

1 INT. COACH / MOTORWAY. MORNING

A large empty coach, all dull beige seats and wood veneer, makes its way along a stretch of motorway.

2 INT. COACH / MOTORWAY. MORNING

At the back of the coach we see a lone passenger. His eyes closed, head drooped. Suddenly he raises a hand and rubs the bridge of his nose. It's no use, Chris, 25, can't sleep. He pulls up a set of head phones, puts them on, and presses play on his MP3.

3 INT. COACH. MORNING

Long shot from the front of the coach, the driver's gruff face to the left, empty seats filtering away from camera, Chris' head peaking above a back seat. We hear the music from his MP3 begin to play. It's Noel McKoy's "Brighter Day", a northern soul track that's reminiscent of Motown and comparable to the vocal sound of Marvin Gaye.

The track will play over the following opening scenes, the credits fading subtly in and out in white text.

4 EXT. STREET. MORNING

We follow from behind as a hooded character walks with intent through Dudlowe: a sprawling new town built in the fifties to house the east end after the Second World War.

24 EXT. DUDLOWE STREET. MORNING

Chris walks along a residential road, in his hand a piece of p60Cr with a scribbled address. He finds the right house. He stands there for a moment then hits stop on his MP3. Our soulful soundtrack comes to an end. He pulls down his headphones, walks to the door and knocks gently.

25 INT. REZ'S HOUSE / KITCHEN. MORNING

Shifty stands at the table sorting through letters. He hears the knock and walks to open it. He takes off his jacket, puts it on a hanger and opens the front door to reveal Chris.

SHIFTY
Fucking hell, man...

Shifty can't help but smile.

SHIFTY (CONT'D)
You're early!

CHRIS
Shifty.

A smile creeps across Chris' face.

SHIFTY
Yes, rude boy.

CHRIS
You alright geezer.

SHIFTY
I'm sweet... come in, man, come in.

Shifty and Chris embrace.

CHRIS
Good to see you, mate.

SHIFTY
Good to see you too, geezer.

26 INT. REZ'S HOUSE / BATHROOM. MORNING

CLOSE ON: WATER GUSHES FROM A TAP.

Chris stands splashing his face from the sink. His bag is crumpled on the cistern. He looks at himself in the mirror.

CHRIS

She fit?

SHIFTY

Yeah, she's alright you know....
She's got fucking massive Gary's.

Chris laughs.

CHRIS

SHIFTY (CONT'D)
Or you can come with me?

CHRIS
Whatever.

A BEAT.

CHRIS (CONT'D)
(whispers)
Does your brother know you keep
those there?

Shifty shakes his head.

JASMINE (CONT'D)

(on phone)

...Neither knows about the other, and then she expects me (she drops to a whisper) to fucking cover for her (normal volume) Stefan's my mate for Christ's sake, I'm not getting caught up in that whole mess (to boy) Freddie, sit down and finish your breakfast!

This is too much for Trevor. He turns and walks away from the table.

JASMINE (CONT'D)

(on phone)

... and she has a go at me for taking on too much
(she laughs - then without looking up)
Babe, I'm cooking you some eggs...

SLAM - the front door crashes shut - he's gone - his breakfast untouched.

JASMINE (CONT'D)

Oh... what... nothing, Trevor's just walked out without touching his breakfast... I don't know, I thought so anyway...

30 EXT. DRIVEWAY. MORNING

Silence. Trevor soaks it in - deep breaths - panic subsiding. He approaches his work van. "T. PALMER - BUILDER'S MERCHANT" inscribed on the side. He gets in - suddenly his mobile rings - he answers.

JASMINE

What's the matter?

Off screen Katie continues to bash her bowl on the tray.

TREVOR

Nothing, I'm fine.

JASMINE

Why didn't you say good-bye?

TREVOR

You were gassing away to Nicola...

JASMINE

And why didn't you touch your breakfast?

TREVOR
I'm not hungry.

Off Screen Freddie yells.

JASMINE
What's the matter with you?

TREVOR
I'm fine.

She runs the tap, water gushes on to the discarded eggs.

JASMINE
Where's the grey suitcase?

TREVOR
What? I can't hear you babe.

JASMINE
I want to start getting stuff ready
for next week - where's the grey
suitcase?

TREVOR
I'll find it when I get home.

JASMINE
It's all right babe I'll get it.

TREVOR
Jasmine, I'll get it when I get
home.

JASMINE
Babe it's fine, I'll get it down.

TREVOR
(Stern)
I'LL FIND THE FUCKING THING WHEN I
GET HOME.

CLICK!

He breathes in hard, takes a moment to calm down and then starts the engine.

31 INT. TREVOR'S HOUSE / FRONT ROOM. MORNING

Jasmine drops the phone by her side, shocked at Trevor's temperament, and watches through the front room window as he drives away.

32 INT. SHIFTY'S HOUSE / KITCHEN. MORNING

Shifty's laying out the breakfast. At that moment, Rez, Shifty's brother, walks in. Mid 30's, portly. He sees Chris.

REZ
(PAKISTANI - SUBTITLED)
Motherfucker, the return of the
white man.

Chris stands and goes to embrace Rez, but Rez walks past and grabs a glass of orange juice from the side.

CHRIS
How you doing Rez, good to see you,
man?

REZ
I wondered why I could hear voices.
I thought he'd brought home a rent
boy again.

SHIFTY
Shut up you prick.

REZ
(To Chris)
You look like a rent boy.

CHRIS
What are you talking about?

Points at Chris.

REZ
That top cost more than my
education.

CHRIS
My pants cost more than your
education.

REZ
(sings)
Cold blooded.

Shifty lays down three plates of breakfast. Rez fakes a heart attack.

SHIFTY
(PAKISTANI)
Soak it in fat boy.

CHRIS
I take it this doesn't happen
often.

REZ
 You know what, I'm emotional,
 where's my camera, bring me my
 camera. Quick, man, quick.

SHIFTY
 Yeah, fucking laugh it up.

REZ
 (PAKISTANI)
 Don't worry I will.

Shifty sits down and they begin their food.

33 EXT. TREVOR'S VAN. MORNING

Trevor sits at the wheel, parked in a residential street. He dials a number on his mobile but gets the following message

(V.O.)
 This number is currently
 unavailable please try agai...

He puts down the phone, and sits there, waiting, agitated.

34 INT. REZ'S HOUSE / KITCHEN. MORNING.

All three of them eat in silence. Chris' eyes dart occasionally to Rez who pays no attention to anything but the food. There is an uncomfortable air in the room.

35 INT. TREVORS'S VAN. MORNING

Trevor does a line of cocaine of the tip of his car key. We see that he doesn't have a huge amount left in his wrap.

36 INT. REZ'S HOUSE/KITCHEN. MORNING

Shifty's putting away breakfast, Chris and Rez sit at the table. Rez stabs away with a tooth pick measuring up Chris, who reads a magazine.

REZ
 (to Chris)
 Do you think I've put on weight?

Chris looks up.

CHRIS
 What?

REZ
 Do you think I've put on weight?

A BEAT.

CHRIS
I dunno. Not really.

He's lying.

REZ
(to Shifty)
I told you I haven't put on that
much weight.

Shifty lets out a sarcastic laugh.

REZ (CONT'D)
How long since you've been back?

Shifty sits back down and answers for Chris.

SHIFTY
Four years.

REZ
Is that the last time I saw you,
fucking hell?

CHRIS
Yeah. Was it? Yeah, four years ago
I think.

A BEAT.

REZ
Where you living?

CHRIS
Manchester.

REZ
What you doing?

CHRIS
What, work wise? I'm in
recruitment.

REZ
Good money?

Chris abandons his magazine.

CHRIS
I do alright, yeah.

