me. Where's Kitty?

LENNY

She's run into family.

The baby cries.

Jackie's eyes flicker, narrow.

Nora enters.

NORA

Hello, Jackie.

She hands Lenny the baby, kisses Jackie.

He takes hold of her roughly.

JACKIE
Who's set this up?

Kitty enters.

NORA
Easy, Jackie. This is an
expensive coat.

JACKIE
Who paid for it?

NORA
I know where my bread's buttered.
So this is your mother's house?

He grabs her again. Slaps her.

JACKIE
Yeah, and its gettin' crowded.
You been blabbin'?

KITTY
She's frightened, dad. The Eton
boys have been roughin' her up.

JACKIE
You on the level, Nora?

NORA
Sure, Jackie. They came to see
me, threatened to take my face off.
I had to get out of London.

Lenny is rocking the baby. Jackie and Lenny exchange quick
knowing glances. Jackie lets go of her.

JACKIE
You been followed?

NORA
I would have noticed.

JACKIE
You didn't have to bring the kid.

NORA
He's yours, Jackie.

Kitty and Lenny exchange guarded looks.

NORA (CONT'D)
He's your heir. No tellin' what
they'd do to him if they knew he
was yours.

Jackie looks intently at her.

JACKIE
This is a small house. Where you
gonna sleep tonight?

NORA

With you

Jackie glances to Kitty who is taking the baby from Lenny.

JACKIE

Somethin' out of order here. I
can't put my finger on it ... but
when I do ...

KITTY

Shut up, dad! We're in this
stinkin' hole because of you! You
shouldn't have double crossed
Eton!

Kitty turns and leaves the room with the baby.

15 EXT. TERRACED HOUSE - WEDNESDAY MORNING 15

The coffin is carried out by UNDERTAKERS.

Jackie and Lenny are leaning by the door smoking fags.
Jackie briefly touches the coffin as it passes.

Nora emerges, then Kitty with the baby

JACKIE

You gettin' maternal, Kitty. You
dote on that kid like its your
own.

KITTY

Never had a little brother
before.

16 EXT. CREMATORIUM - TUESDAY 16

Sign - Crematorium

Jackie emerges from the building, lights a fag.

He takes a long pull on the fag, exhales.

Kitty emerges arm in arm with Nora.

Jackie waves across the lawn.

Shields' car starts towards them.

KITTY

What are we gonna do now?

JACKIE

We're gonna eat dinner. A big
dinner. The dead can't eat but we
can eat for them.

Jackie throws down his fag, grinds it under his foot.

Jackie, Kitty and Nora get into the car.

17 INT. SEAFRONT RESTAURANT - TUESDAY 17

Jackie sits back looks out the window at -

POV Nora is on the beach with the baby.

Kitty takes out her phone from her purse, glances at it.

JACKIE

I haven't been here since I was a kid. Hasn't changed in sixty years.

Kitty puts her phone away, looks up.

KITTY

Memory lane, is it, dad? Teddy boys and switch blades?

JACKIE

Open razors back in my time. I was born durin' the blitz. They still had rationin' when I was ten. You wouldn't know about that bein' a spoilt little brat.

KITTY

You paid to make me one.

JACKIE

You're a bright girl and I'm a dumb old man? Isn't that right, Kitty?

KITTY

The world's a different place now.

JACKIE

Education doesn't keep you out of prison. Experience, that's what it's all about. Figurin' out what's comin' next. Bein' on your game.

KITTY

What game's that? Thievin'?

JACKIE

Don't turn your nose up at thievin'. Its a man's game.

KITTY

They're all men's games ... robbery, intimidation, violence. I just prefer the kind of man who likes cricket.

JACKIE

Forget your fancy dreams. You're a tart, Kitty, just like your mother.

Kitty stares out the window.

18

EXT. PROMENADE - TUESDAY

18

Lenny is leaning against Shields' car. Puts his phone away. Jackie approaches.

LENNY

We're bein' tailed, boss.

JACKIE
Pretty Boy's smart. I knew he'd
put a watch on Nora.

LENNY
You should have had me do him
back in London.

Kitty walks towards the car. Lenny stiffens.

LENNY (CONT'D)
Alright, Kitty?

KITTY
Talkin' about boxin' again,
Lenny?

LENNY
That's it. My broken hands, you
know.

KITTY
Unlucky your brains got scrambled
like your hands.

LENNY
You're always sayin' that. I'm
tired of hearin' it.

JACKIE
Alright, Lenny. In the car,
Kitty.

KITTY
Where are we goin'?

JACKIE
Sight-seein'.

They get in the car.

19 EXT. ANGEL OF THE NORTH - WEDNESDAY

19

Kitty and Nora are staring up at the monument.

Jackie and Lenny are looking after the baby.

JACKIE
Spotted him yet?

LENNY
I caught sight of the car in my
mirror. Its that one over there.

An average looking car is parked a little way off.

JACKIE
Predictable, eh? Years of bein'
inside gives you a nose for this.

LENNY
I know what you mean, boss. You
not got mates up here to do this?

JACKIE
I left here in my early twenties,
son. Miners and shipbuilders.

Crime was somethin' you did in
the Smoke. Made good in London,
didn't I? Left this all behind.

LENNY

Until now?

JACKIE

Changin' times, Lenny. I didn't
see it comin'. The crash. Wiped
me out while I was inside.
That's why we had to do the job
with Pretty-Boy Eton.

20 INT. JACKIE'S HOUSE - FLASHBACK 2

20

Jackie, Lenny, Sebastian, Rupert, Max, Stinker sit around a
table going over a plan.

Kitty and Nora sit slightly apart.

JACKIE

Just so we get this straight. I
wouldn't normally work with scum
like you lot.

SEBASTIAN

Jackie ... we're all just out the
nick. We need each other.

JACKIE

Yeah ... but don't get the idea
that we are goin' to be best
mates after this job.

21 EXT. FACTORY - FLASHBACK 2

21

The carefully-planned caper is presented in one long,
uninterrupted take.

The four masked payroll robbers - JACKIE, LENNY, SEBASTIAN,
RUPERT - enter the factory entrance.

It is 8 am.

The other employees are arriving for work.

Max is sitting in one getaway car - Stinker the other.

The Four loiter outside the finance office -

then enter the second-floor location.

They rob the company of its entire semi-monthly payroll

dash into the street -

make their way to the two getaway cars.

The factory GATEKEEPER is shot in the groin by Sebastian as
they flee.

In the confusion, Sebastian gets into Max's car with Jackie
and Lenny.

SEBASTIAN

Step on it! Can't you get any

more out of it than this?

Max puts he foot down hard.

JACKIE

Looks like a good clean getaway.
That's too bad you had to shoot
the monkey at the gate.

SEBASTIAN

Did it look like 300 G's to you?

LENNY

Most money I ever saw at once.

SEBASTIAN

Wonder if the others are clean
away?

JACKIE

They should be... they got off
before we did. Keep your eyes
peeled for Blacksmith Road. It's
a left turn there, yeah. A left
on Blacksmith Road. We oughta be
there in another five minutes.
Hello baby.

22 EXT. ANGEL OF THE NORTH - WEDNESDAY

22

Jackie pulls a hold-all out of the car. He zips it open. It
is filled with cash bills and a gun.

JACKIE

Business is business. We still
did them over, right?

Lenny sticks the gun in his belt.

LENNY

Yeah, and now we've got them
after us for three hundred and
sixty five grand.

JACKIE

Relax, Lenny. How many of them
are there? Three, four? That's
the problem with the public
school system. It takes years to
corrupt them. Us, we're born into
it, no shortage of recruits.
We need to be educated on how to
go straight. Four of them right -
Eton, Rupert Bear, Max the Fag,
and the other one ...

LENNY

Stinker. He's the one tailin' us.

Lenny nods towards the car parked a hundred yards away.

JACKIE

He's just another villain, Lenny.
He should have stayed home and
watched tv.

23 EXT. LONDON - WEDNESDAY

23

Sebastian, MAXIMILIAN and RUPERT 'The Bear' (all in suits) place a rifle, two hand guns, and a knife in the trunk of Eton's car.

RUPERT

When we going to eat? Its five hours drive.

MAX

We'll get a burger.

RUPERT

You're kidding me. Eating a burger dressed like this? Its got to be with a knife and fork.

Seb is on his phone - listening.

SEBASTIAN

Pick up, sweetheart. Come on, speak to hubby.

24 EXT. ANGEL OF THE NORTH - WEDNESDAY

24

Kitty's phone RINGS. Nora gives her a look.

She takes it out - looks at it.

KITTY

Sebastian

NORA

For God's sake! You're gonna get us killed.

Kitty rings off - puts the phone back in her bag.

25 EXT. LONDON - WEDNESDAY

25

Seb puts his phone away.

SEBASTIAN

My little missus is playing games with us, boys.

MAX

We don't like that, do we, Roop?

RUPERT

Not one bit. Can we get something to eat now?

MAX

I'd give her old man her head in a bucket.

SEBASTIAN

You going to do it?

MAX

Maybe I should. She's flicking you around like a fly on a fishing rod.

RUPERT

Can we eat?

SEBASTIAN
I've got Kitty Shields hooked,
not the other way about.

MAX
You're not head boy anymore, Seb.
You're dealing with a selfish
bitch.

SEBASTIAN
You going to run and tell matron?

RUPERT
Boys we're chums, right?

Seb smiles.

RUPERT (CONT'D)
Alright, Max? You need a drink?

MAX
Naw I'm cool.

RUPERT
Good, now we can eat.

SEBASTIAN
Best restaurant we can find.
You're paying.

RUPERT
What? Seb, don't do this to me.
I'm broke.

SEBASTIAN
Not once we catch up with Jackie
Shields.

