

TONY TEARDROP

SCENE 1. NIGHT – CITY SHOP DOORWAY

(FAINT SOUND OF A WOMAN SLEEPING – ROZ – WE HEAR FOOTSTEPS APPROACHING. WHISPERING.LAUGHTER FROM TWO LADS AND STRIKE OF MATCH.THE SOUND OF MATERIAL CATCHING ALIGHT. THE LADS RUN OFF LAUGHING.)

LADS Go on! Do it, do it!

 You do it! [SFX murmurs and Lighter]

ROZ Aah. Oh. God. Oh God. Me arm, I'm on fire. Me arm's on fire. God help me.

(SHE PICKS UP CARDBOARD AND WHACKS HER ARM, THEN TAKES THE JACKET OFF).

 Get it off, get your coat off, get it off..

(SHE WHACKS THE COAT ON THE GROUND. SHOUTS)

 Jesus! You bastards, you rotten, filthy bastards

SCENE 2. EXT. DAY.COUNCIL TIP

(TONY IS ROOTING THROUGH THE RECYCLING-TIP, DISCARDING STUFF)

KEN I'll sort everything into piles.

TONY (RUSTLING) Look at this! A Johnny Cash poster.(SINGING TO HIMSELF) 'I hurt myself today, to see if I still feel. I focus on the pain' /

KEN /I don't understand why people can't wait till the gate is opened. Chucking bags full of stuff over the railings is hardly in the spirit of recycling is it? It's inconsiderate.

TONY I'm not complaining, cocker. I get first pickings.

ROZ Alright?What's going on, lads?

TONY Ah, we keep an eye on the place. Unofficially, like.

ROZ I'm Roz, what do they call you?

TONY Tony. This is queer Ken/

KEN It... it's just a nickname.

ROZ (TALKING WITHOUT DRAWING BREATH) All the same to me, people is people innit?

TONY The gates open for the tip at 8.

ROZ Been in Birmingham for a couple of weeks. Had to get off, sharpish. You wanna watch if you're thinking of going down there. Some dodgy gets in Birmingham. But then I gets back here last night an' some nasty sods sets us on fire – for a laugh.

TONY: You alright?

ROZ Yeah. Just me coat.

TONY Wouldn't do that to a dog, would you?

ROZ So it's alright round here, is it?

KEN You don't get any undesirables. Once they've locked the gates, no-one knows we're here. Harry, one of the security guards, is a decent bloke.

ROZ Any room for a little 'un, 'til I get myself sorted? It'd only be for a bit/

TONY /we don't like trouble.

ROZ Meet your mate. It's why I don't want to kip near town (BEAT) I haven't got all day. I'm busy. So what's the verdict, am I alright here for a few nights, or what?

TONY Suit yourself.

ROZ Cool.

(TONY GOES BACK TO ROOTING THROUGH THE BAGS. BEAT)

ROZ Chilly this morning, innit? (BEAT.) You're a right pair of talkative bastards, aren't you. What have you got there?

TONY Wow! Footie boots. Brilliant!

ROZ Let's see 'em in action, then. Here. Put that pop bottle in the back of the net.

(SHE THROWS A PLASTIC BOTTLE AT HIM. TONY BOOTS IT.)

TONY (AS A COMMENTATOR)Woah yes!! Anders scores a goal!

(ROZ CHEERS & CLAPS HIM ON.)

KEN Sssh!

TONY Could have been a footballer, me. Bloody fast, I was

ROZ Why wasn't you then?

TONY Couldn't be arsed. (ROOTING THROUGH THE BAG) Tight get could have left the laces in.

ROZ What's that tattoo on your cheek?

KEN A teardrop. They call him Tony Teardrop.

ROZ Thought so. You've done someone in, haven't you? That's what it stands for, innit?

KEN It means you shouldn't waste time crying over stuff you can't change. Isn't that right, Tony?

TONY Right pair of nosey buggers, you two.

ROZ I've done time myself. Had over a hundred and forty convictions so I don't judge. Everybody's got a story to tell, haven't they?

KEN Police. Quick. Make yourself scarce.

SCENE 3. PHONE CALL FROM CARLY

CARLY This is getting beyond a joke. I've rung, left messages, rung, driven round. Where are you? Look it's been over two weeks, please ring. We don't need to know what scrape you've got yourself into. We're not bothered about anything like that we just wanna hear your voice and know that you're alright. Look, I don't know what to do, really I don't know. I'm gonna report you missing if I don't hear from you. Please ring me Mum.

SCENE 4.INT. DAY.RECEPTION. THE BUNKER

SFX. PEOPLE BANGING ON DOOR, CALLS AND SINGING

LYNNE (OPENING THE DOOR)Hold your horses, people.

(TONY, KEN, ROZ& A FEW OTHERS PILE IN. VARIOUS GOOD MORNINGS)

LYNNE That kitchen is spotless so if you don't wash up after you've made a drink or cooked anything Joan said she won't be responsible for her actions. And make sure you label your food before you put it in the fridge. Save any more arguments.

TONY OK Nazi knickers.

LYNNE What are you doing with that wood, Tony?

TONY I need it for me tut tut/

KEN /Lynne this is Roz/

ROZ /the lads said to come along do I have to sign anything?

LYNNE (FLUSTERED)Yes but...could you give me a minute please? Tony! Hang on!...If you go make yourself a cup of tea I'll come and find you to tell you what's what...but straight off you need to know that anyone found using drugs or in possession of drugs, including cannabis, will be asked to leave. And we are obliged to inform the police so/

ROZ /I'm clean babes, swear on my life, check my pockets, go on.

LYNNE That's fine. Would you show Roz where everything is please, Ken? Tony, don't you move.

KEN Follow me, Roz.

(KEN & ROZ LEAVE)

LYNNE How many cans have you got, there?

TONY One.But Les owes me a couple as soon as he shows his face I can get myself sorted. I'm aiming for 8 a day.

LYNNE You're doing really well.

TONY I don't wanna rush it and end up in the hizzie again.

LYNNE Well as soon as you're ready I'll talk to social services and set up a meeting for you.

TONY Yeah.(BEAT) You will stay with me won't you, the first few times?

LYNNE Course I will.

TONY You can keep an' eye on me. Tell me if I say owt of place I wouldn't want to scare them.

LYNNE They're your children Tony. You won't scare them.

TONY Yeah.(BEAT)I'll get stuck in.

SCENE 5.INT. DAY.OFFICE. THE BUNKER

SFX. CODE BEING PUNCHED IN

ROZ Bet you changethat code daily, don't you?

LYNNE (OPENING THE DOOR) Yep.

ROZ Don't blame you. Smack heads are the biggest thieves on the planet.

(THEY GO INSIDE)

LYNNE Take a seat. Here's some leaflets showing all our facilities to help with any issues you might have. If we can't help, weknow someone who can, so/

ROZ /yeah, Ken said it's dead laid-back.

LYNNE That's not to say we're a push over, we're not. If you want to get back on track...we can point you in the right direction but you're the one who has to walk the walk. We won't turn anyone away but...we won't stand for any nonsense either. It's about mutual respect.

ROZ I'm all for respect.

LYNNE Basic rules apply. No threatening or aggressive behaviour. No illegal substances. No stealing or selling of stolen goods. We're open from 8 till 4.

ROZ I hear you, sister.

LYNNE Are you registered with a doctor, Roz?

ROZ Not at the moment. I was in hospital before I went to Birmingham. I need to organise my weekly injection. Anti-psychotic and a script.

LYNNE Are you're using...?

ROZ Methadone, three times a day....my veins got too fucked. I use now and again but I don't inject.

LYNNE How are you coping?

ROZ Oh you know....always chasing something, just to make me feel normal. Always chasing. More to life than chasing butterflies eh? That's what our Carly says, 'you're chasing butterflies, mum'. I'd cope better without the nightmares. They're the worst. Didn't dream when I was on 'H' but now...they all come flooding back.

LYNNE Are you on any other medication?

ROZ I'm supposed to be but when I was in Birmingham it all went tits up. But I need me Methadone sorting a.s.a.p Can you arrange for me to go to Stevenson's Chemist on the High Street? Its open 24/7, never closes: Christmas Day, New Year's Day. My kind of place.

LYNNE The Community Practice Nurse will arrange that. She's here a couple of times a week.

