

Under Pressure

By

Jamie Marsh

INT. CHURCH - DAY

The rain from outside hits the stain glass windows of the church. The water droplets pour down a depiction of Jesus's crucifixion.

KIRK BAXTER (34), a black DI working in 1980's Britain; downtrodden into accepting the world he lives in. He is out of his normal clothes and into a respectable police dress uniform. Kirk stares at the ground in front, making sure not to pay attention to those around him. He is sat alone at the back of the church. There are several other people in police dress uniform, sat at the front of the church. Their hats are in their laps out of respect.

The sound of the vicars monotone voice is distant to Kirk's attention.

VICAR

We are gathered here today, in the house of God, to say goodbye to Jonathan Quinn. Not only have people from this congregation and community gathered, but many of his fellow serving officers have come, who have respected Jonathan as a officer, and have loved him as a friend. To know him was to love him.

EXT. CHURCH YARD - DAY

A sea of black clothes are now standing outside, holding umbrellas to shield themselves from the rain. The smoke of people's cigarettes surrounds them.

Kirk comes out the church doors and looks over at the other police officers but carries on walking. Only his hat to shield himself from the rain. He passes two men under umbrellas not talking to each other, smoking. One man, CHIEF SUPERINTENDENT BARNS (54), a tall, lanky, older gentlemen who's face has sunk in from too many cigarettes. The other, SUPERINTENDENT WALLACE (46), a much larger man who seems to have lost most of his striking black hair from the stress of the previous decade. Wallace watches Kirk leave the church yard and throws his cigarette on the ground, stamping it out.

BARNS

Terrible business this.

Barns tuts and looks away. Wallace contemplates before speaking.

WALLACE

Have you had any thought for the new DCI?

Barns huffs and turns back.

BARNs
One of these lot, hey?

He shakes his head.

BARNs (CONT)
Sorry bunch. Quinn had a fondness for
Baxter I believe.

Wallace almost sounds offended by the suggestion.

WALLACE
DI Baxter? No. We need someone like DI
Mitchil.

Barns laughs and stamps out his cigarette.

BARNs
Baxter I think would be the best
option.

WALLACE
You don't seem certain.

BARNs
I don't know if he's ready.

Wallace slightly smirks.

WALLACE
What if we give him the promotion
temporarily?

Barns nods and swiftly walks away.

INT. PUB - NIGHT

All the police from the funeral are sitting around a large table by the fireplace. Kirk is sat at the bar enjoying his thoughts and his drink.

One of the officers is DETECTIVE INSPECTOR MITCHIL (30), slightly younger than Kirk and all the cockier for it, he has his own way of thinking and he lets everyone know it. He sips his pint trying to slide a little closer to one of the female officers with a slightly drunken smile on his face.

MITCHIL
You know by the morning I will
probably be your boss.

POLICE WOMAN
You wish.

She gets up and walks off. Mitchil finishes his pint and almost drops the glass on the table.

MITCHIL

Davis!

DETECTIVE SARGENT DAVIS, (28) an even younger man who tends to admire all the older officers around him. He turns around suddenly.

MITCHIL

Could you spare some change for another one?

Davis grabs his empty glass and walks to the bar. EDDIE JACKSON (46) the barman of 'The Kings Head', with large wiry hair and sunken eyes, takes the glass and starts to pour more beer for Davis while turning to Kirk.

EDDIE

How you feeling my friend?

Kirk shrugs. Eddie puts the glass on the side and takes Davis's change. Kirk drinks down the last of his glass. He pushes it forward indicating a new drink.

EDDIE

Do you think that's wise? Remember when Quinn helped you stumble home.

They chuckle for a bit but then the empty space is noticed.

DETECTIVE INSPECTOR AMBER BELL (27), young and caring but still enough confidence to stand up for herself, comes up to the bar.

AMBER

Another cider please Eddie.

She puts her glass on the side and turns to Kirk.

AMBER

I heard you were there on the night... you know... he died.

Eddie looks over as he pours Amber's drink.

KIRK

If you're hoping for a piece of gossip DI then I can't remember anything about it anyway.

AMBER

Why don't you come join us?

Eddie puts the pint on the bar.

EDDIE

It's gone up to 99p now.

Amber fumbles around with her pocket. Kirk puts the change on the side for her.

Two black men come in through the door of the pub. One takes off their coat and hangs it up. Mitchil notices them walking in and gets up to shout.

MITCHIL

Find another pub!

Everything goes quite. The men turn to him in surprise. One man still holding his wet coat steps forward.

NIGEL

What's it mean to you?

Eddie looks over in concern and puts down his cloth. Mitchil walks towards them and clenches his fists.

MITCHIL

Find a pub that wants you here.
Police.

NIGEL

Nah, your duty though.

Eddie walks around the bar quick. Mitchil punches Nigel in the face and Eddie grabs him. He struggles to hold Mitchel still. Kirk gets down from his stool and picks up the mans coat.

KIRK

Just go.

Nigel takes his coat and the two of them walk out. Mitchil stops struggling. Mitchil turns to Kirk in anger. Everyone is watching in anticipation. The palms of Kirk's hands become sweaty and his throat starts closing up from all the faces watching him. He grabs his own coat from the stool.

KIRK

I've had enough to drink.

Amber watches Kirk leave. Mitchil turns to see Eddie standing in his way.

EDDIE

I think you have too.

Eddie hands Mitchil his coat. Mitchil storms out and Davis quickly follows him.

INT. KIRK'S FLAT - NIGHT

Kirk is asleep but is restless. He can't keep still as he moves his head on the pillow, eyes clenched shut. He can hear people running. The sound of a man shouting after Kirk echoes in his head. There is more running and panting and Kirk moves around more.

Bang.

Suddenly he hears a gun shot and wakes up panting. Sweaty.

He moves back the curtain and looks out the window to see that the sound was just the bin men outside dropping a metal bin. He tries to calm his breath as he lies back on the bed.

INT. POLICE STATION - DETECTIVES ROOM - DAY

Kirk is sat at his desk doing paper work. He looks over to see the closed DCI office door. A maintenance man is taking off Quinn's name from the glass pain. Kirk watches.

Mitchil is sat casually on top of his desk the other side of the room. Most of the office are gathered around the news on the small box TV.

NEWS REPORTER

Filip Mazur has had an early release
from his 12 month sentence for the man
slaughter of a school boy on good
behaviour.

The television shows an image of a large, bold man covered in tattoos. He is looking straight ahead with cold eyes. Mitchil throws a piece of paper at the screen.

MITCHIL

Scum!

Some of the officers laugh quietly, Davis laughs a little too loud. Kirk rolls his eyes.

NEWS REPORTER

The 14 year old boy was knocked over
in the road by the drunk driver. We
will now be handing over to Andy
Trafford for more on the riots this
has caused.

Superintendent Wallace comes in the room. Everyone turns and Mitchil jumps up straight. Wallace walks up to the TV and turns it off.

WALLACE

Anyone wondering, we are currently
providing Filip Mazur with police

protection for his own safety.

He stands in the middle of the room to address everyone.

WALLACE

Now, I need to start by saying that the loss of Quinn is still present in this station but I am here to inform you all that we have chosen his replacement.

Mitchil adjust his tie in preparation. Wallace sounds reluctant to say the rest.

WALLACE (CONT)

I would like you all to put your hands together for your new DCI, Kirk Baxter.

Kirk looks up surprised as he wasn't paying much attention. He sees everyone looking at him in the room and breathes deeply to himself until everyone stops clapping.

WALLACE

Baxter! With me.

Wallace walks over to the empty office and opens the door, dismissing the working maintenance man. All the officers are starting to get back to what they were doing and Kirk gets up quietly and follows.

Mitchil watches Kirk walk past him in disgust. A small amount of anger brewing. He turns to Davis.