The three get into the car - drive off.

26

INT. STINKER'S CAR - WEDNESDAY

26

Stinker is playing with his phone. His eyes twitch.

Lenny pokes a gun into the back of his neck.

STINKER
Hello, Lenny.

LENNY
Hello to you, Stinker.

STINKER
What you going to do, Lenny?
You're not going to do anything
stupid are you?

LENNY
What should I do. Pick my nose,
Stinker?

STINKER
I've got nothing against you,
Lenny. We did time together. We
got respect for each other. Just
give me my cut and I'm away.

LENNY

Of course you are.

Lenny takes a coat off the back seat - pushes it into the back of Stinker's head. Fires the gun point blank.

Blood splatters on the windscreen.

27 EXT. ANGEL OF THE NORTH - WEDNESDAY 27

Lenny gets out the car.

Walks briskly towards his own car.

28 INT. SHIELDS' CAR - WEDNESDAY 28

Kitty is in the back with the baby.

Lenny gets in.

KITTY

Where you been, Lenny?

LENNY

In the bushes, you know, doin' the business.

KITTY

You gonna stop him?

29 EXT. ANGEL OF THE NORTH - WEDNESDAY 29

Long lens - Jackie and Nora are arguing.

Jackie hits her - near knocks her to the ground.

30 INT. SHIELDS' CAR - WEDNESDAY 30

Kitty turns away in disgust.

KITTY

Are you ever gonna stand up to him? Women need protection from him. Are you gonna do nothin' when he starts on me?

Jackie gets into the passenger seat.

JACKIE

Nora's history.

LENNY

Where to now, boss?

Jackie puts his finger on a spot of blood on Lenny's jacket - wipes between his fingers. Smiles.

JACKIE

Don't matter, son, let's just drive.

KITTY

What about Nora?

JACKIE

You've got the baby, don't you?

Shield's car pulls away.

Nora holds her face.

Seb, Rupert and Max are in a booth.

Rupert pushes away his plate in disgust.

RUPERT

(whispers) When are they going to put some meat in British burgers?

MAX

Why are you whispering?

A young WAITRESS glances over. Rupert smiles at her.

RUPERT

Its a free country, right? I can whisper if I want. That girl was really nice to me. I don't want to upset her. Its not her fault the food is shit.

SEBASTIAN

I don't want you kicking off in here.

RUPERT

Who says I'm kicking off??? I just want a decent meal. How long we got to go?

SEBASTIAN

Two hours.

MAX

You heard from Stinker?

SEBASTIAN

Not since the angel.

MAX

The angel. What does that mean?

SEBASTIAN

It means nothing. Drink your tea.

RUPERT

(whispering) This tea is muck.

Rupert waves at the Waitress.

RUPERT (CONT'D)

Can we stop at a boozer? Max looks thirsty.

SEBASTIAN

No.

Rupert winks to Max.

RUPERT

Not much of holiday this, is it?

Sebastian stabs a fork into Rupert's hand. Presses down.

SEBASTIAN

You're a clown. You were born a clown, you'll always be a clown, but I don't find you funny. I don't find the situation funny. We're travelling the length of the country because you said we could trust Shields, he was a man of his word.

RUPERT

I got it wrong

SEBASTIAN

You're going to get it right.

RUPERT

Yeah

SEBASTIAN

Yes Sebastian. You're going to stop whinging about meatless burgers, mucky tea and going to the boozer?

RUPERT

Yeah, yes, Sebastian.

SEBASTIAN

You're going to be positive, mannered and deferential?

RUPERT

Yes, Sebastian

Sebastian pulls the fork away.

SEBASTIAN

That's a good boy.

Sebastian gets up, brushes down his suit, walks off.

MAX

You respond well to public school discipline, Bear.

Rupert smiles to the waitress.

RUPERT

If she wasn't so nice, I would have ripped his head off. He better watch his back. I went to a Catholic school. His namesake ... Saint Sebastian ... he got crucified.

The two cars drive down a small country lane -

Pull up outside an isolated cottage.

They all get out whoop and holler from the adrenaline rush.

Kitty glances to Sebastian.

He smiles back at her.

KITTY V.O

Love or hate me, he just couldn't ignore me. We found ourselves alone for the first time in over a year.

34 INT. COTTAGE - FLASHBACK 3

34

Sebastian and Kitty - drinking wine - are alone in the back. In the background are Jackie, Lenny, Rupert, Max and Stinker counting the cash and drinking beer.

KITTY

You didn't have to shoot that guard? Lost your nerve like you did with me?

SEBASTIAN

No. I shot him because I didn't know him from Adam. Just like I didn't know you were Jackie Shield's daughter.

KITTY

You expect me to believe that cock and bull?

SEBASTIAN

That time with Lenny ... I knew then who you were ... you'd been playing a game with me.

KITTY

I don't buy that, Sebastian. We're both pretty rotten, but you're far worse.

SEBASTIAN

Maybe I'm not straight up, but I do have feelings for you, Kitty.

KITTY

Still?

SEBASTIAN

You want to get back together with me?

KITTY

You married me, right.

35 EXT. MARRIAGE BUREAU - FLASHBACK 3

35

Gretna Green.

Kitty and Sebastian emerge from the bureau in marriage clothes.

36 INT. COTTAGE - FLASHBACK 3

36

KITTY

I put you down as the man that
got away. This is our second
chance.

SEBASTIAN

Yeah

KITTY

Why don't we cut these mugs out.
Take the money, start a new life,
have a family?

SEBASTIAN

You'd rat your own father?

KITTY

You kiddin'? He's a snake. I hate
him. My mother done herself in
because of him. I'll do myself in
if I don't get away from him. You
gonna help me?

SEBASTIAN

Like a thief in the night? Of
course.

KITTY

Then here's the inside track.
He's plannin' to monkey you and
your boys.

SEBASTIAN

How?

KITTY

Seen him do it before. After they
count the money ...

37 INT. COTTAGE - FLASHBACK 3 37

Lenny has two identical bags. One is full of paper.

KITTY V.O

... Lenny's gonna switch the bags
with your cut.

38 EXT. COTTAGE - FLASHBACK 3 38

Lenny puts the bag in the trunk of Eton's car that Rupert
is switching the plates on.

39 EXT. COTTAGE GARDEN - FLASHBACK 3 39

Sebastian laughs. Pulls out a pistol.

SEBASTIAN

Now you've told me, I'm going to
dispatch Jackie and Lenny to
kingdom come.

KITTY

No. What about your mob? You
still have to split the take with
them? You'd have to waste me too
or it would look odd.

SEBASTIAN

How's that? We're married, right?

KITTY

Yes, but they don't respect you.
They laugh at you behind your
back.

Sebastian replaces his pistol in his coat, sips his wine.

KITTY (CONT'D)

Dad and I have to go up North
tomorrow for a funeral. Dad plans
to stash the take up there.

SEBASTIAN

Yeah?

KITTY

I'll steal it. We rendezvous, and
then we pick up where we left
off.

SEBASTIAN

I could have the whole pot for
myself now?

KITTY

It could be messy?

Sebastian looks towards the others, weighs up the odds.

KITTY (cont'd)

My way you get the girl as well.

FADE OUT TO:

40 INT. ETON CAR - WEDNESDAY 40

Sebastian in deep thought. Max and Rupert are up front.

MAX

You're quiet, Seb?

SEBASTIAN

Yeah Where are we?

MAX

Coming into Newcastle.

41 EXT. TYNE BRIDGE - WEDNESDAY 41

Wide shot - Eton's car crossing into Newcastle.

SEBASTIAN V.O

How can people live in this city?
Its dire.

RUPERT V.O

It reminds me of the East End.

SEBASTIAN V.O

Only poor people live in the East
End.

RUPERT V.O

Yeah, and villains

Shots of Newcastle skyline.

42

EXT. COASTLINE - WEDNESDAY

42

Shields' car is on a coastal road.

Pulls into a coastal lay-by.

Lenny gets out for a leak, Jackie for a fag.

Kitty eases herself out of the car.

KITTY

What're you up to, dad?

JACKIE

I don't think I should tell you,
Kitty.

KITTY

You think I'm gonna rat on you?

JACKIE

Yeah I do. Wouldn't be the first
time.

KITTY

When have I ever ratted?

JACKIE

You tell me?

KITTY

What is this ... Mastermind? I
don't get what we're doin' here?

JACKIE

Think of it as a holiday. It'll
make up for me not taking you to
Southend as a kid.

KITTY

Southend? What about the little
girl who wanted to go to
Disneyland? We didn't get one
family holiday my whole
childhood. You were always
inside. You're such a shit
father.

Lenny gets between them.

LENNY

We checkin' into a B and B for
the night or what?

43

INT. B AND B - WEDNESDAY

43

Jackie, Kitty, Lenny and baby are standing in the breakfast
room.

LANDLADY Lucile, 40, attractive, enters with her booking
diary.

LUCILE

Two rooms is it? Husband and wife
... with granddad.

Jackie is irritated by the remark.

KITTY
Three rooms

LUCILE
I've only got two?

JACKIE
He can sleep in the car.

Jackie takes the hold-all of cash from Lenny.

LENNY
Eh?

JACKIE
She hasn't got three rooms.

LENNY
We could share, boss?

JACKIE
You snore, Lenny. All that
boxin'.

Lucile takes a liking to Lenny.

LUCILE
Its alright, pet. You leave Lenny
with me. I'll make up a bed down
here for him.

She gives Lenny a big smile. He smiles back.

LUCILE (CONT'D)
Follow me

She leads Kitty with baby, and Jackie upstairs.

Lenny flexes his muscles, punches the air, rubs his hands
together. He is pleased with himself.

