

ONE OF OUR OWN

Written by

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PART TWO

Pink Script
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SCENE NUMBERS LOCKED

Silent Witness XVIII

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85

INT. BEDROOM, SULLIVAN'S HOUSE - NIGHT 3

85

SULLIVAN in bed. Gazes at the ceiling.

NIKKI (O.S.)
What you thinking?

NIKKI is lying next to him.

SULLIVAN
I'm thinking... is this a conflict
of interest?

NIKKI
Depends how interested you are.

Sullivan smiles. His phone rings.

They don't move. Not wanting to let this moment go.

Nikki's phone starts ringing too.

They look at each other. Both reach for their phones.

NIKKI (INTO PHONE) (CONT'D)
Thomas.

THOMAS (O.S.)
*Simons has been abducted. Jack was
there. He was attacked but he's
okay.*

Sullivan's phone clamped to his ear, already getting dressed.

NIKKI (INTO PHONE)
We're on our way.

86

INT. LOCKER ROOM, LYELL CENTRE - NIGHT 3

86

CAMERA FLASH: JACK'S naked torso. Three livid bruises mark the left side of his body.

Nikki steps back with the camera. Jack still sore and groggy. Standing in his boxer shorts.

Thomas finishes carefully bagging Jack's clothes.

JACK
Not my best side.

NIKKI
Not any more.

Jack sees Sullivan and Nolan approaching.

He glances at Nikki. Amused.

(CONTINUED)

JACK
'We're on our way?'

Nikki dispassionately examines a bruise. He winces.

JACK (CONT'D)
Ow. That one was a kick.

NIKKI
I thought you were supposed to be
good at this.

He shrugs. But Nikki can see he's still shaken.

Sullivan and Nolan reach them.

JACK
Any sign of Simons?

SULLIVAN
Not yet.

NOLAN
He's been on the scene a year. Had
drug connections.

NIKKI
Maybe someone knew Honeywell was
onto them. Got Simons to bug his
car. Tried to compromise a copper.

NOLAN
And when that didn't work they
killed him.

NIKKI
So why take Simons?

NOLAN
Maybe he double-crossed his own
people.

JACK
Or maybe we're back to Dean Fallon.
(Off his bruises)
Whoever did this knew how to fight.

NIKKI
(Off Jack's bagged
clothes)
We'll check Jack's clothes for DNA
transfer.

SULLIVAN
If we pull Dean in again we'll need
a hard link between him and Simons.
(MORE)

86 CONTINUED:

86

SULLIVAN (CONT'D)

His lawyer's already filing for
assault and wrongful arrest.

(To Nolan)

Go through Simons's phone records.
Family, girlfriends, his customers,
everyone.

(Bitterly)

At least we can rule out Carl
Parry. He was in a cell all night.

(CONTINUED)

86 CONTINUED:

86

Beat.

JACK

I wouldn't mind that shower now...

The team get the message, leave Jack to it.

87 INT. LOCK-UP - NIGHT 3

87

A dark space.

TIGHT ON: A ceiling tile. Gloved hands pop it upwards, slide it back.

The child's LUNCH BAG is lifted into the crawl space.

The ceiling tile is replaced. Black.

88 SCENE OMITTED

88

89 EXT. SUBURBAN CUL-DE-SAC - DAY 4

89

Dawn. Bird song. The tranquil haven of a suburban cul-de-sac.

A middle-aged WOMAN power-walking. She stops. Worried.

WOMAN

Anthony? Where are you..?

A DOG on an immaculate lawn. Crouched. Haunches quivering. Then it scuffs grass over.

The woman glances up at the house. Curtains drawn, no one up.

She SNEAKS onto the lawn, hand inside a polythene bag. Bends to scoop Anthony's poop... but her eyes LOCK onto something.

She brings her poly-bagged hand to her mouth. HORRIFIED.

SIMONS stares back.

He's lying in a flower bed. His BATTERED FACE caked with blood. A star-shaped HOLE between his forehead and temple.

NIKKI (V.O.)

*Muzzle imprint where it was pushed against the skin. No stippling, powder blown into the wound.*90 EXT. SUBURBAN CUL DE SAC - DAY 4 (LATER)

90

Nikki pulls away from examining the wound on Simons's body.

(CONTINUED)

NIKKI

Almost certainly a contact shot.

The cul-de-sac is now a crime scene. POLICE FORENSICS. Rubbernecking ONLOOKERS beyond the cordon.

Nikki and Jack in their SOCO whites. Sullivan and Nolan.

SULLIVAN

Time of death?

NIKKI

Rigor in the small muscle groups...
Probably no more than four or five hours ago.

Jack crouches to the body. Rolls Simons back. Peers under. Orange TWINE binds Simons's muddied hands.

JACK

Same kind of rope that bound Honeywell.

Jack surveys the site.

JACK (CONT'D)

No sign of a struggle, no reports of a disturbance, let alone gun fire. He wasn't shot here.

NOLAN

So he was abducted. Beaten. Then shot and dumped. Like Honeywell.

NIKKI

Except there's been no attempt to wipe forensic traces.

Jack teases out the contents of Simons' pockets. A wallet. Keys. A small penknife.

JACK

(Puzzled)

No attempt to hide anything at all.

Nikki indicates Simons's face. Latticed with tiny scratches.

NIKKI

These were made after the bruising and main lacerations. Bramble thorns in two of them.

FLASH ON: Dark woodland. Glimpses of Simons staggering through undergrowth. Barely conscious. Arms tied behind his back. His battered face whipped by brambles.

Nikki peers minutely at the bullet hole entry.

(CONTINUED)

90 CONTINUED:

90

NIKKI (CONT'D)

Scabbing around the edges of the wound. So healing took place after he was shot.

Sullivan looks at the gaping hole in Simons's head.

SULLIVAN

Are you saying he survived *this*?

NIKKI

The bullet entered near the temple. Skirted the skull, which absorbed the energy of the bullet.

Nikki shifts her attention to the exit wound, a long bloody gash towards the back of the head.

NIKKI (CONT'D)

Exit wound in the parietal area. It's possible the motor cortex was unaffected. Which would have allowed basic functions. Coordination, balance, movement.

JACK

He walked here.

FLASH: Simons stumbles on. The BLACK HOLE near his temple. Streaming blood. It's macabre. Dead man walking.

Jack surveys the WOODLAND beyond the quiet suburban estate.

JACK (CONT'D)

Which means we're looking in the wrong place.

Jack makes for the taped cordon.

The rubbernecking onlookers uneasy as he makes straight for them. They part as he passes through them.

91

INT. TESS'S BEDROOM, HUGHES HOUSE - DAY 4

91

TESS sits on the edge of her bed, phone to her ear, willing Simons to pick up. She's been crying. She's had no sleep.

TESS (INTO PHONE)

Come on babe. Please. Just tell me you're okay...

She rings off. Hopeless.

She can hear HUGHES talking to JUNE downstairs.

(CONTINUED)

91 CONTINUED:

91

Tess listens to her father's voice. She feels like she doesn't know him anymore.

92 **INT. DOWNSTAIRS BEDROOM, HUGHES HOUSE - DAY 4**

92

June Hughes is in the bedroom they've made from the little dining room.

She sits on the edge of the bed. Hughes steadies her as she gets up. He's solicitous but looks distracted, exhausted.

JUNE

I've had a call from my consultant.
I'm on the Oestriol trial.

HUGHES

(Beams)
Really? Well. Vienna here we come.

She takes his hand in hers. Her other hand on his shoulder.

JUNE

You know it's the home of the waltz.

They share a smile. Dance gently together. Little steps. June's head on his shoulder.

JUNE (CONT'D)

We haven't done this for a while.

Hughes holds her closer. For a moment, nothing else exists...

93 **EXT. WOODLAND - DAY 4**

93

A clearing in the woods. Overgrown track leading to it. In the centre, a rectangular patch of earth. A SHALLOW GRAVE.

Nikki, Jack and Sullivan. Police forensics comb the area.

JACK

Drag marks from the track to the grave.

He follows them, bends to the disturbed earth.

JACK (CONT'D)

We've got a murder site.

Points to a dull metallic gleam. The bullet.

JACK (CONT'D)

The bullet's a .45. Same calibre that killed Honeywell. I'll compare striation marks to confirm a match.

(CONTINUED)

93 CONTINUED:

93

Nikki scans the site. Mind working.

NIKKI

He must have entered a catatonic state after he was shot. Taken for dead. No heart rate, reflexes.

SULLIVAN

And was buried alive.

JACK

Fits the MO of someone wanting to wipe their traces.

NIKKI

Revived as clotting stemmed the blood loss. Kicked his way out. Got as far as the street and collapsed.

SULLIVAN

(To Jack)
What about the vehicle?

JACK

No treads - the track's tarmac. But luckily someone hasn't been keeping their verges trimmed.

SHOT: Grass and shrubs growing wild over the tarmac. Stems recently broken by a passing car.

CLOSE ON: A bush. A small branch, snapped off.

JACK (CONT'D)

Plays havoc with your paint work.

Jack bends close to the branch.

It's tipped with a tiny patch of WHITE.

94

EXT. PADDOCK, FALLON MANSE - DAY 4

94

Trish's HORSE trots in a circle. TRISH FALLON holds a lunge line, putting the horse through its paces.

TERRY FALLON at the paddock fence. Happy for a moment. Admiring his wife.

OSRIN joins him.

BEN OSRIN

The police have found another body.

TERRY FALLON

What?

(CONTINUED)

BEN OSRIN

My contacts say they're linking it to the dead cop. I've made it hard for them to pull Dean back in. But they'll try.

Terry watches Trish lead her horse over. He's anxious now. Trying to think.

TERRY FALLON

Just keep him out of trouble.

BEN OSRIN

Not this time. He's a liability, Terry. He could ruin everything.

TERRY FALLON

I'll talk to him again.

BEN OSRIN

No. We will.

Trish reaches them.

TRISH

(Off the horse)

He's getting stronger every day. Be jumping again soon, won't we boy. I couldn't bear it if I'd had to put you down.

Her brisk, polite smile to Osrin.

TRISH (CONT'D)

Morning Ben. Staying for coffee?

BEN OSRIN

No thanks. Looks like Terry and I are to have a busy day.

A police warrant card is placed on a desk. A uniform and shirt neatly folded in a clear evidence bag.

CARL PARRY sits opposite HAYNES and Sullivan.

HAYNES

You are being fully reinstated. There will be no charges against you. This won't affect your record.

Parry gets to his feet.