MITCHIL

That job should be mine. A fucking coloured as my boss, can you believe it?

DAVIS

No sir.

He folds his arms in frustration.

INT. POLICE STATION - DCI OFFICE - DAY

WALLACE

Welcome to your new office.

It is small and has large windows that allow him to be able to watch all the other officers at work. Kirk is hesitant to sit down at the desk. Wallace closes the door.

WALLACE

The Fontana drugs case Quinn was working on just before he died.

Kirk looks up interested.

WALLACE (CONT)

I'm giving it to the major crimes unit.

Kirk doesn't look happy and goes to speak but Wallace puts up his hand to interrupt him.

WALLACE

I do have to tell you that you only have this job temporarily. Impress me and those above me, then it's yours.

Wallace walks up and puts his hand on his shoulder. Kirk looks uncomfortable. Wallace talks quieter.

WALLACE

It might take a while though for someone like you to impress me.

He swiftly leaves the room and Kirk sits down. He sees Amber walking to the door and straightens up to look professional.

AMBER

Just got a call in sir about a body. Sounds like a homicide.

INT. POLICE STATION - DETECTIVES ROOM - DAY

Kirk steps out his office and people start turning round. Wallace, just before leaving the room, coughs to get everyone's attention. Everyone is now staring at Kirk. He tries to speak but he coughs himself from a dry throat.

MITCHIL

Speak up, we can't hear you!

People smirk, trying not to laugh. Kirk finally talks but his words all come out at once.

KIRK

Suspected homicide, Apsley Road. Will be going alone.

He walks off quickly and Amber follows.

EXT. POLICE STATION - DETECTIVES ROOM - MORNING

Kirk is walking towards his car getting out his keys from his long coat. Amber rushes down the station steps towards him.

AMBER

Sir, I want to come with you.

Kirk is being dismissive and gets in his car. Amber opens the

other door and gets in.

INT. KIRK'S CAR - DAY

KIRK

You won't let me say no will you?

AMBER

No.

Kirk reluctantly starts the car.

INT. LAWYERS APARTMENT - BEDROOM - DAY

Kirk arrives in the doorway of a bedroom. DR COLE (62), an older man with a rugged look that shows he just wants to retire. He is knelt down in a suit and gloves but no tie. He is examining a male body laid on the floor. He looks up to see Kirk.

DR COLE

Detective.

Kirk nods and looks around. On one side of the room is a fireplace and the other a large bed with a polished wooden frame and dark green sheets. On the wall in front of the body is a matching desk. Kirk puts on some gloves. He looks down at the body.

DR COLE

As you can see there seems to be two
puncture wounds on his neck.

He moves the skin of the neck around to show the marks to Kirk.

DR COLE

Can't identify their origin as of this
moment.

KIRK

Time of death?

DR COLE

I would say around 11pm last night.

Dr Cole takes off his gloves and picks up his bag to leave the room. Kirk crouches next to the fireplace and puts his finger in, they come back black from the soot.

DR COLE

Little bird-y tells me congratulations
are in order for your promotion.

Kirk is too busy looking at the soot on his fingers to pay attention.

DR COLE
Autopsy report will be on your desk.

Dr Cole walks out. Kirk glances back at the fireplace and sees something. He takes out a tiny piece of burnt paper. Something is seen written on it, however half the word is covered by an ink spill and burnt edges. What remains says, 'SIM'.

He puts it in an evidence bag.

Kirk stands up and looks at the desk. He leans down and sniffs it. As he does so Amber comes in the room and Kirk stands up quick out of embarrassment.

KIRK
It smelt like a chemical.

AMBER
Well, the man is called John
Patterson, lawyer. His assistant,
Alice Shepard, found him this morning.

Kirk is still looking around the room as she is talking. He sees a necklace box on the bedside table and opens it up to find it empty.

KIRK
Is she still here?

AMBER
Just in the living room sir.

INT. LAWYERS APARTMENT - SOFA - MORNING

Kirk looks at the open door to the apartment before walking past and sitting down in front of Alice with Amber. She is shaking and crying. Amber pours her a new glass of water and places it in front of her.

AMBER
How would you describe Mr Patterson?

ALICE SHEPARD
He was strict but a good lawyer. Harsh
but fair. The firm likes him because
he wins most trials.

KIRK
Do you know if he had any enemies?

She pauses to think.

ALICE SHEPARD
He must have quite a few being a
prosecution lawyer.

Kirk notices a shiny new necklace around Alice's neck.

AMBER

Would you be able to get a copy of all the recent cases he has been working on?

ALICE SHEPARD

Yes. I will talk to our firm.

Kirk stands up abruptly and looks at the door again. He turns back.

KIRK

One more thing Miss Shepard. Why are you not telling us about the relationship with your boss?

Alice chokes on her water.

ALICE SHEPARD

Sorry?

Kirk sits back down.

KIRK

What about an easier question then? How did you get into the apartment this morning?

Alice looks between Kirk and Amber, she doesn't know what to say.

KIRK

You do look very upset for someone that only lost a boss. That, plus your nice brand new necklace which I can see costs more than the rest of your clothes, and the fact that you clearly have a key to the apartment as the front door was unlocked not broken down.

AMBER

It would be best not to lie to us Alice.

She finishes off her glass of water.

ALICE SHEPARD

Alright, we have slept together a few times that's all.

AMBER

Was it just a sexual relationship Miss Shepard, if he gave you a key and a

necklace?

ALICE

He kept trying to make more out of it
but I wasn't interested. He's old
enough to be my dad.

Kirk gets up.

KIRK

That will be all for now Miss Shepard
and if you could hand your key in to
uniform that would be much
appreciated.

INT. POLICE STATION - DCI OFFICE - DAY

Kirk is sat at his desk, he has a police file open. Written on it is information on Quinn's death. He turns a page to display a photo of the bullet. 'Untraceable bullet serial number', with a large question mark is written underneath. Kirk ponders on the photo.

INT. POLICE STATION - DETECTIVES ROOM - DAY

A man in a smart suit comes into the room. Everyone looks around at him.

DETECTIVE GRIFFINS

Major crimes. Come to speak to DCI
Baxter.

Kirk hasn't noticed him come in. A detective points to Kirk's closed door.

INT. POLICE STATION - DCI OFFICE - DAY

Griffins opens the door unexpectedly for Kirk. He quickly closes the file and puts it to the side. Griffins tries to look over but Kirk jumps round his desk for a hand shake.

As they shake hands Griffins looks right into Kirk with suspicion. Kirk leans on his desk, sitting on the file.

Griffins closes the door not turning round to do so.

DETECTIVE GRIFFINS

I have come to collect all the files
on the Fontana drugs case.

KIRK

I haven't got anything here.

He shuffles slightly more onto his desk to hide the file further.

KIRK (CONT)

You will have to go and talk to Denise
in the file room.

Griffins goes to leave the room but hesitates on the door handle. Kirk leans over his desk and opens his draw, dropping in the file. Griffins turns back just as Kirk sits back up straight.

DETECTIVE GRIFFINS

I heard you are suffering memory loss
from the shock.

Kirk stares at him blankly. Griffins gets a pen from his pocket and writes a number down on a piece of paper.

DETECTIVE GRIFFINS

Remember anything. Let us know.

Kirk gets up and opens the door for him.

INT. POLICE STATION - DETECTIVES ROOM - DAY

Kirk watches him leave the room in the doorway to his office. Amber sees Kirk's annoyance and gets up with some paper work and follows him back in.

INT. POLICE STATION - DCI OFFICE - DAY

Kirk slumps back down into his chair.

KIRK

Smug bastard.

He puts his head in his hands.

AMBER

Not a big fan of major crimes taking
this case then?

