

CLOSING THE GAP

Part One

Written by

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BLACKNESS.

HUGH (V.O.)
I got into teaching because I
wanted to make a difference. So
far, jury's out.

FADE IN:

EXT. SCHOOL - DAY

Rough, inner-city, British secondary school.

INT. SCHOOL HALL - SAME

Like a solid but weathered oak tree, school-teacher HUGH FULLER (HUGH), male, early forties, delivers an assembly presentation to a hall full of SECONDARY SCHOOL CHILDREN.

HUGH
Only months ago, barriers to
student progress had never been
higher.

The Secondary School Children hang on Hugh's every word.

HUGH (CONT'D)
Young people, within our own
community, were falling victim to
circumstances out of their control.

EXT. SCHOOL - SAME

Cars screech to a halt and block the entrance. Several HOODED YOUTHS, faces not visible, get out and congregate.

INT. SCHOOL HALL - SAME

HUGH
Thanks to the sterling work of the
parent-teacher association on
campaigns such as 'Drop the
Knife'...

QUICK FLASH

--Two MASKED MEN beat the living shit out of a male GANG MEMBER, late-twenties, until a knife falls from his grip.

BACK TO SCENE

HUGH (CONT'D)
...and 'Kick Drugs Into Touch'...

QUICK FLASH

--One of the Masked Men restrains the Gang Member as the other breaks his wrist, takes a bag of drugs from him and kicks him, repeatedly.

BACK TO SCENE

HUGH (CONT'D)
...academic progress is trending in
the right direction.

The head-teacher, MISS. JANE SCOTT (MISS. SCOTT), female, mid-forties, applauds and the whole hall follows suit.

EXT. SCHOOL - SAME

The group of Hooded Youths has grown, considerably, in size. They march towards the school entrance, armed with all manner of weapons, including guns and knives.

INT. SCHOOL HALL - SAME

Applause dies down.

Like a military officer, Hugh paces the hall and holds up a mirror so that the Secondary School Children can see their own reflections.

HUGH
What you're looking at right now...

QUICK FLASH

--In a blood-stained bathroom mirror, one of the Masked Men removes his mask.

Hugh.

BACK TO SCENE

HUGH (CONT'D)
...is the only barrier that will
ever stop you achieving your hopes
and dreams.

Pandemonium as Hooded Youths storm the hall.

Miss. Scott intervenes and is battered with a weapon.

The Secondary School Children scream and trample over one another as they stampede towards the exit.

TEACHERS, mixture of ages, male and female, do their best to protect the Secondary School Children, but are battered with bats and slashed at with knives by the Hooded Youths.

A MALE TEACHER, late fifties, is stabbed, multiple times. A FEMALE TEACHER, early twenties, is beaten to the ground as she drags a fallen Secondary School Child from the human crush.

One of the Hooded Youths recognises Hugh and pulls out a gun.

From out of the chaos, an attractive young student, OLIVIA FULLER (OLIVIA), early teens, sprints towards Hugh.

OLIVIA

Dad!

The Hooded Youth aims the gun at Olivia.

BLACKNESS.

Gun-shot.

SUPER: Six months earlier.

EXT. HUGH'S HOUSE - MORNING

Moment of sun-rise.

Beautiful house in a leafy, suburban area.

INT. HUGH'S HOUSE - BEDROOM - DAY

Heavily scarred fingers tap away on laptop keys.

Alarm clock shows 05.15am.

Email PING.

Hugh wakes beside his beautiful wife, ISLA FULLER (ISLA), early-thirties, who beavers away on a laptop, in bed, beside him.

HUGH

If I wanted a wake up call at this hour I would've stayed in the forces.

Isla ignores Hugh, totally engrossed in what she is doing.

HUGH (CONT'D)
Maybe I should send an email.

Hugh climbs out of bed, tattooed and scarred back visible, and disappears off screen.

Pissing sound.

Isla closes the laptop.

ISLA
Won't be complaining when I'm
detective superintendent, will you?

HUGH (O.S.)
Great; you can earn even more money
that you won't have time to spend.

Isla gets out of bed and puts on a dressing gown as Hugh re-enters the room.

ISLA
Are you such a cynic because you
hate your job or because I'm
actually getting somewhere with
mine?

Hugh performs press ups at the bed-side.

ISLA (CONT'D)
Good idea; release some misplaced
frustration.

HUGH
About the only thing that does get
released in here.

ISLA
You can be a right nasty bastard,
sometimes, you know?

Isla grabs her laptop and storms out of the room.

INT. HUGH'S HOUSE - KITCHEN - DAY

Radio plays.

Hugh makes breakfast as Isla sings to herself and works on her laptop; she has a great voice.

The song ends and a radio presenter speaks.

RADIO PRESENTER (O.S.)
 Today's top story; a fifteen year
 old boy was stabbed outside a
 cinema yester--

Hugh yanks the radio plug out of the socket then sits down at the table and tucks into his breakfast.

Hugh picks up a

NEWSPAPER

--Headline - 'Boy, eleven, caught carrying weapons and drugs for local gangs.'

BACK TO SCENE

Hugh slings the newspaper in the bin.

HUGH
 I was under the impression that
 being a police officer actually
 entailed being on the streets, not
 behind a screen.

Isla speaks whilst she carries on with her work.

ISLA
 There is a system in place and,
 although you may not approve, it
 works.

Hugh grabs Isla's hand, which is covered in severe BURNS all the way up her wrist.

HUGH
 Does it? Oh, wait, he was mentally
 ill, wasn't he?

Isla pulls her hand away as Olivia, in school uniform, glides in, like she is on stage.

OLIVIA
 Morning, morning, morning, people.

Hugh gives Olivia a big kiss on her forehead.

Isla responds without looking up.

ISLA
 Morning.

Hugh brings Isla breakfast.

HUGH
All sorted for tonight, twinkle
toes?

A huge smile crosses Olivia's face and she nods.

OLIVIA
It's so, so, so on fleek; Mum, you
have to check this out, watch.

Olivia dances but Isla does not flinch.

ISLA
Wouldn't want to spoil the surprise
tonight, would I?

Olivia's spins out of a pirouette and bashes into the table;
Isla gives her daggers.

OLIVIA
Guess not.

HUGH
Come on, get that down you
otherwise we'll both be in Miss.
Scott's office.

As Hugh exits, Isla opens a second window on her

LAPTOP SCREEN

--Online betting app.

INT. CAR - DAY

CLASSICAL MUSIC.

Hugh hums along to the music as he drives with Olivia in the
passenger seat.

OLIVIA
This is so, so, dead.

Olivia takes out a mobile phone and texts.

HUGH
Human interaction?

Olivia ignores Hugh.

HUGH (CONT'D)
Who's so important that you can't
keep that thing away for five
minutes with dear old dad?

Hugh makes a swipe for the phone but Olivia shields it.

OLIVIA
No one.

HUGH
Luke?

Olivia does not respond.

HUGH (CONT'D)
Knocks about with that Mooney gang.

OLIVIA
Mum not heard of General Data
Protection?

HUGH
So, he does, then?

OLIVIA
Like mum cares.

HUGH
Hey.

OLIVIA
Whatever. We're just friends,
anyway.

Hugh does not look convinced as Olivia smiles away at her
phone.