95 CONTINUED:

95

SULLIVAN

We're putting you on gardening
leave. Take some time. Sort things
out at home.

Parry nods. A devastated man trying to be brave.

(CONTINUED)

95 CONTINUED:

95

He makes to go. Sullivan stops him. Hand on his shoulder.

SULLIVAN (CONT'D)

I'm sorry.

PARRY

How long had you known?

SULLIVAN

(Gently)

Not now, Carl. Go home.

Parry nods to the murder team in the incident room.

PARRY

Did they all know?

Sullivan can't answer. Parry pushes past him and away.

96

INT. CUTTING ROOM/VIEWING GALLERY, LYELL CENTRE - DAY 4

96

FROM ABOVE: Simons's eyes stare blankly up at us. The bullet wound a dark, sticky hole. Thomas and Nikki dictate notes.

THOMAS (O.S.)

External examination of Jason Simons, twenty seven years old...

Thomas and Nikki gently swab away the muck and blood.

Sullivan and Jack watch from the viewing gallery.

CUT TO:

Simons has been rolled onto his side. Thomas carefully cuts the orange plastic twine binding his hands.

THOMAS (CONT'D)

Polypropylene twine. Visual match with that used on Honeywell. I.R. Spectrometry to confirm.

He begins to snip the ligature away from Simons's hands.

CUT TO:

Thomas and Nikki wash soil from Simons's naked body. Reveal appalling bruises, purple and blue against the waxy skin.

NIKKI

(Dictating)

Severe bruising, indicative of a sustained assault. Predominantly middle and left torso.

Viewing gallery. Jack leans to the mic.

(CONTINUED)

JACK

Body punches. Like those on Honeywell. They were being kept conscious.

SULLIVAN

As a punishment beating, maybe. Or for what they knew.

Thomas examines Simons's face, now cleaned of muck and blood.

THOMAS

Septal damage and associated inflammation. Toxicology to confirm possible drug use.

Thomas swabs Simons's right hand. Peers closer.

THOMAS (CONT'D)

Small dots on each knuckle of he right hand. They look like... tattooed marks of some kind.

NIKKI

Borstal spots?

Thomas frowns. What?

NIKKI (CONT'D)

Home-made tattoos. A dot for each stretch. Simons was in and out of juvenile detention from the age of twelve.

She notices Thomas's pique at not knowing this.

THOMAS

I thought borstals were closed thirty years ago.

NIKKI

(Shrugs lightly)
Guess 'Youth custody centre spots'
hasn't got the same ring to it.

Thomas gives her a look. Nikki gets on with her work.

CUT TO:

Organs have been laid on a tray. Heart, liver, lungs...

Deep into the autopsy now. Y-cut made. Nikki weighing organs.

NIKKI (CONT'D)

Right lung, 673 grams.

Nikki pauses. Scans medical notes.

(CONTINUED)

NIKKI (CONT'D)

Simons was a heavy smoker until a few years ago. You'd think his lungs would show some discolouration in the pleura.

Thomas joins her. Reads the file.

He frowns. Returns to the body, checks just below the navel.

THOMAS

His notes also say he had an appendicectomy.

SULLIVAN

Mistake in the records?

But Thomas and Nikki share a look. An idea taking hold.

CUT TO:

Lurid infrared light. Skin, hugely magnified. A BLACK MARK.

Nikki examines Simons's knuckles with a magnifier.

NIKKI

Almost no dispersal of the ink into the dermis. No evidence of it overlaying any previous tattoos. These were made recently.

Nikki looks up to the viewing gallery. Drops a bombshell.

NIKKI (CONT'D)

I don't think this is Jason Simons. This body belongs to someone else.

On Sullivan. This changes everything.

His phone rings. He answers.

NOLAN (O.S.)

Got an address for the girlfriend. You want to go or shall I?

Tess emerges from her bedroom. She can hear voices downstairs. Her parents and two men.

She descends, and sees -

Sullivan and Jack are waiting in the kitchen.

(CONTINUED)

97 CONTINUED:

97

SULLIVAN

Hello Tess. I'm Chief Inspector Sullivan. This is Jack Hodgson, a colleague.

TESS

Have you found him?

Sullivan nods. Sombre.

June is crying softly. Tess looks to her Dad. Her face crumples in pain.

98

INT. LOUNGE, HUGHES HOUSE - DAY 4

98

Tess sits on the sofa. She's been crying. June and Hughes either side, comforting her.

Jack finishes taking swabs.

SULLIVAN

Was Jason in any kind of trouble?
Drugs for example. Buying, selling,
taking them?

Tess stares at Sullivan. Entertaining an awful possibility.
That her boyfriend had been lying to her.

TESS

No. He was better than that.

JACK

Then why did he run?

Tess stares at Jack. Recognising him from last night.
Wondering how much he knows.

TESS

What do you mean?

JACK

I went to Jason's flat last night
to help the police.

SULLIVAN

When did you last see him, Tess?

TESS

We were watching telly. He said he
had to do something, and we'd meet
up later. Then he left.

JACK

He had a bag with him. A child's
lunch bag. He never let it go.

(MORE)

(CONTINUED)

98

CONTINUED:

98

JACK (CONT'D)

All the time he was running. What
was in the bag, Tess?

Beat. Hughes' face drains. Not a flicker from Tess.

TESS

I don't know anything about a bag.

She starts to cry again. June comforts her.

Jack and Sullivan share a look. They get up to leave.

SULLIVAN

Oh, one more thing. Did Jason ever
mention someone called Dean Fallon?

Beat. The stinger. Tess almost falters.

TESS

We saw him at the Octane Club
sometimes. I knew him as a kid.

SULLIVAN

Jason never met Dean apart from
that?

TESS

Not as far as I know.

SULLIVAN

Do you know anything about Dean
dealing drugs at the Octane?

Tess instinctively glances at her Dad. A flash of terrible
realisation. She covers it.

TESS

No.

Sullivan studies her. Then nods, satisfied.

99

SCENE OMITTED

99

100

INT. GARAGE, HUGHES HOUSE - DAY 4

100

Hughes is staring at the place where the heroin had been. He
looks distant. Lost.

TESS (O.S.)

(Angry and upset)

What did you keep in here?

Hughes stares at her, confused.

(CONTINUED)

100 CONTINUED:

100

TESS (CONT'D)

I just lied for you. It was heroin,
Dad! What are you doing?

Hughes is staring at her in horror. Mind flailing.

HUGHES

You found it?

TESS

Someone's making you do this. Is it
Dean?

But Hughes is gripped by terrible fear.

HUGHES

Sweetheart. Listen to me...

She shrinks away from him.

TESS

What did you do to Jason? What did
you DO?

HUGHES

Nothing. I swear. Promise me you
won't talk about this. To anyone.
You could be in terrible danger.

TESS

(fearful)

Why, Dad?

HUGHES

Everything I've done is for you and
your mum. Trust me, Tess. Please.

Tess begins to sob. Overwhelmed with grief, confusion.

TESS

I loved him. I really loved him.

She throws her arms round him. Clinging on tight.

Hughes's heart is breaking.

HUGHES

I know you did.

101

INT. DOWNSTAIRS BEDROOM, HUGHES HOUSE - DAY 4

101

June gazes out of the window.

She barely seems to be listening to the muffled sobs through
the wall. The sound of her family falling apart.

102

INT. BASEMENT/OFFICE, OCTANE CLUB - DAY 4

102

Dean at his desk, music playing from huge speakers.

Terry and Osrin walk in. Dean instantly wary.

TERRY FALLON

Jason Simons. Bought your drugs.

DEAN

So?

BEN OSRIN

He's dead. The cops like you for it.

TERRY FALLON

If you know anything about this, I want you to tell us. Now.

Dean ponders this. Trying to divine the agenda.

DEAN

This is bollocks. I didn't kill Simons.

(Off Ben)

This is his excuse to get rid of me.

TERRY FALLON

I need you out of here. We're taking over now. I'm sorry, Dean.

DEAN

What are you going to do - bar me?

BEN OSRIN

It's not your club.

Dean snaps. JAMS his forehead against Osrin's.

DEAN

What have you been telling him?

BEN OSRIN

Your father's trying to raise a lot of capital. He can't afford you to screw this up.

DEAN

You mean you can't. *This* is the family business. And I'm a chip off the old block. Right, Dad?

There's a painful silence.

Terry gets out his wallet, starts unpeeling fifties.

(CONTINUED)

102 CONTINUED:

102

TERRY FALLON

Why don't you go away for a bit.
 Paulo can open up the villa. Take
 your girl, have a holiday.
 (Holds out a wad of cash)
 On me.

Dean smiles bitterly. Insulted, rejected.

DEAN

No thanks. Too hot for me this time
 of year. I'll stick around.

He leaves. Terry frustrated, pained.

Osrin glares at Terry. The Dean problem is still not sorted.

103

INT. HALL/LOUNGE, PARRY'S HOUSE - NIGHT 4

103

The darkened hallway of the immaculate Barrett home.

Parry. His uniform in its plastic bag. Bottle dangling from
 his hand.

He gently pushes open the door to the lounge.

KATE PARRY. Picking up toys. The children in bed.

They stare at each other. A million miles apart. In the ruins
 of their marriage.

KATE PARRY

Where have you been?

PARRY

Pub. Pubs...

Kate shrugs helplessly. Trying to explain.

KATE PARRY

I thought I loved him. He talked to
 me. Made me laugh.

PARRY

He was my best friend for God's
 sake.

KATE PARRY

He treated me like I was a real
 person. Not just some ghost waiting
 for you to come home.

PARRY

I was trying to earn, Kate.
 Overtime. Promotion. For all this!

(CONTINUED)

103 CONTINUED:

103

KATE PARRY

I thought you'd killed him. I
 believed you were capable of that.
 I was scared of you, Carl.

PARRY

(Appalled)
 What did you think I'd do to you?

She can't hold back the tears. Overwhelmed with regret.

KATE PARRY

I'm sorry...

He watches her tears stream down her cheeks. He's unable to reach out. It's too raw.

KATE PARRY (CONT'D)

I miss him...

Parry. Also close to tears now.

PARRY

You think I don't?

He leaves her amongst the discarded toys.

Kate covers her face with her hands. Lets out a despairing gulp. Wracking sobs coming fast.

104

SCENE OMITTED

104

105

INT. VIEWING GALLERY, LYELL CENTRE - NIGHT 4

105

The media wall. A mug shot. A good-looking eighteen year old.

Nikki, Jack, Thomas, Clarissa. Sullivan, Haynes, Nolan.

