

THE CAGE

By

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Episode Three

Blue Amends V2

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MUSIC CUE: PENTHOUSE AND PAVEMENT, HEAVEN 17

1 **INT. LEANNE'S KITCHEN - DAY 4. 5.50PM**

1

Close on THOMAS's phone screen. It's just a long list of messages to PAIGE, all of them un-replied to. THOMAS sits side on at the kitchen table. He's hunched over his phone and totally focussed on it. Opposite him at the table is NANNA who is sorting through her button box. He looks up at his NANNA and stares a beat, then goes back to texting.

2 **INT. LEANNE'S BEDROOM - DAY 4. 6PM**

2

We pan the room. On the bed a wide variety of tried on and discarded clothes. A scattered make-up bag and finally... LEANNE who stands in front of a mirror, almost ready for her big date at the carvery. She's straightening her hair and close to the glass. She stops, looking into her own eyes. A beat, then touches her own cheek. Pulling the skin tight, ever so slowly before releasing it, and simply staring:

3 **INT. MATTY'S OFFICE - DAY 4. 6.05PM**

3

Close on MATTY'S face. He's got a bulky pair of Bluetooth headphones on. He's listening to music as he stares at us. His expression not a million miles away from LEANNE's.

He blinks. We shift to his perspective and watch as he lifts his phone into our line of site. It's NING's number on the screen. He/we watch as his thumb hovers over the call button then away. Half a beat, then phone drifts out of frame.

We shift back to his face as he stares at us. He closes his eyes. We pull back, rising up the ceiling. He's in his work shirt and trousers lying on the inflatable mattress in his office. On the floor next to him lies fish and chip wrappers and a couple of empty beer cans. On his chest is his own phone lying next to the burner. The music fades until it is just a tinny echo from the headphones.

A beat, he rips the headphones off and the music gets suddenly louder until he flings the headphones away and it dies. With the same hand he grabs the phones and then he sits up.

3A **INT. CASINO BAR SINK/KITCHEN AREA - DAY 4. 6.06PM**

MATTY grabs a jar of cheap instant coffee and a spoon and makes to spoon a serving of coffee into his Everton FC mug. He's miles away, moving on auto-pilot as he thinks about the call to NING. As he spoons the coffee he misses the mug and spills the stuff all over the counter and his phone:

MATTY

Oh fer fu...

He picks up the phone and blows the coffee off it, then pauses, staring at the black screen. Deep breath, he's going to do it, but no, he exhales and starts to clean the worktop.

3B **INT. MATTY'S OFFICE - DAY 4. 6.09PM**

3B

MATTY sits at his desk, the mug of coffee in front of him next to his phone. He's staring at the phone. A beat, he snatches it up, then stands and paces:

MATTY
[To himself] Just ring her and tell
her. You're not a fuckin'
undercover cop.

He sits. Certain as he'll ever be. Phone in his hand as he stares at it.

MATTY (cont'd)
Just tell her. What's she gonna do?
What can she do? She can't do
nothing.

He fires up the phone absolutely certain he is going to tell her. Half a beat then he throws the phone on the desk.

MATTY (cont'd)
I'll tell her.

He exhales and puts a hand over his eyes with a groan. Half a beat, then he reaches for the coffee. He is just picking it up as the phone rattles on the table causing him to spill coffee before picking it up. NING. Fuck. A beat, then a deep breath of certainty, then:

MATTY (cont'd)
We need to speak...

3C **INT. CASINO - DAY 4. 6.10PM**

3C

MATTY marches through the casino as he heads for the fire exit. He's on a mission as he pulls on his jacket. PIT BOSS sees him and raises a hand to attract his attention, but MATTY merely waves him away and keeps on towards the exit. PIT BOSS watches him go, then goes back to watching Neil play from a distance.

3D **EXT. STREET CORNER - DAY 4. 6.14PM**

3D

MATTY rounds a street corner with his jacket on and almost walks into NING who is waiting for him, leaning back against the wall. She pushes off the wall as he speaks:

MATTY

What's with all the cloak and
jogger?

NING

Dagger.

MATTY

What's with it? 'Meet me outside
now' and hanging up? What's that?

NING

Have you got anything for me?

MATTY

What do you mean?

NING

Gary? I told you to get me
information on him. Have you got
any...

MATTY

No. No. [Beat] And I'm not going to
either... I'm not. I can't. I'm
not... It's like I'm spying. It's
like you think I'm a spy. I'm not a
spy. I manage a fuckin' casino
Ning! Me nerves are... I can't do
it. I'm not going to do it. There.
Done. No. I'm out.

They stare at each other a beat. He means it. She tilts her
head.

NING

You are.

MATTY

I'm not.

NING

You are.

MATTY

I can't.

NING

You can. You're gonna do it or I'll
send you to prison.

MATTY

Please don't do that.

NING

Do it.

He's all over the place.

NING (cont'd)
Do it. You're going to do it.

A long beat, then he hangs his head then nods. She steps back, nods to herself as he looks at the floor. A beat, she pats his arm, then:

NING (cont'd)
I'll be in touch.

She walks away. A beat, he stares at the floor, then goes back the way he came.

3E **INT. CASINO - DAY 4. 6.16PMM**

3E

MATTY walking across the casino floor towards his office. This time he slouching through, eyes on the carpet, a beaten man. PIT BOSS sees him and raises a hand again as MATTY pulls off his jacket.

MATTY sees him, despite doing his best to ignore him. He waves him away but PIT BOSS is insistent. With a shake of the head Matty detours towards him.

4 **INT. LEANNE'S KITCHEN - DAY 4. 6.15PM**

4

THOMAS scrolls on his phone, then places it face down. He's finally defeated by PAIGE's silence. He turns side on at the table, then looks at NANNA who is sorting through her box.

NANNA
When I was your age, if you wanted
to court a girl you took her
dancing.

He shakes his head and looks at the door. She places a few buttons on the table, then stares at him. A beat, then:

THOMAS
What?

NANNA
Either that or the pictures.

THOMAS
I don't know what you're on about.

NANNA
Courting. Real life. None of that...

She gestures to the phone, then goes back to sorting.

NANNA (cont'd)
[Mutters] Fish supper on the way
home and a fella could get a good
tune out of me, I can tell you.

THOMAS is stunned. A beat then she looks at him and winks. He smiles and gently pats her hand before standing and heading for the door, grabbing his phone. Before he can exit LEANNE enters. She's wearing a dress and heels and struggling to fasten a necklace. .

LEANNE
Fasten this.

THOMAS
What?

LEANNE
The necklace!

THOMAS
Why you wearing a necklace?

LEANNE
Do I ask you about your love life?

THOMAS
Yeah.

LEANNE
Just fasten the necklace.

He does as he is told. Nanna speaks into the button box.

NANNA
Fish and chip supper.

LEANNE
You want fish and chips Nanna?

THOMAS
I can't do this.

He hands the necklace to LEANNE and exits. She thinks about asking Nanna then follows THOMAS out of the kitchen and heads upstairs.

5 **INT. LEANNE'S HALLWAY/KITCHEN - DAY 4. 6.16PM**

KELLY enters the hallway and comes through to the kitchen with the shopping. She places the newspaper down next to NANNA who starts to flick through it. NANNA ignores her. KELLY puts the shopping down and tosses the mail on the counter. She starts to unpack the shopping but then stops and stares at the mail on the counter. A few kebab menus, and another buff letter from St Markham's.

6 **INT. LEANNE'S BEDROOM - DAY 4. 6.18PM**

6

LEANNE is straightening her hair. There's a soft knock at the door. LEANNE calls out without looking round.

LEANNE

Yeah?

KELLY enters. LEANNE isn't looking at her.

KELLY

So go on then, what's happening?

LEANNE

I'm going out.

KELLY

Thought you were working?

LEANNE

I'm going out first.

KELLY

Who with?

LEANNE

A fella.

KELLY

I thought you said never again after Danny?

LEANNE

I did say never again after Danny.

KELLY

But you're doing it again?

LEANNE shrugs.

KELLY (cont'd)

You're sure?

LEANNE

There must be a good one out there.

KELLY

If there is I guarantee **you** won't find him.

LEANNE

I did alright with Chris.

Ouch, KELLY realises her joke has blown up.

KELLY

Oh Lee, I'm sorry.

LEANNE

I'm only joking.

KELLY

I shouldn't have...

LEANNE

It's okay.

LEANNE smiles and touches KELLY'S arm.

KELLY

You did good with Chris.

LEANNE

And then he died.

KELLY'S heart breaks. It is all she can do not to hug LEANNE. Instead, she lifts a hand to her hair and shifts a strand.

KELLY

Who is it and how did you meet him?

LEANNE

Work.

KELLY

[Suddenly serious] It's not Matty?

LEANNE

Behave! [Beat] It's the boss's son... Gary.

KELLY

Gary? From years ago Gary?

LEANNE shrugs a yes.

KELLY (cont'd)

I thought that didn't work out?

LEANNE

It was years ago.

KELLY

But...

LEANNE

We had two dates or something. We were kids.

KELLY shrugs it off, and then there's a moment between them. She fixes a strand of LEANNE's hair.

LEANNE (cont'd)

It's only a carvery.

KELLY

It's a start.

LEANNE

Well hopefully a starter *and* main, but yeah.

KELLY smiles, then produces the envelope, and several others exactly the same. LEANNE turns back to the mirror.

KELLY
Speaking of new starts.

LEANNE turns around and sees the envelopes. Her face falls.

LEANNE
Throw them on the bed.

KELLY
You can't keep ignoring them.

LEANNE
Don't spoil this.

KELLY
Just open one at least? Please?

LEANNE drops the straighteners and grabs a coat off the bed. She makes to exit, but stops next to KELLY and snatches the letters out of her hand and then exits.

LEANNE
I can't have nothing can I? Not even
one night.

LEANNE exits. KELLY sits on the bed and switches off the straighteners. Shit.

7

INT. THE CASINO - DAY 4. 6.20PM

7

PIT BOSS is watching one of the blackjack tables with MATTY looking on from a distance. He nods to MATTY, and then to NEIL, who is seated languidly at one of the tables.

MATTY shifts position so that he can watch more closely, without being noticed by NEIL. He sees that NEIL is tossing chips on the table lazily, whilst looking off to the side. He is the picture of disinterest. MATTY moves in closer to the PIT BOSS who has shifted position so that he can speak without being noticed by NEIL as both he and MATTY watch.

PIT BOSS
He's throwing money away.

MATTY
How long have you worked in a
casino?

PIT BOSS ignores the sarcasm as he watches NEIL closely.

PIT BOSS
He's just throwing it down left
right and centre.

A beat, the DEALER stops play for a beat to speak to NEIL.

DEALER
That's twenty.

NEIL
[Staring off] Hit me.

The DEALER looks at the PIT BOSS for guidance.

NEIL (cont'd)
Come 'ed, hit me.

