

Empty Hand

by

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EMPTY HAND

FADE IN:

EXT. ESTATE STREET - DAY

JACK, (mid-30's), black three-piece suit, pocket watch, white shirt and black hand-tied bow tie, walks along the street with UNCLE BILLY, (late 60's), black suit, white shirt and tie, grey cavalier moustache and beard.

Both men have white carnation buttonholes.

UNCLE BILLY

Any last doubts?

JACK

None at all.

UNCLE BILLY

Good lad.

JACK

Thanks for letting me stay last night.

UNCLE BILLY

Can't be having you seeing her the night before, can we?

JACK

I suppose not.

UNCLE BILLY

Definitely not.

Uncle Billy smiles.

EXT. CROSBY STREET - DAY

RYAN (32), hard-looking, unshaven, jeans, trainers, leather jacket, leans against the iron railings of the churchyard. He smokes and edgily watches the road.

A white BMW 3 Series speeds along the road towards Ryan. The car swerves and tyres SQUEAL as the car pulls up alongside him. Ryan opens the front passenger door and gets in.

The car pulls away immediately, cutting up other traffic. Horns BLARE. The driver, COL (35), clean shaven, shaved head, ignores them and speeds away.

EXT. LAST DROP INN - DAY

The front of the pub has a sign showing a hangman's gallows.

INT. FUNCTION ROOM, LAST DROP INN - DAY

Two rows of six chairs split by an aisle. At the head a floral arch carries the message 'Good Luck Doe and Jack'.

CORINNE (35), red hair, green fitted dress, pauses to reflect as she adjusts a flower near to Jack's name.

MATT (20), black trousers, white shirt and tie, watches her as he places champagne flutes on a circular table and makes final touches to the small, but elegant, buffet.

Corinne senses Matt is looking at her. She smiles briefly at him, embarrassed at being caught out with her thoughts.

EXT. MERSEY FERRY TERMINAL, BIRKENHEAD - DAY

BEN (30), unshaven, jeans, T-shirt, stares at the Liver Building across the river Mersey as the local ferry eases alongside.

He waits as PASSENGERS disembark then hurries aboard to the upper outer deck.

EXT. UPPER DECK, MERSEY FERRY - DAY

BEN looks briefly to the mouth of the Mersey estuary and the open sea then stares intently across the river to the Liverpool Mersey Ferry Terminal.

He sees the white BMW pull up. He grins.

EXT. ESTATE STREET - DAY

JACK and UNCLE BILLY approach the corner of the street.

MIKEY (18) and GRAHAM (17), both wearing black sweaters with hoods up, turn the corner on the other side.

Mikey stares arrogantly at Jack. Graham, scared, looks down at the pavement.

JACK

Hey, what have I told you? No hoodies on this estate.

MIKEY

That was yesterday.

Jack stops walking and stares back at Mikey.

JACK

What was that?

MIKEY

You heard.

Graham briefly looks up, then head down again.

JACK

Cheeky little sod.

Jack takes a step forward. Uncle Billy puts his hand across Jack's chest.

UNCLE BILLY

Leave it, Jack, not today.

Jack moves Uncle Billy's hand away.

JACK

No, Uncle Billy, this was how it all started before and it's not happening again.

MIKEY

Don't you fucking believe it.

Jack walks across the road.

JACK

I've told you how it is. Take the hood down!

Uncle Billy shakes his head at Mikey.

UNCLE BILLY

I tried to help you, lad.

MIKEY

Don't need it, granddad.

With his right hand Mikey pulls out a nine-inch long double-edged knife and brandishes it at Jack.

JACK

You're not ready for this, son.

GRAHAM

Mikey, leave it.

MIKEY

Fuck him, it's not his estate.

JACK

It's not your's either. Knife first, then the hood.

MIKEY

Whatever you say.

Mikey slashes at Jack.

Jack rapidly blocks the attack with his left hand while his right hand smashes into Mikey's jaw with a palm heel strike.

Mikey's teeth crack together as his head is forced backwards.

In the same fluid movement Jack reaches across with his right hand to grab Mikey's right forearm.

Jack twists Mikey's arm over and turns his body as he sweeps Mikey down to the ground.

Jack pins Mikey face down.

Jack lifts Mikey's elbow, pushes his wrist inwards and presses down.

Mikey SCREAMS from the pain as his hand jerks open, releasing the knife.

Jack kneels on Mikey's back, takes the knife and calmly cuts the hood from Mikey's jacket. He throws the hood into the gutter and looks at Graham.

JACK

Off now!

Graham pulls down his hood as Uncle Billy walks across the road.

Jack places the knife against the kerb, stands and stamps on it, snapping the blade.

JACK (CONT'D)

Now take off and don't let me see you here again.

Mikey, nursing his injured wrist, quickly gets to his feet and backs away.

MIKEY

Your time is nearly up.

JACK

What?

Jack turns to Uncle Billy.

JACK (CONT'D)

What did he just say?

Mikey and Graham quickly take off, watched by Jack. and Uncle Billy.

UNCLE BILLY

Nothing, ignore it. Brave words as they run away, that's all.

JACK

Yeah, I suppose?

Uncle Billy turns to Jack.

UNCLE BILLY

Don't give it another thought, you've done enough and it's time to move on. She's a catch. Treat her well.

JACK

I will.

Jack pauses for a moment before speaking.

JACK (CONT'D)

Uncle Billy, with Aunty Peggy, how did you stay so strong?

UNCLE BILLY

I loved her.

JACK

But in the end, when she didn't know you?

UNCLE BILLY

I knew her, that was all that mattered. In sickness and in health, remember.

Uncle Billy puts his arm on Jack's shoulder.

UNCLE BILLY (CONT'D)

Now, I'm going to open up and I'll see you in twenty minutes.

JACK  
Don't be late.

UNCLE BILLY  
As if!

JACK  
You should've given the keys to  
Ted.

UNCLE BILLY  
And do I trust him to open up on  
time? No. I'll be five minutes in  
the car. You go on over and I'll be  
there shortly. Don't be standing  
her up.

JACK  
Never.

UNCLE BILLY  
That's the spirit.

Uncle Billy walks to his car and takes the keys from his  
pocket.

Jack turns one last time to look at Mikey and Graham in the  
distance. He frowns.

EXT. LIVERPOOL MERSEY FERRY TERMINAL - DAY

The Mersey ferry docks at the terminal.

BEN runs up the ramp to the waiting white BMW.

COL, the driver, sits with the window down. RYAN sits  
motionless in the front seat, eyes closed.

BEN  
Right, let's go and call on the old  
goat.

Col grins, starts the car, Ben jumps in the back.

The BMW ROARS away.

INT. FUNCTION ROOM, LAST DROP INN - DAY

MATT and CORINNE each place a vase of flowers on the two  
tables either side of the open double doors.

Corinne looks at them and smiles.

CORINNE

Done.

Matt looks at her tenderly.

MATT

Are you okay?

CORINNE

I'm good.

Corinne uneasily smooths her outfit.

MATT

You don't...

CORINNE

Just leave it, Matt.

FOOTSTEPS.

JACK appears in the open doorway. Corinne looks at Jack, embarrassed. Jack glances at Matt.

JACK

A minute, Matt.

MATT

Sure.

Matt walks over to adjust the chairs.

CORINNE

Jack.

JACK

You look lovely, Corinne.

CORINNE

Thank you, and you look quite the handsome groom.

Jack takes her hands.

JACK

I'm sorry...

CORINNE

Don't, please, I'm all right.

JACK

We...



CORINNE

Jack, I can deal with it, just don't make it any harder than it already is.

JACK

Whatever you say.

CORINNE

I do say.

Corinne kisses Jack briefly on the cheek.

CORINNE (CONT'D)

Be happy.

JACK

I will.

Jack's face suddenly lights up. Corinne turns to see what he is looking at.

In the doorway to the bar stands DOE (25), raven black hair, olive skin, curvaceous in a lavender two-piece suit.

JACK (CONT'D)

Excuse me.

Corinne nods and smiles sadly as Jack walks over to Doe.

EXT. MERSEY MILITARIA - DAY

Large plate glass shop window with half-glass door to the right. Inside UNCLE BILLY turns the 'CLOSED' sign to 'OPEN'.

INT. MERSEY MILITARIA - DAY

UNCLE BILLY checks his watch and looks out of the shop window.

UNCLE BILLY

Come on, Ted, don't be late, not today.

INT. FUNCTION ROOM, LAST DROP INN - DAY

JACK and DOE stand near to the floral arch. His hands rest gently on her shoulders.

JACK

You look stunning.

DOE  
Thank you, and I have to say I  
approve of your outfit as well. The  
waistcoat does suit you.

Jack strokes her hair.

JACK  
Beautiful.

DOE  
I have Sarah to thank for that. She  
spent ages...

JACK  
It was worth it.

CORINNE, standing with EDDIE (65), watches from a distance.

EDDIE  
Should have been you, Corinne.  
You're the one he came back for.

CORINNE  
He came back for his dad, as you  
well know.

EDDIE  
He stayed on after the funeral  
because you were here.

CORINNE  
There was work to be done.

EDDIE  
And he got it done, quickly. He  
didn't need to hang around.

CORINNE  
Look, Eddie, I messed up. I was  
pushy. It's in my nature.

EDDIE  
He needs a woman, not a girl.

Corinne glances at Doe.

CORINNE  
But look at her, she's lovely.

EDDIE  
You don't hate her?

CORINNE

No, I don't hate her, but I do envy her.

EDDIE

Thank you. Now that didn't hurt, did it?

CORINNE

More than you know.

GARY (26) struts over. He puts his arm around Corinne and looks at Eddie, grinning.

GARY

Is this old lech coming on to you?

Corinne kisses Eddie on the cheek and smiles a thank you.

CORINNE

Whenever he likes.

EDDIE

You take care.

Eddie walks away to mix with ROB (40's), PATSY (40's), ANDY (50's), overweight, balding, and MATT who are talking at the back of the room.

Gary kisses Corinne on the neck and whispers in her ear.

GARY

We've got time, you know.

CORINNE

We have not. Stop it.

Gary shows her his wristwatch.

GARY

Look, quarter to. A good fifteen minutes, and I will be good!

Corinne pushes him away, but not hard.

CORINNE

No! After they've gone.

GARY

Sure?

CORINNE

Promise.

GARY  
That'll do for me.

He pats her on the bum.

GARY (CONT'D)  
I'll just check the bar one last  
time, see that Matt has got it  
right. Useless prick.