NIKKI

The real Jason Simons died. Born 1987, taken into care at six, young offender institutions until he was eighteen.

SULLIVAN

And then?

THOMAS

He disappears. Blips off the radar completely. Just another kid on the streets. Easily missed. Body never found.

(CONTINUED)

105 CONTINUED:

105

NIKKI

But six years later he starts
showing up again.

Nikki hits the remote. A recent mug shot. Of the man we
recognise as Simons.

JACK

We think this guy stole his
identity.

SULLIVAN

ID theft like this. That's a
sophisticated move.

NOLAN

So were his methods. We found more
surveillance equipment in his flat.
Some of it was high tech stuff.

NIKKI

So this is a major outfit.

But Sullivan's not listening. He looks up at the media board.
Realisation dawning.

Thomas sees someone walking down the corridor. We recognise
him. It's RICHARDS.

THOMAS

(To Clarissa. Concerned)
Were we expecting anyone?

SULLIVAN

No.

(Bitterly to Haynes)
But you were. Weren't you, Sir? You
know exactly who this is.

Richards opens the door. Warily scans the surprised faces.

HAYNES

This is DI Peter Richards. Serious
Crime Squad. He was Simons'
handler, under my command.

The Lyell team grappling with this.

Thomas glares at Haynes.

THOMAS

I want to know what's going on.

RICHARDS

Simons's real name was Detective
Sergeant Ryan McManus.

(MORE)

(CONTINUED)

105 CONTINUED:

RICHARDS (CONT'D)

He had been undercover in Essex a year, trying to infiltrate regional drugs gangs.

NIKKI

Both victims were policemen. They were tortured for what they knew.

SULLIVAN

(To Richards)

You asked Simons to bug Sam Honeywell's car?

RICHARDS

Honeywell rubbed shoulders with a lot of bad guys. We had to make sure he wasn't playing both sides.

SULLIVAN

(Anger growing)

You thought my officer was bent? Simons was a regular coke user. He formed a sexual relationship with an eighteen year old girl.

RICHARDS

There's no way she knew anything about Simons's real ID.

SULLIVAN

(To Haynes)

You'd lost control of him. That's why you couldn't tell me about him.

HAYNES

Simons found nothing to help or hinder your murder investigation.

SULLIVAN

But you let him stay out there.

HAYNES

He said he was close to a major drugs deal. So yes, I let him stay out there. His death is on me, Jim.

Silence. Haynes and Sullivan. Both men hurting.

SULLIVAN

Well my news is, Simons sold a black BMW X5 three weeks ago. To Dean Fallon. That's a connection I can work on.

(CONTINUED)

105 CONTINUED:

105

JACK

Tess Hughes knows Dean. She said he
and Simons only ever met at the
Octane Club.

SULLIVAN

Her boyfriend was keeping secrets.
Or she was lying.

Beat. Haynes ponders this.

(CONTINUED)

HAYNES

What about the attack last night?
Anything to confirm it was Dean?

NIKKI

No DNA or fibres on Jack or his
clothes.

She glances at Sullivan. Frustrated she can't help him.

SULLIVAN

I've got enough. I'm bringing Dean
in for the murder of Honeywell and
Simons.

Richards and Haynes share an uneasy look.

RICHARDS

If he's involved in a major drugs
deal we should play this out.

SULLIVAN

And what if he hasn't finished
killing police officers?

Bitter silence. Nikki sees Sullivan's frustration.

NIKKI

(Looking to Jack)
Maybe he's right. Maybe you
shouldn't bring Dean in yet.

JACK

(Catching on)
Simons bugged Honeywell's car. What
if he did the same to Dean?

RICHARDS

I thought you'd already been over
Dean's car.

JACK

I had no reason to look for
something stitched into the seats.

HAYNES

We'd have to break into it. Too
messy.

JACK

So how was Simons planning to get
it back?

NOLAN

(Catching on)
We found spare car keys in his
flat. He must have cut copies.

(CONTINUED)

105 CONTINUED:

105

SULLIVAN

Get eyes on Dean. We need five
minutes in the car.

JACK

I think I can get you that.

All eyes on Jack.

106

INT. BASEMENT/OFFICE, OCTANE CLUB - NIGHT 4

106

Dean's den. The heavy atmosphere. The bar, punch bag.

Dean and three of his guys smoke dope, play pool. Dean's
about to take a shot. Looks up.

DEAN

Tess. How are you, darling?

Tess is heading towards him. Ignores the intimidating mood.
Grief and fear shoved right to the back.

TESS

I know what you did to Jason.

DEAN

(Motions his men out)

Hey. You're upset. I was really
sorry to hear about what happened.

Tess stares at him. Disbelief. Repulsion.

TESS

You bastard...

DEAN

You're wrong about me, Tessie. You
always were.

Dean reaches out to push a strand of hair behind her ear.

DEAN (CONT'D)

I could help. If you'd only trust
me.

Tess doesn't move. Eyes never leaving his.

TESS

I don't know how you made my dad
hide your heroin. But the police
are close. So you're going to get
him out of this. Or I'll tell them
everything I know.

DEAN

And what's that, Tess?

(CONTINUED)

106 CONTINUED:

106

TESS

You deal drugs. You hated Jason.
You threatened to kill him.

Beat. Dean studies her. Considering this.

DEAN

I wouldn't do that if I was you. By
the sounds of it, your dad would go
to jail.

TESS

Not for murder. He'd be out in a
few years. You'd be there forever.

Dean's eyes never leave her as she walks out.

107

INT. BAR, OCTANE CLUB - NIGHT 4

107

The Octane is already packed. The music deafening. Tess pushes her way through. Desperate to get out of there.

Chloe is at the door. She's looks a mess. Cokey. Distraught.

CHLOE

Oh Tess. Sweetheart...

Tess starts to cry. Grief and fear flooding out.

Chloe wraps her arms around her. They stand there. Holding each other.

TESS

Leave him. Before it's too late.

Chloe pulls away from her friend. Shocked. Hurt.

CHLOE

What are you talking about?

TESS

It's not safe here anymore.

Chloe. Realising what Tess is saying. Not wanting to hear it.

CHLOE

Dean was nothing to do with what
happened to Jase...

TESS

Just leave him. Okay?

Tess hurries away through the crowd.

108

INT. FORENSICS LAB, LYELL CENTRE - DAY 5

108

Morning. Nikki enters, all business with a coffee. Plonks a croissant bag on Clarissa's desk.

NIKKI

Can we load the photos of Jack from the other night?

Clarissa arches an eyebrow.

CLARISSA

(tapping)

The one's in just the pants? I think we'll go with the high resolution.

Her levity drops as the photos flash up. Jack's image alongside those of the two dead officers.

Head and torso post-mortem shots of Honeywell and Simons.

Nikki's studying a grouping of injuries on Simons's shoulder.

Checks his other shoulder. No bruising showing.

Nikki switches to Jack's bruising. Eyes flick to the others.

108A

INT. VIEWING GALLERY, LYELL CENTRE - DAY 5

108A

Nikki, Thomas and Sullivan. There for the briefing.

The torso photos on the screens. The bruising areas highlighted on the images of Jack and Simons.

NIKKI

In both cases the major bruising's to upper and middle left areas. Injuries on the right are less severe and don't extend above the elbow.

SULLIVAN

Can a sample of two be called a pattern?

THOMAS

The fire damage to Sergeant Honeywell obscured a visual comparison. Dissection revealed the sub-cutaneous bruising.

Nikki hits a button. The results on Honeywell illuminate on his skin. A markedly similar distribution to the other two.

(CONTINUED)

NIKKI

We're suggesting a specific incapacity on the part of the attacker.

SULLIVAN

Such as?

THOMAS

Dean Fallon was born with Sprengel's shoulder. Congenital high scapula. To his left arm.

NIKKI

It restricts articulation. Like frozen shoulder.

SULLIVAN

He's a cage fighter.

NIKKI

Doesn't affect power or musculature. But it would mean he couldn't swing a left much higher than his elbow.

Sullivan studying the screens. That would fit.

NIKKI (CONT'D)

It's speculative. Umpteen variables. Was victim standing, direction of attack etc.

SULLIVAN

There's something here. But we'd need more to charge Dean.

109 SCENE OMITTED

109

110 SCENE OMITTED

110

111 INT. HALL, HUGHES HOUSE - DAY 5

111

June Hughes is struggling up the stairs. It's slow, painful work. But she's very determined.

112 INT. TESS'S BEDROOM, HUGHES HOUSE - DAY 5

112

Tess on her bed. Her mother perched next to her.

She fixes a strand of Tess's hair behind her ear.

(CONTINUED)

112 CONTINUED:

112

JUNE

Watch out when I get a stair lift.

Tess can't even look at her.

JUNE (CONT'D)

I used to come up here with my
cuppa. You were hot chocolate.
Squirty cream, marshmallows. We'd
talk school and music and boys.

Tess staring into space.

JUNE (CONT'D)

Things haven't been great with you
and me. You been growing up so fast
and I've not always been there.

She puts a hand on her daughter's shoulder.

JUNE (CONT'D)

I know you loved him. But I'm
scared for you, Tess. Please don't
shut me out.

Tess slowly reaches out for her hand.

JUNE (CONT'D)

I'm still Mum. You can tell me
anything.

Tess's pain, realising she won't be.

TESS

It's alright Mum. Be fine...

113 SCENE MOVED TO 108A

113

114 SCENE OMITTED

114

115 EXT. CAR PARK, OCTANE CLUB - DAY 5

115

Dean Fallon parks up outside the club. Heads inside.

On Jack watching him. He approaches the club.

But Dean's coming straight back out with a gym bag, heading for his car.

Jack hesitates. Then decides to approach.

Dean recognises him. Immediately wary.

(CONTINUED)

115 CONTINUED:

115

DEAN

You lost, killer?

JACK

They're not going to give up. They
really want you for this.

Dean's scanning the street. Suspicious.

JACK (CONT'D)

(off club)

Buy you a drink?

Dean pushes Jack against his car, searching for a wire.

JACK (CONT'D)

No one thinks you're stupid, Dean.

DEAN

Why did they send you?

JACK

Whatever you've got going here,
they'll make it impossible. You
need to think about cooperating.

DEAN

No. Why did they send you?

Dean's right in Jack's face.

DEAN (CONT'D)

Because you been in the ring, they
think it don't make you a cop?Dean reaches into his bag. He pulls out a pair of cage
fighting gloves. Presses them on Jack.

DEAN (CONT'D)

Why you really came, isn't it?

