A two seat horse carriage led by a black horse shoots through shot.

All we catch is that it's being driven by a soldier in a crimson uniform with a plumed hat. The passenger is a bride

We move up and down the aisle with a choir boy. He is handing out hymn sheets.

The church is divided by the aisle and by at least seven social classes. On the bride's side there are uniforms, braids and epaulettes which catch the candlelight. Mostly the bride's guests are men, old and young, and their uniforms are of the British army, some of the King's Irish Regiment.

These men also wear their medals and their sashes. The women are dressed in sober dark clothes. There are four pretty young women in two groups of two who are dressed in twenties flapper finery.

As the choir boy hands his hymn sheets to them, we might notice a line of young cavalry officers in crimson uniform, similar to Curran's. Also a strikingly handsome man in his forties (ANTON KALEDIN) who is wearing a dark civilian suit (he will feature) and who is paying particular attention to the people across the aisle...

The choir boy returns back up the aisle handing hymn sheets to the Groom's family, who we quickly realise are the Shelbys and their tribe.

Progress to the front is progress through rank. JOHNNY DOGS is near the back with some Lees. Johnny has <u>two</u> wives (in the traditional manner) and they are either side of him. We can hear some of his kids playing outside.

ISIAH is standing with CHARLIE STRONG, CURLY and the other kin, who are all dressed in dark suits with their wives. LIZZIE STARK is elegantly dressed and stands alone among the tribe. She checks her watch and checks the door. She's expecting someone.

Next we find M CHAEL, immaculately dressed. He doesn't have the blinder hair cut and might pass for a young businessman or school teacher. The boy in front pulls a face at him and M chael pulls a face back...

The boy is KARL, Ada's son, who is now four. ADA is at his side.

Then we pass, JOHN SHELBY and his wife ESME, who is holding a sleeping infant (JESSICA). FINN is beside Esme and looks every inch the Peaky soldier now.

While we've been away, ARTHUR SHELBY has taken a wife (LINDA). We don't yet know who she is as she takes her hymn sheet. We will learn she is a lapsed Quaker and is yet to come to terms with her new allegiances. She is good looking, at least ten years younger than Arthur and has an air of sobriety and authority.

Then we find POLLY who is reading the bible. She refuses a hymn sheet from the choir boy...

POLLY
(pointedly)
Some of us know the words.

She then looks up to the effigy of Christ. We might guess she is not happy that this day has come about.

We will learn that this is RUBEN CLIVER. We will learn he is a minor portrait artist, a former soldier, and a man who apparently finds Polly fascinating. He looks from Polly to the statue of Christ then back again.

A head turns in the aisle in front and we see that it is Arthur, who is best man. He smiles at Linda (to give her heart) and then half turns to wink at Polly. He knows her mood and wants to tease. She glares at him

As Arthur turns back to the pulpit we come around with him He is sitting beside TOMMY SHELBY.

Tommy's suit is Savile Row and his features are calm. He looks to be the same man we left, though his watch chain is now gold rather than silver as he checks the time.

The bride, of course, <u>is</u> making them wait.

Tommy and Arthur wear white flowers where everyone else wears crimson. In this single shot we see Arthur and Tommy side-by-side, Polly, Ada, John, Finn and Michael behind them, all in candlelight.

The family are gathered again.

Tommy turns to glance at his clan, then turns his gaze on the bride's side. He has no expression, but we sense contempt. Then Kaledin catches his eye. The two men stare at each other. Though we have no idea why, Tommy is deeply uneasy that this man is here.

Suddenly a side door opens and the vicar emerges in a black robe. It is JEREM AH JESUS, an ordained Priest. He comes to the altar and prepares his bibles.

Many among the bride's family react with horror, or those that knew in advance react with disgust that a black man is presiding. Many among the groom's family hide smiles at their reaction.

Then a blaze of white light.

The doors to the small church are thrown open and brilliant snow-light pours in. All heads turn. General Curran is framed in a hazy white light in the doorway. He removes his tall plumed hat.

John speaks loudly enough for his voice to cross the aisle...

JOHN

Here come the fucking cavalry. Late as usual.

Heads turn sharply among the line of young Cavalry officers. (Ruben Cliver smiles). John angles his head at them and twirls his watch on his chain in a tight fast circle which says 'come and get it'. Trouble ahead.

Then the organ strikes up '

Everyone stands. Curran has his arm linked around the arm of the bride and is giving her away. Among the Shelby's all heads are turned to watch the bride approach except for Polly, who instead looks up without expression at the Virgin.

She whispers to herself...

POLLY

Still only one virgin in ____

Tommy and Polly's eyes meet. Tommy knows her feelings too. The bride is still covered by the veil, <u>SO WE STILL HAVE NO I DEA WHO IT IS.</u>

Both Grace and May had military connections. And there is no telling under the silk and lace. At last the bride arrives at the aisle. Arthur and Tommy move into position and Curran steps aside.

Tommy takes her arm We wait a moment. At last Tommy lifts the veil.

IT IS GRACE BURGESS.

Grace smiles nervously but Tommy has no expression. Finally he forces himself to smile too (his mood we will come to later). Jeremiah Jesus speaks to the congregation...

JEREM AH JESUS

Dearly beloved. We are gathered here today to join together in holy matrimony Thomas Michael Shelby, and Grace Helen Burgess.

We hold the look between Tormy and Grace...

JEREM AH JESUS (CONT'D) But first, at the groom's request on this cold day, we will sing.

A pause...

JEREM AH JESUS (CONT'D) ... 'In the Bleak Midwinter'.

JEREM AH JESUS (COV)

... do you, Grace Burgess, solémnly swear to love, honour and obey till death do you part?...

GRACE (COV)

I do.

As Mary arrives at the ground floor, we see an army of maids and servants (some household, some caterers) working frantically to prepare a banquet hall which we glimpse through open double doors.

The hymn swells as Mary approaches a senior maid and whispers orders.

The senior maid nods as she hurries on and we follow the maid into the main dining room where tables have been set in a rectangle with white tablecloths, flowers and bottles of wine...

JEREM AH JESUS (COV)

If any of you gathered here together have any just cause or impediment why Thomas and Grace should not be joined together in holy matrimony, speak now or for ever hold your peace...

On the panelled wall there is an oil portrait of Tommy standing beside his horse, Grace's Secret. We come close to his face as Jeremiah speaks and during the consequent silence from the congregation.

We come close to Tommy's piercing eyes in the painting. Perhaps we see a new arrogance there.

JEREM AH JESUS (CONT'D)

I now pronounce you, man and wife...

The hymn ends. Through a leaded window we glimpse the church doors opening and the congregation emerging...

5 EXT. ARROW HOUSE, CHAPEL - DAY 1

A bouquet flies through the air.

A group of Shelby and Lee girls fight for it in the snow and the fight is real. Beyond them we see the faces of the bride's family and a photographer, who is trying to set up among more Shelby and related children.

