

OUT OUT OUT OUT OUT OUT OUT OUT OUT

EPISODE 3

MAYBE HE'LL BRING BACK A GEISHA

by

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136 EXT. SUBURBAN STREET. NIGHT.

136

AN EX-POST OFFICE VAN - YELLOW AND BATTERED - WITH AN OLD SOCK FOR A PETROL CAP - ONE OF ITS HEADLIGHTS NOT WORKING - ITS WINDSCREEN CRACKED BUT TAPED OVER - ROARS DOWN A QUIET SUBURBAN BACKSTREET OF SLEEPING SEMIS.

IT SCREECHES TO A HALT, SLEWED ACROSS THE ROAD. THE BACK DOOR FLINGS OPEN AND PAUL ROSS (15) FALLS OUT IN A HEAP ON THE WINTER COLD TARMAC, HIS OVERCOAT ALL BUTTONED UP WRONGLY, AND LAYS THERE LAUGHING AND LEGLESS.

NICK (19)-BOZ (20)-JULIE (18) - MO (15) - ALL EQUALLY ELEPHANT'S - RAUCOUSLY ENCOURAGE PAUL AS HE STAGGERS TO HIS FEET.

PAUL STUMBLES ACROSS THE ROAD TOWARDS A SEMI WITH A CAREFULLY CLIPPED HEDGE BORDERING ITS FRONT GARDEN.

A LIGHT GOES ON BEHIND THE DRAWN CURTAINS OF AN UPSTAIRS ROOM.

PAUL TRIES TO CLIMB THROUGH THE HEDGE AND ENDS UP BY FALLING THROUGH IT MUCH TO THE DELIGHT OF THE LOT IN THE VAN. THE DOWNSTAIRS LIGHT GOES ON IN THE HOUSE.

MO AND NICK SLAM THE BACK DOORS OF THE VAN SHUT. BOZ REVVS THE ENGINE - CRUNCHES IT INTO GEAR AND ACCELERATES AWAY.

137 EXT. PORCH. NIGHT.

137

PAUL STEPS INTO THE PIN NEAT PORCH - BELCHES - LEANS UNSTEADILY AGAINST THE PORCH - UNZIPS AND STARTS TO PEE DOWN THE WALL.

THE FRONT DOOR IS OPENED BY KEITH ANDREWS(39) NAKED UNDER HIS DRESSING GOWN. HE SEES WHAT PAUL IS DOING.

KEITH

You disgusting little

PAUL

Givin ...(BELCHES) ... giving the milk ... milk bottles a swimming lesson.

CONTINUED:

KEITH GOES TO GRAB HOLD OF PAUL.

KEITH
Get in!

PAUL SNATCHES AWAY AGGRESSIVELY.

PAUL
(SHOUTS) Don't ... don't ...
don't push!

KEITH
Shut up and get in here before
I bloody well ...

PAUL TAKES SOMETHING FROM HIS COAT POCKET. SUDDENLY
THE PORCH IS FILLED WITH DEMENTED LAUGHTER (ONE
OF THOSE BAGS OF LAUGH YOU CAN GET AT JOKE SHOPS)
PAUL HOLDS THE BAG OUT MOCKINGLY AT KEITH.

PAUL
Don't you ever laugh you
miserable ..

KEITH SNATCHES THE BAG AWAY, SMASHES IT AGAINST
THE PORCH WALL, THEN THROWS IT INTO THE GARDEN. PAUL
TURNS TO GO AND RETRIEVE IT, BUT KEITH GRABS HIM, PULLS
HIM PROTESTING INTO THE HALLWAY AND SLAMS THE DOOR
SHUT!

OPENING TITLES

138 INT. FRANK'S HOUSE (LIVING ROOM). DAY.

138

A YOUNG TELEPHONE ENGINEER IS RE-CONNECTING
FRANK'S 'PHONE. HALF THE FURNITURE IS STILL UNDER
DUST SHEETS. FRANK ENTERS.

ENGINEER
Just got to test it.

HE PICKS UP THE RECEIVER AND DIALS THREE DIGITS.

ENGINEER
Can you pick us up on this
number, I've finished fitting
it ... two four nine eight ...
nine eight ...yeah.

CONTINUED:

HE PUTS THE RECEIVER DOWN ... WAITS... THERE ARE SEVERAL SMALL RINGS ... THEN ONE LONG CONTINUOUS RING. THE ENGINEER PICKS THE RECEIVER UP AGAIN.

ENGINEER

Okay ... okay ... ta (HE PUTS THE RECEIVER DOWN AND TURNS TO FRANK) There you go.

FRANK

Do I have to sign anything?

ENGINEER

No.

HE ZIPS UP HIS WALLET OF TOOLS, AND PLUCKS UP COURAGE.

ENGINEER

You're Frank Ross?

FRANK

Should I know you?

ENGINEER

Me brother ... Max.

FRANK

Jackman?

ENGINEER

He used to talk about you. (BEAT) A lot. (BEAT) I heard you was out, in the battle the other night, the whole manor's talkin' about you. (PAUSE) Things 'ave changed a bit?

FRANK DOESN'T REALLY WANT TO TALK, BUT THE KID IS HARMLESS.

FRANK

Just a bit.

THE ENGINEER GESTURES ROUND THE MOTHBALLED ROOM.

ENGINEER

I'll sort out some extensions ... bedroom ... kitchen... anywhere you want. (BEAT) Compliments of the Post Office like.

FRANK

What's your name?

CONTINUED:

ENGINEER

Harry ... Harry Jackman.

FRANK

Thanks Harry. (BEAT) Give
Maxi my best. Tell him he owes
me a drink.

ENGINEER

He died ... two year back ...
throat cancer.

139 INT. BEDROOM. DAY.

139

PAUL LEVERS HIMSELF UP ONTO HIS ELBOWS IN BED.
HIS CLOTHES ARE FLUNG ALL OVER THE FLOOR. HE
HOLDS HIS HEAD.

PAUL

(MOANS) Oooaaahh!

THERE IS A FRAMED PHOTOGRAPH OF FRANK AND EVE
POKED IN BETWEEN BOOKS ON A SHELF. THERE IS
JUST ENOUGH OF THE PHOTOGRAPH PROTRUDING TO
RECOGNISE THEM.

THE BEDROOM DOOR OPENS AND LUCY ENTERS. SHE
IS THIRTY SIX, RED HAIR, ATTRACTIVE.

LUCY

You look awful.

SHE PUTS A CUP OF TEA SHE IS CARRYING ON A CHAIR
BY THE SIDE OF THE BED.

LUCY

Who were you with? (PAUL MAKES
NO ATTEMPT TO ANSWER) Who was
driving the van? (PAUL REACHES
FOR THE TEA) That Boz bloke?
(PAUL SIPS HIS TEA) Was it?

PAUL

I'll fill a form in if you like
... "name of person or persons
you got pissed with ..."

LUCY

Don't be bloody childish. (BEAT)
He's a lot older than you.

CONTINUED:

PAUL

You've got this thing about
people's ages!

LUCY

You're not sixteen yet Paul!

PAUL

One minute you tell me not to
be "bloody childish" ... the
next minute you tell me I'm a
child!

LUCY WANTS TO BE SYMPATHETIC WITH PAUL, SHE LOVES
HIM VERY MUCH, BUT SHE KNOWS THAT SHE HAS TO TEMPER
HER SYMPATHY WITH CONCERN.

LUCY

This is the third time in a
month you've come home in that
state. (PAUL SIPS HIS TEA) You
pee'd in the porch. (PAUL
DOESN'T REMEMBER) You don't even
remember do you? (PAUL SMILES)
You think it's funny? (PAUL SIPS
HIS TEA) Keith didn't ... he
wasn't going to go in this
morning, it took me a long time
to persuade him. He's just about
had enough Paul ... first school
... now this... you can't go on
like this. (PAUL WON'T LOOK AT
LUCY) Look at me! (SHE FORCES
HIM TO LOOK AT HER) You can't!
You're going to end up in trouble.

PAUL

Like dear old Dad?

LUCY PULLS BACK, ALARMED BY THIS CHALLENGE.

LUCY

I didn't mean that, you damn
well know I didn't mean that!

PAUL

No!

LUCY

That's a rotten thing to say.
(SHE SITS ON THE SIDE OF THE
BED) What's wrong Paul? (HE

CONTINUED:

LUCY (Cont'd)
TURNS AWAY) I want to help, I
can help I'm sure ... I'm not
that old, I do remember being
sixteen. (PAUL IS SILENT) Is it
Keith? He doesn't mean half of
what he says, you know that.

PAUL
(MUMBLES) Leave me alone.

LUCY
What?

PAUL
(LOUDER) Just leave me alone!
(BEAT) Talk ... talk ... talk,
school, Keith, you; you all
talk at me!

140 EXT. BUILDING SITE. DAY.

140

FRANK'S JAG IS PARKED NEAR TO LEW WILSON'S MER-
CEDES IN THE GROUNDS OF THE SITE. OUTSIDE, IN THE
ROAD, SITTING, WAITING, WATCHING IN A PARKED
CORTINA IS DT.SGT. STILES (28). HE LOOKS COLD AND
PISSSED OFF.

141 INT. BUILDING. DAY.

141

FRANK, LEW AND EDDIE ARCHER ARE MET INSIDE THE
HALF FINISHED SQUASH COURTS. ALL AROUND THEM ARE
BAGS OF PLASTER, PILES OF TIMBER, PIPING, DOOR
FRAMES ETC. WE CLOSE IN SLOWLY AS THEY ARE TALKING
AND PICK UP ON THE CONVERSATION.

EDDIE
... six double two nine ... her
name's Alison (HE GLANCES AT LEW
AS THOUGH SHARING A PRIVATE JOKE)
very tasty ... she's expecting a
call.

LEW
And Frank ... tell Billy I'm
sorting something out.

FRANK
How long has he been on the trot?

EDDIE
~~Two month.~~
A month.

CONTINUED:

FRANK

(TO LEW) And you're sorting something out? (BEAT) Taking your time ain't you Lew?

EDDIE

That's how it has to be Frank ... you know that. Wait till the scream's off!

LEW

One hasty move and I'm walking round minus laces! Then what would happen to Billy ... without me?

FRANK

(REACTS) Without you! (BEAT) Without you Billy would never have been there, without you that old boy would never have got done!

LEW

You wanna take it to the grievance committee! (BEAT) You nause me Frankie!

EDDIE

He ain't very grateful is he?

LEW

You wanted Billy ... you got Billy!

FRANK

Being around you two makes me feel honest.