Kirk looks up, his voice a little louder.

KIRK

It's our case. It's Quinn shot right
in front of me. I can't just forget
that it happened and not try and find
the killer.

AMBER

Good. He wasn't just your DCI.

She slaps some paperwork on his desk.

KIRK

Whats this?

AMBER

Something we could look at before they
take all the evidence away.

He looks down at the files. He pauses for a moment when he
sees Quinn's signature.

He turns a page and examines it for a moment.

KIRK

Look here.

Amber comes round the desk to see, he is looking at a report
full of photos of guns and bullets.

AMBER

Jimmy Hands, arms dealer for the
Fontana family. What about him?

KIRK

Now look here.

Kirk quickly gets back out his own file he had about Quinn's
murder and points at a picture of the bullet.

KIRK

See the lack of serial number and the
indentation at the top.

AMBER

Its the same type of bullet.

KIRK

Precisely. I think its time we took a
little visit to Jimmy Hands.

Amber nods.

EXT. STREET - CAR - DAY

Kirk and Amber step out his car and walk towards a house.

KIRK

Right plan is you will go round the
front and I will head to the back.

EXT. JIMMY HANDS BACK DOOR - DAY

Kirk walks cautiously round the side of the house. He sees a
little window to a basement. Kirk kicks the glass in.

EXT. JIMMY HANDS FRONT DOOR - DAY

Amber approaches the front door and knocks.

AMBER

Jimmy open up, it's the police.

INT. GUN WORKSHOP - DAY

Kirk jumps down and dusts himself off. Just as Kirk turns he gets hit on the head and falls to the ground. A shadowy figure starts shuffling through paper. He picks up a jerry can.

EXT. JIMMY HANDS FRONT DOOR - DAY

Amber is still stood at the front door. She looks around into the window but then the door bursts open. A fat black man in a vest runs out. Amber sprints after him.

EXT. ALLEYWAY - DAY

Jimmy Hands continues running down a narrow alleyway knocking over metal bins as he goes. Amber is much faster and isn't far behind. Jimmy gets to the end of the alleyway. Amber is closing in on him but as she turns a corner she sees him get into a car. Amber just gets to the door as it slams shut and drives off. She pants from exhaustion. Amber tries to read the number plate but it's too far away. She punches the air in annoyance.

INT. GUN WORKSHOP - DAY

A phone is dangling off the hook, led in front of it is Kirk unconscious. Orange light flickers across his face from the large flames that are burning around him.

EXT. JIMMY HANDS FRONT DOOR - DAY

Amber wonders back towards the open front door, shouting.

AMBER

Sir!

She sees the smoke in the house and runs inside.

INT. GUN WORKSHOP - DAY

Amber bursts through a door and sees Kirk. She rushes over to him, fighting back the hot flames. She shakes him and he wakes up slowly.

AMBER

Sir, we need to go.

She helps him up and they stumble towards the door.

EXT. JIMMY HANDS FRONT DOOR - DAY

Amber drops Kirk onto the grass carefully. They both start

coughing. Kirk sounds weak.

KIRK
Where's Jimmy?

AMBER
He got away, he had a car waiting.

Kirk gets up slowly.

KIRK
He knew we were coming. He burnt everything.

Kirk flinches in pain. Amber sees the bruise around his eye. He notices her looking and turns away.

AMBER
I think you need to see a doctor.

KIRK
I'm fine. What I need is a bloody cup of tea.

INT. CAFE - DAY

A waitress walks over to a table in the corner of a fairly empty cafe. She has a towel that's dripping in her hand. Kirk takes it from her and puts it to his eye. Amber looks up at the waitress.

AMBER
Thank you.

She walks away. Kirk flinches at the pain again.

AMBER
I still think you need that seeing to.

Kirk picks up his tea.

KIRK
Do you ever stop? I said I'm fine.

He closes his eye slightly, trying his best to not show the pain.

KIRK
I want you to forget about the Quinn case.

AMBER
Why? We were just getting somewhere.

KIRK
He burnt all the leads we had. We

should have followed procedure and left it to major crimes.

AMBER

You can't just give up.

KIRK

I want you not to mention this to anyone. Especially not Mitchil. We have a homicide to solve. Concentrate on that DI Bell.

Amber considers speaking but Kirk finishes his tea. He flinches again as he takes off the ice and places it on the table.

KIRK

Thank you for the tea.

EXT. CAFE - DAY

Kirk leaves the cafe, putting on his coat. In the background is Amber still sat at the table with her tea. Kirk gets out a folded photo from his pocket. He opens it up to reveal the photo of the bullet.

INT. KIRK'S FLAT - BATHROOM - NIGHT

Kirk is dabbing the cut around his eye in the mirror with a wet towel. He finches at the pain and stops. He sees himself looking back at him for a moment but then throws the towel in the sink and walks away.

EXT. POLICE STATION - DAY

Kirk slams his car door closed and looks up to see shouting protesters outside the station with signs.

MALE PROTESTER 1

We want justice!

FEMALE PROTESTER 1

Send the murderer back to prison.

Kirk rolls his eyes and walks past them quickly.

MALE PROTESTER 1

Hey look it's a detective.

Kirk turns to talk but sees them all looking at him and quickly goes inside.

INT. POLICE STATION - DCI OFFICE - DAY

Amber slams some files on the desk with a huff. She talks before Kirk can take the files from her.

AMBER

A few months ago Mr Patterson won a court case that shut down a local reptile shop after an old man was bitten by one of the snakes and died.

She now passes him the file and Kirk looks through it. He takes out his own file.

KIRK

Also someone that might be of interest. It turns out Mr Patterson was the lawyer that got Filip Mazur a shorter sentence.

Mitchil knocks and enters. He sees Kirk's eye.

MITCHIL

Beaten up on your first week as the boss, I see.

Mitchil laughs to himself.

MITCHIL (CONT)

I wouldn't worry about it though, I hear your role is only temporary.

KIRK

Why are you here?

Mitchil sits down without invitation. He takes the file from the table.

MITCHIL

Simon Edwards, 66 years of age and recently lost his pet shop.

He pauses.

MITCHIL

Isn't he that loony recluse that lives in that big house up street?

Amber and Kirk don't reply, still unhappy that he interrupted. Mitchil continues reading the file silently but then suddenly stands up.

MITCHIL

I'm going.

Kirk looks up at Amber.

KIRK

Then you are to take DI Bell along.

MITCHIL

I don't need no tart to slow me down.

Amber stands up straight.

AMBER

And I don't want someone who needs
hand holding.

Mitchil huffs as he leaves.

INT. POLICE STATION - CORRIDOR - DAY

Kirk is strolling down the corridor and sees Superintendent Barns coming out a door further down. Kirk lowers his head hoping he doesn't see him when they pass. As they pass Barns stops and turns round.

BARNS

Baxter.

Kirk stops dead in his tracks, takes a deep breath and turns round to greet him.

KIRK

Sir.

BARNS

Congratulations on your job. Well
deserved, well deserved.

He is talking a little louder than necessary while looking round in suspicion. Barns steps forwards and grabs Kirk's shoulder to turn him round and usher him down the corridor with him. Kirk doesn't look comfortable with the situation. Barns has started talking quieter now.

BARNS (CONT)

Now the thing I need you to understand
is, I strongly believe current
policing here is fundamentally flawed.
Too much back hand shaking and the
like. Quinn trusted you that's why I
choose you for this job.

Barns stops them walking and looks straight at Kirk.

BARNS (CONT)

Can I trust you too?

KIRK

With what sir?

BARNS

Shake your department up. Show them
how it's done. Authority, control.

Kirk makes an uneasy sound, not sure how to reply. Barns smiles and starts to walk away.

BARNS

Splendid. I'm counting on you.