EXT. SCHOOL - DAY

Car parks. The door almost flies off its hinges as Olivia
jumps out and glides towards the school entrance.

Hugh gets out of the car.

HUGH
Ahem.

Olivia stops in her tracks as Hugh taps his cheek.

OLIVIA
Social suicide isn't on my
timetable today.

Olivia bobs a curtsy to Hugh then skips away and joins a group of TEENAGE BOYS, all who look slightly older than her, outside the entrance. She engages in conversation with one boy in particular, LUKE DICKINS (LUKE), mid-teens.

With evident disapproval, Hugh marches towards the school entrance.

INT. SCHOOL CORRIDOR - CONTINUOUS

Hugh weaves between multiple SCHOOL CHILDREN, early teens, who all greet him with pleasant smiles, which he returns in kind.

Hugh reaches his office, beside which is a

NOTICE-BOARD

--Various posters around knife crime, drugs, mental health, self-harming, signs of depression etc.

BACK TO SCENE

As Hugh unlocks the office door, a puny young school boy, GEORGE, mid-teens, approaches. He looks like he has the weight of the world on his shoulders.

HUGH

G-unit; how are we doing?

Hugh holds up his hand and George gives him a half-arsed high five then bursts into tears.

HUGH (CONT'D)

Can't have my main man all upset.

Hugh ushers George through the office door. As he does, Miss. Scott intervenes.

MISS. SCOTT

Don't keep him too long, he's already performing well below target.

HUGH

With an alcoholic mother and a wife-beating, smack-head for a father, I wonder why?

MISS. SCOTT

All the more reason we don't impact his learning further by keeping him out of lessons.

Hugh imitates a clairvoyant.

HUGH
I'm getting the word 'priorities'.

MISS. SCOTT
Grades are his priority.

HUGH
His or ours?

MISS. SCOTT
This is the education system of the
twenty-first century. You may not
like it but this is the way it is.

HUGH
You ever met my wife?

MISS. SCOTT
No one's got a gun to your head,
Mr. Fuller; if it's an issue you
know where the doors are.

Miss. Scott walks away from Hugh.

MISS. SCOTT (CONT'D)
I expect to see him back in a
classroom, quickly.

Hugh enters his office.

INT. HUGH'S OFFICE - CONTINUOUS

Hugh smiles at George and offers him a box of tissues.

GEORGE
Am I in bother with Miss?

HUGH
Don't be daft.

As George wipes his eyes, he looks around the office. Beside
Hugh's computer is a

PHOTOGRAPH

--Four Royal Marines, one of whom is Hugh.

BACK TO SCENE

GEORGE
Bet you've seen problems, Sir.
Like, proper problems.

Hugh picks up the photograph and admires it.

HUGH
One person's problem is another's
challenge.

GEORGE
They're different.

HUGH
Are they?

GEORGE
Don't get it.

Hugh puts the photograph back.

HUGH
What should you do, but don't
always do, when a teacher sets you
a challenge?

GEORGE
Try to beat it.

HUGH
And what should you do, but don't
always do, when you have a problem?

Hugh holds out a PENNY COIN as George mulls it over.
Eventually, a huge smile illuminates George's face and Hugh
drops the penny onto his desk.

GEORGE
Cheers, Sir.

Hugh smiles.

HUGH
Let's get you back in lesson before
Scotty Dog gives me a challenge.

George laughs.

INT. GYM - NIGHT

Hugh lifts weights. As he rests between sets, he reads a
POETRY BOOK

--Quotation - "They fuck you up, your mum and dad. They may not mean to, but they do."

MALE VOICE
Strange motivation.

BACK TO SCENE

A well-spoken, much older GYM RAT, male, early-sixties, peers over Hugh's shoulder as he wipes sweat from his face; he is in great shape for his age and looks youthful.

GYM RAT
Might I ask which poem?

Hugh shows Gym Rat.

GYM RAT (CONT'D)
Ah, This Be the Verse.

HUGH
Studied this for A-level. Thought
it was just a miserable
northerner's rant.

Hugh shuts the book.

HUGH (CONT'D)
Turns out the bloke's a prophet.

Gym Rat takes the book and studies it as Hugh pumps iron.

GYM RAT
Let me give you a bit of advice
that's always helped me, since
you've still a long way to go, if
you'll indulge me, of course.

Hugh finishes the set.

GYM RAT (CONT'D)
You can't change the world but the
world can change you.

HUGH
If that's your idea of a
motivational speech, don't give up
the day job.

GYM RAT
No worse than reading Larkin
between sets.

Gym Rat hands Hugh the poetry book and exits.

Mobile phone ring tone. Hugh looks at the

PHONE SCREEN

--'Isla'.

BACK TO SCENE

Hugh answers.

HUGH

Let me guess.

INT. CAR - SAME

Police sirens scream.

Isla has the phone on speaker as she races the car.

ISLA

I'm on route to something serious.
Apologise for me, won't you?

Silence.

ISLA (CONT'D)

Hugh?

INT. GYM - SAME

Hugh sits with the phone away from his ear.

ISLA (O.S.)

Hello?

Hugh hangs up the phone.

INT. HUGH'S HOUSE - KITCHEN - NIGHT

Hugh enters and tosses car keys on the table. Olivia skips in behind, in full dance attire.

OLIVIA

Nailed those pirouettes.

HUGH

Even Craig Revel-Horwood couldn't
argue with that.

Olivia's enthusiasm fades and tears well in her eyes.

HUGH (CONT'D)
Mum really wanted to come; she's
just got a really important j--

Olivia storms out of the kitchen.

EXT. CORNER SHOP - DAY

Gang of YOUTHS huddle together, all wear school uniforms. In the middle of the group, Luke Dickins, sells something to one of the others.

An older-looking, teenage HOODIE approaches from a distance.

HOODIE
Luke Dickins?

The huddle of Youths opens up around Luke.

Before Luke has chance to answer, Hoodie whips out a knife and stabs him in the stomach, several times.

Hoodie yanks the knife out of Luke's stomach and runs off.

As Luke falls to the ground, the Youths scatter, except one, who videos the scene on his mobile phone.

Luke coughs up blood as he bleeds out on the ground.

INT. SCHOOL HALL - DAY

Hustle and bustle as several TEACHERS, various ages, male and female, enter the room and take a seat, an air of uncertainty about them.

Hugh sits on the front row right in front of Miss. Scott, who settles the staff and addresses them.

MISS. SCOTT
Being a head-teacher is often a
thankless task but, today, I find
myself in completely uncharted
waters.

Concerned Teachers hang on Miss. Scott's every word.

MISS. SCOTT (CONT'D)
This morning, there was a major
incident involving a student from
our community.

Hugh, stoic.

MISS. SCOTT (CONT'D)
 Year nine student, Luke Dickins,
 was stabbed to death on his way to
 school.

Gasps from horrified, shocked Teachers.

Hugh looks a man on the edge.

MISS. SCOTT (CONT'D)
 It is our responsibility to
 reassure students rather than fuel
 rumours. To that end, this is not
 to be discussed with anyone outside
 this room.

HUGH
 So, we all grab a broom and start
 brushing?

Miss. Scott is taken aback and Teachers mutter amongst
 themselves.

MISS. SCOTT
 The last thing this school needs is
 negative publicity.

