

The Cage

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Episode Five

Blue Amends

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1 **INT. LEANNE'S MULTIPLA. DAY 8. 5.55AM**

The carrier bag of cash on the back seat, some spilled out.

2 **INT. LEANNE'S MULTIPLA. DAY 8. 6AM**

LEANNE and MATTY driving and smiling. MATTY glances back at the money in disbelief as she slows to a red traffic light and then stops. They both look at the money, then each other: WTF? They both turn to look at the red light which shines red on their faces. It's a throwback to the ep one LEANNE car montage. The difference is that they are both smiling, lost in their own thoughts.

They shoot each other a look of 'we got away with it!' then look off out of their side windows. A beat, then they go back to the red and their smiles start to fade. They're not especially worried yet, but the buzz is wearing off.

The lights change and they start to drive. A beat, then she shoots him a look. He looks back at her, the smiles are gone now. Each wanting reassurance from the other and it not forthcoming. She gulps a breath. Fuck.

A beat, they have their graduate moment as it hits home what they've done. He looks at her, she glances at him, they stare straight ahead. What the fuck have they done? Beat, then:

MATTY

Did Gary or the others get away?

LEANNE

I dunno.

MATTY

How did you get out?

LEANNE

Fire door. You?

MATTY

The one at the back.

They drive on. He glances back at the money again, then to her flatly:

MATTY (CONT'D)

How much?

LEANNE

About thirty grand.

MATTY

Well that's alright.

He glances at the cash again, then:

MATTY (CONT'D)
Thirty grand isn't much really is
it?

LEANNE
No.

She nods as she drives. A beat, then we hear a police siren coming from somewhere. Both of them start to look around nervously. A beat, then LEANNE sees an approaching police car in the mirror.

LEANNE (CONT'D)
Behind us.

MATTY
Go!

LEANNE
Go where? We're in a Fiat Multipla,
not a friggin' Ferrari!

The siren is getting louder. Fuck. Left and right. She checks the mirror as he indicates the other side of the road.

MATTY
Down there! Turn down...

She instead pulls into the side of the kerb, eyes on the mirror.

MATTY (CONT'D)
Over there! Go...

The police car races past. The pair of them deflate. Fucking hell. A beat, then she starts to pull away again. They drive in silence a beat, then:

LEANNE
We should lie low.

He looks at her and she at him.

LEANNE (CONT'D)
Till we can figure something out.

He nods, then stares straight ahead. A beat, then:

LEANNE (CONT'D)
We was just counting money.

MATTY
It is a casino. There's nothing
wrong with just counting money in a
casino is there?

LEANNE
No.

MATTY

But it'll be on the CCTV. You taking it.

LEANNE

I stuck it in me coat.

MATTY

Cage CCTV?

LEANNE

I'm not stupid, I know the cameras in the cage.

MATTY

No. No. No you're not stupid. Yeah.

He looks at the money then her. They are both stupid. They drive a beat, then:

MATTY (CONT'D)

We should lie low though.

LEANNE

For a bit.

MATTY

Yeah. Just for a bit like. Yeah.

They drive on in silence, both sick with worry.

3

EXT. CITY CENTRE. DAY 8. 6AM

BOOM! GARY running flat out looking over his shoulder. He ducks into an alley and then starts a fast walk.

GARY

[Soft] Shit shit shit.

He's blowing hard trying to catch his breath. He hears a siren (same one as above?) and stops and looks back to the road. A beat, then a police car flies past.

GARY (CONT'D)

Shit.

He's not scared. He's angry. He turns a half circle, eyes on the floor for a beat, then with a deep breath, he starts to head back the way he just came as he collects himself.

He reaches the end of the alley and looks out onto a quiet street, then he starts walking down the street casually.

He's barely gone ten feet when a car bounces up onto the kerb, blocking his way and NING climbs out. He's already half turned away and about to run when he realises it is NING. A smile plays on his lips.

GARY (CONT'D)

I'll give you someone bigger than me.

NING

That's what you said last time.

GARY

But I did give you someone.

NING

Yeah, you gave me a poor innocent kid who killed himself in his cell.

GARY

I swear to God this time he's bigger than me.

GARY gives her an encouraging smile. A beat. She doesn't return it. A beat. His smile fades and BANG he is rugby tackled to the floor by a UNIFORMED COPPER who has come out of nowhere. In half a beat another couple of cops jump on top of him.

NING watches on a beat, then approaches the group who are just about managing to subdue GARY. He looks up.

NING

You're under arrest on suspicion of selling class A narcotics. You do not have to say anything but -

GARY

There's no drugs there!

NING

There's a tonne of money you can't account for.... it may harm your defence if...

GARY

Argggghhhh!!!

He's fuming, eyes on NING, almost spitting with rage as he is held down. She trails off, then wipes her face, looks away, then back at him:

NING

I got you. I fucking got you.

He starts to struggle again. She battles her emotions, fails then turns away.

4 INT. SHELAGH'S HALLWAY. DAY 8. 6.30AM

Silence on the front door for a beat, then we hear a key scratching round for the lock and then the door opens and MATTY, closely followed by LEANNE, almost fall in.

Ssssh!!!

MATTY

LEANNE
It's not me!

MATTY
[Hisses] Get in get in! Shut the
door!

LEANNE closes the door heavily.

MATTY (CONT'D)
You'll wake me mum.

LEANNE
You said shut the door!

MATTY
I said shut it, not throw it across
the road...

SHELAGH (O.S.)
Would you like a cup of tea
Matthew?

They turn. SHELAGH at the kitchen doorway in a housecoat. LEANNE and MATTY freeze, then:

MATTY
Erm no thanks mum...

LEANNE
No thank you Mrs... Matty.

MATTY shoots a look at LEANNE then his mum.

MATTY (CONT'D)
I'm just going to grab a few things
from upstairs mam. Clothes and
that.

Oh?

SHELAGH

MATTY
We're having a bit of a weekend
away.

SHELAGH
On a Tuesday?

LEANNE
He means short break.

SHELAGH
Lovely. [Beat] Together?

LEANNE
Oh god no.

MATTY
[To Leanne] Alright! [To his mum]
Yes! Together, sort of but not...
that...

LEANNE
Definitely not that.

An awkward beat, then he runs up the stairs. SHELAGH smiles at LEANNE who manages to smile back.

SHELAGH
He doesn't have a girl back here
for ten years, then it's two in a
week.

LEANNE doesn't understand. SHELAGH realises she's made a faux pas and tries to recover.

SHELAGH (CONT'D)
She wasn't his girlfriend.

LEANNE
I'm not his girlfriend.

SHELAGH
Oh well, never mind love.

LEANNE
I don't mind.

SHELAGH
Good for you.

LEANNE
I know it is.

SHELAGH
He's a catch.

LEANNE
So's flu.

5 **INT. MATTY'S ROOM. DAY 8. 6.33AM**

MATTY is at his wardrobe dragging clothes and underwear out. He stops, looks around for a bag, then reaches up and onto the top and pulls down a retro/old sports bag and starts to stuff clothes in with a few cassette tapes from another drawer.

Satisfied, he starts to zip up the bag but then stops. He's as still as a statue for a beat, then slowly turns his head to look at the darkness under the bed. A beat, then he looks at the door.

6 **INT. MATTY'S ROOM. DAY 8. 6.34AM**

MATTY is sitting on the floor his back resting against the bed with the drugs bag next to him. We can see the Christmas paper wrapped blocks poking out, as he stares at the burner phone in his hand. He listens to a voicemail from PAUL:

PAUL

I'm texting you now the address in Keswick. The lads are alright-ish. Just give them the bag. If it is late tell them I said you can kip on the couch but don't tell them anything about yourself. I mean it. Nothing. You can't trust these people.

MATTY saves the voicemail.

7 **EXT. LEANNE'S HOUSE. DAY 8. 6.37AM**

Straight on looking at the Multipla, which is parked on the drive, facing the house. We watch MATTY, alone, glancing around. He looks up at the house impatiently, then around again. A beat, he starts to jab at the CD player in the dash frustratedly but it doesn't seem to be working.

Someone grabs the back passenger door handle and he spins. THOMAS climbs in. WTF? He spins to as LEANNE pulls open the driver's door and climbs in.

MATTY

What you doing?

LEANNE

What's it look like I'm doing?

THOMAS discovers the cash and holds some up.

THOMAS

What's this?

MATTY tries to grab the cash, fails, then looks at LEANNE.

MATTY

We're not going to Lego Land Lee!
It's not a family day out!

THOMAS

This what we're going to Dubai
with?

MATTY

Dubai??!!? Who's going to Dubai??

LEANNE

Put the money back Thomas. [To
Matty] Do you think I'm gonna leave
him?

MATTY

I mean... yeah.

THOMAS

What's going on?

MATTY fumes as LEANNE gives him the hard stare. A beat, then
he faces forward. She turns to THOMAS.

LEANNE

Put the money in the bag. Get that
seatbelt on, and don't open your
mouth or else I'll break your legs.

Beat, THOMAS does as he is told, then slyly looks back into
the bag and starts to count the cash. A beat, then MATTY
notices and reaches across, grabs the bag, glares at LEANNE,
then climbs out and slams the door hard behind him.

8

EXT. LEANNE'S MULTIPLA. DAY 8. 6.37AM

MATTY opens the boot and stares at the drugs bag. A beat,
then he throws the cash bag on top of the drugs. He takes off
his coat and then tosses it over both bags. He stares at the
camouflage, frowns, then pushes the pile into the far corner
before slamming the boot to black.

9

INT. LEANNE'S MULTIPLA. DAY 8. 6.38AM

MATTY climbs back in and slams the door. Silence for a beat,
then he looks at LEANNE.

MATTY

Keswick.

LEANNE

Who?

MATTY

We should go to Keswick.

THOMAS

I thought we was going to Dubai?

MATTY

Why isn't he in school?

LEANNE
Why Keswick?

MATTY
[Beat] I know people there. People
who'll help us.

Her eyes narrow.

LEANNE
Who?

MATTY
People.

LEANNE
Obviously people Matty. Who?

A beat, then:

MATTY
Mates we can trust.

Her eyes narrow. A beat, she faces forward thinking it
through before finally starting the car.

LEANNE
Okay, Keswick.

MATTY nods, a little relieved.

LEANNE (CONT'D)
After we pick up Nanna.

MATTY
Who?

LEANNE
I've just said who.

MATTY
Your Nan?

LEANNE
The hospital have rang and she's
being discharged.

MATTY spins to look at THOMAS who nods. He turns back to
LEANNE.

MATTY
What about your sister??

LEANNE
She's working.

MATTY
Leanne we're on the run...