INT. POLICE CAR - DAY

Mitchil is driving and Amber isn't paying much attention out the window. Mitchil spots a group of men walking down the street.

MITCHIL

There's that black fucker.

He quickly swerves the car to the side of the road to park. Amber jumps at the sudden stop.

EXT. STREET - DAY

Mitchil gets out the car.

MITCHIL

Oi, you.

The group turn around to see him. The man at the front is Nigel from the pub, still bruised across the face.

MITCHIL (CONT)

Not off duty now am I?

Amber gets out the car.

AMBER

What are you doing?

Jimmy Hands steps to the front and pushes the man to the back. Amber goes to step forward but then remembers she's with Mitchil.

JIMMY HANDS

You think he's scared now you got the old blues and twos.

Amber sees Mitchil's fists start to tense. She jumps forward to get him back to the car.

AMBER

It's Jimmy Hands. He works for the Fontana family. You can't touch him, and certainly not without proper cause.

Mitchil takes a deep breath and walks back to the car.

JIMMY HANDS

Got your lass telling you what to do.

The group laugh. Mitchil goes to jump forward and they all run off.

MITCHIL

I will make sure you get what you
fucking deserve Jimmy!

He gets in the car and slams the door.

INT. POLICE CAR - DAY

Amber gets in and turns to a still angry Mitchil.

MITCHIL

Bloody black bastards telling me who I
can and can't arrest. Who do they
think they are? I'm the fucking law!

He is fumbling with the keys in the ignition.

AMBER

But you're not above it, just because
you're angry about the job doesn't
mean you need to take it out on other
people.

He gets the car started and waits for cars to pass.

MITCHIL

Watch me and next time keep your mouth
shut Bell.

He pulls out aggressively onto the road muttering under his
breath.

MITCHIL

Dozy tart.

Amber just doesn't know what to say.

INT. POLICE STATION - WAITING ROOM - DAY

Kirk comes into the police station eating a sandwich. The
lobby is full of people: some handcuffed to chairs, others
talking to uniformed police. Kirk looks up to see Davis
coming through the door the other side of the room.

DAVIS

Sir, there has been an attack from the
protesters at Filip Mazur's house.

KIRK

I'll head down there now.

He quickly heads to the door.

DAVIS
I'll come help.

Kirk turns back suddenly.

KIRK
No!

He looks around and most people in the room are watching from his sudden shouting. Kirk hides his panic and nods, leaving the station swiftly.

EXT. REPTILE HOUSE - DAY

Mitchil slams the car door shut outside a large home. They walk up to its ample doors and ring the bell. Mitchil gets out his badge. They hear a lock un-click, then another one and another one. The door creaks open and an older man peers around.

SIMON EDWARDS, (66) an eccentric looking man with outdated clothing; a large collard shirt and flared trousers.

MITCHIL
Police! Got some questions.

Simon stares at the police badge in front of him, until he finally opens up the door. He stutters as he talks.

SIMON
I would- would rather you didn't come-
come in at this time.

Mitchil huffs and pushes the door open. Barging past him.

INT. REPTILE HOUSE - HALLWAY - DAY

Mitchil walks straight through the house and Simon follows him quickly.

SIMON
You- you can't just come in- in here
like that.

Amber walks inside to see paintings of areas and animals from around the world. The curtains are all closed shut. She sees black and white photos of Simon with various animals, mainly reptiles. Amber walks through the darkened hallway to where they went.

INT. REPTILE HOUSE - REPTILE ROOM - DAY

The room is full of snakes and other reptiles in glass tanks. Amber looks fascinated by it all.

SIMON

Will you- you leave.

Mitchil looks down at a tank and a snake slithers past. He shivers and clenches his fists. Mitchil quickly walks away and through some open room, trying to dismiss everything around him. He doesn't give Simon a chance to enter the room before speaking.

MITCHIL

Yesterday we found the body of a lawyer, John Patterson.

SIMON

That's te-te-terrible but has nothing to do with me I'm sure.

MITCHIL

You can't remember the man that closed your beloved shop?

Simon looks panicked.

AMBER

Could you tell us about the court case?

Simon turns away from them, anger building in his face.

SIMON

I-I want you to leave.

EXT. MAZUR HOUSE - DAY

Kirk approaches a house with Davis. Outside the door is a large group of people shouting. The front window has been smashed. The crowd is being held back by police officers. Kirk can just about make out what one of them is saying.

FEMALE PROTESTER 2

Get back to prison you murderer!

Kirk turns to Davis.

KIRK

It's important you let me talk.

He walks up and shows an officer his badge and starts pushing through the people with Davis. Kirk knocks on the door.

A large tattooed arm reveals Filip Mazur. Kirk still has his badge out.

FILIP

Finally. Get in.

Davis looks startled by Filip's polish accent and talks under his breath.

DAVIS
Protecting a fucking pol.

Filip hears him so gives a dirty look as they rush inside.

INT. MAZUR HOUSE - HALLWAY - DAY

Filip shows them through a narrow hallway. The shouting of an older lady is heard from the living room.

ADA
Is the police here?

Filip rushes them through the hallway.

INT. MAZUR HOUSE - LIVING ROOM - DAY

They go into the room where there is a woman, HANNA holding her crying baby, trying to get it to calm down. She looks rattled.

HANNA
All is fine. Mummy's here.

Filip comes over and gently takes the baby from her.

FILIP
Who's my favourite niece?

He starts playing with her nose and the baby laughs. An older lady, Filip's mum, ADA (70), sees Kirk and Davis enter and points at the brick on the ground.

ADA
Bricks! They throw bricks through the window, officer.

KIRK
We came as soon as we heard of the danger miss.

ADA
Not soon enough!

She rushes over to the hole in the window.

ADA
Leave my son alone you zasraný gówna!

The baby starts to cry again and Filip hands it back to Hanna. He rushes over and pulls his mum back gently.

FILIP

Calm down.

You can hardly hear Kirk over the babies screaming.

KIRK

Davis get everyone out of the crowds
view.

EXT. MAZUR HOUSE - DAY

Kirk steps out the front door. The protesters see him.

MALE PROTESTER 2

What you protecting that murderer for?

he now starts to walk towards them and puts out his hands to
usher them back.

KIRK

I need to ask you all to leave.

A woman steps forward with a sign.

FEMALE PROTESTER 2

Think about the mother.

KIRK

What mother?

MALE PROTESTER 2

The boy's mother, the one that ended
up in a mental hospital because of
that man.

FEMALE PROTESTER 2

Heard she's got a job at Simeon
Cosmetics no thanks to the police.

Kirk puts his arms up again in a vain attempt to hold them
back further.

KIRK

Could you please all get back now.

MALE PROTESTER 2

Not till we have justice!

They all start to push forward. Kirk and the other officers
can't hold them back as they push.

INT. REPTILE HOUSE - LIVING ROOM - DAY

Mitchil, Amber and Simon are now sat down with a tray of tea
in front of them. All the cups are bright colours and don't
match. Simon offers but only Amber takes one.

AMBER

Your house is lovely, how long have you been into reptiles?

SIMON

Snakes, lizards, reptiles. They- they have always been a fascination of mine. I love to study them ever since my late father took me to the zoo on weekends. That's where it all started really.

As Simon spoke passionately about his love for animals his stutter lessened. Mitchil interjects.

MITCHIL

Lovely. Now what happened to your shop?

Simon retreats back into his shell.

SIMON

I- I- I loved my shop, it was everything to- to me.

MITCHIL

Could you explain to us how you let a snake kill a man?

Amber looks at Mitchil unsure about his forward question. Simon is a little frustrated at having to explain the same thing all the time.

SIMON

Ummm... Well I try to t-tell everyone all the time, it- it was not the right time of year for the snake they accused to- to produce venom.