44 INT. NEWCASTLE HOTEL - WEDNESDAY 44

Sebastian and Max are at the reception counter. Max is on
his cellphone. A radio plays in the background.

SEBASTIAN
John Smith? His room number,
please.

The RECEPTIONIST looks at her records on screen.

RADIO ANNOUNCER V.O
Police found a man in car at the
Angel of the North today. He had
been shot dead. It is not clear
if it was suicide.

Sebastian and Max exchange looks.

RADIO ANNOUNCER
The Prime Minister today warned
that the cuts to

RECEPTIONIST

Mr. Smith. Room 232. He's out.
Would you like to leave a
message?

SEBASTIAN

No, thank you.

Max pockets his phone.

MAX

Something's happened to Stinker.

SEBASTIAN

Yeah, he's dead. Gone with the
angels.

Max works it out from the radio report.

MAX

Oh, right You sure?

45 EXT. NEWCASTLE HOTEL - WEDNESDAY

45

They emerge into the street. Rupert is waiting, eating a
kebab.

SEBASTIAN

I never liked him anyway. One
less way to split the take.

MAX

How are we going to find Shields
now?

POV - Across the street, Nora goes by.

SEBASTIAN

How about a bit of female
company?

MAX

Lap dancers or tarts?

RUPERT

The Strippers's are supposed to
be good up here.

SEBASTIAN

You boys have no imagination ...

Sebastian points. The boys break into smiles.

Sebastian, shadowed by Max and Rupert, follow Nora.

46 INT. B AND B - WEDNESDAY NIGHT

46

Lenny and Lucile are having sex in the breakfast room. Its
pitch black.

LUCILE

You're a big boy, Lenny.

LENNY

Yeah

LUCILE

What you doing here?

LENNY

What'd you mean?

LUCILE

The bag of money. I saw the old man counting it. Are you on the run?

Lenny comes.

Lucile switches on a light.

She lights two cigarettes - puts one in Lenny's mouth. He takes a long draw.

LENNY

What's your name?

LUCILE

Lucile

LENNY

You should mind your own business.

LUCILE

You should speak a bit nicer to me if you want breakfast.

She takes his cigarette and stubs it out.

She puts the light off again.

47 INT. B AND B BEDROOM 1 WEDNESDAY NIGHT 47

Jackie is sitting on the edge of his bed filling in a crossword puzzle.

Sound of baby crying.

Jackie looks up listens to the sound.

Shakes his head, returns to his crossword.

48 INT. SHED - WEDNESDAY NIGHT 48

A long empty disused dockland shed

Long shot - Nora is bound to a chair.

SEBASTIAN

So tell me Nora, darling, you like that old man jumping your bones?

NORA

Its a job.

SEBASTIAN

Where's that baby of yours?

NORA

I left it with the social worker.

Sebastian is amused.

RUPERT

I don't think she's had no baby.

SEBASTIAN

How's that then, Bear?

He pulls up Nora's blouse to reveal her belly.

RUPERT

She's got no stretch marks. My old lady's had four kids and she's hanging like an elephant.

MAX

Yeah, she don't look like a Mum to me neither.

NORA

I used Neutrogena. His old cow should try it next time he puts her up the duff.

RUPERT

Can I give her a smack?

SEBASTIAN

No, you cannot. We're gentlemen.

MAX

What are gentlemen supposed to do then?

SEBASTIAN

Use persuasion.

Sebastian takes Nora's lipstick from her purse, applies it to her lips.

SEBASTIAN (CONT'D)

You're trembling, love. You want a cigarette?

NORA

Yeah, I wouldn't mind

Sebastian takes Rupert's fags, empties half a dozen into his hand. He stuffs the fags into Nora's mouth.

SEBASTIAN

Light her up, Bear.

Sebastian squeezes Nora's cheeks so she can't spit the fags out. Rupert lights the cigarettes.

SEBASTIAN (CONT'D)

Come on, darling, inhale

He holds her nose. Nora begins to struggle, convulse. Sebastian lets go of her.

Nora bends double spitting the fags out. She is coughing, wheezing, spluttering

SEBASTIAN (CONT'D)

You ready to sing like a birdie?

Nora is nodding, spitting and choking at the same time.

RINGING. It is Sebastian's phone

SEBASTIAN (CONT'D)
Untie her, boys.

Sebastian smiles, answers the phone.

SEBASTIAN (CONT'D)
I was thinking you didn't love me
anymore?

49 INT. B AND B BEDROOM 2 - WEDNESDAY NIGHT 49

Kitty is lying in bed rocking the baby.

KITTY
You want to know what sort of day
I've had?

50 INT. SHED - WEDNESDAY NIGHT 50

Max and Rupert are handling Nora roughly. Sebastian puts
his hand over the phone.

SEBASTIAN
(winks) Throw her in the river,
boys.

NORA
I'm ready to talk!

SEBASTIAN
I'm busy now. I've got another
canary singing to me.

Sebastian nods, the boys drag Nora out.

SEBASTIAN (CONT'D)
I'm in Newcastle. You nearby?

51 INT. B AND B BEDROOM 1 - WEDNESDAY NIGHT 51

Kitty is suspicious.

KITTY
What's the matter with you? You
nervous? You sound all in a
sweat.

52 INT. SHED - WEDNESDAY NIGHT 52

SEBASTIAN
You haven't been checking in
lately. Thought you might be
dead.

53 INT. B AND B BEDROOM 1 WEDNESDAY NIGHT 53

KITTY
I'm dead inside, but I'm still
breathin'.

54 INT. SHED - WEDNESDAY NIGHT 54

SEBASTIAN

You going crazy thinking about me?

55 INT. B AND B BEDROOM 1 - WEDNESDAY NIGHT 55

KITTY
I'll live til mornin'.

56 INT. SHED - WEDNESDAY NIGHT 56

SEBASTIAN
I could come and see you?

57 INT. B AND B BEDROOM 1 - WEDNESDAY NIGHT 57

KITTY
I'd be asleep by the time you got here. I'll call you in the morning and let you know where to find me.

Hangs up.

58 INT. SHED - WEDNESDAY NIGHT 58

Sebastian is not happy - puts his phone away.

Loud VOICES.

59 EXT. QUAY - WEDNESDAY NIGHT 59

Nora is clinging on to Rupert and Max.

MAX
Let go you stupid tart!

NORA
I'm not goin' in the drink!

RUPERT
For Christ sake! She bit me!

Sebastian emerges.

SEBASTIAN
You'll wake the neighbours. Come on, darling, up you get. We were only teasing you. Lets get you a cup of tea.

NORA
I need a vodka.

Sebastian wipes her down edges her away from the boys.

SEBASTIAN
That was your mate on the phone. Kitty? You're friends, right?

NORA
Your friend more like?

SEBASTIAN
How's that? She being crying on your shoulder? Blabbing?

Nora realises she has said too much.

NORA
You're gonna push me in anyway?

SEBASTIAN
I don't know yet. What would
Kitty think?

NORA
I don't give a damn what Kitty
thinks!

SEBASTIAN
Nor do I

Sebastian pushes her off the quay.

Silence.

Max and Rupert look over the edge.

MAX
I didn't hear a splash? You see
anything?

RUPERT
Pitch black down there.

SEBASTIAN
She'll wash up somewhere. Come
on. Drinks are on me.

60 INT. B AND B BEDROOM 1 THURSDAY MORNING 60

Jackie is getting dressed.

Sound of a muffled BUMP.

Jackie stiffens, listens intently. Silence.

Jackie continues to dress.

Sound of the baby crying.

JACKIE
That girl can't look after
nothin' right.

61 INT. B AND B - THURSDAY MORNING 61

Jackie, holding the baby, comes down the stairs singing a
lullaby.

Lenny comes out of the breakfast room.

Through the crack in the door we see Lucile's lifeless bare
arm. Lenny closes the door behind him.

JACKIE
Breakfast ready, son?

LENNY
I don't think you should go in
there, boss.

JACKIE
I need my bacon, Lenny. The kid

needs his milk. Step aside.

LENNY

There's been an accident

Jackie gives Lenny a look of 'you've not have you?'.

LENNY (CONT'D)

She was askin' too many questions.

Jackie thinks, understands.

JACKIE

Okay, son, clean up. I'll get that brat of mine out of bed.

62 EXT. B AND B - THURSDAY MORNING

62

Jackie is hustling Kitty out the door.

KITTY

What's the hurry, dad? You whacked someone again?

Lenny is closing the boot of the car.

Jackie shoves Kitty into the back seat - closes the door.

JACKIE

What'd you do with her?

LENNY

She's in there.

JACKIE

You're a bloody liability, Lenny.

LENNY

We'll bury her someplace.

JACKIE

That last fight really messed you up, son. You're puncher than I thought.

LENNY

You should have stopped the fight, boss.

JACKIE

That ref should have been banned.

63 INT. BOXING RING - FLASHBACK 4

63

Lenny is in the boxing ring.

He is getting knocked around.

Blood is pouring down his face

His opponent LION LENNOX is whacking him again and again.

Its a brutal encounter.

Jackie is in his corner, instructing him.

JACKIE

Use your right, use your right!

Lenny is getting murdered, neglects to counter punch with his right.

He is knocked to the canvas -

And again.

The fight is declared over.

64 INT. LOCKER ROOM - FLASHBACK 4

64

Jackie un-bandages Lenny's hands.

JACKIE

There's the reason you couldn't fight, son. You've broken the bones in your hand. You're through ... That hand's never gonna be good again. You're in luck though, kid. You're not punchy. Not yet.

LENNY

What I'm doin' to do, Mr Shields?

JACKIE

Join the police force, Lenny.

Lenny looks at him incredulously.

JACKIE (cont'd)

Just kiddin' you, son. You carry on workin' for me.