CORINNE  
Don't let Jack hear you calling him  
that.

GARY  
Or what? He's over the hill, that's  
why he going.

CORINNE  
You sure about that?

GARY  
Hey, I'll tell you one thing I am  
sure about, I should have got this  
pub, not shithead 'Matty'.

CORINNE  
But you didn't.

GARY  
That'll change, I'll show you if it  
doesn't.

Gary walks away. Corinne sighs and glances at Eddie. Eddie  
shakes his head.

INT. MERSEY MILITARIA - DAY

UNCLE BILLY paces up and down, impatiently checks his  
wristwatch, turns and looks out of the window again.

The white BMW SCREECHES to a halt outside the shop.

BEN, RYAN and COL quickly get out of the car and rush to the  
door. Uncle Billy backs away from the window.

The door BURSTS open, the three men stride in. Col, the last  
one in, turns the 'OPEN' sign to 'CLOSED'.

BEN  
Hey, Billy.

UNCLE BILLY

We're closed.

COL

Yeh, I know, that's why I've just turned the sign for you.

RYAN

You're looking very smart, I must say.

Outside the shop, TED (60's) walks into view. He sees Uncle Billy who shakes his head. Ted walks past the shop.

UNCLE BILLY

Yeah, and I haven't got time to waste on you today.

Ben casually looks around the shop.

His gaze settles on a display stand fastened to the wall. On it is a katana (samurai sword) with a carved ivory handle.

BEN

How sharp is that?

UNCLE BILLY

A damn sight sharper than you, son.

RYAN

Now that's not very nice, considering we've got a message from your favourite nephew, Lenny.

Uncle Billy is caught off-guard, shocked.

RYAN (CONT'D)

Oooh, that got your attention, didn't it? Well, he's out.

UNCLE BILLY

Never!

Ben and Col both grin at Uncle Billy's surprise.

RYAN

He's on his way here as we speak. Midday ferry from Dun Laoghaire. Sentence finally quashed on appeal.

Ryan taps his nose.

RYAN (CONT'D)

New evidence. He's coming to take  
back what's his.

UNCLE BILLY

And you lowlifes are going to help.

BEN

Too right we are. We've waited  
three years for this. Time to  
restore the natural order and make  
it our estate again.

UNCLE BILLY

Scum!

Ben looks at the ivory-handled katana again.

BEN

I really do like the look of that.

RYAN

Are you kidding?

From a concealed scabbard underneath his jacket, Ryan takes  
out an elaborate machete with an irregular curved blade, a  
serrated back edge and a lime green handle. He holds it up.

RYAN (CONT'D)

The visual impact is not the same  
though, is it?

Col laughs at the surprised look on Billy's face.

UNCLE BILLY

And what is that meant to be?

RYAN

A zombie skull-cleaver machete.

Uncle Billy nods in the direction of Ben and LAUGHS.

UNCLE BILLY

Is that for your mate, then,  
because he seems brain dead?

BEN

Cheeky old bastard; I'm having the  
sword for that.

Ben reaches across for the ivory-handled katana.

UNCLE BILLY

Like hell you are.

With surprising speed, Uncle Billy deflects Ben's arm and in the same movement strikes him in the face, breaking his nose.

Without a second thought Ryan viciously hits Uncle Billy to the side of the head with the rounded end of his machete handle.

Col grabs Uncle Billy's arm at the elbow and hand.

COL  
Ryan, snap his wrist.

Using the serrated edge of his zombie skull-cleaver machete, Ryan smashes down on Uncle Billy's wrist.

Uncle Billy YELPS at the pain.

COL (CONT'D)  
Nice one.

Ben wipes the blood from his nose.

COL (CONT'D)  
Ben, you okay?

BEN  
Yeah.

RYAN  
He surprised me as well; I didn't expect the old goat to be that fast.

BEN  
Don't sound so fucking pleased.

RYAN  
I'm not, I'm just saying.

UNCLE BILLY  
Cowards, the lot of you.

COL  
That's just not polite. Get his other arm. Ryan, can I have a go with the cleaver?

RYAN  
Be my guest.

UNCLE BILLY  
In your dreams.

Ben sucker punches Uncle Billy to the side of the jaw.

Uncle Billy stumbles against the counter.

Ryan and Ben grab his other arm.

Col raises the zombie skull-cleaver machete and with the blunt serrated edge smashes down on Uncle Billy's wrist.

The bones SNAP. Uncle Billy GROANS in pain.

COL

I bet that hurts, doesn't it?

UNCLE BILLY

You bastards!

INT. FUNCTION ROOM, LAST DROP INN - DAY

JACK and DOE stand under the floral arch before the REGISTRAR.

ELEVEN GUESTS are seated, one chair is vacant. The Registrar checks his watch: 11:10am.

REGISTRAR

We should start.

JACK

I knew I should have walked him here. Just a few more minutes..

Jack smiles and shrugs at Doe.

INT. MERSEY MILITARIA - DAY

UNCLE BILLY leans back against the wall, holding his broken wrists to his chest.

BEN takes the ivory-handled katana from the display stand.

Col looks admiringly at the zombie skull-cleaver machete he still holds.

COL

Hey, Ryan, I wouldn't mind using this cleaver. It's a lovely bit of kit.

RYAN

Sure. Hey, Ben, pass me that little sword from the corner shelf.

Ben hands the short sword (wakizashi) to Ryan.



RYAN (CONT'D)

Cool. Hey, do you know how to use these things?

BEN

How hard can it be?

UNCLE BILLY

Morons, all three of you.

RYAN

Hey, 'Uncle Billy', watch your mouth, you're not really cutting it today, are you?

Ben grabs one of Uncle Billy's broken wrists. Uncle Billy CRIES out in pain.

BEN

One more word and we break your jaw as well.

RYAN

Time to go, lads. Got to be there for the ferry. Bye, Uncle Billy, nice doing business with you.

Col walks out, proudly holding the zombie skull-cleaver machete followed by Ryan and Ben, who each carry a sword.

Uncle Billy slumps on the counter.

In agony he takes his mobile phone from his pocket.

He painfully tries to TAP the screen.

EXT. LIVERPOOL STREET - DAY

With COL, RYAN and BEN inside LAUGHING and grinning, the white BMW ROARS to the end of the street, watched by TED who stands in a nearby doorway.

The BMW brakes sharply, SCREECHES, then turns left, following the sign for the docks.

Ted rushes along the street and enters Uncle Billy's shop.

INT. MERSEY MILITARIA - DAY

TED sees UNCLE BILLY slumped against the counter.

TED  
What the..., Billy?

UNCLE BILLY  
Ted, I can't press the buttons,  
call Jack. He's in the contacts.

TED  
Christ, Billy, your hands...

UNCLE BILLY  
Just call Jack, now!

Ted quickly takes the phone and finds Jack's number.

The phone RINGS out, then CLICK.

ANNOUNCER  
I'm sorry, the caller cannot take  
your call at the present time.  
Please leave a message after the  
tone.

'BEEP'. Ted looks at Uncle Billy, who shakes his head. Ted ends the call.

Uncle Billy looks at the clock on the wall: 11:15.

UNCLE BILLY  
Damn, they must have started. Ted,  
get my car keys from the drawer;  
you can drive.

TED  
Where to?

UNCLE BILLY  
The Last Drop Inn, where do you  
think?

TED  
You need the hospital, and what  
about tha shop?

UNCLE BILLY  
Fuck the hospital and fuck the  
shop. Just get the keys, will you?

TED  
Alright, alright. I was only  
saying.

INT. FUNCTION ROOM, LAST DROP INN - DAY

The REGISTRAR nods to JACK. Jack smiles and kisses DOE.

The GUESTS APPLAUD and move forward to congratulate the bride and groom. ANDY is the first to shake hands with Jack.

ANDY

Lucky I was on the taxis that night, otherwise you two might never have met.

JACK

I owe you, Andy.

ANDY

You've both come a long way in a short time. All the best.

JACK

Appreciate it.

ANDY

You're welcome, but I must get back. A closed shop makes no money. I said I would cover from Corinne so that she could stay around a while. Doe, you look gorgeous.

DOE

Thanks. Bye, Andy.

ANDY

Bye, take care.

Andy leaves, watched by a grateful, smiling Jack.

ROB

Jack!

Jack turns and shakes Rob's extended hand.

EXT. LAST DROP INN - DAY

A car draws up. UNCLE BILLY sits in the front passenger seat. TED gets out and hurries round to open the passenger door. He reaches for Uncle Billy's arm.

UNCLE BILLY

Watch the wrists, for fuck's sake!

TED

Sorry Billy.

Ted puts his arm on Uncle Billy's shoulder

UNCLE BILLY

Don't you fucking touch me! Just wait here; I'll be five minutes.

Ted shakes his head in despair, leans against the car and watches Uncle Billy walk into the pub.

TED

Whatever you say.

INT. FUNCTION ROOM, LAST DROP INN - DAY

JACK and DOE stand and talk with MATT, ROB, PATSY, GERRY (50's) and ROSE (50's).

The double doors swing open as UNCLE BILLY shoulders his way into the room.

EDDIE sees him first.

EDDIE

Billy?

Jack and Matt turn and rushe to Uncle Billy.

Jack sees the broken wrists and puts his arm around Uncle Billy to steady him.

JACK

Come and sit down.

UNCLE BILLY

No, I don't want to sit, listen to me.

JACK

Matt, get a brandy for him.

UNCLE BILLY

No, listen, Lenny's out and he's on his way here. Today, now.

Rob and Gerry exchange brief glances, concern on their faces.

Patsy links Rob's arm. Gerry and Rose stare at each other in silence.

JACK

What?

EDDIE

He can't be?

UNCLE BILLY

His sentence has been quashed on appeal.

JACK

What? It doesn't make sense.

UNCLE BILLY

I know, but it's true, and he's coming for you.

JACK

He doesn't frighten me, I've seen to him once, and I'll do it again.

UNCLE BILLY

He's got three others with him.

JACK

Then we'll deal with it.

Uncle Billy holds up his broken wrists.

UNCLE BILLY

Why do you think they did this? Eh? So that I can't help, that's why.

Patsy whispers in Rob's ear.

PATSY

What shall we do?

ROB

Wait. Listen.

UNCLE BILLY

The message they gave me was that Lenny's bringing a blade and it's not to cut the wedding cake with.

DOE

A blade?

UNCLE BILLY

He's on the morning ferry from Ireland; he must have gone home. He's coming back with his sword.

JACK

That's madness.

