

RUBY TUESDAY

Episode 1

(V5)

By

Alan Fleet

FADE IN:

EXT. METROLINK STOP, MARKET STREET, MANCHESTER - DAY

A tram stops. RUBY (63), smart, slim, alights. She pulls a large, upright suitcase on wheels alongside her. She walks down Market Street and turns right into the narrow road lined with market stalls.

At the only empty stall she unpacks her suitcase and displays handmade jewellery. In the centre of the stall she places an iron-ball buddha model and hangs necklaces from his arms.

STAN (66), broad, strong features, walks from behind the next-but-one stall. He carries two takeaway coffees. He offers one to Ruby. She walks over to him.

STAN

Bought these two minutes ago. Nice and fresh.

Ruby smiles, takes the cup, and sips the coffee.

RUBY

You're a gent, Stanley.

STAN

You know I prefer Stan.

RUBY

But it's such a lovely name; manly, yet gallant.

STAN

Not quite me.

RUBY

Near enough, Stanley, near enough.

Ruby smiles again at Stan then turns to look at her stall where a YOUTH (18), jeans, hoodie, looks at the jewellery.

STAN

A customer already, that's a good start.

RUBY

I wish.

The youth deftly palms a bracelet and immediately picks up a second piece of jewellery to give the impression it is the only one he has. Ruby sighs.

RUBY (CONT'D)
Just hold my coffee a minute, Stanley.

He takes the cup. Ruby walks to the youth.

RUBY (CONT'D)
So, what has caught your eye?

The youth holds up the second piece.

YOUTH
This one, the girlfriend will love it.

RUBY
And will she love the other one, too?

YOUTH
Huh?

RUBY
You know, the one in your other hand.

YOUTH
I'm no thief.

RUBY
Yes, you are; I know it, you know it.

YOUTH
You cheeky old bitch.

Stan shakes his head. He puts down the cups of coffee. The youth throws the bracelet onto the stall and points at Ruby.

YOUTH (CONT'D)
That mouth of yours just lost you a sale.

RUBY
And the other one!

The youth pokes at Ruby with his left hand. She catches his hand with her right hand. Her thumb pushes into the back of his hand, her fingers press into his palm and she twists his hand. He YELPS and drops to one knee. His face contorted in pain.

YOUTH
You're breaking my wrist!

Stan Rushes over.

STAN
Ruby?

RUBY

No, I'm not breaking your wrist. I would need to turn more this way for that to happen.

She turns his wrist a little further.

YOUTH

Aargh!

RUBY

The other bracelet, or we will both hear a loud snap. Now!

The youth throws the first bracelet onto the stall. His eyes water from the pain.

RUBY (CONT'D)

Now, go home!

She releases her grip. The youth grabs his wrist.

YOUTH

You could have broken my wrist, you stupid cow!

RUBY

Yes, I could.

STAN

I'll deal with him, Ruby.

RUBY

Thanks, but there's no need; he's going, aren't you?

YOUTH

This your boyfriend, is it?

STAN

On your way, son.

The youth stares at Ruby and points at her face.

STAN (CONT'D)

Move!

Stan steps forward. The youth backs off and walks quickly away.

RUBY

You see, Stanley, you are gallant.

INT. BEDROOM, CLAIRE'S APARTMENT, MANCHESTER - DAY

JEM (36), slim, shallow beard, shoulder-length black hair, wakes with a start and looks around, bemused. He looks at the woman lying next to him and frowns: no recognition.

He sits on the edge of the bed and ruffles his hair. He looks back at the woman then lifts the duvet to check on her naked body. He mugs and nods his approval. The woman does not stir.

He reaches for his boxer shorts, pulls them on and walks to the door scratching his groin.

EXT. RUBY'S MARKET STALL, MANCHESTER - DAY

PETE (42,) bad mood, and KATE (40), bruised, swollen cheek, walk past the end of the street. He looks on with scorn as a WOMAN (40's) sticks up an A5 picture of a missing teenage girl.

PETE

More rubbish to be cleaned up.

Kate ignores him and looks at Ruby behinds her stall.

KATE

She's there, I'm going to look.

Pete grabs her arm, she snatches it away.

KATE (CONT'D)

She's not here every day.

Kate walks briskly to Ruby's stall followed by an angry Pete.

PETE

I said 'No'!

KATE

I've earned this.

PETE

And I've earned a drink.

KATE

Doing what?

PETE

Be careful...

Kate flinches and puts her hand up to her cheek. Ruby watches.

PETE (CONT'D)

And what are you looking at?

RUBY

You.

Ruby stares. Pete gives a dismissive look over the jewellery.

PETE

Tat.

RUBY

It is not tat; it is handmade locally.

Pete grins, shrugs, then glares at Kate.

PETE

I'll be in the Shakespeare. And don't spend too much on this 'tat'!

He looks at Ruby once more then strides away. Kate, embarrassed, smiles at Ruby, then looks at the jewellery.

KATE

They're all so pretty.

RUBY

Take your time.

Kate glances after her husband and again touches her bruised cheek. She chooses a necklace.

KATE

How much is this one?

RUBY

How much can you afford?

Kate takes out her purse. There is just one £20 note in it. She takes it out, and again looks after Pete.

KATE

£10?

RUBY

Then that is what it costs.

KATE

I'll have it.

RUBY

Shall I wrap it?

KATE

No, I want to wear it.

Kate fastens the necklace. Ruby holds up a mirror.

KATE (CONT'D)
It's lovely.

Ruby gives Kate £10 change. Kate pauses a moment.

KATE (CONT'D)
If I had said £5?

RUBY
It would have been £5.

Kate shrugs as if she has been conned.

RUBY (CONT'D)
It was your choice.

Kate touches the necklace then looks again in the direction Pete walked away. Ruby also looks.

RUBY (CONT'D)
It's always your choice.

Kate hurries off after Pete. Ruby sighs as she watches her go.

EXT. OXFORD STREET, MANCHESTER - AFTERNOON

An ambulance is parked along the street a short distance from the McDonald's restaurant. The driver LLOYD (38), chubby, anxious, looks in his wing mirrors.

