

"JOURNEY TO JUSTICE"

Written by

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FIRST DRAFT  
August 2010

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FADE IN:

1. EXT. DARK ALLEY -- NIGHT

Coventry, England. A cold November night. A wiry man, SPENCER SIMMONDS, 37, runs for his life.

Three thugs chase him, wielding baseball bats. These men are CARL ESPINOSA, 29, his slim build disguises a ferocious persona.

The other men are HARRY BAKER, 26 and LEWIS CARR, 25. These men make the Mitchell brothers look like pacifists.

Carl grabs Spencer. Floors him. Kicks him. Brandishing their baseball bats, the thugs beat him black and blue.

Flashing blue lights and sirens approach.

HARRY

I ain't sticking around for  
this, man.

Harry runs off, followed by Lewis.

Carl leans down to Spencer. He doesn't notice a small object fall from his pocket.

CARL

You got lucky this time, pal.

Carl runs off.

Spencer ignores the pain, examines the fallen object, and pockets it.

Police officers radio for an ambulance.

2. INT. GAY PUB -- NIGHT

The bar has a warm and welcoming atmosphere. A poster showing Spencer's injuries appeals for witnesses to his attack. A

(MORE)

(Cont'd)

drag queen performs a musical number on stage with plenty of admirers dancing along. As the number ends the crowd applaud wildly.

DRAG QUEEN

Well, people. As promised, the eagerly anticipated Coventry Sex God award is about to get under way. So - those of you who are auditioning, please come on up and we'll see how sexy you really are.

Four gorgeous twenty-something men strut up to the stage. One of them is ROBERT (BOBBY) SHELTON, 21. Good looks and a sweet nature make him irresistible to many. Four of his friends cheer him on.

These friends are TOM BALDWIN, 22. A lack of confidence undermines his natural assets. MELANIE (MEL) TOWNSEND, 22. Fit, petite body. Sharp mind. Is she just too perfect? NIA FULLERTON, 24. A real tom-boy, she has an unfortunate ability to antagonise just about any situation, and JAMIE STOKES, 20. He portrays an air of maturity uncommon in people of his age.

DRAG QUEEN

(Cont'd)

So, my lovely audience. Are we ready to meet our Sex-God contestants?

The crowd cheers.

DRAG QUEEN

(Cont'd)

So let's start with this strapping chap. What's your name, and where are you from?

CONTESTANT #1

I'm Adam, and I'm from Nuneaton.

CONTESTANT #2

My name's Oliver, and I'm from  
Allesley.

CONTESTANT #3

I'm Danny, from Birmingham.

BOBBY

I'm Bobby, and I'm from  
Cheylesmore.

DRAG QUEEN

(Cont'd)

So, Adam, Oliver, Danny and  
Bobby. Round one is...drum-roll  
please.

Drum-roll.

DRAG QUEEN

(Cont'd)

A striptease! And...Take it  
away, boys!

Heavy beat music as the boys each do a provocative strip-  
tease down to their underwear.

DRAG QUEEN

My, my boys. What big...eyes  
you've got.

The crowd laughs and wolf-whistles.

DRAG QUEEN

(Cont'd)

Now for round two. I have a  
present for each of you.

She picks up four bananas from the side of the stage and  
hands one to each of the boys.

DRAG QUEEN

The banana I've just given you represents the man of your dreams. I want you to imagine you've just pulled him. Peel off his layers and then...well - close your eyes and suck, petals. You lose points if you bite it, by the way. Take it away, boys.

Heavy beat music as the boys have their way with the banana!

DRAG QUEEN

Goodness, boys. My eyes were watering just watching you.

She slips a piece of scrap paper into Oliver's underwear.

DRAG QUEEN

(Cont'd)

Here's my number. Call me any time. Now - My lovely people. It's time to see who's going to be Coventry Sex God 2011! Cheer if you vote for Adam!

Wild audience cheer.

DRAG QUEEN

Cheer if you vote for Oliver!

Wild audience cheer.

DRAG QUEEN

Cheer if you vote for Danny!

Wild audience cheer.

DRAG QUEEN

And last but not least, cheer if  
you vote for Bobby!

Wild audience cheer which doesn't stop.

DRAG QUEEN

I think we have a winner! Bobby,  
step forward, honey.

Bobby steps forward.

The Drag Queen puts a Gold Medal round Bobby's neck.

DRAG QUEEN

(Cont'd)

Congratulations, Bobby! This  
years' Coventry Sex God! You'll  
have no problem getting laid  
tonight.

Bobby shakes hands with the other contestants, then goes back  
into the audience, where Mel and Jamie hug him. Nia and Tom  
hang back. Tom looks bitter.

TOM

You heard her, Bobby. They're  
lining up for you. Take your  
pick.

BOBBY

Gimme a break. You know I'm not  
interested in these queens.

TOM

You don't know how lucky you  
are.

Danny approaches Bobby.

DANNY

Hey. Looks like the best man  
won.

Danny slips scrap paper into Bobby's underwear.

DANNY

Call me.

Danny saunters off, leaving Bobby dumbfounded.

JAMIE

I hope you're gonna throw that  
away.

BOBBY

It's not my fault he fancies me.

JAMIE

Come on - You can do much better  
than him.

Bobby reaches into his underwear and hands the paper to  
Jamie.

BOBBY

Tell you what, if you want him,  
you're welcome to him. I'm gonna  
get a drink.

JAMIE

You do that! See you tomorrow.

Jamie heads for the exit. Tom runs after him.

TOM

Jamie, mate. This isn't like  
you. What's up?

JAMIE

Look, I just need my own space  
right now, OK?

Jamie leaves, Tom returns to the others, to find Mel and Nia  
in the middle of an argument.

NIA

So? You don't need the state or  
the Church of fucking England to  
tell you that you're in love.

MEL

It's the twenty-first century,  
Nia. If I want to get married, I  
want a wedding. A civil-  
partnership just doesn't cut it  
for me.

TOM

Do you want to get married?

MEL

Hell, no.

BOBBY

Ah, now I follow. You want the  
powers that be to repeal the  
Matrimonial Causes Act, and then  
when they do you'll turn round  
and stick two fingers up at  
them?

MEL

See? Bobby gets it.

TOM

Is that female logic at work  
again, Mel?

Mel gives him the finger.

MEL

What happened to Jamie?

Tom shrugs.

MEL

Shit, I wanted to speak to him.

She gets her phone and dials Jamie.

3. EXT. CITY STREET -- NIGHT

Jamie staggers through a run-down subway.

INTERCUT between Jamie and Mel.

JAMIE

Mel, I just need to go home, OK?  
I'll see you tomorrow.

MEL

Forget that, I've got a bone to  
pick with you.

JAMIE

What's so important it can't  
wait?

MEL

I certainly didn't create a  
profile for myself on GirlHunt,  
you sadistic bastard.

Jamie chuckles.

JAMIE

Sorry. Nia put me up to it.

Jamie is ambushed from a side-street.

It's Carl, Harry and Lewis, determined not to make the same mistake twice.

Jamie has no chance. Baseball bats pound his body, as he futilely tries to protect himself.

4. INT. GAY PUB -- NIGHT

Mel hears the ruckus through the phone. She freezes. Drops the phone.

TOM

Earth to Mel?

MEL

Jamie's in trouble.

TOM

Course he is. You're giving him a bollocking. Quite rightly, too.

MEL

I'm not kidding, Tom! I heard screaming and shouting. I think he's being attacked.

Nia immediately grabs her coat.

Bobby returns with the drink as Tom, Mel and Nia run outside. Wondering why they ran outside, Bobby sniffs his underarms.

5. EXT. GAY PUB -- NIGHT

Tom, Mel and Nia emerge, panic stricken. Just in time to see the men running away.

Nia starts to chase them.

MEL

For God's sake. You don't know  
if they're armed. Besides,  
they've got too much of a head-  
start on us.

Nia stops. She turns to her left. Blood trickles down from  
the side street into the gutter.

Worried, she motions for the others to join her.

Bobby joins them.

Slowly, taking the lead, Nia creeps up the street until she  
comes across Jamie, lying lifeless in the road.

He's sustained horrific injuries. Unrecognisable, they only  
identify him by his phone, which is still connected to  
Mel's phone.

Tom vomits.

NIA

Mel, call an ambulance. [BEAT]  
Hurry!

Mel snaps out of her daze.

6. INT. LIVING ROOM, CARL'S HOUSE -- NIGHT

SIAN JENKINS, 25 is Carl's girlfriend. Average in every way,  
and a bit of a sheep, she is happiest with routine in her  
life. As she works her way through a pile of ironing, Carl  
bursts through the front door, panting and sweating. His  
jacket is covered in blood.

SIAN

Carl! What happened?

CARL

Don't panic. I was attacked.

SIAN

Oh my God! Where are you bleeding?

CARL

This ain't my blood. Some tramp tried to mug me. I had to stab him with his own knife.

SIAN

Right. Is there anything I can do?

CARL

Get me a whisky. We gotta get rid of my jacket. It happened in a busy street. If the cops come knocking we can't have it lying around. They'll be all over us like a rash.

SIAN

Self defense, surely?

CARL

For God's sake, woman! Are you deliberately thick? Do you have any idea how many cops want my head to roll? They're looking for the slightest excuse. Wrap up my jacket and I'll drop it at the tip in the morning. And don't forget my whisky.

Sian complies with Carl's orders. He calls through to her as he removes his shoes.

CARL

Is Karen still awake?

SIAN (O.S)

I put her to bed about fifteen minutes ago.

CARL  
I'll go up and see her.

Carl heads upstairs to see his and Sian's daughter, KAREN, 7.