Arthur, John and the boys have had enough and are smoking and passing round hip flasks near to the door of the church.

5

There is also a gathering of the young cavalry officers, all Sandhurst boys, who stare across the snow at Arthur and the Peakys. The Peaky boys stare back and we should feel the tension.

Ruben Cliver is making polite conversation but once again his eye is caught by Polly.

Off his look, we come close to Tommy and Grace as they are swirled around by family. There are kisses for Grace and hand shakes for Tommy. Johnny Dogs comes close and pumps his hand...

JOHNNY

Well done Tormy, welcome to hell.

He gestures at his two wives who are lighting cigarettes...

JOHNNY (CONT'D)
You've got the handsome one, make the second one a cook.

ADA, make

6

6 INT. ARROW HOUSE, GROUNDS, TWO SEAT CARRIAGE - DAY 1

Tommy steers the carriage along the curved path to the house which detours away from the lines of guests, who are walking directly for the door. The guests and the snow and the beauty of the house frame Tommy and Grace. But Tommy is stone-faced.

Grace pulls the overcoat tight and prepares for an ordeal.

GRACE

Tormy...

TOMMY

There are cigarettes in my pocket.

Grace finds a pack in his overcoat and hands them to Tormy.

GRACE

I'm sorry. But I wrote it in black and white...

TOMMY

(interrupting)

And matches.

Grace hands Tommy his matches and he wraps the reins around his boot, Gypsy style, as he lights a cigarette. He looks across at all the military men in the snow. Grace bites the bullet...

GRACE

Tormy, it was on all the invitations. <u>No</u> uniforms and <u>no</u> medals to be worn.

TOMMY

And for a lark, they wear them For a lark.

Tormy gees the horse. Grace tries to be clear.

GRACE

Some serving officers will not attend...

Tormy grinds the reins...

GRACE (CONT'D)

... A social function in anything other than regimental...

TOMMY

(interrupting again)
We were Yeomen, they're King's
Irish. They know what they're
doing.

GRACE
They don't take orders from me.

TOMMY <u>My</u> orders. <u>My</u>

7

As she steps down he pushes a lock of hair from her eyes.

TOMMY (CONT'D)

I wish it was just you and me in Gretna Green.

Grace puts her hand to his face.

GRACE

Tommy, I know you hat e parties and people and talking about nothing, but it's <u>my</u> wedding day so you'll bloody well grin and bear it and stop looking at your watch. You understand?

Tormy half smiles and looks away.

GRACE (CONT'D)

My people do as they're told too and as of twenty minutes ago one of them So buck up soldier.

Tormy straightens his collar and bucks up. A burst of loud jazz.

7 INT. ARROW HOUSE, DRAWING ROOM - DAY 1

a tray of drinks...

The jazz band from the Eden Club is playing traditional jazz. They are all black and the music is deemed unsuitable or suitable according to age, not class. Guests mill and drink champagne served by maids in black and white. We hear snippets from the guests as we move around with a servant and

OFFI CER 1

I warned you. Place is full of gypsies and blacks...

We drift on as we glimpse Tommy in conversation with Arthur through the crowd. A military man is glancing at him and informing two ladies softly.

OFFI CER 2

... Grace says he exports automobiles to the colonies...

LADY 1

(genuinely puzzled) So why did one of the cavalry boys refer to him as Al Capone?

In the background we can see Tormy's conversation with Arthur...

LADY 2

Aren't widows meant to wear black?

LADY 1

No, the convention is lilac or mauve.

We drift on and find Polly taking a cigarette from a cigarette box. As she puts it to her lips, a silver cigarette lighter snaps into life. Ruben Cliver is offering her a light. He speaks softly...

RUBEN

Question. Can you see me?

Polly reacts with puzzlement as she takes a light.

RUBEN (CONT'D)

The guests on the Bride's side of the aisle are looking straight through me. I wondered if I might have more luck with the Groom's people.

Polly smokes and looks around...

POLLY

I hear only a voice.

Ruben takes a cigarette too and lights it.

RUBEN

So I am a ghost. Who are you?...

Polly peers at him and offers her hand to shake...

POLLY

I'm a ghost too. Why are they ignoring you?

RUBEN

Oh they have their reasons. I heard a rumour about cocaine.

Polly reacts...

RUBEN (CONT'D)

The London train was abuzz with it.

POLLY

You want me to get you cocaine?

RUBEN

No, that isn't why I came to talk to you.

POLLY

Then why?

He bought his wife with a racehorse and a diamond he found in a salt mine when he was a slave.

The two young girls are rather puzzled. Arthur has arrived on his mission.

ARTHUR

Charlie. Tormy wants a meeting in the kitchen...

Charlie nods and downs his drink. Arthur drifts on and we follow him As we go, we hear the older of the two debs (CHARLOTTE MURRAY)...

CHARLOTTE

(to Charlie)

Actually, we were told on the train there would be cocaine.

Arthur approaches John, who is alone and swigging champagne...

ARTHUR

John. Tommy says the kitchen. Now.

John is glaring across the room at the group of six young cavalry officers in full dress uniform. Arthur follows his eyeline.

JOHN

I swear to God them <u>fucking</u> Cavalry boys are asking for it.

ARTHUR

That's why Tommy wants to talk to us in the kitchen.

John is seething as he finishes his whisky. Arthur goes to pass the message to a couple of other Peaky boys and we follow a waiter to Isiah who is talking to an elderly lady...

I SI AH

As well as exports, we do insurance. Against accidents and poor health...

Charlotte, who asked for cocaine, comes by and taps Isiah's shoulder. Isiah steps out of the conversation Tm nst ii3. John oARTHUF

LI ZZI E

My bloody man.

ARTHUR

(softly)

You mean the WOP?

LI ZZI E

There was a fire at his restaurant. M dnight last night.

ARTHUR

M chael, come on...

LI ZZI E

And a smashed back window and a smell of petrol.

M chael grabs his cigarettes and matches...

M CHAEL

Lizzie, we <u>tried</u> to talk some sense into you. We did checks on him He's had five names in six years. He's got connections with the Naples boys...

She turns on M chael . . .

LI ZZI E

What do you know about love?

M chael checks his look in the mirror...

LIZZIE (CONT'D)

...about when lightning strikes...

Arthur takes another swig.

ARTHUR

So it was lightning, not petrol.

M chael turns to go. Lizzie's fury is of little concern...

M CHAEL

(casually)

Arthur, I thought you'd stopped the whisky.

ARTHUR

I'm having a couple to remind myself why I don't drink it...

Lizzie yells...

LI ZZI E

You set fire to his restaurant to stop him coming.
(MORE)

You have <u>no right</u> to choose who I step out with in my own time!

M chael turns on Lizzie...

M CHAEL

Lizzie, you now have an important position in the company. And you got the order the same as us.

Arthur pronounces (with some amusement, bottle raised)...