A beat, then MATTY looks at THOMAS, then LEANNE. He nods his head that they should get out the car and he does so, closing the door behind him and walking to the front of the car as she watches him as he waits, arms folded, for her. A beat, then she reaches for her door handle.

THOMAS

Why we not going to Dubai?

LEANNE

Wait here.

THOMAS

I deserve to know!

A beat, she stares at MATTY, then turns to THOMAS.

LEANNE

We're not going to Dubai. Something has happened, and I'm dealing with it... me and him are dealing with it, but until it's sorted, we're not going anyway.

THOMAS

We're going to Keswick.

A beat, then:

LEANNE

We're going to sort it, but until then, we've got to stay out the house and...

THOMAS

Is it bailiffs?

LEANNE initially isn't happy with the suggestion, but then leans into it.

LEANNE

Something like that. Yeah. Bailiffs. I wasn't going to tell you but we're just going to take a day or two to sort it. So just trust me. Okay?

A beat, then he shrugs. She manages a smile, then gets out. She shuts the door. THOMAS chews his lip. He isn't buying it.

10

EXT. LEANNE'S HOUSE. DAY 8. 6.39AM

LEANNE joins MATTY at the front of the car.

MATTY

We can't bring your mum.

LEANNE

Me Nan.

MATTY

We can't bring her either.

LEANNE

She's coming out the hospital and she is coming with us.

MATTY

[Hisses] Leanne we're being chased by the police. As soon as they get their acts together and realise we was in that room...

She stares blankly at him, then:

LEANNE

She is coming with us.

He stands firm a beat, then folds pathetically:

MATTY

Can't you leave her in the hospital?

LEANNE

She's infirm. Every day more than she needs in there is going to make her worse. [Beat] We are getting her. Okay? We are getting her. It's not negotiable. My car. My rules.

A beat, then he nods.

MATTY

Alright.

She deflates a fraction then nods thanks. She looks around, then back at him.

LEANNE

I can't let her go in a home. She's too important. I can't let it happen.

A beat, then he nods. He gets it.

MATTY

Alright.

LEANNE

Thank you. [Beat] Right then. We get Nanna, then we get Ruby.

He's incredulous.

LEANNE (CONT'D)
She's me daughter Matty!!!

MATTY
I don't believe this!!! We're going
to have to hijack a fuckin' bus if
this keeps up!!!

A MAN WITH A DOG walks past. They both suddenly smile at him. He does his best to ignore them, then she heads back into the car. He stands a minute surveying the street as he collects himself, and then is about to follow her when his phone starts to buzz. He fumbles it out as LEANNE starts the car. He looks at the screen: NING. Fuck. He kills the call. Deep breath, then he heads to the passenger door.

11 **INT. CUSTODY SUITE. DAY 8. 6.39AM**

NING staring at her phone screen as the call is rejected by MATTY. A beat, she looks towards the holding area and makes eye contact with GARY. A beat, she smiles at him and puts her phone in her pocket.

12 **INT. POLICE STATION CUSTODY SUITE - HOLDING AREA. DAY 8. 7.40AM**

Close in on GARY as he sits on a bench a little battered and bruised, watching NING. He spits blood on the floor. We pull back to reveal there are six officers surrounding him and they look like they've had a tough time subduing him (shirts out, hair messed etc.)

A beat, then we hear the CUSTODY SERGEANT shout:

CUSTODY SERGEANT (O.S.)
Alright, bring him in. Let's see if
he wants to talk to us this time.

The cops look at each other nervously, then GARY looks up:

GARY
You heard the man.

GARY balls his fists and strains the cuffs readying for another scrap.

13 **INT. FEMALE CELL. DAY 8. 7.41AM**

NANCY sits on a low bed with a folded blanket in her lap. She too can hear the struggle and then after a beat, GARY lets out a primeval scream as he starts to lose the fight. She flinches at the sound, then closes her eyes and lowers her head as the sounds continue.

We move in close to her face as she chews a lip and shakes her head as if in prayer.

14 **INT. MALE CELL. DAY 8. 7.41AM**

ALAN lying on his bed staring at the ceiling a little scared, a little sad and a little resigned to his fate as he listens to GARY fighting. The ceiling feels very low and claustrophobic as the cell closes in on him.

15 **INT. LEANNE'S MULTIPLA/OUTSIDE RUBY'S SCHOOL. DAY 8. 10.30AM**

The car is sitting outside RUBY's school. MATTY, alone in the front, is staring at the school then checking his watch. NANNA is sat on the back seat close to THOMAS. There is silence for a beat, then:

NANNA
[To MATTY] Who are you again?

At first he doesn't realise she is talking to him.

NANNA (CONT'D)
Excuse me?

A beat, then he twists to look at Nanna.

MATTY
You wha'?

NANNA
Who are you again?

A beat, he looks at THOMAS who is staring off, then back at NANNA.

MATTY
Noel Edmonds.

THOMAS looks at him and then at NANNA:

THOMAS
He works with me mum Nanna.

NANNA
Sharon?

NANNA looks at THOMAS and he speaks gently to her, watched by MATTY who's regretting taking the piss a little.

THOMAS
He's mum's friend Nanna. My mum's.
Leanne? Remember?

NANNA watches THOMAS for a beat, then back to MATTY.

NANNA

Have you fed the cat?

MATTY shakes his head in disbelief and looks away towards the school, then up and down the street, then at THOMAS.

MATTY

We can't stay here. They'll be looking for us.

THOMAS

Bailiffs?

NANNA

Who-lifts?

MATTY shifts in his seat, glances down at the keys in the ignition then towards the school.

MATTY

Maybe we should just go...

THOMAS

It's me mum's car. No.

THOMAS picks up on MATTY's nervousness and glances towards the school too. Half a beat, then LEANNE bursts out the door and runs towards them, clearly distressed.

MATTY

[Deadpan] More good news.

They watch as LEANNE rips open the driver's door of the car and almost fall in.

LEANNE

She's not there.

MATTY

Where?

LEANNE

There!! The school! She's not there!

LEANNE fumbles the keys and starts the car then stops and looks at MATTY.

LEANNE (CONT'D)

I don't even know where she'll be!
Where is she!!??

MATTY

I don't even know who she is...

LEANNE spins and looks at THOMAS.

LEANNE

Where's Ruby?

THOMAS

How the... Why should I know?

LEANNE

Thomas she's playing truant!

MATTY

We should probably move.

LEANNE

Where would she go?

MATTY

If the bizzies think to look round here...

THOMAS

Bizzies?

MATTY

Bailiffs. I said bailiffs.

LEANNE

THOMAS WHERE IS RUBY?!???!

NANNA

Little Ruby?

LEANNE

Not now Nanna.

NANNA

She'll be visiting.

THOMAS

Nanna...

LEANNE turns and looks at NANNA.

LEANNE

What?

NANNA

She'll be visiting her mum.

LEANNE

What?

NANNA

Her mum! Our Sharon. She'll be visiting her for a cuddle.

LEANNE

Sharon's dead Nanna.

MATTY is confused as fuck.

NANNA

That's where she'll be. You mark my words. When things are getting you down, you go get a hug off your mum.

A beat, then Leanne tilts her head. WTF? She turns to Matty:

LEANNE

Cemetery.

MATTY

I haven't got a clue what is going on right now.

LEANNE pulls on her seatbelt gesturing that MATTY should do the same. He reaches for it as NANNA speaks.

NANNA

Have you shaved the beard then?

Everyone looks at NANNA who smiles politely and rubs her chin as she addresses MATTY.

NANNA (CONT'D)

I didn't know you had a chin Noel.

A long beat, then despite themselves, MATTY, LEANNE and THOMAS smile as LEANNE grabs a gear.

16

EXT. CEMETERY. DAY 8. 11.30AM

RUBY, sitting on her coat, sits with her back to LEANNE's mum's gravestone. She's been sketching in a notebook and has an open lunchbox next to her on the grass.

It's peaceful, she closes her eyes and rests her head back against the stone. A beat, then she opens her eyes and stiffens.

We see what she sees. MATTY, THOMAS, NANNA, and an angry LEANNE approaching her like a posse in a western. Oh no.

The group, plus RUBY heading back to the car. LEANNE, berating RUBY as they walk quickly.

LEANNE

How long have you been coming here?

RUBY sulks.

LEANNE (CONT'D)

And how long have you been forging letters and emails to the school from me?

RUBY sulks. MATTY watches on as they walk.

LEANNE (CONT'D)
If I find out...

MATTY
It's just a bit of bunking off Lee.
It's not a biggy.

LEANNE spins towards him.

LEANNE
It might not be a big deal if your
daughter runs away from school but
I love my kids!!

That stings. He stops walking. She doesn't notice as she
pursues RUBY towards the car.

LEANNE (CONT'D)
Ruby when did this lying start?

Finally RUBY stops and turns to her mother and stands, hands
on hips, staring her down. This pulls LEANNE up. She stops
too. She glances back at MATTY, then to RUBY:

RUBY
It started around the time this
family, this family here, this
family started cracking up.

They stare at each other a beat, then RUBY turns away and
starts to walk towards the car. A beat, LEANNE and THOMAS
exchange glances, then they too, along with NANNA, head to
the car. A beat, then MATTY follows. He's barely walked two
steps when his phone buzzes and he pulls it out. A text from
NING:

DON'T THINK ABOUT HIDING. WE'LL FIND YOU. DON'T RUN. FACE THE
MUSIC DICKHEAD.

Fuck. He looks around, takes a deep breath, then heads after
the others. A few steps, then he starts to jog.

17 **INT. LEANNE'S MULTIPLA - MOTORWAY. DAY 8. 12.20PM**

Driving. MATTY and LEANNE are flatly staring out the
windscreen as behind them, THOMAS and NANNA appear to be
asleep as RUBY stares sullenly out the side window. MATTY's
phone buzzes again. LEANNE looks across at him as he pulls it
out. He studies the screen a beat, then puts the phone back
in his pocket. He isn't happy about it. He settles.

LEANNE
What was that?

MATTY

What?

LEANNE

That?

MATTY

[Beat] Just a bet notification.

LEANNE

Did you win?

He looks at her and then away.

MATTY

Do I ever?

She drives a beat, then looks at him, then:

LEANNE

I'm sorry about what I said in the cemetery.

He looks at her. She glances at him, then back to driving. A beat, then:

MATTY

Last time I went the Lake District it was with the school.

LEANNE

Yeah?

MATTY

It rained.

He doesn't elaborate. She looks off, then back at him.

LEANNE

It'll be nice.

She glances at him, then:

LEANNE (CONT'D)

We can do some walks?

MATTY

[Flatly] To the pub.

LEANNE

Keep our heads down while we figure this out.

He sits sullen for a beat, then:

MATTY

It's not much of a plan you know?

LEANNE

When have you ever been good at plans?