7. INT. KAREN'S BEDROOM -- NIGHT

Carl opens Karen's bedroom door slightly and pokes his head through. He is entirely different around his daughter - A loving, caring father.

CARL  
Baby, are you still awake?

KAREN  
Yes, Daddy.

Carl gently opens the door the rest of the way and sits on the side of Karen's bed.

CARL  
Have you been a good girl for Mummy today?

KAREN  
Yes, I picked flowers for her.

CARL  
You did? That was lovely, darling.

KAREN  
Why did you shout at Mummy?

CARL  
What? [BEAT] You know how you get cross with your friends sometimes? Well, sometimes  
(MORE)

(Cont'd)

grown-ups get cross with each other. But I love your Mummy, and I love you. Very much.

KAREN

I love you too, Daddy.

CARL

Good night, sweetheart. Don't let the bed bugs bite.

Carl kisses her goodnight on her forehead and leaves her to sleep, closing the door behind him.

8. INT. CHURCH -- DAY

Jamie's funeral. It is being held in a Catholic Church. There is a large photo of Jamie on display, and the coffin lies in front of the Priest. The congregation sing 'Abide with me'. Bobby, Tom, Mel and Nia, struggle to keep their composure.

9. INT. FUNCTION ROOM -- DAY

Funeral reception. It is obvious Jamie was much loved. The crowd try in vain to celebrate his life. Bobby, Tom, Mel and Nia huddle together in a group, wanting only the familiar company of each other.

MEL

I still keep expecting him to sneak up on us, and tell us it was all a practical joke.

TOM

And if he did you'd punch the living daylights out of him.

MEL

No way. You heard the last thing  
I said to him.

NIA

Don't even dare go down that  
path. Jamie never would have--

BOBBY

Hey, there's that detective who  
interviewed us the other night.

DETECTIVE KEITH SAUNDERS, 46, a once ambitious Detective, he  
has seen too many unsolved crimes to portray hope of justice.  
He pays his respects to Jamie's parents.

NIA

What the fuck is he doing here?

TOM

He was no Gil Grissom, was he?

Nia and Bobby march over to Saunders, followed by Tom and  
Mel.

BOBBY

We didn't expect to see you  
here, Detective.

SAUNDERS

I like to pay my respects to the  
families who've lost a loved  
one. It keeps me motivated to  
find those responsible.

NIA

What happened to Jamie ain't  
motivation enough? And how about

(MORE)

(Cont'd)

your £40k salary? Is that enough motivation for you?

SAUNDERS

Miss Fullerton, this is hardly the time or the place for a row. You want to say anything to me, you do it down at the station. We're at your friends' funeral, remember?

Mel stops Nia's explosive anger about to erupt.

MEL

We didn't forget. And wouldn't your time be better spent out on the streets, hunting down whoever put Jamie six feet under?

LYNN

I wouldn't hold your breath, Mel.

SAUNDERS

Mrs Stokes, I'm terribly sorry for your loss.

LYNN

Yes, well get back to me when you've caught them.

Lynn weeps. Her sister comforts her and leads her away.

BOBBY

I think it's time you left, officer.

SAUNDERS

I'm on your side here. The law's  
(MORE)

(Cont'd)  
on your side. Thanks to your  
statements, we have some  
promising leads.

TOM  
Like what?

SAUNDERS  
Let's just say confidentiality  
is key. We have to take into  
account the safety of key  
witnesses such as yourselves.

BOBBY  
Is that a threat?

SAUNDERS  
Of course not. It's my job to  
protect the best interests of  
the investigation. Even if that  
means you don't get the answers  
you want right away.

MEL  
You're not seriously suggesting  
one of us--?

SAUNDERS  
Not at all. But you're right,  
Bobby. It was a mistake for me  
to come here.

Saunders grabs his jacket and leaves.

NIA  
Doing your job would be in the  
best interests of the  
investigation!

Nia addresses the group.

NIA

(Cont'd)

I've had enough of this. Meet me at the Flying Standard in an hour.

Bobby tries to protest but Nia interrupts.

NIA

(Cont'd)

Just be there. It's important.

10. INT. FLYING STANDARD PUB -- DAY

Plenty of football fans keenly watch a game, and none too quietly. Every now and again there is a scream of excitement as their team scores.

Bobby, Tom, Mel and Nia sit at an empty table.

BOBBY

Nia, you wanted to meet here why?

TOM

We stick out like sore thumbs.

NIA

Look around you. We'd have been overheard at the reception.

TOM

So? We're hardly MI5 agents.

MEL

I agree with Nia, boys.

BOBBY

You don't say.

MEL

What exactly is that supposed to mean?

Bobby nods towards Nia, and winks.

MEL

You little shit!

NIA

Whoa girls! Mel, calm down. And Bobby, you really are a little shit.

Bobby and Mel glare at each other.

NIA

(Cont'd)

Do any of you actually think we'll get justice with Detective Plod leading the investigation?

TOM

We gotta at least hope so.

NIA

Hope? I hate to burst your bubble sweetie, but there won't be any justice if we leave it to him. I say we conduct our own investigation. I bet we'd find them before the cops do. We all know I have some pretty dodgy contacts. Why not dig around the proverbial wasps nest and see what flies out?

BOBBY

If you go digging around a wasps nest, there's a good chance you'll get stung, if you know what I mean.

TOM

It's too big a risk. I say we leave it to the police. They're the experts after all.

NIA

You're so fucking naive Tom. They hate us.

MEL

She's right.

Bobby rolls his eyes and glares at Mel again.

NIA

Leave her alone, Bobby. She's been through a lot.

BOBBY

We've all been through a lot, Nia.

NIA

Oh yeah - the whole world revolves around men and their needs, right?

Nia comforts Mel.

NIA

(Cont'd)

They're men. They wouldn't understand.

Bobby grabs his coat.

BOBBY

Right, that's it. Mel, I love you, but I'm not putting up with this man-hating bitch. It's me and Tom, or her. Take your pick.

MEL

Fuck you.

NIA

Has it ever occurred to you the reason I hate men is because you're such dicks?

Bobby motions for Tom to follow him.

MEL

Wait.

Bobby stops.

Mel motions for them to sit.

BOBBY

This had better be good.

MEL

The real reason Nia hates men is what two of them did to me at school.

NIA

Mel, they won't unders--

MEL

I don't care. Nia found me by the school toilets one evening. Two older boys had...

The penny drops for Bobby and Tom.

TOM

Why didn't you tell us?

MEL

There was some kind of  
(MORE)

(Cont'd)

technicality. No charges were brought.

NIA

See? The only way we get justice is to fight for it. And I'm talking about out in the streets, not waving some banners outside a courtroom.

BOBBY

You mean a vigilante group?

NIA

Exactly. Prove to those thugs that us queers aren't soft targets, and that we'll fight back.

Nia says this loudly, and one of the football fans overhears and calls out to her.

FOOTBALL FAN #1

Yo, dyke! You wanna get your ass over here, I'm offering a free homo-hetero conversion course!

General laughter among his friends.

Mel gets up and strides up to them. More laughter.

MEL

Excuse me? I didn't quite catch that. Did you say something?

FOOTBALL FAN #1

Yeah. Follow me to the men's room I'll turn you straight.

MEL

Oh, right. Has no one told you  
it's the twenty-first century?  
Macho over-compensation for a  
small penis is so last century.

All joking around has gone. Football Fan #1 gets up from his stool. He towers over Mel. His mates gather round, trying to intimidate her.

Football Fan #1 spits at Mel.

FOOTBALL FAN #1

Why don't you and your queer  
friends fuck off to Rainbows?  
This is our part of town.

Mel, now older and wiser than when she was at school,  
savagely kicks Football Fan #1 in the kneecaps.

Howling in pain he falls to the floor. Immediately, his mates rush to defend him.

FOOTBALL FAN #2 grabs Mel's hair and yanks hard. Mel screams with fury and pain.

Bobby and Nia rush up to help Mel, and punches Football Fan #2. A full scale fight develops.

We see Tom still at the table, looking petrified, not sure whether to join in or not.

Football Fan #1, now back on his feet, grabs Mel and sticks his tongue down her throat.

Instinctively, she kicks him again, this time in the groin, and he falls back to the floor again.

Football Fan #2 grabs Bobby and head-butts him. This is the catalyst for Tom to get involved. He gets up and runs over.

TOM

No one hits my friend without  
consequences!

FOOTBALL FAN #2

Yeah? And what consequence is that, poof? You gonna fuck me in the ass?

Tom punches him on the nose. His nose snaps and blood spurts out.

The fight develops until police storm the pub arresting anyone they can get their hands on.

11. INT. POLICE HOLDING CELL -- DAY

Mel, Bobby, Tom and Nia are in the holding cell. Tom paces up and down, while the others calmly sit.

TOM

Oh my God. I'll end up with a criminal record. We all will.

NIA

It's not the worst that can happen, darling.

TOM

That's really easy for you to say.

BOBBY

Leave him alone, Nia.

Nia leans back, frustrated.

The door opens, and in walks Saunders.

SAUNDERS

Hello again, guys.

They all sigh, thinking they're screwed.

SAUNDERS

You picked the right people to fight. They don't speak to us, so they won't be pressing charges. By the way, Tom. I heard you delivered a mean right hook.

Tom looks away guiltily.

Saunders half grins.

SAUNDERS

(Cont'd)

Look, this is going to be a real crap time for you. I get that. It doesn't give you the right to take the law into your own hands though, trust me.

BOBBY

Spare us the lecture. All we want is justice for Jamie. You saw what they did to him. This may be just a case for you, but this is our lives that have been ruined. You're telling us sod-all and you expect us to trust you?

