EP89/SC1. INT. HOLLINS HOUSE. MAIN BEDROOM/HALL.  
DAY. 06:30

ANDY, ROB, KAREN

[ANDY, COAT ON, LOOKS IN.

ROB AND KAREN ARE ASLEEP IN BED. ROB 
SNORING SOFTLY. A CLOCK TICKS BY THE 
BEDSIDE.

ANDY LEAVES, CLOSING THE DOOR GENTLY. 
NEITHER OF THEM STIR]

CUT TO:
EP89/SC2. INT. HOLLINS HOUSE. KITCHEN. DAY. 06:40

ANDY

[ANDY TAKES A BOTTLE OF WATER FROM THE FRIDGE.

PICKS UP THE SATCHEL OF EVIDENCE, AND SWINGS IT OVER HIS SHOULDER.

GOES TO THE KEY-BOARD, AND TAKES ROB’S CAR-KEYS]

CUT TO:
EP89/SC3. EXT. HOLLINS HOUSE. DRIVE. DAY. 06:42

ANDY

[THE STREET IS QUIET. BIRDS CHIRPING.

ANDY REMOTE-UNLOCKS ROB’S CAR, PUTS THE SATCHEL INTO THE FRONT PASSENGER FOOTWELL.

HE GETS IN, STARTS THE ENGINE AND DRIVES AWAY]

CUT TO:
EP89/SC4. INT. ROSE’S HOUSE. MIA’S BEDROOM. DAY. 08:00

MIA, ROSE

[A BRIGHT, TIDY, ATTRACTIVE CHILD’S BEDROOM.

MIA SITS ON THE BED, WEARING SCHOOL UNIFORM. SHE LOOKS MUCH BETTER: NOT GRUBBY OR EXHAUSTED.

ROSE BLAIR (40S), HER FOSTER-MUM (WARM, SHREWDED) TAPS ON THE DOOR AND COMES IN, HOLDING A PACKAGE. SHE SMILES]

ROSE:
Are you sure you want to go back to school, lovey?

MIA:
Yeah. I want to do something normal.

ROSE:
Okay. (HOLDING OUT THE PACKAGE) This came for you.

[MIA KEEPS HER EXPRESSION CAREFULLY NEUTRAL AS SHE TAKES THE PACKAGE]

MIA:
Thanks.

ROSE:
(CHECKING) Alright?

MIA:
(SMILES) Yeah. I know who it’s from.

ROSE:
…Good.

[MIA’S SMILE DROPS AS SOON AS ROSE GOES OUT. SHE RIPS OPEN THE PACKAGE.

A BRAND-NEW SMARTPHONE FALLS OUT, ALONG WITH A CHARGER, BUT IT’S FULLY CHARGED]
[MIA SWITCHES IT ON AND CHECKS THE ADDRESS BOOK THERE’S ONE NAME – ONE SHE CLEARLY RECOGNIZES. MAL. MIA LOOKS TERRIFIED. SHE SWITCHES THE PHONE OFF]

CUT TO:
EP89/SC5. EXT. LAYBY. ROB’S CAR. DAY. 08:15

ANDY, MAL (OOV)

[INTERCUT WITH SCENE 6.

ANDY’S STOPPED IN AN EMPTY LAYBY. HE MAKES A CALL ON HIS MOBILE. MAL ANSWERS]

ANDY:
(INTO PHONE) Mal. It’s Andy. Listen… I want to make a deal.

MAL (OOV):
You’re in no position to make deals with me.

ANDY:
An offer, then. I can’t do this anymore. I’m sick of running. I’ve got the evidence, if you want it you can have it.

MAL (OOV):
And in return?

ANDY:
I leave. I’ve got fake ID, I’ll be out of the country. You’ll never hear from me again.

MAL (OOV):
I’m disappointed, Andy. I thought you were a crusading hero.

ANDY:
Not when it means risking my life. I’d no idea what I was getting into, trying to take you on. You and your “friends” can do what you like; I’m not gonna stop you.

[PAUSE. MAL MAKES HIM WAIT]

MAL (OOV):
All the evidence?

ANDY:
I’ve got it with me.

MAL (OOV):
How do I know you haven’t made copies?

ANDY:
Even if I had, it’s useless without my testimony.

MAL (OOV):
Police are still sniffing round, though.
**ANDY:**
Don’t worry about them. They couldn’t find their own backsides--

**MAL (OOV):**
Including your friend Hollins?

**ANDY:**
Especially him. As for those kids, none of them’s gonna talk to the police are they? They’re much too scared.

[PAUSE. MAL MAKES HIM WAIT]

**MAL (OOV):**
Where are you?

**ANDY:**
On the road.

**MAL (OOV):**
Let’s meet up. I own a nice caff, we can have breakfast. Full English. What d’you say?

**ANDY:**
You think I’m stupid? You arrange a drop. Somewhere public, loads of people around, or I don’t turn up. (NO RESPONSE) C’mon, Mal. It’s in both our interests. This way, we’ll both be safe.

**MAL (OOV):**
Let me think about it; I’ll call you back.

**ANDY:**
If I don’t hear from you by midday today I’m gone, and the evidence goes with me. You never know, I might change my mind. Decide I’ve got some balls after all…

**MAL (OOV):**
I’ll call you back within an hour.

[HE HANGS UP. ANDY SIGHS WITH TENSION AS HE ENDS THE CALL]

**CUT TO:**
EP89/SC6. INT. MAL’S OFFICE. DAY. 08:15

MAL, ANDY (OOV)

[INTERCUT WITH SCENE 5.

A SCRUFFY OFFICE. MALCOLM “MAL” MCBRIDE (50S), SITS IN A SAGGING OFFICE CHAIR WITH A MUG OF BUILDER’S TEA. WHITE, BIG, HEAVILY-BUILT. HIS MOBILE RINGS]

ANDY (OOV):
Mal. It’s Andy. Listen…I want to make a deal.

MAL (INTO ONE):
You’re in no position to make deals with me.

ANDY (OOV):
An offer, then. I can’t do this anymore. I’m sick of running. I’ve got the evidence, if you want it you can have it.

MAL:
And in return?

ANDY (OOV):
I leave. I’ve got fake ID, I’ll be out of the country. You’ll never hear from me again.

MAL:
I’m disappointed, Andy. I thought you were a crusading hero.

ANDY (OOV):
Not when it means risking my life. I’d no idea what I was getting into, trying to take you on. You and your “friends” can do what you like; I’m not gonna stop you.

[PAUSE. MAL MAKES HIM WAIT]

MAL:
All the evidence?

ANDY (OOV):
I’ve got it with me.

MAL:
How do I know you haven’t made copies?

ANDY (OOV):
Even if I had, it’s useless without my testimony.
MAL: Police are still sniffing round, though.

ANDY (OOV): Don’t worry about them. They couldn’t find their own backsides--

MAL: Including your friend Hollins?

ANDY (OOV): Especially him. As for those kids…None of them are gonna talk to the police are they? They’re much too scared.

[PAUSE. MAL MAKES HIM WAIT]

MAL: Where are you?

ANDY (OOV): On the road.

MAL: Let’s meet up. I own a nice caff, we can have breakfast. Full English. What d’you say?

ANDY (OOV): You think I’m stupid? You arrange a drop. Somewhere public, loads of people around, or I don’t turn up. (NO RESPONSE) C’mon, Mal. It’s in both our interests. This way, we’ll both be safe.

MAL: Let me think about it; I’ll call you back.

ANDY (OOV): If I don’t hear from you by midday today I’m gone, and the evidence goes with me. You never know, I might change my mind. Decide I’ve got some balls after all…

MAL: I’ll call you back within an hour.

[MAL HANGS UP; SMILES. HE LOOKS AS IF HE CAN’T BELIEVE HIS LUCK]

CUT TO:
EP89/SC7. EXT. ROSE’S CAR/BUS-STOP. DAY. 08:40

ROSE, MIA

NSE PEDESTRIANS

[ROSE’S CAR HAS PULLED UP NEAR A BUS-STOP. MIA SITS IN THE FRONT PASSENGER SEAT, HOLDING A BAG]

ROSE:
Weird to be back?

MIA:
Yeah.

ROSE:
(PAUSE) That package that came for you. Who was it from?

MIA:
(LYING) Those doctors, the ones who helped me. Daniel and Zara. Someone must’ve given them the address.

ROSE:
Yes, they must. What was it?

MIA:

[ROSE SENSES MIA’S LYING, BUT DOESN’T WANT TO PUSH HER. SHE SMILES]

ROSE:
That’s nice. (THEN) Off you go. I’ll pick you up at three-thirty.

[MIA OPENS HER DOOR, THEN TURNS AND HUGS ROSE AWKWARDLY]

MIA:
Thanks. You’ve been really lovely.

[ROSE SMILES, TOUCHE; BUT WE SEE MIA’S FACE AS SHE GETS OUT OF THE CAR, STRICKEN.

ROSE DRIVES AWAY.

AS SOON AS SHE’S GONE, MIA OPENS THE BAG. WE GLIMPSE CLOTHES INSIDE, A TOOTHBRUSH. SHE’S RUNNING AWAY]
[SHE PULLS ON A HOODIE OVER HER UNIFORM, PULLS THE HOOD UP. SHE CLOSES THE BAG AND WALKS OVER TO THE BUS-STOP.]

THE SIGN SAYS “CITY CENTRE BUSES.” HEAD DOWN, TRYING TO BE INCONSPICUOUS, MIA WAITS]

CUT TO:
EP89/SC8. INT. HOLLINS HOUSE. KITCHEN. DAY. 09:15

ROB, KAREN, NOAKES (OOV)

[INTERCUT WITH SCENE 9.

KAREN AND ROB HAVE GOT UP. KAREN’S FURIOUS. ROB, CALMER, HOLDS HIS MOBILE]

KAREN:
That lying, conniving snake! We put him up – hide him from the police – you risk your job for him and what does he do?! Steals your flipping car and runs for it! We should never have let him stay.

ROB:
I owe him.

KAREN:
Not this much. Now he’s dropped us in it – what are we going to do?

ROB:
I’ve rung Lyn Driver. She’s coming round. She says to sit tight, ring Noakes and tell him everything.

KAREN:
That’s a terrible idea! Why do we have to? At least Andy’s gone. Can’t we just pretend he was never here?

ROB:
No, love. I can’t do that. (SIGHS) I better get this over with.

[ROB TAKES A DEEP BREATH AND DIALS NOAKES’S NUMBER AS KAREN WATCHES TENSELY. NOAKES ANSWERS]

NOAKES (OOV)
(SNAPS) Noakes.

ROB:
(INTO PHONE)…It’s Sgt Hollins. Sir, Andy Weston’s been staying in my house.

[NOAKES TAKES THIS IN]

NOAKES (OOV):
Since when?

ROB:
Ten days. He asked me for help, so -
NOAKES (OOV):
And when we searched your property the other day?

ROB:
He was here. We hid him.

[PAUSE]

NOAKES (OOV):
(ICY; FURIOUS) D’you have any idea where he might have gone?

ROB:
No, sir. I don’t. I’m sorry. (BEAT) He’s also taken my car.

NOAKES (OOV):
Stay there. Do not leave your house. I’m coming over.

[HE HANGS UP. ROB TAKES A DEEP BREATH. LOOKS AT KAREN]

CUT TO:
EP89/SC9. INT. POLICE STATION. CID OFFICE. DAY. 09:15

NOAKES, ROB (OOV)

NSE POLICE OFFICERS

[INTERCUT WITH SCENE 8.
ROB’S PHONED AS NOAKES IS BRIEFING THE TROOPS. ]

NOAKES:
(SNAPS INTO PHONE) Noakes.

ROB (OOV):
…It’s Sgt Hollins. (NOAKES PUTS THE CALL ON SPEAKERPHONE SO EVERYONE CAN HEAR) Sir, Andy Weston’s been staying in my house.

[PAUSE AS NOAKES TAKES THIS IN]

NOAKES:
Since when?

ROB (OOV):
10 days. He asked me for help, so -

NOAKES:
And when we searched your property the other day?

ROB (OOV):
He was there. We hid him.

[PAUSE]

NOAKES:
(ICY; FURIOUS) So. Seeing as you’re such a good friend of his, d’you have any idea where he might have gone?

ROB (OOV):
No, sir. I don’t. I’m sorry. (BEAT) He’s also taken my car.

NOAKES:
Stay there. Do not leave your house. I’m coming over.

[HE HANGS UP. GLARES AT HIS SUBORDINATES]

NOAKES:
You all got that?
[AD-LIB MUMBLES, “YES, BOSS”. NOAKES STANDS]

NOAKES:
The search is back on. Starting at Hollins’ house. (TO TWO NSES) Bell, Stringer. You’re coming with me.

[THEY START TO FILE OUT]

CUT TO:
EP89/SC10. EXT. DANIEL AND ZARA’S HOUSE. DRIVE.
DAY. 10:00

DANIEL, ZARA, ROSE (OOV)

[INTERCUT WITH SCENE 11.

DANIEL, CASUALLY DRESSED, PUTS A SET OF GOLF CLUBS IN THE BOOT OF HIS CAR. HE’S GETTING READY TO LEAVE. HIS MOBILE RINGS. HE ANSWERS]

DANIEL:
(INTO PHONE) Hello, Daniel Granger.

ROSE (OOV):
Hello. It’s Rose Blair – I’m Mia Kelly’s foster-mum. The surgery gave me your mobile number…

DANIEL:
How is Mia? How’s she getting on?

ROSE (OOV):
She’s run away. I dropped her off first thing. The school rang me; she never turned up. Never even registered. I’ve called the police, but…

DANIEL:
What can I do to help?

ROSE (OOV):
You and your partner talked to her. Did she say anything, give any idea where she might go if she ran away..?

DANIEL:
No. How has she been? We’ve both been wondering…

ROSE (OOV):
Physically, much better. But she hasn’t really started talking to me yet. Kids don’t, straight away. It takes time. Often, they need to crash for a bit. Rest, recover. It’s exhausting, being frightened all the time.

DANIEL:
But she’s safe there. Why would she run away?

ROSE (OOV):
That’s another thing I wanted to ask. What was the present you and your partner sent her?

DANIEL:
(BLANKLY) Present?
ROSE (OOV): A package came this morning, she said it was from you.