JEM exits the McDonald's doorway dressed in the green work clothes of a paramedic. He carries a bag of food and a cola. He crosses the road and gets into the passenger seat.

INT. AMBULANCE, OXFORD STREET, MANCHESTER - AFTERNOON

JEM
That was a queue! Bloody students.
Don't they work in the afternoon?

LLOYD
Did you?

JEM
Nawr. That's why I'm here with you!

LLOYD
Cheers.

JEM
De nada. C'mon, let's park up, I'm starving.

LLOYD

Anywhere?

JEM

See if you can get near the GMEX.
Always nice totty there.

Lloyd shakes his head and drives away.

EXT. RUBY'S MARKET STALL, MANCHESTER - AFTERNOON

RUBY packs her jewellery into her suitcase.

STAN

Alright for some.

RUBY

It's been a good morning. If I leave
now the trams won't be as crowded.

STAN

Wish I could.

RUBY

You could if you wanted to and you
know it.

Stan grins.

STAN

See you next week?

RUBY

As always. Bye, love.

STAN

Bye, Ruby.

EXT. SHAKESPEARE PUB, FOUNTAIN STREET, MANCHESTER - AFTERNOON

RUBY, with suitcase, crosses Market Street and walks along Fountain Street towards the Shakespeare pub. She is followed by the YOUTH who had attempted to steal from her. Outside the pub is an unoccupied police car, its blue lights flash.

Ruby watches from the opposite side of the road as TWO POLICE OFFICERS manhandle a belligerent, drunk, handcuffed PETE out of the door and into the back of the car.

Ruby recognises Pete from earlier. She shakes her head then turns as an ambulance appears. Lights flash, its siren BLARES.

In that instant Ruby sees the youth, thirty yards behind. He hides his face. Ruby gives no hint of recognition.

The ambulance stops. JEM and LLOYD jump out and rush into the pub with one of the police officers. Jem quickly re-emerges to get a stretcher from the ambulance. Ruby crosses the street.

INT. SHAKESPEARE PUB, MANCHESTER - AFTERNOON

KATE lies unconscious on the floor. Her top lip is split and bloody, her left eye is swollen. LLOYD kneels next to her. He moves his hands round her head. There is blood on his fingers.

POLICE OFFICER

He punched her twice. Probably
unconscious before she hit the floor.
Cracked her head hard.

JEM wheels in the stretcher. Carefully Lloyd and Jem lift Kate onto the stretcher and wheel her to the door.

EXT. SHAKESPEARE PUB, FOUNTAIN STREET, MANCHESTER - AFTERNOON

LLOYD and JEM wheel KATE to the ambulance. RUBY watches nearby. Jem steps into the ambulance and guides the stretcher inside. Lloyd sees that Ruby recognises Kate.

LOYD

Domestic. You know her?

RUBY

I want to by the end of tonight.

Lloyd nods, message received. He closes the back of the ambulance. Ruby glances at the sign of the Kundalini on the side of the ambulance then walks off towards St Peter's Square.

The YOUTH follows her. Ruby, aware of him, turns down a side street. The youth grins and rushes after her.

EXT. NARROW STREET, OFF FOUNTAIN STREET, MANCHESTER - AFTERNOON

The YOUTH pulls out a flick knife in his right hand and CLICKS it open. RUBY hears the click and turns to face the youth.

YOUTH

Your money, or this!

He jabs at her with the knife. Ruby steps aside, reaches across with her right hand and grabs the knife hand.

In one movement she turns the knife hand over, draws it up to chest height, takes hold with her left hand as well and calmly snaps the youth's wrist. A loud CRACK, the youth SCREAMS.

RUBY

Now you really do have a broken wrist.

YOUTH

You bitch!

Ruby quickly takes the knife with her left hand whilst still twisting the youth's wrist with her right hand.

RUBY

Such language!

YOUTH

Aargh!

RUBY

You should have gone home like I told you to. Now you'll have to go to the hospital.

She twists the youth's wrist until he drops to his knees.

YOUTH

Stop. Stop! Please.

RUBY

Not another word.

The youth nods his head. Ruby releases her grip. The youth flinches, cradles his broken wrist and runs off. Ruby closes the flick knife and puts it into her shoulder bag.

She shakes her head, sighs and walks back to Fountain Street.

EXT. CORN EXCHANGE, ST. ANNE'S SQUARE, M/CR - AFTERNOON

Outside of Levy and Sons, Accountants.

INT. BOARDROOM, LEVY AND SONS - AFTERNOON

GEORGE (73) and SIMON (74) sit across from BARRY (71) and REG (72). LUKE (40's) sits at the head of the table.

All the men are smartly dressed in business suits, shirts and ties. There are no pens/paperwork/diaries normally associated with a business meeting on the table.

LUKE

So what happened? We offered the asking price.

SIMON

We were gazumped.

LUKE

We were what?

SIMON

Gazumped.

LUKE

Meaning?

SIMON

Someone put in a better offer.

LUKE

The deal was done!

SIMON

That's what gazumping is.

LUKE

Have you just made that word up?

GEORGE

It's an old term from the eighties.
Not used much these days.

LUKE

Is it surprising? Do we know who
'gazumped' us?

BARRY

No.

LUKE

Riley must know, he's the one dealing
with the sale. That church has been on
the market for two years; why the
sudden interest when we make an offer?

REG

Coincidence, that's all.

LUKE

No such thing, Uncle Reg, we just
don't know all the facts.

REG

Luke, keep it at Reg; 'Uncle' makes me
feel old.

LUKE

Okay, but it's the second time in six
months that this has happened and we
need that church; it's perfect for a
casino and restaurant.

BARRY

Is it? I'm not so sure. It's in a poxy area.

LUKE

Yes, it is a poxy area, but only at the moment. It's one of the last undeveloped areas in south Manchester and now it's got a Metrolink to the airport running through it. I'm not going to lose it. I want that church.

REG

I think we should stick to where we know.

LUKE

Uncle Reg...

REG

Fucking Reg!

LUKE

Reg, the Northern Quarter has been done to death, and saunas and titty clubs are not cutting it any more.

REG

Made us what we are.

LUKE

No, I'm not going through this again!