LEW

I don't need this Frank. You come to me, ~~stinking of the nick~~ ... *Just out of the book* shouting your crack off that I owe you from ten years back ... ten years! (BEAT) You wanted to know how to find Billy ... I've arranged it ... right ... laid it on ... all you've got to do is lift a 'phone ... no sweat ... right? (PAUSE) Things have changed in the time you've been away my son ... if you want to find out the hard way! (HE SHRUGS) I'm telling you Frank ... you cause me

CONTINUED:

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LEW (Cont'd) *gut you!*
any aggravation ... I'm going to ~~open~~
~~you up!~~

142 INT. CORTINA. DAY. 142

STILES WATCHES AS FRANK EMERGES FROM THE BUILDING
AND GETS INTO THE JAG.

143 INT. JAG. DAY. 143

FRANK CHECKS BRIEFLY IN THE MIRROR - HE IS QUITE
AWARE THAT HE IS BEING OBO'ED. HE STARTS THE JAG
AND REVERSES OUT OF THE SITE.

144 INT. CORTINA. DAY. 144

STILES STARTS HIS CAR AND FOLLOWS AT A DISCREET
DISTANCE.

145 INT. KITCHEN. DAY. 145

LUCY IS FILLING HER WASHING MACHINE WITH DIRTY
LAUNDRY. SHE HEARS PAUL COME DOWN STAIRS. SHE
CALLS OUT.

LUCY

Paul ... ?

146 INT. HALLWAY. DAY. 146

PAUL HEARS LUCY - HESITATES - THEN GOES TO THE
FRONT DOOR. LUCY APPEARS FROM THE KITCHEN.

LUCY

Where are you going?

PAUL

School.

HE HALF OPENS THE FRONT DOOR. LUCY PUSHES IT
SHUT AND STANDS IN FRONT OF HIM.

LUCY

You're lying ... I know when
you're lying ... you're not going
to school, are you ... are you
... just more lies!

CONTINUED:

PAUL
Get out of my way.

LUCY
I want to know where you're
going?

PAUL
Out!

LUCY
No you're not!

PAUL GOES TO PULL LUCY OUT OF THE WAY, BUT SHE STANDS HER GROUND. SUDDENLY PAUL LOSES CONTROL (JUST LIKE FRANK).

PAUL
Get out of my bloody way!

HE GRABS LUCY BY HER HAIR AND THROWS HER AWAY FROM THE DOOR. LUCY IS FLUNG FORWARD INTO THE BANNISTER. PAUL SNATCHES THE FRONT DOOR OPEN - LEAVES - SLAMS IT BEHIND HIM. HE ISN'T AWARE THAT LUCY HAS CRACKED HER FACE ON THE BANNISTER, SHE LIES UNCONSCIOUS, SLUMPED AGAINST THE STAIRS.

147 INT. 'PHONE KIOSK. DAY.

147

FRANK IS CALLING ALISON. HE WAITS AS HER 'PHONE RINGS FOR SOME TIME. HE CAN SEE STILES PARKED IN HIS CAR FURTHER ALONG THE ROAD. ALISON ANSWERS.

ALISON (V/O.)
Hello ... (PIPS)

FRANK PUSHES HIS MONEY IN.

ALISON (V/O)
(PIPS) Hello? (PIPS END)

FRANK
Alison?

ALISON (V/O)
Who's that?

FRANK
Frank Ross.

ALISON (V/O)
Who?

FRANK
Frank Ross...

- 148 INT. CORTINA. DAY. 148
STILES OBSERVES FRANK. HE LIGHTS A CIGARETTE.
- 149 EXT. KIOSK. DAY. 149
FRANK RINGS OFF AND STEPS OUT OF THE KIOSK. HE STARTS TO WALK BRISKLY DOWN THE STREET. WE SEE STILES SCRAMBLE FROM HIS CAR, HURRIEDLY LOCK IT, THEN FOLLOW FRANK, ALMOST RUNNING.
- 150 EXT. STREET. DAY. 150
FRANK MAKES HIS WAY ALONG A STREET OF SHOPS. STILES FOLLOWS AS CLOSE AS HE DARE. FRANK ENTERS A LAUNDERETTE.
- 151 INT. LAUNDERETTE. DAY. 151
STILES LOOKS THROUGH THE WINDOW. TO HIS AMAZE-
MENT THE LAUNDERETTE IS EMPTY BUT FOR A FAT
MIDDLE AGED WOMAN WHO IS MOPPING THE FLOOR. HE
RUSHES IN.
- STILES
Where'd he go?
- WOMAN
I just mopped there!
- STILES
That man ... ?
- WOMAN
Through the back. (POINTS)
- STILES RUSHES OUT THROUGH THE BACK OF THE SHOP. WHEN HE IS GONE A SIDE DOOR OPENS. FRANK EMERGES, SMILES, PATS THE WOMAN ON THE BUM, HANDS HER A FIVER AND MOVES QUICKLY OUT OF THE LAUNDERETTE.
- 152 EXT. BACKSTREET. DAY. 152
FRANK IS WAITING IN A DESERTED STREET. A MINI VAN APPROACHES AND PULLS UP BESIDE HIM. THE PASSENGER DOOR OPENS. FRANK GETS IN.

153 INT. VAN. DAY

153

ALISON IS TWENTY TWO, PRETTY, SELF POSSESSED, AND TO FRANK'S IMMEDIATE SURPRISE - BLACK. SHE READS HIS FACE.

ALISON

They didn't tell you I was black?

FRANK

No ...

FRANK GETS IN THE PASSENGER SEAT. ALISON PUTS THE VAN INTO GEAR AND DRIVES OFF.

ALISON

I wish I was white. (FRANK LOOKS AT HER)
Only because it would make it easier ...
bein' with Billy ... safer ... for Billy.
Away from London a white fella with a
black chick, it don't go exactly ...
unnoticed!

154 EXT. CINEMA. DAY.

154

PAUL IS WAITING OUTSIDE A CINEMA. HE IS SMOKING NERVOUSLY. HE SEES MO ... WALKS TOWARDS HER ... PUTS HIS ARM ROUND HER ... SHE TAKES THE CIGARETTE FROM HIS MOUTH AND PUTS IT BETWEEN HER LIPS. THEY MOVE OFF, TALKING INTIMATELY.

155 INT. VAN. DAY.

155

ALISON DRIVES THE VAN FAST THROUGH THE SUBURBS. FRANK SITS SILENTLY BESIDE HER.

ALISON

Don't say much do you?

FRANK

I haven't had much practise.

ALISON

Prison does that to a man. (BEAT)
Billy says some of 'em end up
talking to walls. (BEAT) He knew
a bloke on segregation who made
a pack of cards by tearing holes
in fifty two sheets of toilet
paper ... a screw found 'em ...
took 'em ... tore 'em up, bloody
sadist!

FRANK LISTENS BUT REMAINS SILENT.

ALISON

He don't talk about it much ...
Billy ... about prison ... he
says what good do it do, you can
never explain what it's really
like.

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156 INT. CORRIDOR. DAY.

156

STILES MEETS DT. INS. RIMMER AT A LOCAL NICK.

RIMMER

What happened?

STILES

He did a number on me in a
launderette.

RIMMER

Have you put a shout out on
his motor?

STILES

He left it.

RIMMER

Hadn't we better take it from
the top?

STILES

I picked him up at his place ...
he left for a meet with Lew
Wilson and Eddie Archer.

RIMMER

That's twice in three days?

STILES

He left them ... made a 'phone
call ... from a box. (BEAT)
Then he goes into this laund-
ette ...

RIMMER

And you end up with the paper hat?
(BEAT) Brycie isn't going to like
this.

STILES

What's the guvnor's game Alec?

RIMMER

How do you mean?

STILES

(ANGRILY) I reckon Ross bloody
knew there was an obo on him from
day one. I reckon that the
guvnor knew that he knew an' all!

157 INT. VAN. DAY.

157

ALISON IS DRIVING THE VAN DEEPER INTO THE COUNTRY.

FRANK

What's Billy going to do?

ALISON

He thinks Lew Wilson's gonna sort somethin' out ... get us abroad.

FRANK

You don't sound convinced?

ALISON

I wouldn't trust that septic pig as far as I could throw him. But he knows if Billy gets caught he goes down with him.

FRANK

Billy wouldn't grass ... it's not in him.

ALISON

(HARD) Billy wouldn't ... but I bloody would!

158 EXT. LIBRARY. DAY.

158

PAUL AND MO ARE PASSING A LIBRARY. THERE ARE TWO BIKES LEFT OUTSIDE. ONE OF THEM IS CHAINED TO THE RAILINGS. THE OTHER, OLD, WITHOUT A FRONT MUD-GUARD, ISN'T. PAUL CHECKS THAT HE ISN'T BEING WATCHED ... SNATCHES THE BIKE ... JUMPS ON IT ... MO, LAUGHING, SITS ON THE CROSS BAR ... PAUL PEDALS OFF DOWN THE ROAD AS FAST AS HE CAN.

159 EXT. CARAVAN SITE. DAY.

159

THE MINI VAN DRIVES UP AN UNMADE ROAD FULL OF JUNK AND PUDDLES, INTO A RESIDENTIAL CARAVAN SITE. COLLARLESS DOGS WANDER ABOUT WITH SNOTTY FACED KIDS IN HAND-ME-DOWN CLOTHES AND SHOES THAT ARE TOO BIG FOR THEM. THE VAN PULLS UP RIGHT AT THE BACK OF THE SITE. ALISON AND FRANK GET OUT AND MOVE QUICKLY INTO A CARAVAN.

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160 INT. CARAVAN. DAY.

160

ALISON LOCKS THE CARAVAN DOOR BEHIND HER. AS SHE DOES BILLY BINNS (PRETTY BILLY) - VERY GOOD LOOKING - THIRTY TWO - COMES OUT FROM THE BACK SECTION AND HUGS FRANK.

BILLY
Frankie! Frankie! (BEAT) I
can't believe it!

BILLY HUGS FRANK. THEN FRANK HAS A GOOD LOOK AT HIM.

FRANK
You look a bit rough Billy?

BILLY
(DISMISSES IT) Ahh ... it's
'er ... gives me a right seeing
to ...

HE COILS AN ARM ROUND ALISON'S NECK, PULLS HER BODY INTO HIS AND KISSES HER AFFECTIONATELY.

BILLY
Ain't she somethin' Frank, black and
beautiful. (SOLEMNLY) Do you realise
I have here for the first time together
the only two people I really care about,
the only two people I love!

AS BILLY CONTINUES TO TALK HIS VOICE FADES. FRANK REMEMBERS BACK EIGHT YEARS.