DANIEL: No. ...we haven’t sent her anything.

[PAUSE AS ROSE TAKES THIS IN]

DANIEL: (REALISING) Someone knows where she is.

ROSE (OOV): ...And that’s why she’s run. Right. I’m gonna call the police again.

DANIEL: We’ve got each other’s numbers. If you hear anything, call us. I’ll do the same. And if we can do anything...

ROSE (OOV): Yes. Thanks, Dr Granger.

[SHE HANGS UP. AS DANIEL HANGS UP, ZARA COMES OUTSIDE, CALLING]

ZARA: Daniel! Have you seen Mr Bear? You know what Joe’s like if he doesn’t have—(OFF HIS SHOCKED LOOK) What?

CUT TO:
EP89/SC11. INT. ROSE’S HOUSE. KITCHEN. DAY. 10:00

ROSE, DANIEL (OOV)

[INTERCUT WITH SCENE 10.

BRIGHT, TIDY, WELCOMING. COLOURFUL CHILDREN’S DRAWINGS PINNED TO THE FRIDGE, AND ON THE WALLS. ROSE SITS AT THE TABLE, PHONING DANIEL]

DANIEL (OOV):
Hello, Daniel Granger.

ROSE:
(INTO PHONE) Hello. It’s Rose Blair – I’m Mia Kelly’s foster-mum. The surgery gave me your mobile number…

DANIEL (OOV):
How is Mia? How’s she getting on?

ROSE:
She’s run away. I dropped her off at school first thing. They rang me; she never turned up. Never even registered. I’ve called the police, but -

DANIEL (OOV):
What can I do to help?

ROSE:
You and your partner talked to her. Did she say anything, give any idea where she might go if she ran away?

DANIEL (OOV):
No. How has she been? We’ve both been wondering…

ROSE:
Physically, much better. She’s tough. But she hadn’t really started talking to me yet. Kids don’t, straight away. It takes time. Often, they need to crash for a bit. Rest, recover. It’s exhausting, being frightened all the time.

DANIEL (OOV):
But she’s safe there. Why would she run away?

ROSE:
That’s another thing I wanted to ask. What was the present you and you partner sent her?

DANIEL (OOV):
(BLANKLY) Present?
ROSE:
A package came this morning, she said it was from you.

DANIEL (OOV):
No. I…we haven’t sent her anything.

[PAUSE AS ROSE TAKES THIS IN]

DANIEL (OOV):
(REALISING) Someone knows where she is.

ROSE:
…And that’s why she’s run. Right. I’m gonna call the police again.

DANIEL (OOV):
We’ve got each other’s numbers. If you hear anything, call us. I’ll do the same. And if we can do anything…

ROSE:
Yes. Thanks, Dr Granger.

[SHE HANGS UP]

CUT TO:
EP89/SC12. INT. HOLLINS HOUSE. LIVING ROOM. DAY. 10.10

ROB, KAREN, DRIVER, NOAKES

NSE POLICE OFFICERS

[NOAKES HAS ARRIVED AND IS RAGING AT THEM. ROB, TO KAREN’S SURPRISE, TAKES IT]

NOAKES:
We’ve been searching all over the Midlands for this man and you were protecting him all this time?

ROB:
He asked me to.

NOAKES:
(SARKY) D’you always do what criminals ask?

ROB:
No, sir. But Andy’s also a witness. He had vital evidence…

NOAKES:
What’s happened to that?

ROB:
He’s, er, taken it with him.

[NOAKES GLARES AT HIM. THE DOORBELL RINGS OOV]

KAREN:
I’ll get it.

NOAKES:
(TO NSE OFFICER) Bell - go with her.

KAREN:
Thanks for letting me answer my own front door.

[NOAKES GLARES AT HER. SHE GOES OUT]

ROB:
Sir, I know this isn’t by the book but I thought Andy was worth protecting. And he wasn’t exactly safe in police custody was he?

[NOAKES IS ABOUT TO RETORT WHEN KAREN AND THE NSE COP COME BACK IN, WITH DRIVER, WHO LOOKS SUBDUED]
**NOAKES:**
Great. The other suspended officer. Did you know about this?

**DRIVER:**
Not till this morning. Sgt Hollins rang me. I advised him to inform you at once. Sir, I’m sorry. I know we’ve both screwed up...

**NOAKES:**
Too right. And you’re going to face the consequences…

**KAREN:**
Are we under arrest?

**NOAKES:**
Not yet. I’ve better things to do. Find Mr Weston, for starters.

**KAREN:**
Well if you’re not arresting us, and you’re not going to search, you can leave. This is my house. And you’re not gonna find Andy here.

**NOAKES:**
You’re not in any position—

**KAREN:**
I don’t take orders from you.

[NOAKES STARES AT HER, SURPRISED, AND BACKS DOWN.

ON ROB; EXPRESSIONLESS. HE DOESN’T EVEN SEEM TO HEAR]

**CUT TO:**
EP89/SC13. EXT. DANIEL AND ZARA’S HOUSE. DRIVE.  
DAY. 10:30

DANIEL, ZARA

NSE JOE

[ZARA PUTS JOE IN THE CHILD-SEAT IN THE BACK OF THEIR CAR. SHE’S SAYING TONGUE-TWISTERS TO MAKE HIM GIGGLE. DANIEL FOLLOWS THEM OUT, PREOCCUPIED]

ZARA:  
Red lorry, yellow lorry, red lorry, yellow lorry…Can you say that?

[JOE GIGGLES]

ZARA:  
Are you still going to your golf game, after lunch?

DANIEL:  
(UNENTHUSIASTIC) Yes. I suppose so…

ZARA:  
But you want to go and help look for Mia.

DANIEL:  
I know we’ve done all we can. It’s not our responsibility anymore…

ZARA:  
Go. Do what you need to. I’ll take Joe -

DANIEL:  
Where would I even start?

[ZARA DOESN’T KNOW. SHE LEANS INTO THE CAR, FASTENING JOE’S SEAT-BELT]

ZARA:  
One more tongue-twister? (JOE AD-LIBS, “YES!”) She sells seashells by the seashore. Can you say that?

[JOE GIGGLES. ZARA SMILES AT HIM]

ZARA:  
She sells seashells by the seashore…And you can hear the sea in them. Ssshhhhhh…

[DANIEL HAS A BRAINWAVE]
DANIEL:
Zara, you're a genius.

ZARA:
Well, obviously. But what - ?

[SHE TURNS; DANIEL IS SMILING]

CUT TO:
EP89/SC14. EXT. CENTENARY SQUARE. DAY. 10:45

MRS TEMBE, AL, HOWARD, RICK, GURPREET

NSE BRUMMIE BHANGRA, HEALTH-WORKERS, PEDESTRIANS, STALL VENDORS

RICK:
C’mon, people, give us your blood!

[A MINI-FESTIVAL; FOOD STALLS ARE SET UP ALONG THE SIDE OF THE SQUARE.]

MRS TEMBE, HOWARD AND NSE HEALTH-WORKERS ARE AMONGST THEM, WITH LEAFLETS AND AN INFORMATION STAND (NHS BLOOD AND ORGAN DONATION).

TO MAKE THE POINT MORE VIVIDLY, SOME OF THEM ARE DRESSED AS VITAL ORGANS – HEART, LUNGS, LIVER, ETC.

THEY ALSO REPRESENT DIFFERENT ETHNIC GROUPS: AFRO-CARIBBEAN, ASIAN, CHINESE. AL WEARS A KIDNEY COSTUME.

BHANGRA DANCERS AND MUSICIANS IN COLOURFUL COSTUMES ARE PREPARING TO PERFORM.

RICK JOSEPH (50S) – TALL, BLACK, SMART, FUNNY, MERCURIAL – STANDS AT A PORTABLE PA SYSTEM WOWING PEDESTRIANS.

RICK:
We’re not vampires, we work for the NHS…and we need you to sign up. Give blood now, pledge to donate your vital organs and save lives.

[SOME PEOPLE COME FORWARD]

RICK:
Let me introduce you to your vital organs. Dr Alastair is the kidney, Lucy Young is the Lung, Ramesh is the liver and Dr Arynetta is all heart. All are medically qualified and happy to answer any of your questions. We’ve got music and dancing…(A PASSERBY ASKS A QUESTION) No sir, you don’t need to have an examination …

[GO TO: HOWARD STROLLS BACK FROM ONE OF THE FOOD STALLS, FINISHING SOME FOOD, WIPING HIS HANDS ON A NAPKIN]
HOWARD:
I recommend the dim sum. Excellent

AL:
Why do I always have to wear the comedy outfit?

HOWARD:
‘Cos you do it so well.

AL:
It’s gonna cost you, Bellamy, talking me into this. No paperwork for a week, fag-breaks every hour...

[MRS TEMBE SMILES AT AL, MALICIOUS]

MRS TEMBE:
You look splendid, Dr Haskey. Very…eye-catching.

[AL LOOKS LONGINGLY AT THE FOOD STALLS]

AL:
I’m starving. Think I might sample the goat curry...

MRS TEMBE:
(CHIDING) You are here to work. Talk to people. Educate them...

AL:
What do I say? “Hello, I’m the organ that produces wee.”

HOWARD:
(SLIGHTLY BEMUSED) Why the dancers?

MRS TEMBE:
It is a multi-cultural event. We need more black and ethnic minority donors, so...(LOOKING AT RICK) It was Mr Joseph’s idea.

HOWARD:
Well, it’s working. And he’s doing a great job, pulling in the punters...

MRS TEMBE:
He is a little…bombastic. All these vampire jokes...

AL:
Quite right. Vampires are no laughing matter.

MRS TEMBE:
I mean that it may put people off. I may have to have a word.
[SHE WALKS AWAY. AL GRINS]

**AL:**
Dim sum eh?

[HOWARD KISSES HIS FINGERS]

**CUT TO:**
EP89/SC15. INT. HOLLINS HOUSE. LIVING ROOM. DAY. 11:05

KAREN, ROB, DRIVER

[NOAKES HAS GONE. ROB AND DRIVER ARE GETTING READY TO LEAVE. KAREN IS PANICKING]

KAREN:
What if we all go to prison? What’ll we tell the kids? I won’t manage prison, I wouldn’t last five minutes…

ROB:
(PATIENTLY) Karen, love. None of us are going to prison.

DRIVER:
I know it’s hard to believe but things really will be alright. Rob and I have to go out for a bit. (TO ROB) We’ll take my car.

KAREN:
Where are you going?! What am I supposed to do?

ROB:
Just…try and relax. It’ll be fine.

[SEEING HER DISTRAUGHT LOOK, HE HUGS HER. DRIVER GOES OUT]

ROB:
Trust me.

[HE FOLLOWS DRIVER OUT. ON KAREN, NOT REASSURED]

CUT TO:
EP89/SC16. INT. NATIONAL SEA LIFE CENTRE. DAY. 11:15

MIA, DANIEL

NSE VISITORS

[MUSIC: MIA’S THEME]

WE SEEM TO BE UNDERWATER. IT’S BRIGHTLY-LIT FROM ABOVE. FISH, ALL SIZES, SHAPES AND COLOURS, SWIM AROUND AND ABOVE US.

MIA STANDS IN THE TUNNEL UNDER THE MAIN AQUARIUM, LOOKING UP, ENTRANCED. HER HAND ON THE GLASS.

AFTER A WHILE SHE TAKES OUT THE NEW SMARTPHONE, HESITATES AND SWITCHES IT ON. IMMEDIATELY IT RINGS. MIA JUMPS, TURNS IT OFF AND STOWS IT AWAY AGAIN.

SHE LOOKS AT THE VISITORS AROUND HER: MOSTLY FAMILIES WITH YOUNG CHILDREN. SHE WATCHES A YOUNG MUM NEARBY WITH HER CHILD, WISTFULLY. THIS IS THE FAMILY LIFE SHE’S NEVER HAD.

HER SMILE FADES AS SHE LOOKS DOWN THE TUNNEL.

DANIEL, LOOKING RELIEVED, IS WALKING TOWARDS HER.

CUT TO:
EP89/SC17. EXT. CENTENARY SQUARE. DAY. 11:20

MRS TEMBE, AL, HOWARD, ANDY, RICK, GURPREET, LENNY, RHYS

NSE BRUMMIE BHANGRA, HEALTH-WORKERS, PEDESTRIANS, STALL VENDORS

[THEY WORK AS BEFORE. RICK TALKS TO THE BHANGRA DANCERS AND MUSICIANS]

RICK:
You guys ready?

[THEY NOD. GURPREET (20S), YOUNG, PRETTY, ONE OF THE MUSICIANS, ROLLS HER EYES]

GURPREET:
The things I do for the NHS…

RICK:
Come on, Gurpreet. You love it really. Right. I’ll give you an intro and -

[TERRIBLE, DISCORDANT MUSIC STARTS. THEY ALL LOOK ROUND.

LENNY, HOMELESS, AGELESS, GRIZZLED, VULNERABLE (50S?) HAS TAKEN POSITION IN THE CENTRE OF THE SQUARE AND IS BUSKING HORRIBLY.

HE PLAYS AN INSTRUMENT (ACCORDION/GUITAR) AND SINGS ALONG. HE DOES NEITHER OF THESE IN TUNE.

AN NSE HEALTH-WORKER GOES TO HIM OFFICIously, TRYING TO GET HIM TO MOVE. MRS TEMBE RECOGNISES LENNY, AND GOES OVER TO HIM. RICK GOES OVER TO TRY AND SORT IT]

MRS TEMBE:
(TO NSE) Leave him alone. He is not doing any harm…(TO HIM) Hello, Lenny.

[LENNY NODS TO HER. THANKFULLY, HE HAS STOPPED PLAYING]

LENNY:
Alright Mrs T, what you doing here?
RICK:  
(TO MRS TEMBE) You know him?

MRS TEMBE:  
Yes, he is homeless. I help to run a food-bank. He has been to us…

[LENNY STARTS SINGING AGAIN]

RICK:  
(TO LENNY) Mate, I know you want to serenade us but we’ve got some music about to start…(HAS AN IDEA) Tell you what – have you eaten?

LENNY:  
No. Why do you think I’m doing this?

RICK:  
I’ll get you some food, on us. (INDICATING THE STALLS) We’ve got world cuisine here.