ARTHUR

Until further notice...

Arthur takes a final drink and adds with mock theatre...

ARTHUR (CONT'D)

... no fraternising with foreigners.

Arthur and M chael head for the door and Lizzie yells...

LI ZZI E

Yeah, well, you can tell Tommy from me all the girls in the office think he's losing his fucking mind.

They I eave.

10 <u>INT. ARROW HOUSE, KITCHEN - DAY 1</u>

The kitchen is vast and busy with cooks preparing the wedding feast. Tommy is patrolling the small anteroom where the staff usually eat their dinner. He is checking his gold watch, deep in thought, a fat cigar in his hand and thick blue smoke swirling around him He looks like an angry devil (perhaps he is losing his mind).

The kitchen is full Victorian with all the beautiful trappings.

The boys have all gathered. John, Isiah, Finn, Jeremiah, Charlie and Curly and some new young faces who are cousins.

10

Tommy draws on his cigar and smoulders with anger. He controls it but barely and, again, we should experience an angrier man than before. We hear the clatter of the kitchen in the background as he patrols...

TOMMY

Right. Today is my wedding day.

Immediately John interrupts...

JOHN

Yeah and you said there'd be no Paddy twill...

TOMMY

(instantly)

Nevertheless....

Tormy raises his hand to shut down the topic.

TOMMY (CONT'D)

In spite of there being bad blood. I'll have none of it on my carpet. For Grace's sake, nothing will go wrong today. Those bastards out there are her family...

He taps his cigar in the air (he's taking his anger out on them even though it isn't their fault)...

TOMMY (CONT'D)

And if you <u>fucker's</u> do <u>anything</u> to embarrass her, kin, cousins, your kids, your horses, you do <u>anything</u>...

Isiah raises a hand.

I SI AH

Tormy, what about snow?

JOHN

(grinning)

Their women are sports, I'll say that...

TOMY

There'll be no cocaine. No sport. No racing. No sucking petrol out of their cars. You give them no excuses to look down their noses. And Charlie, stop spinning fucking yarns about me...

CHARLI E

I'm trying to sell you to them Tom..

11

TOMMY

But the main thing is, you fuckers...

He taps the air again...

FI NN

(softly)

Why are you mad at Tom?

TOMMY

(ignoring)

...in spite of the provocation from the cavalry...

He walks along the line and gets his face into John's face, then Arthur, then Johnny, then Finn, then Isiah...

TOMMY (CONT'D)

No fighting, no fighting, no fighting.

A long pause. There is a disbelieving air around the room and even Tormy knows it's hopeless. After a moment Arthur raises his hand...

ARTHUR

Tommy. With respect. Can I make an alternative suggestion...

11 <u>EXT. ARROW HOUSE, STABLE, COURTYARD - DUSK 1</u>

A punch is landed on John's face.

A ring, of sorts, has been set up in the half lit courtyard near to the stables. A fire burns in a steel brazier and two barrels of beer have been set up in a stable shelf.

It is just getting dark and the lights from the house twinkle on the snow in the distance. John, Isiah, Finn and some of the Lee boys are all stripped to the waist and the cavalry officers are stripped to the waist too.

It's the Peaky Blinders Yeomanry versus the King's Irish Dragoons.

As we join, John is fighting one particular officer and the rest yell encouragement. The flames of the fire flicker and icicles melt. Some of our boys are cut and bloodied already and some of the cavalry boys are cut too from previous bouts.

Finn is washing his cut mouth in the horse trough. A cavalry officer is crushing a handful of snow against an eye wound.

Then we find Tommy at a respectable distance, presiding. General Curran joins him After a moment...

CURRAN

Very sensible idea Mr Shelby. Clear the air away from the ladies.

TOMMY

I was more concerned about it being away from my furniture.

Tormy is dead pan. Curran wants to break the ice.

CURRAN

We are rather like Generals here, aren't we. Watching our men do battle.

TOMMY

Oh, we're not far enough away from the fighting to be Generals...

Curran is half amused but controls it. Tommy lights a cigarette. In the ring there is a relay of fighters who replace each other as they are knocked down in the tradition of Gypsy bare-knuckle boxing. Curran and Tommy watch...

John and the officer fight for a while then John lands a blow and the officer goes down. The rules of engagement become apparent...

JOHN

Soldier four down. Next!

The biggest of the officers steps up and the fallen soldier is pulled clear. The next fight begins. Meanwhile, at the edge of the firelight, Curran gets down to business...

CURRAN

You know Mr Shel by some of us only agreed to come today to bless this union because of your exemplary war record.

Tommy says nothing. John fights the big officer for a while but he is already exhausted. The big guy lands a blow and John falls.

SOLDI ER

Blinder three down! Next!

Isiah steps into the ring...

CURRAN

But as Grace's uncle, and a kind of father to her for many years, I am still deeply uneasy about the many stories of corruption and violence...

Tormy immediately launches a fast and even response with hardly a pause for breath....

TOMMY

I have very good contacts with the car makers of Birmingham They tell me officials from the War Office, which you control, regularly accept bribes to commission certain factories to make armoured vehicles for the British army. I have no doubt you are aware of this practise. As an exporter to the Empire I also have contacts at Bombay docks where you were personally responsible for the execution of Congress party organisers who tried to block the unloading of military provisions. Ten men hung from cranes. A month ago. Please do not talk to me about being uneasy. Drink the wine and smile. That's what I'm doing.

Isiah has flown at the big guy with flailing fists. Men on both sides laugh as the fight gets messy. Isiah is a street fighter. The big guy lands a good blow and Isiah comes back at him and knees him in the balls...

OFFI CERS

Foul!

I SI AH

Bol I ocks!

JOHNNY DOGS

No foul. Box on!

Meanwhile, Curran has been silenced by Tommy's comprehensive response. In the background Arthur is approaching, wearing a long overcoat. He is a silhouette against the lights of the house...

Isiah and the soldier circle each other. Curran at last turns to Tommy.

CURRAN

You speak very forcefully Mr Shelby.

A pause.

CURRAN (CONT'D)

And Grace tells me your concern for your family is absolute so I am giving you the benefit of the doubt.

TOMMY

I need no benefit and I don't care about your doubt.

Tormy turns.

TOMMY (CONT'D)

But Grace tells you're the best horseman she's ever known. Horses are good judges I think.

A pause. Curran offers his hand. After a moment Tommy shakes it. At that moment Arthur walks around them and into the ring. He suddenly produces a shot gun from under his coat and fires off both barrels in the air. All heads turn...

ARTHUR

Dinner is served.

12 INT. ARROW HOUSE, MAIN HALL - NIGHT 1

12

A string quartet plays Mozart.

The room is huge with drapes at the windows like gossamer. Tormy is at the head of the table beneath his portrait. Grace is nowhere to be seen. Arthur and Linda are one side, General Curran and his wife the other. Tormy checks his gold watch.