Hugh stands and addresses the staff.

HUGH
 The last thing this school needs is
 staff who care more about how
 things look rather than how they
 actually are.

Hugh looks for support from his audience but it does not
 come. He loses his temper.

HUGH (CONT'D)
 That could have been your son or
 daughter.

Other than the echo of Hugh's voice, absolute silence.

MISS. SCOTT
 Leave, Mr. Fuller; please.

Hugh storms out.

INT. HUGH'S HOUSE - KITCHEN - NIGHT

Isla sings as she works on her

LAPTOP

'Dickins Investigation'.

BACK TO SCENE

Hugh storms in and slings his gym bag aside.

ISLA

Good day?

Onto Isla's laptop keyboard, Hugh tosses a

FOLDED UP LETTER

--The words 'second written warning' are visible.

BACK TO SCENE.

Isla does not look up from the laptop.

ISLA (CONT'D)

Can't you just read it out?

Hugh snatches the laptop and smashes it to pieces.

Isla jumps back from the table.

HUGH

Taa-daa; proof that action gets a response.

ISLA

Arsehole.

Isla's eyes fill with tears as she takes the laptop and storms out of the room.

Hugh follows.

INT. HUGH'S HOUSE - BEDROOM - CONTINUOUS

Isla enters and slams the door but Hugh stops it.

HUGH

Scumbags that plague society don't subscribe to rules or political correctness; they slip through holes in your beloved system then give the rest of us the finger.

ISLA

Please, Hugh; don't.

HUGH

The only thing a bully responds to is force; my dick's bigger than yours, alpha-male mentality.

Isla sits on the edge of the bed and rubs her head.

HUGH (CONT'D)

You think they give a shit about some hairy-fairy awareness campaign? Or a rainbow background on a Facebook photo?

Door slam, elsewhere.

Hugh immediately regains composure.

Footsteps.

Olivia enters.

OLIVIA

I heard shouting on the street.

Isla wipes her eyes which Olivia notices.

HUGH

Just a bit upset about what happened this morning.

OLIVIA

Luke?

Isla nods.

ISLA

We were at the scene.

OLIVIA

You saw him?

Olivia bursts into tears and Hugh comforts her.

HUGH

Come on, twinkle-toes; go get a brew on and we can talk about it.

Olivia slumps out of the room.

Hugh sits down beside Isla.

ISLA

When did you become so angry with the world?

Hugh glances across the room. His eyes settle on a
FAMILY PORTRAIT

--Hugh, Isla and a NEW-BORN BABY.

BACK TO SCENE

Isla realises what Hugh looks at.

ISLA (CONT'D)
There's only one thing that will
hurt this family.

Isla drops the broken laptop into a bin as she exits.

Hugh looks into a mirror and his reflection stares back.

INT. BOXING GYM - NIGHT

Dank, dirty and grim.

Several old, battered punch bags hang from the ceiling.

In the corner, MICHAEL MOONEY (MOONEY), male, late thirties, sweaty and out of breath, hunches over a desk, covered with dictionaries, books and encyclopaedias, and reads a

BOOK

--'The Science and Art of Elocution.'

BACK TO SCENE.

Mooney looks a hard man with the top part of his right ear missing.

Mooney takes a deep breath before he speaks; he opens his mouth wide with each word and fully forms each sound.

MOONEY
Follow the arrows to avoid the
snow. Follow the arrows to avoid
the snow. Follow the--

Door CLANG echoes throughout the room.

Mooney abandons the sentence and hides the books away in the desk drawer.

Hoodie drags his feet towards Mooney.

HOODIE
You wanted to see me?

Hoodie reaches the desk and stops in front of it.

Although hunched over, Mooney dwarfs Hoodie as he burns holes through him with his eyes.

Hoodie is terrified.

HOODIE (CONT'D)
I did what you asked, Mr. Mooney.

Mooney circles Hoodie and points towards his own damaged ear. Whenever he speaks he sounds punch drunk, always a hint of a mumble or a slur.

MOONEY
Unlicensed boxing, when I was your age.

Mooney walks towards the biggest, heaviest punch bag and heaves it off a hook with ease. As he drops it, it makes a heavy thud sound. Only a chain and hook now dangle from the ceiling.

Mooney signals Hoodie towards him.

MOONEY (CONT'D)
That's the problem with anything--

Mooney stops mid-sentence as the slur becomes overly prominent. He takes a deep breath and pronounces the rest of the sentence slower and with over-pronunciation of each word.

MOONEY (CONT'D)
--you can see; it proves that something happened. Like when a copper sees a dead fourteen year old with multiple stab wounds, they know someone killed the cunt.

Mooney picks up a rope from the floor and signals Hoodie to hold out his arms.

Hoodie trembles as Mooney ties his wrists together.

MOONEY (CONT'D)
My old trainer thought I worked the body so much to avoid seeing a bloody nose but a bloody nose is just a leaky tap; runs for a bit but, eventually, gets patched up; a temporary hinderance.

Mooney lifts Hoodie off the floor and hangs him by the rope around the hook, a replacement for the punch bag.

MOONEY (CONT'D)
But, blow after blow here...

Mooney traces his finger across the location of Hoodie's kidneys.

MOONEY (CONT'D)
Serious, long-term internal damage.

Tears roll down Hoodie's cheeks as he stares at Mooney's huge hands.

MOONEY (CONT'D)
Problem was, those cunt referees always stepped in. Never really found out how long a man could take a full on, sustained assault to the kidneys.

Mooney pushes Hoodie and he swings from side to side, like a pendulum. Mooney makes a 'tick-tock' sound with his tongue in time with the swings.

HOODIE
Please, I just did what you asked.

MOONEY
Dead bodies don't attract new business partners.

HOODIE
I didn't--

MOONEY
Understand?

Mooney gets in Hoodie's face.

MOONEY (CONT'D)
There something wrong with the way I speak?

Hoodie shakes his head.

MOONEY (CONT'D)
Then it must be your hearing, Sonny Jim.

Mooney pulls out a knife and holds the blade against Hoodie's ear.

MOONEY (CONT'D)
 The only good bit of advice my old
 man ever gave me was if it's
 useless, get it chucked.

Hoodie cries as Mooney torments him with the knife.

MOONEY (CONT'D)
 Luckily for you, he was a fucking
 degenerate prick so I never took it
 as gospel.

Mooney puts the knife down and pulls on a pair of boxing
 gloves.

MOONEY (CONT'D)
 No referees today.

Sickening sound of repeated punches and Hoodie's cries as the
 chain jerks and sways, violently.

EXT. PUB BEER GARDEN - DAY

Hugh enters with three drinks in hand. He sits at a table
 with two other teachers, ANDY, male, mid-twenties and LAURA,
 female, mid-twenties.

Hugh slides the drinks across to Andy and Laura.

ANDY
 Legend.

LAURA
 Swap you.

Laura slides a SCHOOL ID LANYARD across the table; Hugh's
 face clearly visible on it.

LAURA (CONT'D)
 Massive safeguarding issue, leaving
 that laying about.

Hugh takes the lanyard and stuffs it into his jacket pocket.

ANDY
 Here's to another week of spinning
 plates and jumping through hoops.

Andy and Laura clink glasses, Hugh does not.

HUGH
 Can see PT Barnum's hard-on from
 here.