UNCLE BILLY

It figures. He couldn't bring it on the plane, so he's on the ferry. And the others have just taken two swords from my shop, one is your ivory-handled katana.

JACK

What?

UNCLE BILLY

He's crazy, just like his dad. Our Larry has kept the sword in waiting ever since Lenny was sent down.

EDDIE

You have to leave now, Jack. Get Doe away from here.

GERRY

Eddie's right, Jack.

Rose nods her head in agreement.

JACK

It'll start again.

EDDIE

No, it won't if you're not here. There's no drugs, no gangs, no crime. There's nothing for him to control anymore. If you're not here, there won't be any trouble.

DOE

We should go.

EDDIE

He doesn't know where you're going and we certainly won't say.

Jack hesitates. CORINNE shakes her head, worried.

CORINNE

Jack, you don't have Steve this time, or Uncle Billy. Go, before he gets here.

MATT

I'll help.

Matt stares at Jack.

JACK  
Uncle Billy?

Uncle Billy shakes his head.

UNCLE BILLY  
Corinne's right.

Jack places his hand on Matt's shoulder and squeezes.

CORINNE  
Matt, are the cases in the car?

MATT  
Yes.

CORINNE  
Please, go.

JACK  
What about you?

CORINNE  
I can take care of myself.

JACK  
But...

Corinne glances at Doe.

CORINNE  
For her sake, go!

Jack nods and takes Doe's hand.

EXT. LAST DROP INN - DAY

JACK walks to the parked Jaguar and opens the door for DOE to get in.

TED watches as MATT holds the pub door open for UNCLE BILLY. He walks out followed by CORINNE and GARY.

JACK  
Uncle Billy...

UNCLE BILLY  
It's for the best.

Jack nods to Uncle Billy, gets in the Jaguar and drives away.

GARY

That's the first time I've seen him  
scared. I thought he was king dick  
around here?

Corinne looks at Gary with disdain.

CORINNE

He is.

GARY

Oh, yeah? Come upstairs and let me  
remind you.

Matt shakes his head in disbelief.

CORINNE

Are you serious?

GARY

Never more.

Uncle Billy walks to his car.

TED

Hospital?

UNCLE BILLY

Yes. Hospital.

Uncle Billy carefully gets into the car as ROB and PATSY  
hurry away.

GERRY and ROSE watch from the doorway of the pub.

GERRY

At last!

Rose smiles, a look of relief washes over her face.

EXT. ROAD ONE EXIT, ESTATE - DAY

A police car is parked near to the junction.

PC DENT, the driver, watches along with front seat passenger,  
PC WEST, as the Jaguar driven by JAC, with DOE in the front  
seat, passes by.

INT. POLICE CAR, ROAD ONE EXIT, ESTATE - DAY

PC DENT checks his watch and grins.



PC DENT  
 Seeing's believing. He really has  
 left.

PC WEST sneers.

PC WEST  
 Not before time.

EXT. LAST DROP INN - DAY

GARY looks at the double doors.

GARY  
 Big deal! He was leaving anyway.

CORINNE looks at GARY in amazement.

CORINNE  
 And so am I.

GARY  
 What?

CORINNE  
 Do you think I'm going to be here  
 when Lenny shows up?

GARY  
 Why not? From what I've heard it  
 will be livelier with this Lenny  
 character back round here.

CORINNE  
 Oh, it will be that all right.

Corinne turns to MATT.

CORINNE (CONT'D)  
 Matt, Lenny doesn't know Gary. Let  
 him front the bar, it'll be safer  
 for you.

GARY  
 Sounds like it's my bar now.

MATT  
 Never.

CORINNE  
 Just my advice, take it or leave  
 it.

EXT. LIVERPOOL/IRELAND FERRY TERMINAL - DAY

RYAN and BEN, lean against the parked white BMW and smoke. Ben smiles to himself. Ryan stares at the ground.

COL sits in the driver's seat. He taps his mobile phone, sticks his head out of the window and smiles.

COL  
Cheer up, Ryan, we'll be rolling in  
it again. It's a busy estate and  
we're about to get it back. Lovely!

Ben nods in agreement. Ryan does not break his stare.

EXT. CROSBY BEACH - DAY

The green Jaguar drives along the road next to the coastguard station, turns into the car park and pulls up to face the sea.

JACK gets out, concern etched on his face. He walks towards the sea. DOE quickly follows.

DOE  
This is madness, we have to get  
away. You heard what they said,  
he's coming for you!

JACK  
I know he is. I've always known he  
would do, I just didn't expect him  
so soon.

DOE  
Then we have to go.

JACK  
Run away.

DOE  
From danger, yes.

JACK  
I've never run away in my life.

DOE  
If he's got swords, he's mad,  
crazy!

JACK  
Oh, he's mad all right, always has  
been, ever since we were kids.

DOE  
Kids?

JACK  
He's my cousin.

Jack leans on the railings and looks out to sea where the one hundred metal statues of men stand at different depths in the sea. (A modern piece of art by Anthony Gormley called 'Another Time, Another Place').

DOE  
He's family?

JACK  
Of a sort. His dad, Uncle Larry, is my dad's and Uncle Billy's brother.

DOE  
So why is he coming for you?

JACK  
I put him away. It was my testimony that got him convicted.

DOE  
Of what?

JACK  
Killing my best mate, Steve.

DOE  
For what reason?

JACK  
Steve helped me when I needed it.

DOE  
And he just killed him?

JACK  
Lenny and a few others.

DOE  
The ones with him now?

JACK  
Yes.

DOE  
Then we have to go, Jack!

JACK

There's one more thing. Steve was Matt's dad. That's why I took him in, and that's why Matt got the pub. I owed it to Steve.

INT. FUNCTION ROOM, LAST DROP INN - DAY

GARY pesters CORINNE. With his arms round her waist he kisses her neck.

CORINNE

All promises are off, I've got business to attend to.

Corinne pushes Gary's arms away and walks off.

Gary shrugs and picks up a glass of champagne from the table.

GARY

And cheers to you, too.

He makes a toast to Corinne's back as she walks out.

EDDIE

That sounded like a 'no' to me.

Gary takes another glass of champagne and hands it to Eddie.

EDDIE (CONT'D)

Don't mind if I do.

WALT, glass in hand, joins Gary and Eddie.

WALT

Three's a crowd? Cheers.

They all chink glasses and dip into the buffet.

GARY

This Lenny, was he really that bad?

EDDIE

He was headstrong, if that's what you mean.

WALT

And the rest. He was a bit of a wide boy, to use an old term, but he was always fair to me.

EDDIE

It was a damn sight livelier when he was round here, that's for certain.

GARY

What, the pub?

EDDIE

Heaving, every night.

WALT

But it was rough, if you know what I mean?

GARY

So what happened?

EDDIE

Jack came home from the army.

GARY

What was it to do with him?

EDDIE

The pub belonged to his dad.

GARY

And?

WALT

You'd better fill him in, Eddie, so he knows what's coming.

EXT. CROSBY BEACH - DAY

JACK and DOE sit on the large breakwater steps leading to the beach.

JACK

The summer I was discharged, my mum died. I came home for her funeral and found the pub overrun with thieves, druggies, runners in hoodies, prostitutes, you name it. All controlled by Lenny.

DOE

But your dad?

JACK

Never told me. Too many of them.  
Him and mum had just suffered in  
silence.

DOE

What about Uncle Billy?

JACK

My dad had asked him to say  
nothing. So he bided his time and  
when I stayed on we cleaned the  
place up.

DOE

The pub?

JACK

The pub, the streets, the estate,  
all of it. But it cost, Christ did  
it cost! Me, Uncle Billy and some  
others from the estate got together  
but we needed more help, so Steve,  
my army buddy, came along. Lenny  
killed him with the help of three  
others, that's why Lenny went down.

DOE

So where were the police all this  
time?

JACK

You tell me.

DOE

Now Lenny wants it all back?

JACK

Looks that way.

DOE

Then let him have it. Come on,  
let's go.

Jack looks again at the metal statues that stand in the waves  
at different depths.

JACK

When you look at them, what do you  
see?

DOE

Statues in the water.

JACK

No, they're more than that, they're symbolic.

DOE

Of what?

JACK

Life. When the tide comes in, they don't turn and run away, they face it.

DOE

They're lumps of metal, Jack.

JACK

They show us that sometimes we are tested, perhaps out of our depth, but they know the tide will turn. Life is like that.

DOE

This isn't a test, Jack, someone is coming to kill you.

JACK

Yes, and if I don't face him here, where will he follow us to? Do you think he will leave us alone, because I don't. Lenny's a coward, the type that will creep up in the night. Can you sleep like that?

Jack stands.

JACK (CONT'D)

We're going back. I've got friends on the estate, they'll help, like they did before.

DOE

Please, Jack, no. Don't go back.

The BLARE of a ferry's horn.

Jack looks out to sea and sees the ferry in the distance.

EXT. LIVERPOOL/IRELAND FERRY TERMINAL - DAY

The BLARE of a ferry's horn.

RYAN and BEN smoke and lean against the parked white BMW. They look out to sea.

COL sits in the driver's seat, head out of the window. He grins.

COL  
Right on time.

EXT. CROSBY BEACH - DAY

JACK and DOE stare at the ferry.

JACK  
That's where he is, he's on the ferry. It's the only time I will know for certain where he is and where he is going. I have to go back.

DOE  
If you go back and fight, I won't stay, I'll leave.

JACK  
What?

DOE  
I'll not lose you like I lost my brother.

JACK  
We're going back.

Jack walks to the car. Doe, downcast, shakes her head and follows.

INT. FUNCTION ROOM, LAST DROP INN - DAY

GARY, WALT and EDDIE are still talking.

GARY  
But what's with the swords? A bit showy, isn't it?

WALT  
You think so?

GARY  
Well, yeah, come on?



EDDIE

It's personal and Jack knows it. Lenny was obsessed with blades from being a kid. It was his old man's fault. Too many stories of his special ops in Malaysia, search and destroy, no guns, just slit their throats.

WALT

No noise. A pro's weapon, and Lenny made sure that all his gang on the estate carried blades, even the little bastards who were the drug couriers.

GARY

But why swords?

EDDIE

That was Uncle Billy's fault. He'd been special ops as well and learned iaido, samurai swordsmanship, in the Far East. He thought that if he taught his nephews how to use a sword properly it would develop discipline.

WALT

Got that wrong, didn't he!

EDDIE

Lenny and Jack took to it like ducks to water, trouble is, one became a villain.

Gary shrugs his shoulders and grins.