ROZ I've got mental health issues. Always have had. Runs in the family. And I've always had a vivid imagination, you know? But I don't wanna be picking up any old shit off the street, you know, and I 'ant got the money..... (FX OF LYNNE TAKING FORMS OUT OF FILING CABINET) Oh not a load of forms...I'm rubbish at filling forms in. Can't you ring the place in Birmingham an' ask 'em to transfer 'em over here?

LYNNE /its' a different local authority we need to get your claim for incapacity benefit in as soon as.

ROZ Do we have to do it now? I'll take them with us, my daughter will help me. Our Carly's good at stuff like. She's dead clever she's a teacher. I'll see her when she gets home from work.

LYNNE Does your daughter know that you're sleeping rough?

ROZ No. She worries about me. They all do. Least said the better, there.

LYNNE How many children have you got?

ROZ Four. Our Nathan's in the army...don't see him, he's got a bit of a wild streak in him, our Nate. Takes after me. I love the bones of him, but we don't get on. He's the eldest. Thirty one. Our Carly's twenty nine, our Siobhan's next she's twenty seven...she works in a shop. Then there's our Jack. He's me baby. He's still at our Margi's, my sister's. He's got learning difficulties. Has a few problems picking things up. Not one of 'em ever been in care. Never. Me sister looked after 'em all, and her own. Eight kids in one bedroom. 3 cots, 2 beds.

LYNNE Have you ever tried getting clean?

ROZ Yeah but it's complicated isn't it? 27 years I've been on the gear. It's been hell of a long ride. Swings and roundabouts. I've been in hospital a few times but when I 'ant got a release date...makes me anxious. You don't know the half of it. (GETTING UP) Is that clock right? I'm a busy lady, I've got to go.

LYNNE /the forms. You need to fill them in as soon as possible/

ROZ (ROZ TAKES THE FORMS) Cheers sweetheart.

(SHE LEAVES)

SCENE 6.EXT. YARD. THE BUNKER

(TONY IS HARD AT WORK ON THE GO-KART. KEN & BILLY COME OUT)

KEN Tony? Look what the cat's dragged in.

TONY Billy. What you doing here?

Final Draft

BILLY Come to say hello. It's mental in town, man.

TONY That's Crimbo for ya.Come here!

(A ROUGH HUG BETWEEN THEM)

BILLY How's tricks?

TONY Good. What about you? Everything OK with your mum/

BILLY /guess what I've brought you?

TONY Gold, frankincense and...what's the name of the other one now?

BILLY Batteries!/?

TONY Ahhh!

BILLY /Spotted 'em in the Pound Shop. I got four.

(BILLY HANDS TONY A PACK OF BATTERIES)

TONY Look at the size of them. They're just the job, them.

KEN How long have we been looking for some, that size for Tony's go-kart?

TONY Ken/

KEN /Tut-tut. I mean tut-tut.

BILLY (LAUGHING) Nothing changes!

TONY It's a term derived from India. A cheap way for poor people to get around.As a memory aid, just think of the sound they make. (TONY MAKES SOUND EFFECTS)Tut. Tut. Tut. Tut. Tut. Tut. Tut. Tut. OK?

KEN and BILLY Tut tutttuttut!

TONY OK OK! Aw I'm made up with these batteries. Thanks Billy.

BILLY My pleasure, bud.

KEN I'll stick the kettle on, eh?

(KEN LEAVES. TONY UNWRAPS THE BATTERIES)

TONY So?

BILLY So 'what'?

TONY You can't kid the kid. How long have you been back on the streets?

BILLY About three weeks. Me mam took him back. He started on us again so I hit him over the head with a jar of coffee. The catering kind. I was gone before the ambulance got there.

TONY Where have you been?

BILLY That hostel on Rainford Road, for a bit.

TONY Ouch. Rough.

BILLY You're telling me. There was a stabbing in the first ten minutes.

TONY So how come we haven't seen you?

BILLY I went down South/

TONY /that's not for you, mate/

BILLY /I ended up near where they're building the Olympic stuff. But the cops were clearing all the homeless out. They put me on the coach back here. I can't go back to my mum's, Tony. Soft lad will kill me after I put a dent in his skull.

(TONY STARTS WORKING ON THE GO-KART)

TONY What are you gonna do?

BILLY I don't know. Tut-tut's looking good. Are you gonna spray it? Can give ya hand if ya like? What colour are you thinking of, black's cool?

TONY Silver.

BILLY Like a Rolls Royce?

TONY Like a spaceship. Fancy exploring space with us, Billy?

(KEN COMES OUT WITH THE TEA)

KEN Tea up.

TONY Ah, nice one Ken!

KEN Some thieving sod have been helping themselves to our milk so it's a bit dark. (HE HANDS OUT THE TEA.) Hey, Lynne was asking about Roz. She buggered off without finishing the induction.

BILLY Who's Roz?

(FX OF A BUSY HIGH STREET TAKES INTO THE NEXT SCENE)

SCENE 7.EXT. DAY.HIGH ST.

(F.X. OF PEOPLE PASSING & DAY TIME TRAFFIC.ROZ IS BEGGING.)

ROZ Spare any change, mate? (BEAT) Excuse me love, can you spare any change?

(SOMEONE STOPS & GIVES HER COINS)

ROZ Thanks darlin'. You have a nice day. God bless. (BEAT)

SCENE 8.INT. DAY. CAR

(CARLY IS DRIVING SINGING ALONG TO TONY BENNETT & AMY WINEHOUSE'S
'BODY & SOUL' ON THE CD PLAYER. BEAT. SUDDENLY SHE STOPS.)

CARLY Oh. My. God.

(SHE BRINGS THE CAR TO A SCREECHING STOP. THE CAR BEHIND BLASTS HIS HORN)

CARLY (AS SHE'S TAKING THE SEAT BELT OFF & GETTING OUT OF THE CAR.)

I don't believe it. I do not believe it. I'll kill her. I'll bloody kill her.

ROZ Spare some change sweetheart? Alright darlin' have a good day...have a good day...

CARLY (LOUD)What the hell are you doing?

ROZ Hello love.

CARLY Don't 'hello love' me.

ROZ I went round to yours but you weren't in.

CARLY Get in the car/

ROZ /don't be like that/

CARLY /get in the car, before anyone sees me. If I have to drag you in/

ROZ /alright, alright/

(WALKING TOWARDS THE CAR)

CARLY /Why haven't you rang one of us?

ROZ I've my phone robbed/

CARLY /we don't hear from you in weeks, we're all worried sick (GETTING INTO THE CAR) then you turn up begging like some bloody tramp, not ten minutes away from where I live/

ROZ /I wasn't.

CARLY I saw you.

ROZ I knew him. I was letting on to him. We were having a gab, catching up an' that.

CARLY What catching up would you have to do with someone carrying a leather bag and wearing Armani?!

ROZ He's a brief, he represented me a few years back/

CARLY /(SHE STARTS THE ENGINE) I'm not in the mood for any of your elaborate tales. I saw him give you money. Put your seat belt on. (SHE PULLS AWAY WITHOUT CARE. SOMEONE IN THE CAR BEHIND BLASTS THEIR HORN.)

ROZ Careful.

CARLY (SHOUTING AT THE DRIVER OF THE OTHER CAR) Alright, don't have a heart attack. (BEAT. TO HER MUM.) The bank you were 'begging' outside of is my bank. They know me in there, they call me by my first name.

ROZ I've missed you.

CARLY Oh really?!

ROZ Don't shout. I can't stand it when you shout at us.

(BEAT)

CARLY I was ready to call the police. I thought I'll give it another week but if I don't hear by then...can you imagine what's been going through my head/

ROZ /I'm alright/

CARLY /It's not just about you. They found that woman's body in a skip and we were all terrified it was you.

ROZ I know I'm crap. Totally crap. I'm sorry, Carly. I don't know why you have anything to do with me, I wouldn't have anything to do with me. I'd have buggered me off years ago/

CARLY /(FIGHTING TEARS) Right shut up. I need to concentrate, this one way system is new, I'm not used to it.

(BEAT)

ROZ How is everybody?/

CARLY /I know why you need to beg, but I live here right. If the kids...people know me, can't you understand that?

ROZ I won't do it again. I promise.

CARLY I don't want you to do it at all but...don't do it this end of town, OK?