LENNY

Can I marry your daughter, boss.

JACKIE

She's not for you, Lenny. You're a decent kid. She's not for anyone decent.

65 EXT. RETAIL PARK - THURSDAY MORNING

65

Kitty is sitting in the back of the car on her cellphone.

KITTY

I'm just puttin' you wise. We're at some retail park.

(squints)

Ashington?

She looks up.

Lenny is approaching with a spade over his shoulder and a wrapped tarpaulin under his arm.

KITTY (CONT'D)

Got to go.

She quickly puts her phone away.

KITTY (CONT'D)

Aw for god's sake, Lenny

what have you done this time?

LENNY

You don't need to know, Kitty.

KITTY

You got a body in the boot?

Jackie approaches carrying a carrier bag of hot food.

JACKIE

Bacon butty and a cup of tea.

KITTY

I wanted an egg mcmuffin and a cappuccino.

JACKIE

Shut it.

He shoves the butty and tea at her.

Lenny and Jackie get in the car.

66 EXT. QUAYSIDE - THURSDAY MORNING

66

Sebastian is drinking a 'to-go' coffee, clutching his phone. Rupert approaches.

SEBASTIAN

Has he sobered up yet?

Max is in the car clutching his head.

RUPERT

He's a bit of a mess. Can I get my breakfast?

SEBASTIAN

Yeah ... then find out where Ashington is

Rupert lumbers off.

MARY ELLEN V.O

You're looking for a ghost town.

Sebastian turns around and sees MARY ELLEN, 32, prostitute, leaning back smoking a fag, chewing gum.

MARY ELLEN

Ashington. About fifteen miles from here. Ex-husband from there. The place is as miserable as he was.

SEBASTIAN

You don't look as though you'd classify as a housewife.

MARY ELLEN

I gotta make a living. Its hard times. You got a car? Fifty quid. No questions.

SEBASTIAN

How about you show me Ashington?

MARY ELLEN

I can show you Las Vegas if you've got the cash. Thirty quid an hour.

SEBASTIAN

Twenty ...?

MARY ELLEN

The fat guy with you?

SEBASTIAN

Yeah ... and one other.

MARY ELLEN

Thirty I've got to have danger money if there's three of you.

SEBASTIAN

Okay

67

EXT. BEACH ROAD - THURSDAY

67

The car drives down a dune fringed beach side road.

KITTY V.O

Dad and Lenny were up to their old tricks. It was entertainment for them.

68

EXT. BEACH - DAY

68

Lenny and Jackie are carrying Lucile's body wrapped in the tarpaulin.

Kitty follows with the shovel.

KITTY V.O

I grew up with my Dad's endless schemes to cover up his wrongdoings. In my thirty years, he's been banged up for sixteen. He was inside when I met Sebastian. That's why he hasn't a clue that the kid is mine.

Jackie is huffing and puffing. He drops in the sand - wheezes.

JACKIE

I swear, Lenny ... this is my last burial.

LENNY

When did you first whack someone, boss?

JACKIE

Nineteen sixty three. Just after I saw Alfie at the flics. Gave me ideas didn't it? That's why I had to go down to the Smoke.

LENNY

For the birds?

JACKIE

Naw, to hide from the Geordie mob
after me for the two hundred quid
I nicked off the rent collector I
stabbed to death.

LENNY

Two hundred quid don't seem much?

JACKIE

You could by a house in Newcastle
for four hundred back then.

LENNY

What'd you do with the money?

JACKIE

Bought a white jag ... some nice
gear. I was class.

Kitty throws down the spade.

KITTY

You were stupid like now. What
are we doin' here?????

JACKIE

Spoiled, Lenny. Do you see it. My
own flesh and blood and you'd
think she'd been to Oxford
University. 'Cept she didn't pass
the exam, did she? She went to
one of those crappy universities
named after some imaginary
county. Don't even know what she
studied.

(beat)

But she's the same as me and you,
Lenny, a crook, 'cept she's got a
rotten heart and a brain that
thinks that loyalty is Nectar
points from Sainsbury's.

KITTY

And I learned it all from havin'
you mess up my childhood. You
think people come out normal
after bein' in fifteen different
foster homes.

LENNY

Didn't do me any harm?

Kitty looks at him in disbelief.

KITTY

You ever see the Wizard of Oz,
Lenny?

LENNY

Heard of it?

KITTY

He's the wizard, you're the
Scarecrow, and I'm the Tin Man.

You need a brain, I need a heart,
but just like the Wizard of Oz he
can't give us what we want
because he doesn't have the magic
to fix everythin' he's messed up
in our lives.

(beat)

Look at us. An old man, a retard,
and a bitch. And one dead body we
are buryin' in some god forsaken
place without a shred of decency.
What'd this woman ever do to us,
eh? She takes us in, beds us
down, and you strangle her. Its
wrong. Its all wrong! We've got
to get ourselves straight. We've
got to do the right thing.

LENNY

We could say a prayer???

KITTY

You ever been to church, Lenny?
No, not in a month of Sundays! I
have, and I know we got to leave
her somewhere so that her family
can do the right thing by her.

JACKIE

Put her back in the car?

KITTY

Yes, put her back in the car.

JACKIE

Then what?

KITTY

You're the wizard, remember. I'm
just tryin' to get myself a
heart.

Kitty picks up the spade - heads back towards the car.

LENNY

What we gonna do, boss?

JACKIE

I'm not diggin' a hole with my
hands.

LENNY

Take her back to the car, then?

Jackie nods.

They lift the body, carry, drag it back to the car.

69

INT. ETON CAR - THURSDAY

69

Sebastian and Mary Ellen are in the back seat.

SEBASTIAN

You've got nice legs.

MARY ELLEN

Its an extra fifty to put your

hands on them.

Rupert laughs. Max, still hung-over, manages a grunt.

SEBASTIAN

Pull over and get out!

70

EXT. LAY-BY - THURSDAY

70

The car pulls up.

Max gets out - inhales deeply the fresh air. Rupert sides up to him, fag in hand.

RUPERT

What is it with the tart?

MAX

He likes heartless women. Public schoolboy thing, don't ask.

RUPERT

We're looking for a retail park, for god's sake. Why'd we need a flippin' streetwalker to find it?

MAX

He's setting us up, Roop.

RUPERT

For what?

MAX

He's in it with the Shields bird. He's in love with her.

RUPERT

What's he got the tart in back for, then?

MAX

That's his cover, in't it? He's trying to fool us.
(looks back)
Think he's done yet?

Rupert looks over his shoulder.

RUPERT

The windows are steaming up.

MAX

I don't want to know.

RUPERT

Wouldn't take me that long with her.

MAX

You're married. You'd feel guilty if it went on too long.

RUPERT

Yeah, your right. You let me borrow fifty quid?

MAX

No.

Rupert drags on his fag.

71 EXT. RIVER - THURSDAY 71

A hand twitches.

Camera pulls back to reveal Nora gaining comes to on the deck of a small boat.

She turns over on her back -

reaches into her bra -

pulls out a cell-phone.

72 EXT. BEACH ROAD - THURSDAY 72

POV from boot - Lenny closes the lid - black.

Kitty is a little way off rocking the baby.

Jackie is shaking sand from one of his shoes.

His phone RINGS. Jackie looks at the screen.

JACKIE

Bleedin' hell Nora.

LENNY

She's not gonna be happy with you, boss.

Jackie answers

JACKIE

Sweetheart

73 EXT. RIVER - THURSDAY 73

Nora is sitting on a bench shivering under newspaper draped over her shoulders.

NORA

You asshole! I hope they get you and rip your guts out!

74 EXT. BEACH ROAD - THE NEXT DAY 74

JACKIE

What you talkin' about, darlin'?

75 EXT. RIVER - THURSDAY 75

NORA

I should come and kill you myself!

76 EXT. BEACH ROAD - THURSDAY 76

JACKIE

You're a little hysterical
What's up?

77 EXT. RIVER - THURSDAY 77

NORA
You come and get me or I'm
straight to the cops!

78 EXT. BEACH ROAD - THURSDAY 78

JACKIE
Nora ... don't be so hard on me.
I was angry. Where are you? I'll
send Lenny.

79 EXT. RIVER - THURSDAY 79

NORA
That thug? You want me dead,
Jackie?

80 EXT. BEACH ROAD - THURSDAY 80

JACKIE
Of course not, sweetheart. I love
you. I shouldn't have left you
behind. We've got a kid to bring
up.

81 EXT. RIVER - THURSDAY 81

NORA
Yeah, the kid, right. You come
and get me yourself, Jackie
Shields, or else. And no Lenny.
You come and get me now!

82 EXT. BEACH ROAD - THURSDAY 82

JACKIE
Anythin' you say. Where are you?

83 EXT. LAY-BY - THURSDAY 83

Rupert and Max are sitting by the edge of the road.

RUPERT
That's half an hour.

MAX
Getting his money's worth then
....

A car door opens.

RUPERT
Here we go

Mary Ellen steps out, smooths down her dress.

Rupert and Max stare at her.

MARY ELLEN
You guys got a fag?

Max gets up, hands her a cigarette.

He lights it for her.

MARY ELLEN (CONT'D)
Thanks.

MAX

We all done in there, love?

MARY ELLEN

Yeah ... but my meter's still
running.

(beat)

What you guys up to then?

Max looks at Rupert.

MARY ELLEN (CONT'D)

Come on ... I know you're up to
no good. Its all over your faces.

MAX

Listen, love, you should take a
hike before you get hurt. You
don't know what he's like.

Sebastian gets out the car. Max and Rupert stiffen.

MARY ELLEN

The place you want is a mile up
the road. You going to drop me at
the station or am I going to have
to walk in these heels?