REZ
How much?

CHRIS
 (laughs)
 Enough.

REZ
 You need to get this Gadha (donkey)
 some work, four A-levels and no
 job.

SHIFTY
 I pay you fucking rent don't I?

Silence.

REZ
 Girlfriend?

CHRIS
 No, not yet.

REZ
 Gay?

CHRIS
 No... you?

REZ
 I'm asking the questions padre... for
 your information... no, I'm not...
 but Shifty is.

SHIFTY
 Jokes.

A BEAT.

SHIFTY (CONT'D)
 (to Chris)
 What have you got, rent or
 mortgage?

CHRIS
 Fucking hell, tag team... Mortgage.

REZ
 That's nice.

SHIFTY
 Yeah, mature, man.

A BEAT.

REZ
 Why do you leave without saying
 goodbye to my brother?

Chris is stumped. Shifty looks down at the floor.

SHIFTY

Rez, man...

REZ

I'm only joking...

A BEAT.

REZ (CONT'D)

But really, why?

SHIFTY

Leave him alone.

REZ

I need info, man. I'm like a sponge, do you know what I mean, I'm like a flannel... How come your back, what's the deal?

SHIFTY

I invited him to a party.

REZ

Who's party?

CHRIS

Rachel's.

REZ

Rachel who?

SHIFTY

Rachel Price.

REZ

Who?

SHIFTY

Mate, Rachel and Serena.

Rez pauses, thinking. Chris clocks him with an almost icy stare.

Chris looks back down at his magazine. Rez knows he hit a raw nerve. An uncomfortable silence. Shifty tries to break the ice by talking about a more trivial topic.

SHIFTY

You remember Rachel, you fucking lunged her at Jazzbo Browns?

REZ
WHAT... that's BULLSHIT.

CHRIS
Yeah, yeah, you went in for the
kill and she lent away like she was
doing the fucking limbo.

Chris is back in the conversation.

SHIFTY
Her ponytail swept the floor.

Shifty and Chris touch fists.

REZ
You boys need to get your facts
straight... she fucking lunged me.

CHRIS
You couldn't even remember who she
was five minutes ago.

Shifty and Chris crack up laughing.

SHIFTY
(to Chris)
I wouldn't mind if he did it
discreetly, but he lunged her from
about three feet.

Shifty mimics Rez's historic lunge, Rez starts to laugh at
the memory of it, covering his face with his hands.

37 INT. TREVOR'S VAN. MORNING

Trevor tries the mobile again but gets the same message. He
throws his phone onto the passenger seat and exits the car.

38 INT. REZ'S HOUSE / KITCHEN MORNING.

They still sit around the table.

SHIFTY
(to Rez)
You can come along if you want.

REZ
(sarcastically)
Yeah, I feel like it now, don't
I... fucking hell..

Suddenly the door bell goes.

REZ (CONT'D)
(to Shifty)
Get that, it's probably your viagra
delivery.

SHIFTY
Fuck off.

39 INT. REZ'S HOUSE / FRONT DOOR. MORNING

Shifty opens the door.

SHIFTY
(suspicious)
Trevor.

TREVOR
Alright mate.

Shifty steps out and pulls the door to behind him.

40 INT. REZ'S HOUSE / KITCHEN. MORNING

Rez stares at Chris who's still reading a magazine.

REZ
So come on, why are you back...
really?

Chris looks up at him. He's not ready for this question.

CHRIS
Because of the, erm, because of the
party...

REZ
There's been hundreds of parties
mate, what's so special about this
one?

CHRIS
I dunno, I just wanted to see
Shifty didn't I.

Rez just stares at him. Chris looks back at the magazine,
trying to pretend he's reading.

41 EXT. REZ'S HOUSE. MORNING

TREVOR
I was trying to bell you geezer,
your phones off.

SHIFTY
Yeah I know, mate?

A BEAT.

SHIFTY (CONT'D)
Trevor, what do you want?

Trevor doesn't say anything, just nods his head, as if Shifty should know what he's talking about. Shifty closes his eyes taking stock.

SHIFTY (CONT'D)
Mate, you haven't... you haven't
paid me for last week yet?

Trevor looks a little uncomfortable.

TREVOR
Do me a favour, I've probably put
your fucking kids through college,
do you know what I mean?

SHIFTY
Mate, keep your voice down.

A BEAT.

Shifty considers.

SHIFTY (CONT'D)
Meet me at the top of the road by
the telephone box.

TREVOR
Mate you're a fucking diamond.

42 INT. REZ'S HOUSE / KITCHEN. MORNING

Still watching Chris, Rez speaks.

REZ
For some reason... I dunno why...
he still thinks of you as his best
mate.

He get's up to leave.

REZ (CONT'D)
Why don't you try acting like one.

WE'RE TIGHT ON CHRIS. HE'S TAKEN ABACK BY REZ'S COMMENT.

43 INT/EXT. REZ'S HOUSE / HALLWAY. MORNING

Trevor goes to walk away.

SHIFTY
Trevor...

TREVOR
Yes mate...

SHIFTY
Don't ever fucking come to my house
again.

TREVOR
Yeah, no worries, I'm sorry, man.

Shifty walks in, shutting the door. Rez walks past him to go upstairs.

REZ
Who was that?

SHIFTY
Nothing, geezer wanted to talk to
me about a job.

REZ
What job.

SHIFTY
Labouring.

Rez ascends the stairs.

REZ
What did you say?

SHIFTY
I'd think about it.

Shifty goes to walk off.

44 INT. REZ'S HOUSE / UPSTAIRS HALLWAY. MORNING.

Rez, reaching the top of the stairs, calls down.

REZ
Shafiq.

SHIFTY (O.S.)
What!

REZ
Don't forget.

SHIFTY (O.S.)
What?

REZ
Mum and dads.

SHIFTY (O.S.)
(PAKISTANI)
Do me a favour.

REZ
(PAKISTANI)
Just do it.

45 INT. REZ'S HOUSE / HALLWAY. MORNING.

Shifty looks agitated.

SHIFTY
(PAKISTANI)
I'm going to this fucking party.

REZ (O.S.)
(PAKISTANI)
What time.

SHIFTY
(PAKISTANI)
Nine.

REZ (O.S.)
(PAKISTANI)
You can be there at seven.

SHIFTY
(PAKISTANI)
For fucks sake.

46 INT. REZ'S HOUSE / UPSTAIRS HALLWAY. MORNING.

REZ
(PAKISTANI)

49 INT. REZ'S HOUSE / HALLWAY. MORNING

Shifty and Chris stand in the hallway putting on their jackets. They go to leave when Shifty stops and considers something.

SHIFTY
 Actually, let's go out the back way, it'll be quicker.

They head for the garden.

Trevor sits. Waiting. He taps his finger on the steering wheel. Agitated. Every second an eternity.

51 EXT. BACK PASSAGE. MORNING

Shifty and Chris walk for a moment in silence.

We gonna see your mum and dad later?

SHIFTY
 No.

CHRIS
 being nosey, I just heard Rez...

Chris doesn't want to push the subject any further. There's silence as they walk.

SHIFTY
 ...Do you know they've ignored me for about a year...

CHRIS
 I didn't know?

SHIFTY
 ...my mum puts the phone down when she hears my voice...

A BEAT.

SHIFTY (CONT'D)
 My dad crosses the road if he sees me in the street, then they fucking summon me for a fucking job interview.

Silence, the two carry on walking.

CHRIS

For what?

SHIFTY

They just want me to meet some up-
his-arse-paki who'll look at me
like some lost fucking cause!

A BEAT.

CHRIS

You gonna go?

SHIFTY

Am I fuck.