SIMON

We've got a week.

LUKE

What?

SIMON

A week to come up with a better offer. That's from Riley.

REG

Cheeky bastard.

LUKE

Send someone round, no, Barry, Reg, you two go round, take Les and Wayne; persuade those eco-warriors that we are buying their church in an eighties sort of way. Just the man; leave the woman alone, but make sure she watches.

REG

We should have done all this in the first place. Being nice and above board does my head in. Everything takes too long.

LUKE

We agreed to try.

REG

We'll go first thing tomorrow.

LUKE

Sounds good.

SIMON

What about Riley?

LUKE

He's an estate agent.

REG

He's a fucking crook, that's what he is.

LUKE

They're all the same, he's just doing his job.

SIMON

So we leave him alone?

LUKE

For now.

Simon nods.

BARRY

Luke, we appreciate what you've done while our John was otherwise engaged, but he'll want a bit more of this on a regular basis though.

LUKE

I know, he won't change his spots, but at least we've got a legitimate business front nowadays.

REG

Yeah, and it'll be good to have all five Jones Street boys back round the table again.

BARRY
Been a long time.

GEORGE
Fifteen years.

SIMON
You don't get that for murder these days.

REG
Simon, it was murder.

SIMON
Oh yeah, so it was.

They all LAUGH.

GEORGE
You've done a good job, Luke, your old man is proud of you.

LUKE
Thanks, Uncle George.

REG
Christ Almighty! Drop the uncle bit.

GEORGE
Hey, I like being Uncle George. Ignore your Uncle Reg and tell me what you've got lined up for when your dad gets out. What is it, ten days?

LUKE
Nine, and don't worry, I've got some really fresh meat lined up for him.

They LAUGH again.

EXT. WITHINGTON METROLINK STOP - EVENING

RUBY alights from the tram with her suitcase. She walks a short distance down the road and turns into a cul-de-sac of very large Victorian detached houses.

EXT. LARGE DETACHED HOUSE, WITHINGTON - EVENING

RUBY stands at the central doorway to the double-fronted house. The security lighting comes on to reveal a security camera and a panel of seven buttons. None of the buttons have a name next to them, just numbers.

Ruby presses No. 7 then enters a four-pin code into the keypad. The door opens and Ruby enters.

INT. KITCHEN, RUBY'S APARTMENT, WITHINGTON - EVENING

RUBY cooks in her spacious, well-equipped modern kitchen. She wears a striped chef's apron and smart casual clothes.

LOUD MUSIC, 'Layla' by Derek and the Dominos, plays through the small speakers high up in the corners.

The mobile phone RINGS in its wall-mounted holder. Ruby checks the name of the caller, 'Lloyd', then takes the remote control to turn down the volume of the music and answers the call.

RUBY

Hello, Lloyd. Did you get her details?

LLOYD (O.S.)

Yes, you ready?

Ruby prepares to write on the wall-pad.

RUBY

Go ahead.

LLOYD (O.S.)

Katherine Eaton, 22 Calder Road,
Fallowfield. Not far from Owen's Park.

RUBY

Yes, I know the area. Very well, in fact. It backs onto Platt Fields.

LLOYD (O.S.)

That's the one.

RUBY

How bad is she?

LLOYD (O.S.)

Badly bruised jaw, couple of stitches to the back of her head, mild concussion. She was lucky.

RUBY

That's debatable.

LLOYD (O.S.)

Could have been a fractured skull.

RUBY

Point taken. Where is she?

LLOYD (O.S.)
MRI. They're keeping her in overnight.
Routine observation. You know, no
delayed swelling, that sort of thing.

RUBY
And him?

LLOYD (O.S.)
Her husband, Pete, is sleeping it off
at her Majesty's pleasure.

RUBY
And charged tomorrow?

LLOYD (O.S.)
Doubtful.

RUBY
Why?

LLOYD (O.S.)
She won't press charges; too scared of
what he might do.

RUBY
That's not surprising.
(beat)
Thanks, Lloyd.

INT. WARD RECEPTION, MRI, MANCHESTER - MORNING

RUBY is given directions by the DUTY NURSE. Ruby walks along
the corridor and enters a private room on the right.

INT. PRIVATE ROOM, MRI, MANCHESTER - MORNING

KATE sits up in bed, pillows support her back and head. Her
head is bandaged. Her jaw is swollen and discoloured.

RUBY taps on the open door. Kate frowns, puzzled, not sure if
she recognises Ruby.

RUBY
Do you mind if I come in?

Kate shakes her head. She watches, suspicious, as Ruby
approaches the bed.

RUBY (CONT'D)
You remember me, don't you?

Kate frowns again then pats at her neck to feel for the
necklace; it is not there.

RUBY (CONT'D)

That's right, I have the market stall.

Kate opens her mouth to speak; she flinches at the pain.

KATE

Why are you here?

RUBY

To help.

KATE

No.

RUBY

Press charges.

KATE

It doesn't concern you.

RUBY

Too late for that.

KATE

Don't interfere, please.

Kate's voice trembles.

RUBY

There is no need to be frightened.

KATE

What? Of course there is! Look at me.

RUBY

Then make it stop.

KATE

Is this a joke?

RUBY

No.

KATE

Don't you think I've tried?

RUBY

No, not really. So what do you get out of it? What's the payoff?

KATE

(sarcastic)

Broken bones, stitches, bruises if I'm lucky; the normal sort of stuff.

RUBY
At least that's honest.

KATE
This is a wind-up.

RUBY
It most certainly is not.

Kate frowns at Ruby's diction.

KATE
Who are you?

RUBY
I'm Ruby, the lady who has the market stall. You already know that.

KATE
No! What's going on?

RUBY
You know you should leave him, don't you?

Kate looks down. Her hands shake. She rubs them together.

RUBY (CONT'D)
How long has this been happening?

Kate shrugs her shoulders.

RUBY (CONT'D)
Too long.

Kate nods. Tears run down her cheeks.

RUBY (CONT'D)
I can help you.

Kate looks at Ruby. She wants to believe.

KATE
But why?

RUBY
Because I am able to.