SEBASTIAN

Bus or train?

MARY ELLEN

I don't mind. I've done my work
for the day.

She throws away her fag.

They all get back in the car.

84 EXT. BEACH ROAD - THURSDAY

84

Lenny and Kitty (with baby) are walking along the empty
road.

KITTY

He could have dropped us off?

LENNY

I've learned not to argue with
the boss.

KITTY

He's gone off with the money,
Lenny.

LENNY

And the dead landlady, Kitty.

KITTY

Yeah, I forgot about her.

LENNY

He'll be back for the kid.

KITTY

He hates the baby.

LENNY

No, he don't. He really believes
its his.

KITTY

You goin' to stay mum?

LENNY

It ain't me you should be worried
about ... its Nora.

KITTY

She won't say nothin', will she?

LENNY

If she does, you're dead Kitty.
Kid too.

KITTY

You'd stick up for me, Lenny,
wouldn't you?

LENNY

Sorry, Kitty, I'm loyal to the
boss. I got to do what he says.

KITTY

If it means you've got to kill
me?

LENNY

It wouldn't be personal.

KITTY

What would it be then?

LENNY

Its my job. I take care of people
for the old man.

KITTY

But you love me, Lenny.

LENNY

Don't, Kitty

KITTY

And the kid. You love the kid,
don't you?

LENNY

Shut up, Kitty.

KITTY

You couldn't kill me and the kid
if you loved us, could you?
You've got a heart, Lenny, a big
heart. You've known me since we
were kids. We're best friends.

LENNY

I don't see it that way. You
runnin' off with that Eton ...
havin' his kid an' all. It wan't
right. It was wrong you gettin'
Nora to cover for you. Dead

wrong.

KITTY

What was I to do, uh? Blab like it was all a mistake. Cried and said Sebastian forced himself on me? He'd have gone berserk. We'd all be goners. The kid too!

LENNY

Maybe

KITTY

No maybe, Lenny. You know my old man. He's a tickin' bomb. And you isn't in the clear. No way. You kept it from him too. You stayed mum for my sake. That's how I know you love me. Maybe we should find a church ... pray Nora keeps her mouth shut ... or else.

LENNY

Or else what?

KITTY

You're gonna have to kill him.

Lenny shakes his head ... quickens his pace, walks on ahead talking to himself.

Kitty takes out her phone, starts to text.

85

EXT. STATION - THURSDAY

85

Mary Ellen is out on the concourse. Sebastian is counting out cash into her hand.

SEBASTIAN

You ever come to London?

MARY ELLEN

Like I said, I can show you Las Vegas if you've got the cash.

A text BEEP. Sebastian looks at his phone.

MARY ELLEN (CONT'D)

Girl-friend? Hang on to her, liebschen, money isn't everything in life.

Mary Ellen walks away. Sebastian takes a long lingering look.

RUPERT

We finished messing about now? All I've had today is a sausage roll.

Sebastian gives Rupert a glaring look.

SEBASTIAN

When are you going to get some discipline? You're bloated, sweaty and a pig.

RUPERT
I'm a trained killer. Don't you forget that. If you don't feed me, I might snap.

Max gets between them.

MAX
Easy, Roop. Seb's the chief, remember.

RUPERT
Yeah, and a fat lot of good its done us. Thirty grand each we're due for the job. What we got to show? A cock and bull story. A wild goose chase. And now I'm watching Cinderella going off into the sunset. What is this? A film with him as Prince Charming and us cast as the ugly sisters?

MAX
Sorry, Seb. He needs some food. Can we get him some lunch?

SEBASTIAN
You can pump him full of whatever crap you like. Just get him away from me.

MAX
You got some cash, Seb?

Sebastian hands him a tenner.

SEBASTIAN
Its all I've got.

RUPERT
What we going to get for that, eh? Quorn burgers? Spending the money on the tart? Its immoral.

Max leads Rupert off.

Sebastian calls on his phone.

86 EXT. VILLAGE - THURSDAY 86

Kitty is still walking. Ahead is a small village.

RINGING. Kitty answers.

87 EXT. STATION - THURSDAY 87

SEBASTIAN
Where are you now?

88 EXT. VILLAGE - THURSDAY 88

There is a village sign - AMBLE

KITTY
A place called Amble?

89 EXT. STATION - THURSDAY 89

SEBASTIAN
You on your own?

90 EXT. VILLAGE - THURSDAY 90

Kitty looks at the baby.

KITTY
Sort of. Lenny's around.

91 EXT. STATION - THURSDAY 91

SEBASTIAN
Don't you worry about that moron.
We'll take care him. Do you have
the money?

92 EXT. VILLAGE - THURSDAY 92

Lenny is coming towards Kitty.

KITTY
I got to go

Lenny snatches the phone out of Kitty's hand.

KITTY (CONT'D)
What you doin', Lenny?

LENNY
I been thinkin'. That's the old
man's grandson. He won't kill the
kid. And you? He knows you're
rotten, so he won't think any
worse of you than before.

KITTY
What you gonna do?

LENNY
Tell him everythin'.

KITTY
About me and Sebastian?

LENNY
Yeah, about you and Pretty Boy
Eton. He'll probably laugh
because we've done him over.
Anyways, who were you talkin'
too? Eton?

KITTY
No.

LENNY
Yes you was. We knows you have.

Lenny looks at the phone.

LENNY (CONT'D)
You've been callin' him
everywhere we've been. You told
him we're here? Course you have.
You wouldn't be the Kitty Shields

I know unless you double dealed
and two timed everyone.

Lenny takes the baby, grabs Kitty by the wrist.

KITTY

Let go of me.

LENNY

You're gonna do what you're told
for once. Same as when I baby sat
you.

Lenny takes her phone, makes a call.

93 EXT. SHIELD'S CAR - THURSDAY 93

Nora is getting changed into Lucile's clothes. She is
furious.

NORA

Don't you want to know what
happened??????

JACKIE

Nora, darlin'

NORA

Where'd you get these clothes?

Jackie ignores her, answers his phone.

JACKIE

Yeah(listens) Lenny?

94 EXT. VILLAGE - THURSDAY 94

LENNY

You got Nora, boss? There's
somethin' she should have told ya
.....

95 INT. SHIELD'S CAR - THURSDAY 95

Jackie throws down his phone, veers off the road.

96 EXT. ROADSIDE - THURSDAY 96

Jackie drags Nora out of the car -

Knocks her about -

slaps her senseless.

FADE OUT:

97 INT. SHIELD'S CAR - THURSDAY 97

Jackie, window rolled down, is smoking in the front -

Nora is in the back, window rolled down.

They are sitting in the car in silence.

JACKIE

You want a fag?

NORA
I'm off fags for good

Jackie puts out his cigarette.

JACKIE
I'm not sorry it's not my kid.

NORA
Yes, you are. All men want to
have a son.

JACKIE
Its hard to take in.

NORA
You're a grandfather, Jackie.
Live with it.

JACKIE
I'm sixty nine, Nora. I ain't
gonna be around long for that
kid.

NORA
None of us are goin' to be around
for long, but it don't stop us
wantin' to be there for people.

JACKIE
You think you've been there for
me, Nora?

NORA
Yes, Jackie, I have.

98 INT. PRISON VISITOR GRILL - FLASHBACK 5 98

Over Jackie's shoulder, Nora is on the far side of the
grill

99 EXT. PRISON GATE - FLASHBACK 5 99

Jackie emerges from the prison gate.

Nora is standing by the car with Lenny.

100 INT. SHIELD'S CAR - THURSDAY 100

Nora is rubbing her jaw.

NORA
I've still got my looks, Jackie.
I've had plenty other offers
during my times waiting for you
to get out. Took up none of them.
That's eleven years.

JACKIE
Regrets.

NORA
Resentment, Jackie. I was
eighteen when I met you. I don't
know what its like to be with
another man.

JACKIE

So what're you still doin' with
an old villain like me?

NORA

I didn't plan to fall in love
with you.

JACKIE

Love, is it? Well, if that's what
it is, I've treated you badly.

There is a pause between them.

NORA

I shouldn't have lied to you
about the baby.

JACKIE

Why'd you do it then?

NORA

I wanted to be part of your
family. Kitty was beatin' herself
up about tellin' you. It seemed
easier all round if I covered for
her.

JACKIE

Lenny, too, eh?

NORA

Lenny's a sap, Jackie. He did it
to save your feelin's.

JACKIE

So you think its water under the
bridge?

NORA

If you want it to be?

JACKIE

Maybe I should have married you
years ago?

NORA

Yeah, maybe. If you didn't slap
me around.

Nora scratches herself through the clothes.

NORA (CONT'D)

You never told me where you got
these rags?

Jackie starts the engine.

JACKIE

We'd fight again if I told you.

Jackie drives off.

ALDO

We don't do all day breakfast
after eleven o'clock.

RUPERT

All day breakfast is all day,
mate.

ALDO

We stopped ten minutes ago. If
you come ten minutes ago, I have
all day breakfast. Anything else
on the menu you want, you can
have.

Rupert picks up the menu, looks at it.

RUPERT

Okay, I want the all day
breakfast.

ALDO

Look, you no listen to me. My
name is Aldo. I been here twelve
years, I speak good English.
Watch my lips. We no have all day
breakfast after eleven o'clock.
Capisce?

MAX

Cool it, Bear. He understands.
I'll have egg and chips. He'll
have the same.

RUPERT

Naw, Max. It says on the menu all
day breakfast.
It don't say nothing about
stopping at eleven o'clock,
sunshine.

ALDO

I assure you all day breakfast
always stop at eleven. Everybody
here know that.

RUPERT

That's the way you work it, uh?

ALDO

Yup, that's the way I work it.