GARY

Pity Jack left, I would have liked to have seen that fight.

EXT. ROAD ONE EXIT, ESTATE - DAY

The green Jaguar driven by JACK, with DOE in the front seat, turns into the road.

The Jaguar passes the parked police car.

INT. POLICE CAR, ROAD ONE EXIT, ESTATE - DAY

PC WEST, the passenger, nudges PC DENT.

PC WEST

Heads up!

PC DENT

Now that is a surprise.

PC WEST

What the fuck is going on?

EXT. LAST DROP INN - DAY

The green Jaguar pulls up outside the pub.

DOE gets out of the car, goes to the boot, takes out her case and walks away.

JACK watches her from inside the car then gets out.

He takes off his jacket and bow tie, throws them into the car and walks into the pub.

EXT. CORINNE'S CABS SHOP - DAY

Large windowed shop front of the cab company.

INT. FRONT DESK, CORINNE'S CABS - DAY

ANDY, wearing a headset with microphone, sits behind the desk. CORINNE stands over him.

CORINNE

Put it on silent.

ANDY

We might miss calls!

CORINNE

Just do it and listen.

Andy removes the headset.

CORINNE (CONT'D)

That offer you made for the business...

ANDY

You turned it down, said it wasn't enough...

CORINNE

It is now; do you still want it?

ANDY  
You're dropping your price?

CORINNE  
Do you want it, yes or no?

ANDY  
Yes.

Corinne holds out her hand. They shake on it.

CORINNE  
Deal. You take over now.

ANDY  
I don't have the money today, not  
just like that

CORINNE  
I trust you. My solicitor will give  
you a call.

ANDY  
And you?

CORINNE  
It's time for me to leave.

The door opens. DOE walks in with her case.

Corinne and Andy are very surprised.

ANDY  
Doe?

DOE  
I need a taxi.

CORINNE  
What are you doing here?

ANDY  
Where to?

CORINNE  
Andy, shut up.

DOE  
Lime Street Station.

CORINNE  
Where's Jack?

DOE  
He's at the pub.

ANDY  
What time do you want it?

CORINNE  
Andy!

DOE  
Now, straightaway.

CORINNE  
Doe, tell me what's happened!

DOE  
Jack's come back to face Lenny.

ANDY  
Jesus wept.

INT. FUNCTION ROOM, LAST DROP INN - DAY

The GUESTS still present, mingle, eat and drink.

JACK bursts through the double doors.

MATT  
Jack?

EDDIE and WALT turn immediately, their look of surprise turns to horror.

JACK  
I can't do it, I can't run.

EDDIE  
No, Jack, you have to go.

Eddie glances at the clock on the wall. 11:40.

JACK  
Where? You tell me where he won't follow, where we'll be safe? It's best I face him here with people behind me.

EDDIE holds up his hand to JACK. WALT shakes his head.

EDDIE  
Whoa, now, hold on. This isn't like before, who do you think you have?

MATT  
He's got me for one.

WALT  
You're just a kid, what use are you?

MATT  
More use than an old coward.

EDDIE  
Watch your mouth, son, you don't understand.

JACK  
Matt, I want you to put the Jag round the back in the car park then turn on the security cameras; beer garden, public bar, function room and front street.

Jack hands the car keys to Matt.

MATT  
Got it.

Matt quickly exits.

ALICE and SARAH stare, then put down their glasses, turn their heads and talk quietly.

ALICE  
This isn't good.

SARAH  
Forget opening up, the shop can stay locked. You get off home.

ALICE  
What about the appointments?

SARAH  
They can get their hair done another day.

Sarah and Alice walk out without looking back.

Jack watches them leave then turns to Eddie.

INT. FRONT DESK, CORINNE'S CABS - DAY

DOE stares. ANDY and CORINNE are shocked.

CORINNE

He's what?

DOE

He says he won't run away, he'd rather fight him here.

ANDY

Fight? Lenny's locked up?

CORINNE

Was. I was about to tell you. He's on the midday ferry from Ireland, with three waiting to help him.

ANDY

He can't fight them alone.

DOE

Jack knows that. He's come back for help, like last time.

CORINNE

Last time was different. Now he hasn't got Steve or Uncle Billy. Christ! That's why they broke his wrists, so he couldn't help.

ANDY

They did what?

CORINNE

This morning, at his shop. Doe, Jack can't win.

DOE

I know, that's why I'm leaving.

CORINNE

You're doing what?

DOE

My brother was stabbed to death in a gang fight, I'll not watch my husband die the same way.

CORINNE

First test and you're off.

DOE

What?

CORINNE

You heard. Andy, she doesn't need a taxi, I'll drop her off on my way.

ANDY

To where?

CORINNE

I'll tell you when I get there.

Corinne walks to the back of the shop to the internal door which leads to the stairs up to the flat.

She opens the door and takes a case from the small hallway.

ANDY

You'd already planned this?

CORINNE

For a few days away, but this changes everything. The flat will be emptied on Monday. Andy, doesn't Lenny worry you?

ANDY

No, why should he? We had lots of business the last time he was here. It's good news for me.

Andy, smug, looks round the office. Doe cannot believe his response.

CORINNE

Don't be surprised, love, not everyone hated Lenny. You ready?

Doe, sadness on her face, nods her head.

CORINNE (CONT'D)

Then let's go.

INT. FUNCTION ROOM, LAST DROP INN - DAY

EDDIE, now afraid, takes a step back from Jack.

JACK

So what doesn't Matt understand, Eddie?

EDDIE

That the only reason there will be trouble is if you're still here.

JACK

Have you forgotten how bad it was?  
No one decent dared to walk on the  
estate after dark the last time  
round. And this place was a den of  
thieves.

WALT

Run by your old man.

JACK

And what does that mean?

WALT

He wasn't all goodness and light.

Jack grabs Walt by the lapels.

JACK

Choose your next words carefully.

WALT

He was making money hand over fist  
in this place.

JACK

He was scared to death because he  
didn't dare say no. The money  
didn't matter to him, never did.

Jack throws Walt to one side.

WALT

This isn't my fight.

JACK

What about you, Eddie?

EDDIE

You heard what I said, I'm not  
going up against four of them, I've  
got a family to look after.

JACK

And I've got a wife.

EDDIE

Then take her away.

JACK

Where's Gary?



EDDIE

He went into the beer garden after  
Corinne gave him the cold shoulder.

Jack walks out. Eddie shakes his head at Walt in disbelief.

EXT. POLICE CAR, ROAD ONE EXIT, ESTATE - DAY

A black Mercedes driven by CORINNE with DOE in the front  
passenger seat passes the parked police car.

INT. POLICE CAR, ROAD ONE EXIT, ESTATE - DAY

PC DENT taps PC WEST.

PC DENT

The surprises keep coming. Where do  
you suppose those two are going?

PC WEST

God only knows. I'm surprised  
they're going anywhere together.

PC DENT

Yeah, it's not a normal day, that's  
for sure.

EXT. BEER GARDEN, LAST DROP INN - DAY

GARY sits at one of the wooden tables. A shot glass and a  
quarter-empty bottle of vodka are on the table.

He sees JACK walk out. He leans back, arms outstretched,  
cigarette in hand.

JACK

I need help.

GARY

Don't we all.

JACK

What does that mean?

GARY

I should have got the pub.

JACK

We've been through this, you're not  
ready.

GARY  
And that kid is?

JACK  
Yes, as a matter of fact he is, and besides, I owe him.

GARY  
So I've heard. And now you want me to be the same, do you, be like his dad?

JACK  
You'll never be like his dad.

GARY  
No, I'm not that stupid.

Jack walks close to Gary and stares down at him.

JACK  
He was a mate. He wasn't scared either.

Jack turns his back on Gary.

Gary flicks his cigarette to the ground and quickly stands.

GARY  
Hey, bollocks, don't turn your back on me.

Jack doesn't turn to look.

JACK  
Or what?

Gary pushes Jack in the back. Jack turns.

Gary hits Jack with a right punch to the jaw. The force splits Jack's mouth and knocks him backwards.

GARY  
That, for a start.

Jack staggers, rubs his jaw and wipes away the blood with the back of his hand.

JACK  
You sneaky shit.

Gary squares up to Jack.

GARY  
Scared am I?

JACK  
Save it for Lenny.

GARY  
No, I want you. Not good enough, am  
I? We'll see about that.

Gary feints with his right and swings with his left fist to Jack's face.

Jack deflects the attack and Gary's fist swings past Jack's head.

Jack grabs Gary's arm, wraps it round Gary's neck and pushes him aside.

Gary falls heavily into one of the garden tables.

Jack watches Gary fall, but makes no attempt to follow up and attack.

Gary gets to his feet, adopts a MMA fighting stance and walks towards Jack. Jack stares, no fear.

GARY (CONT'D)  
Come on, let's do this.

Gary attacks with a right leg front kick.

Jack intercepts, sweeps the kick with his left arm and keeps hold of Gary's ankle.

Jack pulls Gary off-balance and presses his right wrist to a nerve point on the side of Gary's shin.

Gary SCREAMS out in pain and falls backwards. Jack lets go.

Gary pulls up his leg in agony, anger creases his face. Gary springs at Jack and grabs for his neck with both hands.

In a flash Jack steps offline to his left and deflects the double grab with his left hand.

Immediately Jack steps forward with his right arm extended towards the left side of Gary's neck.

Jack's upper arm makes contact beneath Gary's jaw, forcing Gary's head back and his back to arch.

The force of the throw lifts Gary off his feet and throws him backwards onto his upper back and neck.

Gary hits the ground hard; the wind is knocked out of him. He gasps for breath.

Jack looks down on Gary, shakes his head and walks back into the pub.

INT. POLICE CAR, ROAD ONE EXIT, ESTATE - DAY

PC DENT and PC WEST sit, puzzled.

PC DENT

I don't understand all this coming and going today. He was just supposed to get married and leave.

POLICE OFFICER WEST

So why did they come back?

POLICE OFFICER DENT

What's even odder is her sitting in with Corinne. That takes some explaining.

In the distance MARC (25), tall, thin, wearing a grey sweatshirt with the hood up, struts along the road towards the car.

PC Dent nods in the direction of Marc.

PC DENT

And he obviously doesn't know where he is. Give him a shout.

EXT. POLICE CAR, ROAD ONE EXIT, ESTATE - DAY

PC WEST leans out of the open window.

PC WEST

Hey, numbnuts, here a minute.

Marc struts to the car.

MARC

Who the fuck are you calling 'numbnuts'.

