

1 **EXT. SNOWY FIELD - DAY 1**

1

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 in a LIGHT PURPLE wedding dress, wearing a dark purple veil.

After the carriage has cleared we see a beautiful English country manor house, quilted in snow. Around and beyond are woods and snow covered fields. We couldn't be further from the darkness of Small Heath.

Caption: Arrow House, Warwick, England.

(Arrow House will be an important place throughout the series).

We join the carriage as the horse trots and the wind blows the bride's veil into her face, but still we don't see who she is. It could be May Carleton or it could be Grace Burgess. (Those who know will see that the bride is wearing the color of dress worn by widows).

We ride with this odd pairing as they trot through the snow. A second caption fades up...

'January 7th 1924'

As the carriage climbs a gentle slope, it slows. At the top of the small hill is the chapel that belongs to the manor house. At the door we see four men in dark suits and heavy black overcoats standing guard.

The guards wear the slanted caps of the Peaky Blinders. One of them steps forward and takes the bridle of the horse. A breeze almost blows the veil away from the bride's face. The soldier (who we will learn is GENERAL CURRAN) steps down from the carriage and smiles at the bride...

GENERAL CURRAN

Make them wait.

The bride looks down, preparing for an ordeal. From inside the chapel we hear the wheeze of organ music...

2 **INT. ARROW HOUSE, CHAPEL - DAY 1**

2

The church is Norman and a treasure house of stone carved effigies and woven tapestries. However, it is small, and the stone window frames are rounded with age.

Winter sunlight comes through the stained glass windows and the only other light comes from banks of candles in every dark place. It should look ancient and almost unreal. Then the faces emerge from the darkness.

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 two 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 MICHAEL, 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 Michael 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. *Polly doesn't realise it but across the aisle a handsome, rather academic man in his forties is peering at Polly.*

We will learn that this is RUBEN OLIVER. 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, is 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 JEREMIAH 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 Oliver 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 '*Here comes the bride*'.

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 *this* room.

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

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...

JEREMIAH 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 Tommy and Grace...

JEREMIAH JESUS (CONT'D)

But first, at the groom's request
on this cold day, we will sing.

A pause...

JEREMIAH JESUS (CONT'D)

...'In the Bleak Midwinter'.

3 **INT. ARROW HOUSE, NURSERY/EXT. CHURCH SEEN FROM THE HOUSE - DAY 1** 3

We hear the hymn being sung and view the church through a leaded upstairs window in Arrow House, which is a hundred yards away across the snowy lawn.

As we pull back and the hymn continues, we find a uniformed Maid (MARY) who is holding a crying baby, seventeen months old.

We will learn the baby is CHARLES SHELBY, son of Tommy and Grace.

She takes the baby to the window that looks out on the church. Under the hymn we hear her whisper gently...

MARY

Mummy will be out soon. She's just there. Hush now...

The hymn swells as we move through an open door into a master bedroom. It is large with oak panels. There we see the bed neatly made with rose petals on the pillow. On the bedside table there is a photograph of Grace and Tommy standing on the bank of the East River in New York with the Statue of Liberty in the background.

There is also a formal posed photograph of Tommy, Grace and the baby.

As we move around the house we hear in voice-over, (under the hymn), snippets from the wedding...

JEREMIAH JESUS (OOV)

...Do you Thomas Michael Shelby take Grace Helen Burgess to be your lawful wedded wife...

TOMMY (OOV)

I do.

The baby has stopped crying and has been put into the cot. Mary wipes shot and we follow her...

4 **INT. ARROW HOUSE, STAIRCASE - DAY 1** 4

We follow Mary as she trots down the sweeping spiral staircase and perhaps for the first time we get a sense of the size of this new house and the extent of Tommy's wealth.

To confirm ownership there is a painted portrait of Grace on the wall of the staircase. As the hymn continues...

JEREMIAH JESUS (OOV)

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

GRACE (OOV)

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...

JEREMIAH JESUS (OOV)

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
forever 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.

JEREMIAH 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

5

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.

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

Colonel Anton Kaledin stands alone. He lights a Balkan cigarette from a silver cigarette case and has eyes only for Tommy. More of Kaledin later.

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 Tommy, 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

You look beautiful.

GRACE

Yes but so cold...

Instantly Tommy turns and puts his big black overcoat over her shoulders. She glances at Tommy.

For the first time we sense a huge agenda. Tommy is furious. Grace is anxious as hell...

