





**DC MENA PURI**  
**You're reading too much**

**JACK**  
**Yesterday, you said you 'didn't want people jumping to conclusions.' What did you mean by that?**

**DC MENA PURI**  
**Nothing**

**JACK**  
**What conclusions are you worried we'll miss?**  
**(no response)**  
**The truth?**

**DC Puri stays grinky silent, grappling and Jack loses it.**

**JACK(CO) ilé r loses vs Y**

**58**      **INT. CELL, REMAND PRISON - DAY 4 - 13 00**      **58**

A scared looking Kate Freeman is placed in a cell by a prison officer. Kate fails to suppress a shudder as the door CLANKS shut, the lock slides home and the guard's footsteps recede.

**59**      **EXT/INT. ANDREW AND LISA'S HOUSE - DAY 4 - 17 15**      **59**

DC Puri knocks on a door. She looks tense, furtive. Beat, then Lisa Welsh opens. Surprised

**LISA WELSH**  
Mena...?

**DC MENA PURI**  
Hi Lisa, is Andrew in?

**LISA WELSH**  
No..

**DC MENA PURI**  
He's not at work and I couldn't reach him on his mobile..

**LISA WELSH**  
He said he'd be back by six because we're going to the cinema.

Puri can't quite hide how odd she finds that.

**DC MENA PURI**  
Right. OK  
(musters a smile)  
Can I come in and wait for him?

**60**      **INT. KITCHEN, WELSH HOUSE - DAY 4 - 17 17**      **60**

Close on a photograph we've seen before - Bridget with Mike, Andrew and Lisa on a beach holiday, twenty years ago

**DC MENA PURI (O.S.)**  
Is that Mike?

Reveal - Puri studies the picture, while Lisa makes tea

**LISA WELSH**  
On the left, yes. Corsica, 2001.

**DC MENA PURI**  
Good memory.

**LISA WELSH**  
Remember the good, forget the bad, that's my philosophy!

Puri smiles thinly. God, she's eccentric. Browcreasing

**(MORE)**



**DC MENA PURI**

**In every way. As in Kate Freeman  
didn't do this.**

**61**

**IN: MEETING ROOM LYELL CENTRE - DAY 4 - 17:45**

**61**

**Aided by Miriam Harper, Nikki, Gabriel and Velvy put their heads together - the fact Kate has been charged only adds to their collective urgency.**

**MIRIAM**

**...Ryan's testimony is compelling but not a knockout blow. The CPS are too invested to drop the charges unless they have to**

**GABRIEL**

**I say we focus on the timeline - it's central to showing the Crown's case is fundamentally flawed**

**MIRIAM**

**Go for it.**

**NIKKI**

**OK - the boys went to bed earlier than usual - 9pm - because they were going fishing with their dad at the crack of dawn**

**Velvy starts writing it up on an old school white board. The wired, energized, them vs. the World (or at least the Crown) vibe is palpable. Infectious.**

**MIRIAM**

**Dom Laing says that when he heard his mother arguing with Kate, his brother was watching the Spurs game on his phone with headphones.**

**GABRIEL**

**What time did the game finish?**

**NIKI**

Now we hit the two hour gap before the killer inflicts the fatal chest wound..

**GABRIEL**

Apart from a partial clean up and moving Card to the bedroom.. we're drawing a blank there.

**MIRIAM TURNER**

What were they doing the rest of the time?

**NIKI**

Obvious options are: Did they go away and come back? Summoning the courage?

**GABRIEL**

We see evidence of prevarication in homicide sonograms.

**NIKI**

Or are we looking at two timeframes



**MIRIAM**  
... the ink's dried on his witness  
statement.

**GABRIEL**  
... how you then frame it is up to  
you

**MIRIAM**  
Sorry, that is disingenuous.

**GABRIEL**  
Meaning?

**MIRIAM**

**MIRIAM**

Ryan Laing saw and heard a male intruder. Not a woman, not Kate.