JACK

No. It really isn't.

DEAN

Be honest. You and me. It was
always on.

Dean's smiling at Jack.

116

INT/EXT. UNMARKED CAR/CAR PARK, OCTANE CLUB - DAY 5

116

Sullivan and Nolan in an unmarked surveillance car with
tinted windows. They glimpse Jack heading for the door.

(CONTINUED)

116 CONTINUED:

116

NOLAN

Jack's got him back inside.

SULLIVAN

Let them get clear. Then we move.

117

INT. BASEMENT/OFFICE, OCTANE CLUB - DAY 5

117

Dean's brought Jack down to his basement den.

Nunn helps Dean with his gloves. Dean stripped to his vest.

JACK

(to Nunn)

Your friend's not big on etiquette.
I'm Jack.

DEAN

(nodding Nunn to leave)

We're not here to talk.

As Nunn exits, Dean suddenly springs at Jack. He instinctively fades left, fists up. Dean grins.

DEAN (CONT'D)

Gloves.

Jack shakes his head. Really wants a way out.

Jack notices a LONG SCAR across the back of Dean's left shoulder.

JACK

What happened to that shoulder?

Dean ignores him. Bobs forward, and whips a fast foot sweep painfully to Jack's shin.

Jack takes a knee, trying to stay calm.

DEAN

Gloves.

He kicks them to Jack. Bouncing, prowling. Spoiling for this.

118

INT/EXT. DEAN'S CAR/CAR PARK, OCTANE CLUB - DAY 5

118

Sullivan runs low into the yard, stops at Dean's car.

He scans the club. Then 'plips' the key fob.

Sullivan quickly gets in, leans over to the passenger seat and feels along the stitching.

He locates something under there. Whips out a Stanley knife.

119

INT. BASEMENT/OFFICE, OCTANE CLUB - DAY 5

119

Dean closes again with a three punch flurry that Jack tries to palm away. The last catches him hard on the right ear.

There's clearly nothing wrong with Dean Fallon's shoulder. And now Jack's in a fight.

Dean aims a sweep kick. Jack counters with his own, pinning Dean. Dean grabs for a stranglehold.

Jack breaks out with an elbow stab. Dean staggering back.

DEAN

More like it...

120

INT/EXT. DEAN'S CAR/CAR PARK, OCTANE CLUB - DAY 5

120

Sullivan's making an incision along the stitching. He tries to tease out the device.

121

INT/EXT. UNMARKED CAR/STREET, OCTANE CLUB - DAY 5

121

Nolan in the car. Scanning the street. Anxious. He freezes.

Sergeant Parry is coming down the street. Heading for the club. He's agitated. He's carrying something in his hand.

122

INT/EXT. DEAN'S CAR/CAR PARK, OCTANE CLUB - DAY 5

122

Sullivan's earpiece squawks, he's already seen the problem.

Parry is heading towards Dean's car hefting a hammer.

Sullivan tries to tease out the bugging device. As Parry closes he ducks down into the foot well.

123

EXT. DEAN'S CAR, CAR PARK, OCTANE CLUB - DAY 5

123

Parry can't see inside the smoked windows of Dean's car. He smashes the rear lights. The car alarm starts whooping.

124

INT/EXT. DEAN'S CAR/CAR PARK, OCTANE CLUB - DAY 5

124

Sullivan crouching there, furious as the alarm blares. He finally gets the bug out. Sees Parry heading into the club.

125

INT. BASEMENT/OFFICE, OCTANE CLUB - DAY 5

125

Jack and Dean. Jack now in his zone. Attack or be attacked.

(CONTINUED)

125 CONTINUED:

125

Suddenly someone rushing them. Parry readying his hammer to nail Dean Fallon.

Jack slips Dean's punch and blocks Parry, deflecting the hammer with his forearm.

Dean realises Jack just protected him.

But Parry swings again. Jack tackles him. Lands on top, winding Parry. Pinning him.

Dean closes in to stomp Parry.

JACK

NO!!

He's glaring at Dean. Full of adrenaline. A different Jack. One Dean now grudgingly respects.

Jack gets Parry up, walks him out before the mood changes.

DEAN

He comes back here, he's dead!

126 SCENE OMITTED

126

127 INT/EXT. UNMARKED CAR - DAY 5

127

Jack shoves Parry into the back of the car. Doors slam. Sullivan glaring at Parry. Parry can't meet his boss's eye.

JACK

(out of breath)

Did we get it?

Sullivan nods. Doesn't take his eye off Parry.

128 INT. INCIDENT ROOM/SULLIVAN'S OFFICE, POLICE STATION - 128
NIGHT 5

Sullivan and Haynes in the incident room. Sullivan has the recorder from Dean's car hooked up to a laptop.

Nolan and other detectives are listening in on headphones. Tense, but wearied.

NOLAN

(lifting phones)

All Dean Fallon's cokey bullshit so far. Likes to be called Snoop Dean.

HAYNES

How long?

(CONTINUED)

SULLIVAN

Two teams, thirty hours of tape.
We'll have a transcript first
thing.

HAYNES

Any procedures you did actually
manage to follow?

Sullivan having to wear this.

SULLIVAN

I'm aware the recovery was
compromised.

HAYNES

'Compromised' as in 'inadmissible'.

SULLIVAN

For now I'd settle for information.
Build evidence off it. We're still
shooting in the dark here.

Haynes feels this was directed at him.

HAYNES

Anything I withheld was in good
faith.

SULLIVAN

Sam Honeywell was one of ours.

HAYNES

So was Ryan McManus. We won't be
burying him with police honours. He
doesn't even exist until this
operation's over. Try explaining
that to his family.

Sullivan has to wear this.

Kate Parry is watching from the door. Sullivan approaches.

SULLIVAN

Thank you.

KATE PARRY

Not sure I can do this.

They head towards Sullivan's office together.

SULLIVAN

I already jumped down his throat.
Might finally have got through.

Sullivan stops by the door. Both look through the window into
the office. Her husband alone in there.

(CONTINUED)

128 CONTINUED:

128

SULLIVAN (CONT'D)

He's no good on his own. Here isn't
the best place for him tonight.

KATE PARRY

I don't know if anything I feel's
right anymore.

SULLIVAN

You came, Kate.

He squeezes her shoulder. Leaves her with the idea.

129

INT. VIEWING GALLERY, LYELL CENTRE - NIGHT 5

129

Late. Clarissa, Thomas, Nikki and Jack de-briefing Sullivan.

He gestures to the screens. The bruise patterns.

SULLIVAN

Looking at Jack I'm guessing the
bruise pattern theory's on ice.

Jack has a shiny bruise high on his right cheekbone. Nikki
hands him an ice pack.

JACK

Dean can swing a left just fine.

NIKKI

The Fallons spent the late nineties
in Spain. Dean had an operation out
there to correct his shoulder
condition.

JACK

I saw the scar.

CLARISSA

The procedure wasn't on his UK
medical records. Why we missed it.

SULLIVAN

Doesn't rule him out. We could be
looking at more than one person.

CLARISSA

There was heroin on Simons's
penknife. The DNA test showed this
opium poppy is brand new to us.

SULLIVAN

A new supplier? A new source?

(CONTINUED)

129 CONTINUED:

129

THOMAS

The variety's native to the Quetta mountains. North Pakistan. Also extremely pure. 65 percent.

SULLIVAN

So we should consider import. Not just sale. On the street that's 60K a kilo. Good. I'll pass it on.

The meeting breaks up.

SULLIVAN (CONT'D)

Is that us... done for the night?

He glances to Nikki, bit self conscious. Jack spots it.

JACK

Not me. Stuff to crack on with.

THOMAS

Same here. Nikki's probably finished though. Yes Nikki?

Thomas dead pan. They're all in on it. Nikki plays cool.

SULLIVAN

Do you need a lift..?

CLARISSA

She's got a car. I on the other hand-

Jack discreetly kicks her chair. She reluctantly takes his cue and they file out with Thomas.

Nikki and Sullivan are not so subtly alone.

SULLIVAN

I thought we'd been discreet.

Nikki comes close.

Beat. On Sullivan. A little smile. They kiss.

She pulls out first. He senses a little hesitation.

SULLIVAN (CONT'D)

Not such a good idea?

She kisses him again. Like she's decided she needs him.

130 SCENE OMITTED

130

131 SCENE OMITTED

131

132 **SCENE OMITTED**

132

133 **INT. INCIDENT ROOM, POLICE STATION - DAY 6**

133

Early morning. Coffees and breakfast on the hoof. Sullivan, Haynes, Nolan and Nikki sat round the recorder laptop. Listening to a familiar voice. Talking on his phone.

BEN OSRIN (O.S.)
I'll decide that. Listen to me. No you listen. Forget Honeywell.

SULLIVAN
 Ben Osrin? Fallon's lawyer.

BEN OSRIN (O.S.)
I know these officers. You could shoot their mother in front of them and they wouldn't make a case.

Nolan and Sullivan share looks.

BEN OSRIN (O.S.) (CONT'D)
No more screw ups. Understand? And don't use this number.

The team absorbing this.

SULLIVAN
 He's getting a visit.

NOLAN
 No need. He's downstairs.

Sullivan doesn't follow. Nolan smiles.

NOLAN (CONT'D)
 He was in early. To make a complaint on behalf of Dean Fallon.

SULLIVAN
 (to Nikki)
 Stick around. This could be fun.

The cops seem to enjoy the irony.

134 **INT. INTERVIEW/OBSERVATION ROOM, POLICE STATION - DAY 6** 134

Ben Osrin's all business in a sharp tailored suit. Carefully arranging notes from a calfskin briefcase.

Nikki observing through the mirror.

(CONTINUED)

134 CONTINUED:

134

SULLIVAN

Sorry, there wasn't another room available.

Sullivan's secretly enjoying doing this here.

BEN OSRIN

No bother. We know why we're here.

Sullivan and Nolan impassive.

BEN OSRIN (CONT'D)

Dean Fallon? A suspended officer turns up at my client's place of work, causes criminal damage to his vehicle than attempts to assault him with a deadly weapon.

Sullivan and Nolan impassive.

BEN OSRIN (CONT'D)

Nothing to add before I file the complaint?

Sullivan reaches over and presses play on the recorder.

135 EXT. CAR PARK, POLICE STATION - DAY 6

135

Jack crossing to the police station.

He stops by a white Mercedes. Number - B 05R1N.

Jack's tracing a finger across the wheel arch. A deep scratch there. Jack's face reflected. Thinking.