Saunders sighs.

SAUNDERS

You won't be charged for the fight you started. That's justice. With regard to Jamie's murder, I know how it looks to you, but--

MEL

Listen, Detective. You need to see this from our point of view. We've had to hear from journalists that you have

(MORE)

(Cont'd)

virtually nothing to go on.  
Please tell me that's not true.

SAUNDERS

A CCTV camera caught the attack,  
but they had their backs to it,  
and were wearing hoods. You  
can't even tell if they're black  
or white.

TOM

How likely is it you'll get  
something concrete?

Saunders is getting flustered.

SAUNDERS

Your guess is as good as mine.

TOM

Come on, that's a cop out and  
you know it. Tell me, what's the  
chance of you arresting someone,  
charging them, and getting a  
conviction?

SAUNDERS

Not very good.

MEL

Put a percentage on it.

SAUNDERS

Maybe twenty percent.

BOBBY

Yeah, in your dreams. You've  
made it clear the law doesn't  
give a shit about justice.

SAUNDERS

That's not true. I joined the force to prevent crime, and where necessary catching those responsible for it.

BOBBY

Here's some career advice, then. Quit the police, and join a local PI firm. I hear the pay's better if nothing else.

SAUNDERS

Look. I promised you at the funeral, I'll do my best but It'd be wrong to promise you a result. You're free to go, by the way.

They stropily leave the holding cell and follow Saunders to the lobby.

SAUNDERS

(Cont'd)

Before you go, you should know this. We know of a far-right gang in the city. One of their so-called crusades is to eradicate homosexuals. It wouldn't surprise me if they're behind Jamie's death.

MEL

What you doing here then? Go and arrest them.

SAUNDERS

It doesn't work like that. Anyway, we went to question the lead member at his home last month on a different case. On our way out, he tripped a female officer on her way out. Broke

(MORE)

(Cont'd)

her arm, in fact. Then he groped her while pretending to be helping her up. He's scum. If you know what's good for you, you'd avoid him like the plague.

BOBBY

Is that a threat, officer?

SAUNDERS

Not at all. Have a nice day.

Saunders sees them out.

12. EXT. CITY STREET -- DUSK

The group leave the Police Station main entrance, and make their way through a busy street.

BOBBY

I reckon Saunders shouldn't have told us that.

MEL

Indeed. He seems to have a slippery tongue when under pressure. May be worth bearing in mind.

TOM

How do you mean?

MEL

Remember that beating that was covered on the local news last month? If I remember rightly, it was hinted that it was a gay-bashing.

BOBBY

Saunders won't even tell us how our own investigation's going. You think he's gonna discuss a different case with us?

MEL

We're a vigilante team now, remember? We don't need him.

TOM

You weren't serious about that, were you?

MEL

Deadly serious. The first step is to track down the victim of that beating last month. From what Saunders said, it sounds like it could be the same case he was referring to.

TOM

You're thinking he may know more about this gang than we do?

MEL

We've got to start somewhere.

TOM

Shouldn't be too hard. I'll search the case at work tomorrow.

BOBBY

Do you think he'll even talk to us?

TOM

I don't see why not. One queer helping another seems reasonable to me.

BOBBY

If not, we'll just have to blow  
him.

TOM

Best get some practice in  
beforehand, then.

Tom grins cheekily.

Bobby playfully kisses Tom on the cheek.

BOBBY

You naughty boy.

TOM

You love me really.

Two middle-aged, tough-looking men, TOUGH MAN #1, and TOUGH  
MAN #2 approach the group. They see the two guys flirting and  
jeer at them.

TOUGH MAN #1

Oi, up! Backs against the wall  
lads.

The two men laugh.

BOBBY

Why is it always the ugly smelly  
men who think we want them?

TOUGH MAN #2

Oi, I bloody heard that. What's  
wrong with me?

Bobby grabs Tough Man #2 and kisses him.

BOBBY

You haven't got a girlfriend,  
have you?

TOUGH MAN #2

No. Why?

BOBBY

If your shagging is anything  
like your kissing, you're crap.  
No girl in their right mind  
would touch you with a ten foot  
bargepole. Ta'ra.

Tough Man #1 sniggers hysterically. Tough Man #2 looks like  
murder is on his mind, but is dragged away by Tough Man #1.  
Bobby, Tom, Mel and Nia walk on in the other direction.

TOM

You're shameless.

BOBBY

And proud of it, baby.

They reach an intersection, where they hug each other  
goodbye. Nia and Mel walk straight on, while Bobby and Tom  
turn right.

13. EXT. CITY HIGH STREET - DUSK

Mel and Nia come across a group of Mormon Missionaries,  
giving preaches, and handing out leaflets. One of them stops  
them.

MORMON

Hi girls. Did you know we're the  
only animals who are able to  
plan ahead?

MEL

No we're not.

MORMON

You don't understand. God made us superior to other animals by enabling us to be able to think in the future. Why do you think He did that?

MEL

Any animal that hibernates is planning ahead when it gorges itself with food.

The Mormon gets a little flustered.

MORMON

Yes, but only humans can properly think to the future. No other animals can.

MEL

You know the more I think about it, the more animals I can think of that plan ahead. In fact, it would be easier to mention the few animals that don't.

NIA

If you'd only think for yourself instead of blindly following your Priest, you'd have seen the hole in that argument.

The Mormon doesn't know what to say.

MEL

Have you considered Islam?

Nia struggles to suppress laughter. They both walk on.

14. EXT. RUN-DOWN HOUSING ESTATE -- NIGHT

Bobby and Tom stroll along a quiet road, in a rough housing estate. It is the sort of place you wouldn't want to walk alone, even during the day.

BOBBY

By the way, I never thanked you for punching that guy in the bar.

TOM

He was hurting you.

BOBBY

I don't think I've seen you use your fists before.

TOM

It's not something I'm comfortable with. I was brought up to believe that two wrongs don't make a right.

BOBBY

In that case, how do you justify this little vigilante group?

Tom grins.

TOM

I always was a rebel. Jamie didn't deserve to die. If the police can't get justice, I guess we'll have to.

BOBBY

Fair enough.

Ahead of the boys. A SKINHEAD, 19, jumps out from behind a  
(MORE)

(Cont'd)

bush onto an elderly MUSLIM WOMAN, 64. She wears a Burqa, and carries three heavy carrier bags full of shopping.

SKINHEAD

Fucking Paki cunt! You don't belong here.

MUSLIM WOMAN

Oh God! Help me.

SKINHEAD

God won't help you now, bitch.

The Skinhead grabs the woman's Burqa and pulls it off.

SKINHEAD

(Cont'd)

You're in England now. You don't need this.

Bobby and Tom run over to help the woman.

BOBBY

Hey! Leave her alone!

SKINHEAD

Fuck off if you know what's good for you.

TOM

You'll regret saying that.

Bobby rugby-tackles the Skinhead to the ground, and manages to get him lying face down with his arms behind his back. Meanwhile, Tom helps the Muslim Woman pick up her burqa and her carrier bags, who is crying from shock and shame.

BOBBY

Call the police, Tom.

Tom gets his phone out and dials.

BOBBY

(Cont'd)

Queers one, racist thug nil!

The Skinhead reacts slightly.

The Muslim Woman, on hearing Bobby's remark, completely blanks Bobby and Tom, and without so much as a 'thank you', snatches the carrier bags from Tom and walks away.

SKINHEAD

You see that? She's a fucking hypocrite. All I'm doing is standing up for England.

BOBBY

Shut the fuck up you sick bastard.

SKINHEAD

I'm sick? She just proved my point. She don't fucking belong here.

TOM

Two wrongs don't make a right, punk!

Tom punches the Skinhead. Bobby looks amazed.

15. INT. HIGH RISE ENTRANCE LOBBY -- NIGHT

Mel and Nia enter the entrance area, giggling.

NIA

I tell you, girl. You were  
(MORE)

(Cont'd)  
fucking awesome today. The way  
you fearlessly kicked his  
kneecaps.

MEL  
Don't forget his balls!

Nia laughs some more.

NIA  
You sure put that Mormon in his  
place, too. I'm so proud of you,  
hun.

Nia presses the elevator call button a few times.

NIA  
(Cont'd)  
When will they mend these  
sodding lifts?

MEL  
Why not take the stairs?

NIA  
I'm on the twelfth floor.

MEL  
So? I'll race you up.

Mel playfully tags Nia, and runs towards the stairwell,  
giggling. Nia refuses to play along.  
The lift door opens and Nia gets in.

NIA  
Bloody immature.

16. INT. TWELFTH FLOOR HALLWAY -- NIGHT

The lift opens and Nia exits the lift, just in time to see Mel, panting and out of breath, burst through to the hallway from the stairwell.

MEL

You cheat!

NIA

I may be dumb, but I ain't stupid, girl. Come on.

Mel follows Nia towards her flat. Waiting outside Nia's flat is VANESSA ROBERTS - 24, a big-boned girl with black, frizzy hair. One of Nia's 'dodgy' contacts, she exudes street-wisdom.

NIA

How's it hanging, bitch? Long time no see.

Nia is pleased to see her. Mel looks slightly put out.

MEL

Hi. Nice to meet you. I'm Mel.

Vanessa ignores her, and continues to address Nia.

VANESSA

I thought you'd be in. I came round banging on your door. I thought you was ignoring me.

NIA

I wouldn't dare.

VANESSA

Good girl. Bet you never guess what I brought?

Nia shrugs. Vanessa produces a deck of cards. Nia screams with excitement.

NIA  
It's payday!