52 INT. TREVOR'S VAN. DAY

Trevor drives slowly past the house to see Rez putting out
the rubbish. Rez turns around and stares at Trevor. Trevor
looks away and drives off.

SHIFTY
Yeah, just a small one.

Shifty and Glen knock fists.

GLEN
We better be careful, seems like
there's a Tally-barn in town.

SHIFTY
Give it a fucking rest geezer.

GLEN
You know I'm only fucking about you
prick. *

Glen looks over at Chris. He takes him in.

GLEN (CONT'D)
How you doing mate, you alright?

CHRIS
(warily)
Alright.

Glen grabs Shifty and pulls him to one side. His face is
close to Shifty's ear, his insipid breath hot.

GLEN
Who the fuck is that?

SHIFTY
Chill out, he's an old mate of
mine.

GLEN
Don't just bring any fucking Muppet
to the party, at least let me know
first, do you know what I mean,
give me a fucking heads up.

A BEAT.

SHIFTY
(calm)
Yeah.

A BEAT.

SHIFTY (CONT'D)
(collected)
Alright mate.

A BEAT.

GLEN
 Anyway, I've got, erm, I've got a
 message for you.

A BEAT.

SHIFTY
 What?

GLEN
 Magnus wants you to call him
 tonight?

SHIFTY
 What? Magnus never wants me to call
 him.

Glen shrugs.

A BEAT.

GLEN
 I dunno, mate...

Shifty watches Glen.

SHIFTY
 Where's the gear?

GLEN
 Lenny's got it.

As Shifty walks to the car he discreetly backhands a roll of
 money to Glen. Seated in the driver's seat sits Lenny, a
 frail man, eyes sunken, hair thinning. His denim jacket
 giving him the only dignity from looking like a walking
 corpse. Seated next to him is Loretta. She's pulling out a
 crack pipe itching to take a hit. Shifty leans through the
 window and in one swift move takes a package from Lenny,
 slipping it into his jacket, and drops a pile of cash into
 his lap.

*
 *

SHIFTY
 Alright Lenny?

LENNY
 Alright mate.

SHIFTY
 You alright Loretta.

LORETTA
 Alright Shifty.

56 INT. REZ'S HOUSE / FRONT ROOM. DAY

Rez lays down a prayer mat. He kneels down and begins to pray.

57 EXT. RESIDENTIAL STREET. DAY

Glen stands smoking, staring at Chris. Suddenly Glen speaks.

GLEN
I fucking... I swear I know you
from somewhere?

A BEAT.

Chris can feel Glen's eyes on him.

CHRIS
I dunno...

GLEN
I do, I know you from somewhere.

Chris stays silent.

GLEN (CONT'D)
D'you used to knock out pills?

CHRIS
(dismissive)
Yeah, now and again.

Glen carries on staring at him.

GLEN
Yeah, yeah, I know where I fucking
know you from... you used to go out
with Serena Ellis?

CHRIS
Yeah, a few years ago?

GLEN
You'd fucking hope so, she's dead
you cunt.

Glen laughs at his own joke. Chris looks furious. Shifty walks back over.

SHIFTY
Come!

GLEN
Right you done?
(Shifty nods)
Good.

(MORE)

(he takes a final drag on
his fag)
Don't go blowing up any fucking
tube trains.

CHRIS
Geezer don't worry about,
just...don't worry about it, it's
cool, I'm alright.

60 EXT/INT. BUILDING SITE. DAY

Trevor makes his way across muddy terrain to a porta-cabin and let's himself in. We follow him into see Bob Moran, portly, sitting at a desk, another gentleman, in a suit and hard-hat stands before the desk. Bob spots Trevor.

BOB
No, no, no, no, no, no, no...

TREVOR
Bob!

Bob comes around from his side of the desk.

BOB
No, Trevor, no.

TREVOR
Bob just hear me out.

BOB
Fuck off, Trevor.

Bob turns and walks out the porta-cabin. Trevor follows.

TREVOR
Bob.

Bob ignores him.

TREVOR (CONT'D)
Bob I need this money.

Bob stays quiet, approaches a workman and starts talking to him. Trevor stands behind them.

TREVOR (CONT'D)
Bob!

Bob turns to him, and puts out his hand.

BOB
Thank's for coming today Trevor,
we'll definitely be in touch.

Bob's hand hangs there. Trevor looks at him, to the hand. Bob turns away and carries on talking. Trevor stands for a moment then turns and walks away. Trevor's face is awash with emotion, it looks like he wants to cry but he holds it together.

61 EXT. HILL TOP. DAY

Shifty and Chris sit atop of a hill looking out across a skate park - The camera observing them from behind. Shifty hands Chris a rolled spliff. Shifty doesn't say anything, doesn't want to push Chris.

CHRIS
She fucking... she loves a wrong'un
though don't she?

SHIFTY
Loves a wrong'un.

A BEAT.

CHRIS
What happened to her face?

A BEAT.

SHIFTY
Apparently... Glen... I think...
injected her with some fucking
cocktail... I dunno... smack, I
think... he passed out first... she
passed out... but apparently she
was lying up against a radiator...
the fucking thing came on full
whack. She was so out of it, she
didn't even know it was on....

A BEAT.

SHIFTY (CONT'D)
...the paramedics had to peel her
off.

CHRIS
Jesus Christ!

Chris looks back out over the estate. Shifty's phone starts ringing. He looks at the screen it reads Trevor P MOB. He hits reject.

62 INT. TREVOR'S VAN. DAY

Trevor gets the answering machine. He smashes out at his dashboard.

63 INT. REZ'S HOUSE / KITCHEN. DAY

Rez carries a bundle of dirty clothes to the washing machine and clumsily throws them in. He pulls out the powder tray but it comes out completely from the machine.

REZ
FUCK!

He tries to wedge it back in but it doesn't want to go. Rez gets down on his knees and tries again, to no avail. He looks in the gap, and sees something.

He sticks his fingers in and starts rooting around. He has something; slowly Rez pulls out a large, see-through, watertight bag brimming with wraps of cocaine and crack. Rez sits back against the machine just staring at it.

64 EXT. HILL TOP. DAY

Shifty and Chris just sit. Suddenly Chris notices something.

CHRIS
What's that?

SHIFTY
What?

Chris points.

CHRIS
That fucking thing.

65 EXT. PARK. DAY

Shifty and Chris approach an extreme sports park ride that helps build upper strength. At either end of a raised beam are two handles.

CHRIS
What does it fucking do?

Chris grabs the handles and starts moving with it.

CHRIS (CONT'D)
Mate, grab the other end.

Shifty grabs the handles and starts running parallel to Chris, suddenly they both lift off the ground.

CHRIS (CONT'D)
FUCKING HELL!

SHIFTY
SHIIIIIIIT!

They're both cracking up laughing, loving it.

66 INT. TREVOR'S HOUSE / KITCHEN / BATHROOM. DAY

On Jasmine's kitchen floor, just outside the connecting bathroom, are stacked a variety of toiletry goods. The sounds of scrubbing and movement echo out. Jasmine, her dressing gown grubby and soaked, cleanses, scrubs, and cleans the emptied bathroom like a woman possessed. She's purging her haven, washing away the sin that has tainted her sanctum.

WE CUT TO A LONG SHOT, OVER FREDDIE'S SHOULDER TO SEE HIM WATCHING HER.

67 EXT. VALERIE'S BLOCK COUNCIL FLATS. DAY.

A fairly respectable but featureless tenement block looms.

68 INT. VALERIE'S BLOCK COUNCIL FLATS/CORRIDOR. DAY

Shifty and Chris stand before a racing green door upon which a small ceramic emblem of a cat nestles under the number eight. Shifty knocks on the door. Silence. He stares at the emblem of the cat.

SHIFTY
Fucking cat lovers.