He removes a small penknife from his pocket.

136 SCENE OMITTED

136

137 INT. OBSERVATION/INTERVIEW ROOM, POLICE STATION - DAY 6

137

Jack joins Nikki in the little observation room.

JACK

You got here fast. In fact how did you even know...

Nikki waves him quiet. She's focused on next door. Jack picking up on something here. Turns to the glass too.

JACK (CONT'D)

(sotto)

What else have I missed?

(CONTINUED)

137 CONTINUED:

137

Osrin is hearing his voice on the recorder. Sullivan and Nolan staring back.

BEN OSRIN

I've a big mouth. It was a private conversation. I apologise.

(CONTINUED)

SULLIVAN

Why were you in Dean Fallon's car?

BEN OSRIN

He's a client. A friend. Sometimes needs a bit of help getting home.

SULLIVAN

Who were you talking to?

BEN OSRIN

I do fifty calls a day. I don't remember every one.

SULLIVAN

Last Saturday. At 23.04. The Sergeant Honeywell you refer to was murdered the day before. No bells?

BEN OSRIN

Sorry. I won't deny this is embarrassing. And I apologised. But there's nothing here is there? Some off-colour shop talk. If there's nothing further...

Sullivan's not moving.

SULLIVAN

Would you provide the call list from your mobile? As a favour. Given there's nothing in this.

Beat. Osrin summons a smile.

BEN OSRIN

Of course. I'm presuming you had correct RIPA authority to bug my client's car.

He detects the hesitation from Sullivan.

SULLIVAN

The device fell into our hands.

Osrin trying to read him.

BEN OSRIN

Like I say. Storm in a teacup.

Next door, Nikki and Jack weighing him. A seed of suspicion growing for Jack.

138

EXT. LOCK-UPS - DAY 6

138

Osrin's Mercedes pulls up sharp by a row of lock-ups. A view of the docks in the distance.

139

INT. LOCK-UP - DAY 6

139

Light flares as Osrin pulls up the door. An empty space.

CUT TO:

Osrin on a chair. In gloves. He's removed a ceiling square and is reaching into the crawl space.

He retrieves the CHILD'S LUNCH BAG.

He stuffs it into a bag. Followed by a length of ORANGE TWINE.

He's breathing hard. Trying to stay calm. Think straight.

140

INT. HALL, HUGHES HOUSE - DAY 6

140

Stan Hughes is coming downstairs, getting dressed for work.

He's fixing a black tie with a crest. He's wearing a white shirt with BLACK EPAULETS. The lettering 'CUSTOMS' clearly seen on the uniform.

141

INT. KITCHEN, HUGHES HOUSE - DAY 6

141

June's sat at the table having breakfast. Hughes enters in his Customs uniform. Feigns a smile.

He leans in to kiss June goodbye, off to work. She notices his tie out of line. Straightening it, she fumbles with the knot. Gets frustrated.

He holds her hands gently to calm her.

JUNE

(Off his concern)

Thanks. Sorry love. This is easier for me. I never forget that.

HUGHES

How can it be?

JUNE

If I was you. Going through all this. I couldn't handle it.

A sad moment. But some relief too. The unconsoling truth has been spoken.

A knock at the window.

Hughes sees Ben Osrin is out there. Freezes.

142

INT. GARAGE, HUGHES HOUSE - DAY 6

142

Osrin's on edge. Cornering a nervous Hughes in the garage.

BEN OSRIN

Your phone call. The police got my
end on tape. They'll trace it to
you.

(CONTINUED)

HUGHES

What - what do I tell them?

BEN OSRIN

Don't know, Stanley. What have you
been telling them?

Beat. Hughes whitening.

BEN OSRIN (CONT'D)

Don't insult me. You tipped off
that cop. Honeywell.

HUGHES

That's ridiculous -

Osrin lifts his hand for him to stop.

BEN OSRIN

If you weren't needed you'd be
dead. Just don't insult me.

He makes Hughes sit.

BEN OSRIN (CONT'D)

We can be honest now.
You got cold feet last week.
Panicked. Yes?

Hughes staring back. Not daring to deny this.

BEN OSRIN (CONT'D)

Good. You tip off this cop and tell
him what exactly?

HUGHES

I didn't mention names. Didn't say
it was drugs.

BEN OSRIN

Are we sure about that, Stan?

HUGHES

I swear. I only told him something
felt wrong about a container. I
just wanted it to stop.

Osrin suddenly kicks his shin fiercely. Hughes gasps.

BEN OSRIN

You're getting paid. No one held a
gun to your head.

Hughes nodding. Terrified.

(CONTINUED)

142 CONTINUED:

142

BEN OSRIN (CONT'D)

How does your little girl's
boyfriend end up with the stash?

HUGHES

I told you. Was an accident.

BEN OSRIN

It was in your safekeeping. Your
accidents have meant a lot of
cleaning up.

HUGHES

(pleading)

Tess doesn't know anything. Please.

Osrin studying him.

BEN OSRIN

I'll fix this. It'll cost me, so
it's going to cost you. Half your
share.

Osrin squeezing his shoulder. Controlling his anger.

BEN OSRIN (CONT'D)

For now, it all stops.

Hughes nodding. Can't hide his relief.

BEN OSRIN (CONT'D)

Just for now. Understand?

HUGHES

(desperate)

I never told Honeywell any names.

BEN OSRIN

No. You've got too much to lose.

Osrin staring. Ice cold. Threat clear.

143

INT. KITCHEN, HUGHES HOUSE - DAY 6

143

June watching Ben Osrin hurry away across their garden. Osrin
exits through the gate in the fence and disappears.

She hears her husband heading down the hall outside.

(CONTINUED)

143 CONTINUED:

143

JUNE

Stan..?

The front door closes. Her concern.

144 **SCENE OMITTED**

144

145 **INT. BAR, OCTANE CLUB - DAY 6**

145

Dean Fallon is having a defiant lunchtime session. He's got a reddened graze on his right jaw from the fight with Jack. Chloe and a couple of bouncers laughing at some joke Dean's cracked.

Nunn's behind the bar, staying out of it.

Chloe reaches into Dean's top pocket. He stops her.

CHLOE

Don't hog it. Just a little one.

DEAN

Get Tess down here. She'll need cheering up.

CHLOE

I'm the one does what you want.

Beat. He slides his keys over.

DEAN

Alright. Fetch my fags from the car.

The others smirk. Chloe embarrassed.

CHLOE

Fetch them yourself.

She heads off. Dean laughs.

DEAN

You want a line or not?

146 **SCENE OMITTED**

146

147 **INT. SCIENCE ROOM, LYELL CENTRE - DAY 6**

147

Nikki at her computer. She's sifting through X-Ray images, a shoulder. Among Spanish writing we see "Dean Fallon".

Jack leans over her shoulder.

(CONTINUED)

147 CONTINUED:

147

JACK

Let it go. Things just moved on.

He shakes the baggie with the paint flakes.

JACK (CONT'D)

The shallow grave meant for Jason Simons. I can put Ben Osrin's car at the scene.

NIKKI

Osrin?

JACK

I'm about to make our Senior Investigating Officer very happy. Or did you beat me to it?

Nikki's not in the mood.

JACK (CONT'D)

For what it's worth, I think he's alright. For you I mean...

Nikki not expecting this. Jack meant it, but is now awkward.

JACK (CONT'D)

Craggy, middle-aged, stubborn workaholic. And then there's him.

Nikki narrowing her eyes. But secretly liking his support.

148

INT. BASEMENT/OFFICE, OCTANE CLUB - DAY 6

148

Chloe's on her way back from the toilet. She's upset about Dean. A girl out of her depth. She stops outside a door.

She can hear Dean and the music from the bar.

She slips into the office. Lifts a boxing trophy.

A little key there. She uses it to open Dean's drawer.

There's a few little baggies of coke in there, and a short length of bloodied orange twine.

Further in, she's surprised to find a child's LUNCH BAG...

149

EXT. PADDOCK, FALLON MANSE - DAY 6

149

Trish Fallon heading from the paddock in her riding gear.

She sees a taxi on her drive. June Hughes is getting out with one crutch. The driver helping.

150

INT. KITCHEN, FALLON MANSE - DAY 6

150

Trish hands June a cup of tea at the big marble table.

Terry by the sink.

JUNE

I need you to be a friend. Tell me the truth. Both of you.

Terry joins his wife at the table.

JUNE (CONT'D)

You've known my Stan since we were kids. He'd never hurt anyone. If you knew he was in bother. You'd tell me.

June fixes Terry.

JUNE (CONT'D)

Wouldn't you?

Terry doesn't follow.

TRISH

Terry's not involved with any of that now.

JUNE

Someone killed Tess's boyfriend.

(pointed)

The one you came round to ask about. The one who knew your Dean.

Trish looks to her husband. Terry shakes his head.

TERRY FALLON

I'm sorry, June. I don't know anything about it.

JUNE

So why's Ben Osrin round our house?

On Terry. Can't hide his surprise. Concern.

151

INT. LADIES' TOILETS, OCTANE CLUB - DAY 6

151

FROM ABOVE: Chloe's in the little cubicle, perched on the toilet seat. The child's LUNCH BAG behind her. The brick of heroin on her knees. A puncture in one corner.

She's woozy, on the edge of passing out. Fumbling for her mobile. Upset and tearful, mumbling to herself.

(CONTINUED)

151 CONTINUED:

151

CHLOE

Tess... I'm scared.

There's white powder under her nose. She feels blood coming and tries to wipe it. Panic rising.

But she can't focus on the phone. Can't dial her friend. She slips into unconsciousness, slumps back.

152

INT. SCIENCE ROOM/FORENSICS LAB, LYELL CENTRE - DAY 6

152

Nikki at her computer. Clarissa at hers.

NIKKI

In most cases Sprengel's shoulder exhibits as part of Klippel Fiel syndrome.

CLARISSA

Fused vertebra. There was no mention of that in Dean's childhood diagnosis.

NIKKI

He had Sprengel's in isolation. Much rarer.

CLARISSA

Either way it's congenital. You're born with it.

NIKKI

Klippel's is dominant gene inheritance.

(tapping, reading)
Sprengel's alone is...

She's slowly getting to her feet while staring at the screen. Clarissa notices.

CLARISSA

Nikki?

153

INT. LADIES' TOILETS, OCTANE CLUB - DAY 6

153

Dean puts his head into the ladies' toilets.

DEAN

Chloe? You hiding? I was a bit mean. Come and have a cheeky line.