**VELVY**

(clarifying)

His brother was... mistaken about hearing Kate?

**MIRIAM**

(nods)

'Mistaken' being a charitable interpretation

(then)

And why did Southbay CID miss this? Because their myopic focus on Kate Freeman demonstrably blinded them to key elements of the scene. Examples? The two hours-plus the killer spent on site and the initial attack with the dumbbell downstairs.

Right then, Nikki's mobile rings.

**NIKKI (INTO PHONE)**

Hello? Come on up

She hangs up, meets the room's collective frown

62

INT. SCIENCE ROOM LYELL - DAY 4 - 17:50

62

Minutes later. DI Andrew Walsh and DC Puri filing in. Both detectives radiate tension - even paranoia - as if already regretting the wisdom of this visit.

**DI ANDREW WALSH**

Mena's brought me up to speed about Ryan and there's something we need to share as a matter of urgency.

**GABRIEL**

Sorry... do I infer you haven't shared his testimony with your superiors?

**DI ANDREW WALSH**

No, we have.

**NIKKI**

And?

**DI ANDREW WALSH**

I'll get to that in a minute.

(beat)

(MRE)

**DI ANDREW WALSH (CONT'D)**

About four months ago, West Yorkshire CID got in touch in... unusual circumstances. They'd had a spate of robberies targeting cash in transit vans, carried out by a man in a black ski mask

**Beat - the 'black ski-mask' commonality re: Ryan's testimony is as immediate as it is chilling**

**DI ANDREW WALSH (CONT'D)**

He struck early, and bound the driver with cable ties. He then threatened the guard with a hunting knife to ensure they did his bidding

**Now Puri plays CCTV footage of one of the robberies on her tablet - the man wearing a black coat, black ski mask' ing**

**(MORE)**

**GABRIEL (CONT'D)**  
I know someone in the CPS who can help.. if I'm still on her Christmas card list.

**65      INT. BRIDGET'S OFFICE, SOUTHBAY STATION - DAY 4 - 19 00      65**

Bridget Laing and Detective Super. Ray Palmer, in an urgently scheduled meeting with CPS lawyer, Alan Webb. Coming in halfway:

**ALAN WEBB**  
...you told me Freeman's brief tapped the Lyell for a second PM and a look at the forensics...

**BRIDGET LAING**  
And...?

**ALAN WEBB**  
You neglected to add their findings differ significantly from yours. That worries me.

**BRIDGET LAING**  
It shouldn't.

**ALAN WEBB**  
Makes me think ambush down the line in court.  
(then)  
Now I'm hearing about a witness statement from Ryan Laing that essentially contradicts his brother's.

**BRIDGET LAING**  
Heard from who?

**ALAN WEBB**  
It's not important how I know I know

**BRIDGET LAING**  
I beg to bloody differ...

**ALAN WEBB**  
It's led me to look deeper into the background of the case, specifically Kate Freeman. I hear-

**BRIDGET LAING**  
(overlapping)  
I don't believe this.

**ALAN WEBB**

- I hear that after her partner disappeared, Kate was making trouble. Bandyng stories about. Stories like Woods didn't take his own life and had enemies in CID

**BRIDGET LAING**

Key wrd there being 'stories'.

**ALAN WEBB**

Still - putting her on suspension on night play like you were nuzzling her to a jury. Christ, Bridget, it might play like that to me.

**DET. SUP RAY PALMER**

Who's been pouring poison in your ear, Alan?

**ALAN WEBB**

(ignores him to Laing)  
And Kate luring your son from the marital bed doesn't exactly simplify matters.

**DET. SUP RAY PALMER**

Someone's put the frighteners on you. Haven't they, Al?

Webb - intimidated by Palmer despite himself. Bridget gives Palmer a look back off.