A BEAT.

CHRIS

A BEAT.

Shifty bends down and looks through the letterbox. He sees a shadow approaching. He stands back up. The latch snaps, echoing down the clinical looking hallway.

69

INT. VALERIE'S FLAT / HALLWAY. DAY

*

We follow Shifty through a corridor deprived of light and colour. Valerie, who leads the way, is considerably smaller. We open into the front room and Valerie's revealed for the first time. At 5'5" with long arms book-ended by bony hands and a sculptured face, she smacks of an ageing Goth and is clearly an old hippie, her brain starched by LSD. Sleeping cats inhabit the surroundings like stationed guards.

A BEAT.

Valerie looks towards Chris.

SHIFTY

Valerie, this is Chris, he's erm,
he's an old friend of mine, we grew
up together. He's cool. We go way
back. So it's cool, you know.

VALERIE
No, no I was awake, I didn't sleep.

A BEAT.

SHIFTY
I dunno then.

VALERIE
Did you say two o'clock.

SHIFTY
Yeah.

VALERIE
Are you sure it wasn't two thirty.

A BEAT.

SHIFTY
It may have been.

VALERIE
I was out on the balcony at two
thirty.

A BEAT.

VALERIE (CONT'D)
But I was in here at two.

A BEAT.

VALERIE (CONT'D)
I'll make us some tea.

SHIFTY
Yeah, that'll be sweet.

70 INT. VALERIE'S FRONT ROOM. DAY

*

Chris looks about at the bits and bobs that litter her front room. Sleeping felines. Chintzy ornaments of cats. He picks up a framed photo of her daughter, Loretta, in better days, fresh faced, before the scars, ready to take on the world. He looks slightly shocked to see this.

CUT TO:

Chris sits in a sunken armchair, and looks around the room. He looks closely at a sleeping cat near his chair. He moves his foot and touches it but it slides along the floor, not moving just solid, as if frozen. It dawns on Chris that all the cats in the room are stuffetlyls and bobs thatd7941 559153 re W

We're tight on the can as Valerie lifts the paraphernalia to her mouth and takes a hit, a small grimace etched across her lips. She gestures with her hand offering Chris some.

CHRIS

No, no, I'm fine.....thanks
though.

CLOSE ON SHIFTY.

SHIFTY

Look Val we're gonna have to do
one..

THE CAMERA PANS TO VAL- SHE LOOKS ANAESTHETIZED - BACK TO
SHIFTY...

Shifty nods at Chris for them both to leave. The thudding
bass echoes out as they exit the flat. Chris looks slightly
unsettled by what he's seen.

73 EXT. OUTSIDE VALERIE'S FLAT. DAY

*

Shifty shuts the door to Valerie's behind him. They go to
walk off when suddenly Shifty stops dead in his tracks. He
pauses for a while, and then shouts to Chris who has carried
on walking.

SHIFTY

Geezer, give me a minute.

Chris turns to see Shifty pulling up the sleeve on his
jacket. Shifty reaches through the letterbox and manages to
unhook the latch. The door swings slowly open, the drum 'n'
bass booming out.

73A INT. OTIS' FLAT / FRONTROOM. DAY

*

Shifty enters. The CAMERA follows. We're introduced to a dark
hallway, clothes, magazines and CD's litter the floor. Shifty
peers into one of the bedrooms leading off from the hallway -
a mattress with no sheets. Shifty carries on down the
hallway. Reaching a door, he slowly pushes it open, to reveal
a grotty front room. On the TV a violent movie scene plays
out, the sound turned down. A wiry looking 18 year old,
Otis, sits on the sofa rolling a spliff, absorbed by the
films images. A chavvy-looking bird sits to his left. Shifty,
cool as a cucumber, rolls into the front room, straight up to
the st5411

SHIFTY

Otis nods.

SHIFTY (CONT'D)
DO YOU UNDERSTAND ME?

OTIS
Yeah, yeah, it's cool, I'm sorry,
man, I didn't know I had it on
loud, I would have turned it down,
I'm sorry.

Silence. Shifty stares Otis out. Otis looks away. Shifty picks up a biro from the floor and writes a number on Otis' wall.

SHIFTY
Call me if you need any more weed.

He walks into the hallway, past Chris.

CHRIS
(almost disdain)
You don't miss a fucking trick.

SHIFTY
You know it.

78 INT. VALERIE'S BLOCK COUNCIL FLATS / STAIRWELL. DAY

Shifty and Chris make their way down the winding stairs of the tenement block, Shifty's phone vibrates.

CLOSE ON: THE SCREEN OF THE PHONE READS: TREVOR P MOB.

Shifty hits the reject button. Chris follows behind.

A BEAT.

CHRIS
That was all a bit fucking surreal.

SHIFTY
What d'you mean?

CHRIS
I can't believe you just sold crack
to Miss Marple and struck a deal
with Blazing Squad.

Shifty laughs as they carry on descending.

CHRIS (CONT'D)
How old is she?

SHIFTY
About 70.

A BEAT.

SHIFTY (CONT'D)
She's been doing drugs longer than
we've been alive.

A BEAT.

CHRIS
Yeah, d'you reckon.

A BEAT.

CHRIS (CONT'D)
When did you start knocking out?

SHIFTY
Knocking out what?

CHRIS
(lowers his voice)
Crack.

SHIFTY
I dunno, about...three, three and a
half years ago.

A BEAT.

SHIFTY (CONT'D)
Why when d'you stop knocking out
pills.

CHRIS
When do you think?

A BEAT.

CHRIS (CONT'D)
Do you get involved?

SHIFTY
No.

A BEAT.

SHIFTY (CONT'D)
Have you?

CHRIS
Fuck that.

They still descend the stairs.

SHIFTY
Do you wanna try it?

Chris looks at him, unsure if he's joking.

CHRIS
Only if I get a fucking discount.

SHIFTY
(Asian accent)
I have to charge you wholesale, you know. I got family in Pakistan, they need ticket for plane travel, man.

They both laugh.

79 INT. TREVOR'S HOUSE / KITCHEN. DAY

Jasmine is at the kitchen table with Freddie and Katie who are doing potato painting. Jasmine is dialing her mobile. She presses it to her ear.

80 INT. TREVOR'S VAN. DAY

Trevor is parked up in his van, just staring out. We see his phone vibrating on the dash board. He answers.

TREVOR
Jasmine...

81 INT. TREVOR'S HOUSE / TREVOR'S VAN. KITCHEN. DAY

Her tone is cold distant.

JASMINE
Where's the credit card?

TREVOR
What for?

JASMINE
I want to book a hire car.

TREVOR
We don't need one.

JASMINE
How are we gonna get about with two kids.

TREVOR
We'll get taxis.

JASMINE
It'll be cheaper to get a hire car.

TREVOR
Jasmine, we're not getting a hire car.

JASMINE
Don't ruin this for me, Trevor.

TREVOR
What do you mean?

JASMINE
Don't ruin this holiday for me.

Trevor goes quiet.

JASMINE (CONT'D)
Are you still there?

TREVOR
Yeah.

JASMINE
Where are you?

TREVOR
Where do you think. I'm on site.

JASMINE
It doesn't sound like it...

A BEAT.

TREVOR
Babe, look I've got to go,

JASMINE
Well what should I do about the car?

TREVOR
Babe, I've gotta go, Bob's calling
me... we'll tBabe, I've gotta go, Bob's calling80 A1095h4

83 EXT. COUNCIL ESTATE. DAY

Shifty and Chris walk in silence. Chris looks about at the buildings, his eyes searching across the domain that he once knew so well.

CHRIS
Did you tell Rachel?

SHIFTY
What?

CHRIS
About me.

A BEAT.

SHIFTY
No, I didn't.

A BEAT.

SHIFTY (CONT'D)
I thought it'd be a surprise.

Chris looks a little uncomfortable.

SHIFTY (CONT'D)
Mate, it's gonna be fine.

CHRIS
Who else is gonna be there?

SHIFTY
I dunno, lot of her new mates, I don't know many of them.

A BEAT.

CHRIS
So what's the plan, are you gonna go and see your mum and dad first?

Shifty looks at him.

SHIFTY
No.

A BEAT.

CHRIS
You should go man, see what they've got to say?

SHIFTY
I thought you worked in recruitment.

CHRIS

What?

SHIFTY

When do you become a

MALIK
(OUT OF BREATH)
Fucking hell Shifty... you alright
bruv... I didn't even notice you.

SHIFTY
What's going on?

MALIK
Long story, geezer (Looks at Chris)
you alright mate?

CHRIS
How you doing?

SHIFTY
Malik, this is an old mate of mine,
Chris.

MALIK
Someone's gotta be.

Chris laughs.

SHIFTY
Where are you going, man why you
running?

MALIK
Fucking hell, do you remember I was
telling you about Craig?

SHIFTY
No.

MALIK
Yeah you fucking do, Craig Whittle,
the guy who's seeing Desmond
Dodge's sister.

SHIFTY
What, Craig, small Craig.

MALIK
Yeah, yeah. D'you remember I told
you he had that job at the
pinnacles, the, erm, storage
warehouse.

SHIFTY
Yeah, go on.

He doesn't.

MALIK

Anyway, Craig tells me every Friday, on the fucking dot, a delivery gets made, all this top fucking electrical gear...

Shifty offers him a cigarette.

MALIK (CONT'D)

Cheers mate... yeah every Friday [lights his fag] they make this fucking drop off, but because the lorry can't reverse into the courtyard, something to do with the angle of the gates or something, I dunno mate, you'll have to ask Craig, they fucking, cos they can't get in, they leave all these crates sitting on the fucking road...

SHIFTY

What... are you on your way there now?

MALIK

What... no, no, no, I drummed the place ten minutes ago blood. This fucking... forklift went insid42 cm BT 12 0 0 -12y4ad...

SHIFTY

Follow me.

Shifty swerves down a side lane, Chris follows.

85

EXT. ALLEYWAY. DAY

Malik's legging it down an alleyway, he throws the bag over a wall and goes over after it, he vaults, landing knee deep in

CHRIS (CONT'D)

I'm serious, mate, you need to get away from this shit, come and live with me for a bit.

Shifty looks at Chris, and reaches into his pocket pulling out a pack of fags.

CHRIS (CONT'D)

I'm serious, mate... Why not?

Shifty doesn't say anything.

CHRIS (CONT'D)

You'd love Manchester, man, it's full of fitness.

Shifty stays quiet, and smokes. They sit their for a moment.

SHIFTY

I can't just fuck off.

CHRIS

Yeah, you can.

Shifty looks at Chris.

SHIFTY

Yeah, but I wouldn't mate... I don't want to... I'm perfectly fucking happy where I am...

89 INT. GLEN'S COUNCIL FLAT. DAY

*

Glen sits perched on the end of the bed, his top off. Loretta lays on her side, behind him.

GLEN

Magnus, Magnus...

He gets up and walks about.

GLEN (CONT'D)

... is that better?...it's Glen... you alright... can you hear me?... yeah I'm good mate, I'm good... No, you...no mate... no I, erm, I put the word about...you know...what we were chatting about... and I, erm, I think I've got a pretty good idea what's going on... well, erm... I've heard this off a few people... a lot of 'em have said the same thing... it's, erm, it's Shifty innit... Shifty... yeah, yeah definitely...

(MORE)

GLEN (CONT'D)

I mean I could have told you that in the first place, mate...who else is it gonna be... Cos I tell you one thing, I aint fucking cutting up the gear, Lenny aint fucking cutting it up is he, look at the state him... I mean mate, they're all on the make... he's a fucking Paki ain't he... he'd sell his sister for a set of rims, do you know what I mean... Yeah I did, I had a word with him... told him what I'd heard... yeah. Little prick told me to go fuck myself, said he'll call you himself... the geezers getting out of control Magnus, something needs to be done...alright mate...alright, I'll speak to you later...cheers mate...CLICK!

He stands there for moment, thinking. He walks over to Loretta and pulls back the sheets. He leans over and starts kissing her all over, she tries to ignore him, but he's licking her ear, grinding his crotch into her arse.

LORETTA

Glen, I'm not in the mood.

He doesn't listen, and pulls down her knickers.

90

EXT. GROSVENOR ROAD CUT THRU. DAY

There's a silence between the two of them. Shifty looks as if he's mulling something over in his head.

SHIFTY

If Manchester's so full of gal, how come you haven't got a bird yet?

CHRIS

I've been on nuff dates. Some of them fucking lovely.

A BEAT.

CHRIS (CONT'D)

I just haven't been able to get my head around it since Serena.

A BEAT.

SHIFTY

Mate, that was four years ago.

SHIFTY

I don't know mate. Whatever they
were saying about they

CHRIS
Oh yeah, I remember.

Chris cracks up.

SHIFTY
I gotta do one last drop off and we
can chill out.

93 INT. TREVOR'S VAN. DAY

We see Trevor walk back to the van, in his hand he has a can of beer. Getting in, he settles down and begins to unwrap his gram of coke on the passenger seat. He places down the can to take a hit when suddenly he knocks it, spilling beer all over the cocaine.

TREVOR
No, no, no, oh fuck, oh fucking
hell.

He's at it. His fingers dabbing at the clammy remnants, fingering it into his gums and teeth.

TREVOR (CONT'D)
Fuck...fuck...

94 EXT. TREVOR'S VAN. DAY

Trevor gets out, he's furious and kicks the side of the van.

TREVOR
FUCK...

95 EXT. STREET. DAY

We see Shifty and Chris approach a house, Shifty leads the way through the gate.

96 EXT. TREVOR'S VAN. DAY

Trevor's driving, full of desperation. He phones another number.

TREVOR

(ON PHONE)

Ken, it's Trevor... yeah I'm alright mate... yeah, no, not for about a week... Look I can't get hold of Shifty... I know, I know he's a nightmare... you haven't got any various have ya... what you're dry as well... I know... I know but I can't get hold of him... alright mate... look if you see him yeah, get him to call me straight away..

97

INT. BLAIR'S HOUSE / FRONT ROOM. DAY

We're at Blair Wyards, 35. His room is full of twelve inch vinyl and cool framed posters. They all sit around on low comfy chairs. Blair smokes on a stacked spliff.

SHIFTY

How many do you want?

BLAIR

Just two... fuck it, it's Friday,

CHRIS
I used to go there, what do you do?

SHIFTY
He's head caretaker.

CHRIS
Oh right.

Blair laughs.

CHRIS (CONT'D)
What?

BLAIR
I'm not, I'm head of English.

Chris' laugh is met by silence.

CHRIS
What really?

Blair nods.

BLAIR
Yeah.

CHRIS
Mental.

100 EXT. STREET. DAY

Trevor's van pulls up behind Malik tooting his horn - Malik almost defecates his jeans - Trevor winds down the window.

TREVOR

Get in and show me where to find him, you know where he hangs out.

MALIK

I, erm, I'm on my way to, erm, my bird's Trev...

TREVOR

Don't worry about it, we'll only be about ten minutes.

MALIK

I don't think Shifty's gonna want to see me at the moment though Trev.

Trevor steps out.

TREVOR

Get in the FUCKING car Malik.

101 INT. BLAIR WYARD'S HOUSE / FRONT ROOM. DAY

BLAIR

How's business?

SHIFTY

Yeah it's good, mate, thriving.

BLAIR

I was reading the other day that it's a good time to be in the drugs trade... government's raging war on terror... no one gives a fuck about drugs anymore...

A BEAT.

SHIFTY

Yeah but I'm a Muslim drug dealer...

CHRIS

So he's *fucked* either way.

Blair and Chris laugh.

SHIFTY

Ha Dee fucking Ha... wankers.

Shifty sits back in his chair, thinking.

102 INT. TREVOR'S VAN. DAY

They're driving. Trevor almost fanatical, eyes searching - Malik in the back of the car, looking anxious, offering directions.

103 INT. TREVOR'S VAN. DAY

Trevor scours the streets, Malik in the back. The house tune thumping out.

104 INT. BLAIR'S HOUSE / FRONT ROOM. DAY

Blair sniffs up a line of coke and offers some to Shifty and Chris who decline. The mellow tunes plays out. Chris passes the spliff to Blair who takes a deep drag. Shifty sits back and looks at the clock on the wall. It reads 18:45. He thinks for a moment. He looks at the lines of coke lined up on Blair's table. He looks back at the clock. 18:46. Chris is watching Shifty.

CHRIS
I tell you what?

SHIFTY
What?

CHRIS
I could fucking smash one of your
mum's curry's.

Shifty looks at Chris straight in the eyes.

CHRIS (CONT'D)
Do you think she would have made
food?

SHIFTY
Always.

A BEAT.

CHRIS
We could still make it, man.

Shifty looks at Chris.

A BEAT.

105 INT. SHIFTY'S PARENTS HOUSE. DAY

Rez stands in the hallway of his parents house, we can see Shifty's parents in the kitchen chatting to an elderly gentleman in a suit. Rez looks at his phone, it reads: Shafiq Mobile. He looks at it for a while. Then answers.

SHIFTY (O.S.)
Rez, it's Shifty

REZ
Yeah.

SHIFTY (O.S.)
Where are you?

REZ
Mum and dads.

106 EXT. STREET. DAY

Shifty and Chris walk.

SHIFTY
You alright mate... you sound a bit down?

REZ (O.S.)
I'm fine.

SHIFTY
Is that still job thing still on? *

REZ (O.S.)
Of course it is. Why wouldn't it be.

SHIFTY
Alright mate, I was just asking.

REZ
Just get here.

107 INT. SHIFTY'S PARENTS HOUSE / HALLWAY. DAY

Rez puts down the phone. He stands there for a while, thinking, then walks into the kitchen to join his parents and their guest.

108 INT. TREVOR'S VAN. DAY

Silence as Trevor and Malik drive. Suddenly Trevor notices Shifty and Chris walking down a grass verge, making their way beneath the underpass.

He brings the van to a halt at the side of the street. He exits the van, leaving Malik sitting in the back passenger seat slightly non-plussed.

109 EXT. UNDERPASS. DAY

Shifty and Chris walk through the tunnel, from the far end we see the shadow of a heavysset man approaching. Shifty and

TREVOR
 Fuck off, I know you're carrying,
 don't try and mug me off.

SHIFTY
 Take it easy rude boy. Just chill
 out.

TREVOR
 I am fucking chilled out, I just
 don't like being mugged off, do you
 know what I mean?

Trevor's in Shifty's face.

SHIFTY
 I've had a long fucking day,
 Trevor, just leave me alone.

TREVOR
 Don't tell me what to fucking do
 you Paki.

*

He pushes Shifty hard. Chris steps up.

CHRIS
 Mate, leave it out!

Trevor's on Shifty and has him pinned up against the wall,
 his hefty hand gripped around his neck, Suddenly he brings a
 Stanley knife up to his temple.

TREVOR
 Empty your pockets! EMPTY YOUR
 FUCKING POCKETS.

CHRIS
 Mate what are you doing?

SHIFTY
 Just leave it, Chris. Trevor, think
 about what you're doing, man.

TREVOR
 JUST EMPTY YOUR FUCKING POCKETS.

Trevor edges the knife harder into Shifty's neck. Slowly
 Shifty surrenders the large bag of coke and a cellophane bag
 of crack with about two grand in cash.

TREVOR (CONT'D)
 Why do you lie to me you prick, why
 do you tell me you weren't fucking
 carrying.

SHIFTY
 Trevor, you need to calm down.

Trevor's eyes are bulging, face crimson with rage, his knife nestling at the tip of Shifty's Adams apple.

TREVOR
Empty your fucking other
pockets!... NOW....NOW!

*

Shifty does what Trevor says.

TREVOR (CONT'D)
And the inside pockets you prick...
NOW!

At that moment, Trevor lowers his knife, Shifty takes heed and grabs him, swinging him around and pushing his palm into Trevor's face. They fall into a messy clinch, but their now facing the opposite way. Chris and Shifty turn and sprint as fast as possible. Trevor falls to his knees scrambling for the drugs.

*
*
*
*
*

CUT TO:

110 INT. TREVOR'S HOUSE / FRONTROOM. DAY

Jasmine is in the front room ironing. In front of her she has two suit cases laid out perfectly. She keeps an eye on the kids who are still painting. She presses one of Trevor's shirts perfectly.

111 EXT. OLD SPORTS CENTRE. DAY

Shifty and Chris come to rest behind a gathering of bushes. Their lungs on fire as they grab for air. Shifty looks down at his top and realises he's bleeding.

*

*

SHIFTY
Oh shit.

CHRIS
Mate, are you alright?

Chris reaches to help him, but Shifty swats away his hand.

SHIFTY
Get off me, man.

CHRIS
Mate, I'm only trying to help.

SHIFTY
It's a bit fucking late now.

CHRIS
Mate, the geezer had a fucking
knife at your throat.

this fucking cess pit that you love so much... where has this place got you, man, where has it fucking got you, smartest kid in the class, four fucking a levels and you're getting chased by the police, getting mugged, selling *crack cocaine* to OAP's. Nice life.

SHIFTY

I'll tell you where it's fucking got me mate. It's got me earning four thousand a week...How much do you earn in your little cubicle up in Manchester...go on how much do you fucking earn... you probably don't even earn two grand a fucking month you prick...

*

CHRIS

You don't know what the fuck I've been through.

SHIFTY

How would I you prick I haven't seen you for four years.

CHRIS

Fuck you!

SHIFTY

No FUCK YOU!

Shifty turns and steams off leaving Chris seething.

MALIK (CONT'D)

Sort me out with some out that (he
nods to the coke).

A BEAT.

TREVOR

What's it worth?

Malik considers, puts his hand in the bag and pulls out a

whatever your problem is with him
that's nothing to do with me... Why
you even use that prick... I...
what...when... I do know who it
was... yeah, Trevor Palmer... you don't
know him... yeah... you don't know him...
but I... yeah... I will, I will, look
man, I didn't know... I will... CLICK!
FUUUUCK!!!

*

Shifty's punching his bedroom door yelling out.

SHIFTY (CONT'D)
FUCK! FUCK! FUCK! FUCK!

118 INT. SHIFTY'S PARENTS HOUSE. NIGHT

*

Shifty's mum shuts the door as Mr. Ahmed leaves. She turns

JASMINE
I've got two kids to pack for...

Silence.

JASMINE (CONT'D)
...three including you...

TREVOR
Where are they?

JASMINE
Where do you think they are,
they're in bed?

TREVOR
What's wrong with you?

JASMINE
Nothing.

Jasmine walks past him, still not looking him, and into the kitchen where she takes wet washing from the machine.

TREVOR
Babe, what's the matter?

She walks back past him to the front room.

JASMINE
When did you start using again?

TREVOR
What?

JASMINE
When did you start using cocaine
again?

TREVOR
What are you talking about?

JASMINE
I'm not going through this again
Trevor, don't fucking lie to me.

TREVOR
What are you going on about?

JASMINE
Is that why the card failed.

TREVOR
What?

JASMINE
I tried to book a car and the card failed?

TREVOR
I told you not book it.

She turns to look at him.

JASMINE
I swore to you Trevor, I said to you...what the fuck happened to your face.

*
*

122 INT. RANGE ROVER / MOTORWAY. NIGHT

motorway lights flashing past.

123 INT. TREVOR'S FRONT ROOM. NIGHT

TREVOR
Babe people walk into scaffolding all the time.

*
*

JASMINE
No Trevor only you walk into scaffolding... cos coked off you're just off you're fucking tits.

*
*

eREVOR
I'm not off my tits babe.

JASMINE
What did I say to you Trevor, I said as god is my witness, I'll walk out of that door with my kids and never look back...

eREVOR
Jasmine.

JASMINE
What did I say?

TREVOR
Babe.

JASMINE
What did I fucking say.

Trevor drops his head.

JASMINE (CONT'D)

You promised me you'd stopped, You swore on your baby daughter's life that you were clean, Trevor. You swore on our nine-month old baby daughter's life that you wouldn't touch that... that shit anymore.

Trevors starts crying.

JASMINE (CONT'D)

No, don't you cry, don't you dare fucking cry, because to me that's even more repulsive. I want you to be a man for Christ's sake. I want you to be a fucking man about this, Trevor, for once in your life take control of the FUCKING situation.

She's at him, screaming, hitting. He just stands there limp, absorbing her blows.

JASMINE (CONT'D)

WE'RE YOUR FAMILY, YOU SHOULD BE FUCKING LOOKING AFTER US YOU WEAK USELESS PRICK.

Jasmine walks away from him. Trevor's just left there, pathetic, alone.

124 INT. REZ'S HOUSE. BATHROOM. NIGHT *

We jump cut as Shifty cleans his cut, puts on a fresh tee shirt, freshens his face in the sink. *

124A INT. REZ'S HOUSE KITCHEN / NIGHT *

Shifty is then down in the kitchen, at the washing machine. He pulls out the powder tray, nothing there, he's digging about inside, he gets a torch, he's trying to peer in, frantic. *

REZ (OS)

Where the FUCK have you been?

Shifty's head darts. They stare at each other for a moment.

SHIFTY

Rez, I'm sorry, man.

REZ

Where the fuck have you been... why didn't you phone mum and dad?

Rez walks into the kitchen.

SHIFTY
I ran out of juice.

REZ
Why didn't you use a pay phone?

Shifty doesn't answer. Rez looks at the open tray on the washing machine. Shifty look him in the eye.

SHIFTY
I need it Rez, where is it?

REZ
Where is it? Where the fuck is it.
You bring drugs into my fucking
house... the house that I pray
in...

*

He pushes Shifty hard in the chest.

SHIFTY
Rez, Rez, man.

REZ
I looked after you Shifty, I took
you under my roof, let you live in
my house, and this, this is how you
repay me...

Rez pushes Shifty again hard. Shifty grabs Rez but Rez punches him around the face, they fall to the floor in a messy clinch, Rez pulling at shifty's face, hitting him.

SHIFTY
Rez, Rez, Rez...

Shifty manages to wrangle himself free. Rez is up and at him.

REZ
Get out of my fucking house, get
out...

SHIFTY
Rez, Rez, I need that bag...

*

REZ
Get out.

SHIFTY
Rez, if you don't give it to me I'm
a dead man.

Rez storms off upstairs. Shifty stands just rubbing his face with his hands muttering under his breath.

SHIFTY (CONT'D)
Fuck, fuck, fuck, fuck, fuck,
fuck...

He can hear Rez rustling about upstairs. Shifty starts ascending the stairs.

*
*

124B INT. REZ'S HOUSE. BATHROOM. NIGHT

*

Shifty's enters the bathroom to see Rez emptying the drugs into the toilet.

*

SHIFTY
REZ, NO!

*

REZ
Fuck you.

SHIFTY
REZ!

Rez flushes the chain. Shifty pushes Rez aside and reaches

127 INT. TREVOR'S FRONT ROOM. NIGHT

Jasmine, still in a bit of a state, her eyes reddened from tears, sits sorting stuff out in the front room. She picks up the carrier bag that Trevor brought home with him and looks inside, she pulls out the camera and tapes.

128 EXT. TREVOR'S GARDEN. NIGHT

Trevor sits at the garden table smoking a fag. Jasmine walks outside.

JASMINE
What's this?

Trevor looks up.

TREVOR
I brought it for you.

He walks past her back into the house and kisses her cheek she flinches slightly, She stands there for a second soaking it in.

129 EXT. HOUSE PARTY. NIGHT

Chris sits on the wall, he downs his beer, straightens himself up, and walks towards the house. A voice calls out.

SHIFTY (O.S.)

GLEN
Shifty.

SHIFTY
Alright mate.

GLEN
What?

SHIFTY
I need to talk to you about something.

Glen just looks at him.

SHIFTY (CONT'D)
Can we do it inside.

Glen opens the door. They both walk into the flat. Glen stops shifty and points for him to go into the bedroom.

SHIFTY (CONT'D)
(to chris)
Mate, I'll only be a minute.

Chris walks into the front room where he sees Lenny and Loretta playing Connect 4.

He looks at Lenny.

CHRIS
Alright mate.

Lenny looks slowly up.

LENNY
Alright.

Chris perches himself on the edge of a dusty old armchair. He looks at Loretta.

CHRIS
You alright Loretta.

She smiles at him.

LORETTA
You alright Chris.

He smiles nervously.

132 INT. GLEN'S COUNCIL FLAT / BEDROOM. NIGHT

GLEN
What's going on, what are you fucking doing here?

SHIFTY

Something happened today...
something, I dunno, something
serious... so I phoned Magnus...
talked to him about it... told him
what happened...

GLEN

What Losing all his gear?

A BEAT.

SHIFTY

Who told you that?

GLEN

Magnus did.

SHIFTY

And what did he say?

GLEN

That you've lost all his gear...
all of his money.

Shifty pauses thinking.

SHIFTY

Yeah well he went mental, saying
some other shit about me cutting it
up, mixing the coke, he was saying
all sorts of... bullshit...

Shifty holds the phone to Glen's face.

SHIFTY

Go on mate, call him up, tell him
that I don't cut up the coke.

Glen knocks down Shifty's arm.

GLEN

I don't know what the fuck you do
Shifty?

133 INT. GLEN'S COUNCIL FLAT / FRONTROOM. NIGHT

Chris watches Loretta and Glen play connect 4.

134 INT. GLEN'S COUNCIL FLAT / BEDROOM. NIGHT

GLEN

I know that you bowl around this
town like it

GLEN (CONT'D)
No wonder you left mate.

CHRIS
What?

GLEN
Couldn't show your face after what
you did.

CHRIS
What did I do exactly.

GLEN
Get the fuck out of my house.

CHRIS
What the fuck did I do?

SHIFTY
Mate, just leave it the geezers a
wanker.

CHRIS
WHAT DID I FUCKING DO?

GLEN
Don't start shouting mate.

CHRIS
FUCK YOU?

GLEN
Or what... you gonna kill me like
you did Serena.

Suddenly, with out hesitation Chris grabs Glen by his tee shirt and slams his forehead into Glens nose. It breaks in a clean crack, blood spurting out. Glen doubles over, holding his face. Chris smashes his fist into the back of Glens head, Glen goes down on his knees. Chris is kicking him. Shifty comes in and pulls him away, laying in a few boots himself.

Glen stands up.