ANDY

Next thing, they'll be clowns and elephants in those teaching adverts, you know; make a difference, change a life, all that bollocks.

LAURA

We're here to educate, not save the world.

ANDY

True, but we all know that wider social issues have much bigger impact than anything academic. They go unaddressed, the gap in student attainment will increase.

HUGH

To six feet, for some.

A newspaper beside Hugh; he picks it up and tosses it in front of Laura and Andy.

NEWSPAPER

--'POLICE SUSPECT FOURTEEN YEAR OLD BOY WAS VICTIM OF DRUG-RELATED GANGLAND KILLING.'

BACK TO SCENE

ANDY

Monkey see, monkey do. Product of the environment.

LAURA

All kids can achieve, background and social circumstances don't make any difference.

ANDY

Alright, Gove.

Hugh sips his pint.

HUGH

In Afghanistan, we were deployed to a village to rebuild some houses. Got ambushed by Taliban when we got there. Took them out, all except two; a local lad, no more than nine, maybe ten, years old, wouldn't have known any better, and an older bloke.

QUICK FLASH

--Backed up against a wall, a TALIBAN FIGHTER, male, late-thirties, hides behind an AFGHAN BOY, around ten. The Afghan Boy holds a machine gun, finger shaking on the trigger. Around his neck, a CHARM NECKLACE.

BACK TO SCENE

Hugh fiddles with the pint glass.

HUGH (CONT'D)
The order came to end the stand
off; kill the kid and detain the
bloke for intelligence.

Laura and Andy hang on Hugh's every word.

LAURA
You didn't?

QUICK FLASH

--The machine gun shakes in Afghan Boy's hands as a MARINE, male, mid-twenties, aims a gun.

GUNSHOT and the machine gun CLATTERS onto the ground.

BACK TO SCENE

HUGH
Marine who did took his own life,
months later. Taliban scumbag,
eventually, walked on some
bureaucratic bullshit.

QUICK FLASH

--A tear rolls down his cheek as Hugh, in military uniform, takes the charm necklace from the Afghan Boy's body.

BACK TO SCENE

HUGH (CONT'D)
That kid didn't pick up the gun, it
was put into his hands.

ANDY
Product of the environment.

HUGH
At my discharge hearing, they told
me that doing what's necessary can
seem wrong in the eyes of others.

Laura puts a hand on Hugh's.

LAURA

A soldier with no compassion is
just a bully with a weapon.

ANDY

Don't know what you could have done
differently.

Hugh necks what remains of his pint.

HUGH

Change the environment.

Hugh slams his empty pint glass down and exits.

INT. HUGH'S HOUSE - KITCHEN - NIGHT

Glow from laptop screen illuminates the room.

Half empty bottle of wine beside Isla, asleep, at kitchen
table.

Hugh sneaks in and stands over Isla. He scans the table, on
which, beside the laptop, is a

NOTEPAD

--Title - 'Dickins murder lines of enquiry.'

--'Known Mooney Gang Members', followed by a list of names,
one of which is Michael Mooney.

BACK TO SCENE

Hugh reaches towards Isla but then stops as his attention is
caught by the

LAPTOP SCREEN

--Police National Database.

BACK TO SCENE

Hugh reaches into his pocket and removes something. He opens
his hand and reveals the Afghan Boy's charm necklace.

Hugh sits beside Isla and slides the laptop over, the glow
illuminates his features.

Hugh taps away on the

LAPTOP

--One by one, images of various MALES, and associated addresses, pop up.

BACK TO SCENE

Hugh sneaks glances at the names on Isla's notepad then taps away on the laptop keys; he takes photos of the laptop screen with his mobile phone.

Isla stirs.

Hugh pauses until Isla, eventually, settles. Hugh continues his work on the laptop then stops and stares at the

LAPTOP

--Image of Mooney.

BACK TO SCENE

Hugh takes a photograph of the laptop screen then puts everything back as it was when he entered.

Before he exits, Hugh glances towards Isla for a few moments then marches out.

EXT. STREET - NIGHT

Pitch black and completely deserted save for a DRUG DEALER, male, mid-twenties and a DRUG BUYER, male, mid-teens, who exchange drugs and money and then go their separate ways.

The Drug Dealer checks over his shoulder as he makes his way down the street, in the opposite direction as the Drug Buyer. He turns onto

ANOTHER STREET

and walks past a solitary parked car.

INT. CAR - SAME

Hugh watches the Drug Dealer. He looks at his

MOBILE PHONE SCREEN

--Mugshot of Drug Dealer.

BACK TO SCENE.

Hugh gets out of the car.

EXT. STREET - CONTINUOUS

Hugh closes the car door and follows the Drug Dealer. He keeps a decent distance behind.

Drug Dealer enters a house and closes the door behind him. Hugh reaches the house and checks the number on the door; he takes out his phone and looks at the

PHONE SCREEN

--Drug Dealer mugshot.

--Same house number as on the door.

BACK TO SCENE

Hugh surveys the house exterior then puts the phone away, pulls on a pair of gloves and a mask and sneaks towards the back of the house.

EXT. BACK GARDEN - CONTINUOUS

Like a soldier on a military operation, Hugh stealthily makes his way towards a back door. He peeks inside a window then picks the lock.

INT. HOUSE - KITCHEN - CONTINUOUS

Hugh slips inside and closes the door; lights off but muffled, audible music from elsewhere. On the side, a large rolling pin which Hugh picks up.

INT. HOUSE - BEDROOM - CONTINUOUS

Music blares as Drug Dealer smokes a spliff and packs cocaine into little plastic bags.

Door bursts open and Hugh barges into the room. Drug Dealer reaches for a HAMMER but Hugh batters him with the rolling pin.

A struggle between Hugh and Drug Dealer ensues but Hugh, eventually, pins Drug Dealer down.

DRUG DEALER

You fucking stupid, Bruv? You know
whose gear this is?

Hugh rags Drug Dealer up onto his feet and pins his hand down on a dresser beside several bags of cocaine.

HUGH
This all of it?

DRUG DEALER
Fuck you.

Hugh smashes Drug Dealer's hand to bits with the rolling pin. Drug Dealer screams and clutches his broken hand as Hugh takes the bags of drugs.

DRUG DEALER (CONT'D)
You're fucking dead, Bruv; you hear me--

Hugh stands on Drug Dealer's broken hand and crouches beside him, all the time his body weight on the injury. Drug Dealer cries out.

HUGH
Sometime, in the very near future,
I'll call again. If you're still
here...

Hugh digs his foot into Drug Dealer's hand, who is in agony.

DRUG DEALER
The things he'll do to me, you
might as well kill me now.

Hugh picks the hammer up and rams the rolling pin into Drug Dealer's mouth.

HUGH
I wouldn't kill you.

Drug Dealer gasps for breath and struggles but Hugh forces the rolling pin in further.

HUGH (CONT'D)
Just make things really...

Hugh taps the hammer on the rolling pin.

HUGH (CONT'D)
...really...

Hugh taps the hammer on the rolling pin again, harder.

HUGH (CONT'D)
...uncomfortable.

Drug Dealer's eyes bulge as Hugh swings the hammer down, like lightening.

SMASH as Hugh drives the hammer into the floor beside Drug Dealer's head.

Hugh drops the hammer and exits.