**BRIDGET LAING**

I understand your variness. As you say: Kate Freeman is not a







**NIKKI**  
(c' nnt)  
Dr. Burnett...

**BILL BURNETT**  
The absence of evidence is not  
evidence.

**NIKKI**  
.. for the avoidance of doubt: are  
you saying you failed to identify  
the object that caused this injury?

Burnett is on the ropes now

**BILL BURNETT**  
Look.. I didn't process the scene.  
Jack did

A ripple across the rooms that goes down

**BILL BURNETT (CONT'D)**  
Sadly, he didn't swab or photograph  
all the potential edges and corners  
she could've fallen on - or close  
to all of them

**JACK**  
I didn't finish processing because  
I was ejected from the scene by  
Chief Superintendent Laing

Alan Webb glances at a stony-faced Bridget Laing

**BILL BURNETT**  
That was later, you broke away from  
the scene of your own volition

**JACK**  
What's your point, Bill?

**BILL BURNETT**  
That you were distracted and less  
than stringent in observing scene  
etiquette.

**JACK**  
I was doing you a bloody favour!

**BILL BURNETT**  
Perhaps it was the effect of  
meeting Kate Freeman outside - she  
made quite an impression on you

Jack feels Nikki's aslance gaze - and snaps.

**JACK**

You'd had so much to drink, I'm surprised you remember anything

Beat. You could hear a pin drop Burnett staring daggers at Jack who turns to Webb

**JACK (CONT'D)**

We'd like to present an alternative reading of the evidence, if that's alright?

**ALAN WEBB**

It's why we're here.

**JACK**

We believe we've found a second crime scene - in the downstairs sitting room

Jack pulls up images of the sitting room, close shots of the boards, etc, the blood glowing blue.

**JACK (CONT'D)**

Not only have we found blood on the floor belonging to Carol, we've matched the tiered pattern in her wound to her adjustable dumbbell.

Jack takes out the bagged up dumbbell - holds it up next to the image of the distinctive, tiered wound. Very clearly a visual match, one made the other.

**JACK (CONT'D)**

Significantly, the other dumbbell is missing from her house - and yes, they're sold as a pair.

Beat. Jack and Nikki now have Alan Webb's full attention

**NIKKI**

Expired blood on the halfway landing and transfer of paint under Carol's toenails further proves this ~~and~~ ~~is~~ ~~her~~ ~~Carol's~~

gajav r Ê

(MORE)

**MIRIAMHARPER (CONT'D)**

And when you factor in Ryan's testimony that he saw a male intruder and Dr. Burnett's inebriation, it adds up to one thing: You need to release Kate Freeman immediately.

Alan Webb - all eyes on him as he deliberates furiously.

68 **OMITTED**

68

68 **EXT. CAR PARK, SOUTHBAY POLICE STATION - DAY 5 - 14:05**

69

Angle on Kate seen from afar as she embraces Mike Laing outside the police station, Miriam Harper smiling on

Reveal - it's Nikki's POV from the car, who has just arrived with Jack, who can't feel any sense of air-punch re: Kate's release.

**JACK**

Can't believe Bill would pull that.

**NIKI**

He's been down here too long. I reckon.

**JACK**

Yeah. You're right.

Jack's mobile starts RINGING. Jack fishes out his phone. Velvy is on a video call:

**JACK (CONT'D)**

(answering)

Velvy?

Tight on Velvy. We don't see the background.

**VELVY (VIDEO CALL - TIGHT ON FACE ON SCREEN)**

I enlisted my botanist friend. Foliage in PC Woods' car is predominantly leaves from a black poplar.

**JACK**

OK, rare, but not as rare as I'd like...

(MORE)

**VELVY (VIDEO CALL - TIGHT ON FACE ON**



**DI ANDREW WALSH (a.s.)**

**DET. SUPER RAY PALM .**







**NKI**

Too early to say yet - it could've  
been drowning

**KATE FREEMAN**

What...?