KATE
I have nowhere else to go. No one to turn to.

RUBY
Yes, you do, you have me, and others
who were once like you.

KATE
He'll find me.

RUBY
No, he won't. He'll leave you alone.

Kate laughs, bemused.

RUBY (CONT'D)
Don't you believe me?

KATE
You're a market trader! What are you
going to do?

RUBY
Make you safe. It's your choice.

Kate remembers she has heard Ruby say the words before.

EXT. FORMER TRINITY CHURCH, WYTHENSHAW, M/CR - MORNING

BARRY and REG stand and look at the beautiful old church. LES
and WAYNE (both 30's) lean against the car.

REG
How the fuck did these two afford to
buy this?

BARRY
They got it for a song ten years ago
when no one wanted it.

REG
It's enormous.

BARRY
And that's why Luke wants it.

Barry reads the large sign over the doorway.

REG
Eco-futons? What the fuck is a futon?

BARRY
A posh mattress.

REG
And that's a business?

BARRY

To this pair of 'New Agers', yes. They live here as well, sold their house and moved in as soon as they bought it, so they don't need much money.

REG

Sounds like it was a smart move.

BARRY

It was, but now they've overplayed their hand. Come on, lads, let's get this done.

REG

Whoa, hold on a minute, Barry. Why's the shutter still down over the door? What time do these lazy bastards open?

BARRY

Did anyone think to check?

REG

We should have made an appointment.

BARRY

That is a joke, right?

REG

Lighten up, Barry, we'll just sit in the car and wait.

Barry shakes his head and gets back into the car.

EXT. WITHINGTON METROLINK STOP - MORNING

RUBY and KATE alight from the tram and walk towards Ruby's large house of flats.

EXT. LARGE DETACHED HOUSE, WITHINGTON - MORNING

At the doorway, RUBY presses the button to apartment 4 then taps a four-number pin code into the keypad. She turns to KATE.

RUBY

Apartment 4. I'll write the pin code down for you.

The door clicks open, Ruby opens it wide.

RUBY (CONT'D)

After you.

INT. FORMER TRINITY CHURCH, WYTHENSHAWE, M/CR - MORNING

LES holds up the skinny owner, KANE (36). Kane is slumped with his arms behind his back.

REG watches as WAYNE punches Kane to the face and stomach mercilessly. Kane's face is battered and bleeding

OLA (32) SCREAMS and struggles to break the grip of BARRY.

REG

Just say the word, Ola. I don't think he can take much more.

OLA

Stop before you kill him!

BARRY

They haven't even swapped over yet. It wouldn't be fair on Les if he doesn't get a go.

OLA

Please, stop, please. We'll sell to you. Just stop.

Reg nods at Les. Les let's Kane drop to the floor.

REG

Sorry, Les, next time you go first.

Les grins and shrugs.

BARRY

Are all vegans that weak? He needs some meat inside him.

Ola struggles to break free but Barry holds her tight and turns her head to face him.

BARRY (CONT'D)

And talking of meat. If you go back on your word it will be your turn next, only they won't be hitting you.

Barry flings Ola to one side. She rushes to Kane.

BARRY

Call Riley, and tell him you are selling to us.

Ola nods. Reg looks at his watch.

REG

If we haven't heard from him in the next hour or so... well, you know.

Ola, terrified, shakes her head.

OLA

No, please, we will call, we will.

INT. APT 4, WITHINGTON - MORNING

RUBY stands in the centre of the modestly furnished room: kitchen/diner at one end, lounge at the other.

RUBY

Bedroom and bathroom through there.

KATE looks around to where Ruby points.

KATE

I have no money, I can't...

RUBY

It's yours as long as you need.
Somewhere to start again.

KATE

Why are you doing this?

RUBY

Sometimes people lose themselves and need help.

KATE

Like me.

RUBY

Yes, like you, and like the other women who live here.

KATE

Others?

RUBY

Yes.

Kate looks anxious, uncertain.

RUBY (CONT'D)

This is a first stop, a place to find your feet. Small, cosy and safe. Four of the other flats are occupied; I have the top floor.

Kate appears frightened.

RUBY (CONT'D)

There is a communal room and kitchen
if you want to mix.

KATE

No!

RUBY

Whatever you want. You choose.

KATE

But I don't have anything, no clothes,
no food...

RUBY

There is basic food in the kitchen and
some spare clothes in the bedroom.

(beat)

Just relax and feel safe, because you
are.

KATE

I don't know what to say.

Kate begins to cry. Ruby places her hands on Kate's shoulders.

RUBY

You don't need to say anything. Get
some rest; we'll talk tomorrow.

EXT. AMBULANCE PARKED OUTSIDE GMEX CENTRE ENTRANCE - AFTERNOON

The ambulance is parked in the taxi bay on the road between the
front of the GMEX Centre and the rear of the Midland Hotel.
LLOYD sits in the driver's seat, JEM in the passenger seat.

INT. AMBULANCE PARKED OUTSIDE GMEX CENTRE ENTRANCE - AFTERNOON

JEM eats a cheeseburger. He looks at Lloyd with disdain.

JEM

So what is it today?

LLOYD

Prawn bagel.

JEM

Are you kidding me?

LLOYD

And lettuce.

Jem takes a large bite of his burger.

JEM
It isn't normal, you know.

LLOYD
And having that everyday is?

JEM
Hey, don't knock burgers, they've made America what it is today.

LLOYD
I thought that was Colonel Sanders?

JEM
Too greasy, even for me.

Lloyd takes a disinterested bite of his bagel.

JEM (CONT'D)
Tell me you didn't make it?

LLOYD
I didn't. She reckons I'm getting chubby.

Jem looks at Lloyd's waistline.

JEM
You are.

LLOYD
Don't feel like you need to hold back.

JEM
She's right, but prawns?

Jem's spots LAYLA (but she will say her name is Laura) (32), black hair, grey fitted business suit as she walks across the road towards the GMEX Centre. He puts down his burger.

LLOYD
Here we go.

Lloyd takes another bite of his bagel and watches as Jem lets down the window and leans out towards Layla.

JEM
Tavares.

Layla stops and looks at Jem in surprise.