Drug Dealer takes the rolling pin out of his mouth, curls up like a baby and cries.

INT. CAR - NIGHT

Hugh slumps into the drivers seat and slams the door. He breathes heavily but, gradually, regains his composure.

Hugh reaches towards the

REAR-VIEW MIRROR

and looks at his reflection. He removes the mask and studies his own face for some time. Eventually, he lets out a huge sigh of relief, like a weight has been lifted, and melts into the seat.

INT. HUGH'S HOUSE - KITCHEN - NIGHT

Hugh enters, no sign of Isla. He tip toes through the kitchen.

INT. HUGH'S HOUSE - BATHROOM - SAME

Hugh empties plastic bags of cocaine into the toilet and flushes it away. He looks at himself in a mirror and tidies up his appearance.

On his shirt, a blood-stain. Hugh takes off his shirt and exits.

INT. HUGH'S HOUSE - KITCHEN - SAME

Hugh pours stain remover over the blood, tosses the shirt into a sink and scrubs it.

ISLA (O.S.)
What are you doing?

Hugh freezes as Isla approaches. She reaches into the sink and lifts out the shirt, blood-stain revealed.

Hugh slurs his words as he speaks.

HUGH
 Pub, kebab, taxi ride, ketchup.

Isla takes the shirt and scrubs it.

ISLA
 Let that soak.

Hugh hiccups as he stumbles away from the sink. Isla supports him.

ISLA (CONT'D)
 Drinking the solution now, is it?

Hugh gazes into Isla's eyes and slurs the tune of a song.

ISLA (CONT'D)
 You pick your moments, don't you?

HUGH
 You remember this.

Isla leads Hugh away.

INT. HUGH'S HOUSE - BEDROOM - CONTINUOUS

Isla props Hugh up as they enter.

Hugh stumbles into bed and flakes out. Isla pulls off Hugh's socks but, as she does, she falls backwards onto her backside and a photograph frame topples from a dresser and lands beside her. She picks up the

PHOTOGRAPH FRAME

--Hugh and Isla, much younger, dressed in formal wear, members of what appears to be an orchestra.

BACK TO SCENE

Isla admires the photograph then sings the same tune Hugh did, moments ago.

HUGH (O.S.)
 There it is.

Isla climbs into bed and kisses Hugh on the forehead.

ISLA
 Don't complain tomorrow when you're hungover, okay?

Isla turns out the light and settles.

Hugh's drunken demeanour disappears as he stares at the ceiling, wide awake.

INT. SCHOOL - DAY

Hugh walks down a corridor and bumps into George.

HUGH
Good weekend, mate?

GEORGE
Better. You?

Hugh thinks about his answer.

HUGH
Better.

Hugh walks towards the school hall entrance.

INT. SCHOOL HALL - CONTINUOUS

Chairs arranged as if a small meeting will take place. Miss. Scott chats with Laura.

Hugh enters and takes a seat with them.

MISS. SCOTT
Mr. Fuller, I felt that you may wish to lead on this new opportunity that has presented itself.

HUGH
Which is?

MISS. SCOTT
Arthur Dickins will be here shortly, along with our chair of governors.

Hugh looks across at Laura

HUGH
The staff governor, the head, our chair of governors and a parent.

Hugh realises Miss. Scott's intentions.

HUGH (CONT'D)
A parent-teacher association.

MISS. SCOTT
The perfect forum to address the
wider issues you feel so
passionately about.

The door opens.

Barrel-chested ARTHUR DICKINS (ARTHUR), male, mid-forties, hobbles in. Tucked under his arm, a crutch he does not use. He appears unkempt and older than his years. Despite the limp, he walks tall and with perfect posture although a grimace is always evident when he does.

The CHAIR OF GOVERNORS, male, mid-fifties, accompanies Arthur towards the others.

MISS. SCOTT (CONT'D)
Mr. Dickins, would you like a
drink?

ARTHUR
Tea; black.

The Chair of Governors obliges and disappears.

MISS. SCOTT
The aim of this meeting is to
introduce you to Mr. Hugh Fuller;
the chair of our new PTA.

Hugh offers his hand but Arthur does not reciprocate.

MISS. SCOTT (CONT'D)
A PTA gives parents and staff the
opportunity to work together to
close the gap in academic progress
of our students.

Arthur sits back and crosses his arms.

ARTHUR
In layman's terms, we look like we
are doing something but, in
reality, do naff all.

LAURA
Part of the grieving process is
acceptance. This could help--

Arthur cuts Laura off.

ARTHUR

My only son is dead. My wife upped sticks. I have nothing left in this life except painful memories and this shite.

Arthur takes out a packet of

ANTI-DEPRESSANTS

and tosses them at Laura's feet.

ARTHUR (CONT'D)

The only thing I will be accepting is the sight of the scumbags responsible covered in their own claret.

As the Chair of Governors re-enters with brew, Hugh picks up the tablets.

HUGH

Shall we begin?

EXT. SCHOOL - DAY

Arthur hobbles away from the building.

Hugh runs out from the building and follows.

HUGH

Mr. Dickins.

Arthur ignores him but Hugh catches up and holds out the tablets.

Arthur disregards Hugh and keeps on moving.

Hugh persists and blocks Arthur's path.

ARTHUR

Just because we're stood in front of a school doesn't mean you won't be picking teeth up off the floor.

Hugh looks into Arthur's eyes for several moments.

HUGH

Anger can be great motivation, if channelled correctly.

ARTHUR
 Finished school thirty years ago,
 pal.

Hugh reaches into his pocket, takes out Arthur's tablets and a note and hands them over.

HUGH
 Might make you feel better.

Hugh walks back towards school as Arthur looks at the

NOTE

--We offer a range of extra-curricular opportunities.
 Interested? 07495575247.

BACK TO SCENE

Arthur watches Hugh disappear into the school, pockets the note and slings the tablets.

INT. HUGH'S HOUSE - LIVING ROOM - NIGHT

Hugh plays with Olivia as Isla works on her

LAPTOP

--Police database.

BACK TO SCENE

Isla takes a fleeting glance towards Hugh and Olivia.

LAPTOP

--Police database minimised and online betting app revealed.

--'You are about to place this bet? £250 @ 8/1.'

--Cursor hovers over yes button.

BACK TO SCENE

Isla presses enter as her phone RINGS. She answers.

ISLA
 Yes? Okay, be there right away.

Isla shuts her laptop and pulls on her coat.

ISLA (CONT'D)
 Can you take her to Eva's?

Hugh kisses Olivia and leaves her playing on her own.

HUGH
So much for Netflix and chill.

ISLA
I'm sorry.

Hugh is disappointed.

ISLA (CONT'D)
If it's any consolation, it's the
Dickins investigation. DSU says
one of our leads turned up begging
for a deal; some crackpot in a mask
shoved a rolling pin down his
throat or something, can you
believe that?

HUGH
The heart bleeds.

Hugh's mobile rings. He looks at the

PHONE SCREEN

--Unknown number.

BACK TO SCENE

ISLA
We need some bits from the shop as
well but, please, don't park in
that parent and child space unless
you have Isla with you, okay?

HUGH
Incorruptible, as ever.

Isla rushes out of the house as Hugh looks at his

PHONE SCREEN

--New voicemail.