**NKI**

(nods)

Diagnosis of death by drowning is  
challenging at the best of times.  
When a body's this decomposed, some  
of the basic s<sup>a</sup> ! NI basic



W's Carter loses his balance, feet twisting under him, clawing at Walsh's neck as the detective gives him a final, hard shove - and W's plummets over the side, landing with a sickening thud - but we don't see yet.

Walsh - taking a moment to both calm himself and psych himself up. Clears his throat, then

DI ANDREW WALSH  
Here! OVER HERE!



**NEIL CARRIER**

(nodes)

**ICG** ~~Google~~ ~~team~~ **Based in the Virgin**  
**Islands** **I only dea** **slan**

**NEIL CARRIER**

**(a dismissive sneer)**

**Nice try. He didn't do that.**

**DI ANDREW WILSH**

**How do you know?**

**NEIL CARRIER**

**I was always his favourite uncle.  
Never kept anything from me.**

**DI ANDREW WILSH**

**That's not exactly compelling  
Neil.**

**NEIL CARRIER**

**He 'fessed up to those cash vans  
soon as I asked him  
(beat as that goes down)  
And - for that very reason - I  
asked him about the Laing woman**

**Neil shakes his head - We didn't do it.**

**DI MENA PURI**

**Fact you even had to ask him  
contradicts your statement that he  
spent the night fixing a leak at  
the pub, doesn't it, Neil?**

**Neil grinces - he hadn't factored that in**

**JACK (CONT'D)**

According to Kate Freeman, Palmer threatened Woods when he asked why patrols were being diverted from Harbour Fields.

Puri and Walsh exchange a look, both tellingly unsurprised

**DI ANDREW WALSH**

What did Palmer say to Woods?  
Allegedly?

**JACK**

'There are faster ways to die than cancer'.

Walsh digests that. With severe misgivings:

**DI ANDREW WALSH**

I'll have to pass that on to Police Conduct.

(off Jack's look)

They were informed as a matter of course because I was involved in the death of a suspect.

**JACK**

(nods)

They reached out to us, too  
Reminding us you couldn't attend the PM

**DI ANDREW WALSH**

(nods, he expected this)

My interviews scheduled for tomorrow..

**JACK**

On the plus side, we could use some outside help

Walsh just about mustering a nod for that.

80A OMITTED

80A

80B OMITTED

80B

81 OMITTED

81

82 OMITTED

82







Palmer is silent for a long beat, then digs out his warrant card and sets it down on her desk. Bridget gapes at him, her face a vortex of anger, shock and deep sadness.

**BRIDGET LAING (CONT'D)**  
**How Ray? How could you be so bloody stupid?**

**DET. SUPER RAY PALMER**  
**All I did was shift patrols away from Harbour Fields, that's it.**

**BRIDGET LAING**  
**Why was that important?**

**DET. SUPER RAY PALMER**  
**(a flash of shame)**  
**I dunno. To drive the crime stats up I suppose.**

Bridget reacts to the equivocation of 'I suppose'.

**BRIDGET LAING**  
**You suppose?**

**DET. SUPER RAY PALMER**  
**Look.. I had nothing to do with Fred Woods, alright? Nothing**

**BRIDGET LAING**  
**But you threatened him didn't you?**

**DET. SUPER RAY PALMER**  
**I had a word. Big deal.**

Bridget fixes him with a look of pure granite.

**BRIDGET LAING**  
**'Big deal'? I placed Kate Freeman on fucking suspension for coming to me with nothing less than the truth! My advice? Don't say another word 'til you've got a lawyer present.**

**DET. SUPER RAY PALMER**  
**Noted**

Beat. Relenting a hair:

**BRIDGET LAING**  
**Can't believe you'd do this, Ray.**



















**(MORE)**

**LISA WILSH (CONT'D)**

She didn't deny there was something going on but she said it was early days and Mike was still a big part of her life. But she said..