MATTY

When have ~~we~~ ever been good at plans?

She smiles, drives a beat, shrugs, then checks the mirror. RUBY is snoozing. A beat, then LEANNE looks at him and lowers her voice:

LEANNE

We haven't got criminal records and there isn't *that* much to get us in trouble. [Beat] The police might get what they want while we're away, and then not bother with us when we get back.

He looks at her in disbelief and then sees how much she needs to believe what she's just said. A beat, then he softens:

MATTY

Yeah. Yeah they might.

She nods, hits the indicator and heads for the motorway exit.

18 **EXT. LAKELAND MOORS. DAY 8. 2PM**

The solitary Multipla threads its way down a ribbon of road flanked by peaty moorland stretching off into the day.

19 **INT. LEANNE'S MULTIPLA. DAY 8. 2.30PM**

LEANNE is driving while everyone else snoozes. A beat, then we hear the thud thud thud of a front flat tyre and LEANNE snatches at the steering wheel and checks the mirror.

MATTY rouses at the noise and the slight swerve. It takes him a beat to collect himself, then:

MATTY

What's that?

She finally gets the car into a layby and looks at him a beat, then gets out the car. A beat, then he follows her.

20 **EXT. LAKELAND MOORS. DAY 8. 2.33PM**

MATTY and LEANNE stare at a flat tyre. A beat, then he looks off down the road one way then the other, then at the tyre.

MATTY

Where's the nearest town?

LEANNE
Scotland.

MATTY
I'm serious.

LEANNE
So am I.

He looks off again, then pulls his phone.

MATTY
No signal.

They both look off down the road, then:

LEANNE
A car will come along.

They both stare at the road where it disappears over the horizon. Silence. A beat, then he looks at the tyre.

MATTY
Do you know how to change it?

LEANNE
I don't even know if I've got a spare.

MATTY
Fucks sake Lee.

LEANNE
You haven't even got a car so shut up.

He shakes his head and they both look off. Fuck.

21 **INT. LEANNE'S MULTIPLA. DAY 8. 3.15PM**

Everyone is asleep except for MATTY and LEANNE. He's eating crisps and she stares at her phone, then holds it up the windscreen searching for a signal.

LEANNE
How much longer are they gonna be?

MATTY
We're in the middle of nowhere,
it's going to take them forever.

She looks off for a beat, then softly:

LEANNE
I'm gonna have a breakdown waiting
for the breakdown people.

He smiles, then:

MATTY
I'll walk.

MATTY gets out of the car and looks at the endless Moors.
LEANNE gets out after him.

22 **EXT. LEANNE'S MULTIPLA - MOORS. DAY 8. 3.17PM**

LEANNE
We're in Cumbria, that could take
months.

He finishes the crisps, then starts to tie a knot in the
packet.

LEANNE (CONT'D)
And the way you're going we're
going to run out of food.

MATTY
It's not a desert island Lee. We're
just parked in a fuckin' layby.

She leans back against the bonnet.

LEANNE
Can't believe I've messed this up
so badly.

MATTY
It's just a flat tyre.

LEANNE
I'm not talking about the tyre.
[Beat] I'm talking about
everything. Start to finish.

He looks away a beat, then back at her.

MATTY
We genuinely thought it was just
going to be a high roller game. I
don't think you should beat
yourself up.

LEANNE
I should be beating you up.

She stares off for a beat as he struggles to tie the knot
then:

LEANNE (CONT'D)
I'm talking about them.

He looks at her. She nods towards the back seat.

LEANNE (CONT'D)
I've messed it up for them. Life.
The lot. I've messed it up.

He considers a beat, then joins her. They both stares off as they speak:

MATTY
They're alright.

She shakes her head.

LEANNE
I thought Thomas was going to be
the one that caused me trouble...

She tails off. A beat, then she looks at him:

LEANNE (CONT'D)
I'm sorry about what I said in the
cemetery.

He waves it away.

LEANNE (CONT'D)
I really am though.

MATTY
Yeah. Okay.

He shrugs. They stare off a beat, then:

MATTY (CONT'D)
Was you really going to go to
Dubai?

She looks at him and then shrugs. A beat, then:

LEANNE
Probably not.

MATTY
Thomas said...

LEANNE
I know.

She sighs. A beat, then:

LEANNE (CONT'D)
Another thing I've messed up.

She looks at him.

LEANNE (CONT'D)
Why is it always so hard?

MATTY

We're the kind of people who make it hard. We could just be normal but we're not. We just stumble from one disaster to another.

LEANNE

Steady.

MATTY

I mean it. It's like we're addicted to being in the shit.

Silence of the moors for a beat, then:

MATTY (CONT'D)

Drama.

LEANNE

Drama.

MATTY

Love a quiet life me.

LEANNE

No you wouldn't.

MATTY

I would. Honest. A nice 9 to 5. Enough money coming in... dream come true that.

She scoffs and looks away. A beat, then wistful:

LEANNE

I wasn't getting a 9-5 in Dubai. I was getting a pool, money, sun and sand, good schools...

She trails off:

LEANNE (CONT'D)

[Soft] Fairytale.

MATTY

People like me and you don't get fairytales Lee.

She looks at him.

LEANNE

I did. Once.

He watches her. A beat, she shakes her head like she isn't going to continue. He can't take it:

MATTY

Don't just leave me hangin'.

She smiles and looks at him:

LEANNE
Chris. My husband.

MATTY
The one who died.

LEANNE
There's only been one.

MATTY
You know what I mean.

LEANNE
[Smiles] Yeah. I know what you mean.

She stares off again. He watches her. She wants to talk about it but she can't. A long beat, then she looks at him.

LEANNE (CONT'D)
You don't get over it.

MATTY
No.

LEANNE
You don't even get used to it. He was real...

He nods. She looks at him.

LEANNE (CONT'D)
It's just [long beat] shit.

MATTY
Yeah.

Her eyes are watery. She looks away with a wipe, then back to him.

LEANNE
Gary was just another fella pretending to be something he wasn't and promising something he couldn't give me. [Beat] My life's full of them since Chris went. Mistake after mistake. [Beat] There's only you.

MATTY
What?

LEANNE
You're the only man alive who has ever told me the truth.

MATTY squirms a fraction, then:

MATTY

If you're holding me up as a great example of manhood mate, things are worse than I thought.

She smiles, then:

LEANNE

I'm sorry I let you down, with Gary.

MATTY

Let's be honest, I'm used to letting people down. If I'd borne a grudge with other people doing it to me, it would be weird wouldn't it?

A beat.

LEANNE

I've been a proper mess. I mean, I still sort of am a mess, but... until recently... I've not been good.

MATTY

You've seemed okay.

LEANNE

That's the secret right there.

Silence:

LEANNE (CONT'D)

Them poor kids stuck with me.

MATTY

Bollocks.

LEANNE

I've let them down over and over and now I'm stuck in a layby on the run from the police.

MATTY

I'll grant you, it's not mum of the year stuff, but...

He looks at her and he means it.

MATTY (CONT'D)

... they love you.

LEANNE

That makes it worse.

MATTY

No mate, take it from me, not loving you? That would be worse.

She sighs, then looks off over the moor. A beat, he goes to speak then changes his mind. A beat, then he goes all in:

MATTY (CONT'D)

I've always been rubbish... as a dad.

LEANNE

I know.

MATTY

You could at least pretend.

She smiles. He shakes his head and looks away.

MATTY (CONT'D)

Don't believe you. I'm trying to match up to you opening your heart and you're just taking the piss.

She laughs. A beat, he smiles too and then links her arm. A beat, then:

MATTY (CONT'D)

Listen, we'll find a way through this. Me and you. We'll stick together, figure out our story and find a way. I know we will.

A long beat, then she nods. He smiles, she rests her head on his arm. She appreciates it. They stares off as he speaks:

MATTY (CONT'D)

You're me best mate.

LEANNE

I'm your only mate.

MATTY

Still though...

She smiles. A beat, then:

LEANNE

You're my best mate too.

A beat. He smiles. He puts his arm around her. Long beat.

LEANNE (CONT'D)

Move your arm you weirdo.

He chuckles and releases her. They smile at each other, then head back to the car.

23 **INT. LEANNE'S MULTIPLA. NIGHT 8. 10PM**

Family still asleep in the back, LEANNE dozing. MATTY stirs seeing headlamps behind them approaching. He nudges LEANNE and they watch the mirror, smiling when they see the vehicle is pulling in behind them.

 LEANNE
Finally.

 MATTY
Probably a serial killer.

 LEANNE
Shut up. Come on.

They both reach for their doorhandles. Half a beat, then the blue lights of a police van strobe and illuminate their surroundings and the inside of their car.

 MATTY
Oh fer...

She looks at him, then the mirror, then back to him.

 LEANNE
Say nothing.

Someone hammers on her window, stirring the kids in the back. She lowers the window and looks out at a late middle aged uniformed copper (BALL).

 BALL
Problem?

 LEANNE
Flat tyre, I've rang the breakdown
and they're on their way.

MATTY glances to his left and notices another copper (HARVEY) looking in through his window. MATTY manages a smile. HARVEY stares back.

 BALL
You could be sitting here all
night.

BALL glances into the back and sees the kids and NANNA. A beat, then he looks at LEANNE.

 BALL (CONT'D)
Have you got a spare?

She looks at MATTY. He shrugs, she looks at BALL. He sighs wearily, then steps back to let her climb out.

BALL (CONT'D)

Come on then, get your coat and we'll have a look.

LEANNE

Honestly it's okay.

BALL

Pop the boot, let's see if we can find it.

BALL heads off towards the rear of the car. LEANNE looks at MATTY shit shit shit. They both climb out. THOMAS and RUBY are awake now, and they twist to look out the back window. A beat, then THOMAS reaches into the boot and pulls out the carrier bag of cash. RUBY's mouth falls open as THOMAS stashes the cash under the seat in front of him, and then puts his finger to his lips. He's thinking fast. A beat, then RUBY nods.

24

EXT. LAKELAND MOORS. NIGHT 8. 10.10PM

LEANNE pulls on her coat. LEANNE heads to the rear of the Multipla to open the boot for BALL.

BALL

Everyone should know how to change a tyre.

MATTY

Yeah, absolutely, thanks for doing it for us.

BALL

You're doing it son, my knees aren't touching that tarmac. Have you got a coat, your gonna be freezing?

MATTY

No sorry.

LEANNE opens the boot and steps back with a smile at BALL. BALL opens the panel in the boot and gets the jack. LEANNE makes eye contact with MATTY and after a beat, BALL hands MATTY the jack.

MATTY hovers, then nods, then follows HARVEY's torch beam towards the flat tyre.

HARVEY

Somewhere round there.