161 INT. BANK. NIGHT.

161

(IN BLACK AND WHITE) A FLASHLIGHT SCYTHES INTO THE DARKNESS THROUGH A HOLE IN A WALL. FRANK, COVERED IN MUCK, CRAWLS THROUGH THE HOLE. HE SITS ON THE FLOOR AND SHINES HIS TORCH BACK THROUGH THE HOLE. BILLY, EQUALLY FILTHY, SCRAMBLES THROUGH AFTER FRANK. HE HAS A BAG STRAPPED TO HIS CHEST WITH SPECIALIST TOOLS IN IT. FRANK HELPS HIM OUT. BILLY IS VERY EXCITED. FRANK HAS TO CALM HIM. THEY MAKE THEIR WAY INTO AN ADJOINING ROOM WITH A HUGE SAFE IN IT. BILLY TAKES THE LIGHT FROM FRANK AND STUDIES THE SAFE. FRANK STANDS TENSELY BY, WAITING TO SEE WHAT BILLY'S REACTION IS TO THE COMPLEXITY OF OPENING IT. BILLY TURNS TO FRANK ... SMILES ... HE TURNS BACK TO THE SAFE AND PUMPS HIS BACKSIDE IN AND OUT AS IF HE IS SCREWING THE SAFE. FRANK LAUGHS WITH RELIEF AND THEN HELPS BILLY UNSTRAP HIS TOOLS.

162 INT. CARAVAN. DAY.

162

(BACK TO COLOUR) BILLY IS POURING SCOTCH INTO AN ASSORTMENT OF GLASSES AND CRACKED CUPS. HE HANDS ONE TO FRANK AND THEN ALISON. HE RAISES HIS.

BILLY

Here's to you Frank ... God
bless.

THEY ALL DRINK. THERE IS AN AWKWARD PAUSE. BILLY STARTS TO TRY TO EXPLAIN TO FRANK WHY HE IS ON THE RUN.

BILLY

I ... I never meant to hurt him
Frank.

FRANK

You never was a hammer.

BILLY

He come up on me ... dropped
me torch ... pitch black ... I
tried to leg past ... he grabbed
at me, we fell, he was under me
... I thought he was just out ...
I run ... I mean ...

FRANK

How did the filth put it on you?

BILLY

Lost me bleedin' watch ... strap
bust ... what a sickener!

HE DOWNS HIS CUP OF SCOTCH AND POURS HIMSELF ANOTHER.

BILLY

I was at Ali's place ... got
a call from a mate, told me the
old boy was dead and the scream
was on for me.

FRANK

Who knows you're here?

BILLY

Just Alison ... you ...

FRANK

Lew?

CONTINUED:

ALISON

Eddie drove us here.

FRANK REACTS. BILLY SEES THE REACTION.

BILLY

What's up Frank?

FRANK

Nothing.

BILLY

It's bin used as a flop before.

PAUSE.

FRANK

It's a bad one Billy.

BILLY

I never whacked him Frank ...
we fell, it was an accident,
that's gospel, but who's going
to believe it?

FRANK

How did you get mixed up with
Lew?

BILLY

When I come out he had the lot
stitched up ... you couldn't ring
a motor without Lew taking his
piece.

ALISON

What Lew doesn't control, Tony
McGrath does, and he's worse!

BILLY

That one needs his head tapping!

FRANK

(LIGHTLY) I knew him when he had
holes in his shoes.

BILLY

You watch them Frankie ... both
of 'em ... believe me ... they're
about as funny as a broken leg!

163 INT. KITCHEN. DAY.

163

LUCY IS SITTING BY HERSELF AT THE KITCHEN TABLE WITH A CUP OF COFFEE. HER FACE, VERY WHITE, IS BADLY BRUISED FROM THE FALL. SHE POURS TWO SWEETENERS FROM A TUBE, DROPS THEM IN THE COFFEE AND STIRS IT. THE BACK DOOR OPENS, KEITH ENTERS. HE SEES HER FACE.

LUCY
(QUICKLY) An accident ... I tripped.

KEITH
(VERY CONCERNED) How ... I mean ... ?

LUCY
On the stairs. I'm all right.

KEITH
You look all right!

LUCY
(EDGY) Don't make a fuss Keith!

KEITH
Fuss! Have you seen your face?

LUCY
It's only a bruise.

KEITH
How did it happen?

LUCY
I told you!

KEITH
Where's Paul?

LUCY
(REACTS/LYING) School ... he went to school. (EVASIVE) Anyway, what are you doing home?

KEITH
This can't go on ... it just can't. I rang the headmaster from work, I've got an appointment with him this afternoon at the school. We've got to get this nonsense sorted out. I'm

CONTINUED:

KEITH (Cont'd.)
going to insist that Paul is in
the room with us and ... (HE SEES
LUCY'S FACE AND SENSES AGAIN THAT
SOMETHING IS VERY WRONG) What's
the matter?

LUCY
Nothing ... nothing.

KEITH
What's happened ... something's
happened ... I want the truth
Lucy?

LUCY UNCONSCIOUSLY TOUCHES THE BRUISE ON HER FACE.
SUDDENLY IT ALL FALLS INTO PLACE FOR KEITH.

KEITH
That wasn't an accident ... he
did it ... Paul did it, didn't
he ... didn't he!

LUCY REALISES SHE WILL HAVE TO TELL KEITH THE
TRUTH SOMETIME.

LUCY
It was an accident, he didn't
mean ... I fell, he pushed me and
I fell, he doesn't even know ...
I was trying to stop him going
out ...

KEITH
Out! So he's not at school?
You lied to me? I never know
when you're telling me the truth
lately, you're almost as bad as
he is! Where is the little
bastard!

164 INT. CARAVAN. DAY.

164

BILLY IS INTO THE WHISKY - AND INTO A STORY ABOUT
HIMSELF AND FRANK.

BILLY
... anyway ... we're at this
party and Colin pulls this
bird ...

CONTINUED:

FRANK

Big girl ... built ...

BILLY MEASURES TWO ENORMOUS BREASTS WITH CLAW LIKE HANDS.

BILLY

You know ... glands of hope and glory ... anyway, he's off upstairs with 'er, but what 'ee don't know is that Frank an' me are up there before 'im.

FRANK

(ENJOYING IT) Under the bed.

ALISON GIGGLES, PAYS CLOSE ATTENTION. FRANK TOPS ALL THE DRINKS UP.

BILLY

Off comes the bleedin' lot an' they're at it! Tick tock tick tock, half an hour goes by an' they're still rumpin', I mean, we thought it was down to a swift Donald ...

FRANK

Then back to the jollies downstairs. (BEAT) We wanted to get back to the party.

BILLY

So Frankie gives me the nod ... takes out his fags ... leans out, round the side of the bed, there they are, goin' for the cup, he taps the bird on the arse an' says ... all polite like (HE CAN HARDLY GET IT OUT FOR LAUGHING) S'cuse me ... got a light.

ALISON SCREAMS WITH LAUGHTER. THIS IS THE FIRST REAL LAUGH FRANK HAS HAD AND ENJOYS IT. BILLY IS NEARLY IN TEARS.

BILLY

(LAUGHING) You ... you should ... you should've seen her face! She can't believe it! Frankie looking as innocent as Jesus!

CONTINUED:

THEY CAN'T STOP LAUGHING.

ALISON
(TO FRANK) In the two years
I've been with Billy I've never
seen him laugh like that.

BILLY PUTS HIS ARM ROUND ALISON AND GENTLY KISSES
HER NECK.

BILLY
Ain't much to laugh about lately.

ALISON
Can't get any worse luv.

FRANK
I'll do what I can Billy ... but
I can't promise.

BILLY
(INTERJECTS) You stay out of
this Frank. You shouldn't be
'ere now! You know that! If
that bleeder Bryce finds out
he'll have the skin off your
feet!

FRANK
I needed to see you Billy.

BILLY
I know ... I know Frank, that
bastard grass ... he's due a
spanking!

FRANK
No one seems to know nothing
Billy, Vic, Bernie, Big Ralph,
it's like it never happened!

BILLY
It happened all right, the
sweetest tickle ever until some
festering cowson ...

FRANK
But who ... who Billy?

BILLY
There's only one thing that
might ...

CONTINUED:

FRANK
(INSTANTLY) What!

BILLY
Just recent ...

FRANK
What!

BILLY
Do you remember that bird who kept
comin' to the trial ... in the
public gallery?(FRANK DOESN'T) Short
blonde 'air, bit tatty, always wore
junk ear-rings?

FRANK
(RECOLLECTS) Yeah ...

BILLY
Her name's Cimmie Vincent, and someone
give it to me, just recent, that her
and Ralph were like, very close.

FRANK CAN'T BELIEVE IT.

FRANK
You sure about this Billy?

BILLY
That's what I was told, no more
than two month back, by a geezer
she used to work for, in a
spieler in Paddington.

FRANK
But Ralph never said anything ...
right through the trial?

BILLY
Not to no one. That's what made
me think. (BEAT) Now listen to
this, straight after the trial
she goes missin'! She done a
runner ... terrified of someone!

FRANK
Who?

BILLY
(SHRUGS) Dunno, but I'm tellin'
you Frankie, I got this feelin'
Cimmie Vincent knew something,
that's why they put the dogs on
her!

CONTINUED:

FRANK

I don't understand it ... I was with Ralph Tuesday, he never mentioned it?

BILLY

(SHRUGS) Maybe 'ee don't know? Maybe it's nothin'. Maybe I'm makin' more out of it than it is.

THAT IS ONE TOO MANY MAYBES FOR FRANK.

165 EXT. COMMON. DAY.

165

PAUL WHEELS THE BIKE ACROSS A DESERTED COMMON, MO WALKS BESIDE HIM HOLDING HIS HAND. SUDDENLY PAUL GIVES THE BIKE A HEFTY SHOVE, IT SHOOTS FORWARD AND CRASHES INTO A KNOT OF OVERGROWN BUSHES. MO LAUGHS, THEN PUSHES HER BODY INTO PAUL'S AND KISSES HIM. THEY MOVE OFF LEAVING THE STOLEN BIKE, THEIR ARMS AROUND EACH OTHER.

166 EXT. ROAD. DAY.

166

THE JAGUAR IS PARKED IN A SIDE ROAD NEAR THE 'PHONE BOX THAT FRANK CALLED ALISON FROM. FRANK APPROACHES, TAKES THE CAR KEYS FROM A POCKET. HE OPENS THE CAR DOOR AND IS JUST ABOUT TO GET INTO IT WHEN RIMMER TAPS HIM UP.

RIMMER

Come on.