Tommy takes Grace's arm and drifts past Arthur and hisses...

TOMMY

(softly)

Arthur, get the bastards in the house.

Grace almost winces. Tommy leads her toward the two seat carriage that Grace arrived in. John is close to Arthur and Arthur speaks softly...

ARTHUR

(softly)

Going to be a long day Johnny boy.

A liveried servant goes to help Grace into the carriage but Tommy takes her arm. He jumps up into the drivers seat and flicks the reins sharply to send the carriage jolting away...

6

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

6

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

Tommy...

TOMMY

There are cigarettes in my pocket.

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

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

Tommy, it was on all the invitations. No uniforms and no medals to be worn.

TOMMY

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

Tommy gees the horse. Grace tries to be clear.

GRACE

Some serving officers will not attend...

Tommy 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

My orders. My church, my house.

The horses have caught Tommy's mood and are scampering through the snow. Tommy spits venom...

TOMMY (CONT'D)

(ploughing on)

They come dressed for war but I'll see to it they get peace.

He flicks the reins...

TOMMY (CONT'D)

My people listen to me.

Has Tommy become grand in our absence? The house, the portrait and his manner suggest so. Or is it just this moment?

Tommy's anger is disproportionate but Grace appears to have become accustomed to soothing his temper. Two boys trot coloured ponies through the line of guests without a care and gallop across the path of the carriage.

Tommy yells...

TOMMY (CONT'D)

Oi, chav! Dismount and walk. No racing, no betting today.

Grace almost winces at the echoing profanity as heads turn. The boys instantly slip from their horses and grab their reins and walk. The carriage is coming around in front of the huge house. Two maids are waiting to help Grace disembark. As the carriage slows...

GRACE

Tommy, please. Let's just get this day over with. Then it will be just you and me and Charles.

Tommy tugs the reins hard and the horses rear a little. He jumps down from the carriage and comes around to take Grace's hand. The Shelbys and the military men are forming two distinct honour guards at the double doors...

As Tommy takes Grace's hand he sees she is on the verge of tears. At last Tommy softens. He helps her down. A much softer voice...

TOMMY

(softly)

Grace I'm sorry.

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 hate parties and
people and talking about nothing,
but it's my wedding day so you'll
bloody well grin and bear it and
stop looking at your watch. You
understand?

Tommy half smiles and looks away.

GRACE (CONT'D)

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

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

7

INT. ARROW HOUSE, DRAWING ROOM - DAY 1

7

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
a tray of drinks...

OFFICER 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...

OFFICER 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 Tommy'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 Oliver 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?

RUBEN

The way you looked at the effigy of Christ. I couldn't tell if you were angry with him or asking his forgiveness.

Polly becomes serious and looks away. Ruben takes out a business card and offers it (we glimpse the name 'Ruben Oliver' and 'Portraiture').

RUBEN (CONT'D)

I'm a painter. So expressions interest me.

Polly takes the card.

RUBEN (CONT'D)

I painted Grace's father in full dragoon colours. Grace took to me. Her family didn't.

She looks at Ruben and there is a connection. Just as it is about to develop, Finn arrives and bursts the bubble...

FINN

Pol? Tommy wants you.

Finn waits. She and Ruben are intrigued by each other but Polly turns to leave and puts the card into her pocket...

RUBEN

I'll find you.

His smile twinkles as Polly turns to follow Finn through the crowd to Tommy, who is giving a final instruction to Arthur. As Arthur leaves, Polly joins. Tommy is businesslike...

TOMMY

Arthur's rounding up the boys. Keep the sherry flowing up here. Tell the Lee girls I've counted the paintings. And be on your guard.

He looks around the room...

TOMMY (CONT'D)

Some of these people are not on the list.

Tommy departs through the crowd (in the distance we see Ruben watching the exchange) and we follow Tommy. He takes us past Charlie Strong who is deep in conversation with two pretty young 'debs'. The debs watch Tommy pass...

CHARLIE

His Grandad was a Prince. Came direct from Egypt. On a camel.
(MORE)

CHARLIE (CONT'D)

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. Tommy 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 fucking 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...

ISIAH

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 he is in...

CHARLOTTE

Sorry, but I was told to ask
someone young. Will there be
cocaine?

Isiah puts his empty glass onto a table and smiles.

ISIAH
Sweetheart, I am young, equipped
and well informed, you chose your
man wisely...

Isiah prepares to lead them away but Arthur breezes by...

ARTHUR
Isiah. Tommy says the kitchen.