PC WEST

Language. Do you know where you are?

MARC

Why, are you lost? 'Course I know where I fucking well am.

PC WEST

So you know who Jack Brannon is then?

MARC

'Course I fucking do.

PC WEST

Then you know what he'll do if he finds you with that hoodie up on his estate.

MARC

But it's not his estate anymore, is it? He's gone.

PC WEST

Shows what you know. He's up there now. Came back less than fifteen minutes ago.

MARC

Fucking idiot!

PC Dent gets out of the car and leans, both arms on the roof.

PC DENT

How's that?

MARC

Shows what you know as well, then, doesn't it?

PC WEST

All right, smart arse, tell us otherwise we pull you.

MARC

For what?

PC DENT

Dunno, but we'll think of something.

MARC

Lenny's out.

PC WEST

Yeah, we heard. Big deal.

MARC

And he's coming here to carve Jack.

PC DENT

Sure he is.

MARC

His three old muckers are waiting at the docks. Word is Jack's got it coming to him and Lenny wants his territory back. Now, if you don't mind, I'm going for a pint in my old local.

EXT. DUBLIN FERRY TERMINAL JUNCTION, LIVERPOOL - DAY

Corinne's black Mercedes turns off the main road to the ferry terminal.

INT. CORINNE'S CAR - DAY

DOE glances each way and turns to CORINNE.

DOE

This isn't the way to Lime Street.

CORINNE

I want to show you something first.

Corinne pulls the car over.

CORINNE (CONT'D)

Straight ahead.

Fifty yards down the road is the white BMW. BEN and RYAN lean against the car looking out to sea.

A large ferry heads for the mouth of the River Mersey.

CORINNE (CONT'D)

Let's get out for a minute.

EXT. FERRY TERMINAL ROAD, LIVERPOOL - DAY

CORINNE and DOE get out of the Mercedes. Corinne walks round the car to Doe.

CORINNE

See the white Beamer? There they are, two of the men who beat up Uncle Billy; the third will be the driver, Col. They're waiting for Lenny.

DOE  
You know that?

CORINNE  
Oh, I know it all right. I know all three of them.

DOE  
You do?

CORINNE  
Me and Lenny were an item before Jack came back.

DOE  
I had no idea.

CORINNE  
Why should you, you've hardly been here five minutes?

DOE  
You think I should stay, don't you, instead of running away?

CORINNE  
It doesn't matter what I think, love.

DOE  
It's not my fight.

CORINNE  
It's never anybody's fight.

DOE  
What if fighting doesn't save Jack?

CORINNE  
Seems to me you lose him either way.

DOE  
New life.

CORINNE  
Lonely life. You will regret not standing by him.

DOE  
And you would?

CORINNE  
Without a second thought.

A look of realisation crosses Doe's face.

DOE

You moved on to Jack after Lenny!

CORINNE

It didn't work out, but too long ago for you to worry about.

INT. CORRIDOR, LAST DROP INN - DAY

JACK walks in from the beer garden.

He wipes his mouth with the back of his hand.

He looks at the doors to the Function Room, hesitates, then walks past it to the front door.

EXT. LAST DROP INN - DAY

JACK exits the pub, turns to his left and walks in the direction of the community square.

EXT. POLICE CAR, ROAD ONE EXIT, ESTATE - DAY

MARC walks away, onto the estate.

PC WEST gets out of the car and leans on the roof to face PC DENT.

PC WEST

Well, that explains all the to-ing and fro-ing. What now?

PC DENT

Maybe it's not a bad thing. I for one will be glad to see Jack go.

PC WEST

Me and all. When my old man was in the force he said this estate was a nice little earner before Jack cleaned up the place. Why should we be missing out?

PC DENT

I know, even the hoodies can't sell their knock-offs, and some of it is good kit.



PC WEST  
And the answer is?

PC DENT  
There's only two roads onto the estate. You stay here and I'll go and watch the other. Only one car to go in, Lenny's car; we don't want any help getting to Jack.

PC WEST  
No, that wouldn't be good.

PC West watches as PC Dent gets in the police car and pulls away.

EXT. COMMUNITY SQUARE - DAY

JACK looks across the empty square to the bakery shop on the corner. He frowns when he sees the metal grills down.

He glances across to Corinne's Cabs and through the window sees ANDY at the front desk.

The sign on the door says 'OPEN'.

EXT. PATSY'S BAKERY SHOP - DAY

JACK walks across the square to the baker shop.

He presses the call button at the side of the front door.

He stands back and looks up at the first floor window. Jack steps forward and presses again.

INT. FIRST FLOOR FLAT, PATSY'S BAKERY SHOP - DAY

PATSY (45) and ROB (47) sit in the two armchairs and stare at one another.

They hear the BUZZER. Rob shakes his head.

JACK (O.S.)  
Rob? Patsy?

ROB  
Don't answer.

Patsy looks down, embarrassed, ashamed. Rob's face shows fear.

EXT. PATSY'S BAKERY SHOP - DAY

JACK

Rob! You were there. You heard  
what's happening, I need your help.  
Patsy, is he here?

INT. FIRST FLOOR FLAT, PATSY'S BAKERY SHOP - DAY

PATSY

You've got to answer him.

ROB

How badly do you want me cut.

PATSY

I don't.

ROB

Then don't answer. He doesn't have  
a chance of beating Lenny, not  
against four of them.

PATSY

With you and ...

ROB

Who? Who else is there? You saw  
what they did to Billy. And don't  
forget that Lenny has already  
killed once.

PATSY

I haven't, but you can't just leave  
him.

ROB

He shouldn't have come back, he's  
brought the trouble here.

PATSY

It was coming anyway.

JACK (O.S.)

Rob!

EXT. FERRY TERMINAL ROAD, LIVERPOOL - DAY

CORINNE and DOE stand beside the black Mercedes.

DOE

If that's the case, why are you leaving? What's it to Lenny?

CORINNE

He didn't take it too well when I left him for Jack.

DOE

So Jack stayed for you?

CORINNE

No, he stayed for his dad. You don't really know very much, do you?

DOE

Should I?

CORINNE

It would help if you did.

DOE

Then tell me.

INT. CORINNE'S CABS SHOP - DAY

ANDY, worried, looks across the square to where JACK stands outside Patsy's Bakery Shop.

Andy walks to the door, turns the sign to 'CLOSED' and locks the door.

He walks to the back of the shop and opens the door to the stairs.

Andy exits and closes the door to wait out of sight.

EXT. PATSY'S BAKERY SHOP - DAY

JACK looks up at the window one more time, turns and walks across the square towards Pendleton's Off-Licence.

INT. FIRST FLOOR FLAT, PATSY'S BAKERY SHOP - DAY

PATSY cries. ROB holds his head in his hands.

PATSY

I feel ashamed.

ROB  
How do you think I feel?

PATSY  
Scared.

ROB  
Too right I'm scared. Do you blame me?

PATSY  
No, I'm scared as well.

Rob slowly, quietly, gets up and walks to the window.

He watches JACK walk away.

Jack looks over his shoulder at the window. Rob steps back from the window.

PATSY (CONT'D)  
Did he see you?

ROB  
I don't think so.

Rob hangs his head in shame.

EXT. PENDLETON'S OFF-LICENCE - DAY

A large plate-glass window. Inside GERRY stacks cases of beer near to the front door.

INT. PENDLETON'S OFF-LICENCE - DAY

GERRY stacks another case of beer watched by his wife, ROSE.

GERRY  
This is the news we've been waiting for. The lean times are over.

ROSE  
I hope you're right.

GERRY  
It will be like it was, you'll see.

ROSE  
We need it to be.

GERRY  
I was wrong before, we both were.

ROSE  
No, don't put it on me, it was your  
choice.

GERRY  
Okay, okay, but neither of us  
thought of the money.

ROSE  
We should have.

GERRY  
Yes, we should, and now that Jack  
has gone it will change.

Rose glances out of the window. Shock registers on her face.

ROSE  
Gerry!

GERRY  
What?

ROSE  
Look.

Gerry turns to look out of the shop window.

He frowns when he sees JACK walk towards the shop.

GERRY  
What the fuck is he doing back?

EXT. PENDLETON'S OFF-LICENCE - DAY

JACK reaches to open the door.

INT. PENDLETON'S OFF-LICENCE - DAY

GERRY walks behind the counter to stand next to ROSE. They  
watch the door open. JACK walks in.

JACK  
Gerry, Rose.

GERRY  
Jack, you left? Why are you here?

JACK  
To face Lenny; to stop things going  
back to how they were.

ROSE  
No!

JACK  
Rose?

GERRY  
We need it, Jack.

JACK  
What?

GERRY  
The way things were.

JACK  
Are you kidding me? You want the  
druggies, drinking dens and tea-  
leaves back?

GERRY  
Drinking my beer, my cheap cider,  
and spirits on better days.

JACK  
How many times were you robbed,  
your window smashed?

ROSE  
We still made more money than we do  
now.

GERRY  
Driving Lenny out was a mistake.  
We're at rock bottom, Jack.

JACK  
You helped me!

GERRY  
I made the wrong choice, I won't do  
it again.

JACK  
But you were guests at my wedding?

GERRY  
Just go, Jack, leave us alone.

JACK  
That's it?

ROSE  
Bye, Jack.

Rose and Gerry stare at Jack. She links Gerry's arm.

Jack shakes his head in disbelief.

EXT. FERRY TERMINAL ROAD, LIVERPOOL - DAY

CORINNE and DOE watch as the Dublin ferry eases closer to the terminal.

DOE

So why is Lenny out?

CORINNE

Appeal after appeal. Sentenced  
quashed. God knows how. But he'll  
want revenge for the three years he  
was put away and I'm not being part  
of it.

Corinne, nervous, glances at the ferry once more.

CORINNE (CONT'D)

Time to go. I'll drop you at Lime  
Street Station.

EXT. PENDLETON'S OFF-LICENCE - DAY

JACK stands outside the shop, deep in thought.

He glances at Patsy's Bakery Shop once more, then looks  
across to Corinne's Cabs.

His eyes narrow. Jack walks towards the shop.

EXT. CORINNE'S CABS SHOP - DAY

JACK looks straight ahead to the cab shop, his eyes fixed on  
the 'CLOSED' sign.

Puzzled, Jack walks to the door and tries the handle.

The door is locked. He BANGS on the door.

JACK

Andy! I know you're in there, I saw  
you. Andy!

INT. STAIRWAY TO FLAT, CORINNE'S CABS - DAY

ANDY presses his back to the wall. He hears the BANGING on the shop door.