DEALER looks at MATTY, then they both look at NEIL.

NEIL (cont'd)
Just put the card down dickhead.

A beat, then DEALER deals. Six of Hearts.

DEALER
Six of hearts. Twenty six. Bust.

He deals to the other players, his eyes on NEIL though. At the end of the hand, PIT BOSS leans in to whisper to MATTY.

PIT BOSS
He's been losing like that, since he got in about forty five minutes ago.

MATTY is about to speak, but NEIL lazily gets up from the table and slinks off. They watch him drift into the shadows.

PIT BOSS (cont'd)
It's weird. And you know the rule...

MATTY
[Soft] Weird is bad.

MATTY follows NEIL. PIT BOSS returns to his station. We follow MATTY who heads to the bar to watch NEIL from his own shadow. He can see NEIL arguing with someone in a booth. MATTY shifts position, dodging around to see who is in the booth. It takes him a beat to see that it is ALAN. NEIL is holding out his hand and demanding something. Beat, then ALAN reaches under the table and hands NEIL a wedge of cash.

Cut to:

We're at the table. NEIL doesn't bother hiding the money or counting it. He just takes it, then makes to walk away.

ALAN
Hey?! Are you looking for another kicking?

NEIL stops. ALAN leans forwards and lowers his voice:

ALAN (cont'd)
Gary's gonna come down on you like a
tonne of bricks if you don't get
your act together. Don't you
understand that?

NEIL
Fuck you, fuck Gary, and fuck Gary's
money.

ALAN is about to speak but is interrupted by MATTY appearing
at the booth. NEIL stares at MATTY a beat, then walks away
towards the cage. MATTY watches him go, then looks towards
ALAN, who has sat back with his phone and his beer.

MATTY
What's going on?

ALAN
Wha'?

MATTY
That lad? You just give him money.

ALAN
So?

MATTY
He's throwing money away, and you're
throwing money at him. Why?

ALAN shifts position for a beat, then looks towards the cage,
then back at MATTY. A long beat, then conciliatory:

ALAN
I owed him. He did some work for me
and I just paid him.

MATTY
How much.

ALAN
What I owed him.

MATTY stares. ALAN gives in.

ALAN (cont'd)
A grand.

MATTY
[Beat] Who's Gary? You said Gary
would go mad, so who's Gary?

ALAN shifts, then:

ALAN

He's just a mate of his. He worries about him blowing his wages. That's all. What's the problem?

MATTY

The problem is that this is weird. He's weird, and you're acting weird. Casinos don't like weird Alan. That's the one rule.

ALAN

He won't be weird anymore.

MATTY

How'd you know?

ALAN

I just know. I'll make sure.

MATTY stares a beat, then:

MATTY

Thing is Alan, you sayin' that? That's weird too.

ALAN shrugs. MATTY hovers a beat, then walks away.

ALAN watches him go. A beat, then he picks up his phone. A beat, then he puts it back down again and squirms.

8

INT. THE CARVERY - DAY 4. 6.30PM

8

LEANNE alone at a table. This isn't a 'candle and dinner off a slate' place. This is the backroom of a decent pub that's more fasto than gastro. She's pushing some potatoes around a slick of gravy, then looks up and smiles as GARY sits, plate stacked with seconds. He smiles sheepishly.

GARY

You sure you don't wanna go and get some more?

LEANNE

No honest, I'm alright.

He leans in conspiratorially:

GARY

Do you want me to go and get you some? I won't tell anyone it's for you.

She smiles. He holds up a fork 'do you mind?' She waves him on and he digs in. She watches him a beat, then he looks up:

GARY (cont'd)

Do you do the full Sunday roast?

LEANNE

I'm normally shattered after working on the Saturday night. [Beat] Me mum used to do them though.

GARY

What? She can't be bothered now?

LEANNE

Sort of. She's dead.

He's suddenly very fixed on her. She waves him away.

LEANNE (cont'd)

It's okay. A couple of years now. [Beat] Maybe. Might be eighteen months. [Beat] It is eighteen months. It's seventeen months and two weeks.

She laughs a weak laugh and then shrugs.

GARY

Shit. I'm sorry.

LEANNE

Yeah well, what can you do?

She shrugs it off unconvincingly. Silence for a beat, then:

LEANNE (cont'd)

Have I killed the vibe?

GARY

I've got to be honest... yeah, a bit.

She laughs and he smiles then goes back to eating. A beat, then she is lighter as she continues:

LEANNE

Me mum going is why I'm on the house hunt. Long story short, she'd sold her place and moved in with me nan to look after her, she's got dementia...

GARY

Ooof.

LEANNE

Yeah. [beat] Well me nan, before she got too bad, she put me mum on the tenancy with the housing association.

(MORE)

LEANNE (CONT'D)
That way the house stayed in the
family. When she went? [Long beat]
But me mum went first.

She looks off. He watches her. A beat, then:

LEANNE (cont'd)
After it all sort of settled down, I
assumed that I'd be able to put my
name down on the agreement. You
know? Just change who me nan passed
the house to? So I let my place go,
and me and the kids moved into
Nanna's to look after her. A few
months later, I tried to change the
agreement and it turned out Nanna
can only change it once. So even
though me mum was dead, they
wouldn't put my name down on the
paperwork.

GARY
Shit.

LEANNE
Yep. So now that Nanna is... well,
she's getting pretty bad and we're
needing a proper place to look after
her...

GARY
... You're gonna get kicked out when
she goes.

She nods.

GARY (cont'd)
You appealed?

LEANNE
Twice.

GARY
Oh mate.

She looks away a beat, then at him with a nod.

GARY (cont'd)
So that's why you're looking at shit
hole flats in shit-hole areas.

LEANNE
Vibrant communities.

GARY
[Beat] Listen. Don't panic. Don't
rush into anything. Like I said the
other night, I've got places.
(MORE)

GARY (CONT'D)
Good places. We can sort something
you know? [Beat] And don't worry if
this... You and me... Tonight... or
whenever... It doesn't matter if we
don't, you know... click.

They're both a bit bashful. Then:

GARY (cont'd)
I'll not see you struggling, and
it'll be legit.

Beat, she looks like she might cry.

LEANNE
[Soft] Thank you.

He waves her away with a smile, then pulls the plate back in.
She watches him a beat, then:

LEANNE (cont'd)
Why didn't we get it on back then?

He looks up.

LEANNE (cont'd)
Those dates. Years ago. Why didn't
it work?

GARY
Because I was a prick.

She laughs. He smiles, then lowers his fork and pushes his
plate away.

GARY (cont'd)
Seriously though, I was a prick.

LEANNE
I know, I was there.

He smiles, then:

GARY
Three dates?

LEANNE
Two. You stood me up on the third
after being an hour late on the
second.

GARY
Shit. Why?

She shrugs. He leans back.

GARY (cont'd)
I can't remember why I stood you up,
but I **was** a tit. [Beat] It was
probably my dad or something.

A beat of looking at each other, then:

GARY (cont'd)
It's better now. Better to be here
now. Older. I'm different, you're
different.

LEANNE
Not half.

He smiles, then:

GARY
You wouldn't have told me what you
just told me back then. How you
feel. Your thoughts and that.

They stare at each other a beat, then she smiles and nods. A
beat, then:

LEANNE
I never knew your dad. Not properly.
But your mum... she's ace.

GARY
She's a pain in the arse.

LEANNE
She's impressive.

GARY
She's an impressive pain in the
arse.

He winks and chews, then:

GARY (cont'd)
Be nice if she would take it a bit
easier like.

LEANNE
It's good she's active.

GARY
I suppose so.

His turn to be thoughtful for half a beat, then:

GARY (cont'd)
She's got nothing else though. No
mates. No hobbies. Clubs. Nothing.
(MORE)

GARY (CONT'D)

Me dad made sure that that casino was her life. Work was everything in our house. Nothing else mattered.

LEANNE

Nothing else?

He shrugs. A beat, then:

LEANNE (cont'd)

You've got kids haven't you?

GARY

One. Bradley. He's seven.

LEANNE

She's got him then.

GARY

They're not... she's not... Grandma material, if you know what I mean?

He pushes the plate away a few inches.

LEANNE

Have I done the vibe in again?

He laughs, then sips his lemonade. A beat, then:

GARY

It's nice to get to know each other. Learn about each other.

LEANNE

I'm just being nosey.

He smiles, then:

GARY

So, when I was kid, her and me old fella? It was just them and the casino. That was all that mattered. Me mum worked in the cage, same as you, and me old fella, he prowled the floor like a pit boss all night. So I sort of just looked after meself half the time. I'd go to bed when I wanted, and when I got up in the morning they'd be there. [Beat] Drunk, normally.

LEANNE

Your mum?

GARY

Pair of them. When they weren't working, they were drinking.

LEANNE

I never knew.

GARY

Yeah, she was bad for it back then.
Then she just... stopped when he
went.

LEANNE

Just like that?

GARY

Pretty much. [Beat] Me dad was a
nark when he was pissed. Handsy.

LEANNE

Handsy?

He shrugs, leans back, wipes his mouth and looks off for a
beat, then back at Leanne.

GARY

Drink was how she dealt with it.

Another sip, then a shrug.

GARY (cont'd)

In fairness to him, I was a little
gobshite. I used to go into school
and cause murder. Then I'd get
suspended, then I'd get expelled,
then he'd batter me again, then I'd
go to the next school and...

He smiles with a shrug and a waft of the hand.

LEANNE

Your poor mum.

GARY

What about me?!

She laughs, he smiles, then gets lost in the memory for a
beat, then softly:

GARY (cont'd)

Do you know what's mad? She was
devastated when he died. Honestly,
tranquillisers for months, the whole
'dressed in black' thing... crazy.
[Beat] By the time she got her shit
together again, all she had was that
fucking casino.

LEANNE

And you.

He laughs, then holds out his hands 'this is it!'

GARY

Now she just sits with a cup of tea
watching people play poker on the
telly all night.

He shrugs, then smiles and leans in again:

GARY (cont'd)

Anyway, forget her. Let's change the
subject. Happy talk??

LEANNE

Oh god, I haven't got much of that!

GARY

Alright then, question: Where would
you move to if money was no object?

LEANNE

Oh god, I don't know. I dunno...
erm... Allerton.

GARY

Allerton??? It's two miles away!

LEANNE

[Laughing] The schools are good!

GARY

Always worrying about your kids.

LEANNE

They're everything to me.

GARY

Of course.

LEANNE

No I mean... I know people just say
it, but they really are.

GARY

You worry about them.

LEANNE

I worry about them and the trouble
I've got them into.

He nods. He gets it.

LEANNE (cont'd)

Third time I've done the vibe in.

He laughs and sits back. A beat, then:

GARY

Dubai for me.

LEANNE

Yeah?

GARY

Yeah. Cash it all in, buy a place with a pool and a hot tub and get to fuck out there and away from it all here. Work. Phones. Taxis. Casinos. Flats. Houses... Me mum... Everything.

