

THE GETAWAY (PILOT SCRIPT)

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INT. SNOOKER HALL OFFICE - MORNING

FADE IN:

The office is all dark wood and leather.

Around the walls are pictures of snooker players in action.

There is a hint of cigarette smoke in the air.

Asleep in a deep winged-back leather armchair is Billy French(38)

Standing over him is GWENDOLINE FINCH (Early 40's) She looks every inch the powerful executive. Next to her is the hulking mass of her brother BIRDY FINCH (Late 40's)

Billy starts to stir as the faces of Gwendoline and Birdy come into his focus.

GWENDOLINE

Oh good, it looks like Mr Slumber-Days is finally waking up.

BIRDY

It's about time.

GWENDOLINE

What did you give him?

BIRDY

Just the usual.

GWENDOLINE

Not one of your "chasers"?

BIRDY

(sheepish)

Yes.

GWENDOLINE

What have I told you about those. You'll kill someone one of these days.

BIRDY

Sorry, Gwen.

Billy comes to. He is groggy and has the worse hangover of his life. His head flops forward. With some effort he sits up.

BILLY

Where am I?

GWENDOLINE

Never mind that. More to the point,
when can I expect the money you owe
me?

Billy looks shocked and confused.

BILLY

Money? What money?

GWENDOLINE

You owe me five grand.

Billy rubs his face, trying to wake up. His mouth is sticky.

BILLY

What do you mean? Five grand?

GWENDOLINE

Five thousand pounds, sterling.
Five large ones. A five followed by
three zeros. Does it ring any
bells?

BILLY

I know what it means, but I don't
know anything about owing five
thousand pounds to anyone.

Billy tries to move then holds his head.

BILLY (CONT'D)

God, my head.

GWENDOLINE

Don't try to play the innocent, I
want my money.

Birdy leans over Billy and brings his face close.

BIRDY

She wants her money.

BILLY

(pleading)

What money? I told you, I don't
know anything about owing you any
money, let alone five grand.

BIRDY

Do you want me to refresh his
memory?

Birdy looms over Billy and cocks his fist ready to smash it down on Billy's face.

Billy closes his eyes and prepares to receive the blow.

CUT TO:

INT. BEDROOM - EVENING

INSERT CAPTION: THE NIGHT BEFORE.

A small bedroom with very cheap slightly wonky old furniture. There are various posters on the wall: Cagney, A Lamborghini, Batman. They fail to cheer the room.

Perched on a dining room chair is an old TV set. It is showing a grainy black and white film.

We zoom in on the screen to see Fred Astaire singing top hat and tails

FRED ASTAIRE

(Singing)

I just got an invitation through
the mails:

"Your presence requested this
evening,

It's formal, a top hat, a white tie
and tails."

Nothing now could take the wind out
of my sails.

Because I'm invited to step out
this evening

With top hat and white tie and
tails.

We see Billy in his bedroom getting ready to go out. He sings along as he dresses.

FRED ASTAIRE (CONT'D)

(singing)

I'm puttin' on my top hat,

Tyin' up my white tie,

Brushin' off my tails.

I'm dudin' up my shirt front,

Puttin' in the shirt studs,

Polishin' my nails,

I'm steppin' out, my dear,

To breathe an atmosphere

That simply reeks with class;

And I trust that you'll excuse my
dust

When I step on the gas,

(MORE)

FRED ASTAIRE (CONT'D)

For I'll be there,
Puttin' down my top hat,
Mussin' up my white tie,
Dancin' in my tails.

Billy finishes with a spin and faces himself in the mirror.

He is out of breath.

He turns and looks at his unmade bed. There is a cat on it who looks back with an expression of utter indifference.

He addresses the cat, presenting himself for inspection.

BILLY

Well, Kitten-Face, what do you
think?

The cat stares blankly then starts licking itself.

BILLY (CONT'D)

Do you have to do that? I have to
sleep there. If you're that hungry
I'd better give you your supper.
Come on.

Billy leaves his room and does a clumsy tap dance through to his kitchen.

Kitten-Face follows silently and rubs against Billy's leg as he opens a small fridge.

Billy takes out a carton of milk. He shakes it, it rattles. He sniffs it and is repelled. He throws the carton into the bin.

BILLY (CONT'D)

Milk's off.

There is a plate with a small amount of corned-beef wrapped in some cling film.

BILLY (CONT'D)

I was saving this for tomorrow's
dinner, but as it's you.

He finds a fork and mashes up the corned-beef and puts the plate on the floor for the cat.

Suddenly something occurs to Billy.

BILLY (CONT'D)

Money!

He quickly runs around the house checking down the back of the sofa, goes through pockets and empties a jar of coins.

BILLY (CONT'D)

That should be enough.

He pockets all of the loose change.

BILLY (CONT'D)

(Still talking to the cat)

Now, I won't be too late, but don't wait up. I've got one of those feelings that tonight is going to be my lucky night.

The cat, being a cat, couldn't care less.

CUT TO:

INT. SNOOKER HALL OFFICE - SAME TIME

Gwendoline is sitting at her desk. Her red manicured nails drum on an A5 brown envelope that's stuffed with cash.

Standing opposite her is DETECTIVE INSPECTOR GEOFFREY MALLARD. (50s)

Behind him BIRDY wearing the bouncer's uniform dinner suit, leans against the wall of the office. He is silent but looks menacing.

Mallard is unnerved by him and keeps glancing back over his shoulder.

GWENDOLINE

Don't worry, Inspector. He doesn't bite. Not unless I tell him to.

MALLARD

That's nice to know.

GWENDOLINE

Or if anyone upsets me.

MALLARD

Oh.

GWENDOLINE

Or he thinks they've upset me. Or that he thinks that they're thinking of upsetting me.

MALLARD

I get the picture.

GWENDOLINE

Good. As long as you know, Birdy is very protective of his little sister.

BIRDY

(Low and menacing)

Very.

She absently taps the envelope with her index finger, Mallard hungrily stares at the money.

GWENDOLINE

Just so that my mind is at rest, let's just go over it one more time.

MALLARD

It's just how you asked. We're all set for Thursday. I'll have the team watching the post office, I'll get as many as I can on it. That will keep all us plods busy and out of your hair, while you do whatever it is you're going to do. What is it you're going to do?

GWENDOLINE

You don't need to know that, Inspector. I'm sure you'll find out soon enough. Needless to say no trail will be left for anyone to follow. Am I clear about that?

MALLARD

Crystal.

GWENDOLINE

Good. Now, Thursday, the two boys doing the job are down from a firm up north. They have no more use for them, so it was either help prop up a flyover or send them to me. Needless to say they will be armed so if you want to go all guns blazing then I'm sure your police watchdog, whatever they call themselves now, will be satisfied. If anything, you should come away with a few brownie points.

MALLARD

That's nice to know. And the firearms boys will be happy, they love taking out scum. No offence.

GWENDOLINE

None taken. Isn't that right, Birdy?

Birdy unfolds his arms and holds up an index finger

BIRDY

That's one.

Mallard squirms with discomfort.

MALLARD

One?

GWENDOLINE

Yes. You must know about Birdy and his number system.

MALLARD

I don't think I do.

GWENDOLINE

It started a few years back. Birdy and shall we say, a "business associate" of his bought a racehorse in partnership and wanted to run it.

She looks over at Birdy.

GWENDOLINE (CONT'D)

What was the name of that horse?

BIRDY

Gentle Lamb.

GWENDOLINE

(Back to Mallard)

That's right. Gentle Lamb. A lovely horse it was too. Gentle by name, gentle by nature. Well anyway. They took it out to put it through its paces and while it was cantering away out on the flats, it stumbled and the jockey fell off. Well Birdy turned to his associate and said.

BIRDY

That's one.

GWENDOLINE

That's one. So, the jockey gets back on the horse and do you know? The same thing happened a few minutes later. So Birdy said.

BIRDY

That's two.

GWENDOLINE

That's two. The jockey got back on for a third time and no sooner had they reached a decent pace the bloody thing stumbled again and threw the jockey. So Birdy turned to his associate and said.

BIRDY

That's three.

GWENDOLINE

That right. So, then Birdy went over to the horse pulled out his Glock and shot it. Right between the eyes. Right there on the track. Well his associate went ape-shit, as well as you can imagine. Started protesting and shouting the odds about his investment and how he wanted Birdy to recompense him for his losses. Do you know what Birdy said?

MALLARD

No.

BIRDY

That's one.

Mallard loosens his collar and swallows hard.

GWENDOLINE

Oh, just one last thing. I'm having to replace Razor as the driver.

MALLARD

It's a bit late in the day, isn't it?

GWENDOLINE

No choice, I'm afraid. Silly sod
broke his arm teaching his grand-
daughter how to ice-skate.

CUT TO:

INT. SKATING RINK - DAY

RAZOR, a hulk of a man, is precariously skating while an eight year old girl skates around him. She spins elegantly while he tries to keep his balance and stays close to the side.

Razor lets go of the rail and his legs go flying into the air as he badly crashes to the ice and onto his arm.

The girl skates up to him. Performing a perfect stop inches from his face.

BONNIE

Are you alright, Grandad?

We close in on his expression. It is a picture of agony as he starts to scream.

RAZOR

FFFFFFFFFUUUUUUUUUUU.....

BACK TO:

INT. SNOOKER HALL OFFICE - CONTINUOUS

MALLARD

That's a shame. I've been after him
for years.

GWENDOLINE

Don't worry, he'll be back. He
says, the doctor told him six weeks
tops. We'll line him up for you
sooner or later. He's getting well
past his sell by.

MALLARD

Who've you got instead.

GWENDOLINE

I'm not sure yet. I'm still working on it.

CUT TO:

INT. RESTAURANT - EVENING

Billy is sitting at a table for two. He is facing the door. He checks his phone for the tenth time. On the dating app a message says. "Looking forward to meeting you tonight at 8. Amy XX"

He checks her profile picture again.

There is a clock on the wall that says it is now 8:15.

A waiter looks sympathetically at him. Billy tries to smile back, but his confidence is waning.

The door opens and a girl rushes in. She looks very much like the girl in the picture. As she walks towards him she smiles and waves.

Billy stands and extends his hand in greeting.

The girl looks at him, puzzled. She then walks past him and hugs her date who was sitting at the bar a few feet directly behind Billy.

The girl and her date look at Billy and laugh.

Billy sits back down, embarrassed.

The waiter comes over to Billy's table.

WAITER

Do you think your other party is still coming?

BILLY

I'm sure she is. She must have just got delayed or something. She'll be here soon. What do you say, we give it 'til half past?

WAITER

You've been here well over an hour, sir. I'm going to have to ask for the table if you're not going to order anything.

BILLY

I'll wait just a bit longer if it's all the same. If she's not here by half past then I'll assume she's not coming.

The waiter rolls his eyes and wanders off.

Billy hears the couple behind him giggling.

MAN AT BAR

(laughing)

I think he's been stood up.

GIRL AT BAR

(Mock sympathy)

Shame.

MAN AT BAR

Oops no, it looks like another lonely-heart has turned up.

Another girl comes into the restaurant. This is Amy(30 something) She looks around trying to spot Billy.

As Billy stands, he knocks his chair over. It makes a load noise as it falls to the floor. The conversation in the restaurant stops. All heads turn to him as he looks back apologetically.

He rights the chair and turns back and faces the loveliest face he has ever seen.

BILLY

Amy?

AMY

Billy?

They smile awkwardly at each other then shake hands nervously.

AMY (CONT'D)

I'm sorry I'm late, I had to wait for the water to get hot.

BILLY

That's alright. I was running a bit late myself. I've only just got here. I was hoping I hadn't missed you.

The waiter ear-wiggling the conversation raises an eyebrow to this.

BILLY (CONT'D)
Are you hungry?

AMY
Famished.

The waiter, relieved to hear this, rushes over with the menus and hands them out.

BILLY
What'll you have?

AMY
I'm not sure, it all looks so
yummy. What are you having?

Billy runs a finger down the menu checking out the prices. He falls on a chicken wrap for £4.50

BILLY
I had quite a big lunch, so I'm
just going to have something light,
but have whatever you want, it's my
treat.

AMY
No, I insist on paying my half.

Amy glances over the menu at Billy. She smiles, liking what she sees.

AMY (CONT'D)
I think I'll have the four topping
combo.

WAITER
A good choice, if I may say so. One
of my favourites. And what will sir
be having?

BILLY
I'll have the chicken wrap, please.

WAITER
I'm sorry sir, that's only served
at lunch time.

BILLY
Oh, I'll have the same then,
please. The four topping combo.

WAITER

Certainly sir. And to drink? Maybe you'd like a bottle of sparkling wine. Push the boat out a bit, eh?

Billy checks the menu and sees that a bottle of Lambrusco is £22.00. He does a quick mental calculation.

BILLY

(To Amy)

What do you think? Bubbles?

AMY

Why not?

BILLY

Why not indeed. Waiter, bring us a bottle of your finest Lambrusco.

CUT TO:

INT. RESTAURANT - LATER

The restaurant has filled. The bottle has emptied and the food has been eaten. Billy and Amy are getting on very well.

Billy spots a man peering through the window. He is looking at them. This is Ronan (43) Billy doesn't give him a second thought, assuming he is someone looking for a space in a restaurant.

BILLY

It's popular here tonight. We were lucky to get a table.

AMY

It's a good job you booked.

BILLY

I'm glad you came.

AMY

Me too.

BILLY

You know? You're the first date I've ever had from an online app.

AMY

You are too. I was reluctant to try it out. You hear so many stories.

BILLY

I s'pose. But nowadays we all lead busier lives. I'm just surprised you even needed to find a date.

AMY

I've been out of circulation for a while. My last relationship ended badly and it's been difficult getting to meet anyone.

BILLY

I'm sorry to hear that. Well, I suppose I'm not really that sorry, to be honest, otherwise you wouldn't be here tonight.

Billy reaches across the table to touch Amy's hand. She reciprocates and gives Billy's hand a little squeeze.

AMY

Thanks.

BILLY

What happened? If you don't mind me asking.

AMY

Oh, you know, the same old same old. He became too possessive, obsessed. After I finished with him it took three months to get rid of him. He would always find some excuse to turn up at my flat. Or he'd follow me around because he needed to ask me something. Or he'd send me flowers or chocolates or teddy bears. Always trying to get me to go out with him again with stupid gestures.

CUT TO:

EXT. OUTSIDE AMY'S FLAT - NIGHT

Ronan is standing in the middle of the road looking up at Amy's flat. He is very wet because it's pouring with rain.

He is playing a guitar and singing, serenading to Amy.

RONAN

(Singing, Back for Good)
Whatever I said, whatever I did
(MORE)

RONAN (CONT'D)

I didn't mean it
I just want you back for good
Want you back, want you back, want
you back for good.

Amy looks from inside an upstairs window. She shakes her head at the pathetic sight and pulls down a blind as Ronan carries on singing all the parts while trying to do a boy-band dance.

BACK TO:

INT. RESTAURANT - CONTINUOUS

Billy and Amy are now on their coffees.

AMY

So what are you looking for?

BILLY

In what way? Date wise?

AMY

I suppose, in a way. But more than that. What are you looking for in life?

BILLY

Oh, you know. The usual boring stuff. A place to lay my head. A few creature comforts. A steady income. A quiet time of it and someone to share it with.

AMY

Really?

BILLY

(panicking)

I didn't mean I'm out to get married to the first girl who'll have me or I'm looking for someone to settle down with. But I'm not really a one night stand kind of guy either.

AMY

(laughing)

It's alright. I was only asking. And it isn't boring. It's nice to know what your ambitions are, or aspirations.

BILLY

(calmer)

Aspirations. I've always wanted to have aspirations.

AMY

So, what do you do for a living?

BILLY

A bit of this and that. Mostly cheffing, but I'll put my hand to anything at the moment. Driving, labouring. Anything that's going.

AMY

Nothing permanent then?

BILLY

No. It's the gig economy. One day, I hope to have my own restaurant. A Mexican, something a bit streety.

AMY

What's stopping you?

BILLY

You know, that little obstacle that always gets in the way of people's dreams. Money.

AMY

Ah, that one. Still it's nice to dream. Who knows? One day you could be handed sack loads of cash, then you can run away to Acapulco with your deep fat fryer. I could even come with you. Or we could go to Majorca. I've always wanted to go there. Open a little Mexican restaurant close to the beach.

BILLY

That would be great. If only life were that kind. What about you? What do you do? I expect you work in an office as some high powered buyer, ordering expensive accessories for department stores or something like that.

AMY

Not really. Nothing that glamorous, I'm afraid. I'm a..er..I work in logistics.

BILLY

Sounds interesting. What do you do exactly?

AMY

I keep things moving. Keep the traffic flowing, that sort of thing.

BILLY

Sounds stressful.

AMY

It can be. Which reminds me. I have an early tomorrow.

BILLY

That's a shame, the night was just starting. I'd love to see you again. If that's alright with you.

AMY

You'd better had. It's nice to be with someone normal for a change.

BILLY

I've never been called that before.

Amy laughs and reaches out to hold Billy's hand.

AMY

You're so funny. Now get the bill, I need to visit the little girls' room. Don't pay it all, I said we'd go halves. You can treat me properly when we get to Acapulco.

BILLY

(Trying to sound resigned)
OK. I promise.

He nods to the waiter and does the little air squiggle as Amy leaves for the ladies.

The waiter brings the bill.

Billy digs deep into his pocket for his change. He struggles to get it out. When he finally manages to clear his pocket the fist-full of change flies from his hand and onto the floor.

Billy scrabbles around trying to collect it all before Amy returns. Some of the other customers help.

He counts out his half of the bill in coins and gives it to the waiter as Amy returns.

BILLY (CONT'D)
(to the waiter)
We're splitting it. Here's my half.
Keep the change.

CUT TO:

EXT. OUTSIDE AMY'S FLAT - LATER

Billy and Amy are walking arm in arm. They are taking their time. They are both holding their phones.

Amy presses a button.

AMY
There. Now you have my direct
number so there's no excuse.

BILLY
And you have mine.

They stop outside Amy's flat.

They are being watched from a distance by Ronan.

AMY
Well, this is me.

They stop, face each other and kiss passionately.

AMY (CONT'D)
Do you want to come in for a
coffee?

BILLY
I'd love to. But, you've got an
early start, you said. And I'd
rather be the gentleman and not
spoil things by coming on too
strong. If you know what I mean.

AMY
You're right. I'm new at this game
and not sure what the expectations
are.

BILLY

Well, my expectations are to see you again, as soon and as much as you'll let me and see where we go. But I've had a wonderful evening.

AMY

Me too.

Billy walks her to the door and they kiss again.

AMY (CONT'D)

Call me tomorrow?

BILLY

Absolutely.

AMY

Promise?

BILLY

Promise.

They kiss one more time, then Amy goes inside leaving Billy breathless but walking on air as Ronan who is hiding across the road, is fuming.

Billy walks on whistling something like "The Street Where You Live"

Ronan follows him.

Billy walks past the snooker hall. He puts his hand in his pocket. Still has some money left so he goes in.

Ronan turns and goes on his way.

CUT TO:

INT. SNOOKER HALL BAR - CONTINUOUS

The bar is at one end of what used to be a warehouse. Eight snooker tables are spaced out. Most are occupied.

Billy recounts his change and approaches the bar.

The barman - Grant 30 is polishing glasses, the way barmen do to look busy. He sees Billy.

GRANT

Billy Boy! Haven't seen you in weeks. Where've you been all cuffed up with your chains on?

BILLY
Things are finally looking up.

GRANT
You found some work?

BILLY
Better than that. I've found a
girl. I've been on a date.

GRANT
It's about time. I was getting fed
up of seeing your sad face moping
around the town. What'll you have?

BILLY
Half a lager, please.

GRANT
Only half?

BILLY
I'm a bit short tonight. I've been
out to that Italian place with my
girl.

Billy puts his change on the counter

GRANT
I'm sure I can stand you a pint.

BILLY
Thanks mate.

CUT TO:

INT. SNOOKER HALL OFFICE

Gwendoline is at the desk counting stacks of cash into a
suitcase. She glances up at the monitor that is covering the
bar area. Birdy is now seated opposite her, he is relaxed and
drinking scotch.

GWENDOLINE
Who's that at the bar?

BIRDY
Let me see.

Gwendoline swivels the monitor so that Birdy can see it.

He squints at the screen for a moment.

BIRDY (CONT'D)

That's Billy French. He's a mate of Grant's. Comes in from time to time, not regular. He's a bit of a loser if you ask me.

GWENDOLINE

Oh.

She stares at the screen a little longer. We see Billy talking to Grant. Grant pours him another beer then writes it down on a tab.

BIRDY

Are you thinking what I'm thinking?

GWENDOLINE

I do believe I am. Why don't you pop out there and find out whether the young man has a clean driving license.

Gwendoline and Birdy look at each other for a beat, then burst into cruel laughter.

BACK TO:

INT. SNOOKER HALL BAR

Billy is animated and telling Grant all about Amy.

BILLY

She's absolutely lovely.

GRANT

But, what's wrong with her?

BILLY

What do you mean, what's wrong with her?

GRANT

Well let's face it, and I'm not being nasty or anything, but you're hardly the catch of the day.

BILLY

I know. But seriously, she's funny, she likes the same things as I do and she has that special ingredient I always look for in a woman.

GRANT
Nice tits?

BILLY
No! A kind face. She has a kind
face.

Billy takes his phone from his pocket and scrolls to Amy's profile.

He shows it to Grant.

BILLY (CONT'D)
See?

GRANT
Not bad.

Grant puts the phone down on the bar.

Billy finishes his drink.

GRANT (CONT'D)
Another?

BILLY
No, I'd better be getting home. I
promised Kitten-Face I wouldn't be
late. Beside's I'm out of money and
I don't want to ponce or run up too
much of a tab.

Birdy appears at Billy's shoulder.

BIRDY
(To Grant)
Did I hear this gentleman say he is
running a tab?

GRANT
(Nervous)
Yes, Just a little one. I know him
he's a mate from the old days. He's
good for it, or I'll cover it if
there was a problem.

BIRDY
Let's see it.

Grant passes the tab to Birdy.

BIRDY (CONT'D)
Eight pounds seventy five?

He tears up the tab

BIRDY (CONT'D)

Not exactly a high roller is he.
I'm sure we can run to buying a
friend a couple of drink without it
breaking anyone's heart.

BILLY

Thank you, that's really kind.

BIRDY

Don't mention it. Any friend of
Grant's is a friend of mine.
What'll you have.

BILLY

I've had a bit too much already, so
I'd better just call it a night.

BIRDY

No. I insist.

Grant gives Billy a warning glance.

BILLY

Alright then, if you insist. A half
of lager, please.

BIRDY

(to Grant)

You heard the man, Grant. A pint of
lager. And give him a whisky
chaser.

Birdy gives grant a secret nod.

Grant raises his eyebrows back at Birdy

Birdy gives Grant a more emphatic nod.

BILLY

Thank you. Mr Finch

BIRDY

Birdy puts out his hand which Billy takes and shakes.

BIRDY (CONT'D)

Call me Birdy. That's what my
friends call me. Isn't that right
Grant?

GRANT
Yes, Mr Finch, I mean Birdy.

Encouraging Billy to drink up, Birdy smiles at him.

Billy tries to smile back but cannot. He slowly slips from his barstool and falls to the floor unconscious. A few of the men playing snooker cheer.

BIRDY
It looks like your friend can't hold his drink.

GRANT
Never could.

Grant picks up the phone.

GRANT (CONT'D)
He's always been generous, though.

He pockets the phone.

CUT TO:

INT. SNOOKER HALL OFFICE - MORNING

Birdy leans over Billy and brings his face close.

BIRDY
She wants her money.

BILLY
(pleading)
What money? I told you, I don't know anything about owing you any money, let alone five grand.

BIRDY
Do you want me to refresh his memory?

Birdy looms over Billy and cocks his fist ready to smash it down on Billy's face.

Billy closes his eyes and prepares to receive the blow.

GWENDOLINE
That won't be necessary.

Birdy relaxes his grip but sighs with disappointment.

GWENDOLINE (CONT'D)
 Last night, William, - it is
 alright of I call you William?

BILLY
 Yes, of course.

GWENDOLINE
 Good. Last night, William, you came
 here, all loved up and it seems
 feeling lucky.

BILLY
 Yes, I remember that bit.

GWENDOLINE
 Birdy, here.

She points at Birdy.

Birdy gives a little wave.

BIRDY
 Hello.

GWENDOLINE
 Birdy here bought you a drink and
 afterwards invited you to join us
 at a little game of after hours
 poker.

BILLY
 But I can't play poker.

GWENDOLINE
 As you so clearly demonstrated by
 losing the three kay just before
 throwing up all over the Persian.

Billy is having trouble collecting his thoughts

BILLY
 Persian? Carpet or Cat?

GWENDOLINE
 Neither. Mr Farouz. He owns the
 shisha bar in the High Street. He
 was not best pleased.

BILLY
 Oh, dear. I'm sorry. I don't
 remember any of this. The last
 thing I remember is being at the
 bar.

(MORE)

BILLY (CONT'D)

Birdy insisting I drink a whisky
and then everything went blank.

BIRDY

I do hope you're not suggesting
there was something in your drink.

He looks menacingly at Billy.

BILLY

Oh, no nothing like that. But what
can I say?

GWENDOLINE

It's best to say nothing. However,
I do want the money we stood you
last night.

BILLY

I thought it was five thousand.
Then just now you said I lost
three.

GWENDOLINE

That's right. That's the three you
lost, plus one in interest and
administration costs, then there's
compensation for Mr Farouz plus his
dry cleaning. In my book that makes
five.

BILLY

I really don't know anything about
this. Can't we just forget about
it?

Gwendoline and Birdy look at each other and laugh their cruel
laugh together.

BIRDY

That's a good one. We must remember
to tell the others about this.

GWENDOLINE

Anyway, whatever. So, if you just
pop home or to the bank or where
ever it is you keep your stash,
then run back with the readies,
then we can clear this up and all
be one big happy family again,
especially Birdy. I might even half
the interest you owe if you're back
before lunch.

BILLY

(desperate)

But I don't have any money. Please!
I don't have a carrot. I spent the
last of everything I had on half a
pint of lager in your bar. I even
gave my last bit of corned beef to
my cat.

GWENDOLINE

(thinking)

I see. So we have a bit of a
dilemma, William, don't we?

BILLY

(resigned)

I suppose we do.

Gwendoline turns to Birdy.

GWENDOLINE

What do you think we should do
about young William here?

BIRDY

I could break his legs or maybe eat
his cat. That'd be a funny one, a
finch eating a cat.

GWENDOLINE

True, you could. But that wouldn't
bring me my money, would it?

BIRDY

It would bring you half of it.

GWENDOLINE

How?

BIRDY

Well, I'd pay you two and a half
grand just for the pleasure of
doing it.

BILLY

(panicking)

No. Don't let him do that. There
must be something. I can work for
you. I can run your kitchen or work
in the bar until the debt's paid
off.

GWENDOLINE

You could. Except we already have a cook and our barman is excellent. Besides you wouldn't want to put your old chum out of work, would you?

BILLY

There must be something I can do.

GWENDOLINE

I can't think of anything off hand. Can you, Birdy?

BIRDY

Not off hand.

Gwendoline and Birdy make a big show of trying to think of something, while Billy is realising the trouble he's in.

GWENDOLINE

I suppose there is that driving job.

BIRDY

I suppose. But I did have someone in mind for that.

BILLY

I can drive. What is it?

GWENDOLINE

Well, it's only a little job, really. Next Thursday morning. There's a couple of friends of ours need picking up then driving to where they want to go. No, you wouldn't be interested.

BILLY

I would. Definitely!

GWENDOLINE

It's a strange little job. The friends are a little rough around the edges. A tad volatile even. No, it wouldn't be fair on you.

BILLY

I don't mind. Really I don't.

GWENDOLINE

It's not exactly, shall we say,
legal. So there is an element of
risk involved.

BILLY

As long as I don't get into trouble
and as long as Mr Finch doesn't eat
Kitten Face.