VANESSA  
In your dreams, baby.

MEL  
So you girls play for serious money?

Nia and Vanessa glance at each other. Nia looks back at Mel, slightly patronising.

NIA  
Not serious money, chick. We never play for more'n'a score.

MEL  
Could you teach me how to play? I've always wanted to learn.

Vanessa frowns.

NIA  
One day. Anyway, hadn't you better be going home before it gets too late? You'll only be bored here.

Mel takes the not so subtle hint.

MEL  
Sure. I hadn't realised how late it was. You girls enjoy yourselves.

Nia unlocks her front door.

VANESSA

See you around, kid.

Nia and Vanessa enter Nia's flat and close the door. Mel saunters over to the lifts, and presses the button. Immediately the doors open, and she gets in. As the door closes, we see her crying.

17. INT. NIA'S FLAT -- NIGHT

Nia and Vanessa take off their jackets. Nia fetches a green cloth to cover the table and fetches £500 cash stake money. Vanessa shuffles the cards.

VANESSA

So who was that chick?

NIA

Mel? Just a friend.

VANESSA

You dating her?

NIA

No way!

VANESSA

She's cute.

NIA

She's way out of my league. Anyway, we're like sisters. We go way back.

VANESSA

She's hot. Does she know about your--

NIA

No, she doesn't! And I intend to keep it that way, if you don't mind. So, are we gonna play some blackjack, or sit around having a tea party?

Vanessa strips off her jacket, revealing skimpy clothing.

VANESSA

Who says they're mutually exclusive?

NIA

You've got a crush on her.

VANESSA

Fuck off.

NIA

You have! I can tell. I'll put in a good word for you. Want a drink?

VANESSA

What you got?

NIA

Everything.

VANESSA

Brandy, then.

Nia prepares the drinks, then takes a seat as Vanessa deals.

18. INT. NIA'S FLAT -- NIGHT

Nia and Vanessa are still playing blackjack, and a stack of cash has accumulated on the table. They have just finished a

(MORE)

(Cont'd)

round, which was won by Vanessa, who had a Blackjack. For the next round Vanessa puts down a £100 bet, and Nia also puts down £100 - the last of her stake money.

Vanessa deals the cards. Nia is dealt a King and an Eight. Vanessa is dealt a Two and a Jack.

Nia twists, and is dealt a Two. She sticks.

Vanessa twists and is dealt a Three, an Ace, another Ace, and then a Four. She has Twenty One.

Nia is devastated. Vanessa ungraciously snatches the money, about £900 worth.

Nia lights up a cigarette.

VANESSA

Unlucky hand.

NIA

Wasn't it just.

VANESSA

Gotta run. Up early in the morning. You look after yourself.

Before Nia can reply, Vanessa has already got her jacket and is half way out the door. Nia briefly puts her head in her hands in disappointment. Then she gets up to pour herself a drink. The bottle of vodka has run out.

NIA

Shit!

Nia gets her purse. There is £1.20 inside.

NIA

(Cont'd)

Shit!

19. EXT. SUPERMARKET ENTRANCE -- NIGHT

Nia arrives at a twenty-four hour supermarket. We follow her inside.

20. INT. SUPERMARKET -- NIGHT

We follow Nia round as she picks up a cluster of bananas. We follow her round towards the spirits aisle. She stops when she reaches the vodka, and glances around. It is very quiet, and no one is watching her.

She picks a litre bottle of vodka, and slips it inside her baggy jacket.

We follow her to the checkouts where she pays for the bananas. Then she nervously approaches the exit, where security machines are in operation, just as she gets to them she sprints outside, as the machine alarms.

A surprised security guard runs after her, shouting for pedestrians to stop her, but he struggles to keep up with her, and after a very short time, he loses her.

21. INT. NIA'S FLAT -- NIGHT

Nia sprints through the front door, then hastily tries to lock it, but unknown to her, misses, and leaves the door unlocked. Stripping her jacket, she throws the bananas on the table, and opens the vodka. She gulps it down as though it was water.

22. EXT. SPENCER'S HOUSE -- DAY

Bobby, Tom and Mel arrive at the front door and check the address.

BOBBY

Why do you suppose the guy'll  
help us anyway?

MEL

Lust.

BOBBY

Aw come on. What if he's like, a  
dirty old perv?

MEL

You two are a couple of hotties,  
so my straight mates tell me.  
You'll have to flirt with him.

Bobby looks dismayed. Mel rings the doorbell. Spencer  
answers, still with a black eye and plasters.

SPENCER

Can I help you?

BOBBY

We were wondering if you could.  
Our friend--

SPENCER

Ok, ok.

Spencer reaches for his wallet.

SPENCER

(Cont'd)

I can't afford much but I do  
love a good cause.

MEL

We don't want your money,  
Spencer. Can we come in, and  
we'll explain?

Spencer stands aside, and lets them in.

23. INT. SPENCER'S FRONT ROOM -- DAY

The front room is immaculate, and sparsely furnished with IKEA furniture. Spencer, Tom, Bobby and Mel sit.

MEL

As we were saying, our best friend was killed recently. You may have heard about it, his name was Jamie Stokes?

SPENCER

Can't say as I have. Far too depressing, these days.

MEL

Anyway, he was killed outside Rainbows.

SPENCER

Oh, so you guys are--

BOBBY

One hundred percent.

Spencer glances at Tom lustfully, but too briefly for him to notice.

SPENCER

So, why do you think I can help you?

MEL

Because of what happened to you.

SPENCER

What do you want from me?

BOBBY

We're kind of conducting our own  
(MORE)

(Cont'd)  
investigation into Jamie's  
death. Detective Saunders  
obviously can't, or won't, so we  
thought we'd take the  
initiative.

Spencer lights a cigarette.

SPENCER  
Do me a favour, darlings. And  
never, mention that name in my  
presence again.

MEL  
Not a problem. We're not keen on  
him either. All we want to know  
is if you know anything that may  
help us? We think it's the same  
guy who attacked you.

SPENCER  
First of all, there were three  
of them.

Spencer eyes the group suspiciously.

SPENCER  
(Cont'd)  
You're not journalists or  
anything are you?

BOBBY  
Heavens, no. I can't stand  
journalists. They don't  
understand the thin line between  
journalism and privacy, wouldn't  
you agree?

Bobby, trying to flirt, brushes Spencer's arm.  
Spencer shrugs.

SPENCER

I just don't want this getting out any more than it already has. I'm not out at work, you see. And no, Saunders didn't tell me any more than is already public record.

The group can't hide their disappointment.  
Spencer looks smug.

SPENCER

(Cont'd)

That doesn't mean I don't know any more, though.

TOM

How do you mean?

SPENCER

Let me tell you what happened that night.

TOM

We already know what happened.

SPENCER

Do you want to hear this or not?

The others glare at Tom to shut up.

SPENCER

(Cont'd)

I was heading to Rainbows. Before I knew anything was wrong, I heard things like 'AIDS fucker' and 'Poof'. I ran for my life, but they caught me and threw me to the ground. Then the beatings started. One of

(MORE)

(Cont'd)

them started slamming a baseball bat into me. On my legs, in my stomach. Terrified, I grabbed on to one of their legs to stop it from kicking me.

MEL

Jeez, that's exactly what happened to Jamie.

SPENCER

I was saved by sirens. Must have been on another job, but saw what was happening. That's when they ran away, the silly wimps. Before the police reached me, I noticed a driving license right next to me.

Spencer produces the license for the group. It reads 'Carl Espinosa'.

BOBBY

This is incredible. No one saw you take it?

Spencer shrugs again.

SPENCER

No. By all means take it with you. I want to forget it ever happened.

TOM

Well, thanks. I don't suppose you'd like to join us in the hunt, would you?

SPENCER

Do I look the type of man to go around picking fights, dear boy?

MEL

No, you're right. Time we were leaving, I think.

Bobby, Tom and Mel leave. Spencer shows them out.

SPENCER

Good luck.

24. EXT. CITY STREET -- DAY

Bobby, Tom and Mel are sat in Mel's car, with Mel driving, on their way to see Nia. They are discussing this revelation.

BOBBY

It's all over. I was expecting more of a chase than this.

MEL

How do you mean?

BOBBY

It seems too easy. Now let's go and beat the crap out of him.

TOM

No, Bobby, please. Two wrongs don't make a right you know.

MEL

Tom's right, Bobby. Besides, I think beating him up is tactically the wrong decision. Much as I hate the man, I doubt I could do exactly what he did to Jamie.

BOBBY

Leave it to me then. I can do it.

TOM

Hold your horses, before we rush into anything, let's go see Nia, see what she thinks.

BOBBY

You know full well what she'd do.

MEL

I have a better idea. I suggest we use what we have to track him down. Invade his stupid, miserable life.

TOM

You mean, steal his identity?

MEL

We might even drive him to suicide if we're really lucky.

TOM

Guys, I don't like where this is going. I want him to pay for his crimes, but--

MEL & BOBBY

Two wrongs don't make a right.

TOM

Exactly.

BOBBY

Don't be such a wuss. We're not physically harming him anyway. What's your problem?

TOM

We could all go to jail for this.

BOBBY

Tom, I know you're not comfortable with confrontation, but really. You do need to man up a little.

Tom half-smiles.

TOM

I'll try.

Bobby pats his hand in approval.

25. INT. OUTSIDE NIA'S FLAT -- DAY

Mel rings the doorbell. Bobby and Tom are by her side. There is no answer. Mel opens the letterbox and sees nothing. On the off-chance, she tries opening the door, and it is unlocked. Mel leads the way in, followed by Bobby, then Tom.