TWO MEN STEP UP TO SUPPORT RIMMER. ONE OF THEM IS STILES.

FRANK

Sorry ... I've promised the next dance to the vicar.

STILES SLAMS THE JAG DOOR SHUT NEARLY TAKING OFF THE TIPS OF FRANK'S FINGERS!

END OF PART ONE

PART TWO

167 INT. INTERVIEW ROOM. DAY.

167

FRANK AND RIMMER ARE STANDING IN AN INTERVIEW ROOM OF A SOUTH LONDON NICK. THE DOOR OPENS AND BRYCE ENTERS. FRANK AND BRYCE JUST STARE AT ONE ANOTHER FOR SOME TIME. A MIASMA OF MUTUAL CONTEMPT FILLS THE SMALL ROOM. FRANK BREAKS THE SILENCE.

FRANK

What's the pull for ... nostalgia, I've only been out six days?

BRYCE

Six busy days!

FRANK

Reorientation.

BRYCE

Is that what you call it?

FRANK

What would you call it?

BRYCE

Trouble!

BRYCE NODS TO RIMMER. RIMMER PULLS ONE OF THE CHAIRS FROM UNDER THE TABLE.

RIMMER

(TO FRANK) Sit down.

FRANK LOOKS HARD AT RIMMER.

FRANK

(THEN SMILES) Is anyone making coffee?

FRANK SITS. BRYCE PULLS THE OTHER CHAIR FROM UNDER THE TABLE AND SITS OPPOSITE FRANK. RIMMER REMAINS STANDING DELIBERATELY POSITIONING HIMSELF BEHIND FRANK.

BRYCE

Where were you between eleven and two?

FRANK

Walking.

CONTINUED:

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149.

Walking! RIMMER

Just walking about. FRANK

Where? BRYCE

Anywhere. FRANK

You spent three hours just walking anywhere? BRYCE

(NODS) Yeah. FRANK

Not much of an alibi is it? RIMMER

Who needs an alibi? FRANK

Where's Billy Binns? BRYCE

(CALMLY) I have no idea. FRANK

You've just been to see him. BRYCE

You're mistaken. FRANK

Lew Wilson told you where to find him. BRYCE

Lew Wilson wouldn't piss on me if I was on fire! FRANK

You had a meet with him ... twice. RIMMER

He owes me money. FRANK

He put Billy onto that factory. RIMMER

Then go and pull Lew Wilson! FRANK

This is murder Ross! BRYCE

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FRANK
Not the way I heard it. The old boy
was sick ... dodgy pump.

RIMMER
(IN QUICK) Who told you that ... Alison?

FRANK
Who?

RIMMER
Billy's black pussy?

FRANK
He's got a spade bird with him?

BRYCE
Who said anything about a bird being
with Billy?

FRANK
(SUPER COOL) Billy's always got a bird
with him ... that's Billy's little
weakness. (BEAT) Stupid sod, how far does
he think he'll get with a spade bird round
his kneck?

BRYCE LOOKS AT RIMMER.

FRANK
Ralph Veneker told me about the old boy.
He could've keeled over any time ... natural
causes.

RIMMER
Billy whacked him.

FRANK
That's not Billy's game. (TO
BRYCE) You know that. He's
never been violent.

BRYCE
A man is dead, that's all I
know, that's all I want to know.

FRANK
I haven't seen Billy in eight
years. I don't know where he
is, and if I did I wouldn't go
within ten miles of him. (HE
SMILES AT BRYCE) I wouldn't give
you the satisfaction.

RIMMER
You're a bloody liar Ross!

FRANK HALF TURNS TO RIMMER.

RIMMER
You knew you were being obo'ed.
You towed them round for nearly
a week.

CONTINUED:

FRANK

That gentleman in the Cortina?

RIMMER

But today you had arrangements.

FRANK

Today I got bored with being followed.

RIMMER

You had to dump him to make the meet with Billy.

FRANK

(TO BRYCE) Still playing your old games ... one in front, one behind?

BRYCE WATCHES THE CONFRONTATION BETWEEN RIMMER AND ROSS.

RIMMER

You're too calm Ross ... too sure of yourself. You knew we had to pull you ... you've been rehearsing!

FRANK

You've got about as much talent for interrogation as that lump in his punter's special has for observation.

BRYCE

I thought you might change. (BEAT)
But your sort never do.

FRANK

My sort ... what do you know about my sort?

BRYCE

All I need to ... all I can stomach.

FRANK

Nothing! Even in the nick with no visitors, even on segregation I wasn't as lonely, as isolated as you are. You've got no one, no wife, no kids, no family, no real friends, you've got nothing

CONTINUED:

EP. 3 Amendments 2/12/77

152.

FRANK (Cont'd.)
but the job. People aren't
people to you, they're numbers,
dates, times, places in diaries.

A LONG PAUSE. BRYCE JUST STARES AT FRANK, HATING
HIM. FRANK HAS TOUCHED A NERVE.

BRYCE
I'll give you a few weeks.
(BEAT) Before you're back inside
... or dead!

FRANK LOOKS HARD AT BRYCE.

FRANK
That's long enough.

RIMMER
What for Frank ... to find out
who grassed you?

FRANK
(TO BRYCE) What did he say when
you told him I was out?

BRYCE
(IMPASSIVE) He laughed!

THIS WASN'T THE ANSWER FRANK WAS EXPECTING.

168 EXT. FOOTBRIDGE. DAY.

168

PAUL AND MO WALK SLOWLY ALONG A FOOTBRIDGE OVER
A BUSY ROAD. A CONSTANT STREAM OF HEAVY TRAFFIC
CHURNS IN OPPOSITE DIRECTIONS. WHEN THEY GET TO
THE MIDDLE OF THE BRIDGE THEY STOP.

MO
Where's your father now?

PAUL
South Korea.

MO
Funny ... you don't ever think
of places like that until some-
one else mentions them.

PAUL
He's based in Japan, flies all
over South East Asia.

CONTINUED:

MO
Do you think he'll get married
again?

PAUL
Married?

MO
Your mother's been dead eight
years. (GIGGLES) Maybe he'll
bring back a geisha?

PAUL
(SMILES) Maybe? (BEAT) I'm
going out there for a holiday.

MO
When?

PAUL
Soon ... I got a letter yesterday.

MO
Take me!

PAUL
(LAUGHS) I might.

MO GIGGLES - PUTS HER FINGERS TO HER EYES AND
STRETCHES THEM ORIENTAL.

MO
I can eat with chopsticks.

PAUL
Your feet are too big!

PAUL LAUGHS AND RUNS AWAY. MO, SQUEALING, GOES
AFTER HIM.

MO
You bastard!

169 INT. HALLWAY. DAY.

169

THE 'PHONE RINGS. KEITH IS UPSTAIRS. LUCY COMES
INTO THE HALLWAY AS KEITH IS HALFWAY DOWN THE
STAIRS. SHE LIFTS THE RECEIVER.

LUCY
Four two seven three? (WITH
UTTER ASTONISHMENT) Frank!
(SHE LOOKS UP AT KEITH)

CONTINUED:

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21/12/77

154.

LUCY (Cont'd.)
When did you ... (PAUSE) Keith
isn't home yet. (SHE GESTURES
TO KEITH TO KEEP QUIET) Yes ...
(THEN UNCERTAINLY) Yes, of course.
When? (SHE BRIEFLY CHECKS HER
WATCH).

170 INT. FRANK'S HOUSE. DAY.

170

FRANK IS IN THE LIVING ROOM USING THE NEWLY INSTALL-
ED 'PHONE.

FRANK
In about an hour. (EAGERLY) How
is he, how is Paul?

171 INT. HALLWAY. DAY.

171

LUCY SHOOTS AN APPREHENSIVE GLANCE AT KEITH WHO
IS STANDING SILENTLY BESIDE HER.

LUCY
He's ... he's all grown up Frank,
you may not recognise him. (PAUSE)
It's been such a shock, you just
ringing like this. (PAUSE) Yes,
yes all right, goodbye.

SHE PUTS THE RECEIVER DOWN AND TURNS TO KEITH.

KEITH
Why did you say I wasn't in?

LUCY
I don't know, I ... I couldn't think
straight, I suppose I was trying to
put him off.

KEITH
What about Paul, do you know where
he's gone? (LUCY SHAKES HER HEAD)
Frank's coming here expecting to
see him!

LUCY
I don't want him to see Paul.

CONTINUED:

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155.

KEITH

(ANGRILY) Don't let's go through all that again, I'm not in the mood for your paranoia. Paul is his son Lucy!

LUCY

(FLARES) My paranoia ... what the hell are you on about! What has he ever done for Paul, or Evē, he's got no right, no right just turning up after all these years, just ringing up and expecting us to ... to jump! He might have written to us, 'phoned us before, he's been out a week, a bloody week and this is the first time we've heard from him!

SHE MOVES QUICKLY INTO THE LIVING ROOM.

172 INT. LIVING ROOM. DAY.

172

LUCY CROSSES TO SOME DRINKS ON TOP OF A CABINET. SHE POURS HERSELF A HEFTY SCOTCH AND DOWNS HALF OF IT.

LUCY

He always was a selfish bastard! As long as everything is just so for Frank Ross!

SHE DRAINS THE GLASS AND GOES TO POUR HERSELF ANOTHER DRINK.

KEITH

Easy.

KEITH TAKES HER GLASS AND POURS HER A SMALL DRINK. HE PASSES IT BACK TO HER. LUCY IS CLOSE TO TEARS.

LUCY

Do you realise what effect it might have on Paul ... what it might do to him, especially right now! (BEAT) Haven't we got enough problems without this?

KEITH

(CALMLY) We knew that Frank was due for release. We knew that he would obviously want to see Paul ...

CONTINUED:

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156.

LUCY

Take him you mean!

KEITH

Not necessarily. If Eve was well it might be different.

LUCY

She's never going to be well!

KEITH

All the more reason for Paul to stay with us.

LUCY

Will Frank see it that way?

KEITH

Let's wait till we talk to him before we start having hysterics!

LUCY IS OFFENDED BY KEITH'S ATTITUDE AND HIS TONE OF VOICE.

LUCY

Why don't you stop talking to me like I'm some sort of neurotic spinster! (SHE CLENCHES HER FIST) I could hit you sometimes, you're so bloody patronising. You don't really give a damn if he takes Paul ... do you ... do you!

IN A SUDDEN FIT OF HYSTERIA SHE THROWS THE WHISKY IN KEITH'S FACE AND STORMS OUT OF THE ROOM. AS KEITH WIPES HIS FACE WE HEAR LUCY STOMP UP THE STAIRS AND SLAM THE BEDROOM DOOR.