MATTY considers, then drops to his knees and starts to position the jack next to the flat tyre. LEANNE watches him and then turns to BALL who is shifting stuff about to lift the floor of the boot.

LEANNE

Sorry about the mess.

He keeps on pushing stuff about.

BALL

Holiday is it?

LEANNE

Short break, and it's off to a flyer.

BALL

Only way is up after this, don't you worry.

BALL finally finds the Wheel Brace and starts to turn the cog to drop the spare tyre which is underneath the back of the car. He stops and looks back into the boot. A beat, then he tilts his head.

MATTY glances towards the back of the car where the action is happening, and then starts to slide the jack under the car.

A beat, then a curious BALL lifts MATTY's coat, and then underneath sees MATTY's bag. LEANNE has eyes on him as MATTY rocks back on his heels to see what's happening. Half a beat, then BALL pulls out one of the Christmas paper wrapped packages of drugs, turns it over in his hands, then holds it up.

BALL (CONT'D)

Christmas?

MATTY and LEANNE stare at him for a beat, then:

MATTY

Late presents?

He sounds very unconvincing. BALL tilts his head.

MATTY (CONT'D)

Or early ones... I dunno.

HARVEY and BALL stare at him for a beat, then look at each other, then LEANNE.

BALL

(to Leanne)

You're Scouse.

LEANNE

And?

A beat, then BALL sets the bag down and makes to open the package. MATTY suddenly takes off at a run across the moor.

Neither copper makes to chase him, but HARVEY shines his torch on MATTY who barely makes ten paces before falling flat on his face. He struggles to get to his feet and manages a few more steps before falling sideways. Another slight scrabble, then he gets to his feet and illuminated by the torch beam, he looks around pathetically, mud on his face, his clothes and hair sodden. A beat, then he raises his hands.

LEANNE, looks at BALL who rips open the package. Drugs. A beat, then he looks at LEANNE.

BALL

You gonna try and run away as well
Scouse?

LEANNE

[Soft] I've got me kids in the car.

BALL

Not for long.

He pulls out his handcuffs and heads towards her. She stares at the handcuffs a beat then it hits her what is happening. She looks into the back of the Multipla. Everyone is staring. She turns to MATTY who drops his hands to his sides a beaten man.

MATTY

I'm sorry Lee.

LEANNE

Did you put drugs in my car?

BALL gently takes her arm and she tries to pull it away.

BALL

Not in front of the kids love.

She looks at him. She can't believe what's happening. Back to MATTY.

LEANNE

You put drugs in the car with me
and my kids???

MATTY

I didn't know they was coming and I
couldn't leave them in my mum's!!

BALL

Hang on! I haven't done the caution
yet!

HARVEY reaches MATTY and starts to pull him by his arm back to the road.

LEANNE

[To Ball] This is nothing to do with...

BALL

You do not have to say anything...

She pulls away and pulls open the back door of the car as Ball tries to keep a grip on her arm. THOMAS and RUBY look terrified as NANNA stirs.

LEANNE

[To Thomas] You stay with her [Ruby]. Do you hear me? You stay with her and...

BALL starts to pull her away.

BALL

But it may harm your defence...

LEANNE

No!!! Me kids!! Thomas! You stay with Ruby until I get to you...

RUBY starts to wail.

LEANNE (CONT'D)

DON'T LET THEM SEPARATE YOU!!!!

BALL drags her away towards the van.

BALL

If you do not mention...

MATTY watches her go as he is cuffed to the rear. It is hell.

THOMAS, RUBY and NANNA in the back of the car. THOMAS and RUBY are super stressed but NANNA is strangely calm. She takes their hands and squeezes them.

NANNA

It'll be okay. I've got you my loves.

They both look at her. She smiles at RUBY then turns to THOMAS.

NANNA (CONT'D)

Now, did you feed the cat before you come out?

Fuck.

25 **INT. POLICE VAN - MOORLAND. NIGHT 8. 10.15PM**

LEANNE sits on one of the back seats of the van. She is cuffed, and next to her sits a female officer. Through the windscreen LEANNE can see that there are several other police cars in attendance now. There are a few officers surrounding the Multipla, and after a beat, NANNA and THOMAS emerge, closely followed by RUBY.

They glance at the van before being led away to a waiting police car. It is killing LEANNE. She looks over her shoulder towards the holding cage at the back of the van.

She can see MATTY through the scratched perspex, his head hanging low. She is seething. Staring at him, willing him to look at her but he is using all his will not to meet her gaze. A beat, then the female officer taps her arm.

FEMALE OFFICER

Ooop.

LEANNE looks at her, then follows her gaze back out the front windscreen. She sees one of the coppers holding up a wad of cash from the bag to his colleagues. There is much back slapping going on as everyone looks towards the van. We see BALL on his radio. It is LEANNE's turn to hang her head.

A beat. We hear the side door sliding open, MATTY and LEANNE turn to the sound. BALL leans into the van:

BALL

Your night seems to be getting worse and worse. Flat tyre, bag of drugs, a load of cash, and the Control Room have told me yous two are on the run from Liverpool.

LEANNE looks at MATTY. MATTY shakes his head.

25A **INT. POLICE VAN - MOORLAND. NIGHT 8. 10.15PM**

(5-25 SCENE ALT)

LEANNE sits on one of the back seats of the van. She is cuffed, and next to her sits a female officer. Through the windscreen LEANNE can see several other police cars in attendance now as blue strobing lights light the night.

It is killing LEANNE. She looks over her shoulder towards the holding cage at the back of the van.

She can see MATTY through the scratched perspex, his head hanging low. She is seething. Staring at him, willing him to look at her

A beat. We hear the side door sliding open, MATTY and LEANNE turn to the sound.

BALL leans into the van holding the cash bag in one hand and the drugs in the other. He holds them up for LEANNE and MATTY, who is watching through the perspex, to see:

BALL

Your night seems to be getting worse and worse. Flat tyre, bag of drugs, a load of cash, and now the Control Room are telling me you two are on the run from Liverpool.

LEANNE looks at MATTY. MATTY hangs his head.

26 **EXT. LIVERPOOL SKYLINE. DAY 9. 6AM**

Liverpool skyline at dawn.

27 **INT. POLICE INTERVIEW ROOM - LIVERPOOL. DAY 9. 7AM**

Silence, we're super close in on the 'record' button. A beat, then it is pressed and the loud and sudden buzz that cues up the tape at the start of a police interview rattles us. The buzz stops just as soon as it begun.

28 **INT. POLICE INTERVIEW ROOM - LIVERPOOL. DAY 9. 7.45AM**

We're staring at ALAN sitting in the chair as he stares at the table flatly. A beat, then he looks up:

ALAN

No comment.

29 **INT. POLICE INTERVIEW ROOM - LIVERPOOL. DAY 9. 8.30AM**

JADE, sulking, arms folded and slumped in the chair. Beat, then she mumbles:

JADE

No comment.

30 **INT. POLICE INTERVIEW ROOM - LIVERPOOL. DAY 9. 9.15AM**

MATTY, stressed, a duty solicitor at his side. He is rocking slightly. A beat, the looks at the solicitor who nods reassuringly. MATTY wipes his mouth and leans forward:

MATTY

Erm... no comment.

He looks at the solicitor who nods.

31 **INT. POLICE INTERVIEW ROOM - LIVERPOOL. DAY 9. 10AM**

LEANNE. She's been crying and looks a mess. Her solicitor looks concerned about her as LEANNE wipes her nose with a well used tissue, then her eyes. A beat, she sips from a cup, then nods and looks up at us:

LEANNE

No comment.

32 **INT. POLICE INTERVIEW ROOM - LIVERPOOL. DAY 9. 10.30AM**

NEIL, same scene except there is an equally bored brief sitting next to him.

NEIL

No. Fucking. Comment.

33 **INT. POLICE INTERVIEW ROOM - LIVERPOOL. DAY 9. 11AM**

NING, looking shaken by her nights work. Next to her sits a colleague [TANNER] who is implacable. NING looks down at her notepad for answers, then her colleague, then up across the table.

34 **INT. POLICE INTERVIEW ROOM - LIVERPOOL. DAY 9. 11.30AM**

GARY, sitting back, arms folded, defiance personified. Next to him sits a professional looking solicitor who is laser focussed on whoever is sitting across the table. A beat, then GARY smiles and shrugs.

NING

And that concludes the interview,
times at... ten fifteen, the same
day it commenced.

TANNER kills the tape.

35 **INT. POLICE CUSTODY SUITE. DAY 9. 11.35AM**

NING is walking GARY back to his cell in silence. He's got his confidence back whilst hers is severely on the wain. They stop at his cell door. He stares into the cell as she takes hold of the door making ready to close it behind him. He looks at her, then the security camera, then her:

GARY

Harder than it looks isn't it?

NING

Get in the cell.

Beat, then he steps into the cell as she makes to swing the door shut behind him. The door is almost closed when she stops, considers, then opens it a little and looks in. He turns and lifts his chin. A beat, she speaks softly:

NING (CONT'D)
How do you sleep?

GARY
Like a baby.

NING
No you don't.

He shrugs 'whatever', and makes to turn to the bed.

NING (CONT'D)
An innocent boy died in a cell like
this because of you...

He looks at her.

GARY
He wasn't innocent.

NING
He didn't do what he was in prison
for.

GARY
You locked him up.

NING
You made me lock him up.

GARY
Yeah, suppose I did, but here's the
thing, when that cell door shut,
I'll bet you a pound he wasn't
thinking about me. [Beat] So the
question is: How *do you* sleep of a
night.

Her eyes burn with anger.

GARY (CONT'D)
And you see that? That anger?
That's not about me or that kid...
that's all about you and who you
are. So do me a favour, shut the
door and fuck off eh?

She fumes. A custody assistant rounds the corner to check she's okay. NING glances at the assistant and then back to GARY. He gestures she should close the door. A beat, then she slams the door so hard it echoes around the complex.

The room rings a beat as we stare at GARY who faces the door still. A beat, then he subsides, then rubs his eyes. Sleeping doesn't come as easy as he made out.

36 **INT. POLICE INTERVIEW ROOM - LIVERPOOL. DAY 9. 11.50AM**

NING sits alone, head in her hands. A beat, the door opens and NANCY enters followed by her brief, and NING's colleague TANNER. It is all NING can do to summon the energy to look up, then straighten her papers and reach for the tape machine record button.

Eyes on NANCY as she takes a seat calmly and very assured. The buzz of the tape stops. A deep breath from NING and then:

NING

My name is Detective Sergeant Fen
Ning and the time is... 11:45 on
the...

NANCY

I want to tell you that my son Gary
is a drug dealer, a thief, and a
violent man. He needs help.