LENNY:  
I love a bit of Chinese, me

RICK:  
Me too, let’s see what we can find, eh?

[LENNY SMILES. HE ANNOUNCES HIMSELF WITH PRIDE, AS IF HIS NAME WAS A TITLE]

LENNY:  
I’m Lenny from Letherbridge.

RICK:  
Rick, from Edgbaston. Good to meet you.

[RICK SHEPHERDS LENNY TOWARDS THE FOOD STALLS, HE LIMPS]

RICK:  
You been in the wars?

LENNY:  
Yes. I was a soldier.

RICK:  
There’s plenty of medics here. Someone could take a look at you…

LENNY:  
Oh no. I wouldn’t want that.

RICK:  
Okay.
RICK: Al, this is Lenny. Would that be Dim sum?

[AS RICK SITS LENNY NEXT TO AL]

AL: Er … yeah

RICK: (TO LENNY) Sadly Dr Al’s got to do some work, so he’s going to give you his Dim sum

[AL GETS UP, SULKY.

MRS TEMBE HAS WATCHED ALL THIS; SHE LOOKS AT RICK, IMPRESSED BY HIS TACT AND KINDNESS. SEEING HIM IN A WHOLE NEW LIGHT.

RICK GOES TO THE PA SYSTEM. TO PEDESTRIANS:]

RICK: Alright everyone – give it up for the live, the wonderful, the literally banging… Brummie Bhangra!

[APPLAUSE. A MUSICIAN BANGS THE DRUM. THEY START TO PLAY AND DANCE, MOVING ROUND THE SQUARE.

THE FOLLOWING ACTION PLAYS OUT AGAINST THE DRUMMING WHICH GETS LOUDER AND FASTER, RISING TO A CLIMAX:

ANDY, BASEBALL CAP ON, HEAD DOWN, CARRYING THE SATCHEL, PASSES, UNNOTICED. PREOCCUPIED.

WE GO WITH HIM AS HE WALKS ACROSS THE SQUARE, SCANNING THE CROWDS, LOOKING FOR MAL. NERVES TAUT, TRYING TO LOOK EVERYWHERE AT ONCE, KEEP TRACK OF EVERYONE.

BUT THERE’S NO SIGN OF MAL, OR ANYONE HE RECOGNISES. EVERYONE’S ATTENTION SEEMS TO BE ON THE BHANGRA]
[WE SEE RHYS, ON THE EDGE OF THE SQUARE. HE CLOCKS ANDY. BEGINS WALKING TOWARDS HIM…]

CUT TO:
EP89/SC18. EXT. ROOFTOP OVERLOOKING SQUARE. 
DAY. 11:21

MRS TEMBE, AL, HOWARD, ANDY, RICK, GURPREET, LENNY, RHYS, DAISY

NSE BRUMMIE BHANGRA, HEALTH WORKERS, PEDESTRIANS, STALL VENDORS

[DRUMMING CONTINUES. THE SOUND BUILDS.

THE SHOOTER’S POV: LOOKING DOWN INTO THE SQUARE, SEEING THE SCENE FROM ABOVE.

WE PULL BACK, SEEING THE SHOOTER FROM BEHIND.

UNIDENTIFIABLE, FACE HIDDEN, IN DARK, CONCEALING CLOTHING. WEARING LATEX DISPOSABLE GLOVES. HOLDING A 9MM CARBINE WITH A TELESCOPIC SIGHT.

THROUGH IT, WE SEE RHYS WALKING TOWARDS ANDY…]

CUT TO:
EP89/SC19. EXT. CENTENARY SQUARE. DAY. 11:22

MRS TEMBE, AL, HOWARD, ANDY, RICK, GURPREET, LENNY, RHYS

NSE BRUMMIE BHANGRA, HEALTH WORKERS, PEDESTRIANS, STALL VENDORS

[DRUMMING CONTINUES.

ANDY’S LOOKING IN THE WRONG DIRECTION AS RHYS WALKS TOWARDS HIM.

SO HE DOESN’T SEE RHYS, OR REGISTER HIS APPROACH, TILL RHYS IS RIGHT IN FRONT OF HIM.

RHYS ACCOSTS HIM – GRABS THE SATCHEL.

ANDY INSTINCTIVELY MAKES TO GRAB IT BACK – THEN REALISES: THIS IS THE HANDOVER. HE LETS IT GO.

RHYS WALKS SWIFTLY AWAY WITH THE SATCHEL LEAVING ANDY STANDING THERE; STILL SHAKEN, ADRENALINE FLOODING HIS BODY]

CUT TO:

MRS TEMBE, AL, HOWARD, ANDY, RICK, GURPREET, LENNY, RHY"

NSE BRUMMIE BHANGRA, HEALTH WORKERS, PEDESTRIANS, STALL VENDORS

[THE DRUMMING, BUILDING TO A CLIMAX.

THE SHOOTER’S POV:

THROUGH THE TELESCOPI"C SIGHTS, WE SEE THE CROSS-HAIRS PASS OVER MRS TEMBE, AL, AND HOWARD.

A BLUR OF BRIGHT COLOUR FROM THE DANCERS MOMENTARILY OBSCURES OUR VIEW. THEN THE SHOOTER FINDS ANDY. THE CROSS-HAIRS SETTLE ON HIS CHEST...

CUT TO:

MRS TEMBE, AL, HOWARD, ANDY, RICK, GURPREET, LENNY

NSE BRUMMIE BHANGRA, HEALTH WORKERS, PEDESTRIANS, STALL VENDORS

[THE DRUMS BUILD TO A CLIMAX, AND THE MUSIC ENDS. A MOMENT OF TOTAL SILENCE.

IN THAT MOMENT, ANDY RELAXES, RELIEVED. IT’S OVER. JOB DONE. HE’S UNHARMED. OR SO HE THINKS…]

CUT TO:
EP89/SC22. EXT. ROOFTOP OVERLOOKING SQUARE. 
DAY. 11:25

DAISY

[IN THE SILENCE: A GLOVED HAND SQUEEZES THE TRIGGER]

CUT TO:
EP89/SC23. EXT. CENTENARY SQUARE. DAY. 11:26

ROB, MRS TEMBE, AL, HOWARD, ANDY, DRIVER, RICK, GURPREET, LENNY

NSE BRUMMIE BHANGRA, HEALTH WORKERS, PEDESTRIANS, STALL VENDORS, POLICE OFFICERS

[CRAK OF A GUNSHOT.

ANDY FALLS – KNOCKED BACKWARDS.

HE’S SPRAWLED ON THE GROUND, COUGHING, CHOKING, GASPING. THE APPLAUSE FOR THE DANCERS DIES AS PEOPLE SEE HIM. A COUPLE OF SCREAMS

PEDESTRIANS SCATTER – START FLEEING THE SQUARE IN ALL DIRECTIONS. THE BHANGRA PERFORMERS SCATTER WITH THEM. AS - ]

ROB (OOV):
He’s been shot, he’s been shot. Oh my God. Andy!!

[SUDDENLY ROB AND DRIVER ARE HERE – RUNNING TOWARDS ANDY, WAVING THEIR WARRANT CARDS. TWO PLAINCLOTHES OFFICERS FOLLOW.

NB: MRS TEMBE, AL AND HOWARD MUST BE FAR ENOUGH AWAY NOT TO SEE ROB OR DRIVER AT ANY POINT]

DRIVER:
Police!

ROB:
Move back everyone – clear the area.

[ROB DROPS TO HIS KNEES BESIDE ANDY. ANDY SEES HIM; RECOGNISES HIM, BUT CAN’T SPEAK]

ROB:
Andy, we’re getting an ambulance – it’s alright.

DRIVER:
One shot to the chest. Looks like he was shot from high up – on a roof –
[SHE AND HER OFFICERS LOOK UP, CALCULATING ANGLES. ONE OF HER NSES POINTS, AD-LIBS, “OVER THERE,”]

**DRIVER:**

(TO ROB) You stay with him. (TO NSE OFFICERS) Dave, Kerry, with me. Come on!

[DRIVER AND THE OFFICERS SPRINT TOWARDS THE BUILDING. ROB GRASPS ANDY’S HAND]

**ROB:**

Andy, can you hear me? Squeeze my hand.

[BUT THERE’S NO RESPONSE; ANDY’S HAND LIES LIMP IN HIS]

**CUT TO:**
EP89/SC24. EXT. ROOFTOP OVERLOOKING SQUARE. DAY. 11:30

ROB, MRS TEMBE, AL, HOWARD, ANDY, DRIVER, RICK, GURPREET, LENNY

NSE BRUMMIE BHANGRA, HEALTH WORKERS, PEDESTRIANS, STALL VENDORS, NSE POLICE OFFICERS, WITNESS PROTECTION OFFICERS

[THE FIRE-EXIT DOOR ONTO THE ROOF BANGS OPEN. DRIVER AND HER OFFICERS RUN OUT.

THE SHOOTER’S GONE. NO SIGN THAT THEY WERE EVER THERE.

THE NSE SIDEKICKS SEARCH ANYWAY – LOOKING FOR ANYTHING, A BULLET-CASING, A SHRED OF EVIDENCE. CAREFULLY, NOT TOUCHING ANYTHING. ALL THREE OF THEM WEAR LATEX GLOVES

DRIVER LOOKS OVER THE PARAPET (CAREFULLY, NOT TOUCHING ANYTHING.

BELOW SHE CAN SEE ROB AND ANDY. AN AMBULANCE HAS ARRIVED. NSE WITNESS PROTECTION OFFICERS DISGUISED AS PARAMEDICS ARE MOVING ANDY’S MOTIONLESS BODY ONTO A STRETCHER. ROB WATCHES, STRICKEN...

DRIVER TURNS TO HER COLLEAGUES. THE MALE NSE SHAKES HIS HEAD. THE FEMALE NSE AD-LIBS, “NOTHING, BOSS. NO SIGN.”

THEY ALL KNOW THEIR BIRD HAS FLOWN]

**DRIVER:**

Dammit!

**CUT TO:**
EP89/SC25. INT. NATIONAL SEA LIFE CENTRE. DAY. 12:00

DANIEL, MIA

NSE VISITORS

[THEY WALK SLOWLY ALONG THE TUNNEL, LOOKING INTO THE AQUARIUM.

DANIEL’S SURPRISED THAT MIA IS SO WARY OF HIM; THEY SEEM TO BE BACK TO SQUARE ONE.

MIA HOLDS A NEW, UNBROKEN SEASHELL, TURNING IT IN HER HANDS]

MIA:
How d’you know I was here?

DANIEL:
You love the sea.

MIA:
Clever.

DANIEL:
I see you’ve got a new shell.

MIA:
Yeah. They had them in the gift-shop.

[SHE LOOKS AT HIM, DARING HIM TO SAY SHE NICKED IT (SHE DID). DANIEL DOESN’T. PAUSE]

DANIEL:
Is something wrong at your foster place?

MIA:
No, it’s nice. She’s nice…

DANIEL:
She’s worried about you.

MIA:
(CHANGING THE SUBJECT) You know Birmingham’s as far away from the coast as you can get? It’s like they brought a piece of the sea and put it here.

DANIEL:
Look, you can’t keep running off. It’s not safe.
MIA: Nothing bad can happen here.

DANIEL: You’d be better off back at Rose’s. I’ll phone her. Tell her I’ve found you. Then I’ll call Zara and we’ll take you home together. How about it?

MIA: Okay.

DANIEL: Good. Would you like something to eat? There’s a café…

MIA: Yeah. I’m starving.

DANIEL: Come on then. I wonder if they do fish and chips?

[MIA LOOKS AT HIM REPROACHFULLY]

MIA: That’s not funny.

CUT TO:
EP89/SC26. EXT. CENTENARY SQUARE/POLICE CAR.
DAY. 12:15

HOWARD, NOAKES, DAISY, DRIVER

NSE POLICE OFFICERS, BRUMMIE BANGRAH, PEDESTRIANS

[NOAKES HAS JUST ARRIVED AND IS TAKING CHARGE (AS FIM). NSE UNIFORMED POLICE START TO PUT UP POLICE TAPE AND CLEAR PEOPLE AWAY ETC.

PEDESTRIANS WATCH FROM A SAFE DISTANCE, AS DO BRUMMIE BHANGRA.

HOWARD COMES OVER. NOAKES SEES HIM]

HOWARD:
I know I’m not on duty Sir but can I help?

NOAKES:
Yeah – are you with that lot? What is it, some kind of festival?

HOWARD:
We’re trying to get people to be blood and organ donors--

NOAKES:
Well once they’ve been questioned, tell them to pack up and move. Especially those bloody dancers. I don’t want them waltzing all over my crime scene.

[HOWARD GOES TO PROTEST BUT NOAKES HAS ALREADY TURNED AWAY. ANOTHER POLICE CAR PULLS UP. DAISY GETS OUT, AND COMES OVER]

DAISY:
What can I do, sir?

NOAKES:
Talk to witnesses. Before they all wander off. See if anyone saw what happened.

[DAISY NODS AND TURNS AWAY.

ANOTHER ANGLE. IN THE B.G. DRIVER AND HER NSE OFFICERS HAVE JUST EMERGED FROM THE BUILDING]
[DRIVER SEES NOAKES ET AL. AND TURNS AWAY. SHE AND HER SIDEKICKS HEAD OFF UNNOTICED]

CUT TO:
EP89/SC27. HOLLINS HOUSE. KITCHEN. DAY. 12:25

KAREN

RADIO NEWSREADER (OOV)

[KAREN IS TIDYING UP, UNABLE TO SETTLE TO ANYTHING. LOCAL RADIO PLAYS. SHE PAY SWIT NO ATTENTION TILL – ]

RADIO NEWSREADER (OOV):
…And we’re getting reports of a shooting in Centenary Square in the centre of Birmingham. A middle-aged man was shot in front of horrified onlookers. He has not yet been identified. We’ll bring you more on that story as soon as we can; meanwhile, it’s 12.25, time for the lunchtime weather and traffic news with Phil—

[KAREN, EYES WIDE, SNAPS OFF THE RADIO. PANICKING, SHE FUMBLES FOR HER PHONE AND SPEED-DIALS A NUMBER. LISTENS:]

KAREN:
(INTO PHONE) Rob, it’s me. Why isn’t your phone on? Can you call me as soon as you get this, just so I know you’re alright? ‘Bye.