173 INT. LOCAL NICK. DAY.

173

RIMMER IS JUST ABOUT TO LEAVE. STILES CALLS HIM FROM A CORRIDOR.

STILES

Guv ...

RIMMER TURNS BACK. STILES DOES A TELEPHONE MIME.

STILES

For you.

CONTINUED:

RIMMER
Who is it?

STILES
Won't give his name.

RIMMER, DISGRUNTLED, TURNS BACK, WALKS DOWN THE
CORRIDOR, ENTERS A SMALL ROOM.

174 INT. ROOM. DAY.

174

STILES PASSES RIMMER THE RECEIVER.

RIMMER
(GRUFFLY) Hello?

CALLER
(V/O) Rimmer?

RIMMER
Who are you?

CALLER
(V/O) Just listen. (BEAT) Got
some information.

RIMMER
I'm listening ...

CALLER
(V/O) You're looking for Pretty
Billy ...

175 INT. 'PHONE BOX. DAY.

175

EDDIE ARCHER IS HUNCHED OVER THE 'PHONE WITH HIS
FINGERS HALF OVER THE MOUTHPIECE TRYING TO DIS-
TORT HIS VOICE.

RIMMER
(V/O) I can hardly hear you ...

EDDIE RAISES THE LEVEL OF HIS VOICE.

EDDIE
Billy Binns ... you want to know
where he is?

176 EXT. CARAVAN SITE. DAY.

176

ALISON IS COLLECTING A PLASTIC BUCKET OF WATER FROM A COMMUNAL STANDPIPE. SHE SEES TWO CARS PULL UP ON THE FAR SIDE OF THE SITE. AT FIRST SHE TAKES LITTLE NOTICE, BUT THEN SHE SEES A POLICEMAN'S UNIFORM. SHE DROPS THE BUCKET, LEAVES THE TAP RUNNING, AND RUSHES BACK TO THE CARAVAN.

177 INT. CARAVAN. DAY.

177

BILLY IS ASLEEP IN ONE OF THE BUNKS. ALISON RUSHES IN.

ALISON

Billy!

BILLY STIRS. ALISON SHAKES HIM AWAKE.

ALISON

Get up Billy!

BILLY IS CAUGHT IN THAT LIMBO BETWEEN SLEEPING AND WAKING.

BILLY

Wh ... what!

ALISON

They're here ... the law!

BILLY IS SUDDENLY VERY AWAKE.

BILLY

Where?

ALISON

Across the site ... two cars!

BILLY PULLS HIS BOOTS ON. THEN HE MOVES QUICKLY TO THE BACK OF THE CARAVAN, KNEELS DOWN, PUSHES THE PLYWOOD WALL BACK, REACHES IN AND PULLS OUT A HAND GUN. WHEN ALISON SEES IT SHE CAN'T BELIEVE IT.

ALISON

Where did you get that from?!

BILLY BRIEFLY CHECKS IT.

ALISON

No ...

CONTINUED:

ALISON RUNS UP TO BILLY AND TRIES TO TAKE THE GUN FROM HIM.

ALISON

No Billy!

BILLY SIAPS HER AWAY.

BILLY

It'll be thirty years if they take me Ali.

ALISON

(PLEADS) Please ... please Billy, no!

BILLY MOVES TO THE DOOR. ALISON DOESN'T MOVE, BILLY TURNS BACK.

BILLY

Are you comin'?

178 EXT. CARAVAN SITE. DAY. 178

RIMMER AND STILES ARE WITH FOUR OTHER OFFICERS, TWO OF THEM UNIFORMED. THEY MOVE CAUTIOUSLY BETWEEN THE CARAVANS ... A DISTANCE APART.

179 EXT. CARAVAN. DAY. 179

THE DOOR OF THE CARAVAN SMASHES OPEN. BILLY RUSHES OUT, HE FIRES TWO SHOTS AT THE ENCROACHING LAW. THEN HE AND ALISON RUN FOR THEIR LIVES, WEAVING THEIR WAY IN BETWEEN THE CARAVANS. RIMMER BREAKS COVER AND RUNS AFTER THEM.

180 EXT. CARAVAN SITE. DAY. 180

ALISON CAN'T KEEP UP WITH BILLY. HE STOPS TO LET HER CATCH UP. THEY CROUCH DOWN BEHIND A COMMUNAL BATH-HOUSE. ALISON CAN HARDLY TALK SHE IS SO OUT OF BREATH.

ALISON

Go on ... go on Billy!

BILLY

Come on!

ALISON

I ca ...

CONTINUED:

ONE OF THE POLICE OFFICERS IS SUDDENLY ON TOP OF THEM. BILLY SHOOTS - HITS HIM IN THE KNEE. BILLY TURNS BACK TO ALISON WHO IS CRYING AND GASPING WITH EXHAUSTION.

ALISON

I can't Billy.

BILLY DOESN'T KNOW WHAT TO DO. HE HEARS ANOTHER OFFICER APPROACHING. WITH A LAST DESPERATE LOOK BACK AT ALISON HE MOVES OFF. ALISON SINKS TO THE GROUND. STILES IS SUDDENLY STANDING OVER HER.

STILES

Get up.

SHE DOESN'T MOVE. STILES GRABS HER ARM AND ROUGHLY DRAGS HER TO HER FEET.

STILES

Get uuup!

181 EXT. FIELDS. DAY.

181

BILLY HARES ACROSS OPEN FIELDS PURSUED BY TWO OF THE FITTEST COZZERS. BILLY TURNS AND FIRES AT THEM. THEY FALL ON THEIR FACES FOR COVER. BILLY MOVES OFF AGAIN, HEADING FOR SOME WOODS.

ONE OF THE POLICE CARS COMES TEARING ACROSS THE FIELD AFTER HIM. BILLY STOPS - TURNS - FIRES AGAIN. THE CAR WINDSCREEN CRAZES. THE DRIVER PUNCHES HIS FIST THROUGH IT. THE CAR POWERS INTO THE WOOD AND HITS A TREE!

182 EXT. CARAVAN SITE. DAY.

182

STILES MANHANDLES ALISON UP TO RIMMER.

RIMMER

We've got some questions -
you better have some answers!

ALISON JUST GLARES AT RIMMER.

183 EXT. SUBURBAN HOUSE. DAY.

183

THE JAG HISSES TO A HALT OUTSIDE THE SEMI. FRANK GETS OUT AND GOES UP TO THE FRONT DOOR. HE IS CARRYING AN EXPENSIVE BUNCH OF FLOWERS FOR LUCY AND A WRAPPED PRESENT FOR PAUL. HE RINGS THE BELL.

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161.

184 EXT. PORCH. DAY. 184

KEITH OPENS THE DOOR TO FRANK. THEY SHAKE HANDS.
FRANK ENTERS. KEITH GLANCES AT THE JAG AND THEN
CLOSES THE DOOR.

185 INT. LIVING ROOM. DAY. 185

FRANK ENTERS, KEITH FOLLOWS HIM IN, FRANK EXPECTS
TO SEE LUCY, HE HOLDS THE FLOWERS OUT.

FRANK

For Lucy?

KEITH

(EMBARRASSED) She's er ... she
had a bad fall, tripped on the
stairs, she's having a lie down.

FRANK

I'm sorry, she should have said,
I wouldn't have come.

KEITH CHANGES THE SUBJECT QUICKLY.

KEITH

(WEAKLY) How are you Frank?

FRANK DOESN'T ATTEMPT TO ANSWER. HE HOLDS THE FLOWERS
OUT.

FRANK

What shall I

KEITH

Oh ... yes? (TAKES THEM) I'll
put them in the kitchen.

KEITH DARTS OUT WITH THE FLOWERS. FRANK LIGHTS A
CIGARETTE AND HANGS ON TO PAUL'S PRESENT. HE
LOOKS AT A PHOTOGRAPH OF LUCY, PAUL AND KEITH
TAKEN AT BRIGHTON WHEN PAUL WAS TWELVE. KEITH
NERVOUSLY RE-ENTERS THE ROOM, HE SEES FRANK
LOOKING AT THE PHOTOGRAPH.

KEITH

Brighton, four years ago, Lucy's
family live in Hove.

FRANK HOLDS OUT THE WRAPPED PARCEL.

CONTINUED:

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162.

FRANK

This is for Paul. I didn't know what to get him, I mean, sixteen, it's an awkward age. Has he got a camera?

KEITH

(WHAT CAN HE SAY) Well ... actually, we bought him one for his last birthday.

FRANK

(SO DISAPPOINTED) Oh ...

KEITH

Sorry Frank.

FRANK

(OVER BRIGHTLY) I can change it. I'll ask him what he wants.

KEITH

(EMBARRASSED) He's not in Frank, Lucy should have told you, he might not be back until late.

FRANK FORCES A SMILE.

FRANK

I'm not having much luck, am I?

THE DOOR OPENS AND LUCY ENTERS. KEITH IS VERY EDGY, NOT KNOWING WHAT LUCY IS GOING TO SAY. SHE APPEARS QUITE COMPOSED.

FRANK

Hello Lucy.

LUCY

Frank.

FRANK

(HER FACE) That looks sore?

LUCY

It's only a bruise. (BEAT) I'm sorry about Paul not being here Frank, I didn't think until I'd put the 'phone down.

FRANK

Not to worry. We needed to talk anyway.

CONTINUED:

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163.

KEITH

I was waiting for you to come down.

LUCY GLARES AT KEITH THEN TURNS TO FRANK.

LUCY

What did he tell you ... that I'd had a fall ... was resting?

KEITH

Lucy!

LUCY

(IGNORES HIM) We had a row, just after you 'phoned. We've had a lot of rows lately, most of them about Paul. I'll be honest with you Frank, you're the last person I want to see!

186 INT. DERELICT HOUSE. DAY.

186

PAUL AND MO ARE IN ONE OF THE ROOMS WHERE THE WINDOWS ARE STILL INTACT AND THE DOOR IS STILL ON. PAUL HAS BUILT A FIRE IN THE GRATE OUT OF FLOOR BOARDS RIPPED UP FROM ANOTHER ROOM. THE ROOM IS SMALL, THE FIRE HOT, THEY HAVE PULLED A BEATEN UP SOFA UP TO IT, TAKEN OFF THEIR COATS AND JUMPERS AND ARE LYING SIDE BY SIDE, SHARING A CIGARETTE, IN A POST - COITAL CALM. MO'S TROUSERS ARE STILL UNDONE.

MO

What was your Mother like?

PAUL

I've forgotten.

MO

You can't have. (BEAT) I mean ... it's not that long ago.