Dean comes closer to the cubicles. Pokes one partially open.

Chloe. Slumped oddly against the cistern. Eyes open.

(CONTINUED)

153 CONTINUED:

153

The brick of drugs in her lap. The blood from her nose.
 She's not been dead long.

Dean steadies himself. Staring at the horror. He kneels.
 Reaches towards her.

DEAN (CONT'D)
 Oh Chloe... Oh Jesus...

He's staring at the heroin. Trying to make sense of this.
 He reels out of the cubicle. In shock. Dials his phone.

DEAN (INTO PHONE) (CONT'D)
 Mum. Please, Mum. Chloe's dead...

154 **SCENE OMITTED**

154

155 **INT/EXT. BEN OSRIN'S CAR/LOCK-UP - DAY 6**

155

Ben Osrin's parked by his lock-up at the edge of town.
 There's a view down to the docks in the distance.

A car pulls up behind. Osrin looks in the side mirror as Terry Fallon approaches.

Terry climbs in. Ben Osrin on edge.

TERRY FALLON
 What's the problem, Ben?

156 **INT. THOMAS'S OFFICE, LYELL CENTRE - DAY 6**

156

Nikki hurries into Thomas's office.

NIKKI
 The beating pattern on both
 victims. I think we're there.

THOMAS
 (confused)
 Dean Fallon doesn't have
 Sprengel's. The operation.

NIKKI
 It only works before the age of
 five.

THOMAS
 Dean was four.

(CONTINUED)

156 CONTINUED:

156

NIKKI

It's rare, but in isolation the condition can be hereditary. Father to son.

She lays down Terry Fallon's medical records.

THOMAS

Dad never had the operation.

Thomas staring back. Penny dropping. Nikki starts dialling.

156A INT. SULLIVAN'S OFFICE, POLICE STATION - DAY 6

156A

Jack is with Sullivan. The evidence baggie with the paint sample from Osrin's car on Sullivan's desk.

JACK

(Off the baggie)

Paint from Ben Osrin's C Model Benz. Matches the branch from the Simons crime scene.

Sullivan absorbing this.

SULLIVAN

We'll put a call out. Like to see him explain this one.

Jack's mobile goes. He excuses himself. Picks up.

JACK (INTO PHONE)

Nikki.

Listens. Focusing hard on what Nikki's saying.

He turns offering the phone to Sullivan. Dead serious

157 INT/EXT. BEN OSRIN'S CAR/LOCK-UP - DAY 6

157

Terry Fallon is calmly staring at Ben Osrin. Osrin sweating.

TERRY FALLON

What do you mean? What's 'over' Ben?

BEN OSRIN

The police. I'm on tape. Talking to Stan Hughes. It's a matter of time.

TERRY FALLON

Why did you go and see Stan? You didn't let me know about that.

(CONTINUED)

BEN OSRIN

I had to do something.

Beat. Terry fixing him.

TERRY FALLON

What did you do, Ben?

Osrin trying to stay cool.

BEN OSRIN

It's anonymous. All we do is tip off the cops. They raid Dean's office. The heroin's there. The twine you used on Simons. It's for the best.

TERRY FALLON

The best? Setting up Dean?

BEN OSRIN

We can re-group. I still got my clients in Pakistan. They're solid. We wait six months then go again.

TERRY FALLON

I can't wait. I put the lot into this.

BEN OSRIN

The police are too close. If your guy Hughes hadn't tipped off that cop. About the dummy run.

TERRY FALLON

So you've decided. It's not happening.

BEN OSRIN

I had to. To save us. Save us all.

TERRY FALLON

Not Dean though.

BEN OSRIN

Seriously. Terry. Who needs him?

Terry nodding, watching him closely.

TERRY FALLON

What if I don't agree? What if I can't wait?

BEN OSRIN

They're my contacts. My clients in Pakistan.

157 CONTINUED:

157

TERRY FALLON
But it's my money.

BEN OSRIN
Without me you'd be penniless.
You'd be in a cell. You think Trish
would have stuck around?

On Osrin. Slowly feeling Fallon's chill.

158 **SCENE OMITTED**

158

159 **SCENE OMITTED**

159

160 **SCENE MOVED TO 156A**

160

161 **INT. LADIES' TOILETS, OCTANE CLUB - DAY 6**

161

Trish Fallon comes warily in. Nunn stands outside the door.

Dean's by Chloe. He's upset, shaken, almost crying.

Trish has obviously been told what to expect by Nunn. But still flinches seeing the dead girl.

TRISH
You okay love?

DEAN
No. No I'm not.

Trish sees the heroin brick by the toilet.

DEAN (CONT'D)
Dad's let us down. He's going to
get us in trouble. That cop. And
Jason Simons. I think that was Dad.

Trish shaking her head. Trying not to look at Chloe.

DEAN (CONT'D)
(off drug brick)
I couldn't work out why? Now I
know. He's at it.

TRISH
You got this wrong.

DEAN
Tess reckoned I'd got her old man
to hold this for him. I never. Dad
did.

(CONTINUED)

161 CONTINUED:

161

He looks like a lost boy.

DEAN (CONT'D)
Chloe found it.

Trish trying not to look at her.

TRISH
Let's go upstairs. Have a drink.

Her calm. Something dawning on Dean.

DEAN
Mum?

TRISH
(firm)
Your dad's going to look after his
family.

On Dean's disbelief.

DEAN
The cops were after me. You knew it
was him?

TRISH
We protected you. We always do.
Your father's going to set us up
for life.

Dean's trying to absorb this. He picks up the heroin brick.

DEAN
What's he doing, Mum?

TRISH
He's working.

DEAN
Dad's killed people. Look... Look
at my Chloe...

Trish just staring back.

DEAN (CONT'D)
They'll get him. He'll go away
again.

TRISH
(riled)
He won't! He knows what he's doing.

Dean realising how much she needs to believe this.

(CONTINUED)

161 CONTINUED:

161

DEAN

He's in trouble. Needs help. Or
we're gonna lose him forever.

On Trish. Trying to resist the truth.

162

INT/EXT. SULLIVAN'S CAR/ESTATE ROAD - DAY 6

162

Sullivan tearing towards an estate on the edge of town.

Jack next to him.

Siren and lights and a squad car behind.

163

EXT. LOCK-UP - DAY 6

163

The police car screeches to a halt by Osrin's car.

A PC waiting with a father and his boy by one of the lock-ups. The father pale, shaken. Arm round his son.

PC

(To the boy)

Thanks. You've been really brave.

The PC finishes writing in his notebook as the father leads his son away.

Jack and Sullivan hurry to the Mercedes.

Ben Osrin's slumped at the wheel. The window's blown out from the bullet that passed through his head.

164

EXT. BEN OSRIN'S CAR/LOCK-UP - DAY 6

164

Nikki has now arrived and is processing Ben Osrin's body in the background.

Sullivan's working two phones and issuing orders to the officers present.

SULLIVAN (INTO PHONE)

Hit the club and the residence.

(to Nolan)

Alert all units for Terry Fallon.

Anyone ID's him requests immediate back up. Understood.

(into phone)

Get DS Haynes on the line please...

Jack's approaching with the Mercedes Sat-nav.

SULLIVAN (CONT'D)

If this is Terry Fallon covering his tracks, he's doing it poorly.

JACK

He might be in a hurry.

NOLAN

For what?

(CONTINUED)

164 CONTINUED:

164

Jack shrugs. He's scrolling the Sat-nav.

JACK

This address. Tess Hughes lives
there. Jason Simons's girlfriend.
(Showing Sullivan)
(MORE)

(CONTINUED)

164 CONTINUED:

164

JACK (CONT'D)

What's Ben Osrin doing visiting her
house this morning?165 EXT. HUGHES HOUSE - DAY 6

165

June Hughes using her crutch to answer the doorbell.

She's surprised to find Terry Fallon on her doorstep.

JUNE

Terry?

He looks past her to Tess.

TESS

It's alright, Mum. I asked him.

166 INT. KITCHEN, HUGHES HOUSE - DAY 6

166

Tess, June and Terry Fallon.

TESS

It's Dean. Didn't know what else to
do.

TERRY FALLON

What's he done, love?

TESS

(upset)

I just... I think he's making Dad
do stuff he don't want. I think he
might have killed people.

June appalled.

TERRY FALLON

She didn't want to worry you, June.

(to Tess)

Have you told anyone? About what
your Dad's doing?

Tess shakes her head.

TERRY FALLON (CONT'D)

June, have you told anyone about
any of this?

JUNE

No. I don't even-

TERRY FALLON

(to Tess)

If you have, I do need to know.

(CONTINUED)

166 CONTINUED:

166

Tess studying him now. Suddenly wary.

JUNE

Terry?

TERRY FALLON

I'm just talking to Tess. You sounded scared on the phone, love. Did you phone anyone else?

Terry staring at Tess. As she realises she's summoned the monster into their home.

TERRY FALLON (CONT'D)

Your dad wanted to help his family. I wanted to help you too. We're all going to help each other.

They realise he's holding a gun by his side.

167

INT. LADIES' TOILETS, OCTANE CLUB - DAY 6

167

Chloe's body still in its slumped position.

Nunn's hovering over her. Anxious.

NUNN

You want me to move her, now?

Trish trying to stay calm. Focused.

TRISH

Don't touch her yet. I'm thinking.

She hears shouts, barked orders. Footsteps rushing.

The door flies open. Two armed police swivel, aiming at her.

She doesn't move. Arms where they can see them. But now she looks afraid. Upset.

Nolan pushes into the toilets.

TRISH (CONT'D)

I think she's dead poor thing. We need help here...

NOLAN

Move away to the wall please.

CUT TO:

The scene secured. Thomas arrives. Heads straight for Chloe. Checks vital signs. Then her eyes. Nose.

(CONTINUED)

167 CONTINUED:

167

THOMAS

Probable overdose. Inflammation
inside the nasal passage.

(Scanning her body, veins)
No sign of the drugs she took.

(To Trish)
Have you moved anything? Touched
anything at all?

Trish shakes her head.

(CONTINUED)

167 CONTINUED:

167

Thomas examines Chloe, moving her forward a little. He notices something jammed behind her back, hidden.

He pulls out the child's LUNCH BAG. Examines the lining.

THOMAS (CONT'D)

(To Nolan)

White. Small granules. Looks like a match for Simons's penknife.

Chloe's staring up at him. She looks so young. Innocent. Thomas carefully closes her eyes.

168 SCENE OMITTED

168

169 EXT/INT. HALLWAY, HUGHES HOUSE - DAY 6

169

Jack outside the Hughes house with two POLICE OFFICERS. They're getting no joy from the front door bell. They try the door handle. It's open.

The officers lead the way, checking rooms. They head upstairs leaving Jack in the hallway.

A Customs Officer jacket, hanging by the door. Smears of white dust on the back. Jack lifts it to his nose.

A sound. Soft thumping. He tracks it to the cupboard under the stairs.

He opens the door.

June Hughes is on the floor. Tied up. Tape on her mouth.

170 INT. KITCHEN, HUGHES HOUSE - DAY 6

170

June at her kitchen table being comforted by the officers.

Jack holding Stan Hughes's Customs Officer's jacket. His mobile's clamped to his ear.

JACK (INTO PHONE)

Tess Hughes. Age 18. She's on file.
Jason Simons's girlfriend.

Jack heads out to the porch for privacy.

171 EXT. LOCK-UP/SULLIVAN'S CAR - DAY 6

171

Nikki has finished processing the body. She and Sullivan are leaning into his car. Listening to Jack on speaker on the hands-free.

(CONTINUED)

171 CONTINUED:

171

NIKKI (INTO PHONE)
He needs a hostage. Why?

JACK (O.S.)
The fish stall - Honeywell's
mystery meeting. We thought it was
a Police Officer. Close. Try
Stanley Hughes. Customs Officer.

SULLIVAN (INTO PHONE)
The girl's father?

JACK (O.S.)
Tess lied to us. But not for
Simons. She was protecting her dad.

172 **INT. PORCH, HUGHES HOUSE - DAY 6**

172

Jack studying the jacket. The white dust there.

JACK (INTO PHONE)
I think we're about to place him at
the Honeywell murder scene. Witness
at least. Possible accessory.

SULLIVAN (O.S.)
If Hughes is the inside man, maybe
Terry Fallon's taken Tess for
insurance. This is all about to
kick off.

Jack looking through the window to June Hughes.

JACK (INTO PHONE)
First murder scene's not far from
the docks. It all points there.

Sullivan hangs up. Looks at Nikki. The picture just changed.

173 **INT. BASEMENT/OFFICE, OCTANE CLUB - DAY 6**

173

Trish Fallon pours herself a vodka over ice. Pretending to
look shaken. Police are searching the club.

Nolan and Thomas watching her, grim faced. Suspicious.

TRISH
(Off the vodka)
Sure you won't have some?
(Shakes her head)
She was a good girl. I knew she had
a problem, but nothing like this...

(CONTINUED)

173 CONTINUED:

173

NOLAN

Your husband killed two of ours. He
murdered Ben Osrin. Now he's taken
Tess Hughes.

She hesitates fractionally before taking a sip of vodka.

(CONTINUED)

173 CONTINUED:

173

THOMAS

(Angry)

There's an innocent young woman
lying dead in a toilet cubicle
because of your husband.

TRISH

Innocent? Like I say, Chloe had
problems.

She's not giving an inch.

NOLAN

It's over Trish. But you can still
do the right thing. Where is he?

Trish meets her eye.

TRISH

I wouldn't know. Would I?

173A

INT/EXT. DEAN'S CAR, ESSEX MARSH ROAD - DAY 6

173A

Dean in his car. He's pulled over to survey the docks
hinterland. Distant warehouses, marshes, haulage parks.

He's on edge, steeling himself. He's got a little wrap of
coke in his palm. He opens it.

174

**INT/EXT. TERRY FALLON'S 4X4/DISUSED CONTAINER DEPOT
- DAY 6**

174

Terry's Lexus 4x4 drives through a warehouse hinterland.

Docks in the distance. Ships, cranes, containers piled up.

The car pulls up outside a disused container depot.

Terry looks across through the gates. It's deserted.

He checks his watch. The HANDGUN in his lap. Glances into the
back seat.

Tess. Hands tied behind her back. She eyes him, terrified.

TERRY FALLON

Nothing will happen if your Daddy
does the right thing. And don't
think about trying to leave.

The car door locks slide down. Up again with a 'plip'.

TERRY FALLON (CONT'D)

Okay?

(CONTINUED)

174 CONTINUED:

174

She nods. Mute with fear.

175 **EXT. CUSTOMS OFFICES, DOCKS - DAY 6**

175

An HGV hauling a container leaves the loading area of the docks. Approaches a CUSTOMS CHECK, and SECURITY GATES.

REVEAL: Hughes. In uniform. Nervously watching the truck.

(CONTINUED)

175 CONTINUED:

175

DICKSON BALOGUN (O.S.)
June okay?

A colleague stands next to him, looking at a clipboard.

HUGHES
 Not too bad. Vienna soon. Why?

DICKSON BALOGUN
 Came from Karachi. Never got
 checked quay-side. Not like you.

Balogun studies Hughes.

DICKSON BALOGUN (CONT'D)
 You look terrible, Stan. Want me to
 do this one?

HUGHES
 Wouldn't bother. We've stopped the
 carrier loads of times. Always been
 legit.

Balogun shrugs. Waves the truck on through towards the exit gates, then heads back to the customs office.

Hughes immediately reaches for his phone. Dials.

HUGHES (INTO PHONE) (CONT'D)
 It's on its way. Where is she?

TERRY FALLON (O.S.)
 You'll get your deposit back once
 the truck's been off-loaded.

The line goes dead.

Hughes watches the truck disappear out of the docks.

175A EXT. DUAL CARRIAGEWAY, ESSEX COUNTRYSIDE - DAY 6

175A

The container truck rolls along the dual carriageway, anonymous in the flowing traffic.

176 EXT. CUSTOMS OFFICES, DOCKS - DAY 6

176

UNMARKED CARS sweep in front of the CUSTOMS CHECK, BLUE LIGHTS FLASHING.

Sullivan and Nikki get out. Run up to Hughes's colleague.

NIKKI
 Stan Hughes.

(CONTINUED)

176 CONTINUED:

176

DICKSON BALOGUN

He just drove off. Took an early
lunch.

SULLIVAN

I want the waybills and manifestos
of all the trucks that have left
here in the past hour.

DICKSON BALOGUN

Sure.

SULLIVAN

(To the other cop car)
Let's get to it.

177 SCENE OMITTED 177178 EXT. DISUSED CONTAINER DEPOT - DAY 6 178

Terry standing with his car in the background, watches the approach road through binoculars.

The container truck appears, rumbling towards him...

179 INT/EXT. TERRY FALLON'S 4X4/DISUSED CONTAINER DEPOT - DAY 6 179

TESS'S POV FROM THE BACK SEAT OF THE CAR: The container truck pulls up. The DRIVER jumps down. Starts uncoupling the trailer.

Tess looks around desperately for a way out.

She begins to squirm into the front seat. Scrabbles through the door pockets with her bound hands.

She pops open the glove compartment.

Inside, a MOBILE PHONE.

Tess angles her hands into the glove. Slips the mobile out.

It's covered in something sticky. Tess gasps. Realising it's her boyfriend's blood.

She stifles a sob. Struggling to keep it together now.

She turns on the phone. Nothing.

She flips it over. The battery is missing.

Tess despairs. Then she catches sight of something further back in the glove compartment. The BATTERY...

Keeping an eye on Terry, Tess tries to fit the battery into the phone, her tied hands shaking.

It clicks in. She presses the power button.

TESS
Come on... come on...

The screen lights up. Tess dials.

180 INT. KITCHEN, HUGHES HOUSE - DAY 6 180

June's phone rings. 'Unknown caller'.

180 CONTINUED:

180

June and Jack at her kitchen table. He nods to the phone. June puts the phone on speaker.

JUNE (INTO PHONE)

Hello?

TESS (O.S.)

Mum. Are you okay?

JUNE (INTO PHONE)

I'm fine, sweetheart. The police are here. Where are you?

Tess trying not to cry. Tension and fear almost overwhelming her.

JACK (INTO PHONE)

Tess, this is Jack Hodgson. Your mother's safe. I need you to tell me where you are.

181

INT/EXT. FALLON'S CAR/DISUSED CONTAINER DEPOT - DAY 6

181

Tess looks around desperately. Distressed. Lost.

TESS (INTO PHONE)

I don't know. I can see cranes... trucks... containers... warehouses.

JACK (O.S.)

Are there any road names?

TESS (INTO PHONE)

I don't know... There's a sign... Goodman's Haulage.

182

INT. KITCHEN, HUGHES HOUSE - DAY 6

182

Jack thinking fast.

JACK (INTO PHONE)

We're coming for you. Right now.

TESS (O.S.)

(Beginning to cry)

Hurry. He's got a gun...

The line goes dead.

Jack speed dials his phone.

JACK (INTO PHONE)

Terry's got Tess. At a haulage yard.

183 **SCENE OMITTED**

183

183A **EXT. CUSTOMS OFFICES, DOCKS - DAY 6**

183A

Sullivan's men checking waybills with Dickson Balogun.

Nikki and Sullivan listen to her phone, on speaker.

JACK (O.S.)

Goodman's Haulage. He's armed. I'll see you there.

NIKKI (INTO PHONE)

Hughes has gone. Expect he's heading there too. We're leaving now.

Nikki rings off. Sullivan is already getting into the car.

SULLIVAN

(To the other cops)
I want all cars and ARVs. The suspect is armed.

Nikki gets in and they accelerate away.

183B **INT. KITCHEN, HUGHES HOUSE - DAY 6**

183B

Jack hurrying out of June's kitchen, reaching for his car keys.

He stops. June's crying softly at the table. Desperately worried about her daughter.

Jack hesitates, torn. Puts his keys away.

He quietly sits next to her. Reaches out for her hand.

JACK

I'm here. It's going to be okay.

June smiles at him. Grateful. Grips harder.

184 **EXT. DISUSED CONTAINER DEPOT - DAY 6**

184

The truck driver pulls away, leaving the uncoupled trailer.

Terry climbs onto the trailer with bolt cutters. Breaks the metal seal of the container and pulls the doors open.

Inside, neatly stacked boxes.

Terry gets out a Stanley knife. Scores open the first box.

(CONTINUED)

184 CONTINUED:

184

Inside, children's cartoon LUNCH BAGS in polythene.

(CONTINUED)

184 CONTINUED:

184

Terry reaches deep inside one box. Feeling for a particular bag. Pulls it out. Opens it...

ANGLE ON: A large white brick of HEROIN HYDROCHLORIDE.

Terry opens another box. Pulls out another brick.

Terry takes in the stacked boxes. And grins.