BACK TO SCENE

HUGH (CONT'D)
Go get your sleeping bag.

Olivia glides out of the room.

Hugh holds the phone up to his ear and listens; his eyes
widen as the message progresses.

As Olivia returns with a sleeping bag, Hugh hangs up.

OLIVIA
Looks like an eventful evening for
you.

HUGH
Looks that way.

Hugh takes his car keys and exits with Olivia.

EXT. STREET - NIGHT

Hugh marches down the street. From the opposite direction,
another man limps towards Hugh; Arthur.

The pair meet in the middle as Arthur swigs on a bottle of
vodka.

HUGH
I need to know I can trust you.

ARTHUR
What's that old teacher saying?
It's your time your wasting? Do me
a favour.

Arthur swigs the vodka but Hugh snatches the bottle and
tosses it away.

Bottle SHATTERS.

HUGH
We do this professionally.

Arthur gets in Hugh's face.

ARTHUR
My security firm looks after eighty
percent of the pubs and clubs in
this cesspit. I've made cracking
skulls my business for years.

HUGH
Well, give the man a Blue Peter
badge. These aren't your run of
the mill, Friday night pissheads.
You may have messed up your family
but I don't intend to do the same.

ARTHUR
You got something to say, Einstein?

HUGH

Have to question why he was messed
up with that sort in the first
place.

Arthur swings at Hugh, who tosses him onto the floor and
stands over him.

HUGH (CONT'D)

We do this my way, or we don't do
it at all.

Hugh offers his hand to Arthur who, eventually, takes it.
Hugh pulls Arthur onto his feet.

INT. CAR - NIGHT

Hugh opens the glove box and a book falls out onto Arthur's
feet.

HUGH

Suggested prior reading.

Arthur does not pick the book up.

ARTHUR

Thought you lot knocked off at
three?

HUGH

The name Sillitoe ring any bells?

ARTHUR

Academia and me is like mining and
Thatcher.

HUGH

Was a copper, sent to break up the
gangs in the twenties.

Eventually, Arthur picks up the

BOOK

--Title - 'Cloak Without Dagger' - Sir Percy Sillitoe.

BACK TO SCENE

HUGH (CONT'D)
 Recruited the hardest bizzies he
 could find, dressed them in plain
 clothes and sent them into local
 haunts of known gangsters, off the
 books. Ran them all out of town.

Arthur yawns.

ARTHUR
 History lesson over? Can we go and
 bleed out some wrong 'uns?

HUGH
 This is about sparing others the
 same fate as your lad, not adding
 to the body count.

Arthur looks into the glove box. He reaches in and pulls out
 a mask.

ARTHUR
 Shame; useful when taking someone's
 life.

Hugh takes the mask from Arthur.

HUGH
 Necessary, when protecting others.

INT. BEDROOM - NIGHT

Olivia and her friend, SALLY, early-teens, text on their
 mobile phones whilst they chat.

OLIVIA
 Go on, tell me, honestly.

Olivia holds her phone up.

SALLY
 DM him, definitely.

OLIVIA
 I know but Dad would so, so, kill
 me.

SALLY
 Because he's older?

OLIVIA
Because he knocks about with the
same lads Luke used to hang around
with.

SALLY
Does he have to know?

Olivia looks uncomfortable.

SALLY (CONT'D)
We're teenagers now; it's socially
accepted the world around that we
get economical with the truth.

OLIVIA
Him and mum aren't getting along at
the moment.

SALLY
And?

Sally snatches Olivia's phone away from her and swipes the
screen.

SALLY (CONT'D)
No more debate.

OLIVIA
What if he wants to meet up?

SALLY
It won't just be your DM's he's
sliding into.

Sally hands the phone back to Olivia, who forces a smile
which quickly fades.

INT. CAR - NIGHT

Hugh flicks through radio stations until CLASSICAL MUSIC
plays. Arthur looks at him gone out.

ARTHUR
If this is your idea of inspiration
no wonder the youth are going down
the swanny.

Hugh scans the street through the windscreen.

EXT. STREET - SAME

A GANG MEMBER, male early-twenties, exits a house and struts down a completely deserted street.

INT. CAR - SAME

Arthur opens the door but Hugh stops him.

HUGH
Every man and his dog could be
watching.

Hugh starts the engine.

EXT. STREET - SAME

Gang Member carries on down the street. Behind him, headlights shine.

The car creeps along in the distance until Gang Member stops and looks over his shoulder.

INT. CAR - SAME

HUGH
There's an alley-way just ahead.
Wait here, I'll give you a nod.

Hugh exits the vehicle.

EXT. STREET - SAME

Gang Member walks on as Hugh pulls on the mask and pursues him.

Car engine REVS and Hugh's vehicle speeds past him.

Gang Member takes off but cannot escape the vehicle, which smashes into him and sends him rolling over the bonnet and onto the pavement.

With his mask on, Arthur gets out and drags Gang Member down an

ALLEY-WAY

Arthur sets about Gang Member and, like a feral animal, beats him until he is unconscious.

Gang Member slumps onto the ground but Arthur continues his assault and foams at the mouth as he strangles Gang Member.

Hugh arrives on the scene and drags Arthur away. Arthur frees himself from Hugh's grip and resumes where he left off until Hugh, eventually, drags him away.

HUGH
Get back in the car.

Arthur spits onto Gang Member's limp body then hobbles away.

Hugh checks Gang Member's pulse.

INT. CAR - SAME

Arthur sits in the passenger seat, mask off, as Hugh enters the drivers side. He removes his mask and tosses it at Arthur.

HUGH
He's barely breathing.

ARTHUR
Must have lost a step; too many fags behind the bike sheds.

HUGH
I'm serious. You could have killed him.

Hugh starts the engine.

ARTHUR
I won't do it again, Sir; promise.

HUGH
Any repeat of that and I'll--

ARTHUR
You'll what? Call my parents?

Hugh grabs Arthur's collar.

HUGH
Don't forget, I clock off at three.

Eventually, Hugh releases Arthur, who holds his hands up.

ARTHUR
Lesson learned.

As Hugh speeds away, Arthur smirks.

EXT. ARTHUR'S HOUSE - NIGHT

Car pulls up outside.

Curtains drawn and no sign of anyone being home.

INT. CAR - SAME

Hugh admires the house through the car window.

HUGH
Ready meals for one, still?

ARTHUR
Best kind of company.

Arthur reaches into his pocket and takes out a mini VODKA BOTTLE.

ARTHUR (CONT'D)
Keeps you warm but doesn't talk back.

Arthur looks upset as he fiddles with the vodka bottle.

From his pocket, Hugh removes a pen and a LIST OF TARGETS. He crosses off three names but several still remain.

HUGH
A sloth would get through this quicker.

ARTHUR
Got fifty-odd lads on my books; might be up for some overtime.

HUGH
After your carry-on?

ARTHUR
Typical teacher, only picking up on the negative. Behaved on the other two.

Hugh looks uncertain.

ARTHUR (CONT'D)
One thing I do remember from my old dick of a headmaster; learning is a matter of intensity, not elapsed time.

Arthur downs the vodka in one.

ARTHUR (CONT'D)
Mull that pearl over for homework,
Einstein.

Arthur exits the car as Hugh looks down the long list of remaining names then drives away.