NING stops dead. She looks at the tape, then the solicitor. He/she shrugs a 'I tried to tell her' kind of shrug. NING looks back at NANCY.

NANCY (CONT'D)

Are you going to write that down?

NING looks at her TANNER then NANCY again. WTF?

37 **INT. POLICE CELL. DAY 9. 11.51AM**

MATTY paces then stands next to the door and presses his ear to it. Beat, keys rattle and a CUSTODY ASSISTANT beckons him.

CUSTODY ASSISTANT

Sarge wants you.

She steps back and pulls the door wide. A beat, he exits the cell, stopping to put on his shoes. He's barely pulled on his first one when LEANNE, walking ahead of her own custody assistant passes him.

MATTY

Lee?

CUSTODY ASSISTANT

Don't talk to her.

MATTY

She's me mate.

LEANNE glares with pure hatred.

MATTY (CONT'D)
I can explain!

CUSTODY ASSISTANT pushes him back into the cell.

38 **INT. CUSTODY SUITE COUNTER. DAY 9. 11.52AM**

MATTY approaches the counter as LEANNE signs some paperwork laid out for her by the CUSTODY SERGEANT.

CUSTODY SERGEANT
So you understand these conditions?

She nods and slides the papers back to the CUSTODY SERGEANT.

CUSTODY SERGEANT (CONT'D)
My colleague will show you out.

LEANNE
Thanks.

He nods and turns to MATTY and beckons him forward. MATTY calls after LEANNE as she goes:

MATTY
Lee wait outside for me and I'll explain.

CUSTODY SERGEANT
She'll be waiting a long time.

MATTY doesn't understand.

CUSTODY SERGEANT (CONT'D)
She got bail. You didn't.

MATTY
What? Why? I've never been in trouble before!

The sergeant reads off a sheet:

CUSTODY SERGEANT
You tried to abscond for the officers in Cumbria, you had a passport in your bag and you had...

He checks his paperwork again, then looks up:

CUSTODY SERGEANT (CONT'D)
Thirty one thousand, two hundred and seventy three pounds in a carrier bag, along with 2 kilos of cocaine.

(MORE)

CUSTODY SERGEANT (CONT'D)
[Beat] You're going nowhere son, so
park your arse on that bench till
I'm ready to deal with you.

MATTY looks around and then takes a seat on the bench on the far side of the suite. He's in shock. He hangs his head. NING walks past.

MATTY
Ning!

NING
(Softly) Don't ask me to help, you
did nothing for me...

MATTY
I did everything you asked me to
do. Everything. **Everything**. And now
I've lost everything.

NING stares and then walks away. MATTY hangs his head again. A long beat, then someone sits down next to him. He looks up and finds GARY staring into his soul. MATTY flaps and looks up towards the custody desk but GARY beats him to it, speaking softly as he faces forward.

GARY
I know it was you grassed me out.

MATTY
[Whispers] I didn't, I didn't. I
swear.

GARY
Yeah lad, chatting to Ning at the
door, and then five minutes later
she's kicking that same door in?

He smiles and looks at MATTY.

MATTY
I swear down.

GARY
You're fuckin' going down lad.

CUSTODY SERGEANT
Mr Packer.

GARY looks at the sergeant.

CUSTODY SERGEANT (CONT'D)
If you'd like to join us?

GARY smiles and winks at MATTY, then heads to the sergeant.

39 **INT. CUSTODY SUITE COUNTER. DAY 9. 11.54AM**

The CUSTODY SERGEANT is sliding paperwork across to GARY.

CUSTODY SERGEANT
And finally, your bail conditions.

GARY makes to sign as the sergeant reads the headlines.

CUSTODY SERGEANT (CONT'D)
You are required to attend this
police station at 1600 hours, four
pm, on Tuesday the 19th. At which
time you may be charged with the
offences outlined earlier to you.
Failure to attend will result in
the issuing of a warrant for your
arrest.

GARY taps the pen on the counter impatiently.

CUSTODY SERGEANT (CONT'D)
Further to that, the following
conditions have also been
applied...

GARY
Any chance we can hurry this up
mate?

CUSTODY SERGEANT stops and stares at GARY who, after a beat,
holds up a hand of apology and gestures for him to continue.

CUSTODY SERGEANT
The following bail conditions have
also been applied: You are not to
contact directly or indirectly
prosecution witness named Nancy
Packer.

GARY
Witness?

CUSTODY SERGEANT
... Or enter 1 Hullbank Avenue in
the city of Liverpool.

GARY
Me mum? Nancy Packer??

CUSTODY SERGEANT
[Flat] Do you understand these
conditions?

GARY
Me mum is a witness?

The sergeant turns the paperwork around for GARY to sign.

CUSTODY SERGEANT
Do you understand these conditions.

A long beat, then GARY nods.—

CUSTODY SERGEANT (CONT'D)
Good. Sign here, here and here.

GARY turns to look at a confused MATTY.

MATTY
I told you it wasn't me.

GARY
Shut the fuck up.

MATTY shrinks a little as GARY signs the paperwork roughly and aggressively before tossing the pen down.

40 **EXT. POLICE STATION. DAY 9. 12.30PM**

NANCY walking out of the station by the front door, fur coat and all. Her face fixed like thunder.

41 **INT. BED AND BREAKFAST - FIVE MONTHS LATER. DAY 10. 10AM**

It's a run down, peeled paper, damp on the ceiling, one double bed and one single bed, bed and breakfast.

We close in on the top of LEANNE's head. Half a beat, then she lifts her face and we see that time has passed and she's applying lipstick. LEANNE is in make-up and dressed smartly in black. A beat, and RUBY emerges from the tiny bathroom. She too is dressed in black.

RUBY
I'm gonna get blisters.

LEANNE
Wear your school shoes.

RUBY
They're all scuffed up.

RUBY sits on the bed and takes a shoe off.

LEANNE
She would've sooner you wore
scuffed shoes than got blisters
love.

RUBY
How big are our Kelly's feet?

LEANNE
Not as big as her mouth.

RUBY goes to a overloaded cheap chipboard single wardrobe.
There's a knock at the door, RUBY looks at her mum.

LEANNE (CONT'D)

Thomas.

RUBY opens the door. THOMAS, black jumper and trousers, white shirt, no tie, black nylon coat.

LEANNE (CONT'D)

Where's your tie?

THOMAS

I haven't got a tie.

LEANNE

You should wear a tie.

She goes back to the mirror as he sits on the bed.

THOMAS

Stinks of chips in here.

LEANNE

We had chippy chips last night for tea.

She looks at him.

LEANNE (CONT'D)

What did you have?

THOMAS

Pastie.

LEANNE

Oh Thomas.

THOMAS

It's all I fancied.

The landline phone rings next to the bed. RUBY picks it up in. LEANNE approaches THOMAS and smooths his hair.

LEANNE

At least tell me it had veg in it.

THOMAS

I'm not sure it had food in it to be honest.

LEANNE

[Smiles] Make sure you get something from the buffet this avvie.

He nods, she lifts his chin.

LEANNE (CONT'D)
You look tired.

THOMAS
Sleepin' on couches. Doin' me head
in.

LEANNE
You staying away from the estate?

THOMAS
Got to haven't I?

It breaks her heart.

RUBY
The car's here.

LEANNE
[Beat, then weary] Come on then...

LEANNE picks up a new black full length coat off the bed and
puts it on. She looks at THOMAS:

LEANNE (CONT'D)
Tuck the tag in, and I'll be able
to take it back.

He does as he is told, and as he does so, he gently lifts her
hair out the way. Once that's done, she turns to face her
kids. A beat, she manages a smile, then:

LEANNE (CONT'D)
Okay, let's go say goodbye to
Nanna.

There's a moment between them all, then:

RUBY
I can't find me school shoes.

42 **INT. MATTY'S PRISON CELL. DAY 10. 1PM**

Matty enters with a letter which he tosses to his cellmate,
MO (scally, thirties, hard life) who is lying on the bottom
bunk of the bed reading a book. MO looks at the envelope with
a smile, then starts to open it.

MO
Nothin' off your daughter lad?

Matty flops down into a chair next to a small table.

MATTY
No.

MO

Oh man.

MO rolls onto an elbow and watches as MATTY stares at the floor for a beat until:

MO (CONT'D)

Kick the door over.

MATTY half closes the door with his foot as MO digs down the side of the mattress and then passes him a battered small mobile.

MO (CONT'D)

Try her again.

MATTY

One cup-o-soup?

MO

This one's on me. Go 'ed.

He proffers the phone. MATTY glances at the door, then quickly enters EMILY's number. A beat, then the call connects and rings two or three times before bleeping and switching to answerphone. MATTY listens to the message:

EMILY (V.O.)

Hi! This is Emily, leave a message after the tone and I'll call you back! Mwah!!

MATTY smiles at the sound of her voice. The tone bleeps. His smile fades. He kills the call and lowers the phone, then holds it out to MO.

MO

I'm sorry man.

MATTY nods thanks, scratches, then gets up to fill the kettle. MO watches him, then settles back to read his mail.

43

EXT. COMMUNITY CENTRE. DAY 10. 2.30PM

A solitary funeral car pulls outside a brick and bland community centre that was thrown up in the sixties. KELLY gets out before the driver can get to the door. RUBY, who is very downbeat is followed by THOMAS, who puts an arm round her shoulder, then LEANNE follows as they head to the club.

They walk towards the hall.

KELLY

I like the coat.

LEANNE

I'm keeping the tags on.

KELLY
Take it back.

LEANNE
Yeah.

They stop at the door of the hall and look through the glass. Inside there's about fifty people of all ages sitting around, drinking and chatting etc.

LEANNE (CONT'D)
I didn't think they'd all come back after the church.

KELLY
Good job she had a funeral plan.

LEANNE
They'll all know I'm on bail.

KELLY
Think of Nanna.

THOMAS
She would have been the only one who wouldn't remember you're on bail.

A beat, they all smile, but RUBY's fades first.

RUBY
Don't tell anyone we're living in a bed and breakfast.

LEANNE
There's no shame in it love.

RUBY
There is though.

LEANNE looks at RUBY's scuffed shoes, then:

LEANNE
It won't be like this forever you know?

RUBY looks like she might cry. LEANNE pulls her close.

LEANNE (CONT'D)
It's gonna get better. I promise you, and I never break a promise.

RUBY nods. THOMAS pushes open the door for them. RUBY goes first as LEANNE and KELLY share a look, then follow. THOMAS hangs back a beat, then heads in. The door swings shut.

44 **INT. COMMUNITY CENTRE. DAY 10. 2.50PM**

LEANNE is doing the rounds. Greeting old aunties and seldom seen cousin's and NANNA's friends who are dotted round the hall chatting.