JACK (O.S.)

Andy!

The door handle RATTLES once more.

EXT. CORINNE'S CABS SHOP - DAY

JACK stares at the 'CLOSED' sign, then looks back in the direction of Patsy's Bakery and Pendleton's Off-Licence.

The lights are off in the hairdresser's, the newsagents is closed. The square is deserted.

Jack, head bowed, walks back to the pub.

EXT. LIME STREET STATION - DAY

The black Mercedes driven by CORINNE pulls up at the front of the station.

DOE gets out, takes her suitcase from the boot and gives a slight wave to Corinne.

The car pulls away watched by Doe.

EXT. LIVERPOOL/DUBLIN FERRY TERMINAL - DAY

LENNY is one of the first of the FOOT PASSENGERS to get off the ferry.

He carries a small holdall and a 3ft long thin brown canvas bag.

He sees the white BMW. COL, BEN and RYAN stand next to it. Lenny grins as he walks over to them.

LENNY

All set?

COL

Good to go.

Lenny glances at Ben's nose.

LENNY

Looks fresh?



BEN

Don't ask.

Ben takes Lenny's holdall.

Lenny carefully opens the canvas bag to reveal the hilt of his katana.

Ben grins and takes the katana from Lenny.

LENNY

Take good care of it.

Ben nods and places the katana, along with the holdall, next to the two swords and machete already in the boot.

Ben SLAMS the boot shut.

LENNY (CONT'D)

Let's do it.

Lenny gets in the front passenger seat.

Ben and Ryan jump in the back.

The BMW speeds away.

INT. FUNCTION ROOM, LAST DROP INN - DAY

Through the open doors to the Public Bar EDDIE, WALT and MATT see MARC, grey hood up, walk in to the bar.

EDDIE

It's started already.

WALT

This is no place for us.

EDDIE

You're not wrong there. Time we were off. Sorry, Matt, we can't help.

MATT

Scared to help, isn't that what you mean?

WALT

You would be as well, if you knew what was coming.

MATT

I do know what's coming.

EDDIE  
Just watch yourself, that's all.

Matt walks to the Public Bar.

EXT. ROAD ONE EXIT, ESTATE - DAY

The white BMW driven by COL with LENNY, BEN and RYAN inside turns onto the estate.

PC WEST steps out into the road, arm raised.

INT. WHITE BMW - DAY

COL shakes his head. LENNY stares ahead.

COL  
What the fuck? What do I do now?

LENNY  
You stop. We've done nothing, yet!

EXT. ESTATE ROAD - DAY

PC WEST walks to the front passenger side of the BMW and taps on the window.

He signals to LENNY to put the window down.

Lenny does not look at him. PC West taps again.

The electric window slowly goes down.

PC WEST  
Just listen.

COL glances at Lenny. Lenny looks straight ahead as PC West leans close to the open window.

PC WEST (CONT'D)  
Well, Lenny, here's how it is. We all think it's about time things got back to normal round here. Do we understand each other?

LENNY  
Perfectly.

PC WEST

Good. You've got thirty minutes before anything else comes onto the estate. Off you go, and don't mess up.

LENNY

We won't.

PC West looks into the back of the car at BEN and RYAN who sit with their heads down.

PC WEST

You heard him, get it done.

PC West slaps the roof of the car and Col drives away.

PC West taps his shoulder radio.

PC WEST (CONT'D)

They're in.

INT. PUBLIC BAR, LAST DROP INN - DAY

MARC, hood up, leans on the bar, arms folded.

MATT lifts the hatch and steps behind the bar.

MARC

Pint of lager, mate.

MATT

Hood down.

MARC

What?

MATT

You heard me, hood down or no drink.

With his right hand Marc pulls out a lock knife and points it at Matt's face.

MARC

Any time you're ready, pal.

Matt takes a glass and starts to pull a pint.

MARC (CONT'D)

See, wasn't difficult, was it?

The main door opens, JACK walks in.

Matt looks up and gives a slight shake of his head.

Marc doesn't turn round, he simply grins.

MARC (CONT'D)  
Just keep pouring, mate.

JACK  
No, that's full enough.

Jack walks forward.

Marc turns, cocky grin, his knife concealed.

MARC  
Is that right?

JACK  
You know the rules, no hoodies or  
no drinkies. So be a good lad, and  
take it down.

MARC  
I don't think so.

JACK  
And that's where the problem lies.  
Down now!

Marc pulls out his knife and points it at Jack.

MARC  
Your time is up, we all know that.

JACK  
No one told me.

MARC  
I just did; are you fucking deaf as  
well?

Jack takes a step closer.

JACK  
As well as what?

MARC  
Stupid!

Marc lunges with the knife straight to Jack's stomach.

Jack quickly side-steps to the left and grabs Marc's wrist  
with his right hand.

Without a pause Jack wraps his left arm over the top of Marc's arm and grabs his own right wrist underneath the knife-carrying arm.

Jack twists Marc's hand and knife back towards Marc's face and forces Marc backwards to the floor.

Jack snaps Marc's wrist in one swift movement. Marc YELPS as Jack takes the lock-knife.

Jack leaves Marc on the floor and walks to the bar carrying the knife.

Suddenly Marc springs up and with his left hand takes a flick knife from his pocket. The knife CLICKS open.

MATT

Jack!

Jack spins round as Marc stabs at his back.

Jack throws the lock-knife to the floor, catches Marc's arm with his left arm and twists it over.

With his right arm Jack pins Marc's elbow and arm to the bar.

Jack pulls Marc's forearm up, leaving the hand gripping the knife bent at the wrist, palm upwards, on the bar.

Jack pushes down on Marc's elbow, Marc's hand springs open, causing him to lose his grip on the flick-knife.

Jack takes the flick-knife, stabs it through Marc's palm, and pins him to the bar.

Marc SCREAMS. Matt stands back in shock.

MARC

Oh, you fucking bastard!

JACK

If you're going to carry a knife at least learn how to use it. Now stay there!

Marc tries to grab the flick-knife with his other hand, but his broken wrist won't allow it.

He MOANS with the pain.

MARC

Funny fucker, aren't you?

JACK  
I do my best.

Jack glances at his watch, 12:15. His eyes narrow as he looks round the lounge bar.

JACK (CONT'D)  
Matt, up the stairs. They'll be here soon.

MATT  
I...

JACK  
No, out of the way. I'll feel better.

MATT  
But, Jack...

JACK  
Just do it for me. Now!

Matt walks out from the back of the bar. Jack turns to Marc.

JACK (CONT'D)  
You keep the noise down.

Jack walks to the pub entrance

MARC  
Fuck you and all.

JACK  
Good lad.

EXT. MAIN ROAD, ESTATE - DAY

The white BMW ROARS up the road and jerks to a halt by the side road on the left. COL, impatient, REVS the engine.

RYAN gets out and opens the boot.

He takes out the short sword (wakizashi) and SLAMS the boot shut. BEN watches through the rear window.

LENNY leans out of the window.

LENNY  
You know where to go. Don't make a move until you see us across the square.

RYAN

Got you.

Ryan quickly walks off down the side road. COL drives away.

Fifty yards down the road the car stops again.

Ben gets out, takes the ivory-handled sword (katana) from the boot and crouches next to the open window by Lenny.

LENNY

Make your way round to the back of the pub and into the beer garden. He won't be watching the back.

BEN

Someone might be.

LENNY

Then take them out! What do you think that fucking thing is for?

BEN

All right! Wind your neck in. I was just saying.

LENNY

Well don't.

Ben mutters to himself as he walks away.

BEN

Been out five fucking minutes and...

LENNY

I can hear you. Just get it done.

BEN

Up yours.

Lenny watches Ben walk away.

LENNY

What's his fucking problem?

COL

Uncle Billy.

LENNY

I thought you dealt with him?

COL

We did, but it was Uncle Billy who broke his nose. Took him by surprise.

LENNY

Hey, good old Uncle Billy. The old lad's still got it then.

COL

Sort of.

LENNY

Ah well, time for Jack.

The car tyres SCREECH as Col speeds away.

EXT. LAST DROP INN - DAY

Jack stands in the open doorway to the pub, looks, listens then walks towards the deserted square.

EXT. REAR OF THE SQUARE, ESTATE - DAY

The BMW SCREECHES to a halt at the back of the row of houses that face the square.

LENNY and COL get out of the BMW. Two doors SLAM shut.

EXT. LAST DROP INN - DAY

JACK looks up and stops walking at the sound of the SCREECHING tyres.

He hears two car doors SLAM shut from behind the row of houses across the square.

Jack runs to the side alley between the buildings on the opposite side of the square.

EXT. REAR OF THE HOUSES ON THE SQUARE, ESTATE - DAY

LENNY and COL open the boot of the BMW.

LENNY

Ready?

COL

Ready.



Lenny takes out his katana and Col reaches for the zombie skull-cleaver machete.

LENNY  
What the fuck is that?

COL  
Hey don't knock it, it's good.

Lenny shakes his head in disbelief

LENNY  
Okay, but stay close.

EXT. ROAD ONE EXIT, ESTATE - DAY

A black cab turns onto the estate road.

PC WEST steps into the road, hand up, a signal for it to stop.

The CAB DRIVER pulls over and opens his window.

CAB DRIVER  
Problem?

PC WEST  
No one in or out.

PC West looks at DOE in the back of the cab.

PC WEST (CONT'D)  
You again!

DOE  
Is that a problem?

PC WEST  
I don't know, but my orders are no one in, no one out.

CAB DRIVER  
For how long?

PC WEST  
Until I get the all-clear.

CAB DRIVER  
Who from?

PC WEST  
That doesn't concern you.

DOE  
This stinks.

PC WEST  
Best turn around, before you say  
anything you regret.

DOE  
Such as?

PC West looks at the Cab Driver.

PC WEST  
Turn round now. And before you try  
it, the other road is blocked as  
well.

DOE  
Lenny's already in, isn't he?

PC West ignores her.

PC WEST  
On your way, mate, don't want a  
ticket now, do you?

DOE  
You bastards!

PC WEST  
Take off now.

The Cab Driver spins the cab round. PC West grins.

EXT. BACK ALLEY, ESTATE - DAY

JACK walks down the alley.

Ryan walks along the street at right angles heading for the  
same corner.

Before Jack gets to the end of the alley he hears a mobile  
phone RING.

He pushes himself back against the wall and listens.

The phone RINGS again. RYAN walks into view.