RUPERT

What you do here nights?

ALDO

I close shop, go home.

RUPERT

You're a pretty bright boy,
right? You've worked this little
place up from nothing?

ALDO

Sure.

Rupert pulls out a gun, levels it at Aldo.

RUPERT
I'm gonna give you a little
business advice.

Rupert backs Aldo into the kitchen.

RUPERT (CONT'D)
The customer is always right. So
I want you to make me an all day
breakfast

MAX
Same here. Cancel the egg and
chips.

RUPERT
... And I want you to make it
quick in case I get twitchey
finger and blow your brains into
the beans.

Aldo gets to work.

RUPERT (CONT'D)
In future, you do all day
breakfast like it says ... all
day. Capisce?

Aldo nods.

102 EXT. CAFE - THURSDAY 102

Sebastian is waiting by the car. Max appears, followed by
Rupert eating from his all day breakfast plate.

SEBASTIAN
You happy now, fat boy?

RUPERT
You know me, Seb. Feed me and I'm
happy to be an ugly sister.

SEBASTIAN
I want you ugly, Bear. We're
close to Shields now. I need you
both thinking about what he's got
coming.

103 EXT. VILLAGE - THURSDAY 103

Jackie pulls up. Lenny pulls Kitty (and baby) out of
hiding.

Kitty sees Nora.

NORA
You nearly had me killed, Kitty.

KITTY
I don't know what you're talkin'
about out, Nora.

NORA
I've known you a long time. I
know when you're lyin'.

JACKIE
Just get in the bleedin' car.

They get in - the car takes off.

104

EXT. VILLAGE - CONTINUOUS

104

Eton's car arrives in the village -

Pulls up.

Sebastian gets out - looks about.

RUPERT
Its a goose chase

Sebastian slams Rupert up against the car.

SEBASTIAN
I'm sick of your snide remarks. I don't know where you went to school but they forgot to teach you more than a few stock phrases. Ever heard expressions like 'thick as two short planks', 'a few pennies short of a shilling', or 'too stupid to get out of the rain'? Of course you have. They were describing you, you moron. So leave the use of language to me, right? Got it?

RUPERT
Whatever floats your boat.

Max stifles a laugh.

SEBASTIAN
You want me to sink yours?

There is an awkward pause.

MAX
Serious, Seb. What if we hear nothing? They could be anywhere by now.

SEBASTIAN
Kitty Shields loves me, boys. Ever had a girl love you so much that no matter what you do to her she never runs away?

RUPERT
Yeah, my wife. She's too fat to run.

SEBASTIAN
You've missed your vocation, Roop. You should be performing at the Comedy Store instead of trying to catch villains who stole a hundred and eighty grand from right under your nose!

RUPERT

I never thought to check the bag
after the count.

SEBASTIAN

So here we are in the middle
of frickin' nowhere because you
were

RUPERT

... as thick as two short planks.

SEBASTIAN

And

RUPERT

... a few pennies short of a
shilling.

SEBASTIAN

And

RUPERT

... too stupid to get out of the
rain.

SEBASTIAN

I rest my case.

105

INT. PUB - THURSDAY

105

Jackie and Lenny are at the bar. Kitty and Nora are alone.

NORA

I thought we were mates, Kitty?

KITTY

We are, Nora.

NORA

I don't think so?

KITTY

We've been through a lot
together.

NORA

I think I've been through a
hella'va lot more than you.

KITTY

How'd you work that out then?

NORA

Sebastian near killed me.

KITTY

He don't touch women.

NORA

No?

Nora holds out her hand. It is trembling.

NORA (CONT'D)

See my shakes? He made me stop
smokin'. That's why I'm like a
leaf.

She puts her hand away.

NORA (CONT'D)

I'm not scared of dyin' no more.
But you should be when he catches
up with you.

KITTY

Yeah?

NORA

I know you've cut some deal with
him. He won't keep to his side.
He'll welch on you.

KITTY

You thinks so?

NORA

I know you married him. You keep
the ring in your purse.

Nora reaches into Kitty's purse, pulls out a gold ring.

KITTY

Give it back?

NORA

You want me to show this to your
dad?

KITTY

What'd you want, Nora?

NORA

I want to be free of the lot of
you.

Kitty laughs out loud.

Jackie and Lenny turn around.

NORA (CONT'D)

What' you doin'? You don't
believe me?

KITTY

Yeah, I believe you. I just don't
think you know what you're
sayin'.

NORA

I'm not gonna be slapped around
no more.

KITTY

Wizard of Oz, Nora. You're the
Lion lookin' for courage. You
gotta slap him back.

NORA

Won't be a problem much longer.
Sebastian's comin' to kill him,
right?

KITTY

Yeah

Nora takes along look at Kitty, downs her vodka.

KITTY (CONT'D)

You gonna tell him?

NORA

Can you get me ten grand?

KITTY

Yeah, sure.

NORA

Heard you can buy a flat in eastern Europe for that.

KITTY

Keep your mouth shut. I'll get you twenty and you can buy a house.

106

INT. BAR - THURSDAY - CONTINUOUS

106

The hold-all of money is on the floor.

Jackie and Lenny are looking back.

JACKIE

They've schemin' somethin', Lenny.

LENNY

Yeah, I don't trust them no more, boss.

They are looking at Kitty's phone which is ringing on silent. Display reads 'S'.

JACKIE

Eton can't be far away ... but it's gettin' dark. He's not goin' to find us tonight.

LENNY

How we gonna set them up?

JACKIE

There's an island near here with a causeway. High tide, low tide, there's only one way across. We hole up there tomorrow and wait.

LENNY

High Noon, uh?

JACKIE

High Noon, Lenny. You remember me playin' that movie for you when you first got out of Juvenile?

Lenny nods his head.

JACKIE (CONT'D)

Nora says there's still only the three of them.

LENNY

I shared a cell with Max in Wandsworth. He's nothin' without his shooter.

JACKIE

Bear was in the Scrubs durin' one of my stints. Fancied himself as a boxer before he got his gut.
(beat)
Know thy enemy, Lenny.

LENNY

We know them, boss. We got to add Kitty and Nora on the list. What about the kid? Who's side he on?

JACKIE

He's both sides, Lenny. Half Shields, half Eton.

They both sip their drinks.

LENNY

Hey, boss, the landlady's still in the back of the car.

JACKIE

Yeah we need to dump her before she starts to stink. Lets take care of that ... and Nora.

Their POV of Nora.

107 EXT. MOOR ROAD - THURSDAY 107

Shield's car is on a lonely country road.

108 INT. SHIELD'S CAR - THURSDAY 108

The baby is crying. Kitty and Nora are holding their noses.

KITTY

Where we goin'? You gotta let us out of here.

No reply. Kitty and Nora exchanged worried looks.

109 EXT. MOOR ROAD - THURSDAY 109

The Shield's car pulls into a deserted lay-by.

Jackie, Lenny, Kitty and Nora get out quickly.

Lenny opens the boot.

All four flinch at the smell.

LENNY

She's shit herself.

KITTY

Aw for god's sake!

JACKIE

Right, Nora. Help Lenny.

NORA
I'm not touchin' her!

Jackie pulls out a pistol.

JACKIE
Just do what I frickin' tell you.

Nora helps Lenny drag the body from the boot.

JACKIE (CONT'D)
You stay here, Kitty, watch the kid.

NORA
Kitty?

Jackie, with the money hold-all in his other hand, prods Nora with the gun.

Jackie, Lenny and Nora start up a hill with the body. Nora turns back looks pleading at Kitty to say something.

KITTY V.O
I just looked the other way. I knew what was about to go off. If she didn't come back down I'd be up twenty grand.

Kitty checks the ignition. There are no keys.

110 EXT. MOORS - THURSDAY 110

Jackie, Lenny and Nora are at the top of a hill with the body.

NORA
Where are we?

JACKIE
Yeaveering Bell.

NORA
This a special place?

JACKIE
Yup. Where the first English kings had their palace.

FADE IN:

111 EXT. MOORS - FLASHBACK 6 111

YOUNG JACKIE with woolly hat standing on the rocks.

JACKIE V.O
I came hikin' here as a kid. Imagined the whole place as it must have been at the time of the first Northumbrian kings Ida ... Aethelfrith.

FADE OUT:

112 EXT. MOORS - THURSDAY 112

NORA

Its just a pile of rocks now.

JACKIE
They had their day.

NORA
Didn't leave much to show for it.
What you gonna leave behind,
Jackie?

JACKIE
I'm not a king

Jackie buries the hold-all under a pile of rocks.

NORA
Yeah. All you got to show are
Kitty and the kid. I've got
nothin'. I certainly haven't had
anythin' from you except a bust
jaw and a life of misery.

JACKIE
You want me to bust it again.

NORA
You brought me up here to do
something to me?

JACKIE
Well, you've seen me hide the
money. That's not good.

NORA
So you have to whack me so I
don't rat?

JACKIE
Yeah, I do.

NORA
You think I'm in this with Eton?

JACKIE
I know you've got a phone and
you've got his number.

NORA
Everybody's got Eton's number.
You. Even Lenny.

JACKIE
You leave the boy out of this.

NORA
Maybe he's gonna shoot you too,
Lenny.

LENNY
Are you, boss?

JACKIE
No, Lenny. You're a son to me.

NORA
You should shoot your daughter.

JACKIE
Yeah, I'm thinkin' about it.
She's a liability. Just like her
mother.

NORA
Yeah, and just like me?

JACKIE
You're plannin' to light out on
me, darlin'? Told me as much
earlier.

NORA
I'm still young. An old man can't
give me what I need.

Jackie laughs.

JACKIE
The truth's out then.

NORA
Yeah. I lied. I accepted lots of
offers when you were inside. I
liked it. I'm better dead than
livin' with you.