[ON KAREN; WORRIED SICK AS SHE ENDS THE CALL]

CUT TO:
EP89/SC28. EXT. CENTENARY SQUARE. DAY. 12:30

NOAKES, DAISY, HOWARD

NSE POLICE OFFICERS, PEDESTRIANS

[THE AREA WHERE ANDY FELL HAS BEEN TAPED OFF. HOWARD AND DAISY ARE REPORTING BACK TO NOAKES]

DAISY:
The police were here fast, that’s what everyone’s saying. Two officers were here straightaway, they called the ambulance -

NOAKES:
Description?

DAISY:
Plainclothes. A bloke and a woman.

NOAKES:
(SARKY): Great. Who the hell were they? And how come they didn’t radio it in? Plus, they don’t seem to have taken him to any of the local hospitals.

HOWARD:
Some other unit?

NOAKES:
If they were plainclothes, how did people know they were police?

DAISY:
Because, er, they had ID.

NOAKES:
They could’ve been flashing their library cards, for all we know. (THEN) Anything on the shooter?

HOWARD:
No-one I talked to saw anything. They heard a shot and this bloke collapsed. No other shots fired.

NOAKES:
Bellamy, you can check the CCTV.

HOWARD:
That’s going to take a while sir

DAISY:
One woman said she saw a tall, black man running from the scene, sharpish.
NOAKES: Where is she then?

DAISY: She doesn’t want to give a statement, sir – she thinks it’s gangs, she doesn’t want to get involved.

[NOAKES ROLLS HIS EYES]

NOAKES: (SARKY) This just gets better and better.

[ON NOAKES’S FRUSTRATION]

CUT TO:
EP89/SC29. EXT. MAIN ROAD/AMBULANCE. DAY. 12:35

THE AMBULANCE SPEEDS ALONG A BUSY ROAD, HEADING OUT OF BIRMINGHAM. MOVING FAST, BUT WITH LIGHTS AND SIRENS OFF.

CUT TO:
EP89/SC30. INT. ROAD. AMBULANCE. DAY. 12:36

ROB, ANDY

NSE WITNESS PROTECTION OFFICERS

[THE AMBULANCE IS IN MOTION. THE NSE WITNESS PROTECTION OFFICERS ARE DRIVING.

ANDY LIES ON THE STRETCHER, SHIRT UNDONE, GROANING. ROB BENDS OVER HIM, AND REMOVES THE BULLETPROOF VEST ANDY WAS WEARING]

ROB:
Ssh. You’re supposed to be dead, remember?

[ANDY HALF-LAUGHS, HALF-GROANS]

ANDY:
Aaah. That bloody hurts.

[ROB’S GOT THE VEST OFF; HE LAYS IT ASIDE. ANDY LOOKS ROUND]

ANDY:
I suppose, as this isn’t a real ambulance, there aren’t any real painkillers?

ROB:
Oh, stop moaning.

ANDY:
I’ve just been shot! Bit of sympathy wouldn’t go amiss…

ROB:
There there…

ANDY:
(PAUSE) Great performance, by the way. (MOCK-TEARFUL) “Don’t die, Andy! Don’t die on me!”

ROB:
I didn’t say that!

ANDY:
You had me going and all. Seriously. I was welling up.

[ROB GRINS. THE AMBULANCE PULLS OVER AND STOPS. ANDY SITS UP, WINCING WITH PAIN]
ROB: Should be far enough out of town by now. Driver’s right behind. She’s going to brief you.

[ON ANDY: MORE SERIOUS]

CUT TO:
EP89/SC31. EXT. STREET NEAR SQUARE. DAY. 12:45

MRS TEMBE, NOAKES, RICK, LENNY

NSE POLICE OFFICERS, PEDESTRIANS

[RICK STRIDES TOWARDS THE BLOOD DRIVE. A POLICE CAR IN B.G. BLOCKS THE WAY INTO THE SQUARE; PCS ARE QUESTIONING PEDESTRIANS.

RICK LOOKS, AND SEES TWO OF THEM TALKING TO LENNY, WHO’S VISIBLY UPSET. HE GOES OVER]

RICK:
Hey, take it easy. (TO LENNY) Are you alright?

[LENNY NODS. AS SOON AS THE POLICE ARE NO LONGER DETAINING HIM HE SCUTTLES AWAY. RICK MAKES TO GO AFTER HIM. ONE OF THE PCS STOPS HIM. AD-LIBS, “JUST A MINUTE, SIR,”

NOAKES COMES OVER, OFFICIOUS]

NOAKES:
Empty your pockets please, sir. And hand me the bag?

[RICK REALISES HE’S BEING STOPPED AND SEARCHED]

RICK:
Come on guys. Really?

[RESIGNED, HE LETS THE PCS PAT HIM DOWN. HE EMPTIES HIS POCKETS.

THE PCS PAW THROUGH HIS WALLET, MOBILE, KEYS ETC. NOAKES LOOKS IN THE BAG, FINDING LEAFLETS. THEY HAND EVERYTHING BACK. RICK ROLLS HIS EYES]

NOAKES:
(SEEING THIS) Problem?

RICK:
No. It’s a while since I was stopped and searched. Must be, oh, two weeks.

NOAKES:
There’s been a shooting. We had reports of a tall, IC-3 male behaving suspiciously. I’m sure you appreciate--
MRS TEMBE (OOV):
Excuse me! What are you doing?

[MRS TEMBE IS STRIDING OVER TO THEM]

NOAKES:
Can I help you, madam?

RICK:
(DRY) It’s okay. Just a routine stop and search.

MRS TEMBE:
(TO NOAKES) Why are you searching this man? I know him. He is not a criminal. He is a doctor.

RICK:
Consultant haematologist, actually.

MRS TEMBE:
I have been working with him all morning. I am sure you would not want a complaint of harassment against you or your officers…

[FACED WITH THE WRATH OF MRS TEMBE, NOAKES SUDDENLY LOSES HIS ENTHUSIASM FOR THE SEARCH]

NOAKES:
Alright, sir. You can carry on. Thanks for your co-operation.

RICK:
(SMILES; WINDING HIM UP) It’s been an absolute pleasure. Let’s do this again very soon. I’m sure we will.

[NOAKES BEATS A HASTY RETREAT. RICK SMILES AT MRS TEMBE]

RICK:
Thanks. I might’ve ended up in the slammer if it wasn’t for you.

MRS TEMBE:
It is not funny! He has no right to treat you with such disrespect.

RICK:
C’mon Mrs Tembe. Haven’t you ever been stopped and searched? Arrested for the heinous crime of driving while black?

MRS TEMBE:
No. I do not have a car.
RICK:
Mmm. I don’t think they would search you, actually. I don’t think they’d dare.

MRS TEMBE:
(HALF-FLATTERED, HALF-NETTLED) Do not be ridiculous. I am not that fierce.

RICK:
Oh, but you are. You know you have a reputation for being a very passionate woman?

[HE SMILES AT HER. MRS TEMBE BLUSHES. A MOMENT BETWEEN THEM.

MRS TEMBE CHANGES THE SUBJECT. WANTING TO GET BACK TO SAFER GROUND]

MRS TEMBE:
Well, sadly we have to leave the Square. The police are moving everyone. We cannot do what we had planned.

RICK:
Yes, I was trying to find someone in charge. I thought maybe we could negotiate, but… (DESPONDENT) That’s it then.

[ON MRS TEMBE; SEEING HIS SORROW]

CUT TO:
EP89/SC32. EXT. LICKY HILLS. LAYBY/AMBULANCE.
DAY. 12:50

ROB, DRIVER, ANDY

NSE WITNESS PROTECTION OFFICERS

[ANDY HANDS ROB HIS CAR KEYS]

ANDY:
Your car-keys.

ROB:
(TAKING THEM) Thanks. Where d’you leave it?

ANDY:
Cash-and-carry near the bypass. It’s in the car-park.

[DRIVER OPENS THE AMBULANCE DOORS, AND LOOKS IN]

ANDY:
Hello.

DRIVER:
How are you, alright? (HE NODS) My officers need to give you a briefing. (LOOKING AT THE “PARAMEDICS”) Let me introduce you. DS Harper, DC Flint. Witness protection programme. I’ve worked with them before, I know I can trust them. So can you.

ANDY:
Can I get out first? (OFF DRIVER’S LOOK) I need to stretch my legs. Fresh air.

ROB:
I’ll come with you.

[DRIVER NODS AND STANDS BACK AS ROB AND ANDY GET OUT]

CUT TO:
EP89/SC33. EXT. CITY CENTRE CANAL-SIDE PATH.
DAY. 13:00

DANIEL, MIA

[SOMEBWHERE SECLUDED, WITH A BENCH. DANIEL AND MIA WALK ALONG. THEY’VE EATEN. SHE HOLDS A MILKSHAKE CUP]

MIA:
It’s nice here isn’t it? Quiet.

DANIEL:
Er, yes.

MIA:
Let’s sit down.

[SHE SITS ON A BENCH, CHUCKING THE MILKSHAKE CUP IN A BIN. DANIEL SITS NEAR HER]

MIA:
You’ve been so nice. What d’you want me to do for you? Shall we go in your car?

[TO HIS SHOCK, MIA TRIES TO KISS HIM]

DANIEL:
Stop it! Mia – stop.

[HE PUSHES HER AWAY, GENTLY. SHE SITS BACK]

MIA:
You bought me a meal, so…

DANIEL:
You think if I get you a burger and a milkshake..?

MIA:
Well yeah. That’s how it works.

DANIEL:
Not with me! Mia, we talked about this. You don’t have to pay me, you don’t have to do anything –

MIA:
I know what you said. But then you come and find me on your own, without your girlfriend…Doesn’t take a genius to work out what you’ve come here for.
DANIEL: It’s not like that. I was worried about you.

[HE’S SURPRISED BY HER BITTER AND CYNICAL LITTLE SMILE]

MIA: Yeah. That’s what Rhys said.

DANIEL: I’m with Zara. We’ve got a child…

MIA: The guys who came to the house had kids. Plenty of them were wearing wedding rings.

[ON DANIEL; AT A LOSS]

CUT TO:
EPISODE 89 – THE HEART OF ENGLAND – SHOOTING SCRIPT
06/05/2015

EP89/SC34. EXT. LICKY HILLS. LAYBY/AMBULANCE. DAY. 13:10

ROB, DRIVER, ANDY

NSE WITNESS PROTECTION OFFICERS

[COUNTRYSIDE. QUIET. ROB AND ANDY LEAN ON A FENCE, TALKING. DRIVER APPROACHES THEM. THE WITNESS PROTECTION COPS LEAN ON THE AMBULANCE, WATCHING, IMPASSIVE]

DRIVER:
Rob and I'll be leaving you here. The guys'll look after you. I'm going to admire the scenery for a bit. (OFF THEIR LOOKS) I'm giving you space.

ANDY:
It's alright. We're just good friends.

[THEY SMILE. DRIVER WALKS AWAY. PAUSE]

ANDY:
I suppose this is it.

ROB:
Yeah.

ANDY:
I would say come and visit, but –

ROB:
I know.

ANDY:
I'll have a new name, new identity. New life. Fine by me. The old one wasn't that great.

ROB:
You've got a chance, Andy. Fresh start.

ANDY:
In my undisclosed location. (BEAT) I wonder where I'll be? I'm hoping, Scotland. The Western Isles…

ROB:
What would you do there? You'd be bored out of your mind.

ANDY:
No I wouldn't. I'd commune with nature. Distill my own whisky. Build boats, maybe…
ROB: You get sea-sick. Remember that trip to Grimsby..?

[THEY LAUGH. A CATCH IN THE THROAT]

ANDY: I’m glad things worked out for you. Karen, the kids, the job. All that.

ROB: I owe you—

ANDY: Shut up. That’s done. We’ve got the evidence safe?

ROB: Oh yes.

ANDY: And with my testimony…(SERIOUS) Give them hell. Get those creeps put away for life; it’ll all be worth it.

ROB: We will.

[ONE OF THE WITNESS PROTECTION GUYS GETS IN THE AMBULANCE, STARTS THE ENGINE. A HINT]

ANDY: (IRONIC) Looks like my taxi’s here. You take care.

ROB: (CHOKED UP NOW) You too.

[THEY HUG, CLAP EACH OTHER ON THE BACK. THEY SEPARATE. ANDY WALKS OFF AND GETS IN THE AMBULANCE WITHOUT LOOKING BACK.

THE OTHER COP SLAMS THE BACK DOORS, GETS IN THE FRONT.

DRIVER’S COME BACK. SHE STANDS NEXT TO ROB; TACTFUL ENOUGH NOT TO SAY ANYTHING.

ROB WATCHES AS THE AMBULANCE DRIVES AWAY]

CUT TO:
EPISODE 89 – THE HEART OF ENGLAND – SHOOTING SCRIPT
06/05/2015

EP89/SC35. EXT. CITY CENTRE CANAL-SIDE PATH.
DAY. 13:15

DANIEL, MIA

[DANIEL GETS UP OFF THE BENCH]

DANIEL:
Let’s go for a walk.

[HE SETS OFF; SHE TRAILS AFTER HIM]

MIA:
(MISERABLE) Have I done something wrong?

DANIEL:
No! It’s me. I just can’t get my head around all this…

[NO RESPONSE. THEY WALK IN SILENCE]

DANIEL:
Is that really how men treat you? What they expect?

MIA:
‘Course it is. (ANGRY) You think they care? You think they give a stuff? They don’t. They reckon, ‘cos of what I’ve done –

DANIEL:
What you were forced to do –

MIA:
That’s all I’m good for.

DANIEL:
Do you think of yourself that way?

MIA:
…I dunno.

DANIEL:
Well I don’t. You’re better than that. And you don’t owe me anything. You don’t have to do anything for me. Okay?