Mitchil scoffs to himself.

MITCHIL

You trying to tell me snakes have time of the months like *her* now.

He gestures to Amber, who ignores his statement.

AMBER

How did you feel when it got shut down?

SIMON

Of course I- I was devastated.

MITCHIL

Devastated enough to be angry at those

responsible? Like Mr Patterson.

Simon looks shocked.

SIMON

I didn't like the man. Young and arrogant. Knew- knew nothing about snakes!

Mitchil chuckles, happy with breaking him slightly. He leans forward ready to mock him.

MITCHIL

Slip of the- the- the tongue there Simon.

SIMON (CONT)

If you think that is enough to- to- to kill him then you are mistaken.

AMBER

Could you tell us where you were Monday evening?

SIMON

I- I was just at home.

AMBER

Was anyone here with you?

SIMON

Just my reptiles.

Mitchil turns to one of the lizards in a cage next to him

MITCHIL

What do you think? Was he here with you?

INT. MAZUR HOUSE - KITCHEN - DAY

Ada is at the kitchen door. Filip is trying to calm her down.

ADA

Are these police to help us get those people away from my house?

FILIP

It's fine mum.

The front door is heard opening and then the slam muffles the shouting from outside. Kirk pushes past Ada to come into the room.

Filip turns around to address Kirk.

FILIP
Are they going?

KIRK
Sorry I'm afraid not.

Filip is getting a little irritated by Kirk.

KIRK
I thought while we are here we could ask a few questions? Yesterday we found the body of your lawyer John Patterson. Could you tell us what he was like?

Filip tenses up.

FILIP
I don't like talking about the trial. You can see how much people hate me, I have to have police protection at my door. My family's door.

He looks straight at Kirk and continues.

FILIP (CONT)
All I can tell you is, I had a good lawyer. John Patterson was the best.

There is a silence in the room. Davis notices Ada hiding some paperwork in a kitchen draw behind Kirk's back. Still no one is saying anything.

DAVIS
Could you tell us where you were at 11pm this Monday night?

Filip looks slightly insulted but not as shocked as Kirk.

ANA
Are you blaming my son of murder?

Davis doesn't know what to say. Kirk doesn't look impressed with him.

You can see in Filip's face that he has run out of patience: he is angry now.

FILIP
Why would I kill my own lawyer. Get out my house!

Kirk stays calm. Davis moves quickly to the door.

KIRK
Sorry, we'll go.

Filip walks behind Kirk to show him the door. Kirk gets the hint and starts to walk out.

INT. MAZUR HOUSE - HALLWAY - DAY

Filip is walking tightly behind Kirk and Davis. They go faster as he speeds up right behind them.

FILIP
Get out my house!

Davis opens the door and Filip slams it shut behind them.

EXT. MAZUR HOUSE - DAY

Kirk is stood on the doorstep with Davis.

KIRK
I told you I was to talk. You
undermined me.

Kirk pushes through the people forcefully, accidentally knocking one of them back.

FEMALE PROTESTER 3
Hey man, watch what your doing?

Kirk ignores her. Emotion quickly drops from her face and she watches Kirk walk away.

Kirk turns to Davis now that they are through the crowd.

KIRK
It wasn't your place to ask him
questions as a suspect. He's right.
Why would he kill his own lawyer?

Davis goes to speak but Kirk continues. Davis looks more worried.

KIRK (CONT)
We were only there to gather
information. I want you to stay at
your desk for the time being.

INT. POLICE STATION - DETECTIVES ROOM - NIGHT

Amber is putting information up on a board with a photo of Simon and Alice.

Davis is sat at his desk, Mitchil is leaning on the front of it.

DAVIS
He's got me on desk duty.

MITCHIL

Doesn't know what's he's doing.

Kirk comes out of his office and sees what Amber is doing. He points at the board.

KIRK

What's that?

AMBER

It's what we know so far. Also...

She picks up a file from her desk and hands it to him.

AMBER (CONT)

The autopsy reports from Dr Cole. It says Mr Patterson was poisoned.

Mitchil notices the report and wonders over.

AMBER (CONT)

However, the poison is unknown so Dr Cole has sent it off for further tests.

KIRK

Interesting.

Kirk looks at the board. People in the room stop what they are doing to listen. Kirk notices everyone watching and so keeps his eyes on the board to try and ignore them.

AMBER

Well our two suspects are Alice Shepard and Simon Edwards.

Mitchil jumps in with the first question before Kirk gets a chance.

MITCHIL

Alibis?

AMBER

Neither have a strong alibi.

Amber picks up a photo of Filip.

AMBER (CONT)

What did you find out about Filip? Is he a suspect?

KIRK

No he's not.

He glances over at Davis disapprovingly.

KIRK

But he does have some anger problems.

Davis is listening from across the room.

DAVIS

Also the mum is hiding something.
Didn't get a chance to ask what it
was.

Kirk gives him another look this time to tell him to stay quiet.

AMBER

Alice is our lover, fed up of Mr
Patterson wanting more.

Kirk is still focusing on the board.

KIRK

What about Simon?

Mitchil gets up.

MITCHIL (CONT)

Simon has a strong motive; resentment
from the court case that shut down his
shop.

Mitchil hits Kirk on the back.

MITCHIL

I think that about wraps it up.

Kirk looks startled, woken up from the board. Mitchil
addresses everyone in the room.

MITCHIL (CONT)

Pub.

Everyone starts to leave and grab coats. Kirk looks at the
crime scene photo of Mr Patterson.

KIRK

Has anyone contacted Mr Patterson's
next of kin?

AMBER

It's his parents but we have only just
located them as they live in a
caravan.

Mitchil and Davis are just leaving the room. Kirk grabs his
coat.

KIRK

Give me the address and I will head over to tell them.

Mitchil turns round.

MITCHIL

You don't mean drive all the way just to see some fucking gypsy's? Give them a call and get them to drive here. They have wheels.

Mitchil and a few cops laugh. Kirk gets a little annoyed and walks up to him.

KIRK

Maybe I don't want to.

MITCHIL

Phone them!

Kirk's hurt eye half closes. His fists clench, holding back the pain. Kirk has had enough of Mitchil giving him orders.

Officers that were heading out come back in. Kirk looks around at the crowd watching them. Mitchil isn't showing much emotion. His face looks un-phased by the disagreement.

MITCHIL

Do what you like, you won't be DCI for long anyway.

As everyone is watching him, Kirk tries to control his breath again. Amber gets up.

AMBER

Maybe it would be easier just to phone, sir.

Kirk storms out the room ripping his scarf from the coat stand as he goes. The crowd of detectives by the door shake their heads and tut as they leave again. Mitchil smirks.

INT. OUTSIDE LAWYERS APARTMENT - NIGHT

From a distance the door to the apartment is opened by a uniform police officer. Dr Cole steps out.

DR COLE

I have all I need now. You can let any family in Friday morning.

The police officer nods and Dr Cole walks away. We now notice someone was watching this conversation. It is Alice Shepard.

EXT. KIRK'S CAR - NIGHT

Kirk is driving along road after road. Everything around him slowly gets darker and the orange lights from cars flash past his eyes.

He starts to hear the sound of Quinn shouting after him again. Running, panting and then the sudden gun shot but this time it's a loud car horn. He suddenly swerves to the next lane. A man in the car next to him shouts out the window as he passes.

DRIVER

Fucking idiot, look where your going!

EXT. FIELD - NIGHT

Kirk's car pulls up and he gets out, doing up his coat against the wind. He walks towards a caravan parked in the middle of a lonely field. The door of the caravan swings open and MR PATTERSON, (65) a large messy looking man comes out holding a bucket. Mr Patterson sees Kirk approaching.

MR PATTERSON

Who are you?

Kirk gets out his police badge.