JACKIE
(sarcastic) I feel sorry for you,
Nora.

NORA
Yeah, well get it over with.

JACKIE
You done?

NORA
Guess so.

Jackie fires his gun.

Nora drops dead.

Jackie throws his gun towards Lenny.

JACKIE
Finish up here, Lenny!

He starts down the hill.

113 EXT. HOTEL - THURSDAY NIGHT 113

An exterior shot of a small roadside hotel.

114 INT. HOTEL ROOM - THURSDAY NIGHT 114

Lenny is sleeping. He suddenly awakes.

Kitty is crouched by the edge of his bed.

KITTY
Hush its just me.

Lenny turns over, faces the wall.

KITTY (CONT'D)

You got to help me, Lenny. If he's done Nora, he's gonna kill me next. See, look

She has the wedding ring on

KITTY (CONT'D)

Sebastian made me get hitched to him so I couldn't give evidence against him. He made me tell him about the money switch ... That's why they drove off without a shoot-out. He don't want Max and Bear to have their share. He wants you to kill them for him. I'm supposed to steal the money while you're fightin' it out. We could have the money, Lenny. I'll play along, lure Sebastian in so you can plug him. He's no good for me as you said, he's rotten, more rotten than I am. You're the only good guy in the whole gang of them. The only one with a heart. You got to save me, save me from my old man, save me from Sebastian, save me from myself. You just got to do it!

Kitty runs from the room in tears.

Lenny slowly turns over.

The words echo in his ears

KITTY V.O

You're the only good guy in the whole gang of them. The only one with a heart.

Lenny covers his ears with his hands, pulls the bedsheet over his head.

FADE OUT:

115 EXT. ISLE-END CAUSEWAY - FRIDAY MORNING 115

It is a clear sunny day.

The Shield's car stops at the start of the causeway.

Jackie rolls down his window. Lenny does the same.

JACKIE

Holy Island, Lenny.

POV of the island ahead.

In the back, Kitty swigs from a bottle of vodka.

The windows wind back up - the car starts across the causeway.

Wide shot of the car moving towards the island.

116 EXT. ANOTHER HOTEL - FRIDAY MORNING 116

Sebastian, Max and Rupert emerge from the hotel.

RUPERT

Why do we need to go for a walk?

SEBASTIAN

To give that belly of yours some
fresh air.

117 EXT. CASTLE - FRIDAY MORNING 117

Sebastian is striding ahead. Max and Rupert are struggling
to keep up.

MAX

Why don't we just go back to the
hotel until we hear something?

RUPERT

And what if we don't?

MAX

Sebastian?

SEBASTIAN

Why don't you idiots just shut
up. You've had your full English
breakfasts. Enjoy the view!

Sebastian's phone rings. He looks at it.

SEBASTIAN (CONT'D)

Shields

He answers.

SEBASTIAN (CONT'D)

I hope you've got my money, you
thief?

118 EXT. HOLY ISLAND - FRIDAY MORNING 118

Jackie is standing on the slopes of the castle.

POV across to the causeway.

JACKIE

I got it. We're on Holy Island
... waiting for you.

Jackie cuts off the call.

119 EXT. CASTLE - FRIDAY MORNING 119

Sebastian smiles.

SEBASTIAN

We got show time, boys.

120 EXT. HOLY ISLAND - FRIDAY MORNING 120

Jackie starts down the slope to Lenny. Kitty is still
swigging on the vodka.

LENNY

I hope you know what your doin',

boss.

JACKIE
I've got cancer, Lenny.

KITTY
What??????

JACKIE
I don't care what happens to me.
I'm gonna die one way or the other.
Six months ago, doctor in the nick gave me a year tops.
My lungs ... fags ... poor childhood,
bad prison conditions. Three score and ten.
That's me. Just like the bible says.

KITTY
You brought us all the way here to tell us your dyin' of cancer!

JACKIE
I suppose I have.

LENNY
That's not fair on us, boss.

JACKIE
Who says life is fair, Lenny? My brother dies. We do a heist. We run off with the loot. Bury my brother on the way. Keep runnin'. We got to stop sometime. Be thankful we've got no cops on our tail.

LENNY
No, we got Eton instead. If your dyin', why'd you not let him have his share.

JACKIE
I'm a villain, Lenny. I don't play by the rules. If I was nice and decent I wouldn't be a villain.

Kitty has her head in her hands.

KITTY
I don't believe this

JACKIE
Which part don't you believe?

KITTY
All of it! Every last word of it!

JACKIE
Why would I lie?

KITTY
Because you're a liar, a cheater, and a sadistic killer. Look at me. I'm a reflection of you. Flesh and blood don't make a

person come out like me. It was you with your stealin' and robbin' and murderin' Why'd you think I had a baby with Sebastian. 'Cause I was attracted to the kind of man who steals, an robs, an murders to get on in life. Why? 'Cause he's the only kind of man who's ever gonna understand me.

LENNY

I understand you, Kitty.

KITTY

Aw, Lenny, you're a dimwit. I snap my fingers and you come beggin' me for affection.

JACKIE

You said your piece now?

KITTY

For the moment yeah.

She takes another mouthful of vodka.

JACKIE

So who's side are you on this time, Kitty?

KITTY

What's in it for me?

JACKIE

You get your fifty thousand and the kid gets Eton's share for his education.

KITTY

If I help you kill his father?

JACKIE

You gonna do it? We're blood.

Kitty puts her head back in her hands.

121

EXT. LAND-END CAUSEWAY - FRIDAY NOON

121

Eton's car is parked at the end of the causeway.

The tide is in and the causeway is covered with water.

Max is looking at a map spread on the bonnet of the car.

MAX

We could hire a boat, Seb.

SEBASTIAN

You know anything about boats?

MAX

No

SEBASTIAN

The tide drops in four hours.

We'll wait, then cross.
(folds the map away)
They'll be waiting for us at the
other side ... (to MAX) so I want
you to cross by foot.
There's a marked route across the
sands. I want you to circle round
to the far end of the island.

MAX

Okay.

RUPERT

We going to eat first?

MAX

Shut up, Roop.

RUPERT

Four hours is a long time.

Sebastian ignores Rupert, scans the island.

122 EXT. ISLE-END CAUSEWAY - FRIDAY NOON

122

Jackie has a map of the village spread out. Lenny is
looking through binoculars.

JACKIE

You see them?

LENNY

Yeah ... just as Nora said. The
three of them.

JACKIE

The tide's messed up our plans,
Lenny?

LENNY

What'd you mean, boss?

JACKIE

Its noon now.

LENNY

That's a disappointment

JACKIE

The sun will be low by the time
they're able to cross ...

The camera pans the causeway to the island ...

123 EXT. CAR PARK - FRIDAY NOON

123

... a shot of the car park.

JACKIE V.O

... and drive into the public
car park. If they split ...

124 EXT. MAIN STREET - FRIDAY NOON

124

... A shot of the main street into the village.

JACKIE V.O

... there's only two ways into
the village. Here ...

125 EXT. BACK STREET - FRIDAY NOON 125

... a shot of the back street.

JACKIE V.O
... and here.

126 EXT. ISLE-END CAUSEWAY - FRIDAY NOON 126

Jackie points to ...

JACKIE
If we stake you out

127 EXT. POST OFFICE - FRIDAY NOON 127

... a shot of the Post office.

JACKIE V.O
... at the post office, you'll
get a good view of whoever comes
down the main street.

Camera pan POV of Main Street.

128 EXT. HARBOUR - FRIDAY NOON 128

... a shot of the harbour.

JACKIE V.O
I'll stake out the harbour.
That'll cover the back street.

Camera pan POV to Back Street.

129 EXT. ISLE-END CAUSEWAY - FRIDAY NOON 129

Lennie looks over his shoulder to Kitty rocking the baby.

LENNY
What we gonna get Kitty to do?

JACKIE
We put her in the

130 EXT. PHONEBOX - FRIDAY NOON 130

... a shot of the phone-box

JACKIE V.O
... phone box here.

131 EXT. ISLE-END CAUSEWAY - FRIDAY NOON 131

Jackie and Lenny on the knoll.

JACKIE
We give her the signal ... she
calls Eton tells him she's got
the money.

LENNY
What if she double-crosses us and
blabs our positions?

JACKIE

We got to take that risk. He's gonna come straight for her one way or the other. She won't have the money, so he's gonna think she's been in on it with us all along.

LENNY

You gonna let him kill her?

JACKIE

What do you think?

Jackie gets up - goes to Kitty.

JACKIE (CONT'D)

We've got your part in this.

He takes the vodka bottle out of her hand.

JACKIE (CONT'D)

Lets go and get somethin' to eat.

KITTY

I don't wanna eat

He pulls her up, slaps her.

JACKIE

It might be your last meal.

He gives Lenny the baby, drags Kitty after him.

132 INT. PUB-RESTAURANT - FRIDAY AFTERNOON

132

Kitty is still drunk.

JACKIE

You gonna sober up?

KITTY

I don't wanna sober up.

JACKIE

You remember the time Lenny took a wrap for you?

LENNY

Don't brin' it up, boss

133 INT. JEWELRY SHOP - FLASHBACK 7

133

Kitty is running her fingers along a glass counter of jewelry.

She reaches in, snatches some earrings and a necklace.

She walks out the store.

134 INT. PUB-RESTAURANT - FRIDAY AFTERNOON

134

Jackie shakes her.

JACKIE

He lied for you, kid. When you

got nabbed he said he'd given them to you. Stolen goods. How long did you get, Lenny?

LENNY

Three years but I was out after eighteen months for good behaviour.

JACKIE

Don't matter, does it. You took the wrap for her. She owes you?