Warm silence between them for a beat, then:

LEANNE

I like me life, on the whole... I mean... not at the moment with all the house and Nanna stuff but... I'm lucky.

GARY

Got your health.

She shifts with a glance away. He reads it, but leaves her space to speak.

LEANNE stares at her coke, then:

LEANNE

I... I don't... [Beat] My head is all over the place sometimes.

She looks up:

LEANNE (cont'd)

I suffer with me nerves.

He watches her. She nods. A beat, then a weak laugh:

GARY

You've got a lot to worry about. The house, kids, your Nan?

She smiles and looks away. A beat, he watches her then:

GARY (cont'd)

Go on.

LEANNE

What?

GARY

I've shared. It's your turn now. Safe space.

LEANNE

You'll leg it.

GARY

I'll pay the bill on me way out
though. Promise.

She chuckles and shakes her head.

GARY (cont'd)

[Soft] Tell me if you want, but
don't if you don't.

She looks at him a beat, then:

LEANNE

It can be bad sometimes. Me nerves.
They're not nerves really... I
can... go a bit mad.

She laughs to hide her embarrassment:

LEANNE (cont'd)

I'm gonna blow the chance of a
second date.

GARY

No you're not.

He means it. She goes all in:

LEANNE

I worry. Fixate. I focus too much
and I get anxious. Panicky.

GARY

Fixate on what?

LEANNE

It's daft but... I worry about me
health. I get stuck on it. I end up
having dreams about it and
everything. It's all I can think
about morning, noon and night.
[Beat] It makes no sense but I
get... stuck... thinking... ends up
all I can think about is cancer.
Just spinning over and over in my
head. Like someone is whispering it
to me. I start to think I have it
and...

She leans back with a shake of the head and looks at the
ceiling. A beat, then she pulls her handbag out from under the
table and digs in it, before producing the envelopes and
holding them up with a frown as she looks at him.

LEANNE (cont'd)

Results.

GARY

Jesus. Have you got it?

LEANNE

I don't know. [Beat] I'm too scared to find out.

He doesn't know what to say.

LEANNE (cont'd)

I know.

She fans the envelopes, then places them on the table. A beat, then she looks at him with a shrug:

LEANNE (cont'd)

[Soft] I'm scared I've got it, and I'm scared I've haven't got it.

A beat, he nods to the mail:

GARY

Do you want me to...?

She shakes her head, shrugs, then shakes, then shifts, then suddenly there's tears welling. She's been holding it in for years and finally there is someone listening. He doesn't know what to do. He reaches for her and then pulls back. A beat, then she looks at him with a watery smile and a sniff.

A beat, then she snatches a envelope up, rips it open and pulls out the letter. She reads silently for a beat, then sobs and passes him it. He hesitates, then reads aloud:

GARY (cont'd)

"I wish to inform you once again, that in light of your continued requests for investigative procedures, and the repeated negative results that arise, I feel that the only option available to me is to refer you for psychiatric assessment at the Oxley Clinic in St Markham's. I've instructed the clinic to contact you, and they will be in touch shortly..."

He looks up. She sobs/smiles then:

LEANNE

I **am** mad!

GARY

At least you haven't got cancer.

She laughs. A wipe of the eyes, then she looks around, conscious she's making a scene. She takes a deep breath, collecting herself a little. He passes her the letter.

GARY (cont'd)
 Fucking hell Leanne, you don't half
 know how to make an impression on a
 first date.

She laughs again, holds up a hand, then rises and goes to the bathroom. He watches her go and then wipes a hand down his face and looks around the restaurant with a smile. Fucking hell. What a night. He's enjoying it.

9

INT. LEANNE'S HALLWAY - DAY 4. 6.35PM

9

NANNA is exiting the kitchen and heading to the living room. She's holding the button box and sifting through it. A beat, there's a knock at the door. She stops, looks at the door, then to the kitchen, then the door. RUBY emerges from the living room and heads to the door.

NANNA
 It'll be the milkman.

RUBY opens the door without answering her. KENDO, pumped, standing outside. RUBY doesn't know who he is. NANNA starts to approach the door.

KENDO
 Is Thommo in?

RUBY
 No.

KENDO
 Get him.

RUBY
 He's not in.

KENDO
 Get him now!!!!

KENDO explodes. RUBY steps back.

KENDO (cont'd)
 Get him now the grassin' little
 rat!!

RUBY notices for the first time that there is a group of TRACK-SUITED SCALLIES wearing balaclavas and masks obscuring their faces at the end of the drive. She goes to shut the door on KENDO who is now bouncing on his toes.

KENDO (cont'd)
 Get him!!!

He pushes back against the door. RUBY leans on it but he shoves it open, pushing RUBY out the way.

RUBY

Get out! Get out the house now!!!!

KENDO steps into the hall and heads for the bottom of the stairs. NANNA steps forward to stop him.

KENDO

Come out you little rat!!!

He brushes past NANNA, she falls to the floor and the button box spills and goes everywhere. KENDO barely touched her and is shocked. He stops and reaches down to her. RUBY is screaming. KELLY emerges from the living room.

KELLY

GET OUT!!!! GET OUT NOW!!!!

KENDO

I never meant to...

KELLY

Get out!!!!!!

KELLY sets about him pushing and hitting. He steps back. Unsure a beat, and then flees. The lads at the end of the drive scatter too. RUBY slams the door and both she and KELLY go to NANNA's aid.

RUBY

I'm gonna ring me Mum!

KELLY

Don't!!

RUBY

Me Nan though!

KELLY rounds on her.

KELLY

No. Not tonight. Don't do that to your mum tonight. She's on a date... her first date... don't ruin it Ruby. Not tonight. There's nothing she could do anyway. We've got this. Okay?

RUBY considers, then reluctantly nods. They both help NANNA.

10

INT. THE CARVERY - DAY 4. 7PM

10

LEANNE is back at the table and a million times happier. She's bubbly and vivacious and blowing GARY away.

LEANNE

... I wish I wasn't working tonight because I want to go and dance!

GARY

Phone in sick.

LEANNE

I can't. No I can't. Poor Matty's got enough on his plate without me ringing in because I'm going on the ale with the boss's son!

He laughs. She calms a little. He picks up on it and reads her. A beat, then:

GARY

What's he got on his plate then?

LEANNE

Matty? Awww, he's a meff but he is a nice fella, plus he's really good at his job when he's focussed.

GARY

But he's not focussed?

LEANNE

I'm not grassing him up!

They both laugh. Then:

LEANNE (cont'd)

He gambles.

GARY

Oooof. Every croupier I've ever known...

LEANNE

He doesn't do the tables or nothing, he's online stuff, and mad for the fruit machines.

She thinks it through as he sips his lemonade.

LEANNE (cont'd)

He's mad for it. You can see it when you're with him. If it isn't some ridiculous punt on a long shot, he's watchin' fruities or betting terminals. Waiting to play them. Always telling himself he knows when they're due to pay out and it's his turn to win. You can see it going round and round in his head. He just chucks money away. Honest. He's in debt with it and all sorts.

GARY suddenly focusses on her.

GARY
[Soft] How much?

LEANNE
Don't tell your mum.

GARY
I won't.

LEANNE
Promise.

GARY
Absolutely. Cross me heart.

LEANNE
[Beat] He's up to his eyes.

GARY
That much?

LEANNE
Loan sharks. But don't tell him I
told you.

He zips his lips, then forces himself to casually eat, then:

GARY
God help him...

LEANNE
I know. I don't know how he manages.

He smiles, watching her as she picks at her food until he
sighs and remembers something.

GARY
Oh god!

LEANNE
What?

GARY
I've got to ring one of the lads
before he knocks off work. Tell him
to order some parts for in the
morning.

She holds up her hands, no problem. He rises, phone in his
hand as he moves away from the table.

GARY (cont'd)
One minute.

She smiles. He winks, and is already dialling as he walks
away.

11 INT. CASINO BOOTH - DAY 4. 7.05PM

11

Alan is watching Neil and JADE across the casino from his seat in the booth. They are taking a break from playing and sitting chatting at the bar. He looks very alone and he feels it. His phone buzzes in his pocket. He pulls a cheap burner and frowns when he sees 'GAZ' on the screen:

ALAN

Yeah man?

12 INT. THE CARVERY. CORRIDOR - DAY 4. 7.15PM

GARY heads out into a corridor as he speaks. His eyes taking everything and everyone in. The relaxed date long forgotten.

GARY

How's Neil and whatshername name?

ALAN (O.S.)

Jade.

GARY

I don't wanna know her fuckin' name,
I wanna know how they are doing?

CUT TO:

13 INT. THE CASINO. DAY 4. 7.17PM

13

ALAN watches NEIL and JADE. NEIL is touching JADE's stomach with the palm of his hand. Is she pregnant? ALAN shakes his head as he replies.

AT,AN

They're sound.

GARY (O.S.)

You're sure?

ALAN

Absolutely. No problems.

14 INT. THE CARVERY. CORRIDOR - DAY 4. 7.17PM

GARY stops at a swinging door and wipes his face then nods.

GARY

Alright then. Good. But there's something else.

ALAN (O.S.)

Yeah?

GARY

That bag of marked cash? The one we got paid with last year when that lad tried to have us off?

ALAN (O.S.)

Yeah?

GARY

Ring Moggsy, tell him to dig it up, then take it the casino and wait for me in the carpark. Alright?

ALAN (O.S.)

What's going on?

GARY

I'm gonna see if someone has light fingers.

ALAN (O.S.)

Who?

GARY looks around, then:

GARY

Matty.

ALAN

Matty Matty?

GARY

He's in debt. It might be him robbin'.

ALAN

Matty from the casino?

GARY

What other Matty do we fucking know! Why what's wrong?

ALAN takes a long beat, looking around the casino.

ALAN (O.S.)

No nothing, all sound. We gonna give him a kickin'?

GARY stares at the floor a beat, then:

GARY

Maybe, but not yet. He's too useful. Get the cash, I'll see you later.

GARY kills the call. Deep breath as he thinks it through, then he heads into the toilet.

15 INT. CASINO OFFICE. DAY 4 - 7.18PM 15

MATTY stares at the CCTV of the casino and the grainy image of Alan in the booth. A beat, then he leans back in his chair and sips a beer nervously before pulling his phone.

16 INT. THE CARVERY. DAY 4 - 7.18PM 16

Leanne, alone at the table, is happy for the first time in the series. It's written all over her face. She doesn't flinch when he phone rings, she just picks it up without looking at it.

LEANNE

Hullooo!

17 INT. CASINO OFFICE. DAY 4. 7.20PM 17

MATTY looks at the phone. Who the fuck is that?

MATTY

Leanne?

LEANNE (O.S.)

Hiya!

MATTY

Where the fuck are you?

18 INT. THE CARVERY. DAY 4. 7.20PM 18

Leanne, still smiling.