JEM (CONT'D)

Tavares!

LAYLA

Excuse me?

JEM

Heaven must be missing an angel.

LAURA

What?

JEM

'Cause you're here with me right now.

Layla realises the hit on her and smiles.

LAYLA

Is that the best you can do?

JEM

It was the best they could do; one hit wonders.

Layla looks into the ambulance at Lloyd.

LAYLA

Is this normal?

LLOYD

For him, yes.

Lloyd takes another bite of his bagel.

LAYLA

No, I mean for paramedics?

JEM

To admire a pretty woman?

LAYLA

To sit here and perve!

JEM

Do you really want to hurt me?

Lloyd laughs through his prawns.

LAYLA

Go home to your wives.

JEM

Can't, it should've been me.

Jem holds out his left hand to show there is no wedding ring. Layla shakes her head and smiles again.

JEM (CONT'D)

I'm Jem.

Jem holds out his right hand through the open window. They shake hands.

LAYLA

I'm Laura.

JEM

Pleased to me you, Laura. Lloyd, tell
Laura I love her.

LLOYD

He loves you, Laura.

Layla glances at the watch on her left wrist. She does not have a ring on her wedding finger.

LAYLA

Must go, nice meeting you.

JEM

Bye, bye, love.

Layla grins, shakes her head, and walks off. Jem watches her walk up the steps to the GMEX Centre.

JEM (CONT'D)

Now that is top totty.

INT. KITCHEN, RUBY'S APARTMENT, WITHINGTON - AFTERNOON

RUBY prepares food. The wall phone RINGS. She puts down the chopping knife and reaches to answer.

RUBY

Hello?

RICHARD DIXON (V.O.)

Yes, hello Ruby, it's Richard Dixon.

RUBY

Oh, hello Richard; is it about
tomorrow's meeting?

RICHARD DIXON (V.O.)

Yes it is, but I'm afraid it's not
good news.

Ruby frowns and is silent for a moment.

RUBY
Meaning?

RICHARD DIXON (V.O.)
The deal is off. They've changed their
minds.

RUBY
What?

RICHARD DIXON (V.O.)
I'm afraid so.

RUBY
A better offer?

RICHARD DIXON (V.O.)
Worse than that.

RUBY
What? How?

RICHARD DIXON (V.O.)
They've gone back to the original
buyers.

RUBY
That's madness! I offered £30,000
more!

RICHARD DIXON (V.O.)
I know, I know, but...

RUBY
Why?

RICHARD DIXON (V.O.)
They won't say, but they are adamant
that the deal is off.

RUBY
No, you must try harder.

RICHARD DIXON (V.O.)
I have, believe me.

RUBY
Who did you speak to?

RICHARD DIXON (V.O.)
 Riley called me. He was quite blunt.
 Wouldn't give a reason, just said the
 vendors had changed their mind and
 their decision was final.

RUBY
 The day before we sign?

RICHARD DIXON (V.O.)
 I know; very odd.

RUBY
 No, it's more than odd. Do we know who
 the buyers are?

RICHARD DIXON (V.O.)
 No, and when pressed, Riley wouldn't
 say, but that's not unusual.

RUBY
 To accept £30,000 less is though,
 don't you think?

RICHARD DIXON (V.O.)
 Certainly, but there really is nothing
 that can be done; we can't force them
 to sell to you.

RUBY
 I suppose not.

RICHARD DIXON (V.O.)
 Sorry it wasn't better news.

RUBY
 Damn, that church was perfect. Anyway,
 thanks, Richard. I'm sure we'll speak
 again. Bye.

RICHARD DIXON (V.O.)
 Bye, Ruby.

Ruby hangs up the phone and leans back against the wall, deep
 in thought.

INT. WARD RECEPTION, MRI, MANCHESTER - EVENING

PETE, angry, looks down at the seated DUTY NURSE.

PETE
 What do you mean 'She's gone'? Gone
 where?

DUTY NURSE

She checked herself out this afternoon.

PETE

And you just let her?

DUTY NURSE

I beg your pardon?

PETE

Walk out? Go? I'm her husband and ...

DUTY NURSE

I know exactly who you are.

PETE

Good, then you'll know...

DUTY NURSE

...that your wife is not here and I have work to do.

PETE

Don't talk down to me, love.

DUTY NURSE

Or what? What exactly will you do, Mr. Swift?

(beat)

Get out, before I call Security.

PETE

I'll have your job. She was in no state to leave by herself.

DUTY NURSE

No, and all down to you, I believe. But she wasn't by herself.

PETE

What? Who was with her?

DUTY NURSE

A woman, the one who called this morning.

PETE

What? Old? Young?

DUTY NURSE

Older; mother, aunt maybe?

PETE

She hasn't got any family.

DUTY NURSE

They seemed close to me. Now, if you don't mind?

PETE

Yes, I do mind!

The duty nurse picks up the desk phone and taps a number.

DUTY NURSE

Security?

Pete, angry, points at the duty nurse's face then walks away.

INT. FRONT BEDROOM, KATE'S HOUSE, FALLOWFIELD - EVENING

PETE, face contorted with rage, strides over to the pretty dressing table laid out with make-up, perfume bottles, jewellery and delicate ornaments.

With one arm he roughly sweeps everything from the top of the dressing table into the wall. The glass bottles and ornaments smash and fall to the carpet in fragments.

PETE

You ungrateful bitch!

Pete opens the double wardrobe and looks through the hangers. In a violent rage he pulls out Kate's dresses one by one, rips them and throws them to the bedroom floor.

Next, with both hands, he grabs as many hangers as he can, pulls them out and throws them on the floor.

PETE (CONT'D)

Leave me will you?

He looks at the chest of drawers. In turn, he takes the left hand drawers and empties Kate's underwear/vests/tops onto the growing pile of clothes. He throws the empty drawers into the corner.

PETE (CONT'D)

I'll find you, I'll make you sorry.

He kicks the pile of clothes and strides out of the bedroom.

INT. APT 4, WITHINGTON - MORNING

RUBY and KATE sit and drink tea in the lounge.

RUBY

The women stay here as long as they like. When they are ready they move on, either on their own or with me.