She moves on from one table then stops dead. We see NANCY sitting in a booth with a cup of tea in a saucer. A beat, then:

NANCY
I'm sorry for your loss.

LEANNE is stunned. It takes a beat before she manages:

LEANNE
Thank you.

NANCY
I know that you and your
grandmother were very close,
especially after the death of your
mother.

LEANNE
I didn't know you knew.

NANCY
It's my job to know, and I also
know what it is like to lose
someone very close. I just wanted
you to know that I'm thinking of
you.

NANCY nods and smiles. NANCY looks away and around the room.

NANCY (CONT'D)
It's good to see so many people.

LEANNE
I wasn't expecting you.

NANCY
No.

A beat, then NANCY turns back to her:

NANCY (CONT'D)
You're innocent until proven
guilty, and I thought it right to
pay my respects on that basis.

LEANNE doesn't know what to say. Nancy chews a lip, then softens a fraction:

NANCY (CONT'D)
I hope you are innocent.

LEANNE nods. NANCY manages a thin smile, then looks across towards THOMAS and RUBY who are sitting alone and chatting. Half a beat, then THOMAS puts his arm around his sister who is still upset. NANCY smiles, then:

NANCY (CONT'D)
He's a good boy.

LEANNE
He is.

NANCY
Thoughtful.

LEANNE
I'm proud of him.

LEANNE looks over towards THOMAS and RUBY. A beat, then she looks at NANCY who suddenly looks very vulnerable.

NANCY
I miss you both. [Long beat] I miss
you both and the casino misses you.

LEANNE doesn't know what to say. A long beat, then NANCY picks up her purse and stands.

NANCY (CONT'D)
I'm sorry about what Gary did.

LEANNE
It's not your fault.

NANCY
It is. I think. I think it is.

She looks away, then back at Leanne.

NANCY (CONT'D)
He had a... a difficult childhood.
My husband wasn't the best... I
didn't... You understand?

LEANNE
It's not your fault.

NANCY, vulnerable, lightly touches her arm then leaves without looking back. LEANNE is rocked. A beat, she thinks about going after NANCY but doesn't. She exhales, and heads towards THOMAS and RUBY.

45

EXT. COMMUNITY CENTRE. DAY 10. 3PM

LEANNE emerges from the club with a mug of tea and heads for a low wall and sits down. It's been hard work in the hall and she needs a break. A beat, she watches the world go by until.

GARY (O.S.)
Mind if I sit down?

LEANNE twists casually to see who has come up alongside her and nearly collapses when she sees it is GARY. He's looking good, tanned, happy etc. He holds out a hand to calm her.

GARY (CONT'D)
I won't if you don't want me to.

She looks around, then back at him.

LEANNE
Can we? Are we allowed?

GARY
[Winks] I won't tell if you don't.

A beat, then she nods. He sits a little distance from her.

GARY (CONT'D)
I don't know what to say now. I came here and... [Beat] I'm sorry about your Nan.

LEANNE
Nanna.

GARY
Sorry yeah. Nanna. [Beat] Was she okay? At the end? Was it alright?

LEANNE
She was in a home.

GARY
Shit.

LEANNE
She was happy though. I think.

GARY
That's good.

LEANNE
[Beat] Your mum was here.

GARY
I saw her leaving.

LEANNE
You avoiding her because of your bail?

GARY
I'm avoiding her because she hates me.

Leanne doesn't understand. He elaborates:

GARY (CONT'D)
I'm not on bail. They had fuck all on me. There was no drugs, there was just cash. The bizzies couldn't say that the cash hadn't come from my businesses. The bastards notified the taxman about it though, so I got a kicking off him like. [Beat] Plus someone there that night helped themselves to a few bob.

She makes to speak but he holds up a hand. He doesn't want to know. They both look away as he creates his own truth:

GARY (CONT'D)
Must have been one of the bizzies got light fingered.

She stares off. He watches her a long beat, then:

GARY (CONT'D)
I've been wanting to speak to you.

LEANNE
Yeah?

GARY
I tried your number but it's dead, and I didn't want to turn up at your house because it might have looked bad down the line for you.

She looks at him. A beat, then he speaks softly:

GARY (CONT'D)
I had to come though. [Beat]
I don't mean the funeral... I...
I'm... I wanted to...

He looks away. She waits for him until:

GARY (CONT'D)
I wanna know if we... you know...
If we're still... you know? A thing?

LEANNE
Are you serious?

GARY
Yeah.

She stares at him a beat, then looks towards the hall. She can see RUBY through the window, she watches her a beat as she chats to an old aunt. A beat, then LEANNE looks at him:

LEANNE

No.

He looks crushed. He tries again:

GARY

That night. That wasn't me. The temper and all that. It was pressure... I was scared... but it wasn't me.

LEANNE

No, it was. I know it was. It's okay, but I know it was you. And I don't want that, that *you* in my life, or my kids lives.

He stares, then:

GARY

I'm in therapy. In Dubai? Working things through... stuff... anger. I'm working on it, but it isn't me.

She smiles and looks away. He watches her a beat, then nods to himself,

GARY (CONT'D)

I'm sorry what happened. I really mean it. I'm so so sorry.

She looks at him and nods.

LEANNE

I'm in court in a fortnight.

GARY

I'll wait till you can come with me if I have to.

LEANNE

I'm not going.

GARY

If it's about the kids?

LEANNE

It's about me. It's me.

He's confused, he tries again:

GARY

I've risked a lot coming here. Not just me Ma kicking off, I'm talking about heavy people looking for me. I've risked a lot to give you that apology and ask you that question.

She stares at him a beat, then she looks over her shoulder. THOMAS is standing on the other side of the glass watching. He lifts his chin: 'You okay?' She lifts a hand and to settle him as GARY looks round too. THOMAS stares blankly at GARY who smiles and looks away. LEANNE glances back at THOMAS, then turns back to GARY. A long beat, then, he rises and passes her a business card - a yacht brokers.

GARY (CONT'D)
So you know where I am.

She studies the card, then looks at him again. He hovers, then looks towards THOMAS and raises a hand. THOMAS lifts his hand back, then GARY walks away. A beat then she turns to THOMAS. He nods. She smiles, then sips her tea.

TITLE CARD: SIX MONTHS LATER

46 **INT. CELLS BENEATH THE COURT. DAY 11. 9AM**

MATTY's barrister MR EVANS (30 something, well spoken, looks tired) looks up from the file in front of him and his cup of tea.

MR EVANS
I'm sorry I've not been able to
speak to you about the case in
person but your solicitor Mr...
Erm... Hughes has...

MATTY sitting opposite him. He looks terrible. Tired, bags under the eyes etc. He's wearing a white shirt which is unbuttoned at the collar too big for his shrunken frame. Remand has been hard on him.

MATTY
Mrs Hughes.

MR EVANS
What did I say?

MATTY
Mister.

MR EVANS
Did I? Well, erm, she's brought me
up to speed on your position, and
that your plea remains....

He speed reads the front sheet but MATTY beats him to it:

MATTY
Not guilty.

Evans looks up a little surprised.

MR EVANS
Not guilty?

MATTY
Yeah.

MR EVANS
Why?

MATTY
I didn't do owt.

MR EVANS
But... I have to warn you Mr Flynn,
the prosecution have quite a lot of
evidence that says different.

MATTY shifts in the seat for a beat, then leans closer in.

MATTY
I told my daughter I'm innocent.

MR EVANS
I told mine that Father Christmas
is real.

MATTY stares then leans back again. EVANS relents a little:

MR EVANS (CONT'D)
Changing your plea to guilty will
allow the judge to pass a more
lenient sentence.

MATTY
[Beat] It's killing me. Prison is
killing me. I can't stay there.
I've lost a stone. I can't afford
to lose a stone. [Beat] Me nerves
are gone.

EVANS looks at the file then back at MATTY:

MATTY (CONT'D)
So... Not guilty?

EVANS looks down at the file and then looks up:

47 **INT. CELLS BENEATH THE COURT. DAY 11. 9.01AM**

Leanne sitting where MATTY was. She's wearing the coat and
looks smart and nervous as we fix on her face as she stares
at her barrister (MISS YALE, forty something, in gown with no
wig):

LEANNE
Yeah. ***Not*** guilty.

MISS YALE
Not guilty.

LEANNE
Yes.

MISS YALE
Despite the prosecution's weight of evidence?

LEANNE
Yes.

MISS YALE
And what I said about the reduced sentence?

LEANNE
Yes.

YALE leans back, then she exhales and closes the file.

48 **INT. COURTROOM DOCK. DAY 11. 10AM**

LEANNE is sitting in the dock of the courtroom. She looks across to the public gallery and manages a smile to RUBY, KELLY and THOMAS. She scans further and sees EMILY and TRACE sitting a few rows behind her family.

She looks away. A beat, then she looks back. EMILY is staring at her. Half a beat, then EMILY lifts a hand in greeting. LEANNE looks at the floor.

A beat, then she hears steps coming up from below. She turns to look and sees MATTY coming up the steps being escorted by a guard. He looks up and sees LEANNE and then looks away.

She notes his appearance and it distresses her a little. He takes a seat next to her and the guard makes his way to the back of the dock and also sits. A beat of silence between them, and then he looks at her.

MATTY
Hey.

LEANNE
You okay?

MATTY
Sound. You?

LEANNE
Stressed.

MATTY
Yeah. I feel that.

They both look to the public gallery. He sees EMILY sitting next to her mum. He lifts a hand and manages a smile. TRACE nods a greeting, but EMILY just stares back flatly. LEANNE notices what's just happened, glances at MATTY, then looks at her own children and hardens somewhat.

MATTY (CONT'D)
What have you been up to?

LEANNE
Do you know what Matty? I'd just as soon you don't talk to me.

A beat, he nods, then dips his head. The USHER enters the court and speaks loudly:

USHER
All rise.

MATTY and LEANNE get to their feet. He looks around the court and makes eye contact with NING who nods a greeting and gives him a supportive smile. MATTY nods back pleased to have her support, and then turns to face the bench just as JUDGE PHIPPS enters and then takes her seat. (the jury are not present in sc48 and sc49).

49 **INT. COURTROOM. DAY 11. 10.36AM**

MISS YALE is on her feet.

MISS YALE
... My client maintains her not guilty plea. She had no idea the drugs and the cash were in vehicle..

JUDGE PHIPPS
But wasn't your client's DNA on the cash Miss Yale?

MISS YALE
It was Your Honour, and an innocent explanation will be presented to the Jury in due course.

JUDGE PHIPPS
So there is to be a defence?

MISS YALE
The plea is not guilty Your Honour.

PHIPPS studies MATTY and LEANNE, then writes something down.

JUDGE PHIPPS
Continue.

YALE looks at LEANNE with a 'why are you doing to this me?'