LEANNE

I rang in. I'm gonna be late. I told
Irina to tell you.

MATTY (O.S.)

She didn't say.

LEANNE

You know what she's like. I'm out having a meal.

19 INT. CASINO OFFICE. DAY 4. 7.20PM 19

WTF? MATTY looks at his phone again.

MATTY

You're supposed to be at work!

LEANNE (O.S.)
You turn up when you want, so I
figured I could roll in late for
once. I won't be long.

MATTY
Are you drunk??

20 **INT. THE CARVERY. DAY 4. 7.21PM**

20

LEANNE
No. But I am happy.

21 **INT. CASINO OFFICE. DAY 4. 7.21PM**

21

MATTY
Happy? Jesus.

He sits back, eyes on the CCTV, then he nods.

MATTY (cont'd)
Who are you out with?

LEANNE (O.S.)
Nancy's Gary?

He stiffens.

22 **INT. THE CARVERY. DAY 4. 7.22PM**

22

LEANNE, watching GARY cross the restaurant towards her, all
smiles.

LEANNE
He asked me out and I said yeah.

MATTY (O.S.)
Why did he ask you out?

Gary pulls out his chair, she winks at him:

LEANNE
He fancies me. Anyway, what's up?

Gary smiles back. Silence on the line until:

MATTY (O.S.)
I'll speak to you when you get in.

The call ends. LEANNE looks at the screen, then at GARY.

GARY
Who was that?

LEANNE
Matty. Chasin' me up.

GARY's smile slips a fraction, as she looks at the time.

LEANNE (cont'd)
And on that note...

She rises and turns to get her coat and handbag off the back of her chair. He watches her, his face set firm now, unreadable.

23 INT. MATTY'S OFFICE. DAY 4. 7.22PM 23

MATTY sits staring at the CCTV. Fuck.

24 INT. HOSPITAL A&E. DAY 4. 7.30PM 24

RUBY and KELLY sit next to NANNA who is sitting on a trolley in a hospital corridor. NANNA has her button box, but instead of sifting, she is just holding it tight with one hand to her chest. Her other arm is wrapped in a tea towel. Everyone is in silence until THOMAS appears, jogging down the corridor.

RUBY
Where've you been?!?

THOMAS
Shut up.

KELLY
We've been ringing and texting.

He crosses to NANNA and looks into her face. She looks at him wanly and then smiles, he smiles back, and then gently lifts the tea towel. Her arm is bruised badly. He looks at KELLY.

KELLY (cont'd)
It might be fractured. We're waiting
to see. [Beat] She's been very quiet
though...

RUBY
A lad burst in looking for you. He
knocked her over.

He looks at her. RUBY is much more angry than KELLY, but she is just about managing to keep it in for NANNA's sake.

THOMAS
What?? Who??

RUBY
What have you done?

KELLY

What's going on? First the graffiti
and now this?

THOMAS

Have you phoned the bizzies??

RUBY

What? And become real grasses??
How's that going to go down??

THOMAS

[Beat] What's me Ma said?

KELLY

She doesn't know yet. She's out...
there's nothing she can do for now
so we'll wait till she's supposed to
be at work and then I'll ring her.

THOMAS is super stressed.

KELLY (cont'd)

Who was it Thomas?

He looks at her a long beat, then shrugs and unconvincing: 'I
dunno?'.
25

EXT. CASINO CARPARK. DAY 4. 8.45PM

25

GARY pulls into the carpark and kills the lights on the Skoda.
We stare at him and Leanne through the windscreen, she glances
at him a couple of times as he stares out at us.

LEANNE

Are you okay?

A beat, then he looks at her.

GARY

I think... there's a chance... a
good chance... Matty is stealing
from me.

Fuck. It hits her like a punch in the chest. He watches her as
she tries to process the information and her own guilt. A
beat, then he looks off a beat, then:

GARY (cont'd)

It's as clear as day.

LEANNE

No.

GARY

No... Yeah.

Through his window we can see MOGGSY approaching. He's a massive thug type with a bright yellow and orange spotted plastic bag.

GARY (cont'd)
So I need you to do me a favour.

She looks at him.

GARY (cont'd)
You're gonna watch him for me.

LEANNE
He isn't stealin'... Matty... he wouldn't.

MOGGSY arrives at GARY's window but doesn't knock. GARY ignores him. LEANNE looks at MOGGSY nervously as GARY speaks.

GARY
He is. I know he is because I know addicts, and you said it yourself, he's an addict.

LEANNE
I never...

She flounders a beat, then:

LEANNE (cont'd)
Your mum said takings are up?

He weighs it up, with a glance at MOGGSY then a deep sigh. He looks at her a beat, then with a shake of the head he gives in to the truth of it:

GARY
Look Leanne, I'm a bad man. I'm being honest with you here. I want to be honest with us... if this... Us... from the start.

She doesn't understand. Fuck. This is hard. He tries again:

GARY (cont'd)
I launder money through the casino. Money I make illegally. Money I can't spend normally. Do you understand me? [Beat] Now, I know exactly how much cash goes across them tables. I know how much down to the last penny. I also know exactly what money goes into the casino bank account.

He stares at her a beat, then:

GARY (cont'd)
Those figures are different because
someone has been stealing. And now,
I'm sorry to say, thanks to you, I
know who it is.

She stares at him a beat. Another look at MOGGSY who is
waiting patiently outside, then back at GARY. She whispers:

LEANNE
What are you gonna do?

He nods, then drops his window and holds out his hand. MOGGSY
passes him the cash, then walks away. She watches him go,
terrified, then looks at GARY who speaks softly:

GARY
You're gonna watch him for me. Like
a hawk, and when the time is right
tonight, you're going to make sure
any money he steals, comes out of
this bag.

He hands her the bag full of twenties. She looks into it, then
at him.

GARY (cont'd)
It's marked. I'll know it's mine.

She's terrified. He tries to calm her.

GARY (cont'd)
I'm not an animal. I'll figure
something out. He'll be okay.

She can't look at him. He lowers his head to catch her eye.
She finally looks at him:

GARY (cont'd)
[Soft] ***I'm not an animal.***

A beat, then she nods, still a little unsure.

GARY (cont'd)
Alright then. Go on. And thank you.

She looks away a beat, then opens the door and climbs out the
car on unsteady legs, closing the door behind her. He watches
her go a few paces, then drops the window and calls after her:

GARY (cont'd)
You were amazing tonight, and I
really enjoyed it. I'd love to do it
again soon. [Beat] Can I call you?

A beat, then she nods. He drives off. She watches him go, then
slowly raises her hands to her head. Fuck fuck fuck.

A beat, then she looks at the cash in her hand, then at the CCTV camera. She looks straight into the CCTV camera. She stuffs the brightly coloured bag into her handbag. Fuck.

26 **INT. MATTY'S OFFICE. DAY 4. 9PM**

26

MATTY, squinting at the CCTV watching Leanne head towards the casino. Fuck. He hits rewind on the CCTV. Just a few seconds then he hits play to watch it all play out again.

Leanne climbs out the car with the bright bag. She turns back to the car, then watches GARY drive off. She inspects the contents of the bag, then stares up at the camera.

MATTY

[Soft] What the fu...

A mobile phone rings. Fuck! He almost faints with shock, before he finally manages to fumble it out of his pocket. Hang on? It isn't his phone. He stares at the blank screen for a beat, then comes alive. He charges to his jacket which is hanging on the back of his chair and digs in his pockets. The phone is ringing and ringing until finally he pulls out the burner phone Paul gave him. He stares at the number a beat, then answers:

MATTY (cont'd)

Yeah? Erm... hello?

DEGSY, gruff, 'prison scouse.'

DEGSY (O.S.)

Yeah lad. You holdin'?

MATTY looks at the screen again, then puts the phone to his ear carefully:

MATTY

Erm... are you talking about the drugs?

27 **INT. DEGSY'S CAR. DAY 4. 9.08PM**

27

DEGSY, heavy set thirty something sitting in a Range Rover Sport, burner to his ear. He smiles, then:

DEGSY

Have you done this before lad?

28 **INT. MATTY'S OFFICE. DAY 4. 9.09PM**

28

MATTY is watching LEANNE pass through the casino on the CCTV as he paces.

MATTY

No... erm... I'm not having a good night... but erm no... I haven't no.

DEGSY (O.S.)

But you **are** the lad?

MATTY

Yeah yeah, I'm the lad, yeah.

DEGSY (O.S.)

I need a key.

MATTY

For what?

29 **INT. DEGSY'S CAR. DAY 4. 9.09PM**

29

DEGSY shakes his head, then tries again:

DEGSY

You're not taking the piss are yer?

MATTY (O.S.)

No... I... no, but I don't know what I'm doing, and I'm at work, and my head is battered and...

DEGSY

Alright lad alright, I'm not your bird. I need one of the packages. I need it now. Where do I get it?

30 **INT. MATTY'S OFFICE. DAY 4. 9.09PM**

30

MATTY paces. Fuck.

MATTY

I'm at work.

DEGSY (O.S.)

I don't give a fuck. Where do I go?

MATTY stops.

MATTY

Are you dangerous?

DEGSY (O.S.)

I just want me tops lad! How hard is this? Fuck me!

MATTY stops and stares at the floor a beat, then:

MATTY

It's in me Mum's. It's late, so tell her you're a mate whose bought some records off me and you want to pick them up.

MATTY closes his eyes, then:

MATTY (cont'd)

I'll bell her to let her know you're going to go up to my room and to leave you to it. She doesn't know anything. She's me mum... I don't want her upset.

DEGSY (O.S.)

I've got a ma meself. Don't worry. We'll be in and out.

A beat, then:

MATTY

Have you got a pen for the address?

31 **INT. DEGSY'S CAR. DAY 4. 9.10PM**

31

We pull back as Degsy looks up at MATTY's house. Behind him sit two heavies.

DEGSY

I'm sitting outside lad. Just tell me where it is stashed.

32 **INT. THE CAGE. DAY 4. 9.10PM**

32

Irina is slouched at the counter as LEANNE, still a little flustered, enters, shucking off her coat:

LEANNE

I'm sorry I'm so late.

Irina turns to watch LEANNE hang up her coat and bag. LEANNE hesitates with the bag, then decides to keep hold of it as she makes to take over from Irina, who picks up a post-it note and turns to her.

IRINA

A woman called Kelly telephoned. She said your grandmother is in hospital but that you shouldn't panic...

LEANNE panics.

33 **INT. SHELAGH'S HOUSE. MATTY'S BEDROOM. DAY 4. 9.12PM**

DEGSY and the heavies standing around and making the room seem very small. ROB is thumbing records whilst, HEAVY covers the door. DEGSY looks at ROB and speaks softly:

 DEGSY
Get a couple of records and that
carrier bag.

 ROB
Which ones?

 DEGSY
It doesn't matter which ones. It's
just so it looks alright to the old
la...