ROZ OK,(BEAT) Where are the kids?

CARLY At their dad's,(BEAT) Where've you been?

ROZ Remember Moira, from that hostel in Liverpool? The big black girl? Just after your Nan died?

CARLY No.

ROZ You do.

CARLY I don't

ROZ You do.

CARLY I don't

ROZ You do!

CARLY Mum!

ROZ In the hostel in/

CARLY One hostel was much the same as the next.

ROZ She's got a flat in Birmingham. I was therefor a bit. But I was missing you lot, wasn't I? Is our Siobhanalright?

CARLY Apart from worrying about you, yes.

ROZ I'm your Guardian Angel. Always will be.

CARLY So you keep telling us.

ROZ An angel with a dirty face, eh? Remember that film?

CARLY No.I'll ring our Siobhan and Jack later. Get them to come round.

ROZ That'd be great, love.A proper family reunion. Love you, with all my heart.

CARLY I love you too. (BEAT) You can stay at mine tonight, while the kids aren't there.
But you'll have to go before they get home from school tomorrow.

ROZ I can only stay one night, anyway, so that suits me. Off seeing a place in Oldham
tomorrow.This bloke I know has got a bedsit going for a few weeks, he said I can/

CARLY what bloke/

ROZ /I want you to help me with some forms. For the social. I'll use your address, you
can collect my money for me and I'll get it off you. At least we'll see each other
once a fortnight. Is that alright, darlin'?

CARLY Yeah.

(BEAT)

ROZ I need you to stop off somewhere for me, first.

CARLY Aw mum/

ROZ /I've got to get the keys to the Oldham flat. I'll be in and out in five minutes.

CARLY No, no, no. I'll drop you off then if you still want to come over to mine when you've done what you've got to do, fine. But I'm having nothing to do with nothin' else. And if you end up/

ROZ /I won't darlin' /

CARLY /our Jack will go spare if you turn up wasted.

ROZ I won't, honest. Here do a left at these lights. Just after that Church.

(FX OF CARLY INDICATING)

SCENE 9.EXT. DAY. BOMBED-OUT CHURCH

(TONY, KEN & BILLY ARE SITTING ON A BENCH)

TONY Pass us one of me cans there, Billy-boy.

BILLY There you go.

TONY Cheers.

(BILLY TAKES A CAN OUT OF A PLASTIC BAG)

KEN Oh, look at the size of that rat, its huge! We need a change of scenery, shall we go to the museum gardens for a bit?

BILLY We'll get hassle for lowering the tone.

TONY I like this place. 'Cause it was a Church, it's still got that Churchy sort of a feeling to it. Even though it's a ruin it makes you feel kinda holy, doesn't it?

KEN Not really, no.

TONY I'm not talking daft rules, Ken. I'm talking about being at one with existence. The divine power of man. The desire to come up with something as wondrous as that Church. It's in our nature to create. To want to emulate the beauty of what already exists. Now that, to me, is proper holy.

KEN Man also created the bombs that blew the bloody roof off during the Blitz.

TONY Never said we were perfect, did I? (BEAT) See all these lot coming home from work/

BILLY /don't start Tony, my head's already battered/

TONY /to their nice houses and nice warm beds?

KEN Here we go/

TONY /half of 'em don't look happy but...they'll be here again tomorrow and the day after that.

BILLY Their choice, innit?

TONY There's more to it than that.

KEN Why don't we try the museum/

TONY /Its control. It's like a high tech version of them whistles, the ones that only dogs hear. That's what they're doing to 'em.

KEN Who's doing what to who? What you on about?

TONY The powers that be. I bet they've been using technology to work like them whistles work. Trilling it twenty four seven. The whole thing is an illusion.

BILLY So, how come this 'whistle' technology doesn't affect us?

TONY Right, it only takes one dog to herd sheep doesn't it? Because of what the dog *might* do. Fear can paralyse you. But we've left the herd behind. We're like rogue sheep.

BILLY (LAUGHING) Rogue sheep?

TONY We're on the outside, watching. One dog can't really take hundreds of sheep. That is the illusion. How's about we move to that bench?

BILLY It's about six foot away!

TONY But it's facing in the opposite direction isn't it, so we'll get a completely different view of the world. Come on.

(TONY PICKS UP HIS PLASTIC BAG WITH HIS CANS OF BEER IN & GOES TO THE OTHER BENCH)

BILLY Are you taking the piss?

(TONY WALKS OVER TO THE OTHER BENCH & SETTLES DOWN)

TONY When one's options are limited... one must engage the imagination. See, now look at that! Beautiful.

(KEN & BILLY FOLLOW & THEY SIT DOWN.)

KEN The clock tower? We can see it from over there!

TONY Not from this angle.

BILLY Still the same building.

TONY Look at the ornate carving. South facing so it's in better nick. You can really make out the craftsmanship. See? You get a different feeling just by changing your perspective.

BILLY We're still sat on a bench in a bombed-out Church in the middle of town freezing though, aren't we?

TONY Not me, mate. I've gone somewhere else entirely.

(TONY REMEMBERS A JOYFUL TIME. HIS KIDS PLAYING AND LAUGHING)

SCENE 9. CARLY'S HOUSE

CARLY What's all this?

ROZ It's from this charity place. They give me a bag of shopping, but it's too much for me. Look noodles! You like noodles, don't you?

CARLY Oh yeah, but/

ROZ Sausage and beans. A tin of soup/

CARLY Mum, honestly, I've got loads of stuff and I did a bog shop yesterday. I don't need/

ROZ Here you are! Spaghetti hoops. I bet the kids'll love these for their tea tonight.

CARLY Thanks mum.

ROZ You're welcome sweetheart. Pop the kettle on. I'll nip out for a fag/

CARLY OK and then I could make us a sandwich while you have a quick shower if you like.

ROZ Am I a bit whiffy?

CARLY A little bit.

ROZ Righty-oh.Ahh, is that the new school photo? Look at our Kai in his new uniform/

CARLY Oh yeah! I got you one... there you go.

ROZ Oh my god, that is bleedin' beautiful, that. Oh, thanks. Give us a hug.

CARLY Oh mum, go and have that shower! [Laughs]

SCENE 9.EXT. NIGHT. THE COUNCIL TIP

(TONY, KEN & BILLY ARE SLEEPING. TONY IS SNORING LOUDLY.)

KEN (WHISPERING)Tony? Tony! You're snoring again. Really loud.(MORE
INSISTENT) Tony!

BILLY (WAKING)What's up?

KEN Him. Keeping me awake.

BILLY You've woke me up to tell me that he's keeping you awake?

TONY (WAKING)What's going on?

KEN/BILLY You, snoring./Him, moaning.

TONY For Gods sake! I was having a cracking dream, then.

(WE HEAR A SOUND, SOMEONE SCRAMBLING OVER THE FENCE. A DISCORDANT GUITAR
NOTE)

BILLY Shut up, listen.

TONY What is it/

BILLY /shhhh!

(BEAT. WE HEAR THE SOUND OF BUSHES BEING MOVED, THINGS BEING TRAMPLED ON. ANOTHER GUITAR NOTE.A WHISPERED 'SHIT'. BEAT. THEN FOOTSTEPS.)

KEN (WHISPERING)Coppers?

TONY (WHISPERING)They'd have lights.

(BEAT)

ROZ Nearly broke me bloody neck trying to find the hole in the fence. Its' pitch black back there.

KEN (WHISPERING) What are you doing here?

ROZ Shopping for new carpets and curtains, what the hell does it look like? I wanna bed down, don't I, where's my stuff?

BILLY (WHISPERING)Who's she?

ROZ (LOUD)The cat's mother, who's asking?

TONY (WHISPERING)You keep your voice down, will you?!

KEN (WHISPERING)It'sRoz.

ROZ (WHISPERING)What do you reckon to my guitar?

TONY (WHISPERING)Where did you pinch that?

ROZ (WHISPERING) Our Siobhan gave it us. So I can busk instead of beg.

KEN (WHISPERING) I didn't know you could play guitar.

ROZ (WHISPERING) I can't. Where's me blanket?

(SHE STRUMS IT FOR A MOMENT.)

TONY /(WHISPERING) You didn't show last night.

ROZ (WHISPERING) I stayed at me daughters.

TONY (WHISPERING) So I gave Billy your blanket.

ROZ (WHISPERING) Well I want it back.

TONY /(WHISPERING) I've been using your bag as a pillow, here!

(HE THROWS THE BAG AT HER.)

ROZ I want the blanket.

BILLY Tough.

ROZ I'll ask you nicely one more time/

BILLY /and then what?

ROZ (FEARLESS) You'll be wearing this guitar as a friggin' hat.

TONY Give her the blanket Billy. Ken, you can share with me, give yours to Billy.

BILLY Are you messing/

TONY /give it to her.

(BEAT. HE THROWS THE BLANKET AT HER)

ROZ Cheers. No hard feelings, eh lads? I'll go by the lecky skip. It's out of the wind back there.

(THEY SETTLE DOWN. BEAT.)

KEN I'm a bit uneasy about this, Tony.

TONY Come on Ken, there's no room for any hang ups here mate, cuddle up.

KEN I don't want to make you feel uncomfortable.

TONY Don't be soft. We're just keeping warm. Here, get closer and go asleep.

KEN Tony.

TONY What.

KEN Nothing.

BILLY She's got a lot of issues, that one. A lot of issues.

TONY She's in good company, then.

BILLY Why didn't we tell her to piss off?

TONY Because she's on her todd. And you don't know what she's had to do to last out here, this long. So stop moaning and get some shut eye.

SCENE 10.EXT. NIGHT. THE COUNCIL TIP

(ROZ WHISPERS A PRAYER)

ROZ God. I am so cold. Dear God. Hya. Here I am asking for something again. Bit of a fair weather friend aren't I? Bet you're well pissed off with us...I would be but...seeing the kids last night, apart from our Nathan of course, he's in Afghanistan, has made me think. I love 'em. They love me. Even after everything I've put 'em through. So I need your help. I wanna get myself sorted. We both know....(WE HEAR TONY COMING) Who's there? (BEAT) Who's there? I've got a weapon.

(TONY APPEARS)

TONY No you haven't.

ROZ What do you want?

TONY I'll have to doss down here otherwise I'll end up strangling them two.

ROZ I'm a lesbian.

TONY I'm impotent. And very particular.

ROZ Why come over here, then?

TONY 'Cause it's the second best spec. If you don't like it getin between them.

ROZ Get down by that corner and stay well away from me or else.

TONY What the hell do you thinks' gonna happen?

(HE SETTLES DOWN)

ROZ You might turn all schizoid and....murder me.

TONY Why would I murder you?

ROZ You've murdered before, haven't you?

TONY Never a lesbian, no.

ROZ I'm not really a lesbian.

TONY I'm not really impotent. You cold?

ROZ Yeah

TONY Do you want a cuddle?

ROZ No

TONY Look I promise if I get the urge to kill, it'll be one of them clowns back there....
Maybe just lie close to ya?

ROZ Watch it!

TONY Body heat.

ROZ Still waiting till you're asleep though, before I close my eyes.

(BEAT)

TONY You're not really scared of me, are you?

ROZ No.

TONY Good.

ROZ It takes a lot to scare me. (BEAT) Me dad was a proper violent bastard.

TONY There's a lot of 'em about.

(BEAT)

ROZ When I was a kid I used to want me own nick to lock him up in.

TONY Not close then?

ROZ No. He's dead now my mum killed him. Accidentally, like.

TONY How'd she manage that?

ROZ Pulled an ornamental knife off the wall and stuck it in his head.

TONY Is this your idea of a comforting, bedtime story?

ROZ Talking about schizoids brought it all back.

TONY Sorry. I didn't mean to make light of it.

ROZ It's OK it was a long time ago.

TONY That's err...that's some shit to live with.

ROZ Yeah.(BEAT. QUIETLY) I came downstairs to a house full of police, me mam screaming her head off, and me dad in the middle of the floor covered in blood.

TONY How old was you?

ROZ Eight.(BEAT) She really didn't mean to kill him. But when he lost it he really lost it, know what I'm saying?

TONY (QUIETLY) Yeah. How long did she go down for?

ROZ Three years.He used to batter her she lost babies 'cause of him. He'd kick her in the stomach when she was pregnant.(BEAT)When she came out she was on the

gear. I left school to look after her. That's why my reading and writing isn't too clever.

TONY How did you feel about her after all that? Did you hate her?

ROZ I was just glad to have her back. Your man's your mam. She was an alcoholic, drug dealer. She lay on the settee for two years. Two bottles of brandy a night, a little den of iniquity. Police used to come round, she was paying them off. I looked after all me brothers and sisters, me. Four out of us six kids became addicts. The last time she went to prison, I started. I love the bones of me mam. I was 23 and me fellah gave it me and that was it. But she got herself cleaned up me mam, and her last dying wish was my children never go in care, never ever. Motherhood. It's all I've ever known. When I had me own it was the making of me. Cos kids are miracles aren't they. Miracles.

TONY So why couldn't you get your shit together?

(BEAT)

ROZ What about your kids?

TONY What about 'em?

ROZ How old are they? (BEAT)Boys or girls? Are they with their mam? Do you see much of 'em? I bet you're a cracking dad you, aren't you? 'Cause you've got a big heart, dead kind, looking out for people. Its love isn't it? That's the only thing that's important.

TONY You could make ears bleed, you.

ROZ Sorry.

(BEAT)

TONY I've got two lads. Eleven and nine. In foster care.

ROZ Are they doing all right?

Final Draft

TONY Foster parents are nice people, by all accounts.

ROZ Do you see 'em often?

TONY Not really.

ROZ How come?

TONY I just don't.

ROZ How come?

TONY Different reasons.

ROZ How come?

TONY I dropped a ciggie down the back of the sofa and set fire to the flat one night, when they were in bed. I'd say they were better off without me, wouldn't you?

ROZ Are they alright?

TONY Thankfully, yeah.

(BEAT)

ROZ Do you love 'em?

TONY Course I do.

ROZ Who's better off without love?

(BEAT)

TONY I've been trying to getmeself a bit more sorted. So maybe one day/

ROZ /you best get a move on you could be dead tomorrow.

TONY What's your nickname, Cheerful Cheryl?

ROZ Hey you could give 'em that thing you're making, for Christmas!

TONY The tutut? Nah. They'd turn their noses up at something like that. Kids want computer games and x boxes an' stuff that costs money.

ROZ But you made that out of nothing. They'd be well chuffed knowing their dad was clever enough to do that.

TONY Nah.(BEAT)Do you reckon?

ROZ Deffo.

SCENE 11.INT. DAY. THE BUNKER

(FX OF GENERAL CHATTER & BANTER IN RECEPTION.)

LYNNE How've you been, Billy?

BILLY Sound, apart from that prick still being on the planet.

LYNNE What about your mum, will she be alright?

BILLY If the daft bitch likes getting knocked about it's up to her, innit?

(WE HEAR MUFFLED, DISTANT SHOUTS OF 'TELL THAT BASTARD TO GET OUT HERE, NOW! I'LL FUCKING SMASH THIS DOOR DOWN IF HE DOESN'T SHOW HIS FACE SOON' OVER THE FOLLOWING DIALOGUE)

LYNNE (SHOUTING)I'm not letting you in, in that state, Pete.Look at the state of him!
He'd fall over if I blew on him. (TO PETE) Come back when you've calmed down.
I'm not talking to you while you're like this. Go on. Go away. Go! Go on.

BILLY Anything going at Wesley House Lynne?

LYNNE No chance.

BILLY It's the only decent place around.

LYNNE Cheltenham Court have/

BILLY /no way, man/

LYNNE /it'd be temporary.

BILLY It's the arse end no way.

LYNNE What are you going to do tonight?

BILLY Might nip round my mate's gaff see if his woman will let us crash there a few
nights.

LYNNE I've got a list of housing associations we can/

BILLY I'll sort myself out. (LEAVING) Thanks Lynne.
(HE LEAVES)

SCENE 12.INT. DAY.LYNNE'S OFFICE

TONY Lynne?

LYNNE Yeah?

TONY (OPENING THE DOOR)I want you to sort out a meeting for us.

LYNNE With the kids?

TONY Yeah. I wanna see 'em before Christmas.

LYNNE well, that's great, Tony. Let's see what we can do.

(BAD GUITAR STRUMMING TAKES US INTO THE NEXT SCENE)

SCENE 13.EXT. DAY. STREET

(FX OF DAYTIME TRAFFIC.ROZ IS RUNNING DOWN THE STREET)

ROZ (BREATHLESS, TO HERSELF) Bastard.Bastard.Bastard.

(SHE BANGS INTO SOMEONE. WE HEAR A 'WATCH WHERE YOU'RE GOING'. ROZ STUMBLES, BUT CARRIES ON RUNNING)

ROZ (SHOUTING) Sorry mate, sorry.

(SHE CARRIES ON RUNNING. SHE RUNS ACROSS THE STREET. A CAR HORN BLASTS AS SHE RUNS INTO THE PATH OF A CAR. SHE GETS OUT OF THE WAY JUST IN TIME.)

Jesus, Mary and Joseph.

(SHE SLOWS DOWN, PANTING. SHE STOPS, TRYING TO GET HER BREATH. SHE COUGHS & SPLUTTERS UNTIL SHE'S CALMED DOWN. TO HERSELF)

TONY (SHOUTING) Stop thief!

(BURSTS OUT LAUGHING)

ROZ Tony! (STARTLED & STILL BREATHLESS) I nearly had heart attack! What did you do that for?

TONY It's me that nearly had heart attack, watching you come round that corner, hell for leather there. I didn't know you had a run in you.

ROZ (STILL BREATHLESS)I was running for me life, wasn't I?

TONY What's the score?

ROZ I was busking. Doing quite well, peoplebuzzed off the fact I can't play this guitar, when this horrible, fat bastard/

TONY /was it anywhere near Market Street?

ROZ Yeah.

TONY Big Truck.

ROZ Who?

TONY He's a security guard from the arcade.

ROZ That's right, yeah.

TONY Big Truck. He's a nasty get. Avoid round there when he's on.

ROZ He took my bottle of orange off us and emptied it in the gutter.

TONY Oh aye, he's got a proper sadistic streak.

ROZ He tried to take me guitar an' me earnings. I was like 'piss off'.
(TONY LAUGHS.)

TONY No way, Jose!

ROZ He threatened to punch me lights out. I was scared like, but there was no way I was giving this up, I've been out here all day. So I legged it. And the fat bastard chased after us! I didn't think he'd manage to hang on for so long.

TONY Respect, lady, respect.

ROZ I think I'm gonna have a heart attack now, though. (BEAT)

TONY Where've you been for the past couple of days?

ROZ Over Salford way. I know a few people over there but...it didn't work out. Why where's your mates?

TONY I like to get off on me own, now and again.

ROZ I hate me own company, me. Do you wanna fag?

TONY No ta.

(SHE LIGHTS ONE.)

ROZ Where are you off?

TONY Do you know Ali's at the top of Renfrew Road?

ROZ No.

TONY It's a kebab shop, by the uni. He lets us sit off round the back, sometimes. If he's not too busy he'll sort us out with a brew and any left overs. They're good like that, the Muslims. Dunno why people go on about 'em.

ROZ Can I come?

TONY OK Paula Radcliffe. On your marks. Get set... Come on!

ROZ Oh Tony, I can't do anymore running

SCENE 14.EXT. NIGHT. ALI'S KEBAB SHOP

(FX.OF A DOG BARKING, SOMEONE PUTTING RUBBISH OUT.ROZ WALKING UP & DOWN,
TRYING TO KEEP WARM)

ROZ It's that cold that gets right into your bones isn't it?

TONY (FROM A SLIGHT DISTANCE) Cheers Ali. Smashing this, much appreciated.
(APPROACHING ROZ)Eh what did I tell you? A brew and a couple of slices of
pizza.

ROZ Sound, ta. It costs nothing to be nice, does it?

TONY This lot cost him about a fiver!

ROZ You know what I mean. (THEY START EATING) I don't think I've ever seen you
eat anything.

TONY Don't have a big appetite.

ROZ Me neither. But that might change. Once I get myself sorted.

TONY Yeah?

ROZ Mm Yeah...it's been a long time but I want something different, you know?
(BEAT)What's that look for?

TONY Nothing.

ROZ You've got to have ambition, haven't you? (BEAT) Seriously, when I've been
inside....I get my head down, dome NVQ'san' that, put a bit of weight on....it's the
way you think. Change that an' you're sorted.

TONY Sounds dead easy.

ROZ Not saying it's easy, I'm saying it's possible. I don't want/

TONY When's all this gonna happen?

ROZ I don't know.Working my way up to it.I need to get my hair dyed first. You always
feel better when you look good, don't you?

Final Draft

TONY Must be a woman thing.

ROZ Our Carly said she'd do it for me at the weekend, when the kids are at their dads.
But I can't buy the colour until my money comes so it'll have to wait.

TONY When's it due?

ROZ Monday.

TONY How much is the colour?

ROZ Five or six quid, something like that.

TONY I don't mind tiding you over. As long as you sub me when I'm stuck, next week.

ROZ Are you messing?

TONY No. It's how it works round here.

ROZ I'm not doing owt for it I'm past all that.

TONY I'm not asking owt for it.

ROZ How come you'd do that, for me?

TONY The booze has turned me brain soft.

ROZ Must have. Are you off the Supermarket?

TONY Yep.

ROZ I'll walk down with you. I'll be able to get me hair dye! I fancy a nice copper
colour.

(AS THEY WALK THE SOUND OF THE CITY GETTING READY FOR THE NIGHT TAKES US
INTO THE NEXT SCENE. ROWDY GROUPS OF PEOPLE, TRAFFIC, A DOG BARKING, POLICE
SIRENS. A SENSE OF DANGER.)

SCENE 15.EXT. NIGHT.BUS STOP.

(DISTANT SOUNDS OF THE CITY UNDERSCORE. KEN IS HUMMING A 'TUNE' TO HIMSELF.
WE HEAR SOMEONE APPROACHING. KEN SHUTS UP.)

Final Draft

BIG TRUCK The last bus went hours ago, mate

KEN (WARY) Yeah, I know.

BIG TRUCK So what you doing sat at the bus stop then?

KEN Nothing.

BIG TRUCK You know what type of people hang round here, don't you?

KEN No.

BIG TRUCK The queers. The 'gay-boys'. I've chased you loads of times haven't I? You and your mates, hanging around bothering people, scrounging. You know who I am, don't you?

KEN One of the security guards from the Arcade? (HE TRIES TO LEAVE)

BIG TRUCK Hang on, no need rush off. C'mere. I'm just curious, that's all. What're you up to?

KEN Nothing, I swear.

BIG TRUCK Looks a bit iffy to me.

KEN It's not/

BIG TRUCK /I mean, this bus stop in the middle of winter all by yourself. I'm froze and I've got this big jacket on so your bollocks must be like walnuts/

KEN /I'll go/

BIG TRUCK /Woah, hang on. Don't go. you can see how it looks can't you? To any decent person? It looks like you're, y'know, waiting for some good looking bloke to walk past...you like blokes don't you?/

KEN /What?

BIG TRUCK Would you say I was good looking?

(BEAT)

KEN I dunno.

Final Draft

BIG TRUCK You fancy going behind that wall, somewhere a bit more private...take a closer look? (BIG TRUCK STARTS WALKING AWAY) Come on then, come ere.

KEN OK. (THEY GO BEHIND THE WALL)

BIG TRUCK (HE DRAWS KEN'S FACE CLOSE TO HIS) That's it, that's it. Take a close look now. That's it. Do you like?

KEN Yes.

BIG TRUCK Come here then, kiss me. (THEY START TO KISS) Would you look at me and think, you know, 'I wouldn't mind sucking his cock?

KEN Yes.

BIG TRUCK Go on then. Go...on. (HE PUSHES KEN'S HEAD DOWN)

(BEAT. BIG TRUCK PUNCHES HIM IN THE FACE. KEN STARTS TO CRY.)

BIG TRUCK You make me sick. You don't deserve to breath the same air/

KEN /please, please stop/

(THE HORRIBLE SOUND OF KEN GETTING BEATEN, FADES.)

SCENE 16.INT. DAY. BUNKER

LYNNE Hya/Hello Tony/Billy

TONY Have you seen Ken?

LYNNE Not since yesterday.

BILLY Any of the showers free?

LYNNE Yes.

BILLY (GOING THROUGH TO THE SHOWER ROOM) Great.