ARTHUR

You want me to send Linda to find her?

Tormy puts his watch away. He glances across the room at Kaledin again and Kaledin meets his eyes. We sense this man is adding to Tormy's discomfort. He gets to his feet and leans in to Arthur...

TOMMY

Ten minutes from now. Speech, cake, done, fuck 'em

As Tormy walks, we join Kaledin, who is once more watching Tormy like a hawk. He is smoking his cigarette and follows Tormy's departure all the way to the door. Still, we have no idea who Kaledin is...

13 OMI TTED 13*

14 INT. ARROW HOUSE, MASTER BEDROOM - NIGHT 1

14

Grace enters and Tormy is waiting, his look sour.

TOMMY

You're needed downstairs.

Grace is defiant...

GRACE

I was putting Charles to sleep. I'll come down but not with you like this...

Tormy instantly turns to leave. Grace snaps...

GRACE (CONT'D)

Tormy?

He stops.

GRACE (CONT'D)

I thought today was the cause of how you've been lately. I thought today it would go bang and it would be a relief to get it over with.

A pause. Tormy looks away, not engaging...

GRACE (CONT'D)

I know there are business things going on...

TOMMY

(flat)

Yes.

GRACE

And I know there always will be...

Tormy simply stares at her. At last Grace's anger sparks...

GRACE (CONT'D)

Look, I'm sorry they wore their stupid uniforms but I can see it's more than that.

Tormy checks his gold watch...

GRACE (CONT'D)

There's been something burning you up since we got back from New York.

Tormy looks away.

15

He kisses her again then pulls the shoulder of her dress down...

GRACE (CONT'D)

Tormy, what are you doing?...

TOMMY

Expressing my admiration for how you look...

He pulls a lace and her dress begins to fall open...

GRACE

Tommy, we have half the British Army waiting downstairs for us...

Tormy is now pulling her dress away and revealing her under wear...

TOMMY

They're King's Irish. We waited for them two weeks in the mud.

GRACE

Tommy, there are things if I take them off I won't be able to get them back on again...

TOMMY

Good.

He lifts her onto the bed and she shrieks. Tommy tears off his jacket...

TOMMY (CONT'D)

Hello Mrs Shelby. Sorry l've been busy in my head. Let us complete the ceremony...

He falls onto her...

15 INT. ARROW HOUSE, MAIN HALL - NIGHT 1

Arthur is checking his (silver) watch and cursing. The quartet are still playing and the mood is getting a little riotous.

ARTHUR

Where the bloody hell are they?

Arthur goes to pour another glass of wine but Linda takes his arm

LI NDA

You're best man, Arthur, go and find them

Arthur walks and we follow him and find John in drunken (and jovial) conversation with a young cavalry officer who he fought at the stables.

What animal has got a prick half way up its back? A cavalry horse...

Then Arthur walks past Ada who is in loud and heated conversation with an older uniformed officer.

ADA

... They're not 'secret little meetings', they're just meetings. We talk about the world...

Two seats away from Ada, Kaledin is taking everything in and we rest on him Kaledin is watching Arthur leave. He checks out the other family members then turns to look across the room Polly is sitting with Lizzie to her left and an empty chair to her right.

Now that Arthur and Tormy have gone, Kaledin decides to make the move he has been planning. He walks around the table toward Polly. As he walks, we see Ruben Cliver watching him approach with controlled dismay.

16 INT. ARROW HOUSE, MAIN HALL - NIGHT 1

16

Polly is pouring wine. Lizzie is turning away and speaking qui ckl y...

LI ZZI E

Polly, I told you he was looking over. He's coming. He bloody is.

Roeby Khookookip briefly and sees Kaledin.

POLLY

Fuck. Wrong one.

She glances at Ruben who is watching Kaledin approach.

LI ZZI E

What do you mean wrong one? How many are there?

POLLY

5 TmYs' aanyi ther ey. Lllitkethe

LI ZZI E

It must be that bloody lipstick Tormy brought you back from New York.

Kaledin comes to Polly's chair and bows slightly. He is terribly formal and has a moderate East European accent. He appears to hide his handsome features behind his heavy spectacles.

KALEDI N

Madam, I couldn't help noticing you are unaccompanied. I also am alone. May I join you?

Lizzie, and even Polly, stifle giggles at his formal manner and Polly smiles demurely. Lizzie speaks up around her...

LI ZZI E

Actually we are now issuing vouchers for Polly's time. Ten shillings an hour.

Kaledin looks a little puzzled but bows again and sits down. He smiles at Lizzie and offers his hand...

KALEDI N

Ant on Kal edin. M litary attache. Enchant ed to meet you...

Polly and Lizzie are deeply amused but Lizzie offers her hand...

LI ZZI E

Lizzie Stark. Shelby Company Deputy Treasurer...

Kaledin now turns his laser beam eyes to Polly and takes off his spectacles...

KALEDI N

And you are the grooms sister.

POLLY

No, I'm his aunt. Polly...

KALEDI N

Ah.

Polly has a keen sense for deceit and flattery and already senses an agenda. Kaledin looks back across the room toward Ada...

KALEDIN (CONT'D)

So the Bolshevik is his sister.

Polly becomes serious (knowing more than Lizzie).

POLLY

How do you know she's a Bol shevi k?

He turns his gaze on Polly and such is the intensity of his look, all amusement evaporates...

KALEDI N

I heard her talking. She makes no secret of it. She preaches it.

Kaledin produces his silver cigarette case and offers Polly a Balkan cigarette. Polly is responding to clues about this man which as yet we don't understand. The cigarette is one of them..

KALEDIN (CONT'D)

And what about Thomas?

Polly takes the cigarette.

POLLY

What about him?

Kaledin plucks a candle from its stand...

KALEDI N

Is he a communist?

Polly takes a light from the candle. The pool of candlelight draws them both in. Lizzie (wrongly) sees seduction and withdraws. Polly and Kaledin both light their cigarettes. Polly is guessing things about this man we don't understand...

POLLY

No. He's lots of other things though. Where are you from?

He glances across the room at Ada...

KALEDI N

I am a refugee.

POLLY

From where?

KALEDI N

Russi a.

The word 'Russia' hits like a dropped glass. Kaledin sees it. Kaledin knows he is talking to the right person...

KALEDIN (CONT'D)

In the past few months Thomas has developed some business interests with Russia. I see he has confided in you.

Polly instinctively looks to the head of the table. Tommy is still absent. Kaledin is alert to every nuance and angles his head...

KALEDIN (CONT'D)
You need his permission to even speak to me?

Polly leans forward into the candlelight. Again, she matches his formality. (Polly is perhaps a more obviously

ARTHUR

No.

Tormy peers at Arthur for a moment to check. Then he clasps Arthur's arm \ldots

TOMMY

She's a good woman Arthur. A good woman.

Tormy reaches into his pocket and produces a hip flask.