KIRK

Police.

Mr Patterson throws the contents of the bucket across the ground and Kirk jumps back. He holds his nose from the smell. Mr Patterson sees the badge.

MR PATTERSON

Crikey, just let anyone join the force now.

He gestures towards the door.

MR PATTERSON (CONT)

Come on in then.

INT. PUB - NIGHT

Eddie brings over drinks for all the policemen sat at their table in the corner. Mitchil turns to Davis.

MITCHIL

So what's your opinion of our new DCI?

Davis hesitates to speak.

MITCHIL

Go on, what do you really think?

DAVIS

All I can say is he isn't very... He thinks he can do it all himself. I had to find out for myself yesterday that there was a burnt piece of paper at the scene reading Sim.

Mitchil starts to think. Davis picks up his pint for its first sip but Mitchil takes it from him and puts it back down.

MITCHIL

We have somewhere to go.

INT. PATTERSON CARAVAN - NIGHT

Kirk is sat in the small caravan. There is not much space between him and Mr and Mrs Patterson who are on the chair's opposite. Mrs Patterson is crying into her husbands shoulder.

KIRK

Do you mind if I ask how your relationship was with your son?

MR PATTERSON

We love our son but when he became a successful lawyer he disappeared.

His wife hits his arm lightly.

MRS PATTERSON

You don't need to go into this again.

Kirk looks round. Mrs Patterson doesn't look impressed that her husband has brought it up.

KIRK

What is it?

MR PATTERSON

Money. Wouldn't help us a penny.

KIRK

Lucky you, all his money will now be yours.

EXT. REPTILE HOUSE - NIGHT

A police car parks outside the house. Simon opens the door in his dressing gown and pyjamas.

SIMON

What are you doing here at this time?

A second car pulls up behind and Mitchil comes out, determination on his face. He grabs Simon's arms and forces

him into the back of the car. Simon tries to struggle.

MITCHIL

We're going to take you down the station for questioning.

INT. PATTERSON CARAVAN - NIGHT

Kirk is now stood up looking at a shelf.

KIRK

Sorry police procedure but where were you both Monday evening?

MRS PATTERSON

Just listening to the radio.

Kirk notices some family photos. He sees a second boy in one of the photos and picks it up.

KIRK

Is this another son?

Mrs Patterson blows her nose.

MRS PATTERSON

Yes, that's Oliver. We don't talk to him much either.

MR PATTERSON

Trouble maker!

Kirk puts the photo back on the shelf carefully and sits back down.

KIRK

I believe that no matter what problems you have, it's always better to have parents in your life.

MRS PATTERSON

What about you?

Kirk hesitates and wonders to the door to ignore the question.

KIRK

Thank you, I won't take up anymore of your time.

He leaves.

INT. POLICE STATION - DETECTIVES ROOM - NIGHT

Amber is sat doing paper work at her desk when she hears people in the hallway. She gets up to have a look.

INT. POLICE STATION - CORRIDOR - NIGHT

Amber opens the door to see Mitchil and Davis moving Simon towards the interrogation room.

AMBER

What are you doing?

Amber shouts after them but they ignore her. She goes to a phone on the wall.

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

Davis puts Simon into a chair and Mitchil leans on the table above him.

MITCHIL

So Mr Edwards, let's make this easy.
We both know why you're here.

Simon's eyes dart between Davis and Mitchil.

SIMON

Do we? I - I didn't - didn't kill
anyone.

His stutter is still there.

MITCHIL

Ah going to be clever now? Is your
name not Simon?

Mitchil holds his hand out and Davis jumps up to hand him a piece of evidence. Simon looks confused by the question.

SIMON

Yes that's my name.

Mitchil throws the evidence on the table. Simon sees the burnt paper with the letters, 'Sim' written on.

MITCHIL

John Patterson started writing this
note just before he died. He wrote
your name, didn't he Simon?

Simon stutter intensifies. This annoys Mitchil.

MITCHIL

I think you killed Mr Patterson with
snake venom like that snake killed the
old man in your shop.

Simon gulps with worry.

INT. KIRK'S FLAT - NIGHT

Kirk comes into his dark flat and switches on the light. He throws his suit jacket over a chair and undoes the top button of his shirt. There is a flashing light on his answering machine. He walks over and hears Amber.

AMBER (SPEAKER)
Sir, Mitchil has arrested Simon Edwards for the murder. He is interrogating him right now.

Kirk grabs his jacket and leaves.

INT. POLICE STATION - CORRIDOR - NIGHT

Kirk rushes down the corridor, he hears shouting from the interrogation room. He rushes towards the sound.

INT. POLICE STATION - INTERROGATION ROOM - NIGHT

Mitchil is still shouting at Simon who can now hardly say a word from nerves.

MITCHIL
Confess. We know you did it!

The door swings open and Kirk comes in.

KIRK
What the hell are you doing?

MITCHIL
I have arrested our murderer.

KIRK
Outside.

He storms out the room and Mitchil rolls his eyes and follows him.

INT. POLICE STATION - CORRIDOR - NIGHT

Kirk is stood square on Mitchil.

KIRK
Why didn't you run this by me first?

MITCHIL
While you were off on your little adventure I was doing some real police work.

KIRK
Well, you only have till the morning to charge him or he walks.

Mitchil looks away. He isn't quite sure what to say.

MITCHIL

It won't take long and Simon will have to confess. Then we will see who's right.

Kirk steps up to him.

KIRK

He will spend the night here in the cells and we will talk with him further in the morning.

Kirk leaves Mitchil alone in the dark moonlit corridor.

INT. POLICE STATION - DETECTIVES ROOM - DAY

Kirk comes into the room covered in the early morning sunlight. There is nobody at their desks yet however he notices the silhouette of a person in his office.

INT. POLICE STATION - DCI OFFICE - DAY

Kirk enters the room to find Superintendent Wallace waiting for him. He turns when he hears Kirk enter.

WALLACE

I would like to know what happened at the station last night.

KIRK

Sir, Mitchil went ahead and arrested a suspect without running it by me first.

WALLACE

I heard you were not here to do that. Is that right?

KIRK

Yes but...

WALLACE

Enough!

Wallace shakes his head.

WALLACE

Very disappointing. I told you, you would have to show you were ready to take the role of DCI.

Kirk goes to speak but Wallace continues while turning his back to look out the door window at the station desks.

WALLACE (CONT)

In light of recent events I would like you to go back to DI. I'm going to move the position over to Mitchil for arresting the killer rather than driving off.

(Beat)

It's about results Baxter.

Wallace leaves the room and Kirk stands lost in the open doorway to the office that is no longer his.

INT. POLICE STATION - INTERROGATION ROOM - DAY

Simon is sat down in the interrogation room the same as the night before. He looks dishevelled from his night in the cells.

MITCHIL

Do you have snake venom at home?

Simon nods.

Kirk comes in with a mug of water. Simon takes it quickly and drinks it down. Mitchil wipes sweat from his forehead and pushes up his sleeves intimidatingly. Kirk rolls his eyes and leaves the room.

INT. POLICE STATION - CORRIDOR - DAY

Amber is walking past outside as Kirk leaves the interrogation room. She hurries up to him.

AMBER

Sir!

Kirk is being more dismissive than normal.

AMBER (CONT)

I don't think it's fair.

Kirk tries to walk ahead to stop the conversation but Amber catches up.

AMBER (CONT)

My gut says Simon is not our killer.

Kirk stops and turns to address her.

KIRK

If that is what you believe then you need to tell your DCI, which is no longer me.

AMBER

You should help me find the real

killer. You have nothing left to lose.

He doesn't look at Amber.

AMBER (CONT)

Don't give up on this case like you
gave up on Quinn.

Kirk looks hurt.

KIRK

You think I gave up!