Isiah hisses...

ISIAH
Arthur, these ladies want to play
in the snow...

ARTHUR
(half repeating)
No snow today. The kitchen. Now.

8 **OMITTED**

8

9 **INT. ARROW HOUSE, CORRIDOR - DAY 1**

9

Arthur walks down the corridor and further down we hear
Lizzie Stark yelling at Michael...

LIZZIE
It was nothing to do with him! It's
nothing to do with any of you!

Arthur reacts and prepares for an ordeal. A maid hurries by
with a tray of drinks and Arthur grabs a bottle of whiskey as
she passes...

Arthur arrives and Lizzie instantly turns on him...

LIZZIE (CONT'D)
Another fucking parish Parson.

ARTHUR
Michael. The kitchen. See you
there.

Arthur swigs from the bottle and turns to depart fast...

LIZZIE
Arthur. You know why he didn't come
don't you.

Arthur turns, knowing -

ARTHUR
Why who didn't come?

LIZZIE
My bloody man.

ARTHUR
(softly)
You mean the WOP?

LIZZIE
There was a fire at his restaurant.
Midnight last night.

ARTHUR
Michael, come on...

LIZZIE
And a smashed back window and a
smell of petrol.

Michael grabs his cigarettes and matches...

MICHAEL
Lizzie, we tried 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 Michael...

LIZZIE
What do you know about love?

Michael checks his look in the mirror...

LIZZIE (CONT'D)
...about when lightning strikes...

Arthur takes another swig.

ARTHUR
So it was lightning, not petrol.

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

MICHAEL
(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...

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

LIZZIE (CONT'D)

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

Michael turns on Lizzie...

MICHAEL

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 Michael head for the door and Lizzie yells...

LIZZIE

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

They leave.

10

INT. ARROW HOUSE, KITCHEN - DAY 1

10

The kitchen is vast and busy with cooks preparing the wedding feast. Tommy is patrolling the small ante room 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. Johnny Dogs is there with some of the Lees. Arthur and Michael arrive as Tommy checks his watch again.

ARTHUR

We got lost. Tommy, you should do a map.

JOHN

Yeah. I ended up pissing outside up a tree.

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....

Tommy 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 fuckers do anything to embarrass her, kin, cousins, your kids, your horses, you do anything...

Isiah raises a hand.

ISIAH

Tommy, what about snow?

JOHN

(grinning)

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

TOMMY

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...

CHARLIE

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

TOMMY
But the main thing is, you
fuckers...

He taps the air again...

FINN
(softly)
Why are you mad at *us* 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 Tommy knows it's hopeless. After a moment Arthur raises
his hand...

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

11 **EXT. ARROW HOUSE, STABLE, COURTYARD - DUSK 1**

11

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.

Tommy 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 Shelby 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.

SOLDIER

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...

Tommy 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...

OFFICERS

Foul!

ISIAH

Bollocks!

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.

Tommy turns.

TOMMY (CONT'D)

But Grace tells me 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 shotgun 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. Tommy 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. Tommy checks his gold watch.

Throughout, (in spite of Grace's warning), Tommy will often check his watch like a nervous tic. Even today he is tight for time, on the edge more than we have ever seen him. For the moment we don't know why. Grace's seat is empty and Arthur sees Tommy checking his watch...

ARTHUR

You want me to send Linda to find
her?

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

TOMMY

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

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

13

OMITTED

13 *

*

14 **INT. ARROW HOUSE, MASTER BEDROOM - NIGHT 1**

14

Grace enters and Tommy 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...

*

Tommy instantly turns to leave. Grace snaps...

GRACE (CONT'D)

Tommy?

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. Tommy 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...

Tommy 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.

Tommy checks his gold watch...

GRACE (CONT'D)

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

Tommy looks away.

GRACE (CONT'D)

I don't expect to be told what it is. I just need to know that it's business making you like this...

A pause as Grace comes out with it...

GRACE (CONT'D)

...and not regret about me. Say it out loud and I'll know if it's true.

Tommy finally looks up. Then he gently takes her arm and he pulls her close...

TOMMY

It's business. And a bad, bad business it is all round.

He gestures at the door of the nursery...

TOMMY (CONT'D)

And I'm scared. For the baby and for you. This is how I am when I'm scared, Grace. It is unfamiliar to you. But not to me. I know how to be scared and carry on. It's just not good to look at and makes me no joy to be around. I'm sorry.

A pause. We might sense these are the first gentle words she's heard from Tommy in a long time.

GRACE

And I can't even ask what it is you're scared of?

A pause. Tommy wants to share but we sense he has his reasons for keeping Grace out of it. He decides to evade. He smiles...

TOMMY

Arthur's speech. I'm scared of Arthur's best man speech.

Grace smiles. He kisses her.

GRACE

Me too...

TOMMY

Have I told you yet that you look beautiful?

GRACE

No, not once. Too busy scowling...

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

GRACE (CONT'D)
Tommy, 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...

Tommy is now pulling her dress away and revealing her underwear...

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 I've been busy in my head. Let us complete the ceremony...

He falls onto her...

15

INT. ARROW HOUSE, MAIN HALL - NIGHT 1

15

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.

LINDA
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.

JOHN

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 Tommy 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 Oliver 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 quickly...

LIZZIE

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

Polly looks up briefly and sees Kaledin.

POLLY

Fuck. Wrong one.

She glances at Ruben who is watching Kaledin approach.

LIZZIE

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

POLLY

Two giving me the eye. I like the other one. He looks harmless.

Polly looks at a rather disappointed looking Ruben and Lizzie sees his look.

LIZZIE

It must be that bloody lipstick
Tommy 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.

KALEDIN

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...

LIZZIE

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...

KALEDIN

Anton Kaledin. Military attache.
Enchanted to meet you...

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

LIZZIE

Lizzie Stark. Shelby Company Deputy
Treasurer...

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

KALEDIN

And you are the groom's sister.

POLLY

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

KALEDIN

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 Bolshevik?

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

KALEDIN

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...

KALEDIN

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...

KALEDIN

I am a refugee.

POLLY

From where?

KALEDIN

Russia.

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 sophisticated woman than the one we left).

POLLY

(softly)

My senior position within the Shelby company means I don't often ask permission from anyone. To do anything.

(a pause)

So perhaps you will just tell me why the fuck you're talking Russian business on Tommy's wedding day.

17 **OMITTED**

17*

18 **INT. ARROW HOUSE, CORRIDOR, OUTSIDE MASTER BEDROOM - NIGHT 1** 18

Arthur is pointed to the door by the maid who leaves. Arthur knocks hard on the door...

ARTHUR

Tommy?

He hears laughter. As he reacts Tommy opens the door, his shirt unbuttoned. Arthur glimpses Grace on the bed. He guesses...

ARTHUR (CONT'D)

Oh. Sorry brother. But it's getting out of hand down there.

Tommy smiles...

TOMMY

That's ok, we're done. Are you drunk?

ARTHUR

No.

Tommy peers at Arthur for a moment to check. Then he clasps Arthur's arm...

TOMMY

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

Tommy 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 hands the flask back. 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.

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

TOMMY

Get the maids to break out the Champagne...

19

INT. ARROW HOUSE, MAIN HALL - NIGHT 1

19

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

TOMMY

Ladies and gentlemen. Let us raise a toast to my beautiful young bride, who tolerates much and tells little of it...

Everyone raises a glass and toasts Grace except for Polly. She waits a few beats before sipping. Kaledin glances at her, drawing conclusions.

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...

TOMMY

(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.

Tommy 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 arm...

ARTHUR (CONT'D)

Helped me survive through hard
times. Trouble in my head...

Instantly there is a groan from the Shelby men...

JOHN

Shut up Arthur. Sing us a song.

Arthur looks up, defiant...

ARTHUR

And brought peace to me in the shape of my own dear wife who he introduced me to during the worst time...

VOICE

Jesus Arthur.

ARTHUR

I'm just saying...

MICHAEL

It's a *wedding*. Tell a joke...

ARTHUR

Tommy and the love of a good woman got me through. And now, Tommy has the love of a good woman as well. Her name is Grace. Like the Grace of the good Lord. And even though the circumstances of their union were tragic...

Tommy immediately gets to his feet and raises his glass...

TOMMY

Let's just raise a toast to love and marriage and peace...

Arthur reacts with shock. Tommy speaks evenly to the room...

TOMMY (CONT'D)

(insistent)

Everybody. On your feet...

The guests confer, whisper and get to their feet, some amused, some relieved...

TOMMY (CONT'D)

Arthur. Just do the toast.

Arthur stares at Tommy, deep anguish in his eyes. Tommy gestures for him to do it. Finally...

ARTHUR

To love and marriage and peace.

Everyone sips champagne. Tommy nods at the orchestra to start playing. Arthur turns and walks. Linda goes with him. Grace gives Tommy permission to follow...

20

INT. ARROW HOUSE, CORRIDOR - NIGHT 1

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 Tommy a hard stare...

LINDA

What he was going to say was beautiful.

TOMMY

Alone Linda. Please.

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. You think I was going to say it? You think I'm a fucking idiot...

TOMMY

No brother. But I know your heart rules your head sometimes...

ARTHUR

Fuck off.

Tommy puts a hand on his shoulder...

TOMMY

Arthur, come on.

ARTHUR

You can see I've changed. Look...

Arthur holds out a hand to show how steady he is. However his hand shakes...

ARTHUR (CONT'D)

Ok, but it's only shaking because I'm mad. I had three shots and stopped...

TOMMY

Arthur, I know. You've turned a corner.

ARTHUR

When you made me best man I thought you knew...

TOMMY

I know Arthur. I see it every day. But people at weddings want jokes and dirty stories. They don't want tragedies and suicides.

ARTHUR

I wasn't going to say anything...

TOMMY

Arthur...

Tommy is about to continue but a maid walks by and he waits. Finally...

TOMMY (CONT'D)

I'm sorry. I should've trusted you. But some things I can't risk. These secrets are till we die. For Grace's sake. None of those people even know Charles is my baby.

A pause. Arthur is on a tight rope.

ARTHUR

I wasn't going to say fucking anything...

TOMMY

Arthur, look at me.

A pause. Arthur looks into Tommy's eyes...

TOMMY (CONT'D)

We have to forget this and shape up. Right now.

(a pause)

The Russians have made contact.

Arthur reacts, even through his upset...

TOMMY (CONT'D)

They made contact an hour ago through Polly.

ARTHUR

On your fucking wedding day?

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 waistcoat.

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. Tommy comes close...

TOMMY (CONT'D)

And in future it's not always right to listen to Linda.

21

INT. ARROW HOUSE, BALLROOM - NIGHT 1

21

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...

KALEDIN

So what did he say?

POLLY

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

KALEDIN

What name?

She turns on him...

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...

KALEDIN

Constantine. The code is Constantine.

Polly hears but walks on. Kaledin studies her. Suddenly Lizzie (drunk now) joins him.

LIZZIE

I've been told not to go anywhere near foreign men. So. Do you want to dance?

Kaledin puts his drink down and speaks formally...

KALEDIN

Do you Waltz?

LIZZIE

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

22

EXT. ARROW HOUSE, STABLES - NIGHT 1

22

Johnny Dogs and Curly are leading two horses from the stables. Charlie is close by. Their breath steams in the cold night air. John is waiting...

CURLY

I thought Tommy said no racing, no gambling.

JOHN

He changed his mind.

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

JOHN (CONT'D)

Don't worry Finn. Cavalry boys ride like a sack of stones.

Johnny Dogs has handed his horse to Finn. The cavalry boy has taken the other. Johnny Dogs joins Curly, Charlie and John...

JOHNNY DOGS

John, there's an awful lot of King's shilling about here tonight.
(MORE)

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...

CHARLIE

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 me if I can't earn a
shilling.

CHARLIE

(disgusted)
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 noise 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)

Gather round and place your bets
with honest Johnny Dogs!

23

INT. ARROW HOUSE, STABLES - NIGHT 1

23

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.

KALEDIN
(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.

KALEDIN
I've tasted blood before.

Arthur studies the cigarette.

ARTHUR
Where?

KALEDIN
Crimea. The ice march from Rostov.
Irkutsk. You?

JOHN
Bordesley Green, Saltley, Small
Heath.

ARTHUR
There's a Garrison there. Always
under attack.

KALEDIN

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. Imagine 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...

TOMMY

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.

KALEDIN

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...

KALEDIN

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.

Tommy checks his watch...

TOMMY

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

Kaledin hesitates...

KALEDIN

The Duke's niece is bringing it from London.

TOMMY

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

KALEDIN

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

Tommy checks his gold watch...

TOMMY

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

KALEDIN

She also has a revolver.

Tommy looks away, incredulous...

KALEDIN (CONT'D)

I thought you trusted women.

TOMMY

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

KALEDIN

By who?

TOMMY

The police.

Kaledin reacts...

TOMMY (CONT'D)

It's our city.

Tommy is about to leave.

KALEDIN

When she gets here, she wants to meet you.