There is a knock at the door. They look at each other nervously, then DEGSY nods to HEAVY who opens the door. SHELAGH, with a tray filled with three mugs.

 SHELAGH
I've made tea.

 DEGSY
Oh... oh you shouldn't have...

 SHELAGH
He doesn't get many friends round.

 DEGSY
We're not really... you know? We're
just... I'm just... just picking up
them records love.

 SHELAGH
It's a shared interest. His records.
Him liking them, and you liking
them.

The men look at each other and then Shelagh adds.

 SHELAGH (cont'd)
He needs male company.

A beat of silence, then:

 ROB
I like jazz fusion.

Degsy and Shelagh look at him. Degsy: WTF??

 ROB (cont'd)
Has he got any jazz fusion?

Shelagh smiles, Degsy looks like he could kill him.

SHELAGH
I'll get some biscuits.

She hands the tray over and exits. Degsy hisses to ROB:

DEGSY
Are you havin' a fuckin' laugh??

ROB
We might as well bag it here sooner
than in the car. .

A beat, Degsy considers, then:

DEGSY
Alright, but **no jazz fusion**.

ROB shrugs, then pulls a block of coke out of his pocket.

33A **INT. MATTY'S OFFICE, NIGHT. 9.15PM**

33A

Matty has his mobile to his ear as he fiddles with the CCTV controls. He's rewinding to the point that Gary passes Leanne something. He pauses the video and moves in very close to the screen to try to make out what it is as his call connects.

SHELAGH (O.S.)
Hello?

MATTY
Mum? It's me. Are they still there?

SHELAGH (O.S.)
They're playing records.

MATTY
What??!!?

SHELAGH (O.S.)
I've made them tea and they're
playing records.

MATTY
What???

Fuck fuck fuck. He makes to stand then sits down. Fuck.

33B **INT. SHELAGH'S KITCHEN, NIGHT. 9.16PM**

33B

Shelagh's kitchen. She's opening a packet of chocolate digestives thoughtfully, the phone jammed under her ear.

SHELAGH
Do you have any jazz fussing?

She tips the biscuits out onto a plate. Music starts upstairs.
She looks at the ceiling.

SHELAGH (cont'd)
Oh, I think they've found some.

33C **INT. MATTY'S OFFICE, NIGHT. 9.16PM**

33C

Matty leans in:

MATTY
Mum, listen to me. You need to tell
them to go. Okay? They need to go
now.

SHELAGH (O.S.)
I can't kick your friends out
Matthew.

A beat, then Matty steels himself:

MATTY
I'm coming home. See you soon.

He kills the call and turns his attention back to the CCTV
footage. He has one last look before grabbing his car keys and
coat.

34 **OMITTED**

34

35 **INT. SHELAGH'S HOUSE. MATTY'S BEDROOM. NIGHT 4. 9.31PM**

Degsy sits on the bed with a couple of album covers concealing
the coke, innocently sipping his tea, while the two heavies
sit by the stereo listening to the music. HEAVY is singing
slightly out of tune as Shelagh enters a little nervously with
the biscuits. She hands him the biscuits and hovers. He takes
a bite of one, then nods to the door.

DEGSY
Thank you for the tea.

ROB
And the biscuits.

DEGSY
We won't be long.

She smiles, then backs out the room closing the door.

36 **EXT. CASINO CARPARK. NIGHT 4. 9.33PM**

36

We're on the black door of the casino set in the middle of the
white wall.

A beat of silence, then the door flies open and MATTY emerges, pulling on his coat, car keys in hand, moving quickly towards his car. He hits the remote then stops dead.

CUT TO:

MATTY's car clamped with a bailiff's letter pasted to the window screen next to a 'THIS VEHICLE IS CLAMPED. DO NOT ATTEMPT TO MOVE IT!'

CUT TO:

MATTY stares at the car for a beat, then lowers the remote fob. A beat, then we hear a car door slam. He turns to look, NING getting out of her car and heading for the main entrance. A beat, then she stops and looks at his car, then at him.

37

INT. HOSPITAL A&E CORRIDOR. NIGHT 4. 9.35PM

LEANNE's turn to come running down the corridor towards THOMAS, KELLY, RUBY and NANNA. She leans in to NANNA who is still on a trolley as the others stand or sit around her.

LEANNE

What happened?

THOMAS stands and backs away, eyes on NANNA.

NANNA

(murmurs)

It was the milkman.

LEANNE almost sobs and takes NANNA's hand when she offers it. LEANNE looks at KELLY.

KELLY

A lad burst into the house looking for Thomas. He knocked Nanna over and then ran out. She was alright at first, but she's had a turn. They're coming in a minute to take her for a brain scan... it might be a stroke.

THOMAS turns away in the background. LEANNE looks at RUBY who is visibly upset.

RUBY

I tried to push him out...

LEANNE is dumbfounded for a beat, then looks off down the corridor towards where THOMAS has gone. A beat, then she gently releases NANNA's hand and is about to go after him when a PORTER appears. He releases the brake on the trolley and makes to move NANNA who reaches for LEANNE's hand again. A beat, a glance towards THOMAS, then LEANNE takes NANNA's hand as the porter starts to wheel the bed away.

As they go, LEANNE looks off towards where THOMAS went. NANNA moans, LEANNE focusses on her.

38 **INT. CASINO CARPARK. NIGHT 4. 9.50PM**

38

MATTY is walking quickly towards NING's car as she trails slightly behind:

NING

She should just call the police if
the kids are causing problems.

He just keeps on walking.

NING (cont'd)

Matty?

He reaches the car door and pulls at the handle. She fumbles for her keys as he pulls at the handle again.

MATTY

Come on!

She stops ten feet from the car, eyes on him as she searches for the keys and then pulls them. He yanks the handle again but she just stares a beat, then:

NING

What's going on?

A beat, then he shrugs.

MATTY

Nothing. Come on.

She stares. He shakes his head. She stares. Then:

MATTY (cont'd)

There's a gang of fellas in me mum's
and I need them to go.

She tilts her head.

MATTY (cont'd)

I can't... I... please don't ask
because I've got enough on me plate
tonight and...

He rests his head against the roof of the car for a beat, then he looks at her pathetically.

MATTY (cont'd)

I'm just worried about me mum. I
swear.

A beat, then she shakes her head and walks towards the car. He exhales and pulls the handle again. It is still locked.

She arrives at the driver's door, and looks at him over the roof. He looks away, then back at her:

MATTY (cont'd)

Alright, erm... you told me to keep my eye out? [Beat] Something was going off. Tonight? A scally, going nuts on the blackjack losing money on purpose.

NING

And?

MATTY

I saw Alan giving him a wedge of cash out of a bag.

NING

A wedge?

MATTY

Least a grand.

She's interested.

MATTY (cont'd)

The lad just jumped straight back on the table and started chucking the money away again. I was going to tell him to leave, but you know? I mean a grand's a grand. Anyway, I pulled Alan and I asked him what was going on and he...

NING

You did what???

MATTY

I pulled Alan and I asked...

NING

No.

MATTY

No I did, I said...

NING

No!!! No. No. You don't... I told you to watch, not ask questions!

MATTY

I thought...

NING

Fucking hell Matty! It's not Line of fuckin' Duty! Watch I said! Watch!

He doesn't know what to say, she looks away for a beat, then calmly:

NING (cont'd)
You'll scare them off. If they think you're watching, they'll stop, or even... Christ, you might put yourself in danger. I don't need that.

MATTY
I didn't... I just thought...

He's like a kid. She glances over, then:

NING
What did he say?

MATTY
[Beat] He said he was paying a debt for some work he'd had done.

NING
You believe him?

MATTY
No.

He turns a half circle, then rubs his forehead with the heel of his hand.

MATTY (cont'd)
I'm so stressed.

She looks at him, a beat, then:

MATTY (cont'd)
I need a favour? A big favour.

She watches him a beat, then the central locking opens with a thunk.

39 **INT. SHELAGH'S HOUSE. HALLWAY. NIGHT 4. 9.53PM**

The front door opens slowly and then a nervous looking MATTY looks into the hallway. We can hear music thudding upstairs. Shelagh appears at the kitchen door, wringing a tea towel nervously in her hands.

NING moves MATTY out of the way and steps into the hall. She takes in SHELAGH, then looks at MATTY, then up the stairs.

NING
Go on then.

A beat.

MATTY

You go on.

NING rolls her eyes and goes up the stairs. MATTY turns to his mum and gestures it will be ok. He then follows NING.

40

INT. SHELAGH'S HOUSE. MATTY'S BEDROOM. NIGHT 4. 9.55PM

The room is full of smoke. Degsy has a small digital scale and has made up maybe twenty baggies out of the block of coke. He breaks off to sip his tea. ROB is rummaging through MATTY's wardrobe near to the door, while HEAVY is sifting through the album boxes, engrossed by the content. At his feet, spread around the carpet, are maybe ten or twenty LP's and 12" singles. Some of the vinyl are out of their sleeves and in danger of being damaged.

The bedroom door starts to open, ROB doesn't hesitate. He jams his foot at the bottom of the door, his eyes quickly shifting to DEGSY who calmly packs up the drugs and drops the baggies into the Our Price bag. The door shoves again against ROB's foot, but he doesn't take his eyes off his boss, and it is only when he gets the nod, he finally allows the door to open. NING enters as we see MATTY peeking around the door nervously. NING takes in the scene quickly, then looks straight at DEGSY, scoping him as the boss of the group..

NING

Who are you?

DEGSY

Who the fuck are you?

NING

I asked first.

DEGSY's eyes narrow. He sizes her up and she stares back at him. A beat, then she scopes the scales on the bed, then looks back at him and tilts her head.

NING (cont'd)

Really?

DEGSY considers, glances at his colleagues. They all make eye contact with each other, then he looks back at NING.

DEGSY

Are you a bizzie?

She shrugs: 'try me', then stares. A beat, then he picks up the scales.

DEGSY (cont'd)

We was just buying a couple of records.

She nods. A long beat of silence. MATTY is hovering outside the room watching nervously then:

DEGSY (cont'd)
[To Ning] We good to go?

NING
I think you better had.

He nods, then rises off the bed, then looks at HEAVY.

DEGSY
You got that LP?

HEAVY picks up a random LP and gets up off the floor. MATTY sees that the record is Unknown Pleasures by Joy Division. He grimaces, then edges into the room, being very careful to not make contact with NING, or ROB as he makes his way towards HEAVY.

MATTY
Sorry but... no, not that one.

He gingerly takes it out of HEAVY's grasp, looks at the vinyl on the floor, then picks up a 12" copy of Toyah's Sheep Farming in Barnet and hands that over instead.

HEAVY takes the record, and then walking over the rest of the vinyl on the floor (making MATTY wince) he joins the others near the door where NING is still blocking the way, eyes on DEGSY who hasn't moved an inch. A long beat, then she steps aside. DEGSY speaks to MATTY without taking his eyes off NING.

DEGSY
I'll be in touch.