26. INT. NIA'S FRONT ROOM -- DAY

Mel looks on to see Nia sprawled on the sofa, unconscious and an empty bottle of vodka lying on the floor.

MEL

Oh my God!

Mel runs to Nia's side, and shakes her and slaps her face to try to get her to wake up. Groaning, Nia stirs, then vomits on the floor.

TOM

Jeez.

MEL

Nia? Nia!

NIA

Huh? What?

MEL

What've you done to yourself?

NIA

Leave me alone.

MEL

Shower. Now.

Mel takes Nia's arm over her neck and drags her through to the bathroom.

27. INT. NIA'S BATHROOM -- DAY

Mel switches on the shower, leaving it on cold. Mel strips Nia and throws her into the shower. She screams like a baby.

NIA

Bitch!

MEL

It's for your own good. Now quit bitching and clean up.

Mel casually files her nails while Nia showers.

28. INT. NIA'S FRONT ROOM -- DAY

The group sit, staring at each other in silence. Nia looks slightly better, but nurses a hideous hangover. She holds Carl's driving license.

NIA

I'm with Mel. Give him a taste of his own medicine.

Bobby reaches for a phone book.

BOBBY

While you were screaming like a  
baby in the shower...

Nia grimaces.

BOBBY

(Cont'd)

I found out where our friend  
lives. He's the only Carl  
Espinosa in the phone book.

NIA

His address is on the driving  
license, dumbass.

Bobby frowns.

BOBBY

Oh yeah.

NIA

Justice is a dish best served  
hot. If we go now we'll catch  
him after his boxing match.

MEL

How do you know--?

NIA

He runs a gym in Bell Green I go  
to with Vanessa from time to  
time.

MEL

You know him?

NIA

Not personally. I just know of him.

TOM

Whoa, this guy sounds pretty handy with his fists. Shouldn't we tell the police about this guy?

NIA

He's like, Coventry's answer to the Mafia. He probably has some of them in his back pocket.

TOM

Surely that's all the more reason--

BOBBY

Tom. Mate. You heard Nia. We're on our own.

MEL

Boys, could you give me and Nia a minute?

Bobby and Tom leave the flat.

Nia looks at Mel.

NIA

I know what you're gonna say.

MEL

You stupid, childish, idiot.

NIA

You said it.

MEL

You have a problem with alcohol.  
You need help.

NIA

You ain't my mother, Mel.

MEL

And what would she say if she  
saw you like this?

NIA

She wouldn't care. It's none of  
your business, anyway?

MEL

It is, actually. With Jamie  
gone, we're down to just four of  
us. What if something happens to  
you, too?

Nia shrugs.

NIA

That's my problem. Not yours.  
Shit. This hangover's killing  
me.

Mel stares daggers.

MEL

You think this is funny?

Nia nurses her forehead. Mel softens, and hugs her. Nia hugs  
her back.

MEL

(Cont'd)

Here's the deal, OK? You sort  
your life out, right now, and  
I'll support you, I'll make sure

(MORE)

(Cont'd)

the boys support you, too. But you need to stop the drinking and the gambling. Otherwise you're on your own. How much did you lose last night?

Nia shrugs.

NIA

Don't matter.

Nia leans forward and kisses Mel. After a couple of seconds, Mel pulls back.

MEL

What do you think you're doing?

NIA

You're in love with me. I can tell. You'd never cut me out of your life.

MEL

You arrogant cunt! Go on then, you go fuck yourself up, but don't come crying to me when you're on death's door and need a friend.

NIA

Fuck you!

MEL

Fuck you back!

Mel slams the door.

Nia's mobile rings. She hesitates before answering. We don't hear the other voice, but Nia starts crying.

29. EXT. CITY STREETS -- DAY

Bobby driving following Carl's car, trying not to be spotted

30. INT. BOXING MATCH -- DAY

Bobby and Tom are spectating Carl boxing with Lewis at a leisure centre. There are spectators but it's not a formal match. The fight gradually becomes more heated.

TOM

Fucking hell. You wouldn't want to meet him in a dark alley.

BOBBY

Jamie found that out the hard way.

TOM

Oh, I'm sorry. I didn't mean--

BOBBY

Forget it. Shit, you're right though.

Tom and Bobby hold hands. Carl sees them, and does a double take at them, frowning. With Carl distracted, Lewis delivers a right-hook, flooring Carl. The crowd cheers.

Carl has a trail of blood coming from his mouth, and he glares long and hard at Bobby and Tom, while wiping the blood away.

Bobby and Tom smartly realise it'd be a good idea to leave. Carl nods to Harry, who was also in the audience. Harry follows them out.

31. EXT. CAR PARK -- DAY

Bobby and Tom appear from the leisure centre.

TOM

Fuck, that was close.

Bobby sees a pub, 'The Amersham Arms'.

BOBBY

If you were a straight man who's just had your arse kicked, where would you go?

TOM

Drown my sorrows in the nearest pub. Why?

Bobby motions to The Amersham Arms. They head towards it.

32. EXT. OUTSIDE CARL'S HOUSE -- DAY

Mel rings the Espinosa's bell. Sian opens the door, wearing a pinny and looking tired.

SIAN

Yes?

MEL

Hi there. You must be Carls' other half?

SIAN

Who's asking?

MEL

I'm sorry, let me introduce myself. I'm Mel.

SIAN

You a cop?

MEL

Goodness, no. I can't stand  
(MORE)

(Cont'd)

them! I guess you could say I'm  
a Private Investigator.

SIAN

Right, so why do you want to  
know about Carl?

MEL

It's just background information  
for a client of ours. A while  
back, there was a murder of a  
young man in an alley, and--

SIAN

My Carl ain't got nothing to do  
with no murder!

MEL

I'm not suggesting--

SIAN

Good day to you.

Sian slams the door.

33. INT. THE AMERSHAM ARMS -- DAY

Carl swings the doors open like a cowboy, and plonks himself  
down next to a young, attractive Irish woman named SHANNON  
McMANUS, 27, and orders a pint. Behind them, Bobby and Tom  
discreetly watch him from their seats.  
Tom starts filming Carl with his mobile.

SHANNON

I thought you weren't coming.

CARL

I'll always come for you.

Shannon giggles at the innuendo. Carl gropes her thigh, and snogs her.

We see Bobby motion to Tom to leave, and they disappear. Carl pulls back from Shannon, and glares at Bobby and Toms backs, produces his phone and dials, while taking a big gulp of beer.

CARL

Harry, mate. You do me a favour?

34. EXT. OUTSIDE CARL'S HOUSE -- DUSK

Mel walks down the street, when Sian opens her front door with Karen at her side. They run over to Mel.

SIAN

Wait!

MEL

What is it?

Sian glances around her, checking no one is watching.

SIAN

Can we go somewhere else?

35. INT. KIDS' CRECHE -- NIGHT

Karen plays happily in a kids crèche, full of kids between five and eleven having fun on assault courses, swings, slides and ball pools. Mel, and Sian are in the cafe, drinking coffee. Sian frequently glances over to Karen.

SIAN

First of all, I want to make absolutely clear that you're not a cop?

MEL

Remember the old banger I drove you here in? I know there's talk of cutbacks at the West Midlands Police, but there are limits!

SIAN

Whatever. God, I can't believe I'm doing this.

MEL

Sian, I know he's your husband--

SIAN

Partner.

MEL

Partner. I'm so sorry to have to be so blunt, but we believe he may be involved in the murder of our friend.

SIAN

We?

Mel shows a photo of Jamie in the alley, and passes it to Sian.

MEL

I'm gonna level with you. I'm not a professional PI. This was a good friend of mine. My friends and I are trying to get justice for him.

Sian tries but fails to blink back tears. She picks up the photo.

SIAN

When was he killed?

MEL  
Eighteenth of November.

Sian reacts, and glances over to Karen.

SIAN  
That was the night Villa beat  
Cov City.

MEL  
I wouldn't know. Does it matter?

SIAN  
Also the night Carl came home  
with a bloodied baseball bat,  
and all over his jacket.

Sian sobs. Mel takes her hand.

SIAN  
He killed him, didn't he?

Sian composes herself.

MEL  
I know this is a delicate  
question, but is Carl  
homophobic?

SIAN  
Is the Pope Catholic? Me, I  
couldn't care less if a person's  
gay or straight. I believe it's  
how you love that's important,  
not who you love. But Carl...

MEL  
I know this is upsetting, but do  
you still have the baseball bat?

Sian shakes her head.

SIAN

He told me to burn it, along with his clothes. He told me it was self-defense. You've got to believe me. I'd never have a murderer living with me and Karen.

MEL

I believe you. The thing is, without the evidence that was destroyed, the police won't be able to convict him.

SIAN

Who said anything about having him arrested?

MEL

What?!

SIAN

I can't do it. He has contacts, you know? I'd never put Karen in harms' way.

MEL

They can put you in a witness protection programme, you stupid woman. How could you live with yourself if you knew you had a chance to put a killer away but didn't take it, and someone else dies because of that?

Sian's hostility returns.

SIAN

Fuck you. You don't care about me. You're using me to frame Carl just because it's nice and convenient to take a homophobe off the streets.

MEL

You said yourself that he killed Jamie. You've got to understand if someone commits a crime they have to pay for it. Even if it's someone you love.

SIAN

You don't give a shit about anyone except yourself. Karen! Get your shoes, love. We're leaving.

Mel watches helplessly as Sian hastily gets Karen and they leave.

36. EXT. SUBURBAN SUBWAY -- DUSK

Bobby and Tom stride round the corner into the subway. Harry and Lewis jump out at them from the shadows.

LEWIS

You've been spying on us and Mr Espinosa.