PAUL

Maybe not in years.

MO

What do you mean?

PAUL

It was so different ... then ... like another life.

CONTINUED:

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164.

MO

What was her name?

PAUL DRAGS THE LAST OF THE CIGARETTE, FLICKS IT AWAY, AND BLOWS A SPIRAL OF SMOKE AT THE CRACKED CEILING. MO NUDGES FORWARD AND KISSES HIS NECK.

MO

I didn't mean to nose ... sorry ... if you don't want to ...

PAUL

(SUDDENLY) Eve ... my Father called her Evie.

MO

That's nice.

PAUL REMEMBERS HIS MOTHER THE WAY HE WANTS TO.

PAUL

She was pretty ... everyone liked her ... she played the piano ... used to laugh a lot. (MO CONTINUES KISSING HIS FACE. HE PUSHES HER AWAY) You believe everything I say ... don't you?

MO DRAWS BACK, SURPRISED AT THIS.

MO

Why shouldn't I?

PAUL

(LIGHTLY) What would you say if I told you my Father wasn't in Japan?

MO

But ... you're going for a holid... ?

PAUL

What would you say if I told you he was in nick?

MO

Nick?

PAUL

Prison.

CONTINUED:

MO
 (HALF LAUGHS) That's not
 funny Paul.

PAUL
 (SMILES) That he was a villain,
 a criminal ... robbed banks?

MO
 (LIGHTLY) And your Mother, I
 suppose she's not dead?

PAUL SNATCHES AWAY FROM MO, GETS UP FROM THE SOFA
 AND STARTS TO THROW MORE WOOD ON THE FIRE.

PAUL
 She's dead!

HE STABS ANGRILY AT THE FIRE WITH A POKER OF WOOD,
 SPARKS FLY IN ALL DIRECTION. MO WATCHES BUT DARE NOT
 SAY ANYTHING WHEN PAUL DROPS INTO ONE OF THESE MOODS.

187 INT. LIVING ROOM. DAY.

187

LUCY IS SMOKING A CIGARETTE AND TRYING TO EXPLAIN
 TO FRANK THE BACKGROUND OF PAUL'S PROBLEM.
 KEITH WATCHES HIS WIFE AND LISTENS CAREFULLY TO
 MAKE SURE SHE DOESN'T GO TOO FAR.

LUCY
 About ... ten months ago we
 took Paul, like we did every
 week, to see Eve. (PAUSE) She
 was very strange ... distant
 ... she refused to see him.

KEITH
 We thought it was just one of
 her depressions.

LUCY
 We went the following week ...
 this time she wouldn't even
 acknowledge she had a son.

KEITH
 We showed her a photograph ...
 she tore it up and stuffed the
 pieces in her mouth!

LUCY
 Dr Whyte took him in the third
 week. She hit Paul with a shoe,

CONTINUED:

LUCY (Cont'd.)
across the bridge of the nose,
then stood in a corner with her
face pressed against a wall,
just pouring out obscenities!
(THE MEMORY IS STILL VERY
PAINFUL) It was ... was horrible
... Paul just ... just stood there, his face
... I shall never forget his face. (LUCY
IS CLOSE TO TEARS)

KEITH
He hasn't seen her since ...
never mentions her.

LUCY
The last nine months have been
a nightmare to be honest Frank.
He was doing so well at school.

KEITH
They said he was certain for a
university place, but since the
business at the hospital he's
been suspended twice, once for
stealing, once for threatening a
master, (HE POINTS TO LUCY'S
BRUISED FACE) That was for trying
to stop him going out. (BEAT) Two
o'clock this morning he rolls in
legless ... pisses in the porch
... it's the third time he's come
home swearing drunk in a month.
(BEAT) He's in with a bad lot
Frank.

188 EXT. HIGH STREET. DAY.

188

PAUL AND MO ARE WALKING DOWN THE HIGH STREET,
BACK PAST THE CINEMA WHERE THEY MET EARLIER.
SUDDENLY, FROM BEHIND, COMES THE BLARE OF A CAR
HORN AND A SQUEAL OF BRAKES.

A FORD GRANADA PULLS UP BESIDE THEM. IN IT ARE
NICK, BOZ AND JULIE ... NICK THROWS OPEN THE BACK
PASSENGER DOOR, PAUL AND MO PILE IN, THE DOOR
SLAMS SHUT AND BOZ POWERS THE BIG CAR AWAY FROM
THE KERB, CUTS IN FRONT OF AN ONCOMING CAR THAT
HAS TO SWERVE TO AVOID HIM, AND ACCELERATES
DOWN THE HIGH STREET.

189 INT. LIVING ROOM. DAY.

189

FRANK HAS LISTENED ATTENTIVELY, SILENTLY TO ALL THAT KEITH AND LUCY HAVE TOLD HIM.

FRANK

I don't really know what to say.

KEITH

I'm sorry Frank, we know how you must feel, I mean, eight years in prison then come out to all this, Eve like she is, then this about Paul. There was no point in not telling you, lying to you.

LUCY

We do love him Frank.

FRANK

I can see that.

LUCY

(ALMOST IN TEARS) We're just so worried.

FRANK

What do we do? (BEAT) I mean, what can I do? I'll go along with any decisions you make ... I mean, I only want what's best for the boy, if you think it might help, me not seeing Paul for a time, I'll wait ... I'm good at waiting.

190 EXT. TRAFFIC LIGHTS. EVENING.

190

A COVERED LORRY PULLS UP AT TRAFFIC LIGHTS IN SOUTH LONDON. BILLY SCRAMBLES OUT OF THE BACK WHERE HE HAS BEEN HIDING, DROPS DOWN ONTO THE ROAD, AND DARTS INTO A SIDE STREET.

191 INT. INTERVIEW ROOM. EVENING.

191

BRYCE IS QUESTIONING ALISON. HE TRIES THE SYMPATHETIC APPROACH FIRST. RIMMER IS WITH THEM.

BRYCE

What's Billy doing with a gun Alison?

CONTINUED:

ALISON
I didn't know he had it.

BRYCE
I've known Billy a long time.
(BEAT) He's not a hooligan?

ALISON
He hates guns!

BRYCE
But he's shot a police officer.

ALISON
He's so frightened!

BRYCE
Where did it come from Alison?
(BEAT) The gun?

RIMMER
(SUDDENLY) Frank Ross?

BUT THE TRICK DOESN'T WORK. ALISON IS VERY TOGETHER.

ALISON
He's in prison?

BRYCE LOOKS AT RIMMER. THEN BACK TO ALISON. HIS
FACE HARDENS.

BRYCE
We know Frank Ross came to
see Billy.

ALISON
(INNOCENTLY) How? ... When?

192 INT. MERCEDES. EVENING.

192

EDDIE IS DRIVING LEW WHO IS IN A STATE.

LEW
What happened Eddie!

EDDIE
Bryce pulled Frank ... after
he got back from seein' Billy.
(BEAT) Next thing Billy's bird
is being driven in to the local
factory ...

CONTINUED:

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169.

LEW
What about Billy?

EDDIE
He ain't there Lew.

LEW
You sure?

EDDIE
Positive.

LEW
They could 'ave him bolted up
somewhere else??

EDDIE
He's away Lew ... don't worry!

LEW
(FLARES) Don't worry he says! If
they have got Billy I could end
up in the albums. (BEAT) Bloody
Ross! I knew it. I knew he was
trouble. I bloody knew it!

EDDIE
That rubbish, never thought he'd
turn Billy in.

LEW
You what?

EDDIE
Obvious ... he done a deal with
Bryce, scheming slag!

LEW
If he has ... he's dead!

193 EXT. CLUB. NIGHT.

193

THE MERCEDES PULLS UP IN FRONT OF A CLUB. LEW
GETS OUT. HE TURNS BACK TO EDDIE.

LEW
I want to know Eddie! ...
and find Billy before the
filth do!

LEW SLAMS THE CAR DOOR. EDDIE DRIVES OFF.

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170.

194 EXT. PUB. NIGHT.

194

PAUL ... MO ... BOZ ... JULIE AND NICK COME OUT OF THE PUB. THEY ARE ALREADY HALF CUT. THEY PILE INTO THE GRANADA. BOZ STARTS THE CAR AND POWERS IT AWAY.

195 EXT. GARAGE. NIGHT.

195

THE MERCEDES PULLS INTO A CLOSED GARAGE. EDDIE PARKS IT THEN CROSSES TO A DOOR THAT LEADS TO THE WORKSHOPS AND OPENS IT WITH A KEY.

196 INT. GARAGE. NIGHT.

196

IT IS VERY DARK. AS EDDIE GOES TO SWITCH THE LIGHTS ON, BILLY'S GUN PUSHES AGAINST HIS NECK.

BILLY

You move wrong and you bleed!

EDDIE

Billy! I bin lookin' for you.

BILLY

Turn the lights on.

EDDIE SWITCHES THE LIGHTS ON. BILLY LOOKS WILD!

BILLY

Where's Lew?

EDDIE

Just dropped 'im at the club.
Look Billy ...

BILLY

Shut your throat!

EDDIE

But Billy ...

BILLY

Someone put it on me ... the
filth ... they come for me ...

EDDIE

Listen to me Billy ...

BILLY

They got Ali!

CONTINUED:

EDDIE
Frank had you over ... turned
you in ...

BILLY LASHES OUT WITH HIS FREE HAND.

BILLY
You lyin' stump!

A TRICKLE OF BLOOD RUNS DOWN EDDIE'S CHIN BUT HE
CONTINUES.

EDDIE
Rimmer pulled 'im ... on his
way back from you. (BEAT) Bryce
was alone with him for over an
hour!

BILLY
I don't believe it.

EDDIE
On my life Billy ... Lew's got
one of the D.S's on the bung ...
he told us!

BILLY
Not Frank ... he wouldn't ...
he couldn't!

EDDIE KNOWS HE'S GOT BILLY GOING.

EDDIE
Eight years inside can change
a man Billy, wear 'im down.
Maybe he done some sort of deal
with Bryce. There's only one
thing that Frank Ross wants ...
a name ... Bryce has that name!

BILLY IS OVERWROUGHT BY THE ARREST OF ALISON AND
THE POLICE NET CLOSING IN AROUND HIM. HE LOWERS
THE GUN.

197 EXT. ROAD WORKS. NIGHT.

197

THE GRANADA IS BEING DRIVEN MUCH TOO FAST. IT
ROARS OVER A HUMP BACKED BRIDGE, ALL FOUR WHEELS
LEAVING THE ROAD. THEN, AS BOZ HAMMERS IT ROUND
A BLIND BEND, RED AND WHITE WARNING CONES LOOM UP.