50 **INT. COURTROOM. DAY 11. 10.38AM**

With the jury now present, the prosecution barrister (MISS CARGILL, 30 something) is on her feet addressing the court:

MISS CARGILL

... An amount of cash, namely thirty one thousand, two hundred and seventy three pounds which, it has been established via CCTV evidence and a financial audit, was stolen from their place of employ, The Envoy Casino. In addition to the cash, there was 2 kilos of pure cocaine, with a street value of £200,000 pounds. Both of these items were found in the Fiat Multipla, along with Mr Flynn's passport, and travel bags for the entire group.

She addresses her notes. LEANNE watching her closely, MATTY with his head hanging low. A beat, he looks up towards the gallery as the exit doors open and PAUL slides in and takes a seat behind EMILY.

MATTY watches as PAUL leans forward and taps EMILY and TRACE on the shoulder. They both silently greet him warmly and then he looks up to MATTY and gives him a thumbs up. MATTY can't believe it, and turns his attention back to CARGILL.

MISS CARGILL (CONT'D)

... Therefore it is the crown's case that Mr Flynn and Ms Chapel conspired with others in a county lines operation operating between Liverpool and northern Cumbria and that, as a result of the raid by the police on the casino, they decided to steal a large amount of cash to assist in their attempt to evade justice.

MATTY shakes his head and looks at LEANNE. She looks sick.

51 **INT. CELLS BENEATH THE COURT. DAY 11. 1.30PM**

MATTY sits alone in the interview room from earlier. The door opens and EVANS enters with a sandwich and coffee for MATTY.

MR EVANS

I got you these.

MATTY

Ta.

MATTY doesn't even look at the sandwich, but he does wrap his hands around the coffee.

MR EVANS

How do you think it's going up there?

MATTY

Okay.

MR EVANS

It isn't going okay.

MATTY looks up:

MR EVANS (CONT'D)

Trust me, what's happening up there? That's not okay.

52 **INT. CELLS BENEATH THE COURT. DAY 11. 1.34PM**

LEANNE sits in a similar interview room to MATTY. The only difference is that she is eating the sandwich as YALE talks.

MISS YALE

I really, honestly, I'm really advising you to plead guilty. The judge is clearly irritated by...

LEANNE

No.

YALE leans in and tries one last time.

MISS YALE

... when the time comes to hand down a sentence... You have to be realistic Leanne.

LEANNE looks at her a beat, then shakes her head.

53 **INT. CELLS BENEATH THE COURT. DAY 11. 1.34PM**

MR EVANS

You could be looking at three, maybe four years for this offence. The system wants you to play ball and then the system will...

MATTY stares at the coffee for a beat, then looks up.

MATTY

I can't do it. More prison. I can't do it.

54 **INT. CELLS BENEATH THE COURT. DAY 11. 1.35PM**

 LEANNE
 ... I can't have my kids thinking
 I'm a liar.

YALE leans back.

55 **INT. CELLS BENEATH THE COURT. DAY 11. 1.35PM**

YALE exits the interview room into a narrow corridor at exactly the same time as EVANS. They look at each other and both shake their heads.

 MR EVANS
 Idiots.

They head off down the corridor together.

56 **EXT. THE LANDING OUTSIDE THE COURTROOM. DAY 11. 1.40PM**

It is lunch recess. EMILY is sitting alone on the end of a bench with headphones on listening to music. A beat, she realises someone is watching her. She looks up and THOMAS is right in front of her. She removes the headphones.

 THOMAS
 What you listening to?

 EMILY
 Joy Division.

 THOMAS
 Never heard of them.

 EMILY
 They're old.

 THOMAS
 Right.

He looks off a beat, then back at her.

 THOMAS (CONT'D)
 How's it going?

 EMILY
 In general, or today?

 THOMAS
 [Shrugs] Both I suppose.

 EMILY
 I'm listening to Joy Division.

He doesn't understand. She elaborates.

EMILY (CONT'D)
Bad. Things are going bad.

He nods.

THOMAS
I'm sorry your dad is in prison. He
was nice to me... I liked him.

EMILY
So did I.

THOMAS
I think he's a good person, and so
is my mum.

EMILY
They had a bag of gear and a load
of cash in the car.

THOMAS
But you're still here.

EMILY
My mum made me come.

He looks away. A beat, she puts the headphones back on, still
looking away.

Music cue: JOY DIVISION - ATMOSPHERE

THOMAS hovers unsure, then shakes his head and walks away.
She watches him go, then goes back to staring at the wall.

57 **INT. COURTROOM DOCK. DAY 12. 2PM**

The music is still playing as MATTY and LEANNE are dressed in
different clothes as they sit in the dock. The case has run
its course over the course of a couple of days and JUDGE
PHIPPS is part way through her summing up for the jury.
LEANNE looks sick with worry and MATTY can't take his eyes
off the floor as his legs tap and rattle with nerves. We scan
the room, taking in NING, NANCY, and PAUL. The music fades:

JUDGE PHIPPS
... and we have heard the defence
of Ms Chapel. She does not deny
that the drugs and cash were found
in her vehicle, nor does she deny
that she was eager to leave
Liverpool on the day in question...

He looks at the jury:

JUDGE PHIPPS (CONT'D)
... for fear of being implicated in
another police matter...

MATTY looks up to the public benches and scans them. It's a roll call of the last year or so's misery until he sees his mum entering the back of the court.

MATTY

No.

It was louder than he thought. Everyone in the well looks at him. Luckily for MATTY, PHIPPS didn't catch it as she scans her notes. MATTY looks back to PAUL who meets his eye. MATTY flicks his head to his mum: 'What's she doing here???' PAUL holds up his hands in a 'what could I do' gesture. MATTY shakes his head and looks at the Judge as she gets closer to the end of her summation of LEANNE's case.

JUDGE PHIPPS

... Your job is to study the
evidence and the evidence alone...

LEANNE starts to cry. PHIPPS looks at her:

JUDGE PHIPPS (CONT'D)

It is clear, that your decision
will not be an easy one in the case
of Ms Chapel.

He shifts, then looks at MATTY.

JUDGE PHIPPS (CONT'D)

Mr Flynn meanwhile, presents a
different proposition altogether.

MATTY looks towards the gallery. RUBY is crying as KELLY slips an arm around her. He looks at LEANNE who is sobbing at the sight of RUBY's distress. He shifts his gaze to his EMILY. She is stoic, holding her head up high until finally, she looks at him. He tries to read her expression. It's pain. He shakes his head and looks away.

JUDGE PHIPPS (CONT'D)

Mr Flynn has offered no real
explanation for the drugs or cash
or, most importantly, his passport,
being in his possession other than
his statement in court...

PHIPPS studies her notes, then:

JUDGE PHIPPS (CONT'D)

'... someone must have put them
there... it weren't me.' You may
wish to hold this against him as
evidence of guilt.

PHIPPS looks at MATTY who shrugs.

JUDGE PHIPPS (CONT'D)
Mr Flynn readily accepts that he is
a man who succumbs to his
addictions: Drugs, drink, gambling.

MATTY notices his brief putting his head in his hands.

JUDGE PHIPPS (CONT'D)
... but he is a man of previous
good character and you must try to
ignore his failings, and try to
study the evidence in this case,
and this case alone... *If* you can.
[Beat] Both defendants, are facing
potentially lengthy custodial
sentences...

LEANNE sobs. MATTY looks at her, then the gallery, then her.
He reaches for her hand but she snatches it away. He watches
her, then her distressed children in the gallery, and then
finally, EMILY. Who stares back at him, and who finally,
after all this time, manages a smile and a nod. MATTY nods
back, then sits up a little and coughs.

JUDGE PHIPPS (CONT'D)
And if found if guilty, those
sentences will be well earned and
just in their application.

MATTY
It were me.

MATTY's voice is weak and barely carries. Despite that,
everyone in the court room looks at him.

JUDGE PHIPPS
[Beat] Pardon me?

MATTY stares at the floor a beat, then presses his hand to
his forehead. A beat, then he stands and says it clearer:

MATTY
It was me. I did it all. She's
telling the truth. She didn't know
about the drugs or the money. It
was me.

LEANNE looks at MATTY. He nods to her, then looks at PHIPPS.

MATTY (CONT'D)
I did it all. I'm guilty. I go
guilty. Sorry. But there it is.

Silence, MATTY looks up to the gallery. EMILY, hand to her
mouth as TRACE pulls her close. MATTY calls to her.

MATTY (CONT'D)
I'm sorry mate. I really am.

He looks back at PHIPPS.

MATTY (CONT'D)
Leanne did nowt. It was me. I did
it all and this is the day to say
that. I'm guilty. She's innocent, I
did it.

LEANNE is shocked, hand to the mouth.

JUDGE PHIPPS
Are you saying Ms Chapel had
nothing to do with these crimes?

MATTY
She didn't know nothing about them,
I put the bags in the car. She
didn't have a clue.

MATTY looks at LEANNE.

MATTY (CONT'D)
I'm really sorry Lee.

JUDGE PHIPPS beckons the Clark. They have a silent
discussion. And then he looks at LEANNE.

JUDGE PHIPPS.
Miss Cargill, what's the Crown's
position.

MISS CARGILL
In light of this development, the
Crown offers no evidence against
Ms Chapel.

JUDGE PHIPPS.
Ms Chapel, you're free to leave the
dock.

The Security Guard holds out a hand and LEANNE hesitates.
LEANNE reaches out her hand to MATTY.

MATTY
Go. I'm sorry.

LEANNE is upset but exits the box. MATTY hangs his head.

58 **INT. COURTROOM. DAY 12. 3PM**

MATTY sits in the dock alone now. His tie has been taken from
him. He looks small as he stares at the floor. A beat, then:

USHER

All rise!

MATTY is the last to stand but he does so in time for it not to be noticed by PHIPPS. Once standing, he looks towards the gallery and EMILY. She's gone. He lowers his head a beat, then looks up again.

LEANNE with her family. A beat, he smiles. She shakes her head she's broken hearted.

USHER (CONT'D)

Be seated.

Everyone sits. MATTY is last to go down again.

JUDGE PHIPPS

Prior to sentencing in this matter, I'm informed by Mr Flynn's counsel that his mother has written a letter that she would like read to the court on his behalf as part of his mitigation.

MATTY

(softly) No.

JUDGE PHIPPS

I'm going to allow it, in light of Mr Flynn's guilty plea. Mr Evans?

MR EVANS

[Rises] Thank you Your Honour.

He lifts up a piece of A4.

MATTY

Oh no, no actually please don't mate. Don't.

EVANS slightly confused, looks at PHIPPS and then back to MATTY. He gestures to the letter. And speaks softly.

EVANS

You agreed. (A beat) It will help you.