BOBBY

We've been spying on no one.

LEWIS

He knows. And he thinks you don't know that you don't want to make an enemy of him.

BOBBY

I don't know what--

HARRY

He sees you again, and you'll get more than just a friendly warning. Got it?

BOBBY

Yeah.

Harry playfully slaps Bobby's face.

HARRY

Good. Have a nice evening.

Harry and Lewis stride off out of the subway.

TOM

Shit. We'd better pick up Mel in case he knows about her, too.

Bobby and Tom disappear off-screen.

37. INT. NIA'S FLAT -- DAY

We hear an insistent knocking at her door. We see a terrified Nia.

A letter is pushed through her letterbox.

Nia crosses the hallway to pick it up. As she reads it, she bellows and rips up the note. She falls to the floor, crying.

38. EXT. FRONT OF CARL'S HOUSE -- DAY

Bobby, Tom and Mel wait in a car opposite the house. They watch, and wait. There are Christmas decorations visible through the front windows.

From the car, we see Carl, Sian and Karen exit through the front door. Carl locks up while Sian opens up their aging Ford Focus.

39. EXT. FRONT OF CARL'S HOUSE -- DAY

From within the Ford Focus, we see Carl start up the car while Sian makes sure Karen is secure.

CARL

(to Karen)

We're taking you to see someone special today, darling.

KAREN

Who, Daddy? Who?

SIAN

Father Christmas, in his special grotto.

Karen whoops with delight.

Carl drives off.

40. EXT. FRONT OF CARL'S HOUSE -- DAY

Bobby, Tom, and Mel get out and lock their car. Mel has a rucksack with her. They survey the house and the neighbours. No one is watching.

TOM

Is this really necessary?

MEL

Tom, darling. You're not backing out now.

Tom continues looking uneasy.

The group sidle round the back, into the back garden. Bobby peers into the kitchen window. He checks around him, and picks up a large stick fallen from a bush.

Bobby whacks the stick into the window. It doesn't break.

MEL

Give it here.

BOBBY

I can fucking do it.

MEL

Don't argue with me.

She snatches the stick from Bobby.

BOBBY

Never send a man to do a girls  
work.

Mel glares at him. She smashes the stick into the window. It breaks instantly. Mel gingerly climbs inside, cutting her hand on some shards of glass.

MEL

Fuck!

The others follow her. Tom is last, and very hesitant.

41. INT. CARL'S HALL -- DAY

Mel strides over to the front door and unlocks it but doesn't open it. She unzips her rucksack and removes a white banner, folded up. She hands the banner to Bobby and Tom.

42. INT. CARL'S BEDROOM -- DAY

Bobby and Tom open the main windows in the bedroom, and lower the banner outside. They secure it by tying the string at the edges to the window handles. We now see what the banner says: 'CARL ESPINOSA GOT AWAY WITH MURDER'.

TOM

What if the neighbours call the  
cops on us?

BOBBY

Make ourselves scarce, I guess.  
I'm banking on the fact it's  
Christmas Eve, and people are  
too consumed with their own  
plans to think about  
Neighbourhood Watch.

TOM

Some risk.

43. EXT. FRONT OF CARL'S HOUSE -- DUSK

The banner hangs proudly for all and sundry to see. There is  
loud disco music being played, and we can see the house is  
teeming with people.

44. INT. CARL'S LIVING ROOM -- DUSK

The room is filled with gay men and women of all shapes and  
sizes, partying like it's their own private nightclub.

45. INT. CARL'S BEDROOM -- DUSK

We see Bobby, Tom and Mel searching through cupboards,  
wardrobes, and every nook and cranny they can find.

MEL

He's so fucking disorganised.  
There's so many logical places  
to keep credit card bills, and  
he hasn't stored his in any of  
them.

TOM

What happens when he gets back?

BOBBY

Best guess is he'll call the  
cops.

TOM

He's homophobic, and his house  
is full of homos. He's not going  
to just sit back and take it.

BOBBY

No, you're right. He's  
definitely a top.

Tom laughs out loud.

Bobby pulls out a bill.

BOBBY

Bingo.

46. INT. CARL'S FRONT HALLWAY -- DAY

Carl storms through the front door, virtually kicking it off  
its hinges. Right in front of him are two guys kissing.

CARL

You sick fucking perverts. Get  
out, now!

47. INT. CARL'S LIVING ROOM -- DUSK

Carl pushes his way past everyone and yanks the stereo plug  
out of the socket. The crowd boos.

48. INT. CARL'S BEDROOM -- DUSK

Bobby slides the paper into his trousers as the others  
frantically search for a way out. Mel pushes the windows  
open, and the banner slides to the ground.

MEL

Quick!

TOM

You've gotta be kidding.

We hear heavy footsteps running up the stairs.

MEL

Come on!

Mel climbs out the window and lowers herself as far as she can. The others follow suit.

Carl rushes in, just in time to see Tom, the last to jump lower himself down.

49. EXT. CARL'S HOUSE -- DUSK

Tom falls, and grazes his leg on some loose brickwork on the way down. Bobby helps him up, and they run towards their car. Carl yells from the bedroom window.

CARL

I'll fucking kill you!

The group hastily drives off.

50. EXT. CARL'S HOUSE -- NIGHT

Nia creeps up the front path to Carl's house. She looks around, then produces a plastic sucker. Lines it with glue. Attaches it to the windowed front door. After leaving it briefly to set, she yanks it. The window breaks. Nia leans in and unlocks the door.

51. INT. KAREN'S ROOM -- NIGHT

Nia gingerly opens Karen's bedroom door, which squeaks. Karen stirs but does not waken. Nia creeps slowly over to Karen. She produces a handkerchief, and a bottle of chloroform. Nia dampens the handkerchief with the chloroform, then puts it over Karen's nose and mouth. Karen briefly wakens, looks startled and terrified, then the chloroform takes over before she can scream.

Nia picks Karen up, then takes her, carrying her over her shoulder.

52. EXT. FRONT OF CARL'S HOUSE -- DAY

Off-screen, Sian screams a blood-curdling scream.

53. INT. MEL'S LIVING ROOM -- DAY

Christmas Day. Bobby, Tom and Mel play charades. Bobby stands, miming the movie 'Make the Yuletide Gay'. The doorbell rings. Mel goes to answer.

54. INT. MEL'S HALLWAY -- DAY

Mel opens the front door. It is Nia. In tears.

NIA

Can I come in?

MEL

It's Christmas Day, Nia. I'm not gonna turn you away. Come in.

Nia follows Mel inside.

55. INT. MEL'S LIVING ROOM -- DAY

Nia sheepishly enters. The boys are surprised to see her.

BOBBY

Nia, darling! Merry Christmas!

NIA

You too, boys. Err...Do you think you could give us a minute?

Bobby and Tom get up, but Mel stops them.

MEL

Whatever you have to say to me, you can say to the boys, too. Bobby, Tom. You're going nowhere.

They obey.

NIA

Ok. I'm in fear for my life, Mel.

MEL

You sure know how to make a dramatic entrance, don't you?

NIA

I'm serious. Remember a few years back, when I told you I'd won a poker game, and had won thousands?

MEL

Yeah.

NIA

Well, I hadn't. I borrowed money from...a friend of a friend. I fell behind with the payment, and now he wants his money back, pronto. This morning, I got back home from Vanessa's--

MEL

What the fuck were you--

NIA

Let me finish. I got back from Vanessa's this morning. And my front door had been kicked in and...Nelson had been stabbed.

TOM

Who's Nelson?

NIA

My cat. And there was a note stuck to his neck. 'Next time we do this to you'.

Nia starts crying.

NIA

(Cont'd)

Please, guys. I'm begging you to help me.

MEL

You've no one to blame but yourself.

NIA

For Christ's sake, Mel. Don't you think I know that? I came here because I didn't know where else to go. On the way here, I was walking over the railway bridge, and felt like saving him the bother of killing me, and--

BOBBY

Hey, hey, hey. Calm down.

NIA

It'll be a fucking miracle if  
I'm still alive by New Year.

TOM

Hey. Enough of that. Remember  
what I did when my parents  
split? I didn't think my life'd  
be worth living. After I  
recovered from the paracetamol,  
I took counselling sessions.  
They helped me see life  
differently, and now look at me.

BOBBY

The phoenix that rose from the  
ashes.

MEL

Do you promise to help me help  
you?

NIA

Mel, look at me. I've learnt my  
lesson.

MEL

In that case, welcome back!

Mel and Nia hug.

NIA

Err...there's something else you  
should know.

Nia looks guilty.

Bobby, Tom and Mel stare at her quizzically.

56. INT. NIA'S LIVING ROOM -- DAY

Karen sleeps on the sofa. The group gather round her.

BOBBY

I guessed you must have had an ulterior motive for coming to us.

MEL

How could you do something so evil?

NIA

Carl took Jamie, who we loved. And now we've taken Karen, who he loves. There's a kind of poetic justice to that, you have to admit.

BOBBY

I'm sorry, but I'm not going along with this. It's Christmas Day for fuck's sake. She's a kid. You can't punish her just because her father's a murderer.

NIA

Fucking pussies! I have more balls than both you boys put together.

Nia grabs Karen, and carries her over her shoulder. She barges past the others, towards the front door, slamming it shut behind her.

Mel reaches for her phone and dials.

MEL

Detective Saunders? [BEAT]  
Yeah, Merry Christmas. [BEAT]  
Please come over to Ashcroft House. [BEAT] Nia's gone crazy.

BOBBY

You don't think she'd--

MEL

Look Bobby. I...I really don't know what she's capable of.