(covers his hand tenderly)

...she said she was hopeful for a future with you

A future that was brutally, unaccountably denied

**LISA WILSH (CONT'D)**

And then I left. I went to the gym, popped in the supermarket, and came home.

Wilsh - after all these years, he knows when his sister is lying - and she isn't lying now

From outside, the sound of POLICE SIRENS.

THUD The hammer slips from Wilsh's grip and falls to the floor. Lisa sees it, computes what he was about to do and why and SCREAMS. She stumbles from the table, runs through to the hall and out into the street, her FOOTSTEPS dying away as Wilsh just sits there, taking a last sip of tea. LOUD VOICES, then uniformed police flood in and surround ANDREW

92 EXT. WILSH HOUSE - DAY 6 - 19 10

92

Aftermath Later. Puri, Jack and Nikki have just arrived, Puri checking a distraught Lisa

93 INT. KITCHEN WILSH HOUSE - DAY 6 - 19 15

93

Wilsh hasn't moved from his chair. Puri, Nikki and Jack look on, uniforms in the background

**DI ANDREW WILSH**

All our years in foster care... I'm not making excuses...

**DC MENA PURI**

But?

Wilsh gives his partner a sharp look for that - glimpses the depth of her hurt and betrayal - then continues:

**DI ANDREW WILSH**

It's hardwired in me. Defending her, protecting her.

(then)

All I could think was: if she comes round and ID's Lisa, it's over. I can't protect her in prison, it'd be a fate worse than death for her...

(MRE)

**DI ANDREW WALSH (CONT'D)**

**(then)**

**And then it just came into my head  
Earlier that day I'd got an email  
from West Yorks asking if Wes was  
still keeping his nose clean.. I  
knew what to do**

**DC MENA FURI**

**The perfect fall guy?**

**(MORE)**

**DI ANDREW WALSH (CONT'D)**  
 and jumped to the wrong conclusion  
 Not for the first time.  
 (then)  
 She was at the gym then the  
 supermarket...

**NIKKI**  
 Talking of jumps... what about  
 Wesley Carter?

**DI ANDREW WALSH**  
 (beat, then he nods)  
 He dropped like a stone - I only  
 hit him once. I hoped Lisa would  
 be the same.

**NIKKI**  
 You were going to kill her...?

**DI ANDREW WALSH**  
 (nods, bleakly)  
 Then myself. Seemed like the only  
 way out.

96 EXT. SOUTHBAY POLICE STATION - NIGHT 6 - 21:00

96

That night. A heightened, stylized, soundless scene as -  
**AMISH WITH BLUE LIGHT** - DC Puri leads a handcuffed Walsh from  
 her car to the police station. Bridget, looking on, her  
 tough mask still in place, but barely.

New angle - on Jack and Nikki getting out of their car,  
 taking in the scene as they also head inside.

A furious Mike Laing has just arrived and is being held back  
 by Kate and other coppers - a clear and deliberate echo of  
 the scene outside the house on the night of Carl's murder.

97 INT. BRIDGET LAING'S OFFICE - NIGHT 6 - 21:30

97

Bridget Laing wipes a hand down her own face, then

**BRIDGET LAING**  
 Where are we? Essentially?

Wder. She's sequestered with Nikki, Jack and DC Puri.

**DC MENA PURI**  
 Sadly, we have no reason to doubt  
 Andrew's version of events.  
 Especially in the light of him  
 confessing to Wesley Carter.

**JACK**  
 He also directed us to a bin bag  
 containing these items.

**(MORE)**



**DC MENA PURI (CONT'D)**

I traveled house to house with fresh eyes. A witness saw someone throw something over the sea wall behind Carl's house between 9 15 pm and 9 30 pm

**JACK**

Timing and location fit with the attacker discarding the dumbbell.

**BRIDGET LAING**

You want to search the shoreline?

(Jack nods)

We'll cover it - and whatever else you need

98      EXT. SOUTHBAY (AERIAL SHOT) - DAY 7 - 07:00      98

AERIAL SHOT, swooping down on Southbay in the dawn sunshine.