MATTY looks at JUDGE PHIPPS. Who gestors the floor is yours to EVANS.

A beat. MATTY rocks a little in the box, then nods. His head low. EVANS clears his throat, then begins:

MR EVANS

My son Matthew by his loving mother.

MATTY puts his head in his hands.

MR EVANS (CONT'D)

Matthew was a good boy as a child.
He worked hard at school, and did
well up until the age of 9 years
old when the event that changed his
life, and the event I believe led
to this day and him appearing
before your honour, occurred...

MATTY looks up to his stoic mother in the gallery. She meets
his eye. SHELAGH's voiceover takes on the narration as we
hold on her pain.

SHELAGH (V.O.)

Mathew's older brother, my son
Daniel, drowned, aged 17, on
Saturday 12 June, 1990. And
Matthew, *my* Matthew, my youngest
boy who was still just a child that
day, has never been able to move
on.

CUT TO:

MATTY's face.

SHELAGH (V.O.)

Matty and Daniel were playing with
a group of friends near to the old
Bramley Dock which was, back then,
a derelict site.

MATTY closes his eyes.

CUT TO:

We pan various faces as the letter is read by SHELAGH:

SHELAGH (V.O.)

Matthew was a good boy, but the
other lads never wanted him to tag
along. They were much older and he
was still a child, but his brother
Daniel wouldn't hear of leaving
Matthew at home alone, and always
ensured he went along, holding each
other's hands, on their adventures.

MATTY looks up at his mum and smiles. She smiles back.

SHELAGH (V.O.)

Daniel loved Matthew, and Matthew
loved Daniel. Daniel was Matthew's
hero. His bright star.

(MORE)

SHELAGH (V.O.) (CONT'D)
His everything, and I never doubted
that Matthew would be safe as long
as he had his big brother...
holding his hand.

MATTY nods, then swipes at his eyes.

SHELAGH (V.O.)
It was a warm day down by the
docks, and boys being boys, hi-
jinks ensued. Hi-jinks that
resulted in Daniel jumping into the
dock to rescue his brother, who he
believed... wrongly, to be drowning
in the cold black water.
It was a joke. A practical joke.
Someone told Matthew to pretend to
be drowning so that Daniel would
jump in to save him.

PAUL looks at MATTY who, after a beat, lifts his head and
stares back. PAUL lowers his head. A guilty man.

SHELAGH (V.O.)
Paul Tavistock, who is here today
has also never forgiven himself for
what happened that day but what
happened... happened.

PAUL hangs his head as most of the gallery looks at him.
EMILY looks at PAUL quizzically, then at her mother who holds
a finger to her lips.

SHELAGH (V.O.)
My Daniel drowned trying to save a
little brother who didn't need
saving.

Everyone is watching MATTY. LEANNE takes SHELAGH's hand.

SHELAGH (V.O.)
A joke played by his friend, his
friend Paul, killed my son.

EMILY reaches a hand out to PAUL. He looks up. He is
devastated. He nods. She pulls back her hand.

SHELAGH (V.O.)
A joke that changed that little boy
into the man who is before you
today. Matthew blamed himself then,
and Matthew blames himself now.

PAUL lowers his head again. EMILY lets out a sob. LEANNE
wipes away a tear and even NING looks upset. MATTY stares
straight ahead like a statue.

SHELAGH (V.O.)

Matthew has never left that dock.
He's stuck there. Like a scratched
record, bouncing out of the groove
and then back in again.
He can't move on. He's never grown
up because he doesn't want to get
too far away from Daniel. His
clothes, his music, his bedroom...
all Daniel's. I should have done
more to help Matthew, but I was too
busy trying stop myself following
Daniel to wherever it was that he
went.

There's a long pause as we settle again on EVANS as he reads
on silently for a beat, until:

MR EVANS

I sent Matthew away to live with my
sister in Derby because I couldn't
look at him. I was wrong to do
that. He was a good boy. He is a
good boy. I ask the court, please
don't send my good boy away again.

EVANS exhales, nods to himself, folds the letter, then:

MR EVANS (CONT'D)

Thank you Your Honour.

He sits. You can hear a pin drop. PHIPPS stares at MATTY a
beat, then:

JUDGE PHIPPS

The court will adjourn for thirty
minutes to considers it's sentence.

Everyone rises and once again, MATTY is the slowest to his
feet. He can't bring himself to look up and allows himself to
be led down to the cells without looking back. The last we
see of him is his descent into the darkness as we hear sobs
from the gallery.

59

INT. PRISON VISITING ROOM. DAY 13. 4PM

Families and kids are dotted round all over the place with
their relatives and friends. MATTY sits alone at a table
staring at the entrance. His visitors are late. A beat, then
EMILY enters and he stands. She runs towards him and they
embrace incredibly tightly.

MATTY

I thought you weren't coming.

She clings to him. It takes him a beat after eye contact with a prison officer to get her to separate and sit down. She holds on tight to his hands.

MATTY (CONT'D)
You're late?

EMILY
Car trouble.

MATTY
Where is your mum?

EMILY
I didn't come with mum.

She turns and he follows her gaze and we see LEANNE walking towards them with three coffees. He stands again, but this time it is much more awkward a greeting.

MATTY
Hey.

LEANNE
You alright?

MATTY
Yeah I'm alright, yeah.

She smiles and offers a coffee. He takes it and indicates a chair. They sit and EMILY takes his hand again. A beat, then:

LEANNE
I'm sorry I've not come earlier.

He smiles.

LEANNE (CONT'D)
I didn't know what to say.

MATTY
Don't say nothing.

EMILY smiles, then despite himself, he does too. It takes a beat, but then LEANNE takes his other hand. He squeezes hers.

EMILY
Have you heard the new Cure album?

He beams at her.

MATTY
Tell me about it. Tell me
Everything. Please.

60

INT. PRISON VISITING ROOM. DAY 13. 4.05PM

A buzzer sounds. We see their coffee has long been drank and whatever they were saying has come to a sudden halt. MATTY and LEANNE look at each other and EMILY reads the moment and collects the cups and stands:

EMILY

I'll go put these in the bin.

MATTY goes to speak to her but she is gone. He looks at LEANNE and she smiles. A beat, then:

MATTY

I'm glad you've got a place.

LEANNE

Yeah... it's not ours, but it is warm and dry and it'll do for now.

MATTY

It'll be better than here.

LEANNE

I'm sorry.

MATTY

I'm joking. I'm glad for you.

She smiles and nods, then:

LEANNE

I'll pay you back one day for what you did for us.

MATTY

You don't need to. You're my best mate.

LEANNE

I'm your only mate dick head.

He laughs, then hugs her tightly. A beat, then he sees EMILY waiting. The second buzzer sounds and LEANNE steps back to allow EMILY to get her hug. It's a long and loving moment between father and daughter. A beat, then she looks at him.

EMILY

Leanne told me what you did, and I think you're a hero. So here's your medal.

EMILY takes her dad's hand and silently passes him something. He's careful to conceal it in his pocket quickly and unseen.

EMILY (CONT'D)

See you soon, and I'll write every few days. I love you.

He's starting to crack. EMILY and LEANNE read it. They exit leaving him standing alone, his fist clenched over whatever it was that EMILY gave him.

61 **INT. MATTY'S CELL. DAY 13. 5PM**

MATTY enters the cell and sees his cell mate, MO, sitting at a tiny desk reading.

MATTY
Mo. Can I buy an hour on your phone?

MO
You gonna make a call for an hour bruv?

MATTY
No, I wanna listen to something.

MO considers, then:

MO
Box of cup-o-soup **and** a Wham bar.
Yeah?

MATTY
Sorted.

MATTY closes over the cell door as MO digs down the side of the mattress before producing the phone and handing it over. MATTY pulls out some hidden ear buds from down the side of his own bed, and then inserts the micro SD card EMILY slipped him. He lies down, presses play, then closes his eyes.

62 **INT. MATTY'S CELL. DAY 13. 5.05PM**

We're looking down from what would be the bottom of the top bunk as MATTY lies beneath us. A beat of silence, then we hear EMILY's voice over the headphones:

EMILY
Hi dad! I hope you can play this somehow, but assuming that you can, I recorded the new Cure album for you, plus some old stuff, and, and I hope you don't mind, some new music I think you might like. Anyway... I love you. Enjoy.

He smiles, then:

Music cue: tbc

63 **INT. NANCY'S HOUSE. DAY 0**

NANCY coming down the stairs as the music plays. She's dressed to the nines. She moves through the hallway and then heads into the living room. We follow her. THOMAS is sitting on the floor watching the TV. He looks up at her and smiles. She passes him and looks over RUBY's shoulder and sees she is doing some homework. NANCY brushes a hand over RUBY's hair, then we follow her out the room and into the hallway where LEANNE, in work uniform, is waiting at the front door.

They smile at each other then call out 'bye' to the kids (we can't hear it.) We follow them out the front door and towards the Multipla.

64 **INT. GARY'S DUBAI APARTMENT. NIGHT 0**

GARY sits in his plush apartment staring at the TV. He looks flat and lonely. A beat, he picks up the TV remote and flips through the EPG until he stops on "Bargain-Loving Brits In The Sun". He speaks softly.

GARY
You can fuck off.

He turns off the TV and sits in silence.

65 **INT. THE CASINO. NIGHT 0**

NING walks past MAI and the gang at the Mahjong table. She makes eye contact as she passes MAI who manages a smile. A beat as NING goes on her way, then MAI calls after her. NING turns round, MAI pulls out a chair for her to sit. A beat, then NING takes a seat and is dealt in.

66 **INT. THE CASINO. NIGHT 0**

NANCY and LEANNE walking through the casino. As they pass the pit NANCY calls to the PIT BOSS about something in a similar manner to the way MATTY did in the earlier episode. PIT BOSS holds up a hand of acknowledgment as they pass.

As LEANNE and NANCY near the office they split with NANCY heading to the office and LEANNE heading to the cage and going in.

We move to the bars of the cage. A beat, then LEANNE appears behind the bars in her waistcoat. She's looking out to the casino floor. She's thoughtful, reflective for a beat and then suddenly the smile is there beaming out as a punter arrives at the window.

LEANNE chats until after a beat, IRINA places a large wad of cash down on the counter next to her.

LEANNE's head snaps round to the cash, then to where IRINA went, then back to the cash. Her smile gone. We pull back and she's framed by the cage.

67 **INT. MATTY'S CELL. DAY 13. 5.06PM**

MATTY, eyes closed, same as we left him. A beat, then his eyes snap open and stare into our souls.

68 **INT. THE CASINO - THE CAGE. NIGHT 0**

LEANNE framed by the bars of the cage. Dead eyed, she stares into our souls. A beat then:

FADE OUT: