ONE OF OUR OWN

Written by
Tom Butterworth and Chris Hurford

PART TWO

Pink Script 27th August 2014

SCENE NUMBERS LOCKED

Silent Witness XVIII

© BBC Drama Production

86

JACK ____ on our way?'

Nikki dispassionately examines a bruise. He winces.

JACK (CONT'D)

Ow. That one was a kick.

NI KKI

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?

SULLI VAN

Not yet.

NOLAN

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

NI KKI

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

NI KKI

So why take Si mons?

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.

NI KKI

(Off Jack's bagged

cl ot hes)

We'll check Jack's clothes for DNA transfer.

SULLI VAN

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

2A. 86

86

SULLI VAN (CONT'D)

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

(To Nolan)

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

(Bitterly)

At least we can rule out Carl Parry. He was in a cell all night. SWKVIII - ONE OF OUR OWN - PART 2 - PINK 27.08.14 86 CONTINUED:

3. 86

Beat.

JACK

I wouldn't mind that shower now...

The team get the message, leave Jack to it.

87 <u>INT. LOCK-UP - NI GHT 3</u>

87

A dark space.

TIGHT ON: A ceiling tile. G oved 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 <u>EXT. SUBURBAN CUL-DE-SAC - DAY 4</u>

89

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

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

WOMAN

Ant hony? 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.

NI KKI (V. O.)

90 EXT. SUBURBAN CUL DE SAC - DAY 4 (LATER)

90

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

90

NI KKI

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 SOOO whites. Sullivan and Nolan.

SULLI VAN

Time of death?

NI KKI

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 abduct ed. Beat en. Then shot and dumped. Li ke Honeywel I.

NI KKI

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

(Puzzl ed)

No attempt to hide anything at all.

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

NI KKI

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

Nikki peers minutely at the bullet hole entry.

90

5. 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.

SULLI VAN

Are you saying he survived ?

NI KKI

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.

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 <u>INT. TESS'S BEDROOM, HUGHES HOUSE - DAY 4</u>

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.

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

92 INT. DOWNSTAIRS BEDROOM, HUGHES HOUSE - DAY 4

92

June Hughes is in the bedroom they've made from the little di ni ng 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 shoul der.

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 for ensics comb the area.

Nikki scans the site. Mind working.

NI KKI

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

SULLI VAN

And was buried alive.

JACK

Fits the MD of someone wanting to wipe their traces.

NI KKI

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

SULLI VAN

(To Jack)

What about the vehicle?

JACK

No treads - the track's tarmac. But I uckily 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 OSRI N

The police have found another body.

TERRY FALLON

94 CONTINUED:

BEN OSRI N

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 OSRI N

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

TERRY FALLON

I'll talk to him again.

BEN OSRI N

No. We will.

Trish reaches them

TRI SH

(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.

TRI SH (CONT'D)

Morning Ben. Staying for coffee?

BEN OSRI N

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

95 INT. SULLIVAN'S OFFICE, POLICE STATION - DAY 4

95

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.

SULLI VAN

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

Parry nods. A devastated man trying to be brave.

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

96

JACK

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

SULLI VAN

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

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

THOMAS

Sept al 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.

NI KKI

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.

NI KKI

(Shrugs lightly)
Guess 'Youth cust ody 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.

96

NIKKI (CONT'D)

Si mons was a heavy smokér 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 appendisect omy.

SULLI VAN

M stake 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.

NI KKI

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?

97 INT. STAIRS/HALL, HUGHES HOUSE - DAY 4

97

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.

12. 97

97 CONTINUED:

SULLI VAN

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 <u>INT. LOUNGE, HUGHES HOUSE - DAY 4</u>

98

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

Jack finishes taking swabs.

SULLI VAN

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.

SULLI VAN

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)

13. 98

98 CONTINUED:

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.

SULLI VAN

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 Olub sometimes. I knew him as a kid.

SULLI VAN

Jason never met Dean apart from that?

TESS

Not as far as I know.

SULLI VAN

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 <u>INT. GARAGE, HUGHES HOUSE - DAY 4</u>

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.

TESS (CONT'D)

I just lied for you. It was <u>heroin</u>, 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

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.

Dean at his desk, music playing from huge speakers.

Terry and Osrin walk in. Dean instantly wary.

TERRY FALLON

Why don't you go away for a bit. Paul o 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 hall way of the immaculate Barrett home.

Parry. His uniforminits 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 <u>this!</u>

17. 103

KATE PARRY

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

PARRY

(Appal I ed)

What did you think I'd do to you?

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

KATE PARRY

l'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 <u>INT. VIEWING GALLERY, LYELL CENTRE - NIGHT 4</u>

105

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

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

NI KKI

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

SULLI VAN

And then?

THOMAS

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

NI KKI

But six years later he starts showing up again.

 $N_{\!\!I}\,\,kki$ hits the remote. A recent mug shot. Of the man we recognise as $S_{\!\!I}\,\,mons.$

JACK

We think this guy stole his identity.

RI CHARDS (CONT'D)

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

NI KKI

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

SULLI VAN

(To Richards)
You asked Simons to bug Sam
Honeywell's car?

RI CHARDS

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

SULLI VAN

(Anger growing)
You thought my officer was bent?
Simons was a regular coke user. He formed a sexual relationship with an eight een year old girl.

RI CHARDS

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

SULLI VAN

(To Haynes)

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

HAYNES

Si mons found not hing to help or hinder your murder investigation.

SULLI VAN

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.

SULLI VAN

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

JACK

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

SULLI VAN

Her boyfriend was keeping secrets. Or she was lying.

Beat. Haynes ponders this.

HAYNES

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

NI KKI

No DNA or fibres on Jack or his clothes.

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

SULLI VAN

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

Richards and Haynes share an uneasy look.

RI CHARDS

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

SULLI VAN

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

Bitter silence. Nikki sees Sullivan's frustration.

NI KKI

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

JACK

(Cat chi ng on)

Si mons bugged Honeywell's car. What if he did the same to Dean?

RI CHARDS

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 <u>Si mons</u> planning to get it back?

NOLAN

(Cat chi ng on)

We found spare car keys in his flat. He must have cut copies.

SULLI VAN

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

JACK

I think I can get you that.

All eyes on Jack.

106 <u>INT. BASEMENT/OFFICE, OCTANE CLUB - NIGHT 4</u>

106

Dean's den. The heavy at mosphere. 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 bast ard...

DEAN

You're wrong about me, Tessie. You al ways 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?

TESS

You deal drugs. You hat ed Jason. You threat ened 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 for ever.

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.

CHLŒ

Ch 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.

CHLŒ

What are you talking about?

TESS

It's not safe here anymore.

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

CHLŒ

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

TESS

Just I eave him Okay?

Tess hurries away through the crowd.

108 <u>INT. FORENSICS LAB, LYELL CENTRE - DAY 5</u>

108

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

NI KKI

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

Clarissa arches an eyebrow.

CLARI SSA

(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 <u>INT. VIEWING GALLERY, LYELL CENTRE - DAY 5</u>

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.

NI KKI

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.

SULLI VAN

Can a sample of two be called a pattern?

THOMAS

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

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

NI KKI

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

SULLI VAN

Such as?

THOMAS

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

NI KKI

It restricts articulation. Like frozen shoulder.

SULLI VAN

He's a cage fighter.

NI KKI

Doesn't affect power or musculature. But it would mean he coul dn'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.

SULLI VAN

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

SCENE OMITTED 110 SCENE OMITTED 110

111 INT. HALL, HUGHES HOUSE - DAY 5

109

111

109

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.

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 <u>SCENE MOVED TO 108A</u>

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

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)

NOLAN

Jack's got him back inside.

SULLI VAN

Let them get clear. Then we move.

INT. BASEMENT/OFFICE, OCTANE CLUB - DAY 5 117

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)

G oves.

Jack shakes his head. Really wants a way out.

Jack notices a LONG SCAR across the back of Dean's Left shoul der.

JACK

What happened to that shoulder?

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

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

123

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

124 <u>INT/EXT. DEAN'S CAR/CAR PARK, OCTANE CLUB - DAY 5</u> 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.

SULLI VAN

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.

SULLI VAN

I'm aware the recovery was compromised.

HAYNES

'Compromised' as in 'inadmissable'.

SULLI VAN

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.

SULLI VAN

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.

SULLI VAN

Thank you.

KATE PARRY

Not sure I can do this.

They head towards Sullivan's office together.

SULLI VAN

I already jumped down his throat. M ght finally have got through.

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

SULLI VAN (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.

SULLI VAN

You came, Kat e.

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.

SULLI VAN

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

Jack has a shi ny brui se hi gh on hi s ri ght cheekbone. Ni kki hands hi m an i ce pack.

JACK

Dean can swing a left just fine.

NI KKI

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

JACK

I saw the scar.

CLARI SSA

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

SULLI VAN

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

CLARI SSA

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

SULLI VAN

A new supplier? A new source?

THOMAS

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

SULLI VAN

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.

SULLI VAN (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. Ni kki's probably finished though. Yes Ni kki?

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

SULLI VAN

Do you need a lift..?

CLARI SSA

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.

SULLI VAN

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.

SULLI VAN (CONT'D)

Not such a good idea?

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

SCENE OMITTED

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.)

SULLI VAN Ben Osrin? Fallon's lawyer.

BEN OSRIN (O.S.)

Not an and Sullivan share looks.

BEN OSRIN (O.S.) (CONT'D)

The team absorbing this.

SULLI VAN

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.

SULLI VAN

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

The cops seem to enjoy the irony.

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

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

Nikki observing through the mirror.

SULLI VAN

Sorry, there wasn't another room available.

Sullivan's secretly enjoying doing this here.

BEN OSRI N

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?

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.

138 <u>EXT. LOCK-UPS - DAY 6</u>

138

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

139 <u>INT. LOCK-UP - DAY 6</u>

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

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

140 <u>INT. HALL, HUGHES HOUSE - DAY 6</u>

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 <u>INT. GARAGE, HUGHES HOUSE - DAY 6</u>

142

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

BEN OSRI N

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

BEN OSRIN (CONT'D)
How does your little girl's

boyfriend end up with the stash?

HUGHES

I told you. Was an accident.

BEN OSRI N

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

HUGHES

(pl eadi ng)

Tess doesn't know anything. Please.

Osrin studying him

BEN OSRI N

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

(desper at e)

I never told Honeywell any names.

BEN OSRI N

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.

SWXVIII - ONE OF OUR OWN - PART 2 - PINK 27.08.14 143 CONTINUED:

38. 143

JUNE

St an. . ?

The front door closes. Her concern.

144 <u>SCENE OMITTED</u>

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.

CHLŒ

Don't hog it. Just a little one.

DEAN

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

CHLŒ

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.

CHLŒ

Fetch them yourself.

She heads off. Dean Laughs.

DEAN

You want a line or not?

146 SCENE OMITTED

146

147 <u>INT. SCIENCE ROOM, LYELL CENTRE - DAY 6</u>

147

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

Jack Leans over her shoulder.

147 CONTINUED:

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.

NI KKI

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.

TRI SH

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.

151

151 CONTINUED:

CHLŒ

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 <u>INT. SCIENCE ROOM/FORENSICS LAB, LYELL CENTRE - DAY 6</u> 152

Nikki at her computer. Clarissa at hers.

NI KKI

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

CLARI SSA

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

NI KKI

He had Sprengel's in isolation. Much rarer.

CLARI SSA

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

NI KKI

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.

CLARI SSA

Ni kki?

153 <u>INT. LADIES' TOILETS, OCTANE CLUB - DAY 6</u>

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.

SWXVIII - ONE OF OUR OWN - PART 2 - PINK 27.08.14

42. 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)
On Chloe... On 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, Mim Chloe's dead...

154 <u>SCENE OMITTED</u>

154

155 <u>INT/EXT. BEN OSRIN'S CAR/LOCK-UP - DAY 6</u>

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.

NI KKI

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

THOMAS

(confused)

Dean Fall on doesn't have Sprengel's. The operation.

NI KKI

It only works before the age of five.

THOMAS

Dean was four.

NI KKI

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 Ösrin's C Model
Benz. Matches the branch from the
Si mons cri me scene.

Sullivan absorbing this.

SULLI VAN

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 OSRI N

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.

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

He looks like a lost boy.

DEAN (CONT' D) Chloe found it.

Trish trying not to look at her.

TRI SH

Let's go upstairs. Have a drink.

Her calm Something dawning on Dean.

DEAN

Mum?

TRI SH

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

DEAN He's in trouble. Needs help. Or we're gonna lose him for ever.

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 lockups. The father pale, shaken. Arm round his son.

PC (To the boy)

Thanks. You've been really brave.

The PC finishes writing in his not ebook 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.

SULLI VAN (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.

SULLI VAN (CONT'D)

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

JACK

47A. 164

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

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

SWKVIII - ONE OF OUR OWN - PART 2 - PINK 27.08.14

48. 164

164 CONTI NUED:

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.

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.

49. 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.

TRI SH

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.

Not an pushes into the toilets.

TRI SH (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.

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.

NI KKI (I NTO PHONE) He needs a host age. 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 <u>INT. PORCH, HUGHES HOUSE - DAY 6</u>

172

Jack studying the jacket. The white dust there.

I NTO PHONE)

NOLAN Your husband killed two of ours. He

THOMAS

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

TRI SH

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.

TRI SH

I wouldn't know. Would I?

INT/EXT. DEAN'S CAR, ESSEX MARSH ROAD - DAY 6 173A

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 174 - DAY 6

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.

174 CONTINUED:

She nods. Mute with fear.

175 <u>EXT. CUSTOMS OFFICES, DOCKS - DAY 6</u>

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.

DICKSON BALOGUN (O.S.)

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.

Bal ogun studi es Hughes.

DI CKSON 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.

EXT. DUAL CARRIAGEWAY, ESSEX COUNTRYSIDE - DAY 6 175A 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 CUSTOVS CHECK, BLUE LIGHTS FLASHING.

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

NI KKI

Stan Hughes.

DI CKSON BALOGUN

He just drove off. Took an early lunch.

SULLI VAN

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

DI CKSON BALOGUN

Sur e.

SULLI VAN

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

177 SCENE OMITTED

177

178 <u>EXT. DI SUSED CONTAINER DEPOT - DAY 6</u>

178

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

The container truck appears, rumbling towards him...

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

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 squirmint of 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

180 CONTINUED:

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

JUNE (INTO PHONE)

Hello?

June puts the phone on speaker.

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 <u>INT. KITCHEN, HUGHES HOUSE - DAY 6</u>

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 haul age yard.

183 <u>SCENE OMITTED</u> 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.)

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.

SULLI VAN

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

Nikki gets in and they accelerate away.

183B <u>INT. KITCHEN, HUGHES HOUSE - DAY 6</u>

183B

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

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.

Inside, children's cartoon LUNCH BAGS in polythene.

57. 184

184 CONTINUED:

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

ANGLE ON: A large white brick of HEROLN HYDROCHLORIDE.

Terry opens another box. Pulls out another brick.

Terry takes in the stacked boxes. And grins.

185 <u>INT/EXT. TERRY FALLON'S 4X4/DISUSED CONTAINER DEPOT -</u> 185 DAY 6

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

TERRY FALLON

Qut.

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.

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. No lan and Nikki behind.

SULLI VAN

(To Nolan. Off Hughes's

car)

Get it pulled over at the main road.

Not an nods. Goes to issue the order. Sullivan and Nikki watch the police marksmen creeping nearer the perimeter fence...

185B <u>INT/EXT. TERRY FALLON'S 4X4/DISUSED CONTAINER DEPOT -</u> 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)

(Of f the 4x4)

So what was the deal? Let me guess. Sell this lot. Make yourself

unt ouchable. 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.

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.

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

NOLAN (O.S.)

Terry spins round.

Police marksmen hurriedly taking positions. Behind them, Sullivan and N_i kki.

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

There's a faint CRACK.

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.)

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 swarmin, 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.

NI KKI

Thomas!

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

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.

Sullivan coughs up a fine spray of blood.

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

A mov/ng police funeral for a fallen comrade.

189 INT. CHURCH - DAY (TWO WEEKS LATER)

189

The church is packed with officers. Haynes (in full uniform), Nollan, 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. l left. I tried but... I coul dn't go back.

He looks around at the mourners, moved.

PARRY (CONT'D)

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

SULLI VAN

So I guess that's it. Case closed.

NI KKI

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

Nikki gently touches his hand, steadying 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.

SULLI VAN

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. Not an and Haynes smile.

SULLI VAN (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.

SULLI VAN (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.

SULLI VAN (CONT'D)

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

On Nikki. Jack and Thomas each side of her.

SULLIVAN (CONT'D) Because in the end, it's all we have.

 $N\!i$ kki watches him as he leaves the pulpit, glances at the coffin, then walks back to his seat.

END CREDITS