GWENDOLINE

Kitten Face?

BILLY

That's what I call my cat.

GWENDOLINE

Ah, bless.

BIRDY

Call me Birdy. We are friends after
all. Aren't we?

BILLY

Yes, of course er, Birdy.

GWENDOLINE

Along with the risks comes a decent
pay day, however.

BILLY

Really? How much?

GWENDOLINE

Do this, William and I will clear
your slate.

BILLY

(resigned)

What choice do I have?

CUT TO:

INT. POLICE STATION - MORNING

Detective Inspector Mallard is standing by a whiteboard in
the briefing room. He is addressing half a dozen plain
clothed policemen. A female officer is walking around with a
tray of coffees and a plate of doughnuts.

MALLARD

Ok. Settle down and listen up. My snout informs me that the blag will take place at precisely 11:45am.

He points to a crudely drawn street outline.

MALLARD (CONT'D)

There are a couple of jokers down from Leeds or Sunderland or Lapland or somewhere up North. Study these photos.

He points to two mugshots.

MALLARD (CONT'D)

This is Francis Laine and Thomas Steele. Frankie is the brains of the pair. He is cunning so be careful. Big Tommy Steele is as hard as they come. If it's a question of you or him. Get him first or get out of there. He is Frankie's protector. Has been since they were kids together on the estate.

He points to a picture of Billy pinned to the board.

MALLARD (CONT'D)

This is William or Billy French. A new face on the scene trying to make a name for himself no doubt. He'll be driving the getaway vehicle. He has no record other than a bit of puff when he was 17 and there're some library books overdue. But by all accounts he can be a nasty bugger. He might be armed, so again be careful.

There are a few mutterings from the assembly.

MALLARD (CONT'D)

We'll have a couple of snipers on the roofs, here and here just incase it gets a bit naughty.

He points at the map again.

MALLARD (CONT'D)

If it does blow up, then step back and give the boys some decent targets to aim at.

(MORE)

MALLARD (CONT'D)
Hopefully they can take all three
of them out of the game without
anyone getting caught in the
crossfire.

He indicates which point on the map.

MALLARD (CONT'D)
I'll be observing from this point.
Along with Trainee Detective
Constable Spence here.

Trainee Detective Constable Spence (22 but looking much
younger) sits at the front of the group.

The assembly jeer and blow raspberries. Someone at the back
shouts "puppy walker".

MALLARD (CONT'D)
Come on boys and girls, there's no
need for that. We all had to start
somewhere.

More jeers and laughter.

MALLARD (CONT'D)
That's enough. Anyone else says
anything then they'll be the ones
babysitting the useless little
twerp. I mean, Trainee Detective
Constable Spence.

Trainee Detective Constable Spence tries to disappear into
his shirt collar.

MALLARD (CONT'D)
The rest of you will be waiting in
the van. Here.

Points at map.

MALLARD (CONT'D)
The plan is to wait until they have
committed the robbery and then
intercept them and the money on
their way back to the car. Our van
will be used to block any escape
route of the getaway car. Terry,
you'll be driving. You will park
down this side road.

Mallard points to the side road on the map.

MALLARD (CONT'D)

And when you receive the nod, you shoot out of there and block the getaway car. Ram it if you have to.

Terry is sitting at the back of the room. He looks uncomfortable and is sweating. He is discreetly holding his stomach.

TERRY

Gov.

MALLARD

At that point, the rest of you boys will jump out of the back of the van and shut down any argy-bargy. Any questions?

An Asian police officer puts his hand up.

MALLARD (CONT'D)

Chandra?

DC CHANDRA

Will there be any of us inside the post office, Gov? I mean, we can't just let the job to go ahead and expect the public to face the music.

MALLARD

That's a very good point and I'm glad you mentioned it. No, Mr Singh who's normally in there selling stamps and cashing dole cheques or whatever it is he does, will be safely tucked away out the back or upstairs somewhere. You will take his place.

DC CHANDRA

Me? Why me? Oh, I get it. Racial stereotyped. Indian behind the post office counter. Typical.

MALLARD

No. I thought you'd be perfect because of your calmness in a crisis. If it does go all tits up, then I have every confidence in your ability to handle the situation on the inside and not go all Dirty Harry.

(MORE)

MALLARD (CONT'D)

But your job is to just hand over the money, no heroics. We want these boys to get the money and get out. We don't want to charge them with attempted robbery, we want to put them away for the full works. So try not to shoot them, at least until after they get outside with the loot.

DC CHANDRA

Do you mean I'll be armed?

MALLARD

Yes, we all will be.

There's a muttering of approval from the troops.

MALLARD (CONT'D)

You'll all need to sign out your P226s from the armoury and don't forget the ammo. I take it you are all up to speed with the training.

ALL

Yes, Gov.

MALLARD

Good. But you're not to engage in fire-play unless you're left with absolutely no other choice. We don't want another O.K. Corral.

DC CHANDRA

I still say it racial stereotyping.

MALLARD

Admittedly, Chandra, it does help because of your family heritage.

DC CHANDRA

My family are dentists.

MALLARD

Exactly. Anymore questions? No good. Right. Let's get ready and be back here by 10.00. Then we can go and bag us some baddies.

CUT TO:

INT. FORD MONDEO - MORNING

Close up on Billy sitting in the driver's seat. He is nervously tapping his fingers on the steering wheel and glancing up at his rear view mirror. He looks very worried.

He has a passenger in the back, although we are yet to see him. He is talking on the phone.

FRANKIE

(angry)

I don't care. You said you'd be ready. We're on the way to you now. No. You better be ready when we get there. I don't care if she's made it special. Just be ready. No. I don't care. No. Alright.

Frankie starts to talk quieter so that it's more difficult for Billy to hear him.

FRANKIE (CONT'D)

(softer)

No. I'm sorry. No, I'm not upset with you. No, I wasn't shouting. I just want everything to go properly, that all. I don't know this firm and that makes me nervous. Okay. We'll be there in about fifteen. Just make sure you're ready. OK, see you in a while.

Frankie finishes his call and lets out a long breath.

Billy looks at the rear view mirror to see the jagged rotting teeth of an evil clown mask.

BILLY

OK. Where to?

CUT TO:

EXT. ROOF TOP - SAME TIME

An armed police officer has set up his Heckler and Koch rifle on a tripod and mounted its telescopic site. Satisfied he sits low to the roof with his back to a wall. He digs into his kit bag and pulls out a small box. He carefully lays it on the ground next to his rifle. He blows on his fingers and gingerly opens the lid of the box. It contains two rounds of sandwiches and a chocolate bar.

He presses a button on the side of his headset and speaks into his microphone.

ARMED RESPONSE OFFICER 1
One all set. Let me know when you see them. Over.

RADIO
Will do, One. There's plenty of time yet so make yourself comfortable. I'll give you the nod if there's any movement. Over.

ARMED RESPONSE OFFICER 1
Thanks. Out.

He looks around the other rooftops through some binoculars. On a neighbouring roof top another ARO looks back, grins and waves. He gives the thumbs up.

CUT TO:

EXT. TOMMY'S NAN'S BUNGALOW - MORNING

The Mondeo pulls into a cul-de-sac of the type of bungalows that local councils put old people into.

Frankie puts his phone to his ear.

FRANKIE
We're here. Are you ready? Good.
See you in a mo.

Frankie puts his phone away, leans forward and touches Billy's shoulder.

FRANKIE (CONT'D)
He's ready. Should be out in a minute.

A front door of a bungalow opens and Tommy appears. He is wearing a full clown's outfit complete with great big shoes, baldy-head wig, red nose and painted sad mouth. He is having trouble getting the hang of walking in the oversize shoes.

FRANKIE (CONT'D)
(to himself)
Oh, please. No!

Frankie puts his head in his hands.

The car's back door opens as Tommy struggles to get in. He is being hampered by the costume.

The shoes are almost impossible to negotiate. He finally settles and closes the door.

TOMMY
(cheerful)
Well, what do you think?

FRANKIE
I don't know what to think. Where did you get it?

TOMMY
My nan's old lodger. He worked as a children's entertainer. You know, birthday parties and all that?

CUT TO:

EXT. A SMALL GARDEN - AFTERNOON

A party of about 10 children are sitting crosslegged on the lawn, silently watching Tommy's nan's old lodger dressed in the same clown suit.

Some of the children have started crying. A small boy of about 6 is standing up, he has wet himself.

CLOWN
(angry)
You don't know how much I put into this. I'm trying my best to make you laugh and entertain you and all you don't take a blind bit of notice. I'm wasting my time. I didn't even get offered any fucking birthday cake!

In his anger, he upturns his table of props. His hat falls off, so he kicks it. This brings on more crying.

A couple of young mothers run into the garden to see what is wrong.

YOUNG MOTHER 1
How dare you speak to these children like that. Stop it!

CLOWN
If someone had spoken to these snot-nosed little fuckers like this years ago. They wouldn't be such sissies now.

YOUNG MOTHER 1
Get out. Go on get out!

CLOWN
I'm going just as soon as you've
paid me.

YOUNG MOTHER 1
If you think you're getting paid
then you've got another thing
coming!

CLOWN
Then I'll just stay here until you
do.

YOUNG MOTHER 1
We'll see.

She turns and punches the clown square on the nose. The
children cheer.

CUT TO:

EXT. OUTSIDE PARTY HOUSE - LATER

Two police officers lead the clown away and put him into the
back of a police car. The clown's sad face looks at the house
as the children watch him being taken away. They laugh and
cheer. Some of them give the finger.

BACK TO:

INT. FORD MONDEO - MORNING

TOMMY
Anyway, that was before he went to
prison. He left all his gear in his
room and has never been back for
it. So when I said I needed to
dress as a clown, M'nan said she
had just the thing. She said I
could keep it. She did me face as
well. What do you think?

FRANKIE
You do know what we're up to this
morning?

TOMMY
Yes, of course. We're off to rob a
post office.

Billy winces.

TOMMY (CONT'D)

And your idea of clown disguises was brilliant. You're so clever, Frankie. I don't know how I'd ever cope without you.

FRANKIE

I'm sure you'd manage somehow. But, don't you think going the full hog with the outfit might make you less than your usual agile self?

TOMMY

I did think the shoes were a bit big. Maybe I should have just worn my trainers.

FRANKIE

Maybe.

TOMMY

But my nan insisted. She said a job worth doing is worth doing properly and all that. So I brought this with me as well.

FRANKIE

What?

TOMMY

This!

Tommy digs deep into a cavernous pocket of his clown's trousers and pulls out a bulb horn. He gives it a honk.

FRANKIE

What are you going to do with that.

TOMMY

I'm going to use it at the post office. I'm not going to say anything, I'm just going to use this to tell them what to do. That way no one will recognise my voice.

He gives the horn a couple of honks.

FRANKIE

Don't you think they might not take you that seriously?

TOMMY

They will, I've also got this.

He digs down again and pulls out a revolver and waves it around.

FRANKIE

Bloody hell! Put that away before you attract attention.

TOMMY

Sorry.

FRANKIE

I said no guns. We don't want anyone getting shot. That's why we've got baseball bats.

TOMMY

Baseball bats?

FRANKIE

Don't tell me you forgot to get them. You were supposed to get them yesterday.

TOMMY

(getting upset)

I'm sorry, I just got sidetracked. What with staying at my nan's and dressing up in the clown's costume and being excited about today, and yesterday afternoon she wanting to do a practice paint job on m'face and everything

FRANKIE

(soothing)

OK. Don't upset yourself. It's not the end of the world. I'm sure there's a tyre lever in the boot of this car I can use and you can just wave the gun around but try not to shoot anyone.

Billy clears his throat from the front seat.

Tommy notices him for the first time.

TOMMY

(instantly cheerful)

Who's this then?

FRANKIE

This is Billy. He's our Uber for
the day.

Tommy puts his hand through the seats and shakes Billy's
hand.

TOMMY

(friendly)
Nice to meet you.

BILLY

(fearful)
Like wise.

CUT TO:

INT. UNMARKED POLICE CAR - DAY

On the dashboard is a pair of vintage bakelite opera
binoculars. They bear the words. "Not to be taken away" on
one side and "Property of U.A.D.C. Ltd Temple Chambers EC4"
on the other. Obviously would have been stolen sometime in
their life.

Mallard picks the binoculars up and looks towards the post-
office while feeding himself Rolos. He is keeping his
irritation just below the surface as we hear another person
TRAINEE DETECTIVE CONSTABLE TIMOTHY SPENCE start to speak.

TDC SPENCE

Do you fancy a sandwich, Gov?
They're spam and piccalilli, my
Mum's made me hundreds.

MALLARD

(Through his teeth)
No thank you.

TDC Spence rummages through a little square Adidas holdall.

TDC SPENCE

What about some crisps? Or there're
some fruit pies in here as well and
a packet of bourbons.

MALLARD

No, thanks.

TDC SPENCE

Ooo, she's made me bread pudding. I
love bread pudding. I'll save that
for later.

TDC Spence pulls out a packet of crisps, opens it and starts eating. Mallard looks across at him, there is a pile of wrappers, screwed up silver foil balls and a banana skin at his feet. Mallard takes a deep breath and counts to five before letting it go.

MALLARD

I hope you're gonna clear up that mess. It looks like a teddy bears' picnic.

TDC SPENCE

Of course. I'm just making a bit of room in the bag for all the rubbish. Actually, I think I'll have that bread pudding now. Do you want some?

MALLARD

No, maybe later. Much later. So she looks after you then, your Mum.

TDC SPENCE

Well she says now I've made detective I have to eat well, because of the irregular hours and cold doorways.

MALLARD

Cold doo?..You haven't made detective yet, Trainee Detective Constable Spence, You've got to get passed me first. It all depends upon your assessments now. You just need to last the course and not keep getting on my tits, then you might, just might, make detective.

TDC Spence looks saddened. Mallard notices this and sighs.

MALLARD (CONT'D)

Rolo, Timothy?

DI Mallard passes what's left of his Rolo's across to Spence who is finishing off his crisps by pouring the crumbs into his mouth straight from the packet.

TDC SPENCE

Thanks, Gov.

He goes to take the Rolo.

TDC SPENCE (CONT'D)

It's your last one. Gov. Does that mean you're beginning to like me?

MALLARD

No. It means if I eat any more I'll probably be sick. That and with a toffee in your mouth there might be a chance of some quiet thinking time.

Spence pops the Rolo in and is quiet for a few seconds. Mallards face starts to relax until...

TDC SPENCE

I still don't get it, Gov.

MALLARD

(Sighs)

What don't you get?

TDC SPENCE

Well, why the Finch's would squeal on their own blag.

MALLARD

Squeal on their own blag? Where are you getting these terms?

TDC SPENCE

My Mum.

MALLARD

Oh. You shouldn't listen to her. She'll lead you into terrible ways, Timothy. Terrible ways. But to answer the question so succinctly put. These three villains, what we are about to apprehend, are what are known in the trade as sacrificial prawns.

TDC SPENCE

Prawns?

MALLARD

That's right. The Finches set this whole thing up. It's not supposed to work. It supposed to give us an easy target. The driver and the two mugs in the post office are nobodies who could possibly someday become somebodies unless they're stopped.

TDC SPENCE

And that's what we're here for?

MALLARD

The robbery has been set up with our full knowledge and cooperation. But you have to keep it to yourself. We can't have people knowing that we are in collusion with gangsters.

TDC SPENCE

Isn't that corrupt?

MALLARD

Not at all. It's like sleeping with the enemy. Co-operation of adversaries. It helps to keep the streets clean, keeps the clear-up figures high. It's a fairly safe but high profile collar and everybody wins and it prevents war. The public are reassured, which is our prime role as police officers. We're just part of a PR machine.

TDC SPENCE

Well what's in it for the Finches?

MALLARD

It's the game, Timothy. They throw us the odd crumbs and we let them keep the cake and who knows, sometime we even get a slice.

TDC SPENCE

Oh, that's a thought. I think I've got some angel cake in here somewhere.

CUT TO:

INT. POLICE VAN - SAME TIME

Terry is in the driver's seat. He has parked the van in the side street.

In the back five detectives in black flack jackets are getting excited.

Terry is sweating and wriggling a bit in his seat. He looks back at the crew.

TERRY
What do you make time?

DETECTIVE 1
Twenty minutes to.

TERRY
That gives me five minutes 'til
they get here, plus at least five
for them to get in and out. So ten
should be enough.

DETECTIVE 1
Ten? What for?

TERRY
I need a bog.

DETECTIVE 1
Couldn't you have gone before we
left.

TERRY
I did. I need to go again.

DETECTIVE 1
Nervous?

TERRY
It's not that. I think it might be
something I ate.

CUT TO:

INT. INDIAN RESTAURANT - EVENING

Terry is looking at a menu. A waiter standing over him.

Terry looks at the waiter.

TERRY
I think I'll have the king-prawn
vindaloo, extra hot.

INDIAN WAITER
Very good, sir.

BACK TO:

INT. POLICE VAN - MOMENTS LATER

TERRY

It's no good, I've got to go.

Terry jumps from the van and runs in search of a toilet.

CUT TO:

INT. UNMARKED POLICE CAR - CONTINUOUS

Mallard puts the binoculars to his eyes. He watches as the Mondeo pulls up outside the post office.

MALLARD

Right on time.

Mallard picks up his radio.

MALLARD (CONT'D)

(into radio)

OK, Boys, it looks like our show's about to start.

CUT TO:

INT. FORD MONDEO - SAME TIME

Billy has parked the car outside the post office. Frankie and Tommy are taking deep breaths in readiness on the back seat.

Frankie is now holding a tyre leaver. Tommy is holding his hooter. He gives it a honk. It startles Billy.

FRANKIE

Come on, let's do this.

Tommy opens his door but has found that one of the oversize boots is stuck under the seat in front of him.

Frankie pushes him out of the car. His foot comes out of the shoe along with his sock. He makes to get them.

TOMMY

My shoe!

FRANKIE

Just leave it! Come on.

Frankie rushes into the post office with Tommy limping behind the best he can.

CUT TO:

EXT. PUBLIC TOILET - SAME TIME

Terry is relieved to reach a public toilet. Panicking he pushes the door. It's locked.

TERRY

Shit! Shit! Shit! Shit! Shit!

He looks around for somewhere else, then looks at his watch. It is 11:46.

TERRY (CONT'D)

Shit! Shit! Shit! Shit! Shit!

CUT TO:

INT. POST OFFICE - CONTINUOUS

Frankie bursts through the door of the post office followed by Tommy a few seconds later.

They stand in the doorway, unsure what to do next. Chandra is behind the counter pretending to be engrossed in something or other.

Tommy honks his hooter.

CUT TO:

INT. UNMARKED POLICE CAR - CONTINUOUS

Mallard is watching the street. A traffic warden is approaching the Mondeo.

MALLARD

Hello, what's she doing?

The traffic warden looks at Billy's number plate and writes it into her notebook. She then walked to the driver's side of the car and stands by the door.

CUT TO:

INT. MONDEO - DAY

Billy is leaning on the steering wheel with his head in his hands. He is startled by a gloved hand of the traffic warden knocking on his window.

AMY

(From outside)

I'm sorry sir I'm going to have to ask you to leave.

Billy jumps in his seat, swears under his breath then starts to wind down his window to talk to the traffic warden. She bends down to face him and comes into view.

BILLY

I'm sorry I won't be a....Amy!

AMY

Billy! Don't you move!

Amy runs around the front of the car and gets into the front passenger seat. Billy looks desperately to the post office.

BILLY

You can't get in. You shouldn't...

AMY

Don't you tell me what I should and shouldn't do. You said you'd call me.

BILLY

I know, Amy. I know. I wanted to. I lost my phone. But you shouldn't be here. Not now. Any other time, but not now.

AMY

You don't shake me off that easily. Not after Saturday night. I thought we had something I thought we connected and then you just disappear. You don't call or answer my texts. It's been five whole days! I know, don't tell me, you met someone else on the site didn't you?

BILLY

No.

AMY

We have the most perfect evening together. We clicked you and me, Billy. Well at least I thought we did.

BILLY

We did.

AMY

And then you just go. Is that what you do? You enter a girls life, be all gentlemanly and charming and not just after the one thing - and then once you've got them hook, line and sinker you vanish like a thief in the night. Is that how you get your kicks?

BILLY

(Desperate)

No, not at all. I can't explain, not now, but I will call you later, I promise, if everything goes to plan, I will call you, but you've got to go. Now!

AMY

I'm not going anywhere, not until you tell me why you haven't called.

BILLY

I told you, I lost my phone. It had your number on it. Hook, line and sinker? You mean you really want to see me again?

AMY

Not in so many words, but I did think we had something and that there was at least some...er...potential and I thought I might want to take it further, possibly. Maybe see what developed over the next couple of dates. Even invite you in for er...coffee and that.

BILLY

Coffee?

AMY

And that...

Billy swallows.

BILLY

Oh...

AMY

You should have called.

BILLY

Oh, Amy. I thought of nothing else. I just couldn't call you. But after today I can, if it all works out.

AMY

I'd like to believe you, but I know boys. They just lead you on, then dump you when they don't get what they wanted. Quite often even when they do.

BILLY

I'm not like that. And I got exactly what I wanted. I had the perfect evening with a beautiful lady who was charming, who made me laugh, who listened and was interesting who was the one in a million. I thought I'd found my soulmate. Seriously, Amy. I really - really like you and can't wait to see you again.

AMY

You do? Really? You better not be handing me a line because I feel the same and if you play me about you'll be sorry.

BILLY

I'm not playing you about. Honest.

AMY

So when then?

BILLY

Anytime. You say a time.

AMY

(Happy)

Five o'clock. Where do you want to go?

BILLY

Anywhere. Just anywhere. Give me your number again, write it down. I'll take you to dinner or for a picnic on the beach or on holiday to Majorca. Anywhere.

Amy writes her number down in her book and tears the page off and hands it to Billy.

Billy is getting more anxious and keeps looking over towards the post office.

AMY

I've always wanted to go to Majorca.

BILLY

I know. You said when we were at the restaurant.

AMY

You remembered?

BILLY

Of course. I remember everything about that night. Up to a point that is. But I would. I'd take you anywhere you wanted to go. Somewhere romantic. Somewhere away from here. If only...

AMY

(Suspicious)
If only what?

BILLY

If only I had the money. I'd make you so happy. But I can't talk about that now. You have to go. Please get out of the car and go. Quickly. I'll call you at five.

AMY

(Downhearted)
I get it. You don't have to explain. You're just one of those blokes who has to let a girl down gently. You can't just come out with it and say, "Sorry, Love, we had a great night but on reflection you're not the one for me."

BILLY

Seriously, Amy, it's not like that at all. But you've gotta get out and go away from this end of the High Street.

AMY

That's a thought. You should move off too. I've been told to keep it clear. Something's going on and there's a police car down the road waiting to catch some bank robbers, or so we were told at the station.

Billy sighs deeply and clears his throat.

BILLY

(Sad)

That'll be me. I'm part of it.

AMY

You?

Amy starts to get out of the car.

AMY (CONT'D)

(angry)

Well, you're full of surprises.

BILLY

Wait! It's not what I do. I don't want to be here. This is the worst day of my life, except the bit when you got into the car that is.

Amy settles back into the seat.

AMY

Go on.

BILLY

(Talking quickly)

After our night, I called into the snooker hall on my way home. Somehow I had my drink spiked and my phone taken and now some really bad people say I owe them five thousand pounds. I had to agree to drive the getaway car else they said they'd break my legs or eat my cat.

AMY

You've got a cat?

BILLY
Yes, Kitten-Face.

AMY
(dreamy)
That's lovely. I love cats.

BILLY
Me too. But you see. I have no choice, that's the point and that's why I couldn't call. But I can't think of anything else but seeing you again. I fell for you Amy I had the best night of my life and when I left you at your doorstep I was walking on air. Then I made the stupid mistake of going into the snooker club.

AMY
I see.

BILLY
And after The Finches said I had to do this. Even if I'd still had my phone, how could I call you? I didn't want to let you down. I didn't want you thinking the wrong thing about me. I think I'm in love with you Amy. But now you know what's going on, I wouldn't blame you if you never wanted to see me again.

AMY
If this is true then you are in a bit of a pickle. God, I hate this town. I hate this job, I hate my life. Everything's been rubbish for years, then you come along and it all looks rosy. I'm not after all the trappings, we don't need pots of money. We can just give it a go and see where life takes us. What say you, we give it a try anyway. If you're serious I'll stand by you whatever happens with the Finches or the police or whatever. So what's it to be?

BILLY
How do you mean?

AMY

Do you want to give it a go
whatever happens or shall I walk
away?

BILLY

You'd stick by me?

AMY

Yes, I think I would.

BILLY

Then give me a chance to make
things right. I just need to get
out of this jam, get the Finches
off my back and then we can try to
build a life together. Give it a go
away from here and this lousy town.

CUT TO:

INT. POST OFFICE - SAME TIME

Frankie is standing at the counter pointing the tyre lever at
Chandra. Tommy is behind him.

FRANKIE

(shouting)

Give us the money and hurry up!

Tommy honks his hooter a couple of times for effect.

Chandra, wearing a Post Office jumper along with a name tag
that says DC Chandra stays calm.

DC CHANDRA

Do you have a holdall?

FRANKIE

What?

DC CHANDRA

A holdall, a bag.

Tommy now getting agitated starts honking his hooter
repetitively.

Frankie turns to him.

FRANKIE

Stop it! I can't think.

Tommy gives it one last honk then stops.

DC CHANDRA

Or I could give you a bag for life.
They're normally 20p, but I think
we could waive that, just this
once.

FRANKIE

Just do it. Put the money in the
bag and hand it over. And no funny
business.

Chandra looks at the two men dressed as clowns and raises an
eyebrow.

He starts loading the cash into a bag for life.

CUT TO:

EXT. ALLEY WAY - SAME TIME

Terry is in an alleyway behind some shops. He is bent over
and holding his stomach. Running the best he can. He sees
some dustbins and in desperation drops his trousers and sits
over one of them and vacates his bowels. It isn't pleasant.
It isn't quiet. Yet the tears of relief fill the policeman's
eyes and run down his cheeks.

CUT TO:

INT. FORD MONDEO - CONTINUOUS

AMY

Oh, Billy.

BILLY

Oh, Amy.

They kiss.

CUT TO:

EXT. STREET - CONTINUOUS

Frankie and Tommy run from the post office. Frankie is in
front with the bag of money. Tommy limping behind with his
one big shoe.

Frankie reaches the car, opens the door and throws in the bag of money. Mallard and Spence appear and grab hold of him, wrestling him to the ground. They hold him.

CUT TO:

INT. FORD MONDEO - CONTINUOUS

Billy and Amy look onto the back seat and see the money. They look at each other then at the police who are occupied with the robbers. The two then turn calmly and look out through the windscreen to an empty road ahead. They are suddenly calm.

BILLY

So what do we do now?

AMY

(Casually)

Picnics on the beach, you say?

BILLY

Yes.

AMY

Somewhere romantic?

It is dawning on Billy what Amy has in mind.

BILLY

Yes.

AMY

Majorca?

BILLY

Yes, if you like.

CUT TO:

EXT. STREET - CONTINUOUS

Tommy catches up to them.

TOMMY

(shouting)

Let him go!

Busy trying to hold on to Frankie, the two policemen ignore him for a moment.

Tommy pulls out the gun and points it at Mallard.

TOMMY (CONT'D)

Let him go, I said. Or I'll shoot.

Mallard and Spence relax their grip on Frankie. Mallard looks up at the pathetic sight of Tommy in his clown's outfit and his one big shoe.

MALLARD

Come on, son. Don't do anything silly.

TOMMY

(emotional)

Let him go.

Tommy takes aim and pulls the trigger. A flag with the word "BANG" drops from the barrel of the gun. Instantly 2 shots ring out as the ARO snipers take Tommy out of the game

BACK TO:

INT. FORD MONDEO - CONTINUOUS

Billy and Amy hear the gunshots.

AMY

(Shouts)

DRIVE!

FADE OUT.

END OF EPISODE.