TOMMY

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

Tommy heads for the stable door and leaves.

24

EXT. ARROW HOUSE, PADDOCK NEAR TO THE HOUSE - NIGHT 1

24

Finn and the Cavalry Officer have raced their horses over a cross country course but we join them just as Finn is crossing the finishing line. There are cheers from the Peaky boys. Five seconds later the cavalry officer crosses and almost falls from his horse.

We find Arthur and John among the crowd and see Tommy joining them from the shadows. We watch the three brothers together for a moment as they watch Finn dismount.

TOMMY

The boy's a natural.

ARTHUR

Rides with his knees like Dad.

Finn is shaken up but the Peaky boys are all around him as he looks up for Tommy's approval. Tommy nods once and Finn beams. Then he speaks fast and low under the cheering...

TOMMY

Tell Johnny to get some of his boys to light a fire in the wood. A big one to take meat...

Tommy and John understand (even if we don't) and it appears the stakes have been raised.

TOMMY (CONT'D)

Send Finn to watch the gate. Moss is bringing someone here.

John seems a little incredulous...

JOHN

Finn?

Tommy looks across at Finn as his back is slapped...

TOMMY

(softly)

Yeah. We should use him more. He's a winner that boy.

Tommy walks.

25

INT. ARROW HOUSE, DRAWING ROOM - NIGHT 1

25

The room where Lizzie got angry is empty and half lit. We can hear the noise of the ending of the race outside. A door opens. Michael leads the younger of the two debs we met in the reception into the room. Her name is CHARLOTTE.

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

CHARLOTTE
(incredulous)
You don't?

MICHAEL
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.

Michael shakes his head...

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

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

MICHAEL (CONT'D)
I see you don't either.

CHARLOTTE
Don't be silly. *Everyone* does.

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

MICHAEL
So go on then. 'Cut the snow'.

CHARLOTTE
We call it Tokyo.

MICHAEL
We call it whatever the customer
calls it.

She looks up and gets the oblique inference that the company also deals cocaine now. Michael shrugs. She begins to gather the powder with her hands and we can see she is not sure what she is doing...

CHARLOTTE
In London, we were told you were
all gangsters.

MICHAEL
And that's why you got on the train
to dirty old Birmingham. For a
dirty old night.

A pause. She looks up...

CHARLOTTE

You don't look like the others.

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

MICHAEL

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.

MICHAEL (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.

MICHAEL

But you want to try things first.

Michael 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.

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

MICHAEL (CONT'D)

Keep it.

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

CHARLOTTE

As if I were a whore.

MICHAEL

If that's the game you want to play. Yeah.

She looks into Michael's eyes. He smiles...

26

INT. ARROW HOUSE, MAIN HALL - NIGHT 1

26

Some of the men are returning from the race and the room is mostly women. Grace sees Polly approaching the punch bowl and sees her chance. She approaches...

GRACE

Polly?

To our surprise Polly turns and smiles...

POLLY

(even)

Hello Grace. You look absolutely beautiful.

Grace reacts with some surprise at how cordial Polly is being...

POLLY (CONT'D)

It's been a lovely day. Welcome to the family.

GRACE

(a little shocked)

Thank you.

Polly carefully pours Grace a cup of punch and offers it. Grace studies her smile. She quickly understands...

GRACE (CONT'D)

Oh I see. Tommy's orders. No upsets tonight.

Polly's smile doesn't fade.

POLLY

Your hair and everything. Beautiful.

Grace takes a sip.

GRACE

Your dress is lovely as well.

POLLY

Thank you.

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 does 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)

Royalist Russians shopping for weapons to fight the Bolsheviks in Georgia.

Grace continues breezily, looking around the room and smiling at greetings...

GRACE (CONT'D)

...A hopeless cause, Tommy thinks, but good money. Some mad Duke in exile wants the boys to break into a factory and steal armoured cars. Churchill is the go-between but it's against Government policy so everything is secret.

Grace smiles and whispers for effect...

GRACE (CONT'D)

But it's no longer secret from me.

A pause. Grace concludes lightly...

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? Tonight?

Grace smiles...

GRACE

No. But you just did. Thank you. I used to do this for a living remember.

POLLY

Yes I remember. It's only Tommy who's forgotten what you are...

GRACE

And what am I exactly?...

Just then the MC announces to the room.

MC

And now the Bride and Groom will dance alone.

The band strike up a slow rendition of 'Mountains of Mourne'. The dance floor clears and Tommy steps onto the dance floor. Grace glances once at Polly then joins him. All eyes are now on them as they dance and there are smiles all round.