LENNY

I suppose so.

JACKIE

You owe him, Kitty.

KITTY

Will you shut up.

(beat)

Just tell me what've got to do!

Jackie smiles at Lenny.

JACKIE

That's my girl

135 EXT. LAND-END CAUSEWAY - FRIDAY AFTERNOON 135

The sun is moving lower in the sky.

The waters are receding off the causeway.

Seb, Max and Rupert remove their weapons from the boot of the car -

Prime them -

Get in the car.

The car rolls off across the causeway.

136 EXT. ISLE-END CAUSEWAY - FRIDAY AFTERNOON 136

Jackie signals Lenny to take up position -

moves towards his own position.

137 INT. PHONEBOX - FRIDAY AFTERNOON 137

Kitty is waiting in the box.

Her cell-phone is on top of the pay phone.

Her eyes are glued to it.

138 EXT. CAUSEWAY - FRIDAY AFTERNOON 138

Eton's car is two thirds of the way across.

It stops. Max gets out with his rifle.

He starts to run across the sands towards the north of the island.

Eton's car starts up - gathers speed.

139 EXT. POST OFFICE - FRIDAY AFTERNOON 139

Lenny is in position by the post office.

He pulls out his gun - primes it.

140 EXT. HARBOUR - FRIDAY AFTERNOON 140

Jackie is in position at the harbour.

He has his gun poised and ready.

141 INT. PHONEBOX - FRIDAY AFTERNOON 141

Kitty is holding her head trying to think straight.

Her hand reaches for the cell-phone -

She pulls away in fear.

142 EXT. CAR PARK - FRIDAY AFTERNOON 142

Eton's car drives at high speed into the car park.

The engine switches off.

Slowly - Sebastian (with handgun) and Rupert (with weapon) emerge from the car.

Sebastian signals Rupert to take the back street.

Sebastian moves towards the main street.

143 EXT. HARBOUR - FRIDAY AFTERNOON 143

Jackie takes out his cell-phone, pushes the speed dial.

144 EXT. PHONEBOX - FRIDAY AFTERNOON 144

The pay-phone rings.

145 INT. PHONEBOX - FRIDAY AFTERNOON 145

Kitty jumps with fright.

The pay-phone rings three times. Stops.

Kitty picks up her cell-phone.

She hesitates. Closes Her eyes. Pushes a key.

146 EXT. POST OFFICE - FRIDAY AFTERNOON 146

Lenny looks up the Side Street.

POV - Sebastian is walking into the view of Lenny.

147 EXT. MAIN STREET - FRIDAY AFTERNOON 147

Sebastian's phone rings.

He stiffens, moves to one side of the street, takes out his phone - looks at it.

SEBASTIAN

Kitty. I'd given up on you. Where are you?

148 INT. PHONEBOX - FLASHBACK 7 148

Kitty is speaking in a low trembling voice.

KITTY

I'm in the phonebox at the end of the street.

149 EXT. MAIN STREET - FRIDAY AFTERNOON 149

Sebastian strains to see the phonebox.

150 INT. PHONEBOX - FRIDAY AFTERNOON 150

KITTY

I've got the money.

SEBASTIAN V.O

Where's your father?

KITTY

He's at the harbour.

SEBASTIAN V.O

Where's Lenny?

KITTY

The post office ...

151 EXT. MAIN STREET - FRIDAY AFTERNOON 151

Sebastian frantically looks about to get his bearings.

SEBASTIAN

So you're on your own?

KITTY V.O

Yeah

Sebastian starts to move towards the phonebox.

SEBASTIAN

I think I can see you. Why don't you come out?

152 INT. PHONEBOX - FRIDAY AFTERNOON 152

KITTY

I'm frightened you're gonna kill me?

SEBASTIAN V.O

Why would I do that? We're in this together. Come out with the money.

KITTY

I can't.

153 EXT. PHONEBOX - FRIDAY AFTERNOON 153

Sebastian, gun raised, is walking slowly and deliberately towards the booth.

Lenny is quietly moving towards Sebastian - getting behind him.

154 EXT. BACK STREET - FRIDAY AFTERNOON 154

Rupert has come up the back street.

He looks along Side Street - sees Lenny.

He pulls back round the corner.

155 EXT. HARBOUR - FRIDAY AFTERNOON 155

Jackie has a bead on Rupert. The distance is too far.

Jackie starts to shorten the distance to Rupert.

156 EXT. PHONEBOX - FRIDAY AFTERNOON 156

Kitty comes out the phonebox -

stops dead in front of Sebastian.

SEBASTIAN

Where's the money?

KITTY

You've been set up.

Sebastian turns around.

Lenny has the drop on him.

LENNY

Drop it, Eton.

Sebastian lets his gun fall from his hand.

LENNY (CONT'D)

Get the gun, Kitty.

Kitty scrambles, picks up the gun, backs away a little.

SEBASTIAN

You're not going to kill me in cold blood, Lenny. Not in the middle of the day.

LENNY

The sun's goin' down soon. I'd get away.

SEBASTIAN

What about her?

LENNY

She's goin' with me. I got the money.

Lenny waves the hold-all.

KITTY

Lenny!

LENNY

Come on, Kitty. Come to Lenny.

Kitty starts to edge towards Lenny. Stops.

SEBASTIAN

That's right. She's been leading you on like she led on me.

KITTY

Don't!

SEBASTIAN

You're messed up, Kitty. I never believed you when you said you loved me. I know you've been a liar all your life. You've been singing the same Judy Garland song to Lenny as well 'cept he believes you.

KITTY

Don't listen to him, Lenny. Its over, Sebastian!

Kitty throws the ring into the street.

SEBASTIAN

I don't think so

Rupert is coming up behind Lenny - fires a round into Lenny's back.

Lenny drops to the ground ...

LENNY

(gasps) Kitty

SEBASTIAN

Its over for you, Lenny.

... Lenny falls dead.

Jackie comes up behind Rupert - shoots him point blank in the back of the head.

Rupert dies.

Jackie levels his gun at Sebastian, circles round him, picks up the holdall as he goes.

JACKIE

Where's the fag?

SEBASTIAN

Max's got a rifle. He could be anywhere.

Jackie gets behind Sebastian.

JACKIE

Get the kid!

Kitty runs around a corner, comes back with the baby.

JACKIE (CONT'D)

Give him it. Go on!

Kitty reluctantly gives Sebastian the baby.

JACKIE (CONT'D)
Meet your son, Pretty Boy.

Sebastian's face is one of shock.

KITTY
Isn't he lovely?

JACKIE
That kid is the only reason
you're still alive. Take him
back, Kitty.

Kitty takes the baby back into her arms.

JACKIE (CONT'D)
Here!

He thrusts the hold-all at Kitty.

JACKIE (CONT'D)
Take it and get out of here.

He throws her the keys of the car. Snatches the gun from
her.

JACKIE (CONT'D)
Beat it!

She steals a look at Sebastian.

SEBASTIAN
See you in hell

Kitty takes the bag, starts to run is gone.

Jackie takes out a cigarette, lights it.

JACKIE
You don't smoke do you? Its a
killer. Ever seen pictures of
what it does to your lungs? Not
pretty.

Jackie is still scanning the streets for Max.

SEBASTIAN
You know if we don't move from
here, the cops will come.

JACKIE
No cops on the island. Nearest
station is in Berwick. That gives
us at least forty five minutes to
wait for Max.

Jackie cocks the second gun, pushes it into Sebastian's
back.

JACKIE (CONT'D)
He shoots me ... you're dead too.

SEBASTIAN
What's this going to achieve,
Jackie? Misery all round.

JACKIE

I've caused enough misery in my life. Look at Lenny. He was everythin' to me. Still turned on me.

157 EXT. MOORS - THURSDAY NIGHT 157

Lenny with a flashlight -
Uncovers the hold-all of cash.

158 EXT. PHONEBOX - FRIDAY AFTERNOON 158

JACKIE
He never got his three score and ten.

Sebastian is also now looking for Max.

SEBASTIAN
This is suicide. How about we just say no hard feelings and go our own ways.

JACKIE
And what about Kitty and the kid?

SEBASTIAN
They can keep the money. We're family now, right?

JACKIE
You on the level?

SEBASTIAN
He's my kid. I'll want the best for him.

JACKIE
Three hundred and sixty thousand is a generous baby shower.

SEBASTIAN
Easy come, easy go.

A single rifle shot rings out. Jackie slumps forward. His second gun goes off.

Sebastian falls forward. The two hit the ground - dead.

Max un-shoulders his rifle. A look of uncertainly crosses his face.

159 EXT. ISLE-END CAUSEWAY - FRIDAY AFTERNOON 159

Shield's car races across the causeway towards the mainland.

160 INT. SHIELD'S CAR - FRIDAY AFTERNOON 160

Kitty is crying as she drives. The baby cries.

161 EXT. BEACH - FRIDAY AFTERNOON 161

Long shot of Max running along the beach back towards the causeway.

162 EXT. LAND-END CAUSEWAY - FRIDAY AFTERNOON 162

Shields car races off the causeway -
disappears in the hedgerows.

FADE OUT:

163 EXT. DUNES - SATURDAY 163

The scene is set as we saw at the beginning of the film.

FADE UP TO:

ECU on BABY crying

Pull back to reveal sand dunes -

A wide open coastline -

KITTY SHIELDS lying in the sand.

The camera jibs over her.

KITTY V.O

It is a week I want to forget.
They say that money is the root
of all evil, and that once a
villain, always a villain.
(beat)
Maybe so, but I've still got
feelin's, I've still got a heart.
I just don't know where it is. I
haven't got to the end of the
yellow brick road.

Kitty blinks.

SNAP TO BLACK:

[[top](#)]

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