KATE

With you?

RUBY

I have other places. We are like a big family who looks after each other, but everyone has their own space.

KATE

How? How can you do this?

RUBY

You mean how can the woman you bought a necklace from do this?

KATE

Yes, I suppose.

RUBY

Everything is not always as it first seems. I have a market stall, yes, but I also own the company that makes the jewellery.

(beat)

And women like you make the jewellery.

KATE

They work for you?

RUBY

Why not? To be independent they need a job. I train them, I pay well.

KATE

This sounds ominous.

RUBY

Independence needs an income. Try it without one.

KATE

But they are working for you to pay your rent.

RUBY

They can leave anytime they like. I just give them a start, that's all.

KATE

So eventually they all leave you?

RUBY

Not at all. In fact, most stay.

KATE

Making jewellery?

RUBY

No, some prefer to sell and have their own market stalls. We have quite a few all around Manchester.

(beat)

And there are other sides to the business.

KATE

There are?

RUBY

Yes.

KATE

This is unreal.

RUBY

No, Kate, this is very real and your new life starts now if you want it to.

Kate's eyes fill with tears.

KATE

I do, Ruby. More than you know.

RUBY

Good. Now, you need to get settled in and to do that you need your things; clothes, personal stuff, you know.

KATE

No!

RUBY

The things are yours, they belong to you. Don't you want them?

KATE

What about Pete?

RUBY

Simple. We'll go when he's not there.

EXT. AMBULANCE PARKED OUTSIDE GMEX CENTRE ENTRANCE - AFTERNOON

The ambulance is parked in the taxi bay on the road between the front of the GMEX Centre and the rear of the Midland Hotel. LLOYD sits in the driver's seat, JEM in the passenger seat.

INT. AMBULANCE PARKED OUTSIDE GMEX CENTRE ENTRANCE - AFTERNOON

JEM has a McDonald's bag by his feet. He watches the road at the side of the Midland Hotel. LLOYD looks at the bag.

LLOYD

This has to be a first.

Jem is distracted.

JEM

What?

LLOYD

You, waiting to eat.

Lloyd takes a spoonful of brown, slippery 'mush' from the plastic container he holds. Jem grimaces.

JEM

I'm not even going to ask what that 'gloop' is!

LLOYD

Tuna and banana. Lovely.

JEM

No, Lloyd, it's not lovely, it's wrong. Those two things are not meant to be in the same bowl at the same time.

(beat)

Did you mash them?

LLOYD

She did.

JEM

She doesn't love you; you know that, don't you?

LLOYD

And she loves you, does she?

Lloyd looks through the windscreen and nods at LAYLA who walks up the road towards the GMEX centre. Jem jumps out of the ambulance. Lloyd grins as Layla avoids Jem.

EXT. CHORLTON STOP, METROLINK - MORNING

RUBY and KATE alight from the tram and walk along the street to the entrance to a small industrial park.

EXT. RSJ INDUSTRIAL UNIT, CHORLTON - MORNING

RUBY and KATE walk to the entrance doorway of the only industrial unit not to have a large name on it. The rolled up security shutter reveals a small plaque above the door inscribed with the name Rolling Stone Jewellery Ltd.

Ruby TAPS a four-digit pin into the security pad. The door CLICKS open.

INT. RSJ INDUSTRIAL UNIT, CHORLTON - MORNING

There is no reception. The unit is for workers only. The unit is divided into three work areas by half-glass walls with a separate amenities section at the end of the single corridor.

The first section is filled with benches, tools and small machinery. Only WOMEN are present.

RUBY

This is the workshop where we make the metal mounts for the jewellery; all designed inhouse.

KATE

Busy area.

They walk along the corridor to look into the next area.

RUBY

This is where the stones are set.

There are sixteen benches with a WOMAN at each bench. Many of the women wear a single eye glass for the fine work.

KATE

It looks very professional.

RUBY

It is; it has to be.

KATE

All this for market stalls?

Ruby laughs.

RUBY

Now that would be overkill, but it is where it started. Come on, let's go into the office.

They walk from the corridor into the third room which is divided into a packing area and a regular office area of desks with computers and phones. Again only WOMEN are present.

KATE

And all these women were helped by you?

RUBY

Yes.

JILL sits at the main desk.

JILL

Morning, Ruby.

RUBY

Morning, Jill. All going well?

JILL

Too well.

RUBY

Is that possible?

JILL

We're only just keeping up with orders.

Kate is puzzled. Ruby smiles.

RUBY

Jill, this is Kate. She's just joined us.

JILL

Hi, Kate.

KATE

Hi.

They shake hands.

JILL

You staying today?

RUBY

No, not today. Everything is very new.

KATE

It certainly is. I don't understand?

RUBY

I told you the jewellery was hand-made locally.

KATE

Yes, but I expected by you, in your front room; not all this!

Kate looks back at the work areas and packing benches. Jill smiles.

JILL

The internet. Online sales are staggering.

RUBY

But we never forget the market stalls, They may be small, but very important.

JILL

It's where most of us built up our confidence again.

(beat)

Thanks to Ruby.

RUBY

And all near to Metrolonk stops!

KATE

Any particular reason?

RUBY

Yes, it makes it easy to get home again.

KATE

That all?

RUBY

Its the best reason of all. If you ever feel fragile go home to where you feel safe. Sometimes just seeing the tram that could take you home makes you feel stronger.

KATE

And you believe that?

RUBY

What do you think, Jill?

JILL

I know it does.

RUBY

Oh, and Jill, what's happened to the chapel this week? You know the deal.

Jill looks a little sheepish.

JILL

I know, I'm sorry I missed on Monday, but tonight definitely.

KATE

Chapel?

RUBY

You can come along if you like.

JILL

You should.

RUBY

But first we need to get your things.

KATE

Now?

RUBY

You said Pete would be out tonight. Jill, have we got any of those large holdalls left?

EXT. ENTRANCE STEPS, GMEX CENTRE, M/CR - AFTERNOON

JEM walks quickly to be next to LAYLA.

LAYLA

Are you stalking me?

JEM

Do you want me to?

LAYLA

No.

JEM

Not even a little bit?