TOMMY (CONT'D)

But a good man needs to hold out sometimes.

Arthur hesitates then takes a small swig. He then ______. Tommy registers this for just a second. He accepts it and is pleased. Arthur gestures into the room . .

ARTHUR

So do I mention this in my speech?

Grace calls out from the darkness...

GRACE

Only if you want to get cut, Arthur.

ARTHUR

Yes sister.

Tormy puts his hand on Arthur's shoulder...

TOMMY

Get the maids to break out the Champagne...

19 <u>INT. ARROW HOUSE, MAIN HALL - NIGHT 1</u>

A dozen Champagne corks are popped at once in the hands of the Shel by boys and some of the officers. There is a cheer and glasses are poured all around the room. Tommy is on his feet...

TOMMY

19

TOMMY (CONT'D)

And now, according to tradition, my best man will say a few words...

John and his new cavalry friend are drunk and hammer the table. Tommy glares at them as he sits. Arthur gets to his feet. He has a sheet of paper trembling in his hands...

ARTHUR

I'm not one for speeches...

JOHN

Sing then!

Esme is next to the cavalry officer. She turns to John with a weary look.

ARTHUR

I've got a speech here written down here. But it's not everything that I want to say...

A moment of alarm Tommy whispers to Arthur...

TOMY

(softly)

Arthur, just read what we wrote down...

Arthur glances at Tommy but looks to Linda for courage to continue.

ARTHUR

I will, Tom...

He puts the sheet of paper down.

ARTHUR (CONT'D)

But first some words from the heart...

TOMMY

(very softly)

Fuck.

Tormy and Grace prepare for the worst...

ARTHUR

I'd just like to say that my brother...

Arthur looks down, already hit by emotion. Linda gently holds his o7 240.48 Tm - 0.205 Tc 0 Tw (Fuck.) Tj 1 0 1 9cd Grace my whispe

20

Arthur is leaning against an oak-panelled wall and Linda is hugging him and talking to him Tommy arrives...

TOMMY

Linda, can I have a word with my brother alone.

Linda gives Tormy a hard stare...

LI NDA

What he was going to say was beautiful.

TOMMY

Al one Li nda. Pl ease.

Linda hesitates and waits for Arthur to nod permission before walking. Tommy offers Arthur a cigarette and lights it for him as they talk...

TOMMY (CONT'D)

Arthur, we talked about this. That's why we wrote it all down. Most of Grace's side don't know her husband killed himself. They think it was an accident...

Arthur bites back...

ARTHUR

I know

TOMMY

We have to get used to how these bastards operate. For them, your family is your weakness and they go after them But my family is my strength. There's business to be done. Tonight. I'm going to need you.

Arthur is shocked but almost relieved that the issue has shifted to work he excels in. He takes a deep breath, sweeps back his hair.

TOMMY (CONT'D)

Fuck speeches and weddings. You are my best man every fucking day. Tonight I need you.

Arthur straightens his waist coat.

TOMMY (CONT'D)

Get John sobered up and tell Johnny Dogs I need to speak to him It's the Russians through the smoke now soldier.

Arthur nods, revving up his engine. Tormy comes close...

TOMMY (CONT'D)

And in future it's not <u>always</u> right to listen to Linda.

21 <u>INT. ARROW HOUSE, BALLROOM - NI GHT 1</u>

The jazz band are back in session and there is dancing, drinking and laughter. We come close to Kaledin, who is standing in a corner watching as Tommy and Grace work the room

The cake has been cut and children are running around the legs of the guests. (In amongst the crowd, we will sometimes glimpse Ruben who is looking over, apparently waiting his turn with Polly). Polly joins Kaledin with two glasses of whisky. She hands one to him..

KALEDI N

So what did he say?

POLLY

He won't meet you unless you give us the name.

KALEDI N

What name?

She turns on him..

21

POLLY

There is a code name that we were told to ask for when contact is made.

Kaledin hesitates. Polly smiles and walks. Kaledin hisses...

Polly hears but walks on. Kaledin studies her. Suddenly

Kaledin puts his drink down and speaks formally...

Oh sweetheart, you don't know the half of it.

EXT. ARROW HOUSE, STABLES - NI GHT 1

Johnny Dogs and Curly are leading two horses from the stables. Their breath steams in the cold

CURLY I thought Tommy said no racing, no

A cavalry boy and Finn emerge from in their shirt sleeves. John calls out with a smile...

JOHN (CONT, D)

taken the other. Johnny Dogs joins Curly, Charlie

John, there's an awful lot of

(RE) M O

JOHNNY DOGS (CONT'D)

And out of loyalty to the regiment they'll all bet on the horse I just filled up with water and morphine. Tommy's ok we run a book?

John smiles...

JOHN

He said betting's OK but all proceeds go to the Shelby Foundation charity.

Johnny reacts. Charlie is close...

CHARLI E

Is this charity of his real?

JOHN

(amused)

He says he wants to be seen giving back to the poor of Birmingham...

JOHNNY DOGS

That'll be <u>me</u> if I can't earn a shilling.

CHARLI E

(di sgust ed)

They'll make him fucking Lord Mayor next.

JOHN

That's the idea Charlie boy.

John sees Arthur approaching. He sets off and calls back to Johnny...

JOHN (CONT'D)

Just make as much noi sé and fuss as you can.

John joins Arthur heading for the stables. Johnny watches them go...

JOHNNY DOGS

Ah. So we're a distraction. Tommy conducting business on a night he should be just fucking.

Peaky boys and soldiers have begun to file out of the kitchen to watch the race. Finn and the cavalry rider mount up.

JOHNNY DOGS (CONT'D)

Gat her round and place your bets with honest Johnny Dogs!

23

23 <u>INT. ARROW HOUSE, STABLES - NIGHT 1</u>

Arthur and John are waiting in one of the stables vacated for the race. They are standing in the light of a lamp. Then Kaledin enters from the darkness. Immediately Arthur begins to frisk him thoroughly. John pours a glass of beer from the bucket left over from the boxing.

KALEDI N

(being frisked roughly) You're his brothers.

Arthur spins Kaledin around to continue the frisking...

KALEDIN (CONT'D)

Did he tell you what my business with him is?

John and Arthur Look defiant but blank. Arthur finds Kaledin's cigarette case and takes one which he lights. Kaledin studies them..

KALEDIN (CONT'D)

So he only trusts the woman. Interesting.

Arthur blows smoke.

ARTHUR

This tastes like the horse shit the Turks used to smoke.

John hands Kaledin the glass of beer.

JOHN

It's got blood in it.

KALEDI N

I've tasted blood before.

Arthur studies the cigarette.

ARTHUR

Where?

KALEDI N

Orimea. The ice march from Rostov. Irkutsk. You?

JOHN

Bordesley Green, Saltley, Small Heath.

ARTHUR

There's a Garrison there. Always under attack.