TONY That's weird.Erm...Lynne?

Final Draft

LYNNE Yes?

TONY (QUIETLY) I'm thinking of giving the tut-tut to the kids as a Christmas present. Is that daft idea or what?

LYNNE I'd say it was a good idea. Tony.... Social Services meet the day after next to talk about you seeing the kids. There could be an objection. I'm just warning you.

TONY Let's wait an' see eh? Have you got a marker pen I can borrow? I just wanna label my cans before I put 'em in the fridge.

(THE PHONE RINGS)

SCENE 17. INT. CARLY'S HOUSE

(CARLY OPENS AN ENVELOP. BEAT.)

CARLY (SHOUTING) If you don't come down in five minutes this toast is going in the bin. I mean it boys. You'll go to school hungry.

(FX OF MOBILE PHONE RINGING. SHE LETS IT RING A FEW TIMES BEFORE ANSWERING.)

CARLY What's happening now?

ROZ Hya darling/

CARLY /Why are you ringing so early?

ROZ I was just thinking about you. Is everything alright?

CARLY Actually mum no everything's not alright.

ROZ What's up?

Final Draft

CARLY I've been doing more hours at work so they're stopping me housing benefit.

ROZ Can they do that?

CARLY Yes.Yeah, they've stopped payments and I've just had a letter off the landlord saying he's putting the rent up another hundred and fifty quid a month. How the hell I'm gonna manage/

ROZ /ask Neil/

CARLY /He's been laid off! I told you last week. He's moaning over the maintenance.

(CARLY'S VOICE GOES.)

ROZ Aw I hate it when you cry.

(SHE GETS IT TOGETHER)

CARLY I'll have to go and sort the kids.

ROZ OK love. Shall I still come over at the weekend? I've got a colour for me hair, will you do it for us?

CARLY I said I would, didn't I?

ROZ I'll speak to you later. Tara love.

(THE PHONE GOES DEAD BEFORE CARLY CAN SAY GOODBYE. BEAT)

SCENE 18.INT. DAY. BUNKER

(THE DOOR OPENS)

BILLY What the bleedin' hell happened to you Ken?

Final Draft

TONY Oh mate. Look at the state of you

BILLY Who did it? Let's do 'em!

LYNNE I'll phone the police

KEN Don't please.

BILLY The police won't be arsed. Who did it Ken? We'll sort it out ourselves.

(KEN STARTS TO CRY)

TONY Can you two give us a minute?

BILLY Lets just go now/

TONY /give us a minute Billy!

LYNNE Come on Billy.

(THEY LEAVE, CLOSING THE DOOR. TONY SITS DOWN NEXT TO KEN.)

TONY What happened fella? (BEAT) Who hurt you?

KEN It's my own fault.

TONY Tell me what happened.

KEN I'm too ashamed. You won't want to be my friend.

TONY There's nothing you could do or say that would stop me being your mate, Ken. I
promise you that.

(BEAT)

KEN I went down by the bus shelters, you know where blokes go to..../

TONY /(CHOKED) Aw mate.

KEN Its disgusting isn't it? I'm a bad man. Me mam, she was right. I'm a bad man.

TONY No Ken. She was wrong. In every sense. Come here. You're not the bad one cocker. (HE HOLDS HIM. KEN SOBS.) It's time to stop running away, mate.

SCENE 20.EXT. DAY. COUNCIL TIP

(TONY IS WRESTLING WITH TRYING TO PULL A BIKE FRAME FROM A SKIP)

ROZ Why are you wasting time on that heap of junk?

TONY Who says I'm wasting time?

ROZ It's knackered. That's why it got chucked.

TONY (STILL STRUGGLING) It's a good bike frame this. If I do it up I can take it to cash convertors and make on it. Might take a bit of time, but if something is worth Doing then it's worth doing right...I tell you what, if I put a seat on this I'll be like Lance Amrstrong. King of the mountains! Get in!

ROZ (SHE DIALS A NUMBER. BEAT) Hi Carly, sweetheart. Have you still got our Siobhan's old bike lying around? (BEAT) It doesn't matter what state it's in. Listen love, you know when I come for my hair done? Can I bring me mate? He'll get shut of it for you.

SCENE 23.INT. DAY. THE BUNKER

(TONY & KEN ARE IN THE KITCHEN.)

TONY Tomato soup and bread? Get in.

KEN God bless the Sisters of Mercy and their charitable mission, eh?

TONY Better than fishes and a loaf, any day.

TONY What's your favourite soup, Ken?

KEN Tomato.(BEAT)You know. You want to be careful with that Roz.

TONY Do I?

KEN Taking you round to her daughters...I think she's after something.

TONY Do you?

KEN Not that it's any of my business but...as Billy said... 'Issues'.

ROZ What's up?

KEN/TONY Nothing!

ROZ Well as long as I'm not interrupting anything...

TONY No!

ROZ You should see all them tents on the news. People camping out.

KEN Oh it's that occupy protest, isn't it? Been going a while.

TONY Funny, innit? Eh? They're sleeping on the streets to protest about inequality
[BEAT] and we haven't got a bleedin' choice... I'm not very good with numbers
but if we're not part of the 1% and we're not part of the 99%, where do we fit in?

ROZ Don't ask me. I can't add up to save me life.

SCENE 24.EXT. DAY. CARLY'S HOUSE

(DOOR BELL RINGS.)

TONY It's a nice place. Has she got a few bob?

ROZ Nah it's rented. But she's always been a grafter, our Carly.

(THE DOOR OPENS)

ROZ Hyadarlin'. This is me mate, Tony.

CARLY Hello.

TONY How do?

ROZ Isn't she gorgeous. She's a teacher.

CARLY Teacher's assistant. Right. You better come in.

(THEY GO INSIDE. CARLY SHUTS THE DOOR.)

SCENE 25.INT. DAY. CARLY'S HOUSE

(CARLY & ROZ ARE IN THE KITCHEN. THE BACK DOOR IS OPEN. TONY IS CHECKING THE BIKE OVER IN THE BACK YARD)

TONY /(OFF) It's a corker, this bike. It's nearly new.

ROZ Ah, he's a nice bloke, honest.

CARLY It makes a change from all the wrong 'uns you usually hook up with.

Final Draft

ROZ There's nothing like that going on between us. He's a mate.

CARLY He looks like a wrong 'un.

ROZ He's not.

CARLY A scary wrong 'un.

ROZ Don't judge a book, you. He wants the bike 'cause he's trying to make a bit of money so he can look smart for seeing his kids, at Christmas.

CARLY Don't be playing the sympathy card, on me.

ROZ Ask him.

(TONY CRASHES THE BIKE)

ROZ (CALLING) Thought you could ride a bike? You're lethal on it.

TONY (OFF) No damage done.

CARLY What a sight. God knows what the neighbours'll think.

TONY (OFF) When I sort these tyres out, I'll get off and I'll leave you to it.

ROZ He heard us.

(BEAT)

CARLY I've got a casserole in the oven. He can stay for his dinner.

ROZ Aw love. (SHE KISSES HER) You're all my good bits and none of my bad. Thank God.

Final Draft

CARLY Where's that hair colour?

ROZ I thought I'd go more copper this time. Can we do it after tea though I'm hungry?

SCENE 26.INT. NIGHT. CARLY'S HOUSE

(CARLY IS DOING ROZ'S HAIR.FX OF SOME INANE REALITY TV TYPE SHOW
UNDERScores)

TONY Utter rubbish. I was never a big fan of the telly but it's just rubbish now.

CARLY Put some music on if you want.

(TONY TURNS THE TV OFF. BEAT.)

ROZ You best be doing a good job.

CARLY I always do a good job on your hair, mother.

ROZ Is she making me look gorgeous, covering all my grey?

TONY I don't mind the grey. It's natural, real. You can't beat real.

(BEAT)

ROZ Did you get sorted with the rent, love?

CARLY No.

ROZ What are you gonna do then?

CARLY I don't know. Look for somewhere cheaper. Get rid of the car.

ROZ (TO TONY)And she's a teacher an' all.

CARLY It's teaching assistant mum, there's a difference.

ROZ It's all the same though, isn't it? (BEAT) Won't the council do something?

CARLY Like what?

ROZ Go down there first thing/

CARLY /can we not talk about this now, please?