Head down, Ryan switches the short sword to his left hand and  
pulls his mobile phone from his back pocket with his right  
hand.

He looks at the screen and presses it to answer.

Jack steps away from the wall and into his path. Ryan jumps with surprise.

RYAN

Shit!

Ryan drops the phone and clumsily draws the short sword from its scabbard. Jack grins at him.

JACK

Are you all right there?

Ryan holds the sword one-handed out in front of him, and waves it at Jack.

RYAN

Fuck off. It was time to go, Jack. This estate belongs to Lenny. He wants what's his. You shouldn't have come back.

JACK

But I did, and now you're going to suffer.

RYAN

I don't see how, considering I've got the fucking blade.

JACK

Your move, then.

Ryan grins, raises the sword above his head, charges at Jack, and slices downwards towards Jack's head.

At the same time Ryan raises the sword, Jack raises both his arms and crosses his wrists to meet Ryan's sword hand.

As the sword cuts down, Jack steps to his left and deflects the sword with his right hand whilst grabbing Ryan's wrist.

Jack's left hand strikes Ryan's jaw then extends past Ryan's head.

With the back of his arm across Ryan's throat, Jack stretches both arms apart and kneels, bringing Ryan down to the floor with the sword arm across his knee.

Jack pushes the sword arm down and SNAPS Ryan's elbow.

The sword drops, Ryan CRIES out at the pain.

JACK (CONT'D)  
Lie still. One sound and I'll break  
the other, understand?

Jack stands and kicks the sword away.

Ryan shakes as he lies on the ground and nurses his broken  
elbow. His lips quiver in shock.

RYAN  
Lenny!

Jack shakes his head. He grabs Ryan's left arm, twists it,  
and SNAPS the good elbow.

Ryan SCREAMS in agony.

JACK  
Legs next, you decide.

RYAN  
There was no fucking need for that.

EXT. REAR OF THE HOUSES ON THE SQUARE - DAY

LENNY and COL walk along the back of the houses.

RYAN (O.S.)  
Lenny!

They hear Ryan's SCREAM. Ryan halts.

COL  
For fuck's sake! That was Ryan!

LENNY  
Yes, I know it was. Just keep quiet  
and move.

They walk on.

INT. BLACK CAB - DAY

The CAB DRIVER turns to look at DOE.

CAB DRIVER  
I don't want to know, but whatever  
it is I don't like it. There's  
still the old footbridge over the  
railway line. They probably haven't  
thought of that.

DOE  
Take me there.

EXT. RAILWAY INDUSTRIAL ESTATE - DAY

The black cab drives between the run-down single storey industrial units parallel to the railway line.

The CAB DRIVER looks to his right down each of the short roads.

The black cab passes one road then stops and reverses.

The black cab stops. The cab driver turns to DOE.

INT. BLACK CAB - DAY

The CAB DRIVER points down the road. DOE leans forward to look out.

CAB DRIVER  
See. Down there, overgrown. It used to be well-kept when people walked to work, but most people drive round these days.

Doe looks at the old ironwork bridge with the steep steps.

CAB DRIVER (CONT'D)  
It will bring you out on the back road to the shops, not far from the Last Drop Inn car park.

Doe pays the cab driver and gets out, suitcase in hand.

The cab driver watches Doe rush down the road to the bridge. She pulls her wobbling, wheeled suitcase behind her.

EXT. RAILWAY FOOTBRIDGE - DAY

DOE reaches the bridge, pushes the handle down into the case and lifts the heavy case.

She struggles up the first flight of steps then abandons the case in frustration.

She runs up the next two flights of steps and across the flat top of the footbridge over the railway line, then disappears down the other side.

EXT. ROW OF PRIVATE GARAGES, ESTATE - DAY

BEN looks up at the sound of Ryan's SCREAM.

He peers round the corner of the last garage and sees JACK walk away from RYAN who is curled up on the floor.

Ben watches Jack walk to the road that leads to the front of The Last Drop Inn.

At the end of the street Jack steps onto the main road. He stays close to the wall to check all is clear.

Ben crosses the street. The movement catches Jack's eye.

EXT. REAR OF THE HOUSES ON THE SQUARE - DAY

LENNY and COL watch the road leading to the front of the Last Drop Inn from their concealed position at the end of the row of terraced houses.

They see JACK appear from one of the side streets.

LENNY

There! By himself, and going to the pub by the look of it.

COL

Ben should be at the back of the pub by now.

Suddenly Jack turns to his left.

COL (CONT'D)

What has he seen?

LENNY

Ben, who else? Fucking monkey.

Jack doubles back on himself.

LENNY (CONT'D)

Shit! Okay, we go to the pub.

COL

What?

LENNY

Ben is going to the pub, Jack is following him, so we get there first and set a trap.

Lenny and Col run in the direction of the Last Drop Inn.

EXT. SIDE STREET, ESTATE - DAY

JACK runs down the street, slowing at the corner where he saw Ben disappear.

Jack stops and listens.

He hears the unmistakable sound of a blade SCRAPING against the inside of a scabbard.

Jack steps out away from the wall into the road and looks around the corner.

BEN stands against the wall with a half-drawn sword. He is shocked at the sight of Jack.

BEN  
Bollocks!

JACK  
You should push, not pull.

BEN  
What?

JACK  
Drawing a katana, push, then there  
is no sound.

Ben pulls the sword from the scabbard and throws the scabbard to the ground.

With a two-handed grip, he points the sword at Jack.

BEN  
So what? It's out now and you're  
fucked.

JACK  
Is that right?

BEN  
I don't see your sword, so, yes,  
I'd say it was right.

JACK  
That is my sword.

BEN  
Really, Billy never said.

JACK  
You won't win.

Ben prods at Jack to taunt him.

Jack does not flinch. He watches Ben's eyes.

Ben slowly begins to circle Jack, making half-hearted slashes to Jack's stomach.

BEN

Come on, take it from me.

Ben prods again then lunges viciously at Jack's stomach.

Jack steps offline to his left and turns his body 90 degrees to Ben's attack.

With his left hand Jack grabs Ben's double-handed sword grip and traps Ben's right hand against the sword hilt.

Jack deflects the blade towards the floor then steps back with his left leg as he takes hold of Ben's hand with his right hand.

Jack turns his body to his left, twists Ben's sword grip with both hands and steps forward with his right leg.

Ben flips 360 degrees as Jack steps forward to complete the wrist throw.

Ben lands heavily onto his back. The fall drives the air from his lungs.

Without changing his grip, Jack twists Ben's sword grip again, turning Ben onto his stomach.

Jack forces Ben's arm over his back and dislocates Ben's shoulder as he takes the katana from Ben's hands.

Ben CRIES OUT from the pain. His arm drops limply by his side.

Jack looks down on Ben with contempt, then picks up the discarded scabbard.

Jack performs the ceremonial sheathing of his katana without taking his eyes from Ben.

JACK

You stay here, understand?

BEN

Like fuck I will.

Jack shakes his head, kneels and places his sheathed katana by his left hand side.



Jack grabs Ben's ankles, crosses them and twists savagely.  
There is a loud CRACK as his ankle breaks. Ben SCREAMS.

JACK  
Now try and go somewhere.

BEN  
Jesus wept!

JACK  
Not for you he didn't.

EXT. MAIN STREET - DAY

LENNY and COL run along the street. They slow down at the sound of Ben's SCREAM.

COL  
Ben?

LENNY  
Probably.

EXT. PUB CAR PARK - DAY

DOE appears at the edge of the car park.

She hears Ben's SCREAM. She freezes to the spot.

EXT. BEER GARDEN, LAST DROP INN - DAY

GARY looks up at the sound of Ben's SCREAM. He shakes his head and knocks back another shot of vodka.

He stands, unsteady, and walks to the hedge. Head down, he opens his flies and starts to pee.

From the gate to the car park, DOE sees Gary at the hedge with his back to her.

She runs unobserved through the beer garden into the back of the pub.

INT. PUBLIC BAR, LAST DROP INN - DAY

MARC grimaces as he tries to pull out the double-edged flick-knife that pins his hand to the wooden bar top. His broken wrist prevents him from gripping properly.

He WHIMPERS at the pain.

From outside Marc hears a distant SCREAM. His eyes fill with fear.

He looks around the bar and then back at the flick-knife.

Blood covers the bar around his hand. He tries again to dislodge the flick-knife. No movement, just more pain.

He looks at the distance from the edge of the blade to the gap between his middle finger and ring finger: about two inches.

Marc stares hard, takes a deep breath and pulls his pinned arm backwards. His face creases in pain.

MARC

Do it!

The blade slices through his hand.

Marc GROANS and holds his part severed hand to his chest.

INT. UPSTAIRS LIVING ROOM, LAST DROP INN - DAY

MATT, sits in the armchair. He hears Marc's GROAN.

INT. CORRIDOR, LAST DROP INN - DAY

DOE hears Marc's GROAN followed by FOOTSTEPS.

She steps into the female toilets and leaves the door ajar.

Doe sees MARC dash past, hood up, bloodied hand clutched to his chest. He runs out into the beer garden.

INT. UPSTAIRS LIVING ROOM, LAST DROP INN - DAY

MATT walks to the door, opens it and listens.

EXT. BEER GARDEN, LAST DROP INN - DAY

GARY sits at the bench and pours another shot.

MARC, hood up, bloodied hand clutched to his chest, runs through the beer garden and out into the car park.

Gary, glazed eyes, watches, downs the shot and pours another.

INT. CORRIDOR, LAST DROP INN - DAY

DOE exits the toilets and walks to the public bar.

Through the open door she sees the flick-knife sticking in the wooden bar top, surrounded by blood.

INT. PUBLIC BAR, LAST DROP INN - DAY

DOE looks and listens. She sees the discarded lock-knife on the floor.

She hears the sound of CREAKING STAIRS.

EXT. LAST DROP INN - DAY

LENNY and COL stand at the entrance to the pub.

LENNY

Jack will come back here.

COL

How do we know he's not here already?

LENNY

Because we just heard Ben scream. That means Jack's still outside.

COL

If you're sure?

LENNY

Yes, I am sure. You take the bar, I'll take the function room. We just wait quietly and surprise him. One of us will take him out.

COL

Sounds too fucking easy.

LENNY

No, it won't be fucking easy, but if you're chicken-shit, run now.

Col turns on Lenny and holds out the zombie skull-cleaver machete to Lenny's face.

COL

Don't push it.

Lenny grins.

LENNY

That's better, now save it for  
Jack.