CONTINUED:

BOZ BRAKES HARD BUT THE CAR SENDS THE CONES FLY-
ING IN ALL DIRECTIONS. THEN IT SMASHES THROUGH A
BARRIER IN FRONT OF EXTENSIVE ROAD WORKS, WIPES
OUT THE TEMPORARY TRAFFIC LIGHT, PLOUGHS INTO
THE EXCAVATION, TURNS ON ITS SIDE AND COMES TO A
CRUNCHING HALT. ITS WHEELS STILL SPINNING, AGAINST
A PILE OF SEWER PIPES!!!

END OF PART TWO

PART THREE

198 INT. HOSPITAL CORRIDOR. NIGHT.

198

KEITH, PALE FACED, IS WITH A POLICE SERGEANT. THEY TALK AT HALF VOICE.

SERGEANT

... one of them works in a garage, the car was 'borrowed', it'd been left for servicing tomorrow. (BEAT) They were all drunk.

KEITH

How badly were the others hurt?

SERGEANT

They're operating on one of the girls, she could lose an eye.

KEITH

Dear God.

SERGEANT

The rest were lucky, cuts and bruises, cracked ribs ...

IN THE BACKGROUND WE SEE PAUL WITH LUCY COME OUT OF THE CASUALTY RECEPTION AREA. APART FROM SOME FACIAL CUTS AND BRUISES, A SLIGHT LIMP AND TORN CLOTHING, PAUL SEEMS UNHARMED. THEY MAKE THEIR WAY SLOWLY DOWN THE CORRIDOR TOWARDS KEITH AND THE SERGEANT.

KEITH

What will happen ... I mean ...?

SERGEANT

Well Sir, your son was knowingly being driven in a stolen vehicle, the lad's in trouble ...

LUCY AND PAUL REACH KEITH. PAUL WON'T LOOK AT HIM.

KEITH

(TO LUCY) I won't be a minute.
(HE HANDS HER THE CAR KEYS) I'll meet you at the car.

CONTINUED:

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174.

LUCY TAKES THE KEYS. SHE AND PAUL WALK PAST KEITH AND THE SERGEANT WHO CONTINUE THEIR CONVERSATION. THEY GET TO THE HOSPITAL ENTRANCE. PAUL STOPS, TURNS BACK.

PAUL
I want to see Mo.

LUCY
They told you ... you can't,
she's in the operating theatre.

PAUL
Then I'll wait till I can.

PAUL GOES TO WALK BACK INTO THE HOSPITAL.

LUCY
(ANGRILY) Paul!

PAUL STOPS, TURNS BACK SLOWLY TO FACE LUCY.

LUCY
They said you can see her
tomorrow.

PAUL WALKS BACK TO LUCY. SHE PUTS AN ARM ROUND HIS SHOULDER.

LUCY
(SOFTLY) Tomorrow.

199 INT. CAR. NIGHT.

199

KEITH IS DRIVING THEM HOME. PAUL SITS WITH LUCY IN THE BACK. KEITH TALKS OVER HIS SHOULDER AT PAUL.

KEITH
You knew the car was stolen.
(NO REACTION FROM PAUL) Didn't
you? (NO REPLY) You did!
(BEAT) You stupid little sod!
(BEAT) You're all going to end
up in court, you know that?

PAUL
Big deal.

KEITH
(FLARES) Don't you talk to me
like that!

CONTINUED:

EP. 3 Amendments 21/12/77

175.

PAUL

Leave it ... just leave it,
Keith!

KEITH

I'll knock your silly head
off!

PAUL

Try ... just try!

KEITH, IN A SUDDEN FURY, STAMPS ON THE BRAKES, THE CAR SKIDS TO A HALT, PITCHING LUCY AND PAUL FORWARD. KEITH TURNS AND STRIKES OUT AT PAUL, BUT LUCY PUTS HER ARM ACROSS AND PREVENTS HIM FROM HITTING HIM.

LUCY

(SCREAMS) Stop it!

PAUL

(TO KEITH) You're not my father!

KEITH

Do you want to tell your father,
do you, all about it, do you,
see what he thinks?

LUCY

No Keith!

KEITH

(IGNORES HER) Get him to go to
court with you, he would enjoy
that, just out of prison him-
self and his son up for car
theft, he'll be very proud of
you ...

KEITH SUDDENLY REALISES WHAT HE HAS SAID. PAUL QUICKLY PICKS IT UP.

PAUL

Out of prison?

LUCY LOOKS AT KEITH AS MUCH AS TO SAY - NOW YOU'VE DONE IT.

PAUL

My dad's out of prison?

200 INT. FRANK'S HOUSE. NIGHT.

200

THE NEWLY INSTALLED 'PHONE RINGS. FRANK COMES IN FROM THE KITCHEN EATING A PIECE OF PORK PIE. HE PICKS UP THE RECEIVER.

FRANK
Hello?

KEITH
(V/O) Frank?

FRANK
Yeah?

KEITH
(V/O) It's Keith.

FRANK
You sound bothered?

KEITH
(V/O) We thought we better ring you ...

FRANK
What's happened?

KEITH
(V/O) It's Paul. (BEAT) He's had an accident.

FRANK
(ALARMED) What sort of accident?

KEITH
(V/O) He's all right, just shaken up a bit. The thing is Frank, he knows you're out.

FRANK
(PUZZLED) I thought we decided it was best not to tell him yet?

KEITH
(V/O) I didn't mean to ... it was just ... well ... there's been some trouble Frank ... the police are ...

FRANK
(INTERJECTS) Police!

CONTINUED:

EP. 3 Amendments
21/12/77

177.

KEITH
(V/O) He was in a stolen car ...

FRANK
(IMMEDIATELY) I'm coming over!

KEITH
That's why I'm phoning, it may
be best if you do ...

FRANK RINGS OFF ABRUPTLY. HE MOVES QUICKLY FROM
THE LIVING ROOM.

201 INT. GARAGE. NIGHT.

201

FRANK, PULLING ON A TOP COAT, MOVES QUICKLY INTO
THE GARAGE. HE GOES TO GET INTO THE JAG. BILLY'S
VOICE COMES FROM THE SHADOWS.

BILLY
Frank?

FRANK IS COMPLETELY TAKEN BY SURPRISE. BILLY
STEPS FROM THE SHADOWS, THE GUN IN HIS HAND.

FRANK
Billy! What the hell are you
doing here!

BILLY
He's got Ali.

FRANK
Who has?

BILLY
Bryce!

THE GUN IS POINTED AT FRANK'S BELLY.

BILLY
Lew's got one of Bryce's team
straightened, he said Bryce pulled
you after our meet?

FRANK
He did.

BILLY
Eddie says you done a deal with
Bryce, me an' Ali for the name
of the grass?

CONTINUED:

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21/12/77

178.

FRANK

Eddie's a bag of worms.

BILLY

He says eight years in stir has
done you over Frank.

FRANK

And you believe him?

BILLY

(IN ANGUISH) They've got Ali
... I don't know what to believe
no more!

FRANK

You've got a shake on son, you're
not thinking ... give me the
shooter.

FRANK GOES TO STEP FORWARD. BILLY STABS THE GUN
AT HIM.

BILLY

I'll take your face off Frank!

FRANK

There was no deal with Bryce!(BEAT)
If you think I could do that Billy
you better pull that trigger!

FRANK TURNS AND WALKS SLOWLY TOWARDS THE BACK
DOOR OF THE HOUSE. BILLY IS ALMOST IN TEARS. HIS
HANDS ARE SHAKING.

BILLY

(SCREAMS) Frank!

FRANK CONTINUES TO WALK SLOWLY AWAY FROM BILLY.
THE BOTTLED EMOTION TAKES OVER. BILLY STARTS TO
CRY.

BILLY

(SOBS) Frank ...

HIS HAND DROPS TO HIS SIDE, THE GUN DANGLING FROM
HIS INDEX FINGER. FRANK STOPS AT THE DOOR AND
TURNS BACK TO BILLY.

FRANK

Come on son, you need a drink.

BILLY WALKS SLOWLY TOWARDS FRANK.

EP. 3 Amendments
2/12/77

179.

202 INT. PAUL'S BEDROOM. NIGHT.

202

PAUL IS LYING IN BED STARING AT THE CEILING. HE SUDDENLY SITS UP, SWITCHES ON HIS BEDSIDE LAMP, GETS OUT OF BED, CROSSES THE ROOM, TAKES THE FRAMED PHOTOGRAPH OF FRANK AND EVE FROM BETWEEN THE BOOKS, GOES BACK TO HIS BED AND SITS ON IT. HE UNCLIPS THE BACK OF THE FRAME AND REMOVES THE PHOTOGRAPH. HE STUDIES IT FOR A FEW MOMENTS, THEN HE TEARS EVE OFF JUST LEAVING FRANK. HE SCREWS EVE UP INTO A TIGHT BALL AND THROWS HER ACROSS THE ROOM. HE PROPS FRANK UP AGAINST HIS BEDSIDE LAMP, SWITCHES IT OFF AND GETS BACK INTO BED.

203 INT. FRANK'S HOUSE. NIGHT.

203

FRANK IS AT THE 'PHONE DIALING. BILLY IS POURING HIMSELF A DRINK.

FRANK

Someone put the whisper on you
Billy, it wasn't me, it wasn't
Alison, it was the last thing
that Lew needed (HIS NUMBER
IS RINGING) That only leaves
...

BILLY

Eddie!(BEAT) But that don't make
sense.Why? He's Lew's man?

FRANK

('PHONE) Keith? Frank. Look,
something's come up, I may be
a bit late ...

204 EXT. GARAGE. NIGHT.

204

FRANK AND BILLY APPROACH THE GARAGE ON FOOT. THE MERCEDES IS STILL PARKED OUTSIDE. FRANK QUIETLY TRIES THE DRIVER'S DOOR ... LEFT UNLOCKED ... HE SLIPS INTO THE DRIVER'S SEAT AND RELEASES THE BONNET. BILLY QUIETLY LIFTS THE LID, AND QUICKLY DISCONNECTS THE DISTRIBUTER. HE LOWERS THE LID.

FRANK GETS OUT OF THE CAR AND MOVES ROUND TO THE SIDE OF THE GARAGE. BILLY, WHEN HE IS SURE FRANK IS OUT OF SIGHT, HAMMERS ON THE WORKSHOP DOOR.

CONTINUED:

BILLY
(CALLS OUT) Eddie!

HE HAMMERS ON THE DOOR AGAIN.

BILLY
Eddie!

EDDIE OPENS THE DOOR.