ROZ I bet if you went down there/

CARLY /stick some music on, Tony.

TONY I wouldn't know how to work that system, too high tech for me. Got any Johnny Cash? I love Johnny Cash, me.

CARLY Let me wash my hands then I'll show you. Check out the CD's.

(CARLY GOES INTO THE KITCHEN)

TONY What's the problem with the house?

ROZ They've put the rent up, she can't afford it.

TONY What she gonna do?

ROZ She'll sort something out. She's a good kid.

TONY She's a good cook too.

ROZ I must have done something right, mustn't I?

Final Draft

TONY She takes after you in the looks department.

ROZ Do you think so?

TONY Yep. You're a handsome woman.

ROZ You're not half bad yourself.

TONY It was a compliment not a come on. I'm impotent remember?

ROZ Oh aye. An' I'm a lesbian.

SCENE 27.INT. NIGHT. CARLY'S HOUSE

(JOHNNY CASH'S 'THE BALLAD OF IRA HAYES' UNDERSCORES.)

CARLY (CALLING) Mum? The clean towels are in the cupboard next to the shower.

ROZ (OFF) Found 'em.

(CARLY LOADS THE DISHWASHER)

TONY Are these photos of your kids?

CARLY Yes.

TONY They're good looking.

CARLY I think so.

(BEAT)

TONY Do you need a hand with anything?

Final Draft

TONY Same as you, two lads.

CARLY Are they with their mum?

(BEAT)

TONY In foster care. Don't know where she is.

CARLY I didn't mean to/

TONY /you're alright.

CARLY We always had my Nan and my Auntie Margi to look out for us. Lucky I suppose.(BEAT) Would you like another beer?

TONY Does the Pope wear a frock an' a big hat? (CARLY GETS THE BEER) Oh cheers. Your tree looks nice. I like Christmas, me.

CARLY Yeah, me too.

(BEAT)

TONY What about when you were kids?

CARLY She was nearly always inside around that time...more robbing opportunities at Christmas. We could see how healthy she was when we went to visit and she was safe so....

TONY Seeing the inside of a nick when you're a little kid...must have been frightening.

CARLY I used to think of it as a hospital without beds.

TONY That's a good one that. (BEAT) You seem pretty sorted. Feet firmly on the straight and narrow.

CARLY When I was really little I'd look out the window at night, look at the lights in the far away houses and think 'What's going on out there? What's it like having a proper mum putting you to bed.' I think I was born for the straight and narrow.

ROZ (OFF.) Carly? It's great. I look ten years younger.

SCENE 28.INT. NIGHT. CARLY'S HOUSE

(FX.OF A HAIR DRYER FOR A COUPLE OF BEATS. JOHNNY CASH'S 'YOUR OWN PERSONAL JESUS' UNDERSCORES.)

CARLY There you go. Have a look in the mirror. It's very red, mum.

ROZ What do you think Tony?

TONY It's alright, yeah.

ROZ It's more red than copper but its loads better.

CARLY Well that's what I said.

ROZ Ah, thanks sweetheart.

CARLY You're welcome.

ROZ We'll get going and leave you to it, won't we Tony?

TONY Yeah, yeah.

(BEAT)

Final Draft

CARLY I've got a couple of jumpers you take, mum. Nice thick winter ones. I'll go get them. There's a plastic bag in that drawer near the sink.

(WE HEAR CARLY GOING UPSTAIRS)

ROZ Getting your hair done doesn't half give you a lift.

TONY I must try it sometime.

(ROZ LOOKS FOR THE PLASTIC BAG. OPENING AND CLOSING DRAWERS)

ROZ (CALLING) Carly? Which drawer did you say the bags are in, love?

(BEAT)

ROZ (CALLING) Carly?

(BEAT. SHE FINDS THE BAGS.)

ROZ (CALLING) Found 'em.(TO TONY) There's a bus stop just over the road. Take us straight into town.

TONY What about the bike?

ROZ You'll get it on the bus. I'll pay.

(CARLY COMES RUNNING DOWN STAIRS)

CARLY (FUMING) You never fail do you eh? You always manage to spoil things.

ROZ What's up?

CARLY You brought that filth into my home/

ROZ What are you on about?/

CARLY /While we were down here you were up there smoking it/

TONY /bleedin' hell/

ROZ /I wasn't.

CARLY I can smell it, in the bathroom mum.

ROZ It was a fag, out the window, a rollie.

CARLY It's crack! How could I forget that smell?

ROZ I swear/

CARLY /See? That's why I won't let her near my kids. She can't be trusted. I told her,
never ever in my house. Out.

ROZ I had a fag out the window, honest.

CARLY Get out.

TONY Hang on/

CARLY /you have no idea what we've done for her. Always, back in our faces.

ROZ Listen love/

CARLY /(FIGHTING TEARS) No, no. You'll never change. It's time I wised up like our
Nathan. He went to a war zone to get away from you. I don't want see you again.

TONY /Shall we all take a minute before things are said/

ROZ /I am who I am/

CARLY /(GOING TO OPEN THE FRONT DOOR.)Yeah, unfortunately. The others only tolerate you. It's me who puts her neck on the line time and time again. But when I need somebody....when the landlord tells me I've got to get out if I can't pay the rent. Can I turn to my mum, like anybody else would? No. We could end up in a bloody hostel.Mum imagine that?

ROZ No, I'll help you.

CARLY How? You coming back and spoiling stuff just set us all back.

ROZ I'm sorry, I had to. I was feeling bad, the stomach pains/

CARLY /I said get out. Go and do what you do, feel bad, feel good, die doing it if you want. I don't give a toss, anymore.

ROZ But I'm your Guardian Angel, I love you.

CARLY MEANINGLESS SHIT. GET OUT OF MY HOME!

ROZ (UPSET) I'll phone you tomorrow.

CARLY Don't waste my time.

(ROZ LEAVES. CARLY SLAMS THE FRONT DOOR. BEAT.)

SCENE 30.INT. NIGHT. CARLY'S HOUSE

(CARLY IS SAT IN THE KITCHEN CRYING)

TONY (QUIETLY)For what it's worth I don't think your mum would hurt you intentionally. Addiction's a sickness

CARLY Bottom line is, she's selfish. She lies and she doesn't care who gets hurt in the process.

TONY She does love you though/

CARLY She'd go to jail and we'd go live with our Aunty. She comes out of jail and we call go live in a homeless hostel. One of my earliest memories is of being in a hostel, hiding under a bed with my brother, watching someone holding a knife to her throat. While she pleaded for her own life. I don't remember what she said later to make us feel better but I bet the word 'love' was used. I was terrified. Terrified that my mum was going to die. Because she chooses the gear over us, there's always a knife against her throat, we live with that every day. I don't want that kind of 'love' anywhere near my children. I'll do anything to protect them from it, because I know how painful it is. If it means never seeing her again then I'll never see her again.

(BEAT)

TONY I'm sorry.

(TONY LEAVES.)

SCENE 29.EXT. NIGHT. STREET

(ROZ IS WALKING DOWN THE STREET, TALKING TO HERSELF.)

ROZ I can't lose her, God. I can't. I'll make it right. I promise. Even our Nathan will come round. We'll go on holiday. To Cornwall.Somewhere nice.Where it's warm. I'll do it this time. This time I'll do it. I swear.

(TWO LADS, KEV & STE, COME WALKING BY)

KEV Talking to yourself?

Final Draft

ROZ Piss off.

STE Who are you telling to piss off scuddy bitch/

ROZ /(SCREAMING AT THEM) Want to have a go do ya? Want to have a go? Come
on then (SHE STARTS KICKING OUT AT THEM)/

STE/KEV (LAUGHING, TRYING TO AVOID HER) Hey/watch what you're doing you
friggin' nutter/

ROZ /Nutter? I'll show you what a nutter can do/

(THE SOUND OF A BOTTLE SMASHING)

STE /Woah.You've lost it love/

ROZ /(SCREAMING & CRYING) Leave me alone. Get away from me. I'll kill anybody
who comes near me/

KEV /She's gone Ste, she wants locking up/

/(CROSSING THE ROAD TO GET AWAY FROM HER.)

ROZ /I'll kill you all you bastards, I'll kill you all.

(CARS BEEP. ROZ KEEPS ON SCREAMING AT THE WORLD.)