99      OMITTED      99

100      EXT. SEA WALL BEHIND CAROL LAING HOUSE - DAY 7 - 10:00      100

Angle on divers searching the water beyond the sea wall behind Carl's house. Jack and Velvy supervising VOICES from across the water. One of the divers plucking his mask free as he holds a grit-covered DUMBELL aloft.

**JACK**

Let me see it!

The diver brings it over; Jack takes the bagged up dumbbell, sets the dumbbells side-by-side identical.

101      OMITTED      101

102      OMITTED      102

103      EXT. BRIDGET LAING'S HOUSE - DAY 7 - 16:00      103

Bridget and Mike manning the barbecue in her big back garden. CID and spouses make up most of the guest list. Greatest Hits of the Rolling Stones on the stereo. Reconciliation is the vibe.

Pick up Lisa passing talking to Bill Burnett.

**BILL BURNETT**

... Sue said I should've packed it  
in at sixty. I guess the moral of  
the story is: always listen to your  
wife. Who knows, I might actually  
enjoy retirement...

He gives a self-deprecating chuckle. Lisa smiles thinly.

**BRIDGET LAING**

Can you get some more onions,  
Lisa?

Lisa nods, heads inside. Bill looks a bit abandoned.

**MIKE LAING**

Cheer up Bill, night never happen

**BRIDGET LAING**

Ignore him

(nods to table)

Drinks are over there and there's  
more beers in the fridge if they're  
not cold enough

Bill returns her warm smile, sets off to find the booze.

**MIKE LAING**

Mm

Bridget catches his

**BRIDGET LAING (CONT'D)**

I just wanted to say... how much  
I appreciate you coming

**KATE FREEMAN**

I'm happy to be here.

**BRIDGET LAING**

I know we're not gonna fix things  
overnight, but it's a start...

**KATE FREEMAN**

It is.

An open, sincere look between them then Mike's coming back  
over. Pulls a mock scandalised face, i.e. burning them

**MIKE**

What did I say about the wings?!

Bridget - a conspiratorial eye roll for Kate - then

**BRIDGET LAING**

Shit - it's gonna blow away!

~~Bridget's subplot where Mike and boys are messing to erect a~~  
huge, temporary gazebo, the plastic SLAPPING in the wind

Kate and Bridget head over to help Ryan and Dm

**KATE FREEMAN**

Need a hand, boys?

Angle on - Dm Laing freezing up, gripping the peg he's  
supposed to be pushing into the ground and staring at Kate.

Reveal: Mike watching from the bar Q Dm and final puke's



**DOM LAING**  
I want to go home.  
(urgently qualifies)  
Just you, me and Ryan

**MIKE LAING** ~~Runs~~ runs out into the garden **MIKE** Sees Kate laughing with  
Bridget, DC Puri and Bill Burnett.

**MIKE LAING**  
Yeah, I know what you mean

Right then, Mike's mobile **RINGS**

**MIKE LAING (INTO PHONE) (CONT'D)**  
Mike Laing

**JACK (V.O)**  
Hi Mike Jack Hodgson - can we  
speak in confidence? 4 G . **CK (V.O)**



**JACK**

**D you remember what they were  
arguing about, Dom? D you remember  
any specific words?**

**Beat. Dom figures for a long tense beat. Just when we think  
he will respond**

**DOMLAING**

**Uniform They were arguing about  
uniform if uni**

**111      EXT. BACK GARDEN MIKE'S MOBILE HOME - DAY 7 - 18 34      111**

Jack and Nikki - watching Mike as he calls Bridget.

**MIKE LAING**  
(panic rising now)  
She's not answering..

Catching his father's anxiety, Ryan has finally stopped playing football. Stands with Dan both watching their father with dread and concern..