He grabs the folded photo of the bullet from his pocket and
hands it to her.

AMBER

You still have it.

Kirk turns away, no energy left to argue.

KIRK

I have important paperwork to do.

He goes through a door.

INT. POLICE STATION - INTERROGATION ROOM - DAY

Mitchil looks over as Amber walks in. She ignores Mitchil and
goes straight to Simon who looks tired. Amber helps him up.

AMBER

Come on.

MITCHIL

What do you think your doing?

Amber stops and looks over.

AMBER

Your time is up. He has to go unless
you can charge him with substantial
evidence.

Mitchil doesn't know what to say. Amber looks unimpressed and
starts to walk him to the door. She stops.

AMBER

You didn't even give him the chance to
get a lawyer.

Amber slams the door shut behind her. Mitchil falls into a
chair. Davis is in the corner still but now looks lost.

MITCHIL

Davis. Phone a lawyer I want a search

warrant.

DAVIS

It may take a while to get sir.

Mitchil stand up suddenly.

MITCHIL

I don't care. Get me it for me then we can find something that will get this son of a bitch to confess.

INT. POLICE STATION - DETECTIVES ROOM - NIGHT

Kirk is sat at his old desk. No one else is in the room. He pulls forward Simon's arrest form and holds up his pen. Kirk ponders on his thoughts for a moment.

He looks at his old office sat away from him and then back at the arrest form. He starts to write and then sees something on Amber's desk. He gets up and walks over. It's the folded photo of the bullet. He opens it up and sees there is now writing on the back. It reads, 'Solve the case!'

Kirk walks back to his desk and opens up the bottom draw and takes out the crime scene file for John Patterson. He looks through the photos trying to find some clues.

INT. REPTILE HOUSE - REPTILE ROOM - NIGHT

Mitchil, Davis and other uniform police are rummaging through Simons stuff violently. Simon is waving his hands around for them to stop.

SIMON

Stop! Be more careful. This is my life's work.

Amber rushes down the stairs and into the room.

SIMON

Are you cer-certain it was venom? Was the body blue?

AMBER

You can't be doing this.

Mitchil drops the book in his hands on the floor. Simon jumps over to pick it up.

MITCHIL

Actually I can. I have a warrant.

SIMON

What are you looking for?

MITCHIL

The snake venom you used to kill John
Patterson, Mr Edwards.

INT. POLICE STATION - FORENSICS - NIGHT

Kirk enters a bright, clean, cream tiled room. Dr Cole turns
to see him.

KIRK

Hello, I was just wondering if the
results for the poison had returned?

Dr Cole turns around and looks through some papers. He takes
out an envelope.

DR COLE

It only just got back this morning.

He takes the piece of paper out.

DR COLE

The poison was in fact synthesised
snake venom. It was made from the
usual phospholipase and trypsin-like
serine proteases but the unusual
suspect was traces of Aconite.

Kirk walks out the room with the report.

INT. REPTILE HOUSE - REPTILE ROOM - NIGHT

Other uniform police come into the room.

UNIFORM

Nothing upstairs sir.

DAVIS

There's nothing here.

Mitchil is annoyed. Simon is picking up books and equipment
from the floor in the background.

AMBER

Happy now.

Mitchil gestures for them to leave and he storms out. Amber
rushes over to help Simon.

INT. KIRK'S FLAT - NIGHT

Kirk is sat at a small table looking through files and paper
work. It gets later into the night and he is drawing notes to
connect people to John Patterson. The news report on the
manslaughter case is on the side. Kirk slowly gets tired. His
eye lids start to sink. He eventually surrenders his eyes and

his head falls to the table.

Kirk can hear himself breathing again. He can hear a heartbeat. Someone is heard running away and then there are police sirens. Kirk's eyes move frantically under his eyelids as he dreams.

He can hear himself scream and then there is the sound of a large cargo ship horn.

INT. KIRK'S FLAT - DAY

Kirk wakes up shouting and then stops. He slowly gets up, still clothed from the day before. He glances at the notes on the table and sees the forensics report. He picks it up to think. He reads it intently.

Kirk is on the phone, hearing each ring.

KIRK

Dr Cole, do you still have the report
on the old man that died in the
reptile shop?

(beat)

That's great! Keep it there for me.

He grabs his coat and keys and rushes out the door.

INT. OUTSIDE LAWYERS APARTMENT - DAY

Amber is walking down the corridor and hears people arguing in Mr Patterson's apartment. She rushes forward and pulls down the police tape.

INT. LAWYERS APARTMENT - DAY

Amber opens the door. She goes towards the bedroom where the lawyer was found dead.

MRS JUPE (O.C)

And you just let yourself in did you?

ALICE SHEPARD (O.C)

Yes. I just wanted to grab some things
I left.

INT. LAWYERS APARTMENT - BEDROOM - DAY

Inside the room Amber sees Alice arguing with an elderly lady. The lady walks over to the phone.

MRS JUPE

Maybe I will call the police and see
what they say.

Amber gets out her badge.

AMBER

No need, police. And who might you be?

MRS JUPE

I'm the landlady. I live below. This is some trouble maker I found braking in.

ALICE SHEPARD

Please tell her I knew John.

AMBER

Alice what are you doing here?

Alice picks up a bag which has clothes in.

ALICE SHEPARD

Just wanted to grab some of my things.

AMBER

Right I think you better go now.

Alice takes her bag and rushes out the room. Amber walks over to Mrs Jupe.

MRS JUPE

Sorry about that officer. I didn't know.

AMBER

If you don't mind me asking, were you here a few days ago when this was a crime scene?

MRS JUPE

No I've been looking after my lovely new grandson.

AMBER

What about Monday evening?

Mrs Jupe thinks for a moment.

MRS JUPE

Yes dear, I left early Tuesday morning. Far too early for my liking.

Amber steps forward from intrigue.

AMBER

Please can we put this conversation on the record back at the station Miss?

MRS JUPE

Mrs Jupe, dear. Of course.

INT. POLICE STATION - DETECTIVES ROOM - DAY

Mitchil is sat on a desk watching the TV glumly. Kirk tries to ignore the sound as he looks through both forensic reports intently.

NEWS REPORTER

Police protection for Filip Mazur was dropped today. A spokes person from the police say he is no longer in danger.

Davis rushes into the room towards Mitchil who turns the TV off. Davis slaps a piece of paper in front of him.

DAVIS

Just found out that the Mazur family are here illegally that must have been what I saw his mother hide from us.

Mitchil takes the paper from him and looks at it.

MITCHIL

It's good what you can find if you're not stuck at your desk.

Kirk pulls a face at his comment but continues to look over the reports. He stops.

KIRK

Knew it!

Amber comes in the room with Mrs Jupe and Kirk looks up. She gestures her a seat and puts a packet of biscuits on the desk in front of her. Kirk watches over slightly curious.

MITCHIL

Who have you got there Bell?

AMBER

This is the landlady of Mr Patterson's place. There is a chance she heard the murder happen.

Kirk gets more interested and wonders towards them to listen.

MRS JUPE

Well I remember hearing John stumbling up the stairs late that night because I came out and told him to be quiet. Looked drunk to me.

Amber holds out the biscuits and she takes one.

MRS JUPE (CONT)

Thank you dear. So the next thing I

know is I hear the bleeding fireplace
be lit. Right at midnight so I went
straight up and knocked on the door. I
got no reply though.

Kirk thinks about what she just said and runs over to his
desk to read the forensics report again.

KIRK

We need to leave straight away!

Amber rushes for her coat.

MITCHIL

Where do you think your going?

Kirk stops at the door.

KIRK

To catch the killer.

He leaves suddenly. Mitchil turns to Davis.

MITCHIL

Come on, we can't miss another of his
fuck ups.