SCENE 31.EXT. NIGHT. STREET

(ROZ IS STILL ON ONE, CAUSING RUCTIONS)

ROZ Get the bleedin' coppers if you want to. Go on, get 'em. I'll kill them an' all.

(THE SOUND OF TONY APPROACHING, ON THE BIKE.)

TONY Hey, hey, hey/

ROZ /stay away from me/

TONY /Roz it's me, it's Tony/

(HE GETS OFF THE BIKE AND GOES TO ROZ)

ROZ /I'll kill you all/

TONY /It's Tony Teardrop. Roz?/

ROZ /(CRYING)I've lost my little girl.

TONY /Come on, before the coppers come/

ROZ /What am I going do?

TONY Lets walk, keep walking love, lean on the bike, come on.

ROZ /I always mess up, don't I? Don't I?/

(SHE FALLS DOWN.)

TONY /eh eh, come on. Get up, Roz. I've got you. I've got you.

ROZ What's wrong with me? Was I made bad? What's wrong with me?

TONY Come on, come on.

(THEY LEAVE.)

SCENE 32.EXT. DAY. THE RIVER

TONY YAWNING, WAKING UP.

TONY Morning.Oh, me shoulder's damp. That's gonna give me some gip now. That's what you get for sleeping by the river. How's your clothes, are they all damp?

ROZ I didn't sleep. Can't stop thinking about our Carly.

TONY She'll come round.

ROZ Do you think?

(BEAT)

TONY Honest?

ROZ Honest.

TONY Who knows? She's got her kids to think about hasn't she? Why don't you leave it for a bit, eh?

ROZ I feel like chucking myself in the bloody river.

TONY Leave us your smokes, then.

(BEAT)

ROZ Wouldn't it be great if you could start again, from the moment before the first wrong turn?

TONY You can't though. This is it, cocker. Like it or lump it. This is it.

ROZ If your kids weren't hurt in that fire I don't understand why you're not with them/

TONY /you worry about your situation and I'll worry about mine.

ROZ But they're your kids, they should be with you.

TONY Where, kipping on the streets next to you, Ken and Billy?

ROZ But isn't there anyone who can/

TONY /No.

ROZ No-one at all?

TONY My kids are in the best place. And before you say owt, love isn't always enough. I tried that one for years, but it'sbollocks. This is the way it is for people like me, OK?

(BEAT)

ROZ It's hard being alive isn't it?

TONY And I never killed anyone.Never even been inside. I had the tattoo done as protection. In case anyone tried to mess with us. Best we all wise up to how things really are.

ROZ Why you telling me?

TONY So you know who exactly I am. I do what I need to do to get by.

ROZ I know who you are. I've known for a while. (BEAT) Are you after a cuddle?

TONY Am I buggery.

ROZ What would you say the worst thing about being on the streets is?

Final Draft

TONY That's a question and a half.(BEAT)The loneliness.

ROZ I agree.

(BEAT. HE STANDS)

TONY Come on, Tilly-mint. I'll give you a backy over to The Bunker.

(HE GETS ON THE BIKE)

ROZ Will that thing hold us both?

TONY There's not ten stone between us.

ROZ It doesn't look too sturdy.

TONY Only way to find out is to climb on and see. Come on.

(SHE DOES.)

ROZ Don't get any ideas just 'cause I've got my arms around you.

TONY Don't sue me if we come off it.

(THEY SET OFF. IT'S A WOBBLY START)

ROZ When was the last time you cycled?

TONY Over fifteen years ago but don't worry....it's just like riding a bike.

(THEY CYCLE OFF WITH APPROPRIATE SCARED NOISES.)

SCENE 33.INT. DAY. THE BUNKER

(TONY & ROZ WALK INTO RECEPTION)

LYNNE Tony Teardrop, just the man/

ROZ /HyaLynne/

TONY /Are Ken and Billy-boy about?

LYNNE Yes but I need to talk to you. Social Services have been on the phone, about the meeting with your kids. Do you want to come into the office?

(BEAT)

TONY Won't be a minute, Roz.

ROZ No worries.

(SHE LEAVES. BEAT.)

LYNNE It's not good news Tony. They're not happy about a meeting before Christmas. They're worried about upsetting the routine. Now that the kids have really started to settle in. I think if you just give it a little while/

TONY It's alright. No worries, no worries.

SCENE 34.EXT. DAY. THE BUNKER

(ROZ, KEN & BILLY ARE OUT BACK. THE DOOR OPENS.)

ROZ Tony, get on this. Look what Billy and Ken have done.

KEN I didn't do much, it was mostly Billy.

BILLY I stuck these old speakers on it, wired up an' everything. Listen. (HE PRESSES A BUTTON & THE STAR WARS THEME PLAYS. HE TURNS IT OFF.) And I finished off the paint job for you. You were right. Silver was a good choice. Looks good doesn't it? (BEAT) What do you think?

TONY (CHOKED) It's magnificent. You should do more stuff like this, you know, creative stuff like. Very artistic/

BILLY I only followed your plans Tony.

TONY I want the kids to have it. Before I go.

KEN Why we're you off?

TONY Travelling. I'm a conquistador, me.

ROZ He's taking me. We're a couple now, aren't we?

TONY A couple of fools.

KEN What about me? What do I do?

TONY You need to go home, to the house you own, in Southport. Get over your hang-ups Ken. You're not made to be out here.

BILLY He owns a house? You own a house?

TONY His mum left it to him.

KEN Yeah but I'm here because....I'm here because I can't live in that house/

TONY /you can. Do what you want to do Ken. Be yourself. Be queer Ken. She's gone, you're here.

Final Draft

TONY Right. I think I've outstayed my welcome.

BILLY Tony, press that switch near the steering column.

(HE DOES)

ROZ Wow, check out the flashing lights?

(TONY LAUGHS)

TONY No way! You bugger! That's the best thing about it.

BILLY Nah. It's the craftsmanship in the joints on the wood, and the carvings round the side.

KEN They're similar to the ones on the clock at the bombed-out Church.

TONY Take care of yourself Billy, don't end up like me. Right, help us steer it out front, then.

(THEY DO)

SCENE 35.EXT. NIGHT. STREET

(FX OF TRAFFIC)

ROZ Are you alright?

TONY Not really.

TONY Number Seven. Supposed to be a lucky number innit?

Final Draft

ROZ Looks a nice house.

TONY Yeah it does.

(BEAT)

ROZ Are you sure you don't want me to knock on the door and tell them it's from you?

TONY They'll know it's from me.

ROZ You just want me to leave it in the front garden then?

TONY Yep.

ROZ I've just had a thought.

TONY What?

ROZ If they're owt like my kids, they'll probably kill each other over it. I mean there's two of 'em and you've only made the one/

TONY /just take the bloody thing and leave it in the garden will you, before somebody sees us?!

ROZ OK, OK.

(SHE WHEELS THE TUT-TUT TOWARDS THE HOUSE. BEAT. SHE COMES RUNNING BACK.)

ROZ Mission accomplished boss.

TONY Did you see anyone?

ROZ They're out, there's no lights on. But there's a lovely tree, though.

Final Draft

TONY A big 'un?

ROZ Massive. Decorated really nice too. Proper classy, you know?

TONY Is there many presents under it?

ROZ Didn't see. (BEAT) Don't worry, they'll love your go-kart Tony.

TONY It's a tut-tut. A tut-tut. Right, come on. Jump on the bike. I want to get going before it gets any darker. We've gotta get better lights.

(SHE GETS ON THE BIKE)

ROZ Where are we off?

TONY Out of our minds probably.

ROZ We should have 'Tony and Roz' put on it somewhere.

TONY Sod off.

ROZ In case it ever gets nicked! I think we've got a slow puncture.

.

(THEY START OFF)

TONY We've not got a slow puncture.

ROZ Why am I lower down than you, then?

TONY You're leaning too far back, budge up closer. Lean into me.

ROZ (AS THEY LEAVE) Are you trying to get off with us?

TONY It would be a blood elaborate ploy wouldn't it?

Final Draft

ROZ (FADING OUT) Isn't this a one way street?

TONY I don't know. There wasn't a sign, did you see a sign?

ROZ What does the sign look like?

TONY A one way street sign!

(JOHNNY CASH'S 'I WALK THE LINE' PLAYS OUT.)

END