185

INT/EXT. TERRY FALLON'S 4X4/DISUSED CONTAINER DEPOT -

185

DAY 6

Tess in Terry's car. The passenger door is YANKED open.

TERRY FALLON

Out.

He pulls Tess out of the car. Then he sees the glove box.

Beat. He reaches inside. The phone. The battery in place...

Furious, Terry levels the gun at Tess.

TERRY FALLON (CONT'D)

Who did you call?

TESS

My mum. Just my mum...

Terry stares at her. Weighing this.

The sound of a car approaching fast. Hughes. Terry is expecting him. He watches Tess closely as it screeches up.

Hughes gets out of the car. Stands there. Helpless.

HUGHES

Let her go, Terry. You've got everything you want.

Terry keeps his gun on Tess as he considers Hughes. For an awful moment it seems as though Terry's going to fire.

Terry runs the odds. Decides.

TERRY FALLON

You talk. Ever. And I'll have her found. I'll kill her.

Hughes nods fast, not daring yet to be relieved. He puts his arm round Tess hurries her to his car. Parent and child reunited.

Terry watches them go. Bitterly. Almost jealously.

(CONTINUED)

185 CONTINUED:

185

As Hughes drives off Terry pockets his gun and quickly makes for the trailer to start unloading.

185A **EXT. PERIMETER, DISUSED CONTAINER DEPOT - DAY 6**

185A

Through mesh fence, the container depot from a distance. Hughes' car driving away.

REVEAL: police cars pulling up quietly. Armed response teams get out, fanning stealthily towards the depot fence.

Sullivan watching the place. Nolan and Nikki behind.

SULLIVAN

(To Nolan. Off Hughes's
car)

Get it pulled over at the main
road.

Nolan nods. Goes to issue the order. Sullivan and Nikki watch the police marksmen creeping nearer the perimeter fence...

185B **INT/EXT. TERRY FALLON'S 4X4/DISUSED CONTAINER DEPOT -**

185B

DAY 6

Terry has almost finished loading his 4x4. As he turns to get the final brick, he stops.

Dean. Angry. Unstable. Holding the brick of heroin that Chloe opened.

Terry is cautious. Can see Dean's volatile, upset state.

TERRY FALLON

How did you know I was here?

DEAN

Mum told me.

Terry wavers for a second. Realises Trish has weakened.

DEAN (CONT'D)

(Off the 4x4)

So what was the deal? Let me guess.
Sell this lot. Make yourself
untouchable. Keep me out of it.

TERRY FALLON

That's not what this is.

Dean throws the brick of heroin to his dad. Fighting tears.

DEAN

Chloe's dead. You killed her.

(CONTINUED)

Terry's shocked.

DEAN (CONT'D)
It's over, Dad.

Terry's mind working. Things slipping away from him.

TERRY FALLON
No. It's just you and me now. This
is for us, Dean.

Dean shakes his head. Trying to resist his dad's lies.

DEAN
That's what Mum said. But nothing
was ever for me, was it?
(bitterly)
Where's Ben?

TERRY FALLON
Ben's not a part of this anymore.

Dean's scorn turns to shock and fear as he reads his dad's face. Realising what's happened to Ben, how far his dad will go. Dean pulls out a gun.

TERRY FALLON (CONT'D)
Listen to me. This gets me to a
different league. I'll bring you
in. Teach you. The clubs will clean
the money. No more cops. No more
jail. I won't leave you and your
mum again. But we have to go. Right
now.

Dean wavers. Not trusting this.

Terry's face hardens. Impatient now. Comes nearer.

TERRY FALLON (CONT'D)
Give me the gun.

Dean grips it harder. Emotions close to breaking.

DEAN
Remember my first fight? I was
thirteen. Hammered the guy. Looked
over, fists in the air, but you
weren't watching. You were cutting
a deal. Didn't even notice I'd won.
You never did give me a chance.

TERRY FALLON
You're not going to shoot me. I'm
your dad.

185B CONTINUED:

185B

Terry reaches out to take the gun. Dean weakening before his dad's fierce stare.

NOLAN (O.S.)
Police! Drop your weapon!

Terry spins round.

Police marksmen hurriedly taking positions. Behind them, Sullivan and Nikki.

Dean glances at the cops. Uncertain what to do. Panicking. Finger tightening on the trigger...

There's a faint CRACK.

(CONTINUED)

Terry turns back.

Dean looks up at his dad. Confused. A stain blooming across his shirt.

Dean staggers, falls. Terry rushes to him, panicking.

TERRY FALLON

It's okay. You're going to be fine.

Dean nods, scared, numb. Already fading.

A red LASER DOT suddenly flicks onto Terry's chest.

TERRY FALLON (CONT'D)

Dean... Dean!

Dean's sightless eyes stare back.

NOLAN (O.S.)

Drop your weapon! Hands behind your head!

Terry's face crumples. Still for a moment...

With an enraged GROAN he starts shooting at the police.

Two, three, four shots.

Suddenly Terry's chest EXPLODES. He falls to the ground.

The police swarm in, covering his body.

Thomas pulls up in his car as Nikki emerges from cover.

She has seen that something is terribly wrong.

Sullivan is on the ground. A steady pulse of blood from a bullet wound from his lower chest.

NIKKI

Thomas!

And she's running to Sullivan. Crouches by his side.

(CONTINUED)

NIKKI (CONT'D)

Jim. Can you hear me?
 (Shouts)
 We need paramedics!

Sullivan's fading. Thomas is there. Feels for a neck pulse.

She brings her ear to Sullivan's mouth, watches his chest.

NIKKI (CONT'D)

His breathing's shallow.

Sullivan coughs up a fine spray of blood.

THOMAS

Pulse is dropping.

NIKKI

Haemorrhaging from the intercostal
 arteries. Lower lung affected.
 There's no pressure.

An ambulance siren approaching.

Nikki rips her scarf off her neck, packs it into the bloody
 hole in Sullivan's chest.

NIKKI (CONT'D)

We need oxygen.
 (Shouting, desperate now)
 Where's the bloody OXYGEN!

She's using all her medical skills to save him. Covered in
 his blood. But he's dying in front of her.

NIKKI (CONT'D)

Don't do this.

Paramedics descend on Sullivan's motionless body.

THOMAS

Nikki...

Thomas gently pulls Nikki away. She covers her face with her
 bloody hands.

Thomas pulls Nikki to him, arms around her.

We RISE above them all. Thomas holding Nikki. Medics working
 on Sullivan's lifeless body...

BLEACH TO WHITE

The harsh white light resolves.

186 CONTINUED:

186

Stan Hughes sits in a bleak visitors' room. He stares down at the floor. A broken man.

The GUARD opens the door. He doesn't look up. His shoulders begin to shake.

Tess helps June into the room.

They sit opposite him. June's eyes never leave him.

JUNE

Look at me Stan.

He can't. Unbearable guilt. June is very calm. Very quiet.

JUNE (CONT'D)

I didn't want the money. You should have known that.

Suddenly her voice breaks as she screams at him. Anger. Anguish. Love.

JUNE (CONT'D)

I wanted YOU!

She covers her eyes. Hopeless. Trying not to cry.

Beat. She puts her hand across the table.

He grips it. They don't move. Can't look at each other.

TESS

Dad?

Hughes drags his gaze to his daughter. She's serious. Brave.

TESS (CONT'D)

We'll be there when you get out.

187

INT/EXT. FALLON MANSE - DAY (TWO WEEKS LATER)

187

Trish Fallon watches removal men taking her life away in boxes. She looks wrecked. Beyond hope or grief.

Her HORSE runs in spooked circles in the paddock outside as strangers try to catch him.

There's the faint sound of a CHURCH ORGAN.

188

EXT. CHURCHYARD - DAY (TWO WEEKS LATER)

188

A CHURCHYARD lined with mourners.

Officers in ceremonial uniform bear a COFFIN. A police cap above the wreath. A GUARD OF HONOUR salutes as it passes.

(CONTINUED)

188 CONTINUED:

188

A moving police funeral for a fallen comrade.

189 INT. CHURCH - DAY (TWO WEEKS LATER)

189

The church is packed with officers. Haynes (in full uniform), Nolan, other members of Sullivan's team

Nikki, Jack and Thomas. Haynes comes up to them. Shakes Thomas's hand.

HAYNES

Thank you for coming.

Jack notices Parry amongst the mourners. No uniform. He's with Kate.

Jack makes his way over. They shake hands.

JACK

You made detective?

PARRY

(Sad smile)

No. I left. I tried but... I couldn't go back.

He looks around at the mourners, moved.

PARRY (CONT'D)

I never thought I'd miss it so bloody soon.

JACK

What will you do now?

Parry looks to Kate.

PARRY

Who knows?

CUT TO:

Nikki. Watching the mourners take their places.

SULLIVAN (O.S.)

I'm told I should thank you for saving my life.

Sullivan. Smart in his full ceremonial uniform. Moving stiffly from the bandage hidden beneath his shirt.

Nikki smiles. Glad to see him.

NIKKI

You were lucky. I don't usually get a live one.

(CONTINUED)

189 CONTINUED:

189

They share a grin. Sullivan looks down at a sheet of paper. His valediction speech. Fiddles with it nervously.

SULLIVAN

So I guess that's it. Case closed.

NIKKI

There'll always be another. We know where the whisky is.

Nikki gently touches his hand, steadyng it. And smiles.

NIKKI (CONT'D)

You'll be fine.

Beat. They gaze round the church at his grieving colleagues.

CUT TO:

Sullivan at the pulpit. Honeywell's coffin next to him. He surveys the congregation.

SULLIVAN

Sam was seventeen. He'd just lost his parents and he was wondering what to do with his life. He told me he wanted to join the Force... So naturally I tried to put him off.

Gentle laughs around the congregation. Nolan and Haynes smile.

SULLIVAN (CONT'D)

He told me he wanted to do a job that was worthwhile. Which he could believe in. With people he trusted. I'm proud to say he became a good copper. And a decent man.

Sullivan pauses.

SULLIVAN (CONT'D)

People make mistakes. Coppers deal with that every day. It's the job. And we make mistakes ourselves. We're only human.

Parry and Kate listening, sombre.

SULLIVAN (CONT'D)

But we're a family. And families support each other. Forgive each other. Love each other.

On Nikki. Jack and Thomas each side of her.

(CONTINUED)

189 CONTINUED:

189

SULLIVAN (CONT'D)

Because in the end, it's all we
have.

Nikki watches him as he leaves the pulpit, glances at the coffin, then walks back to his seat.

END CREDITS