**112      EXT/INT. GARDEN/KITCHEN BRIDGET'S HOUSE - DAY 7 - 18 34 112**

We see why Bridget didn't pick up - she's out in the garden with Kate, clearing up after the barbecue. The Stones still playing but everyone's gone home. I.e. the food

**BRIDGET LAING**  
It all went! I normally make too much..  
(cleans down grill; wipes brow thoughtfully)  
You think Mike's OK?

**KATIE FREEMAN**  
Yeah I mean.. under the circumstances.  
(affected casualness)  
Why?

**BRIDGET LAING**  
Just him shooting off like that...

And we see Kate react to this - a talon of dread

**KATIE FREEMAN**  
I'm sure he's fine.

Bridget turns the music off. Resumes cleaning the grill. Kate grabs a stack of plates and we go with her as she carries them inside. On the counter, Bridget's mobile is on charge, glowing in the gloom of the kitchen

Kate steps to it: *13 MISSED CALLS* from Mike. Kate instinctively checks her own phone. She has no missed calls, from Mike or anybody else.

And right then, Bridget's phone rings - Mike again - and this time Kate answers it.

**MIKE LAING (V.O)**  
Is Kate still there? You've got to keep her there!

Then, very calmly, Kate replies:



**(MORE)**

**CAROL (CONT'D)**  
**You did! Oh, that is priceless.**  
**That is fucking hilarious!**

**Carol starts LAUGHING**

**CAROL (CONT'D)**  
**Don't tell me - kids, nuptials,**  
**future plans, all that...**

**KATE FREEMAN**  
**Shut up!**

**CAROL**  
**(Laughs LOUDER)**  
**I almost feel sorry for you**  
**Almost. I mean he said you were**  
**thick but Jesus Christ...**

**Kate loses it - grabs the DUMBELL lying on the sofa**  
**Strikes Carol across the head with massive force.**

116

**INT. KITCHEN BRIDGET HOUSE - DAY 7 - 18 35**

116

**As Kate goes in for the kill, Bridget brings Kate down with a**  
**last-ditch scissor-kick. After a close-quarters fight,**  
**Bridget overpowers Kate. Bridget has C ter**

**BRIDGET LAING**

It's years since I felt a collar -  
I've missed it.

Bridget puts a handcuffed Kate in the back of her car, drives away. Leaving Jack, Nikki and Mike marooned on the drive, staring after the car as it vanishes in the early evening gloom

118 EXT. SOUTHBAY BEACH- DUSK 7 - 19 30

118

The setting sun washes over Jack and Nikki as they walk hand in hand along the beach

**NIKKI**  
Southbay's kind of grown on me.

**JACK**  
I wouldn't go that far...

She gazes appreciatively off to the blue horizon

**NIKKI**  
Bank Holiday's coming up. We could do the drive in our sleep..

**JACK**  
(chuckling)  
Stop. Just stop.

They share a smile. A melancholy passes Jack's face.

**NIKKI**  
You OK?

**JACK**  
Just the whole thing with Bill...

**NIKKI**  
No way back there?

Jack reflects, shakes his head

**JACK**  
He took a wrong turn.. got stuck down here and.. now he's done.  
(struggles to name it)  
Life's so bloody fleeting.. so fragile..

He meets her firm loving gaze. Then, lighter:

**NIKKI**  
Not worried you've

**JACK**  
What...? No Never.

**She encircles him in her arms.**

**NIKI**  
... got stuck somewhere you don't  
want to be?

**He's smiling now Takes her face in his hands - looks her  
right in the eye - not just with love but appreciation**

**JACK**  
Categorically not.

**They kiss, long and deep**

**NIKI**  
'Categorically not'?  
(chuckles)  
Who knew those words could be so  
romantic? So hot?

**Jack laughs and they resume their kiss, more passionate now  
WE PULL OUT AND UP, leaving them far below on the burnished  
beach and**

**CUT TO BLACK**

**END OF EPISODE**

**119 OMTIED**

**119**

**120 OMTIED**

**120**