TOM

I know Nia's kinda militant, but even so...

An insistent knocking sound at the door. Bobby slowly creeps towards it. Opens it to find...Carl! They are both shocked to see each other.

CARL

Well if it isn't the fudge-packer who burgled me yesterday. Where's Nia?

BOBBY

What do you want with Nia?

CARL

I asked you a question. Where the fuck is Nia?

BOBBY

And I asked you a question. What the fuck do you want with Nia?

Carl pushes his way inside.

57. INT. NIA'S FLAT -- DAY

Carl has tied and gagged Bobby, Tom and Mel. He rummages through the flat, searching for anything of value, and pockets it.

58. EXT. ROOF OF NIA'S BUILDING -- DAY

Karen is laid out in front of Nia, still asleep. Nia is unable to stop the odd tear escaping her eyes. She hears sirens approaching, and shakes her head.

59. EXT. FRONT OF NIA'S BUILDING -- DAY

Three police cars screech to a halt. Saunders alights one, followed by uniformed officers from the others. They storm the entrance to the building.

60. INT. NIA'S FLAT -- DAY

Mel tries to speak through the gag, but only indistinguishable sounds escape. Carl lowers the gag for her to speak.

MEL

Carl, I don't know how you know  
Nia, or why you're here, but  
she's got your daughter--

Carl slaps Mel across the face.

CARL

You leave my family out of this!  
I'm not leaving this flat until  
I've seen her.

MEL

I swear to you, she's got Karen.  
If you know Nia, you'll know as  
well as I do she's got issues.  
Mental issues. She--

CARL

You sick bitch.

MEL

Call Sian if you don't believe  
me.

Bobby starts calling out. Carl lowers his gag.

BOBBY

For fuck's sake, Carl. How much  
more do you need? Find Nia, and  
you'll find Karen. I guarantee  
you.

Carl steps away from them, unsure how to handle this. He  
looks around the flat, then hastily runs out, up to the  
balcony.

61. EXT. ROOF OF NIA'S BUILDING -- DAY

The police officers storm onto the roof from the stairwell.  
Saunders is with them. Nia grabs Karen, who is now awake, but  
groggy and disorientated. Nia steps back, towards the edge,  
facing the officers.

NIA

Stay where you are. Stay there,  
and she won't get hurt.

The officers obey. Saunders makes his way through the  
officers, and comes face to face with Nia.

SAUNDERS

What's all this about, Nia?

NIA

You fucking idiot. It's about  
you letting Carl get away with  
killing Jamie. You promised  
you'd get him--

SAUNDERS

I promised I'd give it my best shot, Nia. Nothing more.

NIA

There you go, back-tracking. You made a promise.

SAUNDERS

So what's Carl's daughter got to do with all this?

NIA

Don't you get it? She's the only thing he loves. I'll make damn sure he can't have her.

Carl bursts through from the stairwell. When he sees Nia with Karen, he's unsure whether to break down in tears or charge with fury at Nia.

NIA

(Cont'd)

It's all your fucking fault Carl! Everything!

CARL

Please, Nia. She's my world. For fuck sake, why am I pleading with you? You harm her, and I swear I'll rip your fucking neck off!

NIA

Snap.

KAREN

Daddy!

Nia is distracted by Karen, who starts to struggle against

(MORE)

(Cont'd)

Nia's grip. Nia steps further back, and lifts Karen completely off the ground.

CARL

It's ok, sweetie. Daddy's here.  
I'm not gonna let her hurt you.

NIA

I thought parents weren't  
supposed to lie to their kids?

CARL

What do you want from me?

NIA

Justice. Admit you killed Jamie,  
and I'll let her go.

CARL

Ok! I did it. I cleansed the  
world of one of you fucking  
freaks. [BEAT] Now give me my  
daughter back!

Nia lets go of Karen, who runs over to Carl. Carl falls to his knees and firmly embraces Karen.

Saunders, and several police officers now surround Carl.

SAUNDERS

Carl Espinosa, I am arresting  
you for the murder of Jamie  
Stokes.

Two police officers gently prise Carl away from Karen, while another one handcuffs him.

More officers approach Nia.

SAUNDERS

(Cont'd)

You do not have to say anything,  
but it may harm your defense if  
you do not mention when  
questioned something you later  
rely on in court. Anything you  
do say may be used in evidence.

Two police officers drag Carl to his feet and lead him away.

62. EXT. CEMETERY -- DUSK

Bobby, Tom, Mel and Nia sit round Jamie's grave. They have replaced the flowers with fresh ones, and have generally tidied it up. Nia and Bobby drink a beer each.

BOBBY

What a Christmas, eh? And it was  
our very own Nia who got the  
bastard.

NIA

You could've had a bit more  
faith in me when I grabbed  
Karen. Even I wouldn't hurt a  
kid.

MEL

I think it's fair to say we've  
learnt a lot about each other  
today.

TOM

As well as about ourselves.

Mel's phone starts vibrating. She gets up as she answers it.

MEL

Sorry guys. Forgot it was on.  
Hello? [BEAT] What?! [BEAT] How

(MORE)

(Cont'd)  
come? [BEAT] Thanks a fucking  
bunch.

Mel angrily hangs up and sits back down.

TOM  
Dare I ask?

Mel stares angrily at Tom.

MEL  
He's out.

BOBBY  
Who? What?

MEL  
Carl.

Nia chokes on her drink.

NIA  
We hand the cops a confession on  
a plate and they still fuck it  
up?

Mel glares at Nia.

MEL  
Claimed he gave the confession  
under duress, so it's not valid.

NIA  
And that's my fault?

MEL  
I didn't say that.

NIA

You didn't have to. Tell you what, why don't we all just spit on Jamie's grave while we're here. Everyone else is.

MEL

Nia, just calm down.

Nia's phone rings. It's a number she doesn't recognise. She hesitates, but then answers.

NIA

Hello?

We only hear Nia's side of the conversation. She starts crying.

NIA

(Cont'd)

You said you didn't want to hear from me.

Nia is now struggling to talk through her tears. The others look on curiously.

Mel whispers to Bobby, angrily.

MEL

I bet you any money it's that Vanessa bitch.

BOBBY

Tenner?

MEL

You're on.

NIA

I'll try. [BEAT] Yes. Isn't tomorrow a bit soon? [BEAT] Ok.

Nia hangs up, and takes a moment to compose herself.

MEL

Who was that, Nia? Your  
girlfriend?

NIA

My Mum.

Mel reluctantly hands Bobby his tenner, who takes it  
gleefully.

MEL

I thought you had a big bust-up  
with your parents?

NIA

Yeah, when I came out to them.  
They didn't take it very well,  
and threw me out. Now, after  
four years, they want me back in  
their lives again.

Mel hugs Nia.

TOM

That's great news.

BOBBY

Which you're long overdue.

Bobby takes her hand to offer comfort.

Nia finishes her drink in a huge gulp. She looks uneasy.

63. EXT. COVENTRY RAILWAY STATION -- DAY

New Years Eve, and the group have come to see Nia off as she  
travels to her parents.

TOM

You never told us your parents  
lived in Bristol.

NIA

I didn't know they did until  
yesterday.

MEL

Well, you have a fantastic time,  
and build some bridges.

NIA

Thanks, guys. I know I haven't  
been the easiest of people to be  
friends with, but you stuck with  
me. I owe you one.

Nia's train is announced for boarding.

NIA

That's me. Enjoy tonight,  
wherever you end up.

BOBBY

Firework display, then my place.

Nia picks up her suitcase and heads down to the platform.  
Bobby and Tom head back to the car, but Mel hesitates,  
looking on at Nia boarding the train. Bobby turns round,  
looks at Mel, and grins.

BOBBY

A girl's gotta do what a girl's  
gotta do.

Mel chuckles, then runs down the platform to Nia, just as she  
boards.

MEL

Nia. I just want you to know.  
I'm so sorry about our fight.  
You needed me, and I wasn't  
there for you.

NIA

Forget about it.

MEL

I can't. You know how I feel  
about you.

NIA

I said forget about it.

Mel's not sure if Nia's kidding or not.

MEL

Don't be such a bitch. It  
doesn't suit you.

NIA

Mel. I'm not the girl of your  
dreams. Seriously.

The guard blows the whistle.

NIA

(Cont'd)

We'll talk about it later, OK?

The doors close, and the train pulls away, leaving Mel  
staring at the departing train.

Mel meets back up with Bobby and Tom.

As they get back in their car, we see Carl in his car.

64. EXT. CARL'S CAR -- DAY

Carl, Harry and Lewis are in their car. Carl is on his phone.

CARL

And you're sure they'll be there  
tonight? [BEAT] Good job.

Carl hangs up.

65. EXT. TRAIN CARRIAGE -- DAY

We see Nia hang up her phone, blinking back a tear.

66. INT. BOBBY'S FRONT ROOM -- DUSK

Bobby and Tom are finishing getting ready for their night out. Tom looks nervous as usual, and is dressed casually, while Bobby bounds around happy-as-larry, doled up in foundation and far too much hair gel.

TOM

You sure about what you said?  
Forgetting about Carl.

BOBBY

Carl who? Never heard of him.

TOM

I'll take that as a yes.

BOBBY

He attracts trouble like moths  
to light. So, any New Year's  
resolutions?

TOM

To be more honest.

BOBBY

Tom, honey. You're the most painfully honest guy I know. You need to think of another. How about, to get a boyfriend?

TOM

There's nothing I'd love more.

BOBBY

There you go. That's our mission for next year.

Tom tries to say something, but Bobby interrupts.

BOBBY

(Cont'd)

We'll find you a bloke, and move on from this year's shenanigans.