MIA:
Alright. You don’t have to go on.
[BUT SHE IS STRUCK BY THIS AS THEY WALK ON. REALISING, MAYBE SHE CAN TRUST HIM]

CUT TO:
EPISODE 89 – THE HEART OF ENGLAND – SHOOTING SCRIPT
06/05/2015


AL, MRS TEMBE, HOWARD, RICK, GURPREET

NSE BRUMMIE BHANGRA, HEALTH-WORKERS

[THE STAND AND THE LEAFLETS HAVE BEEN PACKED UP. EVERYONE MILLS ROUND, FORLORN. HOWARD’S COME OVER TO TALK TO THEM. AL’S TALKING TO KAREN ON HIS MOBILE]

AL:
No, Karen, I’m fine. I haven’t been shot. We’re all fine. (TO HOWARD AND MRS TEMBE) Gobby Hollins …(INTO PHONE) I’m sure Rob is fine too. No, I’m fairly certain he hasn’t been shot. If I see him, I’ll tell him to call you straightaway. Okay. ‘Bye…

[HE ENDS THE CALL]

HOWARD:
Bad news. The Square’s gonna be closed for the rest of the day. Forensics and whatnot. You’ll need to find somewhere else if you want to carry on.

GURPREET:
Find somewhere else? How?

[HOWARD SHRUGS APOLOGETICALLY, AND GOES BACK OVER TO THE POLICE. MRS TEMBE LOOKS AT RICK WHO STANDS APART]

AL:
(HELPFULLY) Rick’s gutted.

GURPREET:
I know. He put so much into this. Maybe someone should talk to him…

[BUT SHE MAKES NO MOVE TO DO SO. THEY LOOK AT MRS TEMBE, WHO GOES TO HIM. HE LOOKS BEREFT. TENTATIVELY SHE PATS HIS SHOULDHER]

MRS TEMBE:
Are you alright, Mr Joseph?

RICK:
(QUIET) I’ve planned this day for months.

MRS TEMBE:
(GENTLY) I know…
RICK:
Getting everyone involved, every community…Finding a space. Making the costumes, even…And it’s all for nothing.

MRS TEMBE:
It is not nothing. We have signed up a number of people -

RICK:
Not enough. We had the whole day for this. And it’s the last of the money for the initiative. What a bloody waste!

MRS TEMBE:
Surely …

RICK:
Plus, I’m losing all my vital organs. Lucy the Lung’s got an A & E shift. Dr Arynetta has to pick her kids up from nursery…

MRS TEMBE:
I know you put in a lot of work…

RICK:
Not just me; everyone. I dragged all these people along. And now I don’t know what to say to them.

[MRS TEMBE HESITATES. SHE CAN’T BEAR TO SEE HIM SO DISAPPOINTED]

MRS TEMBE:
Well…I have an idea. (RICK LOOKS UP) Brindley Place. (NO RESPONSE) We could go there.

RICK:
You mean, move everybody…

MRS TEMBE:
Cafes, shops, canalside. There would be…”footfall”. We still have Brummie Bhangra. I am sure they will get people’s attention.

RICK:
But the permissions?

MRS TEMBE:
I have a friend on the City Council. I’m sure they will help such a good cause.

[SHE’S TALKING HERSELF INTO IT. RICK CATCHES HER ENTHUSIASM; STARTS TO SMILE. TO HER SURPRISE, HUGS HER]
**RICK:**
You're a miracle worker. (TO EVERYONE) Right, d’you hear that? This wonderful woman is going to make this work for us after all. Mrs Tembe everyone!

[A CHEER FROM THE GROUP. MRST TEMBE SMILES MODESTLY. SHE NOTICES THAT RICK IS HOLDING HER HAND]

**CUT TO:**
EP89/SC37. EXT. CITY CENTRE CANAL-SIDED PATH.
DAY. 13:45

DANIEL, MIA

[THEY WALK. MIA’S STARTING TO TALK TO HIM]

MIA:
I can’t go back to Rose’s. It’s not safe.

DANIEL:
Why not?

MIA:
He knows I’m there. Look…

[SHE PULLS OUT THE PHONE MAL GAVE HER AND SWITCHES IT ON. IMMEDIATELY IT PINGS WITH MISSED CALLS AND MESSAGES]

MIA:
This came in the post. Mal sent it. He’s got my address!

DANIEL:
Who’s Mal?

MIA:
He’s the boss of all of them. He scares people. Even Rhys. (LOOKING AT THE PHONE) He’s been sending me messages all day. I’m not supposed to switch if off…

DANIEL:
Ignore him. He doesn’t own you. He can’t tell you what to do—

[MIA SAYS NOTHING, READING MESSAGES]

DANIEL:
What does he want?

MIA:
I’ve gotta text him where I am, he’ll pick me up. Then they’ll take me to a house. Not the one I was in; another. Mal’s got loads of houses…

DANIEL:
And then what?

MIA:
What d’you think? Same as before.
**DANIEL:**
But you don’t have to go back, you don’t have to do anything he says…

**MIA:**
(SHOUTING) Yes I do!! It’s not just me; he’s threatening Rose as well. Says he’ll send guys round to her house and they’ll-- He could do it too. He knows where she lives.

[SHE SHOWS HIM THE PHONE. DANIEL, HORRIFIED, READS A TEXT (UNSEEN)]

**MIA:**
D’you get it now? I’m trying to protect her. That’s why I can’t go back. That’s why I have to do what he says.

[MIA TAKES A DEEP BREATH. CALM; RESIGNED]

**MIA:**
I was stupid thinking I could leave. I was never gonna get away from him. People like Mal, they always win. (DREADING IT) I better text him.

**DANIEL:**
(STEELY) No.

[MIA LOOKS AT HIM, TORN]

**CUT TO:**
EP89/SC38. INT. MAL’S OFFICE. DAY. 13:50

MAL, RHYS

[MAL OPENS THE SATCHEL OF EVIDENCE AS RHYS TALKS: NERVOUS, INGRATIATING]

RHYS:
We got him, Mal. Definitely. Some div called an ambulance, but Andy was a goner, anyone could see that.

[MAL GRUNTS APPROVAL. HE’S OPENED THE SATCHEL. HE PULLS OUT A COUPLE OF A4 SHEETS. HE AND RHYS STARE.]

THE REST OF THE CONTENTS APPEAR TO BE SHREDDED NEWSPAPER. MAL DIGS INTO IT, FRANTICALLY, PULLING OUT FISTFULS OF PAPER. THAT’S ALL THERE IS. NO EVIDENCE]

MAL:
What is this?

RHYS:
(GULPS): Boss. I…

MAL:
You go to the drop, pick up a bag of, of - cat-litter and you don’t even check?!

RHYS:
(DEFENSIVE) You didn’t ask me to check! You said rendezvous with Andy, pick up the bag and bring it straight here and I did. I didn’t know what’s supposed to be in it! (BEAT) I’ll still get paid, right?

MAL:
(FURIOUS) Get out. Just get out.

[RHYS LEAVES. MAL PICKS UP THE PHONE, SPEED-DIALS A NUMBER. SOMEONE ANSWERS]

MAL:
(INTO PHONE) Where are you? (...) No it’s not alright! He switched bags on us. (...) We can’t ask him can we, seeing as he’s dead?! (...) This whole thing was a set-up. We’ve been had. And it’s your neck on the line, so get down the station and find out what they know. If they’ve got any more evidence, make it disappear.
MAL HANGS UP. ON HIS IMPOTENT FURY

CUT TO
EPISODE 89 – THE HEART OF ENGLAND – SHOOTING SCRIPT
06/05/2015

EP89/SC39. EXT. CITY CENTRE CANAL-SIDE PATH.
DAY. 14:00

DANIEL, MIA

DANIEL:
We’re not giving up. You got away from them, you’re not going back. We’ll think of something.

MIA:
Like..?

[DANIEL CONSIDERS]

DANIEL:
You’ve been to the police. You’ve told Sgt Murray some of what happened. Tell her about this. Tell her you and Rose have been threatened. Those are serious offences. Get them all, locked up, and you’ll be safe.

[MIA LOOKS AT HIM. THEN SHE RAISES HER ARM AS IF TO HURL THE PHONE AWAY]

MIA:
Yeah! I’ll chuck this in the canal. That’ll show him.

DANIEL:
No!!

[HE CATCHES HER ARM, STOPS HER, JUST IN TIME]

DANIEL:

[MIA LOOKS AT THE PHONE. IT PINGS AGAIN]

MIA:
That’s him again. (SLOWLY, TAKING IT IN) We could really get him?

DANIEL:
We can try. What he did to you –

MIA:
It’s not just me, though.

DANIEL:
I know.
MIA: Most of the time, I wouldn’t see the other kids. But sometimes we’d meet. They’d give us food. And I saw this other girl, Jade...

DANIEL: Is she a friend?

MIA: Yeah. We go to the same school. We’ve gotta get her away from them.

DANIEL: How? If she’s in one of those houses -

MIA: She isn’t. Not all of us are. She’s with foster parents, they’re useless. She’s got one of these phones. When they want her, they text her, get a car to pick her up. But we’re gonna make sure they never do that again. Right?

[DANIEL NODS]

CUT TO:
EP89/SC40. INT. HOLLINS HOUSE. KITCHEN. DAY. 14:10

ROB, KAREN, DRIVER

[KAREN, WOUND-UP, RANTS AT A HANGDOG ROB]

KAREN:
You mean the whole thing was a set-up?! Him stealing the car, and taking the evidence…?

DRIVER:
He didn’t take the evidence. We’ve got it here.

ROB:
And I’ve picked up the car. Karen, love –

KAREN:
Don’t “love” me! Why didn’t you tell me?!

ROB:
We didn’t want to worry you.

KAREN:
I’ve been going out of my mind. Thinking you’d been arrested, or, or murdered – and when I heard about that shooting on the news…

DRIVER:
The fewer people who knew, the better.

KAREN:
You saying I can’t keep my mouth shut?

ROB:
(IN; HASTILY) Karen, you can’t lie to save your life. I’m not criticizing you. It’s a good thing. You hated lying to people at work, and when Noakes was here searching the house…We reckoned it’d be easier.

DRIVER:
There’s a mole in the station. Someone’s passing information to Mal McBride and his associates. We had to find out who.

KAREN:
And have you?

ROB:
Well…not exactly.
KAREN:
I thought this was supposed to be about child protection! Not running round playing stupid games as if you were in a flaming spy movie!! You got your friend shot –

ROB:
Not really shot -

DRIVER:
(WARNING) Rob -!

ROB:
(TO DRIVER) I’ve lied to Karen about enough things. I’m not lying about this as well –

KAREN:
(REACTS) What things-?!  

ROB:
I lied about this set-up, to protect you. Okay? You know Andy’s still alive. But no-one else can ever know that.

KAREN:
You mean everyone you work with, at the station, thinks he’s dead? (ROB NODS) And you’re not even gonna tell them…?

DRIVER:
We can’t. It’s safest for Andy if everyone thinks he’s dead. We knew they’d probably try and kill him, and they did. We’re just making that work to our advantage.

KAREN:
(SARKY; TO ROB) She’s all heart, isn’t she?

DRIVER:
(TO KAREN) You know what these men are doing. I’ll do whatever it takes to stop them.

KAREN:
But you still don’t know who the mole is!

[ROB AND DRIVER EXCHANGE LOOKS]

ROB:
Not yet but we’ve got some ideas.

CUT TO:
EP89/SC41. INT. DANIEL AND ZARA’S HOUSE. LIVING ROOM.  
DAY. 14:30

ZARA, DAISY (OOV)

[INTERCUT WITH SCENE 42.

ZARA FINISHES A CALL AND SLAMS DOWN THE PHONE. ANGRY. SHE TAKES A BREATH. DIALS ANOTHER NUMBER. DAISY ANSWERS]

DAISY (OOV):
Sgt Murray speaking.

ZARA:
(INTO PHONE) Daisy. It’s Zara Carmichael.

DAISY (OOV):
Hi, Zara. How are you doing?

ZARA:
I’m fine. I want to know what’s happening with Mia Kelly’s case -

DAISY (OOV):
Right. I was going to call and update you, but we’ve been very busy here. There’s been a shooting -

ZARA:
I know about that. I’ve just spoken to someone else. When you interviewed Mia you took her clothes, and evidence samples...

DAISY (OOV):
Yes. That’s standard practice.

ZARA:
And I’ve just been told that evidence has gone missing. Did you know about this?!

DAISY (OOV):
I’ve just found out myself. I don’t know how it happened. I am so sorry –

ZARA:
It’s not me you should apologize to! I’m not the one who’s been totally let down. (FURIOUS) Do you have any idea what it must have taken for that child to come forward, to make a statement?

DAISY (OOV):
Yes, I do know, Zara. I deal with these cases all the time. Believe me, I’m as angry about this as you.
ZARA:
How can this have happened?

DAISY (OOV):
I don’t know. But I’m going to find out -

ZARA:
What if you don’t? If the evidence isn’t found? Does that mean those creeps get away with it, and Mia went through all that for nothing?

DAISY (OOV):
No. It won’t come to that. I’m going to find the evidence, Zara. I promise you.

ZARA:
(SARKY) Then get on with it.

[ZARA SLAMS DOWN THE PHONE]

CUT TO:
EP89/SC42. INT. POLICE STATION. CID OFFICE. DAY. 14:30

DAISY, ZARA (OOV)

NSE POLICE OFFICERS

[INTERCUT WITH SCENE 41.

BUSY. DAISY WORKS AT A COMPUTER. THROUGHOUT THE FOLLOWING SHE’S AWARE OF HER COLLEAGUES LISTENING.

THEY KNOW SHE’S GETTING A BOLLOCKING. HER MOBILE RINGS. SHE ANSWERS]

DAISY:
(INTO PHONE) Sgt Murray speaking.

ZARA (OOV):
Daisy. It’s Dr Zara Carmichael.

DAISY:
Hi, Zara. How are you doing?

ZARA (OOV):
I’m fine. I want to know what’s happening with Mia Kelly’s case -

DAISY:
Right. I was going to call and update you, but we’ve been very busy here. There’s been a shooting -

ZARA (OOV):
I know about that. I’ve just spoken to someone else. When you interviewed Mia you took her clothes, and evidence samples...

DAISY:
Yes. That’s standard practice.

ZARA (OOV):
And I’ve just been told that evidence has gone missing. Did you know about this?!!

DAISY:
I’ve just found out myself. I don’t know how it happened. I am so sorry –

ZARA (OOV):
It’s not me you should apologize to! I’m not the one who’s been totally let down. (FURIOUS) Do you have any idea what it must have taken for that child to come forward, to make a statement?
DAISY:
Yes, I do know, Zara. I deal with these cases all the time. Believe me, I’m as angry about this as you.