INT. KIRK'S CAR - DAY

Kirk drives his car quickly down the streets. The siren is
sounding. Amber looks confused.

AMBER

Where are we going?

KIRK

Right, I believe the reason John was
stumbling up the stairs wasn't him
being drunk but him having already
been poisoned.

AMBER

It must have taken a while to kill him
then.

KIRK

Exactly, which gave him enough time to
write down what he could remember
about the killer. He wrote, 'Sim'.

AMBER

The killers name!

KIRK

Not quite, I believe he was trying to
write Simeon cosmetics.

EXT. MAZUR HOUSE - DAY

Filip opens up the door to a lady. She smiles.

LOUISE/ FEMALE PROTESTER 3
Hello, I'm doing advertising of a new
drug we have developed. Could I please
come in?

She hold up a pass that reads Simeon Cosmetics.

The woman pushes her way into the house before Filip can say anything. The front door closes shut.

INT. KIRK'S CAR - DAY

Kirk swerves around a corner and continues to drive fast through other cars.

KIRK
It makes sense, the person with the
most motive to kill John was the woman
that saw her sons killer get let off
lightly because of a good lawyer.

AMBER
But why didn't she just kill Filip
rather than his lawyer.

KIRK
Because he has been under police
protection.

Amber now understands the rush.

AMBER
But the protection is not going to be
there today, she is going to try and
kill Filip.

KIRK
If I put everything together then I
would say she used the old man from
Simon's pet shop as a test run for the
venom but she didn't realise John
would need more then one dosage
compared to the frail old man.

AMBER
So that's why he had two puncture
marks in his neck.

KIRK
Imagine him struggling with all his
might to hold back the pain enough to
write that note, breaking the pen. Ink

spilling everywhere.

AMBER

But there was no ink at the scene only
on the burnt paper.

KIRK

It's not much of a jump to guess that
the chemical smell on his desk was
some cosmetic cleaner the mother used
to clean up the ink spill.

INT. MAZUR HOUSE - LIVING ROOM - DAY

Filip is a bit startled by her just walking in.

FILIP

Sorry but I don't really want to buy
anything today.

Ada can be heard from upstairs.

ADA (O.S)

Who's that?

Filip turns to hear her rushing down the stairs.

Louise places a little suitcase on their coffee table and
gets out a syringe. As Filip turns back round she quickly
hides the syringe behind her back.

EXT. MAZUR HOUSE - DAY

Kirk's car pulls up outside the house and they run out. He
sees another car parked outside. As Kirk passes he sees
paperwork inside with the Simeon Cosmetic logo on.

Hannah is just getting out a key from her bag while she holds
her baby. Kirk pushes past Hannah, confusing her.

INT. MAZUR HOUSE - LIVING ROOM - DAY

Filip steps forward to get Louise to leave. The needle is
ready behind her back. Ada opens the door.

ADA

Why this lady in my house!?

INT. MAZUR HOUSE - HALLWAY - DAY

Kirk kicks down the front door and they all rush in.

INT. MAZUR HOUSE - LIVING ROOM - DAY

Ada and Filip turn at the sound of the door.

Louise swings her arm up and jabs the syringe in Filip's neck.

Kirk runs into the room. Ada rushes through the doorway after him. The baby starts to cry. Kirk holds Louise back. Amber grabs Ada to get her back out the room.

AMBER

Please stand back miss.

Ada reluctantly stands at the door.

Amber jumps to the floor to take the syringe from Filip's neck. She checks his pulse.

AMBER

Dead.

Ada screams in pain, the sister holds her back. Her baby is also screaming now. Louise is smiling, still being restrained by Kirk.

LOUISE

It would be. I did a higher dose this time. No chances.

Ada tries to jump forward in anger. Amber rushes up and pushes her back into the corridor.

Kirk takes Louise's arms and puts them behind her back. He puts on the handcuffs.

KIRK

I'm arresting you on suspicion of murder. You do not have to say anything if you do not wish to do so, but anything you do say may be used against you in a court of law.

EXT. MAZUR HOUSE - DAY

As Kirk comes out the front door with Louise in front of him, he is greeted by several police cars and officers. Mitchil steps out of a car with Davis.

MITCHIL

So you think she did it?

Kirk looks around him at the crowd. Neighbours are coming out from their homes wondering what all the commotion is about. They are all staring at him. He can feel every eye looking into his. His throat closes up and sweat appears on his forehead. Amber comes out the house to see Kirk stumped for words.

AMBER

Detective Baxter had the realisation
that there was only one person who had
the motive to kill John Patterson.
This woman, a grieving mother.

Kirk watches as Amber kindly speaks for him and he starts to
look calmer. His breathing levels a little.

Louise gets guided towards a police car by Kirk. He passes
Davis and then Mitchil, who doesn't look impressed.

DAVIS

Good work boss.

A uniform officer walks up to Kirk and takes Louise from him
and places her in the back of a police car.

INT. POLICE STATION - WALLACE OFFICE - DAY

Wallace is sat at his desk and there is a knock at the door.
Kirk comes in.

KIRK

You wanted to see me sir.

WALLACE

Yes sit down, Baxter.

Wallace stands up. Kirk watches him pace across the room.

WALLACE

Even though I do not feel anymore
comfortable with someone like you in
charge of this division, I can not
ignore that you got results.

Wallace avoids eye contact with Kirk.

WALLACE (CONT)

It doesn't matter that Filip's life
wasn't saved, he was just a criminal.

Kirk nearly interjects but holds himself back. Wallace sighs.

WALLACE (CONT)

So Superintendent Barns has told me to
give you back your promotion to DCI.

(beat)

Permanently.

INT. PUB - NIGHT

Everyone is sat in the pub again. Kirk is still sitting away
from them at the bar. Mitchil is watching Kirk. Davis sits
down next to him.

DAVIS

Bad luck about the job.

MITCHIL

Should have stayed mine. Won't be long until Baxter slips up and I'll be around to watch it happen.

Kirk notices Amber come into the pub and she walks over to the bar. Eddie comes over.

AMBER

Cider please Eddie and another of what the new DCI is drinking.

Kirk nods to Amber.

AMBER

I thought you might want to know that when sorting through the paperwork for major crimes I found out that John Patterson was the lawyer on call for the Fontana family.

Kirk looks round very intrigued and gets out the photo of the bullet from his pocket. He turns it over to show Amber's writing. 'Solve the case!'

KIRK

Which case did you mean?

AMBER

I will let you decide that. For now, let's toast to solving your first case as DCI.

Kirk picks up his glass.

KIRK

To solving our first case.

They knock glasses and Kirk takes a long deserved sip. Eddie comes over with the phone.

EDDIE

Someone on the line for you Kirk.

Kirk takes the phone, concern on his face. Amber watches him reply.

KIRK

Yep... alright... Be right there.

He puts the phone down.

KIRK

Let's go.

EXT. CANAL SIDE - NIGHT

Kirk and Amber are stood on the edge of a canal. They are looking at the floor in front of them. Laid across the side is a body in a pool of blood. Kirk's shadow moves to reveal the face of Jimmy Hands.

KIRK

Oh Jimmy. Didn't quite get away from us.

Kirk bends down and looks at the ground around him. Amber looks concerned. She steps over the body and searches the grass along the canal. She picks up a bullet.

AMBER

Found the bullet.

Amber rushes it over to Kirk. He looks at it closely then gets out the photo from his pocket. Kirk compares the bullet to the photo. Amber looks shocked, Kirk is more worried.

KIRK

My first hunch is Fontana family
didn't quite approve of us giving him
that little visit.

Amber sees Mitchil arrive with Davis at the scene in the distance.

AMBER

Yes, must be.

She doesn't sound convinced. Kirk stares at the bullet. Amber watches Mitchil walk towards them.