TOM

I guess. Is Mel coming tonight?

BOBBY

Nah, she's meeting up with some girlfriends. 'Fraid you're stuck with just me tonight.

Bobby finishes his grooming.

BOBBY

(Cont'd)

There. Let's go and say hi to the new year.

67. EXT. FRONT OF BOBBY'S HOUSE -- NIGHT

Bobby and Tom lock up the front door, and with a friendly arm around each other stride off.

(MORE)

(Cont'd)

They do not see Carl sitting in his car outside their house. When the boys disappear, Carl gets out of his car, along with Harry and Lewis.

Carl produces a baseball bat, while Harry hides a gun in his trousers.

Carl leads the trio up the front garden, and after checking no one is watching, he breaks the front window with the baseball bat, and the three climb in.

68. EXT. FIREWORK DISPLAY -- NIGHT

It is eleven-forty-five, and the crowd prepare for midnight. We see Bobby and Tom among the crowd, each with a bottle of coke. Bobby discreetly takes a vodka bottle that is being passed around, and pours some into each bottle.

BOBBY

See the new year in with style.

Tom smiles.

BOBBY

(Cont'd)

What's up with you? You've been quiet all evening.

TOM

Nothing you'd want to hear.

BOBBY

Try me.

Tom hesitates. He is extremely uncomfortable.

TOM

Do you ever get those moments in  
(MORE)

(Cont'd)  
life where you just know what  
you have to do? Even if it  
hurts?

BOBBY  
Get to the point, dude.

Tom hesitates again.

TOM  
Ok. I love you, Bobby. I'm in  
love with you.

Bobby is shocked.

TOM  
(Cont'd)  
All I've wanted since I met you  
all those years ago is to love  
you, and be loved by you.

BOBBY  
Wow, Tom. I'm speechless. And  
flattered - truly.

TOM  
It's alright. I know you don't  
feel the same way. It's just -  
you did ask what was wrong.

BOBBY  
No, it's not that. I just wish  
you'd told me sooner. I've had  
the same dilemma with you.

Tom is aghast.

BOBBY

(Cont'd)

We've been wasting too much time  
on revenge. Let's see in our  
first new year as a couple,  
shall we?

TOM

Not yet.

The crowd counts down to midnight, and the firework display  
begins promptly, bigger and brighter than ever before.  
Tom looks up to the sky.

TOM

Happy new year, Jamie.

Bobby embraces Tom and they kiss, tenderly and passionately.  
As Tom snuggles up to Bobby, the fireworks light up their  
faces, and we hear 'Auld Lang Syne' in the background. This  
plays continuously as the boys make their way home:

MONTAGE:

69. EXT. URBAN ROADS -- NIGHT

Bobby and Tom ride home in a taxi, holding each other as if  
their lives depended on it.

70. INT. MEL'S FRONT ROOM -- NIGHT

Mel and her girlfriends toast the new year in with champagne.

71. EXT. BACK GARDEN -- NIGHT

Sian, her new boyfriend, TIM, and Karen watch their own  
firework display in the back garden. Sian has finally made a  
new life for herself.

72. EXT. CEMETERY -- NIGHT

Jamie's parents at Jamie's grave, laying fresh flowers.

END MONTAGE

73. EXT. FRONT OF BOBBY'S HOUSE -- NIGHT

Bobby and Tom arrive back at their house. They see Mel hurrying along the pathway. They do not notice the broken window, or sense the danger inside.

MEL

Congratulations, guys. You two make such a cute couple.

74. INT. BOBBY'S FRONT HALLWAY -- NIGHT

Bobby carries Tom inside, and make their way to the living room.

75. INT. BOBBY'S LIVING ROOM -- NIGHT

Carl, Harry and Lewis clutter the room. Bobby, Tom and Mel freeze in shock.

CARL

Not nice, being burgled, huh?  
Whose idea was it?

Before Bobby or Tom can stop her, Mel steps forward.

MEL

Mine. I needed to get revenge on you for murdering our friend.

CARL

Oh, didn't anyone tell you I was innocent, darling?

BOBBY

How did you know where to find  
us?

Carl grins wickedly.

CARL

A little birdie told me.

Carl motions to the lounge door. Nia walks in.

NIA

I'm sorry.

MEL

Nia?

CARL

Quite the traitor, isn't she?

MEL

Why?

FLASHBACK:

76. INT. NIA'S FLAT -- DAY

Nia picks up the envelope pushed through her door and  
hyperventilates. We now see the content of the letter:

'Nia. We gave you time to pay your debt to us. Your time has  
now run out.'

Carl bursts through Nia's front door, having kicked it in.  
Harry and Lewis follow.

CARL

You can rid me of a certain pain  
in the arse.

77. INT. NIA'S FLAT -- DAY

Nia crying on the phone.

78. EXT. TRAIN CARRIAGE -- DAY

Nia on the phone with Carl.

NIA

They'll be at 48 Glendale  
Avenue. They're going out for  
New Year so won't be back until  
gone midnight.

END FLASHBACK

CARL

Amazing what you can make people  
do when they're scared.

Carl motions to Harry and Lewis, who reach forward and grab Mel.

Carl laughs and lunges at Mel, who is trapped by Harry and Lewis. Bobby and Tom lunge at them, trying to protect Mel, but she is a tough girl, and Mel breaks free and delivers a mean right hook on Carl's jaw, who screams in pain and falls over.

Harry and Lewis go for Bobby and Tom now, separating them. Harry head-butts Bobby, while Lewis knees Tom in the groin. Both Bobby and Tom fall over.

Mel jumps on top of Carl, and repeatedly punches him.

Harry and Lewis, busy trying to get Mel off Carl, do not notice Bobby sliding across the floor towards the kitchen.

79. INT. BOBBY'S KITCHEN -- NIGHT

Bobby, now out of view of the living room, gets up. Opens a drawer. Grabs a knife.

He lowers himself back on to the floor and creeps back in.

80. INT. BOBBY'S LIVING ROOM -- NIGHT

Carl is now on top of Mel, trying to rape her. She is not taking it lightly, and she is screaming and sliding about. Tom is out cold. Lewis and Harry have gone throughout the house, trashing it.

Bobby creeps up behind Carl, brandishing the knife. He thrusts the knife into Carl's back.

Screaming in pain, Carl falls to the floor on his back, which digs the knife in further.

Bobby grabs Carl's baseball bat, and with full strength, whacks Carl on the head twice.

Hearing the commotion, Harry and Lewis come running back into the living room to find Carl dead, and Bobby standing over him with the bat. Bobby looks at them, rolls Carl over to grab the knife, and approaches them.

BOBBY

This is for Jamie.

Bobby starts towards them. Panicking, Harry produces his gun. He shoots Bobby in the chest. Bobby falls backwards, dropping the weapons, and falls right on top of Tom, waking him.

TOM

Oh, God. Bobby, no!

Tom rolls over on top of Bobby, who is badly wounded, but still conscious.

TOM

No, no, no. Stay with me, Bobby.  
Mel, call an ambulance.

BOBBY

I love you, Tom. I'm sorry.

TOM

Don't talk like that. You're  
gonna be fine. Mel's getting  
help right now. You're a hero.  
You killed Carl. You can't give  
up now.

BOBBY

I don't want to die, Tom. Not  
like this.

Bobby loses consciousness.

Tom is beyond grief. Not even Mel can comfort him.

81. INT. HOSPITAL BED -- DAY

Black.

TOM (O.S)

He's waking up!

The black flickers to light. We see Tom and Mel staring down.  
We see they are staring at Bobby. He lies in the hospital  
bed, needles and tubes sticking in and out of him all over.  
Bobby is extremely groggy.

TOM

How are you feeling?

BOBBY

Like I've been shot. I'd reach  
up to hug you, but I can't seem  
to move my arms.

NIA

That figures.

MEL

Err...Bobby. The doctors - they said you were...paralysed. They're not sure if you'll walk again.

BOBBY

What?

MEL

I'm so sorry.

BOBBY

There's another life Carl's ruined.

TOM

Fuck that. He's dead, and can't hurt us any more.

BOBBY

What happened to Nia?

MEL

It turns out Carl was one of her creditors. He made her report to him what we were up to once he found out we were following him.

BOBBY

I'm sorry. I know how much she meant to you.

MEL

Yeah well, she made her choice.

BOBBY

Even so, you go way back. It  
(MORE)

(Cont'd)

seems a shame to throw all that away. Remember, she was forced to betray us.

MEL

Makes no difference to me. I just hate that you suffered because of her mistakes.

BOBBY

Tom, you know I love you, right?

Tom nods and squeezes Bobby's hand.

BOBBY

Look, I won't be upset if you don't want to be with me now all this has happened. If I don't walk again, I'm not the same man you fell in love with. I understand.

TOM

Don't talk rubbish. I'm going nowhere. I'll take care of you. You're not getting rid of me that easily.

Tom leans over and kisses Bobby.

82. EXT. BOBBY'S HOUSE -- DAY

The front door opens, and we see Tom push Bobby - who is now in a wheelchair - out through the front garden.

Tom unlocks his car, and helps Bobby get in.

BOBBY (V.O)

Mel thinks I should be bitter about what happened. But I'm alive, and Carl's dead. I've

(MORE)

(Cont'd)

been given a second chance,  
and even got a loving partner  
out of it. The real loser is  
poor Karen. Sian never forgave  
me for stabbing Carl - and I  
don't blame her. But she can't  
deny she's happier with Tim, who  
loves both her and Karen dearly.  
And what I've learnt out of all  
this is that - you guessed it -  
two wrongs don't make a right.

FADE OUT.

THE END