LAYLA

What is this?

JEM

I've got Friday on my mind.

LAYLA
(sarcastic, cutting)
I suppose that's a song?

JEM
Actually, yes. The Easybeats. It's an old one my mum used to play in the car when I was a kid.

LAYLA
Do you still live with her?

JEM
Ouch.

LAYLA
Is that another one?

JEM
No, it really did hurt.
(beat)
Sorry for bothering you. See you around.

Jem starts to walk away. Layla realises her mistake.

LAYLA
No, wait, I'm sorry. I was rude. What did you want to say?

Jem halts and turns to face her, dejected, embarrassed.

JEM
I just wanted to say that those Network Marketing conferences are a scam.

Jem looks up the steps to the GMEX Centre.

JEM (CONT'D)
You should stay away.

Layla looks at him, confused. Jem grins. She smiles.

LAYLA
Yes, I already know that. Come on, what did you want to say?

JEM
I like Thai food and there's a new restaurant in Spinningfields, Thaikhun. Fancy a meal?

LAYLA
Yes.

JEM
Friday?

LAYLA
Yes.

JEM
Meet you here? Eight o'clock.

LAYLA
Albert Square is nearer.

JEM
I'll be there.

LAYLA
I know that one; the Four Tops.

JEM
You got it. See you then.

Jem walks to the ambulance. He grins.

JEM (CONT'D)
(to himself)
Result.

EXT. CALDER STREET, FALLOWFIELD, M/CR - EVENING

RUBY and KATE, with large holdall, watch from the corner of Calder Street and Furness Street. Ruby checks her watch.

KATE
Any moment. He won't be late. The bus
is in twenty minutes and he always
gets there early.

Kate turns with her back to the wall, anxious, scared.

KATE (CONT'D)
I can't do it, Ruby.

RUBY
Yes, you can. What did we say this
morning?

KATE
It's different now, it's real. What if
he sees us?

A door opens along the street. Pete steps out and SLAMS the door behind him.

RUBY

That's him and he's walking the other way; just like you said he would.

Kate looks as Pete walks away and turns the corner.

KATE

He's gone.

RUBY

Key?

Kate holds up a key.

RUBY (CONT'D)

Ready?

Kate takes a deep breath and nods. They walk to the door of number 22. Kate opens the door and walks inside. Ruby looks down the street once again, then enters.

INT. HALLWAY, KATE'S HOUSE, FALLOWFIELD - EVENING

RUBY

You get your things, I'll wait here.

KATE walks up the stairs. Ruby opens the door to the lounge. Through the open door she sees shattered pieces of figurines and broken glass on the carpet by the fireplace.

KATE (O.S.)

Ruby! They've all gone. All my clothes have gone!

INT. FRONT BEDROOM, KATE'S HOUSE, FALLOWFIELD - EVENING

KATE stands by the open wardrobe where only male clothes hang.

Beside the wardrobe is a flat-topped dressing table with drawers either side. All the drawers are open and empty. The top of the dressing table is clear. Smashed ornaments, trinkets and jewellery lie at the base of the adjacent wall.

RUBY walks in. Tears run down Kate's face.

KATE

It's like I was never here.

RUBY

What about the other rooms?

Kate shakes her head.

KATE

I only kept my clothes in here.

RUBY

Just look.

Kate leaves the bedroom. Ruby watches her walk along the landing to the middle bedroom.

Kate opens the door and stares inside; she doesn't move. Ruby walks to Kate.

EXT. BUS STOP, WILBRAHAM ROAD, FALLOWFIELD - EVENING

PETE draws on a cigarette as he stands and waits. He puts his hand into his inside jacket pocket. A look of surprise, then disbelief, crosses his face. He pats his other pockets. Slowly at first, then faster as he realises something is missing.

PETE

Phone. Damn!

He looks at his watch, throws his cigarette to the floor and rushes back down the street.

INT. MIDDLE BEDROOM, KATE'S HOUSE, FALLOWFIELD - EVENING

KATE and RUBY look at Kate's clothes that lie scattered on the carpet as if they have just been thrown into the room.

KATE

Look at them.

Kate lets the holdall drop to the floor.

Kate crouches and slowly starts to pick through the clothes. She stops when she sees one of her dresses. She holds it up. It has been ripped down the front. She grabs another. It is ripped just the same.

KATE

My dresses?

RUBY

Leave them, they are not important.

KATE

To me they are.

RUBY

New start. Just get what you need.

The SOUND of a key in the front door. Kate freezes. Ruby holds out her hand for silence. She looks to the landing. The front door opens then SLAMS shut.

INT. HALLWAY, KATE'S HOUSE, FALLOWFIELD - EVENING

PETE walks down the hall to the lounge door. He frowns when he sees that it is ajar. Suspicious, he pushes it wide open, steps into the doorway and looks around. He steps inside.

INT. LOUNGE, KATE'S HOUSE, FALLOWFIELD - EVENING

PETE'S eyes dart from side to side, as if he expects someone to be there. He sees his mobile phone on the coffee table. He takes the phone and puts it into his inside jacket pocket.

He walks to the closed door that leads to the kitchen. He listens at the door.

PETE

(shouts)
Kate?

EXT. SPINNINGFIELDS PIAZZA, M/CR - EVENING

A WOMAN (40's) offers out leaflets to PASSERS-BY. Most ignore her and walk by. She does not give up.

WOMAN

Please, it's my daughter. Maybe you've seen her.

JEM and LAYLA cross Deansgate and walk down the piazza. The woman catches Layla's eye. She offers her a leaflet.

WOMAN (CONT'D)

My daughter, she's missing. She's only fifteen. Perhaps you've seen her.

Layla takes the leaflet and looks at the blonde teenager's face. She shakes her head and holds it for Jem to look at. He shakes his head as well.

LAYLA

I'm sorry, but can I keep this?

WOMAN

Yes, yes, please, take it; just in case. It has my phone number.

Layla nods.

WOMAN (CONT'D)

Thank you, thank you.

The woman walks off to other people.

JEM
That was kind of you.

LAYLA
She needs help.

JEM
Even when the task seems hopeless?