ZARA (OOV):
How can this have happened?

DAISY:
I don’t know. But I’m going to find out -

ZARA (OOV):
What if you don’t? If the evidence isn’t found? Does that mean those creeps get away with it, and Mia went through all that for nothing?

DAISY:
No. It won’t come to that. I’m going to find the evidence, Zara. I promise you.

ZARA (OOV):
(SARKY) Then get on with it.

[SHE HANGS UP. DAISY ENDS THE CALL; SEES AN NSE FEMALE COLLEAGUE WATCHING WITH INTEREST, AND GRIMACES]

DAISY:
She’s really on my case. Can’t blame her, but…

[DAISY SIGHS. SHE LOOKS HARASSED AS SHE TURNS BACK TO HER COMPUTER]

CUT TO:
EP89/SC43. INT. HOLLINS HOUSE. LIVING-ROOM. DAY. 14:45

ROB, KAREN, DRIVER

[AS ROB TALKS, DRIVER STEADILY COVERS THE TABLE WITH SHEETS OF PAPER, NOTES ETC. HER TABLET COMPUTER’S ON]

ROB: It’s Noakes. It’s got to be.

DRIVER: What’s your proof?

ROB: Everything he’s been doing since he got here. He suspended us, he bullied Jimmi into a state, and then suspended him; he sent Howard and Daisy Murray off on a wild-goose chase…He didn’t act on any of the information Andy gave when he was talking…

DRIVER: He may be an arrogant git with no people skills; that doesn’t make him a paedophile.

ROB: Well, what’s your idea?

DRIVER: We’re assuming the mole would have to be in the station, and on duty, when all the important events occurred: right?

ROB: Right.

DRIVER: So we go through all that information. When everyone was on shift, where they were working. Phone logs, emails, the lot…

ROB: How are we gonna get it? Neither of us are allowed in the station.

[DRIVER GRINS; HOLDS UP HER TABLET]

DRIVER: Shift patterns for the last month. Rotas. Phone-logs. All of it seems to have mysteriously downloaded itself onto this.

[ROB SMILES. KAREN COMES IN, WITH MARKER PENS AND MORE PAPER SHE DUMPS THEM ON THE TABLE]
KAREN:
There you go.

DRIVER:
That’s brilliant, Karen, thanks.

KAREN:
(SARKY) Anything else you need? Tea? Biscuits? An aromatherapy massage, maybe?

ROB:
Karen, love – (THIS TIME SHE DOESN’T OBJECT) You know this is important.

[KAREN NODS, UNDERSTANDING. ROB TOUCHES HER ARM. A MOMENT BETWEEN THEM. SHE GOES OUT]

DRIVER:
(ENERGISED) Right. Let’s get cracking.

[ROB SMILES AS HE JOINS HER]

CUT TO:
EP89/SC44. EXT. BRINDLEY POINT. DAY. 14:50

MRS TEMBE, GURPREET, AL, RICK

NSE BRUMMIE BANGHRA, HEALTH-WORKERS, PEDESTRIANS

[EVERYONE HAS DECAMPED HERE AND PEOPLE ARE MILLING ROUND. BRUMMIE Bhangra are carrying instrument cases, bags etc.

IN CONTRAST TO WHEN WE LAST SAW THEM, EVERYONE IS UPBEAT; CONFIDENT. THEY ASSUME EVERYTHING’S BEEN SORTED OUT]

GURPREET:
Rick – is there somewhere we can set up?

RICK:
Ask Mrs Tembe. She’s in charge. (SMILING) This really is perfect. Great idea. So, where do we start?

[MONTAGE:
MRS TEMBE SENDS A HEALTH WORKER TO GO AND FIND BRINDLY SECURITY
MRS TEMBE SHOWS GURPREET THE BEST AREA TO DANCE
MRS TEMBE, HOLDING AN EXTENSION CABLE, ASKS THE CAFÉ OWNER IF SHE CAN PLUG IN.

[FINALLY SHE SITS DOWN NEXT TO AL, STILL IN THE KIDNEY COSTUME, SITTING AT AN OUTSIDE TABLE WITH A COFFEE]

AL:
How’s it going Mrs T?

MRS TEMBE:
(WEAKLY) Oh…fine.

[AL GETS OUT HIS FAGS AND LIGHTER]

MRS TEMBE:
(SCANDALISED) You should not smoke, Dr Haskey! This is a health promotion!

AL:
It could be worse. At least I’m not the lung.
[HE LOOKS AT HER AND PUTS THE FAGS AWAY]

**AL:**
So. All sorted?

[MRS TEMBE GOES TO SAY YES AGAIN, BUT CAN’T LIE TO HIM]

**MRS TEMBE:**
I do not know what I was thinking of! I have brought everyone here and...nothing is arranged. I have not even got permission. I cannot get hold of my friend on the City Council.

**AL:**
I thought you had it all worked out.

**MRS TEMBE:**
(DISTRAUGHT) I know! Mr Joseph has done so much to organize the day. I wanted to...

**AL:**
You like him.

**MRS TEMBE:**
I do not know what you are talking about.

[AL JUST LOOKS AT HER]

**AL:**
What have you got to lose?

[A BEAT AS SHE CONSIDERS THIS, THEN:]

**MRS TEMBE:**
Dr Haskey, the City Council...

[AL GETS OUT HIS IPAD]

**AL:**
Don’t panic. Have some redbush tea. I have friends there too.

[HE STARTS TAPPING ON THE IPAD. ON MRS TEMBE; TO HER, AL IS THE UNLIKELIEST OF SAVIOURS]

**CUT TO:**
EP89/SC45. INT. HOLLINS HOUSE. LIVING ROOM. DAY. 15:30

ROB, DRIVER

[THE TABLE IS COVERED WITH PAPER: POST-ITS, FLOW-CHARTS, DIAGRAMS, AND A TIMELINE OF EVENTS. ROB AND DRIVER WORK AWAY, BUSY, HAPPY, ABSORBED]

ROB:
One of the front-runners so far is PC Steve Myers…

DRIVER:
Talk me through it.

[ROB INDICATES PLACES ON THE TIMELINE AS HE TALKS]

ROB:
He’s here when Andy’s first arrested. He’s on duty when a note was slipped into Andy’s cell…in fact, he was working in custody so it would’ve been easy. He was on duty the morning before Andy was transferred…

[DRIVER’S CHECKING ROTAS ON HER TABLET – ]

DRIVER:
…No. He went on a fortnight’s leave, three days ago. To Thailand.

[DRIVER CROSSES A NAME OFF A LIST]

DRIVER:
Six down, fifty-seven to go…Right, who’s next?

[THEY CARRY ON WORKING]

CUT TO:
Day. 15:45

Daniel, Zara, Mia

NSE Pedestrians

[Daniel sits with Mia on a bench. Mia’s looking at her phone. Daniel looks up and smiles in relief. Zara’s striding towards them. He goes to her. They embrace]

Zara:
Hello, Mia.

Mia:
Hi.

[Mia’s phone rings. Zara smiles at her]

Zara:
Someone’s popular.

Daniel:
(Quickly): No. It’s not…

[Zara sees Mia’s reaction; realises she’s said the wrong thing. To cover]

Daniel:
We’ve been talking. Mia’s got a friend, Jade, who’s in the same situation.

Mia:
I’m gonna call her, get her to go to the police. Talk to them.

Zara:
…Yes. Good idea.

[Mia’s phone stops ringing. She gets up and walks a little way off, dials a number, as]

Zara:
(Angry with herself) Stupid thing to say—

Daniel:
It’s alright. I’m out of my depth too.
MIA:
Jade?

CUT TO:
INT. HOLLINS HOUSE. LIVING ROOM. DAY. 16:15

ROB, KAREN, DRIVER

[KAREN’S JOINED THEM. THEY’VE OBVIOUSLY BEEN DOING THIS FOR A WHILE; THE TABLE’S LITTERED WITH SCRIBBLED NOTES AND TEA AND COFFEE-MUGS]

DRIVER:
If we’re right, there are four possibilities. Everyone else has been eliminated.

KAREN:
So you reckon the shooter is the same person as the mole?

DRIVER:
It’d make sense. It’s simpler. Why complicate things?

KAREN:
But why would it be a police officer? If these guys are criminals -

DRIVER:
McBride and his associates aren’t into guns, judging from what Andy said. They wouldn’t need to be. You don’t need guns to terrorise children. I’m sure he could get hold of a gun if he needed to…

ROB:
Think about it, love. If you’ve got a chance to take someone out, you don’t hand the gun to just anyone and say, “shoot Andy.” You’d give it to someone who’s a trained marksman.

DRIVER:
And whoever shot Andy, it was a professional job.

ROB:
So I reckon, if we go through everyone at the station and see who’s an AFO..

DRIVER:
(FOR KAREN’S BENEFIT) Authorised Firearms Officer…

KAREN:
Yes, I know what an AFO is.

ROB:
That should give us someone definite. Or at least narrow it down.

KAREN:
(TO ROB) But you were an AFO –
DRIVER:
(DRY) Robert’s not a suspect –

KAREN:
That’s not what I mean. (TO ROB) You must know people, from when you did the training -

[ROB HAS AN IDEA]

ROB:
The Police Federation magazine -

DRIVER:
What about it?

ROB:
Police target-shooting contest, back in May. There was a story about it, and photos.

DRIVER:
It’ll be online. We can -

[DRIVER STARTS TAPPING AT HER TABLET, BUT KAREN IS AHEAD OF HER]

KAREN:
Use my laptop! It’s faster.

[AS KAREN GOOGLES THE MAGAZINE, THE OTHERS GATHER ROUND]

CUT TO:
EP89/SC48. EXT. CITY CENTRE PARK. DAY. 16:20

DANIEL, ZARA, MIA, JADE

NSE PEDESTRIANS

[A PLEASANT, OPEN SPACE. THEY’RE SURROUNDED BY FAMILIES, DOG-WALKERS. THEY SIT AND WAIT. MIA GETS UP]

MIA:
There she is! (CALLING) Jade -

[JADE HALSALL (12) COMES OVER. SUBDUED; A LOOKED-AFTER CHILD WHO’S NOT BEEN LOOKED AFTER. SLIGHTLY GRUBBY, LIKE SHE’S BEEN WEARING THE SAME CLOTHES FOR DAYS.

THE ONLY NEW THING SHE HAS IS A SMARTPHONE, LIKE MIA’S.

DANIEL AND ZARA TRY TO SMILE, FRIENDLY, BUT CAN’T HIDE THEIR SHOCK AT HOW YOUNG SHE IS, HOW VULNERABLE SHE LOOKS]

ZARA:
(TO DANIEL) Dear god, how old is she?

MIA:
This is Daniel and Zara. This is Jade.

DANIEL
Hi/hello

ZARA:
Hi/hello

JADE:
’Lo.

MIA:
We’re gonna go to the police. Tell them. You’ll never have to go back, Jade, ever.

[JADE LOOKS VERY SCARED AND VERY DOUBTFUL. BUT MIA’S FIRED UP NOW, UNSTOPPABLE]

MIA:
We’ll be safe. Jade, you’ve got to.

DANIEL:
She hasn’t got to do anything…
JADE:
(QUIETLY) What’s the point of telling people? No-one listens. (BEAT)
One time I came home from...you know. Foster-mum just looks at me like
I’m disgusting. Says I’m dirty. She blamed me. No-one wants to know.
And no-one’ll do anything about it.

MIA:
This policewoman will, she’s alright, she’s different. C’mon. Let’s talk.

[DANIEL STARTS TO SAY SOMETHING, BUT ZARA
HUSHES HIM AS MIA WALKS JADE AWAY]

ZARA:
Let Mia do it. She’s more likely to persuade her.

[DANIEL NODS. WATCHES THE GIRLS TALKING A
LITTLE WAY OFF (UNHEARD). THE
CONVERSATION CONTINUES IN B.G. AS DANIEL
AND ZARA TALK]

ZARA:
Are we doing the right thing?

DANIEL:
What’s the alternative – just leaving them like this –

ZARA:
I rang Sgt Murray earlier. All the evidence from Mia has gone missing.

DANIEL:
(SHOCKED) What?

ZARA:
And this Mal guy sends a phone to Mia’s new address. How the hell does
he know where she is?

DANIEL:
I don’t know, the point is he does.

ZARA:
Yes, but how? Daniel someone must’ve told him. But only the police and
social services know, presumably…

[PAUSE. DANIEL CONSIDERS AND REJECTS THIS]

DANIEL:
Come on, Zara. It’s probably sheer incompetence. Some of the stories Rob
tells –
ZARA:
If someone is leaking information, they’ll know Mia and Jade have gone to the police. And we’ve talked them into it. Are we putting them in danger?

DANIEL:
But if Jade does give evidence, it strengthens the case. The more evidence there is, the more likely these men’ll be locked up. What’s the alternative?

ZARA:
…I don’t know.

DANIEL:
We have to go to the police, Zara. I mean - if these girls aren’t safe in a police station, then where--?

[ZARA DOESN’T HAVE AN ANSWER. MIA AND JADE COME BACK OVER]

JADE:
I’ll talk to this policewoman. But—

[JADE’S SMARTPHONE TRILLS WITH A TEXT. SHE JUMPS PERCEPTIBLY. READS IT]

JADE:
It’s Rhys. I’m to be outside the arcade in an hour. They’ll pick me up…

MIA:
(SAVAGELY) Stuff them. All of them.

[SUDDENLY, JADE SMILES]

JADE:
Yeah. (TO DANIEL AND ZARA) Okay.

[ON DANIEL AND ZARA’S MIXED FEELINGS]

CUT TO:
NOAKES

[NOAKES, ALONE IN HIS OFFICE, SLUMPS AT THE DESK. HE HOLDS OUT HIS HANDS IN FRONT OF HIM. THERE’S A NOTICEABLE TREMOR. HE BREATHES DEEPLY, TRYING IMPOSSIBLY TO CONTROL THE SHAKES]

A KNOCK ON THE DOOR. NOAKES TAKES A DEEP BREATH]

NOAKES:
Yes, come in.