KALEDI N

I wonder. Why does he trust his aunt more than his brothers?

Arthur suddenly pushes Kaledin hard against the wall of the stable and puts his face close...

ARTHUR

Because we had a falling out. Me and John wanted to be bridesmaids today. But Tommy said you had to be virgins. I magine how we felt.

At that moment the stable door opens and Tommy enters on a blade of light. Arthur lets Kaledin go with a shove...

TOMY

Boys, go and watch the race.

Arthur and John hesitate...

TOMMY (CONT'D)

Put a grand on Finn.

Arthur glares at Kaledin...

ARTHUR

The Turk is clean.

KALEDI N

I am Russian.

ARTHUR

Same fucking thing.

They leave. Tommy is left in the mellow lamplight with Kaledin. He speaks with venom

TOMMY

(incredulous)

You make contact on my wedding night.

Kaledin half smiles...

KALEDI N

You now have very powerful enemies. At the Soviet Embassy and within your own Government. You are being watched. Your house, your office, your clubs, your bars. Even your mistress. Do you have a mistress yet? We will need to know.

Tormy checks his watch...

TOMMY

If you're not quick, I'll be missed. Where's the money?

Kal edi n hesi t at es...

KALEDI N

The Duke's niece is bringing it from London.

TOMMY

I was told money on contact. Ten thousand in US dollars.

KALEDI N

My employer only trusts members of his family with cash. She will be at Snow Hill station at ten o'clock.

Tormy checks his gold watch...

TOMMY

A woman alone in Birmingham with ten thousand dollars in cash.

KALEDI N

She also has a revolver.

Tormy looks away, incredulous...

KALEDIN (CONT'D)

I thought you trusted women.

TOMMY

I don't trust Birmingham I'll have her picked up.

KALEDI N

By who?

TOMMY

The police.

Kaledin reacts...

TOMMY (CONT'D)

It's our city.

Tormy is about to leave.

KALEDI N

When she gets here, she wants to meet you.

TOMMY

I don't want to meet her. Just get me the money.

She sits and produces a blue bottle of cocaine. She offers it to M chael but he shakes his head.

CHARLOTTE

(incredulous)

You don't?

M CHAEL

I just needed to bring you somewhere nobody could see.

Charlotte is surprised.

CHARLOTTE

But your friend gave this to me. He said you all did it.

M chael shakes his head...

M CHAEL

Not me. But it's ok. Go on.

She opens the bottle and spills the cocaine and it spreads on the surface. M chael guesses...

CHARLOTTE

Don't be silly

does.

M chael can see she has never done this before and is trying to show off. It rather endears her to him

M CHAEL

So go on then. 'Cut the snow'.

CHARLOTTE

A pause. She I ooks up...

CHARLOTTE

You don't look like the others.

M chael takes over the business of organising a line of cocaine. He speaks cynically....

M CHAEL

That's the idea. I put it all together, but I don't partake. I have a bright future you see. Mapped out.

The line is now ready and Charlotte peers at Michael. He produces a pound note from his pocket and rolls it. He offers it to her.

M CHAEL (CONT'D)

But you want me to be like them, right?

She takes the rolled up note.

CHARLOTTE

There's a cavalry officer stationed in Ceylon.

She gathers courage to try the cocaine...

CHARLOTTE (CONT'D)

When his tour of duty ends in March, we will be engaged.

She takes the rolled up note.

CHARLOTTE (CONT'D)

So I have a bright future too. Mapped out.

A moment between them

M CHAEL

But you want to try things first.

M chael gestures at the cocaine. Charlotte hesitates then lowers her head and sniffs. She immediately catches her breath and holds back her head and sneezes and laughs at the same time.

M chael laughs too. Charlotte holds her hand to her mouth as she laughs then, with propriety, hands the pound note back. M chael gently shakes his head.

M CHAEL (CONT'D)

Keep it.

A pause. She puts the pound note into her purse.

CHARLOTTE

They both look around the room

GRACE

Do you know where he is?

POLLY

Yes. Yes I do.

Grace waits. Polly just looks around the room and doesn't divulge. Grace reacts. She decides it's time to hit back. She speaks breezily as she sips her punch...

GRACE

You know, he really <u>does</u> want to keep certain things secret from me. For my own protection. But it's very hard to keep secrets when you're man and wife...

Grace wants to rub it in...

GRACE (CONT'D)

Tonight we were late coming down because we were having sex...

Grace smiles and nods to someone across the room...

GRACE (CONT'D)

Very few secrets survive sex like that. So afterwards he told me everything.

Polly reacts. Grace turns to her and is very precise and specific, making the point that she knows as much as Polly.

GRACE (CONT'D)

GRACE (CONT'D)

After he'd told me all that we had sex again and got dressed.

Polly looks away as the music plays on. Grace sips her punch...

GRACE (CONT'D)
Which bothers you more, Polly? The fact that he told me about his business or the thought of him having sex with me.

The band completes a number to applause. Polly wants the initiative back...

POLLY

Did he tell you that they're here? That the business has begun? Toni ght?

28 EXT. ARROW HOUSE, ENTRANCE - NI GHT 1

The entrance to the house is lit by a single street lamp. Light also comes from the headlights of Moss' car and a lamp which he has placed beside it.

28

Moss waits in the cold, smoking with a uniformed officer. There is a silhouette of a woman in the car. Finn is squatting on the doorstep of the house.

Then headlights from the opposite direction. Tommy and Arthur pull up in Tommy's car and their headlights meet the lights of Moss' car, forming an arena of light in the darkness. Tommy and Arthur get out.

Moss half smiles when he sees the boys. He mocks the situation with a sweep of the arm..

MOSS

Tommy, Arthur, may I introduce Grand Duchess Tatiana Petrovna of Tbilisi, Georgia...

He opens the rear door. A pause. After a moment, a glimpse of fur and then a beautiful dark haired woman gets out in a Mink coat. This is TATIANA. Moss gestures at Tommy and Arthur...

MOSS (CONT'D)

Grand Duchess Petrovna, the Shelby brothers. From Small Heath, Birmingham

Tormy lights a cigarette. Moss comes close.

MOSS (CONT'D)

Good Luck with this one Tom

Moss and the officer walk. Tommy and Tatiana see each other for the first time in the headlights. Arthur knows she's armed and pulls a gun. He holds it flat to his chest, pointing skyward.

TOMMY

Give me the money.

TATI ANA

I was told to give it to Mr Kaledin.

TOMMY

Whoever it is that's up there, he gave the wrong code name.

Tatiana reacts with horror. Tommy just wants this business over...

TOMMY (CONT'D)

We asked him for the name and he gave the wrong one.

TATI ANA

What name did he give?

TOMMY

I don't trust any of you. Just give me the money.

A pause. Tatiana is totally thrown and hesitates.

TATI ANA

I know Kaledin by sight from Tbilisi. Is his hair dark?