INT. HOSPITAL - NIGHT

Isla sings to herself as she strides down a ward until she reaches a cubicle guarded by DSI STRINGER (STRINGER), female, late-forties.

ISLA
What have we got?

Stringer pulls the curtain back and Gang Member lays, unconscious, on a hospital bed, in a bad way.

STRINGER
One of Mooney's.

ISLA
And?

STRINGER
Two more of his lot came in with injuries consistent to this, all within a two hour window.

Isla approaches the bedside.

ISLA
Fancy a chat?

Gang Member spits at Isla, who walks out of the cubicle and pulls the curtain shut behind her.

ISLA (CONT'D)
Names?

Stringer hands a sheet of paper over to Isla, who gives it a quick once over.

STRINGER
He's been branching out lately, other ventures, bit wider afield. Could have stepped on the wrong person's toes.

ISLA
Maybe.

Isla exits.

INT. CAR - NIGHT

Isla on a mobile phone, sheet of paper in hand.

ISLA
It's DCI Fuller, can you run me
some names, please?

Isla takes a photograph of the sheet of paper and sends it.

ISLA (CONT'D)
Cross reference with the Dickins
investigation.

Moments pass.

ISLA (CONT'D)
They do? Okay, thanks.

Isla hangs up the phone and admires the sheet of paper.

EXT. SCRAP YARD - DAY

Two parked cars.

Mooney and his right-hand man, LEROY WATKINS (LEROY), male, mid-thirties, step out of one car as SERHAN SOKOLOV (SERHAN), male, early-twenties, gets out of the other. He opens the passenger door and his father, a stone-slab of a man, PETR SOKOLOV (SOKOLOV), early-fifties, heaves himself out.

Sokolov speaks with a heavy, Russian accent.

SOKOLOV
And I thought Russia was a
shithole.

LEROY
The sample?

Sokolov glares at Mooney, who stands completely emotionless.

SOKOLOV
This is the level of respect you
show me in a so-called business
meeting?

Mooney just stares at Sokolov.

LEROY

Mr. Mooney believes in action, not words, Mr. Sokolov. Please, do not be offended by his silence.

Mooney holds out a hand, which Sokolov shakes.

SOKOLOV

Ah, British etiquette is not entirely dead.

Serhan opens the car boot and drags out a bound TRAFFICKED GIRL, similar age as Olivia and has the look of her as well. She looks drugged up as Serhan tosses her at Mooney's feet.

LEROY

No gag?

SERHAN

Russian girls are not as, how you say, gobby as English girls. Their mouths still work perfectly well, though.

Leroy looks towards Mooney, who nods.

Leroy grabs Trafficked Girl and bundles her into the car. He takes out a brief-case which he hands to Serhan.

Serhan opens the

BRIEFCASE

--Full of money.

BACK TO SCENE

Serhan closes the briefcase.

SOKOLOV

Plenty more where she came from.

LEROY

Plenty of demand at our end.

SOKOLOV

So, this is still your end?

LEROY

Excuse me?

SOKOLOV

He does not speak and you do not hear; the fuck is wrong with you people?

Leroy reaches for a gun but Mooney stops him and whispers something, inaudible, in his ear.

LEROY

You and your son are more than welcome to stay with us for as long as it takes to convince you that this is a secure and viable business option for you.

Sokolov and Serhan exchange glances.

SOKOLOV

Your new found hospitality is appreciated but, like I said, this place is a shit-hole.

Serhan opens the passenger door for Sokolov, whose huge frame barely fits in the car.

Serhan gets into the car and drives away.

LEROY

Cossack twats.

MOONEY

Serious organisations cannot appear weak. Sort the fucking problem.

INT. ARTHUR'S HOUSE - NIGHT

KNOCK at the door.

Arthur answers and Hugh enters.

Hugh notices a PHOTOGRAPH of Arthur, Luke and his wife, JENNY, female, late-forties, on the wall.

Arthur leads Hugh into his

LIVING ROOM

where ARTHUR BOUNCER 1, ARTHUR BOUNCER 2 and ARTHUR BOUNCER 3, all male, various ages, faces not visible as they all wear masks. They are absolute units.

Arthur Bouncer 1 removes his mask but Hugh intervenes.

HUGH
Keep it on and don't speak, that's
what we agreed.

On a table are various bats, coshes and household implements
that Hugh peruses.

ARTHUR
How some folk accessorize on a
Saturday night, these days; all
confiscated at my doors. Could
come in handy.

HUGH
Fashion's changed.

Hugh comes across a modified knife. He holds it up and looks
at Arthur.

ARTHUR
You're the one supposed to be
educating, Einstein.

Hugh tosses the knife into a bin then gives Arthur's Bouncers
a once over.

HUGH
Bet there's no end of bother in
your bars when the Rock, Hulk and
Thor are on.

ARTHUR
Might have something to do with why
they're here.

HUGH
Well, let's not stand on ceremony.

Arthur gives his Bouncers a nod and they select a weapon of
choice and exit. Once Hugh has cleared the room, Arthur
takes the knife out of the bin and smuggles it out.

MONTAGE - VARIOUS

A) INT. FLAT - NIGHT

KNOCK at door.

GANG MEMBER, male, mid-twenties, answers.

Arthur's Bouncers pile through the door and beat the shit out of Gang Member.

B) EXT. PARK - NIGHT

DRUG DEALER, male, early-twenties, sells something to a TEENAGER, female, mid-teens. As she disappears, Hugh's car screams onto the scene and Arthur's Bouncers pile out and give Drug Dealer a kicking.

Hugh takes bags of drugs from Drug Dealer and tosses them in a bin.

C) INT. BEDROOM - NIGHT

A GANGSTER, male, mid-twenties, sellotapes weapons to the bottom of a bed.

Door bursts open and Hugh and Arthur burst in, followed by Arthur's Bouncers.

Gangster slashes at Hugh with a knife. Hugh and Arthur batter Gangster until the knife falls from his grip.

D) EXT. SUPERMARKET CAR-PARK - NIGHT

Another GANG MEMBER, male, early-twenties, sprints for his life across an empty car-park, pursued by Arthur's Bouncers. They catch him, drag him behind Biffa bins and give him a good leathering.

A PASSER-BY, female, mid-twenties, snaps a photograph on her mobile.

Arthur sprints towards her.

HUGH

Leave it.

Arthur's Bouncers chuck Gang Member into one of the Biffa bins.

END MONTAGE

INT. ARTHUR'S HOUSE - NIGHT

Hugh, Arthur and Arthur's Bouncers sit around a table. Arthur reads a

NEWSPAPER

--Front page headline - 'Masked vigilantes declare war on gangs'.

--Photograph that the Passer-By took.

BACK TO SCENE

ARTHUR

Famous and no bleeder knows who the
hell we are.

Hugh takes out a sheet of paper and shows it to the others.

HUGH

We do these three tonight.

SHEET OF PAPER

--Two mugshots: Leroy and another male, ROB GARSIDE
(GARSIDE), early-forties.

BACK TO SCENE

HUGH (CONT'D)

This is the head of the snake.

On the

SHEET OF PAPER

--Mugshot of Mooney.

BACK TO SCENE

HUGH (CONT'D)

We cut it off.

Arthur takes the sheet of paper and glares at it.

ARTHUR

And the body will die.