LAYLA
Especially then.

Layla watches the woman, unaware of Jem's smile of approval.

INT. MIDDLE BEDROOM, KATE'S HOUSE, FALLOWFIELD - EVENING

KATE snatches her hand across her mouth, eyes open wide with fear. RUBY waves her hand for Kate to remain calm, then holds it up, palm towards Kate: stay here. Ruby leaves the room.

INT. HALLWAY, KATE'S HOUSE, FALLOWFIELD - EVENING

RUBY, very quiet, walks down the stairs.

A stair CREAKS. She halts.

INT. LOUNGE, KATE'S HOUSE, FALLOWFIELD - EVENING

PETE holds the handle of the kitchen door. His head turns to look at the lounge doorway. He listens and lets go of the doorhandle. His eyes are wide in surprise as RUBY walks in.

RUBY
Hello, Pete.

PETE
What the f...?

RUBY
Am I doing here? Is that what you want to know?

Pete frowns at Ruby.

RUBY (CONT'D)
You remember me, don't you, Pete?
'Tat' was how you described it, I believe.

Pete stands upright, shoulders back, arrogant.

RUBY (CONT'D)

Now you have remembered, haven't you!

PETE

It was you at the hospital, wasn't it?
Where is she?

RUBY

Kate is just getting some things and
then she is leaving.

PETE

Like hell she is.

Pete walks forward. Ruby adopts a short fighting stance.

RUBY

Sorry, Pete, but that is exactly what
she is going to do.

PETE

Perhaps you need the same lesson she
had?

RUBY

Whenever you're ready.

Pete is surprised by Ruby's response.

PETE

Hah! I'm going to enjoy this.

RUBY

I doubt it, Pete.

Pete steps forward. He raises his right hand, palm open, and swings his arm to slap Ruby across her left cheek.

Ruby steps forward and intercepts Pete's strike with her left arm, holds his wrist and deflects his arm forwards and down. At the same time her right hand strikes the side of his head. The movement flips Pete over his head and onto his back.

Pete gasps from the fall. Ruby kneels besides Pete's head, holds his right arm in her two arms and shifts her weight over his shoulder. His shoulder dislocates.

Pete SCREAMS. Ruby stands. She watches as Pete tries to support his right arm as he struggles to his feet.

PETE

You bitch! I'll have you for that.

Pete savagely grabs Ruby's right coat sleeve above her elbow with his left hand, pulls her towards him and jabs his head forward to head butt her.

Ruby cups Pete's elbow in the palm of her right hand, slides forward and takes Pete's arm backwards and upwards. He tilts forwards his head butt neutralised. Ruby catches Pete's left hand with her left hand and turns her hips. Pete loses his grip.

Ruby twists his arm using her wrist and elbow and locks her right arm against the back of his elbow. She lowers herself to her knees and the pressure causes Pete's elbow to SNAP.

Pete SCREAMS again.

PETE (CONT'D)

Jesus!

RUBY

He's not on your side tonight, Pete.

Ruby stands and looks down on Pete as he tries to kneel.

PETE

I'm getting the law on you.

RUBY

Really, and you'll tell them a woman did that to you? I don't think so.

PETE

Bitch!

RUBY

Yes, it does hurt, doesn't it?

Tears of pain run down Pete's face.

RUBY (CONT'D)

Leave Kate alone, do you hear me?

Pete nods. Kate, speechless, watches from the doorway.

INT. THAIKHUN RESTAURANT, SPINNINGFIELDS, M/CR - NIGHT

JEM and LAYLA sit at a small table to the left of the entrance that looks out through the plate glass walls to the piazza. White wine and starters are on the table.

LAYLA

Is Jem your real name?

JEM
Of course. Why?

LAYLA
It's unusual, that's all. Very pretty.

JEM
Doesn't suit me; is that what you're saying?

LAYLA
No, I don't mean that at all.

JEM
Actually I was christened Jeremy, but as a little boy my mum always said I was her little Jem.

LAYLA
That's sweet.

JEM
Except that when I went to the big school she said I should be called Jeremy; it sounded more grown up.

LAYLA
And?

JEM
I told her I didn't know anyone called Jeremy. I told her I was Jem and always would be.

LAYLA
What did she say?

JEM
Nothing. She cried and hugged me.

LAYLA
How lovely.

JEM
Yes, it was. And you? Why Laura?

LAYLA
You got it straight away. It was that stock car race. Bloody song!

JEM
Parents and songs, eh?

Layla looks down, guilt on her face.

LAYLA

Except it's not the truth; I lied and now I feel bad.

JEM

You did?

LAYLA

Only because I thought you were lying about your name the other day and I played along. My real name is Layla, and it really is because of Derek and the Dominos.

JEM

You're kidding me! This is weirder than you realise.

INT. 1ST FLOOR LANDING, LARGE HOUSE, WITHINGTON - NIGHT

KATE walks to apartment 4. She carries the holdall of clothes. RUBY watches her from the stairs.

RUBY

You alright?

KATE

Can I ask you something?

RUBY

If you like.

KATE

I saw everything from the doorway. It was easy. Pete never stood a chance.

RUBY

Yes he did, but he was overconfident.

KATE

How did you know you would beat him?

RUBY

I didn't.

KATE

Weren't you afraid?

RUBY

Being afraid doesn't help. You need to be calm, ready.

KATE

For the attack?

RUBY

Yes.

KATE

But what you did! I've never seen anything like it. Tonight, when he attacked you, you showed no anger.

RUBY

Why should I be angry with him?

KATE

Because he wanted to hurt you.

RUBY

When you are angry, you lose focus. His anger made him lose control and was the cause of his pain. I simply re-directed his intentions.

(beat)

Good night, Kate.

Ruby walks up the stairs to the top floor.

KATE

Good night, Ruby.

INT. THAIKHUN RESTAURANT, SPINNINGFIELDS, M/CR - EVENING

LAYLA

Why is it so weird?

JEM

My mum is a massive Clapton fan. I know that song off by heart.

LAYLA

Your mum sounds great. What's her name?

Jem looks into Layla's eyes. He does not hide his admiration.

JEM

Ruby.

FADE OUT.