But when we come close...

GRACE

Tommy, Polly just told me there are people here and business being done...

Tommy holds her closer. They both hide their anxiety and speak evenly...

TOMMY

I didn't ask them to come.

GRACE

Tommy, please don't let anything happen tonight...

Smiles all around as they slowly spin. We see that Ruben has joined Polly as we sweep around. Grace puts her cheek to Tommy's cheek...

GRACE (CONT'D)

Just get this business done and get away from things like this. I will run the foundation and you'll run the tracks and sell cars. Promise me. A wedding vow...

Tommy is closer still, speaking softly and from the heart on the empty dance floor...

TOMMY

I promise. No guns in the house and Charles won't ever see one...

GRACE

And women in hats in the garden to raise money for the orphans...

They whisper desperately in the middle of all the warm looks...

TOMMY

And sandwiches and tea and Charles on a pony.

GRACE

Tommy, I love you. Make us safe.

TOMMY

I love you and I swear I will make us safe.

The music swells and the MC declares...

MC

Ladies and gentlemen, you may join.

Other couples begin to flood the dance floor. We see Ruben take Polly's hand and they dance. We rise up and lose Tommy and Grace in the crowd. We view the dance floor from above for a while. Then we see Tommy leaving. Alone...

28

EXT. ARROW HOUSE, ENTRANCE - NIGHT 1

28

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.

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.

Tommy 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.

TATIANA

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.

TATIANA

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.

TATIANA

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.

TATIANA

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.

TATIANA

So you will kill him.

Tommy 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...

TATIANA

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.

TATIANA

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...

TOMMY

Moss! Take this 'Duchess' back to Birmingham.

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

29

EXT. ARROW HOUSE, COURTYARD, STABLES - NIGHT 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.

Tommy 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 loud...

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?

Tommy 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.

Tommy speaks with formal certainty...

TOMMY

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

Tommy 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 money 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.

Tommy 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.

Tommy almost expects defiance. Instead...

ARTHUR (CONT'D)

It's your wedding night.

(a pause)

I'm your best man. Go to your wife.
I'll see to it.

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

30

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

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.

32 **EXT. FOREST - NIGHT 1**

32

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 Tommy is upon them. Tommy speaks to Polly softly while peering at Ruben (silently asking who this is).

TOMMY

Where's John?

POLLY

(anxious)
Looking for Esme.

Tommy is still staring at Ruben and Ruben stammers and offers his hand...

RUBEN

Ruben Oliver. Portrait painter. I noticed a marvellous depiction of you in the drawing room...

Tommy ignores him and switches to Romany to speak to Polly.

TOMMY

Johnny's lit a fire. We tossed a coin and Arthur lost. Keep people dancing.

Polly reacts, knowing what this means. Tommy walks toward the door that leads to the stairs. The ragtime music rages on.

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 Oliver. Two lives even. It was lovely meeting you.

She turns and walks.

34

INT. ARROW HOUSE, DRAWING ROOM - NIGHT 1

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...

KALEDIN

So where were we?

ADA

Crimea.

KALEDIN

I mean before I bored you with war.

ADA

Politics.

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

KALEDIN

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

ADA

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

KALEDIN

And you are very close family, yes?

ADA

Always within punching distance...

KALEDIN

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.

KALEDIN

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.

Kaledin hesitates then sets off beside Arthur. Ada watches them, dismissing her unease.

35

INT. ARROW HOUSE, PANELLED CORRIDOR - NIGHT 1

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...

KALEDIN

So Tatiana made it from London safely?

ARTHUR

Yes.

KALEDIN

Where is she?

ARTHUR

Out by the stables.

Kaledin slows a little.

KALEDIN

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 almost breaks Arthur's knee with a side kick.

The two men are on their knees fighting to the death, each one trying to get a clear shot. At last Arthur uses his heel to skid Kaledin's gun out of his hand. Kaledin is unarmed.

They roll to a closed door which Kaledin kicks open from the floor. There is a dark staircase. As Arthur points his gun to shoot, Kaledin rolls down the staircase.

36

INT. ARROW HOUSE, FOOT OF THE STAIRS, SERVANT AREA - NIGHT 1 36

He crash lands in a dark place where only servants go. Arthur's heavy footsteps hammer on the steps. Kaledin shoves open a door.

A few seconds later Arthur arrives at the foot of the stairs and looks around. He bursts through the half open door and is confronted by a panelled corridor that looks like all the others. This house is a maze and he hisses...

ARTHUR

This fucking place.

Then he hears the clatter of metal and turns right. He has his gun ready as he reaches a closed door. He kicks the door open and immediately a metal bucket swings at him from the darkness. He parries it and grabs Kaledin's face. Arthur pulls his head close by the ear and butts him again.

They are in a store room where maids uniforms hang and cleaning equipment is stored. Kaledin is on the floor in the half light, panting for breath. Arthur stands over the prone body and points his gun. Kaledin is able to look up through bloody eyes.

KALEDIN

Please. In the name of God.

Arthur stands with the gun pointed. Five seconds pass in silence. Somewhere a door opens and we hear a burst of music but then it closes again. Kaledin sees a flicker of reaction on Arthur's face and sees a chance. He repeats.

KALEDIN (CONT'D)

In the name of God don't shoot.

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

37 **INT. ARROW HOUSE, LINEN CLOSET - NIGHT 1**

37

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

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

CHARLOTTE

What was that?

MICHAEL

(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.

Michael smiles.

MICHAEL

Now that is silly.

He kisses her. The sex resumes...

38 **INT. ARROW HOUSE, MASTER BEDROOM - NIGHT 1**

38

Tommy 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 his side. The back of the wagon has a canvas covering. We guess the body of Kaledin is aboard. All this is seen uncertainly at the edge of the house light. They are heading toward the woods.

Tommy checks his watch again.

Grace enters in her dressing gown and gently closes the door. Tommy doesn't turn but she comes to him. The wagon disappears into the shadows of the wood. Tommy turns and pulls Grace close.

GRACE

It wasn't the day I was expecting.

TOMMY

Nor me.

GRACE

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

A pause. Tommy 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 Boston. We'll go
to Boston.

39

INT. ARROW HOUSE, CHAPEL - NIGHT 1

39

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.

LINDA

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.

She sniffs his face.

LINDA
You didn't drink whisky?

Arthur shakes his head.

ARTHUR
No, I didn't drink whisky.

LINDA
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 mustn'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.

LINDA (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)
Close your eyes Arthur and spend a minute thinking about that.

Arthur obediently closes his eyes. Linda peers at him.

LINDA (CONT'D)
There. God bless us both.

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.

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.

We stay with them for a moment. Then the baby begins to cry. Tommy smiles. He stops Grace from going and goes himself...

41 **INT. ARROW HOUSE, NURSERY - NIGHT 1** 41

Tommy is naked, holding his son. He comforts him and kisses him and takes him to the window. Tommy looks out and sees the dying flames of the fire in the woods, and silhouettes of men with shovels.

42 **EXT. ARROW HOUSE, WOODS, LARGE FIRE - NIGHT 1** 42

Suddenly we are close to the flames and through them we see two of the Lee boys have dug a hole and are scraping the flames and ashes into the hole with shovels. We can't see clearly but there are bones and rings and teeth and spitting fat among the ashes. We see a pair of spectacles in the cold ash at the edge...

43 **INT. ARROW HOUSE, SMALL BEDROOM - NIGHT 1** 43

Polly is sitting in front of her own fire. The crackling of the cremation fire and the scraping of shovels becomes a soundtrack.

After a moment, the door is knocked. Polly looks puzzled. She checks her revolver is in a drawer and leaves the drawer open. She opens the door and finds Ruben with a bottle of Champagne.

RUBEN

The water froze in my car. They said I could stay. I know this is preposterous.

He holds up the bottle of Champagne. Polly reacts, looks back into the room then back at Ruben.

POLLY

There are lots of rooms where you can stay. Goodnight Mr Oliver.

Ruben nods his head gently.

RUBEN

You have my card.

Polly takes a moment.

RUBEN (CONT'D)

Anytime you're in London. We'll just have tea.

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 **EXT. ARROW HOUSE, WOODS - NIGHT 1**

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 **EXT. ARROW HOUSE - DAWN 2**

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 Shelby 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 home again.

Caption: Small Heath, Birmingham

The convoy of Shelby cars cruises down the streets.

47 **INT. WATERY LANE, BETTING SHOP - DAY 2**

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

As Tommy 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

INT. WATERY LANE, BETTING SHOP, SAFE - DAY 2

48

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

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

Polly comes close. Tommy 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.

Tommy turns to Polly.

TOMMY

I'm a gambling man Polly.

THE END