INT. PUBLIC BAR, LAST DROP INN - DAY

The handle on the door behind the bar begins to turn.

DOE holds her hand to her mouth to stifle a gasp. She  
crouches out of sight beside the gaming machine.

The door opens. MATT enters behind the bar.

His eyes open wide when he sees that Marc has gone.

Matt stares at the flick-knife then walks round the bar to  
see if Marc is lying on the floor.

COL

Lost something?

Matt spins on the spot to see COL in the doorway to the front  
hall. Col, arm extended, points his zombie skull-cleaver  
machete at Matt's throat.

COL (CONT'D)

You must be on Jack's side, because  
you are certainly not one of us.  
Name?

Matt does not reply. Col steps closer.

COL (CONT'D)

I said 'Name'?

MATT

Matt.

COL

Well, well, if it isn't Steve's  
boy. You've grown in the six years  
since we killed your old man.

Matt glances at the flick-knife sticking in the bar top.

COL (CONT'D)

Don't even think of it.

DOE watches from her hiding place. She holds her breath.

Matt grabs for the flick-knife.

Col lunges forward with the machete.

Matt clasps the hilt of the flick-knife as Col's machete slices into his forearm.

Matt releases his hold on the flick-knife and clutches his forearm. Blood runs through his fingers.

Doe's eyes focus on the discarded lock-knife lying on the floor.

Col catches Matt by the head and holds the machete blade against Matt's neck.

COL (CONT'D)

What did I just say?

Col presses the machete against Matt's neck and draws a fine line of blood.

COL (CONT'D)

One more move...

Col GASPS as Doe stabs the lock-knife between his shoulder and neck.

Shocked, Col loses his grip on the machete and clutches at the knife sticking into his trapezius muscle.

EXT. BEER GARDEN, LAST DROP INN - DAY

JACK enters the beer garden from the car park and moves silently through the garden, sheathed katana in hand.

He is watched by GARY, who, with a stupid grin, raises his glass to take another shot.

INT. PUBLIC BAR, LAST DROP INN - DAY

DOE steps back, hand over her mouth, as COL drops to his knees.

A look of surprise then agony cross Col's face as he tries to pull the lock-knife out of his body.

MATT knocks Col's hands away, grabs the knife, pulls it out and stabs Col in the neck.

Col knocks over a bar stool as he falls dead. The BANG of the bar stool as it hits the wooden floor echoes in the bar room.

LENNY (O.S.)

Col?

DOE  
Oh, God!

From the doorway to the beer garden appears JACK.

DOE (CONT'D)  
Jack.

Doe rushes to Jack. He holds her.

LENNY (O.S.)  
Col!

Jack looks at Col lying dead on the floor, then at Matt, lock-knife in hand, with cuts to his neck and forearm.

Jack turns to look at the security camera high up in the corner of the room. The red light flashes.

JACK  
Matt, whatever happened in here,  
lose the security footage.

Matt nods.

LENNY (O.S.)  
Col!

JACK  
Col's checked out.

LENNY  
Jack?

The double doors to the function room swing open.

LENNY appears, sheathed katana in hand.

LENNY (CONT'D)  
Jack, I knew you wouldn't let me  
down, and you have your katana, I  
see.

JACK  
Outside.

LENNY  
After you, dear cousin.

JACK  
Not a chance, you lead the way.

LENNY  
Always.

Lenny grins, turns and walks out.

DOE

Jack?

JACK

This ends now.

Doe nods.

DOE

I'll be waiting here.

Jack nods without a smile and follows Lenny out of the room.

EXT. LAST DROP INN - DAY

LENNY stands in the deserted street outside the pub.

JACK walks out of the pub to face Lenny. They stand about 5 yards apart.

Both men hold their sheathed katanas by their sides in their left hands.

Jack stands upright, feet together and gives a slight bow to Lenny, but does not take his eyes off him.

Lenny stands feet apart. He grins, but does not return the bow.

LENNY

Too late for that.

JACK

It's never too late for discipline.

In unison Jack and Lenny take the hilts of their katanas in their right hands and draw their swords.

Lenny, arrogant, throws his scabbard onto the tarmac road.

Jack carefully places his scabbard to one side.

With a double handed grip and swords extended, they slowly approach each other until the tips of their swords almost touch.

Lenny grins again and makes the first move. He deflects Jack's sword and attacks with a straight jab to Jack's chest.

Jack counters with a deflection and follows up with a cut to the side of Lenny's head.

Lenny blocks the cut and eases backwards.

LENNY

Not bad. Been practicing?

JACK

Haven't touched it since you went inside.

LENNY

Me neither. Makes it interesting.

JACK

Not really. Someone looking for a fight is never a match for someone expecting a fight.

LENNY

We'll see.

Lenny makes a rapid feint that draws Jack's arms upwards then changes to cut diagonally to Jack's neck.

Jack is momentarily off-guard but recovers to turn sideways.

Lenny's blade misses Jack's neck but slices through Jack's shirt drawing first blood from Jack's chest.

Lenny grins, but overreaches. Jack counters with a downwards cut.

Lenny realises his mistake and switches his stance but not before Jack's katana slices through Lenny's shirt and upper right arm drawing blood from a long surface cut.

Lenny backs off, he lowers his katana to right side, feigning a worse injury, then charges at Jack with an upward cut.

Jack sees the ruse, deflects the attack, turns and cuts swiftly diagonally across the back of Lenny's thigh.

Lenny drops to his knee but deflects Jack's second attack, then performs a forward roll on his left arm, katana still held in a double-handed grip, to make distance between him and Jack.

(NOTE: This sword fight to be choreographed for up to two more minutes then move to this ending):

Jack and Lenny's forearms become braced against each other, a stalemate with their katanas, still held in double-handed grips, both pointing upwards into the air.



Lenny pushes hard against Jack to overpower him, but Jack holds his ground. Stalemate.

Jack feints, ceases to resist, and causes Lenny to fall forwards, off balance.

As Lenny stumbles, Jack takes one hand off his katana and grabs the inside of Lenny's forearm to move Lenny's katana offline.

Lenny realises his mistake as Jack drops his own katana blade to Lenny's neck. Lenny GASPS.

The slightest touch of Jack's katana draws blood. Lenny winces, expecting to be killed.

JACK

Dead!

Jack pushes Lenny backwards, out of range. Lenny drops, off balance, to one knee.

JACK (CONT'D)

You lose.

Jack points his katana at Lenny in a single-handed grip. He moves to where his scabbard lies on the road.

Without taking his eyes from Lenny, Jack reaches for his scabbard and sheathes his katana.

Jack places his katana on the ground.

JACK (CONT'D)

It's over, Lenny.

Lenny sneers and stands, his katana held out in front of him.

LENNY

Nothing is ever over.

Lenny takes a step to have his left foot forward. He stumbles from his leg injury.

He raise his katana directly above his head then slowly lowers it to be pointing diagonally backwards at his right hand side.

Lenny attacks with a cut to the left side of Jack's head.

Jack dives to his right, away from the swinging katana blade.

He performs a forward aikido roll and comes to his feet facing Lenny with empty hands.

Lenny slashes backwards but Jack moves in to grab the back of Lenny's right hand and take him off-balance.

Jack strikes with a side kick to Lenny's left knee.

Lenny drops to one knee and twists his katana towards Jack stomach. The tip of the sword pierces Jack's skin. Jack jerks backwards and loses his grip on Lenny's wrist.

Lenny turns to bring the tip of his katana in front of him to prevent Jack from coming forward.

Lenny stands. His knee weakened. He limps.

(NOTE: This unarmed fight against a katana to be choreographed for one minute. Jack receives one more minor cut, then move to this ending):

Lenny steps in with a right hand side cut to the left side of Jack's head.

Jack steps forward to intercept the strike at the sword hilt with both hands.

Jack turns the blade downwards between himself and Lenny, extends it to his right then ducks underneath Lenny's outstretched arms.

Jack then turns on the spot and twists Lenny's wrist backwards to perform a disarming throw.

Lenny is thrown backwards and hits the ground hard. Jack now holds the katana.

Lenny gasps as he lies on the ground. Jack walks away.

Lenny turns on his side to see Jack walk to the drain grid at the side of the street.

Jack drops the katana between the gaps in the grid. The guard prevents it from falling completely through.

Jack strikes the hilt sideways and snaps off the blade.

JACK

You will not dishonour the sword  
again.

Lenny sits up and grins. He rubs the side of his injured knee and shakes his head. He slowly stands.

LENNY

Looks like we will have to do this  
the old-fashioned way.

JACK  
When is enough, enough?

LENNY  
When you are dead.

Lenny charges at Jack with a front snap kick with his good leg.

(Note: This unarmed fight to be choreographed to one minute using a mixture of aikido and karate techniques. It will end this way):

Jack intercepts Lenny's attack, spins him around, applies a choke hold and lifts Lenny onto his back.

DOE and MATT appear in the pub doorway. Blood seeps through the rough bandage on Matt's forearm.

Lenny's feet dangle off the ground and he begins to choke under his own weight.

JACK  
One tap and it ends.

LENNY  
Never...

Lenny curls up his right leg. His hand reaches down to reveal a concealed knife in an ankle sheath. Lenny grabs the knife.

DOE  
Knife!

Jack glances to his left and sees the glint of the raised blade.

With one sharp movement he grabs his own right hand and drops his weight forward.

Lenny's neck snaps with a CRACK.

Lenny's dead body slumps off Jack's back to lie on the road (slothing doppleganger death).

Doe runs to Jack. He hugs her.

Jack glances at Matt. Matt gives a nod of his head to say he is okay.

The sound of WHIRRING shutters.

Jack turns and sees the metal shutters rise at the newsagents shop. His eyes show contempt.

The lights come on in the hairdressers shop.

Across the street the door opens at Corinne's Cabs. ANDY steps outside.

At Pendleton's Off-Licence, GERRY stands in the doorway with his arm around ROSE. She weeps on his shoulder.

The door at Patsy's Bakery opens. PATSY walks into the square, eyes downcast. ROB follows behind, ashamed.

From the side street by the row of houses facing the square appear WALT and EDDIE.

Jack gives them all a scornful look.

Matt walks into the street, crouches and picks up Jack's katana. He offers it to Jack.

Jack shakes his head.

JACK

Keep it. I'm done now.

Matt gives Jack the keys to the Jaguar. Jack takes them and places them in his waistcoat pocket. He affectionately pats Matt on the shoulder.

Jack and Doe walk away, his wounded arm around her shoulders.

Matt watches and lowers his head.

THE END