TOMMY

The instruction I was given was anyone using the wrong code name is an infiltrator working for the Soviet Embassy.

Tatiana appears to panic.

TATI ANA

Just let me go to the house.

TOMMY

I don't want this business anywhere near my fucking house. Give me the money.

As she frantically reviews...

TOMMY (CONT'D)

Look I didn't ask for this and I'm in the fucking dark. I just know 'no variations'. That's from Churchill himself. Whoever is up at the house gave the wrong fucking name.

TATI ANA

So you will kill him

Tormy turns away and grunts...

TOMMY

This is all shit. All of it from the fucking start. One of us has to stick to the rules. Give me the fucking money.

He comes close. On a battlefield you yell.

TOMMY (CONT'D)

We've lit a fire. There's a plan in place and he's leaving on the midnight train.

He spins in the headlights and turns on her, jabbing his cigarette at the air...

TOMMY (CONT'D)

You do this to me on my wedding day.

Tatiana meets his stare. Tommy sees she is not at all intimidated. She speaks calmly, her voice imperious...

TATI ANA

The money is in the car Mr Shelby. Fetch it out and count it.

Tommy reacts to her giving him an order but time is tight. He goes to the car and snatches a leather case and brings it into the light. He unzips it and sees bundles of US dollars. He holds one fifty against the light of the lamp.

TOMMY

Ok, you can go.

She looks up, still placid.

TATI ANA

Can you do it? Can you kill? Because if you want I can go to the house and do it myself.

She pulls a revolver from inside her mink coat. Arthur engages his gun and aims it. Tommy laughs then calls out...

TOMY

Moss! Take this 'Duchess' back to Birmingham

Tormy and Arthur go back to their car and slam the doors. Moss appears from the shadows. Tatiana puts her gun away as Tormy swings the car around in the snow and drives back towards the house.

29 EXT. ARROW HOUSE, COURTYARD, STABLES - NI GHT 1

29

Tommy parks fifty yards from the house. He and Arthur get out. We can hear jazz being played in the house and hear laughter. The party is swinging. Tommy lights a cigarette.

ARTHUR

So we kill him

Tormy nods gently.

TOMMY

He's a red. We're being paid by the whites. So he dies. That's what's in the contract.

ARTHUR

(incredulous)

'Contract'?

For the first time we sense Arthur is prepared to challenge Tommy out I oud...

ARTHUR (CONT'D)

Tommy, we should never have got into this...

TOMMY

We had no choice.

ARTHUR

Just a factory break in you said.

TOMMY

It is. But there's shit that goes with it.

ARTHUR

And who shovels it?

Tormy strides to the car and pulls out the bag of money. He drops it at Arthur's feet.

TOMMY

Count it. There's ten times that coming. For lifting vehicles from a shop floor like we've done a thousand times.

ARTHUR

Except this time it's fucking tanks.

Tormy speaks with formal certainty...

TOMY

Arthur, there are powerful people in this country who want to help these mad bastards, including the King, Churchill and half the Tory party.

Tormy looks up at the house.

TOMMY (CONT'D)

If we refuse, they can see to it we hang for our many sins.

He looks up, perfectly composed. He comes close to Arthur and the two men are silhouetted against the headlights with the bag of cash at their feet.

TOMMY (CONT'D)

We've never earned moneý like this. We'll use it to buy the wharf in Boston docks. That's why I asked for dollars. Arthur steps away and Tommy spins him...

TOMMY (CONT'D)

After that, business as usual.

Arthur turns away again. His bitter smile suggests he has changed more than Tommy yet knows.

Tormy wants to get Arthur back into the old swing of doing things even though the stakes are now so much higher. He takes a coin from his pocket...

TOMMY (CONT'D)

Come on brother. We'll toss for who does it.

Arthur is grave. He shakes his head.

ARTHUR

No.

Tormy almost expects defiance. Instead...

ARTHUR (CONT'D)

It's your wedding night.

(a pause)

I'm your best man. Go to your wife.

l'Il see to it.

Tormy looks around. The band are playing a slow song. After a moment Tormy puts the coin in his pocket and walks without a word.

30 <u>INT. ARROW HOUSE, MAIN HALL, DANCE FLOOR - NIGHT 1</u>

30

The music is slow and the dancing is drunken. Tommy enters and Polly asks questions with her eyes but Tommy is brisk as he walks past the jazz band. He calls out to the sax player...

TOMMY

Danny. Ragtime.

The band instantly hit a fast and very loud number.

31 INT. ARROW HOUSE, HALF LIT CORRIDOR - NIGHT 1

31

We hear the fast music strike up and see Arthur loading his revolver near to a snow-lit window. He slips it into his holster and leans back against the wall. Again we see he is a man who is reaching a crossroads.

We hear the music distantly as Johnny Dogs puts a match to a hastily built bonfire.

33 INT. ARROW HOUSE, MAIN HALL/DANCE FLOOR - NIGHT 1

33

Polly is standing at the edge of the dance floor with Ruben, watching the younger people dance. A couple of Grace's relatives walk by and glare at Ruben. Ruben is confessing...

RUBEN

...the truth is, Polly, I slept with the wife of one of the Colonels who sat for me. That was twelve years ago. The aristocracy don't believe in forgiveness.

Polly smiles as she looks at the dancers...

POLLY

Neither do the Shelby's.

Ruben turns to her. We see he is intrigued...

RUBEN

Are the stories I heard on the train even slightly true?

Suddenly Tormy is upon them Tormy speaks to Polly softly

Ruben Looks at Polly as she Looks down to her feet. Ruben is awkward, uneasy, but smiles...

RUBEN

So you speak two languages. I'm impressed.

Polly looks up at Ruben with tears in her eyes...

POLLY

Two of everything Mr Cliver. Two lives even. It was lovely meeting you.

She turns and walks.

34 <u>INT. ARROW HOUSE, DRAWING ROOM - NIGHT 1</u>

34

We can hear the ragtime music but the room is quiet apart from a crackling fire.

Ada is sitting by the fire, sipping a drink. To our surprise, Kaledin enters and takes a seat he evidently vacated...

KALEDI N

So where were we?

ADA

Crimea.

KALEDI N

I mean before I bored you with war.

ADA

Politics.

Kaledin gets to his knees to poke life into the fire...

KALEDI N

You are the only one in your family who is a communist.

ada

Some of them are but they don't know it.

KALEDI N

And you are very close family, yes?

ADA

Always within punching distance...

KALEDI N

What does that mean?

Ada smiles and looks away.

ADA

Yeah we're a close family.

She sees Arthur walking in. He is wearing his long dark coat and his hat at a tilt. Something in his eyes disturbs Ada. She knows that look.

ARTHUR

Sorry to interrupt Mr Kaledin but there's a lady here for you.

Kaledin has been waiting for the arrival and quickly gets to his feet. He bows and kisses Ada's hand.