GLEN (CONT'D)

138 EXT. FIELD. NIGHT

Shifty and Chris cross a field, trudging through the ankle length grass. They reach a hedge. Shifty reaches into the bushes and starts rummaging around. He pulls out a black bin liner containing something heavy. He unwraps one bin liner to reveal another which has been tied with elastic. He undoes another black bin liner until finally he's left with just a leather sports bag.

139 INT. RANGE ROVER. NIGHT

Through the front windscreen we see a sign indicating a turnoff for Dudlowe New town. The jeep veers, making the exit just in time.

140 EXT. DUDLOWE STREETS. NIGHT

Chris and Shifty make their way through the town. Shifty's walking fast, dictating the pace.

CHRIS
Where are we going?

SHIFTY
To mine.

A BEAT.

CHRIS
We should just go, man, get the fuck out of this shithole, leave now, go to Manchester, tonight, I'm telling you.

SHIFTY
Chris I can't. I'm not leaving...
I'm not leaving my brother.

Silence. They carry on walking, together, side by side.

141 INT. SHIFTY'S HOUSE / FRONT ROOM NIGHT

Silhouetted by the night sky, Shifty and Chris sit on dining chairs, before the front window, lights off, waiting.

142 EXT. RANGE ROVER. NIGHT

The Range Rover creeps along the streets of Dudlowe.

143 INT. SHIFTY'S HOUSE / FRONT ROOM. NIGHT

CHRIS
Does everyone think it was me?

SHIFTY
If they did you'd be in prison
mate?

A BEAT.

SHIFTY (CONT'D)
Running off didn't help.

A BEAT.

CHRIS
I can't even remember giving it to
her.

SHIFTY
We were all pretty fucked Chris.

A BEAT.

CHRIS
She told me she'd done pills
before.

A BEAT.

SHIFTY
Chris if it wasn't you, she would
have got it from someone else mate.

CHRIS
Yeah but she didn't did she.

Shifty leans forward and opens the leather sports bag. He pulls out a .38 six shot revolver and a hand full of bullets. He starts loading the gun. Chris stands up.

CHRIS (CONT'D)
Jesus Christ man what the fuck are
you doing?

Shifty gestures for him to be quiet, and points upstairs to his bother.

CHRIS (CONT'D)
Fucking hell, man, this is
bullshit.

SHIFTY
Sit down.

A BEAT.

SHIFTY (CONT'D)

Chris sit down, man.

Chris sits down. Shifty reaches in the bag and hands him a knuckle duster. Chris looks at it.

CHRIS

Glad you're fucking sorted.

144 EXT. STREET. NIGHT

SHIFTY

And my brother flushed my gear down
the toilet...

They're both cracking up.

153 INT. REZ'S HOUSE / FRONT ROOM. NIGHT

A shadow streaks across the front window but Shifty and Chris are asleep.

154 EXT. STREET. NIGHT

The five heavies assemble outside the door. One of them kicks the front door with an almighty crash.

155 INT. REZ'S HOUSE / FRONT ROOM.

Shifty awakes with a jolt to see broad day light streaming in through the windows of the house.

156 EXT. REZ'S HOUSE. MORNING

Shifty steps out the front door to look about. It's a nice day. He looks up and down the street, nothing. He goes to walk back in the house when suddenly his eye catches

161 INT. REZ'S HOUSE / FRONT ROOM. MORNING

Shifty walks into see Chris sitting up on the sofa. He throws Chris' bag at him. He looks at his bag. At Shifty's bag slung over his shoulder.

JUMP CUT TO:

162 EXT. RIVER SIDE. MORNING.

Shifty stands at the river side. Chris beyond, watching. Shifty reaches into his jacket and pulls out the .38 revolver. He throws it into the river.

CHRIS

Give me your phone.

SHIFTY

What?

CHRIS

Give me your phone?

He takes Shifty's phone and chucks into the river.

JUMP CUT TO:

163 EXT. COACH STOP. MORNING

Shifty and Chris sit in silence. The bus pulls up.

164 INT. COACH. MORNING

The bus pulls away. Chris settles back, and offers Shifty one of his head phones to share. Shifty takes it and sits back, looking out the window. The track we heard at the beginning of the film begins to play: Noel McKoy's "Brighter Day". It plays softly over the following scenes.

165 INT. REZ'S HOUSE / SHIFTY'S BEDROOM. MORNING - **PAST**

Shifty stands, staring at the camcorder in his hand, and the Polaroid, face down on the floor.

166 INT. GLEN'S COUNCIL FLAT / FRONT ROOM. MORNING - **PRESENT**

Loretta awakes from a drug inflicted sleep and sits up. She looks around. No one.

167 INT. REZ'S HOUSE / SHIFTY'S BEDROOM. MORNING - **PAST**

Shifty leans down to pick up the Polaroid.

168 INT. GLEN'S COUNCIL FLAT / HALLWAY. MORNING - **PRESENT**

Loretta walks towards the bedroom, she reaches for the handle.

169 INT. GLEN'S COUNCIL FLAT / BEDROOM. NIGHT - **PAST**

We see the same scene from the night before. But from a lower angle to see Shifty holding his mobile phone by his side.

CLOSE ON SCREEN: IT SHOWS AN OPEN LINE TO MAGNUS' MOBILE

GLEN

Who told you that?

SHIFTY

Fuck you.

GLEN

Fuck you, you cunt. You're just jealous cos you didn't think of it. You're not that fucking smart.

SHIFTY

I didn't think of it, cos I'm not that fucking stupid.

170 INT. RANGE ROVER. NIGHT - **PAST**

CLOSE ON: PHONE HELD TO A MANS EAR - MAGNUS WE PRESUME LISTENING TO THE CONVERSATION.

171 INT. REZ'S HOUSE / SHIFTY'S BEDROOM. MORNING - **PAST**

Shifty turns over the Polaroid.

172 INT. GLEN'S COUNCIL FLAT. MORNING - **PRESENT**

Loretta opens the door to reveal Glen taped to a chair and beaten to death.

173 INT. REZ'S HOUSE / SHIFTY'S BEDROOM. MORNING - **PAST**

Shifty turns over the Polaroid to see a picture of Glen, taped to the chair and beaten to death.

174 INT. REZ'S HOUSE / SHIFTY'S BEDROOM. MORNING - **PAST**

Shifty opens the LCD on the Camcorder and presses play and begins to watch.

175 INT. TREVOR'S HOUSE / FRONT ROOM. NIGHT - **PAST**

CAMCORDER: Jasmine peers into the lens. She then turns the camera and follows Trevor who plants himself on the other

A hand moves into shot and grabs hold of his face, squeezing his cheeks so he looks sadly comic. Trevor's eyes flicker open.

VOICE (OS) (CONT'D)
Look into the lens...

Trevor fails to comply. The hand slaps him hard and grabs his face again.

VOICE (OS) (CONT'D)
Look into the FUCKING lens!!!

Trevor complies.

VOICE (OS) (CONT'D)
Say you're sorry.

Trevor begins to weep - a painful sight.

VOICE (OS) (CONT'D)
SAY YOU'RE FUCKING SORRY!!!

The voice echoes out.

176 INT. REZ'S HOUSE / KITCHEN MORNING - **PRESENT**

Rez' opens the envelope on the side and pulls out a mass of money left for him by Shifty.

177 INT. GLEN'S COUNCIL FLAT. MORNING

Loretta puts on her jacket and walks out of the flat.

178 INT. COACH. MORNING - **PRESENT**

Shifty sits looking out the window, Dudlowe passing him by as he exits the town. He nestles back into his chair and closes his eyes. He and Chris seated next to one another. Shoulder to shoulder.

The music rises.

CUT TO BLACK.

ROLL CREDITS.