Hugh snatches the sheet of paper from Arthur.

HUGH

Nobody dies.

Hugh exits.

INT. POLICE STATION - NIGHT

Isla leads a briefing to a group of DETECTIVES, mixed genders
and ages. Stringer loiters.

ISLA

So far, multiple Mooney gang members associated with the Dickins murder have been on the receiving end of a serious beating.

Isla loads up images onto the

POWERPOINT SCREEN

--Mooney, Leroy and Garside.

BACK TO SCENE

ISLA (CONT'D)

I want eyes on these three for the foreseeable, okay? We don't need a Bruce Wayne wannabe leaving us with egg on our face.

The Detectives leave and Stringer approaches Isla.

STRINGER

This entire situation is spiralling out of control. This goes smoothly, could be your ride to DSU.

Stringer gives Isla a pat on the back as she exits.

INT. HOUSE - NIGHT

DOORBELL RINGS.

MOONEY GANG MEMBER, male, mid-thirties, answers and is quickly smashed onto the floor as Hugh, Arthur and Arthur's Bouncers pile in through the door.

Hugh, Arthur and Arthur's Bouncers smash through the house, fighting with several other GANG MEMBERS, until they discover Leroy.

Leroy brandishes a baseball bat and a knife.

Leroy puts up a fight and knocks Arthur to the floor after a struggle.

Eventually, he is over-powered by Hugh and Arthur's Bouncers and is given a good hiding.

EXT. HOUSE - NIGHT

A WATCHER, male, late-twenties, stands guard and smokes a cigarette outside a house.

Hugh's car speeds to a halt and Hugh, Arthur and Arthur's Bouncers pile out.

The Watcher drops his cigarette and opens the door but is battered to the ground and knocked unconscious by Hugh.

INT. HOUSE - CONTINUOUS

Door flies open and Hugh, Arthur and Arthur's Bouncers crash in and smash the house up as they make their way into a

KITCHEN

where Garside and GARSIDE'S WIFE, female, mid-twenties, snort coke.

Arthur's Bouncers restrain Garside as Hugh drags Garside's Wife out of the kitchen.

INT. BEDROOM - CONTINUOUS

A MIDDLE-AGED MAN sits on the bed, in his underwear, and strokes Trafficked Girl's hair, who is completely passed out on the bed.

Hugh bundles in with Garside's Wife and tosses her onto the bed.

Sounds of Garside getting a heavy beating echo through the floorboards as Hugh notices Trafficked Girl.

QUICK FLASH

--Olivia.

BACK TO SCENE

Hugh throws Middle-Aged Man around the room and beats him unconscious and stamps on his bollocks.

As he storms towards the door, Hugh is attacked by Garside's Wife. He fends her off.

HUGH

Stay here, unless you want the same
that he's getting.

The screams and commotion from downstairs audible.

INT. KITCHEN - SAME

Hugh storms into the room where Arthur's Bouncers restrain Garside, who is in a right mess, as Arthur pulls out the knife he took from the bin.

Hugh shoves Arthur out of the way and gets in Garside's face.

Arthur hides the knife from view.

HUGH
Enabling nonces now, eh?

Garside spits blood at Hugh.

GAR SIDE
Dead men walking.

ARTHUR
Got some balls.

Hugh grabs a pair of scissors from the kitchen side.

HUGH
Get his trousers off.

INT. BEDROOM - SAME

Police sirens audible in the distance.

Hugh bursts through the door, covered in blood.

HUGH
You better ring an ambulance,
quick.

As he turns away, Garside's Wife attacks Hugh. In the commotion, Hugh's SCHOOL ID LANYARD falls out of his pocket and is kicked beneath the bed.

Hugh tosses Garside's Wife onto the bed and exits as the police sirens become louder.

INT. CAR - SAME

Hugh dives into the car where Arthur and his Bouncers await.

ARTHUR
Typical teacher; do as I say, not
as I do.

Hugh fiddles with the radio station until CLASSICAL MUSIC plays then speeds away as the police sirens get louder.

EXT. ARTHUR'S HOUSE - NIGHT

Hugh's vehicle pulls up.

INT. CAR - SAME

Hugh stares out of the window, mask still on.

ARTHUR
The head?

HUGH
We're done.

ARTHUR
For good?

Hugh does not respond.

Arthur nods towards Hugh's mask.

ARTHUR (CONT'D)
Sooner or later, that mask will
come off and you'll have to take a
good look at what's underneath.

Hugh does not respond.

ARTHUR (CONT'D)
World's an ugly place, Einstein; as
long as what looks back ain't as
bad, you'll get over it.

Arthur and Arthur's Bouncers exit the car. Arthur leans in through the door.

EXT. STREET - NIGHT

Ambulance and police cars with flashing lights as another car pulls up.

Isla steps out and runs towards the ambulance where Garside is being treated and Garside's Wife balls her eyes out.

Stringer appears beside Isla.

STRINGER
Smoothly?

Middle-Aged Man is led away by POLICE OFFICERS and Trafficked Girl is escorted in a blanket.

An ONLOOKER, mid-twenties, female, films with her mobile phone.

ONLOOKER
About time someone stood up to this cancer.

A JOURNALIST, female, mid-thirties pushes her way towards Isla.

JOURNALIST
DCI Fuller, do you have any comment?

Isla ignores her and walks towards the house.

JOURNALIST (CONT'D)
Does it not concern you that public support for these, so-called, vigilantes is rising?

The Journalist stops as her and Isla reach a police cordon at the house, which Isla steps beneath, leaving both her and Stringer behind.

INT. HOUSE - SAME

Isla enters the house and admires the mess that has been caused.

INT. HOUSE - KITCHEN - SAME

Isla scans the gore covered scene.

Blood-stained cocaine on the table and a pair of scissors lay in a pool of blood on the floor, which Isla picks up with a handkerchief and admires.

INT. HOUSE - BEDROOM - SAME

Door creaks open and Isla enters. She wanders the room and gives it a thorough once over.

As she is about to leave, something catches Isla's attention.

Beneath the bed, protruding ever so slightly, a SCHOOL ID LANYARD.

Isla walks towards it.

INT. HUGH'S HOUSE - BATHROOM - NIGHT

Hugh, still masked, stares at his reflection in the mirror. He traces his finger across the mirror, over the mask, which leaves blood stains all over it.

INT. BEDROOM - SAME

Olivia lays in a sleeping bag, wide awake, beside Sally.

TEXT MESSAGE ALERT TONE.

Olivia checks her phone and smiles. She sneaks out of the sleeping bag and tip-toes out of the room.

INT. BOXING GYM - SAME

Mooney reads his book.

A GANG MEMBER, male, early twenties, approaches and whispers in Mooney's ear.

Mooney loses his shit.

INT. ARTHUR'S HOUSE - SAME

KNOCK on door.

Knife hidden behind back, Arthur answers.

Jenny, stands on the doorstep, with suitcase.

INT. HUGH'S HOUSE - BATHROOM - SAME

Hugh removes his mask and stares at his reflection, which is barely visible through the blood stain. He reaches into his pocket and holds up the Afghan Boy's charm necklace, which dangles from his blood-stained fingers.

INT. HOUSE - BEDROOM - SAME

Hugh's School ID lanyard dangles from Isla's fingers.

FADE OUT.