KALEDI N

I hope to see you again, Ada.

Ada is still staring at Arthur.

ADA

Arthur? Is everything alright?

Kaledin is sharp as a razor and senses something.

ARTHUR

Let's go.

Kal edin hesitates then sets off beside Arthur. Ada watches them dismissing her unease.

35 <u>INT. ARROW HOUSE, PANELLED CORRIDOR - NIGHT 1</u>

35

The sound of jazz music begins to fade. Arthur walks with Kaledin by his side and Kaledin has got the smell of danger in his nostrils. They are walking into half darkness. Arthur is stone faced...

KALEDI N

So Tatiana made it from London safely?

ARTHUR

Yes.

KALEDI N

Where is she?

ARTHUR

Out by the stables.

Kaledin slows a little.

KALEDI N

I need the lavatory.

ARTHUR

You can piss outside in the snow.

Kaledin is a professional and is certain now. He takes a breath then quick as a flash goes for a revolver in his inside pocket.

Arthur has his gun to hand but Kaledin spins and knees Arthur in the balls. Arthur head butts the back of his head and angles the gun to shoot. They are too tight together for either to get away a shot. Kaledin slips to his knees but Arthur grabs a fist full of hair. Kaledin has a free leg and inside p

Another three seconds. Then Arthur pulls the trigger and shoots Kaledin in the head.

37 <u>INT. ARROW HOUSE, LINEN CLOSET - NIGHT 1</u>

37

M chael is having sex with Charlotte and they are kissing passionately. Charlotte is in her underwear, M chael bare chested.

They hear the first, then a second gunshot. M chael reacts and pulls away.

CHARLOTTE

What was that?

M CHAEL

(knowing the truth) Car back-firing.

Charlotte grins...

CHARLOTTE

I know it's silly but wouldn't it be more fun if it was a gangster with a gun.

M chael smiles.

M CHAEL

Now that <u>is</u> silly.

He kisses her. The sex resumes...

38 INT. ARROW HOUSE, MASTER BEDROOM - NIGHT 1

38

Tormy is standing at the window and staring out. Through dense woods he can see a fire flickering. Down below to the left, in the car park, guests are departing. Then to the right he sees Charlie Strong driving a wagon with Arthur by T6 0 Td -0.187nel know it's silly .a4lwR-0.1/F12 12 thboardROOly

GRACE

But it's done. And tomorrowit'll be just us.

A pause. Tormy stares out at the flickering flames in the woods.

TOMMY

Tomorrow I have to go into Birmingham.

Grace reacts but before she can speak...

TOMMY (CONT'D)

Just to deliver something. Then I'll be back and it'll be just us.

Grace knows she is going to have to make huge compromises. She glances back at the door of the nursery...

GRACE

Keep your promise Tommy.

Tommy turns to face her. He smiles...

TOMMY

When this business is done, we'll have a holiday. A late honeymoon.

She smiles too...

TOMMY (CONT'D)

You said you liked Bost on. We'll go to Bost on.

39 INT. ARROW HOUSE, CHAPEL - NIGHT 1

Linda sits alone at a pew in the half-lit church. A door opens and Arthur enters. He comes to sit beside Linda.

ARTHUR

I thought you'd be here.

LI NDA

I wanted to end with a bit of peace.

Arthur is making a good job of hiding his anguish.

LINDA (CONT'D)

You smell of smoke.

ARTHUR

I went and had a talk with Johnny and the Gypsy boys. They're going to sleep out.

39

She sniffs his face.

LI NDA

You didn't drink whisky?

Arthur shakes his head.

ARTHUR

No, I didn't drink whisky.

LI NDA

Did they cook bacon? You smell like burnt bacon.

Arthur grabs the pew to stop his hand shaking and he looks up at the image of Christ. Linda sees deep anguish...

LINDA (CONT'D)

Arthur, you must n't worry about what happened with the speech.

Arthur nods, swallowing it all down.

LINDA (CONT'D)

What was in your heart was beautiful. God hears all the speeches that don't get said.

Arthur nods.

LI NDA (CONT'D)

And isn't it nice to still be yourself at this time of night.

Arthur nods again, even though it's hell.

LINDA (CONT'D)

O ose your eyes Arthur and spend a minute thinking about that.

Arthur obediently closes his eyes. Linda peers at him

LI NDA (CONT'D)

There. God bless us bot h.

Arthur squeezes his eyes closed tight for a few seconds and we imagine what is in his head. We see that Linda is serious about changing and sculpting him

40 <u>INT. ARROW HOUSE, MASTER BEDROOM - NI GHT 1</u>

40

A fire crackles in the grate. (On a cold night like this every room has a fire burning and we will visit several in the following sequence).

The wedding dress hangs near the window. Tommy and Grace are having passionate sex by candlelight.

At last Polly smiles. Ruben bows, hands Polly the Champagne and walks. Polly closes the door and leans back against it with the Champagne in her hands.

44 <u>EXT. ARROW HOUSE, WOODS - NI GHT 1</u>

44

The last of the embers have been shovelled into the pit and soil has been shovelled over it. Thin wisps of smoke still curl up from cracks in the earth but, apart from that, all evidence has gone.

The two silhouettes drop their shovels and walk. Fade to black...

45 <u>EXT. ARROW HOUSE - DAWN 2</u>

45

We again see the house as in the opening shot. A mist swirls and a new day has begun.

The main door opens and side doors open too. The Shel by family begin to emerge, dressed for work. The dark night of their souls is over and they look as immaculate as they always do.

Driving music begins...

46 EXT. TERRACED STREET/WATERY LANE - DAY 2

46

The music starts to pump as we reach our dark familiar world. The contrast with the snowy countryside should be stark. We are <a href="https://example.com/home-english.com/home

m

The convoy of Shelby cars cruises down the streets.

47 <u>INT. WATERY LANE, BETTING SHOP - DAY 2</u>

47

The shop has been improved some more and business is booming. We see the life of the betting shop and all the usual faces.

A back door opens and Tormy, Polly, Arthur and John enter. Without a word the others head for their offices while Tormy heads for the steel door of a locked walk-in safe.

As Tormy walks he is given smiles and congratulations by the people who work there. He nods acknowledgement. He then reaches the thick steel door which has a spinning wheel lock.

He spins the wheel. The steel door opens.

48 <u>INT. WATERY LANE, BETTING SHOP, SAFE - DAY 2</u>

This is a new safe, purpose built and has steel walls. The electric light illuminates shelves stacked with vast amounts of cash.

As Tormy enters, Polly joins him and pulls the door closed. She watches. The music continues. Tormy opens the black holdall and inside we see the ten thousand US dollars in cash.

Polly comes close. Tormy looks around at all the money.

TOMMY

More money than all the toffs put together.

Polly snaps back...

POLLY

And you're gambling everything on one robbery.

Tormy turns to Polly.

TOMMY

I'm a gambling man Polly.

THE END

48