[HE COMPOSES HIMSELF AS HIS VISITORS (ROB AND DRIVER – UNSEEN) – COME IN]

CUT TO:
INT. POLICE STATION. FRONT ENTRANCE. DAY. 16:45

ROB, DANIEL, ZARA, DRIVER, NOAKES, DAISY, MIA, JADE

NSE POLICE OFFICERS

[DANIEL AND ZARA WAIT IN THE LOBBY AREA WITH THE TWO GIRLS. DAISY COMES OUT, GIVES THEM A FRIENDLY AND WELCOMING SMILE]

DAISY:
Hello again. What can I do for you?

DANIEL:
Daisy, hi. This is Jade, a friend of Mia’s, she wants to –

[HIS VOICE TAILS AWAY AS HE SEES JADE’S UTTERLY TERRIFIED REACTION ON SEEING DAISY. THEN JADE, PANICKING, TURNS AND RUNS OUT]

MIA:
Jade - !

ZARA:
What’s the matter with her?

DAISY:
(TO ZARA) Freaked out. You can’t blame her; kids don’t find this easy. (HEADING OUT) I’ll go and talk to her.

DANIEL:
We’ll all go…

DAISY:
No. Best if it’s just me. (TO MIA) You brought her here?

MIA:
We all did. I told her about you…

DAISY:
(SMILES) Nothing bad, I hope.

[MIA SMILES AND SHAKES HER HEAD]

DAISY:
(TO MIA) Don’t worry. I’ll look after her. (TO THE OTHERS) Stay here – I’ll be right back -
[THEY NOD. DAISY GOES OUT.

A MINOR COMMOTION. NOAKES COMES DOWN THE STAIRS, ESCORTING ROB AND DRIVER OUT OF THE BUILDING]

NOAKES:
(TO THEM) Which part of “suspended” don’t you understand? You’re not allowed in the station. I’d like to know who let you in.

DRIVER:
(TO NOAKES) Please, sir. Just hear us out -

NOAKES:
I don’t have to listen to any more from you!

ROB:
Sir. The man who was shot in the Square today was Andy Weston. We’ve reason to believe it was Sgt Murray who shot him, and that she’s been passing information to the gang -

[NOAKES STOPS: INCREDULOUS. ZARA, DANIEL AND MIA REACT, STUNNED]

MIA
Daisy? No. She helped us.

DANIEL:
We came to see her – we –

[DANIEL REALISES WHAT HE’S DONE; WHAT HE’S TALKED THE GIRLS INTO. HE GETS UP AND RUNS OUT AS - ]

DRIVER:
(SNAPS) So where is she now?

ZARA:
We found another girl involved with Treehouse – we brought her here – Daisy’s talking to her outside –

[THEY ALL REALISE…

EVERYONE ELSE PILES OUT THE DOOR AFTER DANIEL - ]

CUT TO:
EP 89/SC51. EXT. POLICE STATION. CAR PARK. DAY. 16:46

ROB, DANIEL, DRIVER, DAISY, NOAKES, MIA, JADE

NSE POLICE OFFICERS


DAISY’S PINNED JADE TO THE WALL, THREATENING HER. SUDDENLY SHE’S NOT WARM OR FRIENDLY; SHE’S COLD, ANGRY, FRIGHTENING. JADE’S TOO TERRIFIED TO MOVE OR SPEAK]

DAISY:
You didn’t see me. You’re not gonna talk to them. You’re not going to say a word. And even if you did, no-one’d believe you. ‘Cos no-one cares. Have you got that?

DANIEL:
(QUIETLY) Sergeant Murray…

[DAISY LOOKS ROUND. SEES HIM. REALISES HE’S HEARD ALL THIS; THAT THEY KNOW. JADE CRIES OUT]

JADE:
She was there! She was in the house once, talking to Mal…

DAISY:
Shut up, you dirty, lying little--

DANIEL:
Let her go.

[INSTEAD DAISY TURNS, PUTS AN ARM ACROSS JADE’S THROAT, STARTS TO BACK AWAY, PULLING JADE WITH HER. DANIEL MOVES FORWARD…]

DAISY:
One step closer and I’ll break her neck. You know I can do it.

DANIEL:
You’ll never get away.

[NOAKES AND ROB ARRIVE BEHIND DANIEL]
DAISY: (WITH CONTEMPT) Who’s gonna stop me – you? You?! No-one’s gonna stop me if I have a hostage. (BACKING AWAY) We’re leaving.

ROB: (CALMLY) I don’t think so.

[DAISY TURNS –

TO FIND DRIVER THERE. DRIVER’S COME ROUND BEHIND HER. DAISY’S SO SHOCKED, HER GRIP ON JADE SLACKENS FOR A MOMENT.

WITH A FRANTIC LUNGE JADE GETS FREE. COUGHING, CHOKING, SHE STUMBLES TOWARDS THE OTHERS.

VERY FAST, DAISY GOES FOR HER ASP. EQUALLY FAST, DRIVER PARRIES IT AND GRABS HER IN AN ARMLOCK.

JADE SINKS TO HER KNEES, COUGHING. DANIEL MOVE TOWARDS HER BUT MIA GETS THERE FIRST, CROUCHES AND HOLDS HER. THE TWO GIRLS CLING TO EACH OTHER.

NOAKES NODS TO ROB, WHO GETS DAISY’S HANDCUFFS AND CUFFS HER AS NOAKES BEGINS CAUTIONING HER

ON DANIEL; STUNNED]

CUT TO:
EP89/SC52. EXT. BRINDLEY POINT. DAY. 17:00

MRS TEMBE, AL, HOWARD, JIMMI, AYESHA, RICK, GURPREET

NSE BRUMMIE BHANGRA, HEALTH-WORKERS, PEDESTRAINS

[EVERYTHING STILL LOOKS SOMEWHAT CHAOTIC. BRUMMIE BHANGRA ARE SETTING UP. VISITORS LOOK ON, CURIOUS, INTRIGUED]

RICK:
Everyone who’s got a phone, put the word out – tell people we’re here. Get on Twitter! (TO HER) Do you tweet, Mrs Tembe?

MRS TEMBE:
No. I do not. But…

RICK:
Facebook?

MRS TEMBE:
Dr Haskey uses social media. But…

AL:
Already on it.

[RICK NODS, CONFIDENT, AND STARTS TO WALK AWAY. MRS TEMBE FOLLOWS HIM]

MRS TEMBE:
Mr Joseph. There is something I wanted to ask you …I…

[RICK’S MOBILE RINGS. HE MAKES AN APOLOGETIC FACE TO HER, AND ANSWERS]

RICK:
Sorry. I need to take this...(INTO PHONE) Hello?

[MRS TEMBE IS PANICKING. IT’S ALL GOING AHEAD, AND STILL NOTHING IS ORGANISED. THEN SHE STARES…

A 4X4 PULLS UP. A FAMILIAR 4X4. AS SHE WATCHES, HOWARD, AYESHA AND JIMMI PILE OUT]

JIMMI:
Heard you needed some help.
HOWARD:
Right. What wants doing?

[AYESHA GAPES AT AL’S COSTUME]

AYESHA:
What the hell are you wearing?

AL:
Howard, we need to get the bollards down to get the publicity van through. Jimmi, you need to tweet like crazy, I’ll give you the café’s wifi code. Ayesha, you can start grabbing punters from the canalside.

MRS TEMBE:
Thank you. All of you...

[RICH GETS TO WORK, PULLING JIMMI AND AYESHA WITH HIM. AS RICH FINISHES HIS CALL AND TURNS BACK, THE TEAM ARE ALREADY AT WORK]

RICH:
Mrs Tembe. Sorry about that. What was it you wanted to tell me?

[MRS TEMBE HESITATES; THEN SMILES, AND INDICATES HER FRIENDS]

MRS TEMBE:
Help has arrived.

RICH:
Fantastic. How d’you organize all this?

[MRS TEMBE LOOKS AT AL, ABOUT TO GIVE HIM THE CREDIT, THEN CHANGES HER MIND AND BEAMS AT RICH]

MRS TEMBE:
I have organized many things before. Mr Joseph –

RICH:
Yes?

MRS TEMBE:
(SMILES, SHYLY) You can call me Winifred.

RICH:
As long as you call me Rick.

[THEY SMILE. A MOMENT BETWEEN THEM]
[GURPREET COMES OVER]

GURPREET
Rick, we’ll get some dancing going. That’ll bring people in.

RICK:
(TO MRS TEMBE) Fancy a dance?

MRS TEMBE:
(TAKEN-ABACK) I do not know how. I am not very good at dancing.

[GURPREET LOOKS FROM RICK TO MRS TEMBE; SEES A SPARK BETWEEN THEM]

GURPREET:
Anyone can learn. Come on, you two. I can teach you the basics in five minutes.

RICK:
Right. Let’s give it a try.

[MRS TEMBE LOOKS FROM GURPREET TO RICK, AND SMILES]

CUT TO:
EPISODE 89 – THE HEART OF ENGLAND – SHOOTING SCRIPT
06/05/2015

EP89/SC53. INT. POLICE STATION. CID OFFICE. DAY. 17:15

ROB, DRIVER, NOAKES, DAISY

NSE POLICE OFFICERS

[DAISY’S GOT HERSELF UNDER CONTROL AND IS TRYING TO SALVAGE THE SITUATION]

DAISY:
Why are you even listening to them! They’ve both been completely discredited. Andy Weston was a convicted criminal and Rob Hollins has admitted he was sheltering him!

NOAKES:
And I’ve just seen you assault and threaten a child.

[DAISY TAKES A DEEP BREATH. SUDDENLY SHE SEEMS VULNERABLE, CLOSE TO TEARS]

DAISY:
I…I…freaked out. I’ve been suffering from PTSD. It was a job, in London, it went wrong…that’s why I moved here. I know I should’ve declared it but I didn’t want to. I thought I was handling it. I was in a fugue state out there. Didn’t know what I was saying or doing…

[NOAKES IS IMPASSIVE. THEN]

NOAKES:
If that’s true, we’ll find out. Meanwhile, these two have made some serious accusations against you; I want to know what you’ve got to say.

DAISY:
I couldn’t have shot Andy.

DRIVER:
You’re a trained markswoman. In fact, you’ve won prizes.

DAISY:
(IGNORING THIS; TO NOAKES) I was on duty, sir. You saw me. You know it’s impossible.

ROB:
You were on duty, yes. Out on patrol, in a car, on your own. So you could be anywhere. Doing anything.

CUT TO:
EP89/SC54. EXT. CAR-PARK NEAR SQUARE. DAY. (FLASHBACK – 11:10)

DAISY, ROB (VO)  

[DAISY PARKS AND LOCKED HER PATROL CAR. CARRYING A HOLDALL, SHE STARTS TO WALK TOWARDS THE BUILDING]

ROB (VO):  
You didn’t even have to meet up with McBride. He could get you a gun. All you had to do was go and collect it. He’d make sure you had everything you needed…

CUT TO:
EP89/SC55. INT. BUILDING OVERLOOKING SQUARE. SERVICE CORRIDOR. DAY. (FLASHBACK – 11.15)

DAISY

NSE FEMALE CLEANER

[A CORRIDOR ON THE TOP FLOOR. LIFTS AND FIRE EXIT STAIRS ON ONE SIDE; TOILETS ON ANOTHER.

DAISY EMERGES FROM THE LIFT, CARRYING THE HOLDALL, TO FIND A CLEANER THERE. SHE SMILES CHEERFULLY AT HER; HEADS FOR THE FEMALE TOILETS.

THE CLEANER RETURNS DAISY’S SMILE, PUSHES HER TROLLEY INTO THE LIFT. DAISY WAITS TILL THE LIFT DOORS CLOSE.

THEN SHE RUNS OVER TO THE FIRE EXIT, PULLING ON LATEX GLOVES. WITH GLOVED HANDS SHE OPENS THE FIRE-EXIT DOOR AND GOES OUT]

CUT TO:

**DAISY**

[DAISY RUNS OUT ONTO THE ROOFTOP. IT’S EMPTY. A PARAPET HIDES HER FROM VIEW.]

SHE SWITCHES OFF HER RADIO.

SHE UNZIPS THE BAG. INSIDE ARE THE SHOOTER’S CLOTHES – DARK HOODIE/BASEBALL CAP ETC - AND THE GUN.

DAISY PULLS ON THE CONCEALING CLOTHING.

TAKES OUT THE CARBINE AND ASSEMBLES IT (?) ATTACHES THE TELESCOPIC SIGHT.

SHE’S READY.

REPEAT THE MOMENT OF THE SHOOTING, FROM ANOTHER ANGLE.

THIS TIME DAISY’S FACE IS CLEARLY VISIBLE. CALM, CONCENTRATING. HER HANDS ARE COMPLETELY STEADY AS SHE SQUEEZES THE TRIGGER…]

**CUT TO:**
EP89/SC57. INT. POLICE STATION. CID OFFICE. DAY. 17:20

ROB, DRIVER, NOAKES, DAISY

NSE POLICE OFFICERS

[ROB’S JUST DESCRIBED THE PRECEDING ACTION]

DAISY:
I shoot Weston and then turn up to help investigate?

DRIVER:
I think that’s exactly what you did. Of course you arrived promptly; you were nearby. You must’ve left the building just before I got there.

NOAKES:
(STILL SCEPTICAL, BUT LISTENING) And the gun?

ROB:
Stashed in the boot of your patrol car. The one place that wouldn’t be searched. (AS DAISY STARTS TO SPEAK) It’s not there now. When you came back to the station, you moved it.

NOAKES:
Where to?

ROB:
Your locker. It’s there, isn’t it Daisy? Police are scouring the whole of central Birmingham for the gun, and all the time it’s here, under our noses.

[PAUSE. DAISY SAYS NOTHING]

NOAKES:
Sgt Murray, I’d like the keys to your locker. I’m going to conduct a Section 18 search…

DRIVER
(ALMOST GENTLY) Daisy. If you are innocent, you can prove it. If you fired a gun earlier today, there’d be gunshot residue on your hands and your clothes. We can test for it. Of course, you can refuse, but why would you?

[PAUSE. DAISY’S EXPRESSIONLESS. THEN:]

DAISY:
I want a solicitor.

CUT TO:
EP89/SC58. INT. POLICE STATION. FRONT ENTRANCE. DAY. 17:30

ROB, DANIEL, ZARA, MIA, JADE, ROSE

NSE POLICE OFFICERS

[AN NSE PC SHOWS IN ROSE. MIA RUNS TOWARDS HER, INTO HER ARMS. ROSE HOLDS HER]

MIA:
I’m sorry. I’m so sorry…

ROSE:
What for, lovey? You’ve done nothing wrong. It’s going to be alright, ssh.

[ROSE HUGS HER. DANIEL AND ZARA WATCH, RELIEVED. JADE WATCHES WISTFULLY.

ROB KNOCKS AND COMES IN. THEY ALL LOOK AT HIM EXPECTANTLY]

ZARA:
What’s happening?

ROB:
Sgt Murray’s been arrested.

ZARA:
So I should hope.

[ROB LOOKS AT THE GIRLS]

ROB:
(TO JADE) How are you doing?

JADE:
Alright.

ROB:
The police surgeon says you’re okay to be interviewed. If you’re still prepared to give evidence…

MIA:
No. Forget it. (TO JADE) I should never’ve talked you into it.

JADE:
That’s okay. You weren’t to know.
DANIEL:
I know it’s a shock - for us as well. We trusted Sgt Murray and she was corrupt. Rob isn’t. We’ve known him for years. You can trust him.

[ZARA NODS AGREEMENT. MIA’S SPITTING WITH HURT AND RAGE AND BETRAYAL]

MIA:
The one time I go to the police, the one person I tell--

ROB:
Mia. We’re not all like that.

ROSE:
(FACING ROB) She doesn’t have to if she doesn’t want. Haven’t they been through enough?

ROB:
I can’t make you do anything. Either of you. But you saw what Daisy did, what she said. Don’t let her get away with it.

[MIA HESITATES. LOOKS FROM ROB, TO DANIEL AND ZARA, TO ROSE. THEN]

JADE:
(QUIETLY) I’ll do it.

[THE OTHERS LOOK AT HER; SURPRISED]

MIA:
(TO HER) Why? What’s the point?

JADE:
Are you joking, Mia? She tried to kill me. I want her locked up. All of them. Like you said.

[MIA LOOKS AT HER. THEN AT ROB. AND NODS. ON ROB’S RELIEF.

CUT TO:
EP89/SC59. EXT. BRINDLEY POINT. DAY. 18:00

MRS TEMBE, AL, AYESHA, JIMMI, HOWARD, RICK, GURPREET

NSE BHANGRA DANCERS, HEALTH-WORKERS, PEDESTRIANS

[MASTERICALLY, EVERYTHING IS ORGANISED. THE INFORMATION STAND’S BEEN PUT UP. PEDESTRIANS STOP TO WATCH, OR COME OVER.]

HOWARD, GURPREET, AL, AYESHA AND JIMMI STAND NEAR THE DANCERS]

AYESHA:
So, this dancing. Can anyone have a go?

GURPREET:
That’s meant to be the point! It’s a dance for everyone.

[AYESHA HOLDS OUT A HAND TO HOWARD]

AYESHA:
Come on. You better not step on my feet.

HOWARD:
(PROTESTING, FOR FORM’S SAKE) I haven’t come here to dance.

AYESHA:
(FIRMLY) You have now. (TO AL) No excuses Haskey!

AL:
I would, but…I’ve no-one to dance with.

[JIMMI PRETENDS TO LOOK HURT]

JIMMI:
That’s nice. When I’ve come here specially…

AL:
Jimbo. I thought you’d never ask.

[THE LADS LAUGH. AL GETS UP]

AYESHA:
Are you gonna dance in that?

AL:
No. The costume is coming off. It chafes like you wouldn’t believe…
[AS THEY HELP AL OUT OF THE COSTUME…]

**JIMMI:**
Where’s Mrs Tembe?

**AL:**
(POINTS) Over there, admiring the scenery.

**AYESHA:**
Ah!

[GO TO MRS TEMBE AND RICK, WHO STAND APART, TALKING, LAUGHING; AT EASE WITH EACH OTHER]

**MRS TEMBE:**
Were you really in a gospel choir?

**RICK:**
Yeah, when I was a kid, for years. Used to sing in church. Then they finally worked out where that horrible noise was coming from…

[MRS TEMBE LAUGHS; A PAUSE. GATHERING HER COURAGE]

**MRS TEMBE:**
Mr Joseph…(REMEMBERING) Rick. There is a café at my church. I wondered if you would like to meet up sometime and, er, have tea…

**RICK:**
I’d love to, I really would. But I can’t. I’m off to London tomorrow – then I’m packing-

**MRS TEMBE:**
Oh. You are going on holiday?

**RICK:**
No, I’m going to work. I’m off to the States; Philadelphia. I’ll be there for a couple of years. An exchange fellowship.

**MRS TEMBE:**
Well. (TRYING TO HIDE HER DISAPPOINTMENT) You will do great work, I’m sure.

**RICK:**
We can email.

**MRS TEMBE:**
…Yes, of course.

[PAUSE. THEY KNOW THAT THIS IS NOT TO BE]
[HE TAKES HER HAND]

**RICK:**
I wish I’d met you sooner.

**MRS TEMBE:**
Me too…Rick.

**RICK:**
Still. (CASABLANCA) We’ll always have Birmingham.

[AND MRS TEMBE SMILES TO HIDE HER SADNESS]

AS THE DRUMS STRIKE UP ….

**CUT TO:**
EP89/SC60. EXT. TERRACED HOUSE. DAY. 18:45

NOAKES

NSE POLICE OFFICERS

[THIS SEQUENCE IS PLAYED IN NEAR-SILENCE – LOUD, UPBEAT BHANGRA (?) MUSIC OVER:

NOAKES AND AN ARMY OF UNIFORMED NSE POLICE ARRIVE OUTSIDE ANOTHER UNREMARKABLE TERRACED HOUSE.

AT NOAKES’S NOD, AN NSE OFFICER BREAKS THE DOOR DOWN. POLICE RUSH IN…]

CUT TO:
EP89/SC61. INT. TERRACED HOUSE. HALL, STAIRS AND LANDING. DAY. 18:46

NOAKES, MAL, RHYS

NSE POLICE OFFICERS, TREEHOUSE PUNTERS

[MUSIC CONTINUES.

NOAKES AND THE POLICE RUSH UP THE STAIRS…

RHYS PANICS, TRIES TO RUN FOR IT, BUT HAS NOWHERE TO RUN TO. HE’S ARRESTED, HANDCUFFED, PROTESTING.

THERE ARE SEVERAL MEN IN THE HOUSE – OBVIOUSLY CLIENTS. OFFICERS ROUND THEM UP…

MAL’S ARRESTED. PUSHED UP AGAINST THE WALL, AND SEARCHED. NSE PCS HANDCUFF HIM.

NOAKES AND OTHER OFFICERS RUN INTO A ROOM AND STOP, SHOCKED AT WHAT THEY SEE…]

CUT TO:
EP89/SC62. INT. TERRACED HOUSE. LIVING ROOM. DAY. 18:47

NOAKES

NSE POLICE OFFICERS, BOY

[MUSIC CONTINUES.

A SITTING-ROOM; THE CURTAINS ARE CLOSED. CRAPPY OLD FURNITURE, AN OLD TV. JUNK-FOOD BOXES ON THE TABLE.

THE POLICE BURST IN, NOAKES IN FRONT.

BLURRED IN THE FOREGROUND, A BOY STANDS UP. WE DO NOT SEE HIS FACE.

NOAKES GAZES AT THE CHILD’S SCARED FACE, TAKES IN THE FULL HORROR.

HE TRIES TO SMILE, TO SAY SOMETHING REASSURING. YOU’RE SAFE NOW. NO-ONE’S GOING TO HURT YOU.

THERE ARE TEARS IN NOAKES’S EYES]

CUT TO:
EP89/SC63. INT. POLICE STATION. FRONT ENTRANCE.
DAY. 19:00

ROB, DANIEL, ZARA, MIA, ROSE, JADE

[ROB IS FILLING IN THE OTHERS ON WHAT’S HAPPENED]

ROB:
They’ve made eight arrests so far, plus Sgt Murray. We’ve got Mal McBride; we’ve got Rhys.

JADE:
What’ll happen to them?

ROB:
I hope they’ll be locked up for a very long time. (GETTING UP) I need to go and talk to Noakes…

[ROB GOES OUT. PAUSE]

MIA:
(TO ROSE) Then I can come home…To yours, I mean. It’ll be safe now. Can Jade come too?

ZARA:
It’s not as simple as…

MIA:
Yes it is. Why can’t it be?

ROSE:
Mia, I can’t just take her. I’ll have to contact social services…

[JADE REACHES FOR MIA’S HAND]

JADE:
I want to stay with Mia.

ROSE:
Well. If your previous fostering arrangement has broken down, and if it’s treated as an emergency placement…

MIA:
That’s sorted then.

[TIRED AS THEY ARE, EVERYONE SMILES]

CUT TO:
EP89/SC64. INT. POLICE STATION. CID OFFICE. DAY. 19:10

ROB, NOAKES, DRIVER

[NOAKES SITS AT HIS DESK, ANDY’S EVIDENCE (FROM THE SATCHEL) LAID OUT IN FRONT OF HIM]

NOAKES:
This is gold-dust. No wonder they were prepared to kill him for it.

DRIVER:
Then you understand why we did what we did?

[NOAKES SAYS NOTHING]

ROB:
Will it be enough?

NOAKES:
Who knows. They’re being interviewed now. We found a dozen kids in that house; they’ll all need a lot of support. But hopefully they’ll give statements…(PAUSE) At least, if we can get those creeps charged, Mr Weston won’t have died in vain.

ROB:
No.

[NOAKES LOOKS AT THEM QUIZZICALLY. THEY RETURN HIS GAZE. SILENT UNDERSTANDING PASSES BETWEEN THEM.

NOAKES KNOWS DAMN WELL THAT ANDY ISN’T DEAD. BUT HE’S NOT ASKING FURTHER, AND THEY’RE NOT TELLING]

CUT TO:
EP89/SC65. EXT. POLICE STATION/ROSE’S CAR. DAY. 19:20

DANIEL, ZARA, MIA, JADE, ROSE

[ROSE’S CAR IS PARKED. DANIEL AND ZARA ARE SAYING GOODBYE]

ZARA:
We’ll stay in touch. If there’s anything we can do.

DANIEL:
Will you be alright?

JADE:
Yeah.

MIA:
We’ll be safe with Rose. You know the best thing?

ZARA:
What?

[MIA’S EYES ARE SHINING]

MIA:
She says she can get permission to take us away. We’re going to the sea. Jade’s never even seen the sea…

JADE:
Only in films.

ROSE:
I’ve got relatives in Swansea – near the Gower. It’s beautiful there. I think you’ll like it.

ZARA:
We should let you get off home.

[WE FOLLOW THE GIRLS AS DANIEL AND ZARA SAY GOODBYE TO ROSE OUTSIDE (UNHEARD). MIA TAKES THE NEW STOLEN SEASHELL FROM HER POCKET, HANDS IT TO JADE]

**MIA:**
Listen to this. If you put it to your ear you can hear the sea.

[SHE HOLDS THE SEASHELL UP TO JADE’S EAR. A STARTLED SMILE SPREADS ACROSS JADE’S FACE AS SHE LISTENS]

**JADE:**
That’s…

**MIA:**
Of course, the real sea is much better.

[JADE STILL HOLDS THE SHELL, WONDERINGLY, AS ROSE GETS IN THE CAR

MUSIC: MIA’S THEME]

**CUT TO:**
EP89/SC66. EXT. BRINDLEY POINT. DAY. 19:30

MRS TEMBE, AL, AYESHA, HOWARD, JIMMI, GURPREET, RICK

NSE BRUMMIE BHANGRA, HEALTH-WORKERS, PEDESTRIANS

[MUSIC PLAYS. THE DANCE IS IN FULL SWING.

THE INFORMATION STAND’S BEEN SET UP AGAIN; A SMALL BUT ENTHUSIASTIC CROWD IS WATCHING, MAYBE CLAPPING ALONG.

MRS TEMBE IS DANCING WITH RICK; HOWARD WITH AYESHA, AND AL WITH JIMMI.

A FEW RANDOM PEOPLE – ALL RACES AND AGES HAVE JOINED, CAUGHT UP IN IT.

RICK SMILES AT MRS TEMBE. HE HOLDS HER HANDS LONGER THAN STRICTLY NECESSARY. THEY SMILE AT EACH OTHER.

A JOYFUL, CELEBRATORY MOMENT. AND FOR THIS MOMENT, EVERYONE IS UNITED; EVERYONE BELONGS]

CUT TO:
EP89/SC67. EXT. HOLLINS HOUSE. DRIVE. DAY. 19:40

ROB, KAREN, DRIVER

[DRIVER’S DROPPED ROB OFF OUTSIDE THE HOUSE. THEY STAND TOGETHER]

**DRIVER:**
I won’t come in. I think I’ve outstayed my welcome here.

**ROB:**
No, you haven’t. Not at all.

**DRIVER:**
(AFFECTIONATE) You’re a terrible liar, Rob. Almost as bad as Karen.
(BEAT) I’m glad it worked out for the two of you.

**ROB:**
So am I. How’s life in Leamington Spa?

**DRIVER:**
It’s good. A good place to bring Scarlet up. If the adoption goes ahead…

[A BEAT.]

**ROB:**
We’ve achieved something. With Andy’s help.

**DRIVER:**
What about all the other places, all the other gangs--

**ROB:**
At least it’s a start.

[DRIVER NODS. THEY LOOK AT EACH OTHER. CONSIDER A HUG. SETTLE FOR A HAND-SHAKE, AND A SMILE.

DRIVER TURNS AWAY, GOES TO HER CAR. SHE GETS IN, STARTS THE ENGINE AND DRIVES AWAY AS -

ROB WALKS UP THE PATH. THE FRONT DOOR OPENS. KAREN IN THE DOORWAY. ROB GOES TO HER. THEY EMBRACE, WORDLESSLY. THEY KISS] [THEY GO INSIDE, AND CLOSE THE DOOR]
[THE STREET IS EMPTY. THE DAY IS OVER]

END OF EPISODE