205 INT. WORKSHOP. NIGHT.

205

BILLY FACES EDDIE.

BILLY
Frank's dead!

EDDIE
Dead!

BILLY
I shot him!

EDDIE
But Billy ...

BILLY
I only meant to give him a
tooling ...

EDDIE
He was a slag ... a grass ...
he asked for it. (BEAT) Where
is he?

BILLY
In his garage. He was too
heavy to move.

EDDIE
I'll get someone to float him
down to Tilbury.

BILLY
I'll need some dough ... an'
a passport!

EDDIE
We'll get you away. Lew's
already got somethin' going
for you.

CONTINUED:

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181.

BILLY

What about Alison?

EDDIE

No way Billy. The filth 'ave got her well tucked up.

BILLY

There must be something Lew can do?

EDDIE

Maybe there is ... look ... I'll call him ... he's at the club ... tell 'im what's happened.

HE MOVES AWAY ... STOPS ... TURNS BACK.

EDDIE

You're sure he's dead?

BILLY JUST NODS. EDDIE MOVES OFF TOWARDS THE OFFICE.

206 INT. OFFICE. NIGHT.

206

EDDIE SLIPS INTO THE OFFICE. HE PICKS UP THE 'PHONE ... DIALS ... WAITS... THEN ...

EDDIE

(DELIGHTED) It's Eddie ... it's worked out handsome, better than we thought, Frank Ross is dead, yeah ... dead ... Billy Binns shot 'im! He just told me ... here at the garage ... yeah ... yeah. It couldn't have worked out neater, it drops Lew right in the kak as well. (PAUSE) Billy won't grass him but that poxy bird of his will, his bleedin' feet won't touch. (PAUSE) Billy? He thinks I'm calling Lew at the club to sort out another flop ...

SUDDENLY EDDIE BECOMES AWARE THAT HE IS NOT ALONE IN THE OFFICE. HE GOES TO DROP THE 'PHONE. FRANK DIVES FORWARD AND SNATCHES THE RECEIVER FROM HIM. HE QUICKLY PUTS IT TO HIS EAR BUT WHOEVER EDDIE WAS TALKING TO HAS RUNG OFF. BILLY COVERS EDDIE WITH THE HAND GUN.

CONTINUED:

FRANK
Who was it Eddie?

EDDIE
(AMAZED) You're dead!

FRANK HITS EDDIE HARD. EDDIE IS FLUNG ACROSS THE
DESK WITH THE FORCE OF THE BLOW.

FRANK
Who were you 'phoning Eddie?

BILLY
It wasn't Lew.

FRANK
Was it Eddie? Lew wouldn't be
too happy if he knew his minder
grassed Billy.

EDDIE
I didn't ...

BILLY
You lyin' dog ... you told
Bryce where me an' Ali was!

EDDIE
No Billy.

FRANK
Yes Billy! Who put you up to
it Eddie? It wasn't Lew. Who
wants me dead that bad?

EDDIE
Toss off!

FRANK HITS EDDIE AGAIN!

FRANK
Who Eddie? The face who
grassed me?

FRANK HOOKS HIS FINGERS IN THE 'PHONE AND PICKS IT
UP.

EDDIE
You're going to end up as pig
food!

FRANK CHINS EDDIE WITH THE 'PHONE. EDDIE GOES DOWN.
FRANK DROPS THE 'PHONE AND MANHANDLES EDDIE TO
HIS FEET.

CONTINUED:

FRANK

When Lew finds out about
your little game you won't
even get as far as the farm!

EDDIE FEIGNS TO BE MORE GROGGY THAN HE IS. HE
CATCHES FRANK OFF GUARD. HE RAMS FRANK BACK
AGAINST THE OFFICE DESK, GRABS HIS ARM, TURNS HIM,
AND USES HIM AS PROTECTION AGAINST THE GUN THAT
BILLY IS HOLDING.

EDDIE

What are you without the
shooter Frankie?

HE PULLS FRANK BACK TOWARDS THE OFFICE DOOR.

EDDIE

Nothin'!

HE KNEES FRANK VICIOUSLY IN THE BACK AND PITCHES
HIM FACE FORWARD, BACK INTO THE OFFICE. FRANK
FALLS ON TOP OF BILLY, THE GUN GOES OFF, SMASHING
A WINDOW. BILLY GOES TO FIRE AT EDDIE AS HE RUNS
OUT OF THE GARAGE BUT THE GUN IS EMPTY.

207 EXT. GARAGE. NIGHT.

207

EDDIE RUNS FROM THE GARAGE TOWARDS THE MERCEDES.
HE GETS IN AND GOES TO START IT ... THE MOTOR
WHINES.

FRANK AND BILLY COME AFTER HIM. EDDIE MAKES ONE
LAST DESPERATE EFFORT TO START THE CAR, THEN,
WHEN FRANK AND BILLY ARE TOO CLOSE, HE RAMS OPEN
THE DOOR, DIVES OUT AND RUNS OFF.

FRANK STOPS AT THE CAR. BILLY GOES AFTER EDDIE.

208 INT. MERCEDES. NIGHT.

208

FRANK LEANS INSIDE THE CAR. HE SEES A TORCH, GRABS
IT, AND GOES AFTER BILLY.

209 EXT. FACTORY GROUNDS. NIGHT.

209

EDDIE CLAMBERS OVER A WALL INTO THE GROUNDS OF
A FACTORY THAT IS DUE FOR DEMOLITION. BILLY ISN'T
FAR BEHIND.

210 EXT. FACTORY BUILDING. NIGHT. 210

EDDIE CLIMBS UP A RUSTING METAL FIRE ESCAPE. BILLY IS GAINING ALL THE TIME. FRANK IS CLOSING AS WELL, BUT FROM A DIFFERENT DIRECTION.

211 EXT. ROOF. NIGHT. 211

EDDIE DROPS OVER ANOTHER LOW WALL OUT ONTO AN ASBESTOS ROOF. BILLY MOVES AFTER HIM. FRANK ARRIVES, FLASHES THE TORCH OVER THE ROOF. EDDIE IS SLOWLY MAKING HIS WAY ACROSS THE ROOF TO ANOTHER BUILDING. FRANK CAN SEE THAT THE ROOF ISN'T SAFE. HE FLASHES THE POWERFUL BEAM OF THE TORCH OVER TO BILLY AND CALLS TO HIM.

FRANK

Leave it Billy!

BUT BILLY IS SO CLOSE TO EDDIE.

FRANK

Come back!

BILLY GRABS EDDIE'S FOOT. EDDIE KICKS BACK AT HIM AND TRIES TO SCRAMBLE UP THE LAST PART OF THE ROOF.

FRANK

Billy ... the roof!

BUT FRANK IS TOO LATE. AS BILLY GRABS AT EDDIE'S FOOT AGAIN, THE ROOF COLLAPSES, BILLY AND EDDIE FALL THROUGH!

212 INT. LIVING ROOM. NIGHT. 212

LUCY AND KEITH WAIT PATIENTLY AND SILENTLY FOR FRANK TO ARRIVE. THE CLOCK TICKS.

213 INT. FACTORY. NIGHT. 213

FRANK APPROACHES THE TWO BODIES ON THE FLOOR OF THE FACTORY. EDDIE LIES IN A CRUMPLED TWISTED HEAP. BILLY IS LYING FACE DOWN IN A POOL OF BLOOD, WITH ONE OF EDDIE'S SHOES STILL HELD TIGHTLY IN HIS HAND. BOTH APPEAR DEAD. FRANK RUNS FROM THE FACTORY.

- 214 INT. 'PHONE BOX (2). NIGHT. 214
- FRANK RUNS AS FAST AS HE CAN TO THE 'PHONE BOX. HE RAMS THE DOOR OPEN AND BREATHLESSLY SNATCHES UP THE RECEIVER. IT TAKES A FEW SECONDS FOR HIM TO REALISE THAT THE 'PHONE HAS BEEN VANDALISED. HE DROPS THE RECEIVER.
- 215 EXT. STREET. NIGHT. 215
- FRANK RUNS AS FAST AS HE CAN TO ANOTHER 'PHONE BOX.
- 216 INT. 'PHONE BOX (3). NIGHT. 216
- HE SNATCHES UP THE RECEIVER AND DIALS 999.
- FRANK
(ANGRILY) Come on ... come on!
(BEAT) Ambulance!
- 217 INT. LIVING ROOM. NIGHT. 217
- LUCY SEES THE JAG PULL UP OUTSIDE.
- LUCY
Here he is.
- KEITH GOES INTO THE HALLWAY.
- 218 INT. HALLWAY. NIGHT. 218
- KEITH OPENS THE DOOR. FRANK ENTERS WITHOUT SPEAKING.
- 219 INT. LIVING ROOM. NIGHT. 219
- FRANK MOVES INTO THE LIVING ROOM. HE SEES LUCY.
- FRANK
Thanks for waiting up.
- FRANK LOOKS AWFUL.
- LUCY
(CONCERNED) Are you all right Frank?

CONTINUED:

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186.

KEITH QUICKLY POURS FRANK A SCOTCH. HANDS IT TO HIM.

FRANK

Thanks.

FRANK DOWNS IT.

KEITH

What happened?

220 EXT. GARAGE. NIGHT. 220

RIMMER AND STILES ARE LOOKING INSIDE THE MERCEDES.

221 INT. MERCEDES. NIGHT. 221

RIMMER

I wonder what Mister Wilson, rate-payer and mason will have to say about this little drama?

STILES

That tripehound ... he'll slime his way out of it like he's done a dozen times before!

222 EXT. GARAGE. NIGHT. 222

STILES LIGHTS TWO CIGARETTES. HE PASSES ONE TO RIMMER. THEY LEAN AGAINST THE CAR.

STILES

The number one question is ...

RIMMER

Who dialled three nines?

AN AMBULANCE SCREAMS PAST THE GARAGE FROM THE FACTORY. STILES NODS AT IT.

STILES

One thing for sure ... it weren't either of them!

RIMMER

(HALF TO HIMSELF) Frankie Ross ... it had to be!

223 INT. BEDROOM. NIGHT.

223

• THE DOOR OPENS SLOWLY ... QUIETLY. FRAMED AGAINST THE LIGHT FROM THE LANDING, FRANK STANDS IN THE DOORWAY FOR A FEW MOMENTS. THEN HE APPROACHES THE BED.

PAUL IS ASLEEP. FRANK STANDS BY THE HEAD OF THE BED AND LOOKS DOWN AT HIS SLEEPING SON. HE EXTENDS A HAND AND VERY GENTLY STROKES PAUL'S HAIR...

END OF EPISODE THREE