They leave. NING looks at MATTY as he blows out his cheeks, then looks at the records on the floor.

MATTY
State of this.

41 **EXT. SHELAGH'S HOUSE. DRIVEWAY. NIGHT 4. 9.58PM**

DEGSY follows the lads to the Range Rover, a burner already pressed to his ear. He stops at the car and looks back up at MATTY's window as the call connects.

42 **INT. LIVING ROOM. NIGHT 4. 9.59PM**

42

PAUL sitting on a threadbare couch in a sparsely furnished, painted plaster bare bulb but clean living room. There's a travel cot on the couch next to him with a sleeping newborn baby in it. He's got his phone to his ear and is staring right at us.

PAUL

Hello.

DEGSY (O.S.)

That lad holding the gear?

PAUL

Wha abar' him?

DEGSY (O.S.)

He just turned up at his Ma's with a bizzie and moved us on.

PAUL

A bizzie??

DEGSY

Defo. Plain clothes, but bizzie written all over her.

Paul processes the information for a beat, then:

PAUL

Anyone locked up?

DEGSY (O.S.)

No.

PAUL

You get a name?

DEGSY (O.S.)

No. I just thought you should know who he's hangin' with.

Paul looks at the baby, then back at us.

PAUL

Yer man, cheers.

Paul goes to hang up, then stops.

PAUL (O.S.) (cont'd)

If you go there again. In and out.
Okay? I don't want no stress for his
Ma, do you hear me?

DEGSY (O.S.)

No way I'm going there again lad.

The phone bleeps, end of call. PAUL sighs and closes his eyes a beat as he sits processing the information. A beat, then he looks at the baby, then at the baby's previously unseen 20 YEAR OLD MOTHER, who he addresses:

PAUL

I can lend you another fifty, but
I'm getting worried about how you're
paying me back kid. So before we get
the gas back on, let's talk how this
is gonna work best. Alright?

The girl, who is a little upset, wipes her nose and nods. He
pulls out a notebook.

43 **INT. SHELAGH'S HOUSE. MATTY'S BEDROOM. NIGHT 4. 10PM**

NING sits on the bed watching MATTY on the floor, carefully
sorting the vinyl.

NING

Can't this wait?

MATTY

No.

NING

We've got things to do.

MATTY

This is important to me.

She tilts her head a fraction watching him, then:

NING

Are you okay?

He nods without looking round. She looks at the posters on the
walls as if seeing them for the first time. She considers,
watching him again, then speaks softly to his back:

NING (cont'd)

I don't know what was going on
tonight and I don't want to know
either. But you need to be careful.

MATTY

I'm alright.

NING

Matty?

He turns to look at her.

NING (cont'd)

You're not alright.

MATTY

I'm sorry.

NING

You're not sorry. You just say
you're sorry to move conversations
on.

He stares at her, then goes back to sorting.

NING (cont'd)

I see you Matty.

He stops, eyes on the floor before finally, he turns:

MATTY

Everyone sees me, but no fucker
knows me. [Beat] I'm scared. I'm
always fucking scared. And I'm a
mess too. [Beat] I can't do this
stuff. Drugs, robbin', snooping for
you? I can't do it. I can't do any
of it, and I'm not gonna do any of
it.

He puts the albums into a box carefully, then looks at her:

MATTY (cont'd)

I'm scared all the fucking time.

NING

I need you to do this.

MATTY

I'm scared of Gary. His lads. I
can't do it. I'm scared.

He's a mess. She can see it. A long beat, then:

NING

Alright. Okay. We'll do it
differently. Nancy. She likes you.
She trusts you. Go through her. Dig
around. It'll be safer.

MATTY

What will she know? She's just an
old lady?

NING

If money is going through the
casino... she'll know.

He doesn't look too sure.

NING (cont'd)

It's either him, or it is her but
this has to happen soon because I
think things are starting to get...

She stares, then:

NING (cont'd)
You said it yourself: She's just an
old lady.

He considers, then nods, then gets off the floor.

44

INT. NANCY'S KITCHEN. DAY 5. 12.30PM

44

NANCY leads the way into the kitchen speaking over her
shoulder to MATTY who follows close behind. He's nervous as
hell and is looking around the large kitchen. A beat, then:

NANCY
Earl grey?

MATTY
Erm... I dunno... yeah? Milk with
sugar please.

She shakes her head, then she sets about making tea.

MATTY (cont'd)
I can't remember the last time I was
here.

NANCY
Eight years ago. Andrew's funeral.

MATTY
[Soft] Yeah... that's right yeah.

He looks around, searching for conversation, but she beats him
to it as she flicks on the kettle and turns to face him.

NANCY
Sit.

She indicates a glass dining table, then sits, on the other
side of a large empty glass fruit bowl. A beat, he sits.

NANCY (cont'd)
You look tired.

MATTY
I am tired.

NANCY
Have you eaten?

MATTY
Not yet.

She studies him a beat, then:

NANCY
So what do you want?

MATTY

I dunno... erm... toast?

NANCY

No. Here. What do you want?

He isn't ready. He shifts, half stretches, then settles again.
A beat, then:

MATTY

I'm skint.

She raises an eyebrow.

MATTY (cont'd)

I don't want a loan. I'm not begging
or nothing.

She lowers the eyebrow and watches him.

MATTY (cont'd)

I'm not after money. Well, I am
after money... if you know what I
mean?

She stares at him. A beat, then:

MATTY (cont'd)

I'd like to... I can do things for
you. You're the only person I know
who... I'm sorry but...

NANCY

Go on.

MATTY

You're the only person I know with
money. Like, proper money.

NANCY

A loan?

MATTY

No. I... I thought maybe I could do
some work for you?

NANCY

You already work for me.

MATTY

No I mean... outside of work. Like,
more work. Here work. The garden
maybe? Decorating? I mean... the
house hasn't... it's not been...
it's lovely, but it's not... on top
form so to speak... although I'm a
shit decorator but...

The kettle boils then clicks off. She ignores it. He looks at it a beat, then back at her:

MATTY (cont'd)
If I've said the wrong thing... I
just don't want people to know I'm
skint that's all. It's embarrassing.

NANCY
[Beat] Why have you no money?

He leans back. He's rehearsed this bit and is ready.

MATTY
My ex needs more money for my...
well... my daughter. I need to get
it for her.

NANCY
You've got a daughter? How old is
she?

He squirms a little, then:

MATTY
Fifteen. Sixteen! Sixteen. Yeah...
Emily.

NANCY
You've never talked about her.
You've worked for me... twelve
years?

MATTY
Thirteen.

NANCY
Thirteen years and you've never
talked about her.

He considers a beat, then:

MATTY
I... I probably have. Haven't I? I
think I have?

She shakes her head.

MATTY (cont'd)
No? [Beat] Well and we don't really
chat? Me and you? Do we? It's not
that kind of... dunno, relationship?

That stings. She considers then:

NANCY
What's she like?

MATTY

Me ex?

NANCY

Emily.

That stops him dead. A beat, then:

MATTY

She's ace.

He smiles. She smiles, but hers is a little sadly. A beat, then:

NANCY

You should talk about her.

He shrugs, then chances his hand:

MATTY

Maybe you should talk about Gary?

NANCY

People don't like to talk about the things they get wrong. Like your debt?

He nods. He gets it. A beat, then she stands:

NANCY (cont'd)

There's handyman work, some organising in the house, gardening... one hundred for every full day.

He's a little stunned, then recovers:

MATTY

That's great... a real help. Thank you.

NANCY

A full day though. Minimum of eight hours without lunch.

She turns to the kettle and pours the water into a pot. She speaks without looking round.

NANCY (cont'd)

Bring Emily one day. I'd like to meet her.

NANCY looks at him. He nods. A beat, then:

NANCY (cont'd)

It'll be nice to have people round.

He nods. She turns to him. He smiles. She smiles. There's a moment there for a half a beat, then he pushes up from the table.

MATTY

Can I use your...

NANCY

End of the hall, or top of the stairs. Take your pick.

He nods thanks and exits.

45 **INT. NANCY'S HOUSE - ANDREW'S OFFICE. DAY 5. 12.33PM**

Eighties brushed pine desk cluttered with papers and pens and books and folders and files. The ledgers are the same kind we've seen in Episode One. All around the office there's more paperwork, some of it hanging out of filing cabinets, some of it piled on the floor.

A beat of silence, then the door opens with barely a sound. MATTY glances in through the gap, then makes to close the door again but stops. He scans the room again, then focusses on the desk. Jackpot. He glances over his shoulder, then creeps into the room, softly closing the door behind him. He takes in the sheer amount of paperwork, and then picks up a couple of sheets and scans them.

46 **EXT. DISUSED OFFICE BLOCK. DAY 5. 12.35PM**

Derelict offices strewn with rubble. There's a few kids sitting round, quite young, bikes etc. THOMAS walks into shot from right to left. The kids nudge each other. They know of him and a few of them laugh. He's on a mission as we watch him move across the screen. He's almost off the other side when he suddenly stops and looks at the kids who fall silent.

THOMAS

Kendo?

One of the kids points into the derelict office building. THOMAS strains to see in, then looks around on the floor as the kids watch him. A beat, he finds some steel pipe. He tests it with a couple of swings. Then looks at the kids.

THOMAS (cont'd)

You'd better go.

The kids start to go as he walks into the office block and out of sight. One of the kids watches him go, and then pulls his phone and dials 999 before running off, his phone to his ear.

In the distance we hear a dog barking and nothing else.

47 **INT. NANCY'S HOUSE - ANDREW'S OFFICE. DAY 5. 12.36PM**

MATTY sitting at the desk now. Paper piled around him. He studies two dot matrix sheets in his hand:
FIGURES/STATEMENTS/INCOMING/OUTGOING 24/25.

He glances at the door, then starts to frantically stuff random papers down his trousers.

48 **INT. NANCY'S KITCHEN, DAY 5. 12.38PM**

48

NANCY is buttering some bread as GARY enters behind her. Dropping a sports bag onto the floor and tossing his keys onto the worktop causing her to start a little. He smiles and nods to the bread:

GARY
Early dinner?

NANCY
Lunch.

GARY
Early though.

NANCY
It's not for me.

He pecks her on the cheek, then gets a drink from the tap.

GARY
Who's it for?

NANCY
Matthew. From the casino? He's going to be doing a few odd jobs for me. You're so busy and I...

GARY looks at her.

GARY
Matty?

NANCY
In the toilet.

Fuck. A beat, then he heads for the door.

GARY
Back in a minute.

He exits. She glances over her shoulder to the door, then goes back to the sandwiches.

49 **INT. DISUSED OFFICE BLOCK. DAY 5. 12.39PM**

THOMAS moves through the shadows. He's holding the length of pipe at his side as he looks around the mess. Graffiti is daubed on the walls. He pushes on. There is a soft crunch of dust and dirt underfoot as he heads onwards. In the space beyond we can hear soft voices.

THOMAS crouches a little, and we see what he sees: an old battered couch facing away from us. Two people on the couch sitting close to each other. Just silhouettes due to the light flooding in. Music plays on a tinny phone speaker.

50 **INT. NANCY'S HALLWAY. DAY 5. 12.42PM**

50

GARY moves without making a sound. He reaches the downstairs toilet door and tests the handle lightly. It opens. Empty. He looks back out onto the hallway, then hears a creak upstairs. He moves quickly and silently to the bottom of the stairs. Pauses there for a fraction of a beat, then heads up them quickly. We follow him. It's silence. We're close to his shoulder, trying to see what's happening at the top of the stairs as we head up. We can hear his breathing we're so close. He hits the top step and stops.

He's focused on the closed toilet door. A beat, then he turns to look at the office door down the landing. A beat, then he heads for the office. He's super light of foot and fast. He reaches the door and shoulders it open. The room is empty. He scans the desk. It all looks perfect. Half a beat, a toilet flush and then he spins to look towards the bog.

MATTY emerges, wiping his hands on his trousers as he heads for the stairs. Half a beat, then he looks at GARY.

MATTY

Alright?

GARY stares at him a beat, then pulls the office door closed behind him but doesn't move from his spot.

GARY

Yeah. You?

MATTY smiles and nods, then heads down the stairs. As he goes down, we see his face but GARY can't. He is sick with nerves.

51 **INT. DISUSED OFFICE BLOCK. DAY 5. 12.43PM**

The people on the couch are smoking and totally unaware that THOMAS is behind them. He crouches low, ducking into the room past the broken door. A few paces towards the couch as he raises the bar and then:

THOMAS

Kendo.

KENDO spins to face him. A joint hanging out of his mouth and his reactions dulled. Next to him, also having just spun round in shock: PAIGE. THOMAS freezes at the sight of PAIGE. All three stare at each for a beat, then KENDO launches out of the chair and attacks THOMAS. Both of them fall to the floor as PAIGE climbs over the back of the chair to help one of them. But who?

52 **INT. NANCY'S KITCHEN. DAY 5. 12.45PM**

52

MATTY is sitting at the table eating a dry, thin, 1970's cheese sandwich. It is an effort to swallow it down as NANCY makes busy across the kitchen.

NANCY

Gary won't eat my cooking.

GARY

That's not cooking. It's a butty.

NANCY

You won't eat my sandwiches either.

MATTY can barely nod as he chews. GARY stares at him across the table. MATTY is doing his best not to look back at him but slowly he stops chewing and meets his gaze. Half a beat, then NANCY leans in with a brew for GARY and the moment passes. He smiles thanks. MATTY starts to chew again. Fuck.

53 **EXT. DISUSED OFFICE BLOCK. DAY 5. 12.46PM**

We're staring at the front of the disused office block. Beat then THOMAS stumbles out and onto the floor. He's rubbing his arm and groans as he gets to his feet. A beat later, then PAIGE emerges.

PAIGE

Thomas!!

He limps a few paces but doesn't look back. PAIGE chases him.

PAIGE (cont'd)

Thomas!!

She catches him up as the limp eases and his pace quickens.

THOMAS

Fuck off.

He trips. She grabs his arm but he pulls it free.

PAIGE

Let me help you!

He keeps on going. She looks back to the squat as she grabs at his arm again.

PAIGE (cont'd)
I think you hurt him.

THOMAS suddenly stops and yanks his arm free again.

THOMAS
What were you doing there with
him?!?!?!?

PAIGE
You hit him hard.

He stares at her a beat, then turns away again. She hesitates,
then follows.

PAIGE (cont'd)
I was trying to stop this.

THOMAS
Go away.

PAIGE
I don't want you getting into
trouble.

THOMAS looks at the floor for a beat, then back at her. She
nods. A beat, then he is about to speak, but is interrupted by
the sound of racing engines. They both turn to look just as
two police cars screech to a halt next to them.

53a **EXT. NANCY'S DRIVEWAY. DAY 5. 12.54PM**

53a

MATTY almost bursts out of NANCY's front door. He's seen
himself out and pulls the door shut behind him before moving
quickly down the drive and past GARY's car.

He glances down in through the passenger window as he passes
it, then stops and takes a few backward paces until he is
level with it again. He looks back at the house, then tests
the door handle, eyes still on the house. The car door opens
and he quickly reaches in and grabs another sheet off the
front seat and stuffs it into his trousers with the rest
before walking away.

54 **INT. NING'S CAR. DAY 5. 12.55PM**

54

NING, engine off, is parked in a shopping centre carpark.
She's sipping from a take out coffee cup as she stares off
into space. Half a beat, then the passenger door opens and
MATTY drops into the seat. He's flustered, a little out of
breath. He looks down at his feet. We see the footwell is full
of old cups and takeaway wrappers. He looks at NING.

MATTY
When was the last time you cleaned
your car?

NING

When was the last time you had a car?

Touché.

NING (cont'd)

So, did you get in?

He looks at her a beat, then smiles. He pushes back in the seat and shoves his hands into his trousers. NING frowns and looks around, but then brightens when he brings out the crumpled papers. She watches on as he hands her some handwritten sheets of notes, and some bank statements, and then finally, the sheet he took from GARY's car. NING passes him her cup, then scans papers.

She nods to herself as MATTY looks around for somewhere to put the cup, comes up short, then drops it into the footwell then looks at her.

MATTY

Well?

NING

Could be something. Could be nothing. I'll have to go through it.

She lowers the sheet and looks at him.

NING (cont'd)

What's it like in the house?

MATTY

Everything is analogue there. Just paper statements. Notebooks. Loads of stuff though.

She goes back to reading the list, then glances at the statements. He watches her a beat, then:

MATTY (cont'd)

Is it a big case?

NING

Hmm?

MATTY

This? The Gary thing? Is it an operation?

NING

It's just me.

She turns a page. He watches her a beat, then:

MATTY

But it is a police thing?

She looks at him. Then:

NING
It's a crime thing.

MATTY
I'm not gonna get into trouble?

She looks at him a beat, then:

NING
Thanks for this.

She just stares. A beat, then:

MATTY
Can I get a lift?

NING
No.

He sighs, looks off a beat, then gets out the car and goes.
She watches him walk away, then starts the car.

55 **INT. NANCY'S HOUSE - ANDREWS OFFICE. DAY 5. 12.56PM**

GARY stands in the centre of the office staring at the piles of papers and folders etc. A beat, he looks around the room, left... then right... then back to the desk. He sits down at the desk. Something isn't right but he doesn't know what. A beat, then his phone buzzes. LEANNE WORK is calling him. He smiles, straightens his tee shirt, then answers.

GARY
Hey! How you doin'?

LEANNE (O.S.)
I need your help.

He switches on.

56 **INT. POLICE CUSTODY UNIT. DAY 5. 2PM**

56

LEANNE on the hard plastic chair. Her bum is numb and Custody Sergeant is staring at her sullenly across from his chair.

There is a loud buzz. Everyone looks towards the door that leads to the enquiry office. It's the custody assistant and MISS MARWELL, thirty something, sharp suit, switched on and impressive enters. Marwell addresses Custody Sergeant.

MARWELL
I'm here to represent Thomas Chapel.

LEANNE stands.

57 **INT. CASINO. DAY 5. 2.05PM**

57

MATTY heading towards his office with his outside coat on. The casino is very very quiet. We can see ANNIE Hoovering. A couple of losers are on the fruit machines, whilst at the gaming tables a couple of croupiers chat lazily, nodding to MATTY as he passes them. He doesn't nod back. Annie breaks from Hoovering and watches him enter his office and then close the door behind him.

58 **INT. MATTY'S OFFICE. DAY 5. 2.06PM**

58

MATTY enters the office. It's just as much a tip as usual. He hangs up his jacket and then sits at his desk. A beat, then he lays both hands on the desk and sits like a statue for a beat. Then 'boom', he is suddenly all action. He reaches under the desk and brings out an almost full wastepaper bin lined with a bin bag. He pulls the bag out, then starts dropping in beer bottles, sugar sachets, pen tops, scraps of paper... everything that is detritus off his desk goes into the bin.

59 **INT. POLICE INTERVIEW ROOM. DAY 5. 2.10PM**

Across town another three disposable coffee cups get tossed into a wastepaper bin, but this time it is Marwell who is doing the tossing. LEANNE and THOMAS watch as Marwell tidies the desk, one eye on the red light on the CCTV camera in the corner. LEANNE can't wait to speak:

LEANNE

So what happens now?

Marwell holds up a finger, waiting for the red light to go out. A beat, then it does. She addresses them calmly and warm:

MARWELL

That wasn't a proper interview. That was them stalling for time until they get the complainant's statement.

LEANNE

What happens then?

MARWELL

Nothing happens then, because they aren't getting a complainant's statement.

Marwell leans in, eyes on Leanne as she speaks softly:

MARWELL (cont'd)

Our friend who sent me, asked me to let you know that there isn't going to be a complainant in this matter.

They both don't understand.

MARWELL (cont'd)
He is going to explain to him that
there's been a misunderstanding, and
that nobody loves a grass.

That stings them both.

LEANNE
They said he might have a fractured
skull?

MARWELL
Horseplay.

LEANNE can't believe it. Marwell looks at THOMAS.

MARWELL (cont'd)
Go back to your cell. I'll have you
out and on your way home shortly.

THOMAS nods thanks, looks at his mum who nods, then he stands
and exits. The door closes softly with a click. Marwell looks
up at the CCTV again, then at LEANNE.

MARWELL (cont'd)
I was asked to remind you about your
agreement regarding the bag you were
given by our friend?

LEANNE nods.

MARWELL (cont'd)
The matter needs expediting. He said
it's urgent.

A beat, then LEANNE nods. Marwell collects her papers then
stands and holds out her hand.

MARWELL (cont'd)
Lovely to meet you.

In a beat she's gone. LEANNE sits alone, and then it's her turn
to look at the red light before she opens her bag on the floor
and we see the cash in the yellow and orange bag.

60

INT. LEANNE'S CAR. DAY 5. 2.20PM

60

LEANNE pulls into the carpark with THOMAS sitting in the front
passenger seat. He's sullen, head against the window as she
parks next to MATTY's clamped car. He's tried to scrape off
the warning poster on the window and failed badly. LEANNE
stares at the sticker as they sit in silence for a beat, then
THOMAS speaks without looking around.

THOMAS

I could go home you know? I'm not a kid.

LEANNE

I told you, I can't be late for work two nights on the run.

A beat, then he looks at her. He's trying to hold it all in.

THOMAS

I'm sorry mum.

LEANNE

Was it him? The paint? Your nan?

He nods. She stares a beat, then smiles. It throws him.

LEANNE (cont'd)

I hope you did fracture his fuckin' skull.

THOMAS

I thought you was angry.

LEANNE

I am, but what's done is done.

He nods. Beat, then they hug, then she reaches for the handle:

THOMAS

The fella. The one who sorted the solicitor? Who is he?

LEANNE

A friend.

THOMAS

He sounds heavy.

She considers for a beat, then exits the car.

61

INT. MATTY'S OFFICE. DAY 5. 2.25PM

61

MATTY is sitting in his clean office with a solitary unopened bottle of beer on the desk. He's staring at the beer just as the door opens and LEANNE appears, handbag on her arm, followed by a sheepish THOMAS.

MATTY

Where've you been?

He eyes THOMAS:

MATTY (cont'd)

Everything okay?

LEANNE

Nanna isn't great, and Thomas has had a few problems today... is he okay to wait here until our Kelly comes to get him? She's on her way?

MATTY

Yeah... yeah absolutely yeah. Sit.

She nods thanks, but can barely look at him. In a beat, she's gone. THOMAS hovers, then does as he is told. A beat of awkward silence, then MATTY removes the beer bottle and drops it into his desk.

MATTY (cont'd)

Do you want a coke or anything?

THOMAS

Please.

MATTY gets up from the desk.

CUT TO:

62

INT. THE CASINO. DAY 5. 2.27PM

62

MATTY emerges from the office and sees LEANNE heading towards the cage. A beat, then he jogs after her:

MATTY

Lee?

She stops. He reaches her, and standing close, whispers:

MATTY (cont'd)

All good? No problems with our thing?

LEANNE

Should there be?

She starts to open the cage door. MATTY hovers, then:

MATTY

You going out with Gary?

She stares.

MATTY (cont'd)

His mum owns the casino. He's got shares in the place.

LEANNE

So?

MATTY

If you're going out with him...

She stares a beat, then:

LEANNE
If I'd said no when he asked me out,
it would have been weird. It might
have attracted attention.

MATTY
Yeah... yeah fair enough.

She nods. He smiles back.

MATTY (cont'd)
I'll get him his coke.

He goes to turn away.

LEANNE
Matty?

He looks back.

LEANNE (cont'd)
What happened to your car?

MATTY
Log book loan. I've missed three
payments.

She stares at him, then beckons him closer, opening her bag as she does. He moves in. She glances round, then hands him the bag GARY gave her.

LEANNE
Will this cover it?

He stares at the bag, then her. She proffers it again.

LEANNE (cont'd)
You need a car Matty.

He scopes the bag, then reluctantly takes it from her and looks into it before closing it quickly.

MATTY
What's this??

LEANNE
For your car.

MATTY
Where did it come from?

LEANNE
I took it last night.

He glances round, then softly:

MATTY

I thought we had a system now? We're going to do this together.

LEANNE

It's just money. Just take it. It's just money.

He stares at her a beat, then tightens and rolls the bag in his hands.

MATTY

You sure about this?

She shrugs and nods. He chews a lip, then:

MATTY (cont'd)

Thanks.

He heads off. She watches him go, then heads into the cage, closing the door softly behind her.

63 **INT. THE CAGE. DAY 5. 2.30PM**

63

She leans back against the door and closes her eyes. A beat, then she fires up her phone and texts GARY: 'HE'S GOT IT.' She lowers her phone. Stands with her back to the door for a beat, then sets to taking off her coat etc.

64 **INT. MATTY'S OFFICE. DAY 5. 2.33PM**

64

THOMAS sits waiting until MATTY enters with a coke and the bag. He hands over the drink and then puts the money in his desk drawer, then takes a seat. They stare at each other, then:

MATTY

Been a tough day?

THOMAS nods.

MATTY (cont'd)

I feel that.

THOMAS sips the coke. MATTY starts his PC up and looks like he's about to do some work, but after half a beat, he stops and looks at THOMAS.

MATTY (cont'd)

Your mum? She's ace. Special. You should know that. People never say it to each other, but she is ace. All she does is talk about you and your sister...

THOMAS

Ruby.

MATTY

Yeah yeah, Ruby. I'm shit with names, but all she does is talk about yers. [Beat] She works hard for you.

THOMAS

I know yeah.

MATTY

I mean really hard.

THOMAS

I know.

MATTY

She'd do anything for you.

THOMAS

Yeah.

MATTY

[Beat] Anything.

THOMAS nods. MATTY goes back to the PC. A beat, then he looks at THOMAS:

MATTY (cont'd)

Do your best for her.

THOMAS nods, this is getting weird. MATTY goes back to the PC. A beat, then he looks up again:

MATTY (cont'd)

Family is... well... it sounds daft because it is so obvious, but family's important.

THOMAS

Yeah.

MATTY

I'm not saying it very well.

THOMAS

No it's... I get it. I know what you mean. It's important.

MATTY

You only get one.

THOMAS

Yeah.

MATTY

You'd do anything for it.

MATTY stares, then looks at the door, then back to THOMAS.

MATTY (cont'd)

My brother died.

THOMAS stares a beat, then:

THOMAS

I'm... sorry.

MATTY

He was sixteen. Years ago. How old are you?

THOMAS

Sixteen.

MATTY

Oh shit, sorry. [Beat] You're not gonna die.

THOMAS

No I know.

They nod to each other. Back to the PC, MATTY types slowly, then turns to THOMAS:

MATTY

I'm just saying your mum loves you that's all. You'd do anything for that kind of love. Anything. So don't mess it up.

THOMAS nods, then sips his coke. He looks around the office, then back at MATTY who is just staring at the screen blankly. A beat, then he turns to THOMAS, it looks like he might speak again. Instead he looks at the CCTV of the cage, then THOMAS, then he starts to type. THOMAS watches him, then silently blows out his cheeks. That was heavy.

There's a knock on the door, they both look up at LEANNE.

LEANNE

Kelly's here.

THOMAS rises and heads for the door. MATTY nods to him and THOMAS nods thanks back. LEANNE can't bring herself to look at MATTY. At the door, THOMAS pauses and turns to MATTY.

THOMAS

Thanks. I was listening. I heard you.

A beat, then he holds out his hand. MATTY shakes it. THOMAS drops his can into the bin bag, then exits.

MATTY leans back in his chair, then looks at the bin bag in the corner of the room, then the door.

65

EXT. CASINO CARPARK. DAY 5. 2.45PM

65

LEANNE exits the fire door. Irina is in her usual speck smoking. They nod to each other, and then a beat later, THOMAS emerges. They wait as KELLY pulls into the carpark and waits for THOMAS. He makes to go, but then stops and turns back and grabs her into a tight hug.

THOMAS

Thank you.

LEANNE

It's okay.

She holds him tightly as he buries his head. A beat, then:

LEANNE (cont'd)

What's brought this on?

THOMAS

Matty.

LEANNE

Matty???

He breaks free, nods, sniffs, then heads for the car, but then stops and looks back:

THOMAS

He told me how special you are, and
how much you love us.

She stares at him.

THOMAS (cont'd)

I knew it anyway, but he reminded
me.

She can't speak. He nods, then gets in the car. She watches them go then looks at Irina who holds out her cigarette. LEANNE smiles and shakes her head. Irina shrugs.

LEANNE makes to go into the casino, but hears an engine racing behind her. She turns to look as a BMW X5 pulls up at speed and four heavies get out. These guys look trouble as they wait by the car. She exchanges glances with Irina, then watches as GARY pulls into the carpark. The heavies head towards his car. Fuck. MATTY. In a flash LEANNE disappears back into the casino, the door slamming behind her.

66

INT. THE CASINO. DAY 5. 2.48PM

66

LEANNE walking through the casino towards MATTY's office.

67 **INT. MATTY'S OFFICE. DAY 5. 2.50PM**

67

MATTY is on the PC as Annie stands at the desk.

MATTY

A gallon???

ANNIE

A gallon wouldn't do one stall in here. Get eight gallon.

MATTY

Eight? Have you seen the price?!

Behind Annie we can see LEANNE on the CCTV heading for the office. On another screen, we see the Heavies and GARY coming through the main entrance and moving quickly.

ANNIE

If you want the place clean...

He shakes his head, then starts to type again, slow thudding jabs at the keyboard. LEANNE enters without knocking. She's flustered, eyes on the CCTV, then MATTY. He doesn't look up, but Annie reads it straight away.

ANNIE (cont'd)

And six mop heads.

Annie exits, picking up the bin bag as she goes. LEANNE leans on the door to force it closed quickly, then turns to him as he types eyes glued to the keyboard. He looks up.

MATTY

Where's she gone?

LEANNE

Give me the money.

MATTY

Wha?

LEANNE

Give me the money now. Quick.

MATTY

What money?

She launches herself at him, grabbing at his trousers trying to get the money out.

MATTY (cont'd)

What are you doing????!!!

Before she can answer, the door flies open and GARY enters followed by the heavies. LEANNE pushes up from MATTY. She's flustered. MATTY is confused.

GARY

Up.

MATTY

What's going on?

GARY

Get up now.

MATTY makes to speak but two of the heavies interrupt him by dragging him up and then throwing him back onto his desk. MATTY tries to struggle but the heavies are too strong and he becomes passive. LEANNE backs towards the wall. Eyes on GARY who is watching her go. He stares. A beat, then:

GARY (cont'd)

Don't hurt him.

MATTY

Gary what's happening??

The two heavies searching MATTY come up short except for his wallet. They look at their boss who frowns. He holds out a hand. They pass him the wallet and he opens it, pulling out old betting slips and receipts until he finally finds a five pound note. He shines a UV pocket torch on the note. No marking. Fuck.

GARY

Search the office.

Suddenly desk drawers are flying open, coats are being tossed, but everyone is coming up short. A beat, then GARY looks at MATTY who is still on his back across his desk. A beat, then GARY exits followed by the heavies. As he goes, he looks at LEANNE.

GARY (cont'd)

Have you got a minute please?

It's barely a question. She looks at MATTY. He's WTF?? GARY leaves, she follows followed by the heavies who close the door behind them. A beat, then MATTY sinks to the floor and lets out a groan.

68

INT. CASINO CORRIDOR. DAY 5. 2.55PM

68

The heavies are leading the way. Behind them walks LEANNE, and behind her walks GARY. The heavies exit the building.

GARY

Just here.

LEANNE stops as the fire door swings shut with a clang. A beat, then LEANNE turns to face GARY. He is very very serious.

GARY (cont'd)
You let me down.

LEANNE
I... I didn't... I...

He stares at her a beat, then shakes his head and walks away. She makes to follow but doesn't. She looks at Irina who is staring off, making sure not to meet her gaze. A beat, then LEANNE heads back into the casino.

69

EXT. CASINO CARPARK. DAY 5. 2.57PM

69

GARY's car followed by the heavies' BMW screeches out the casino. Annie stands next to an industrial bin watching them go. A beat, then she tosses a bin bag into the bin with a shrug before heading back inside.

We stay on the bin bag that contains the cash.

Music cue: HEAVEN 17, LET ME GO.

Fade out: