

FALLING ANGELS

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PART TWO

Pink Script

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SCENES NUMBERS LOCKED

Silent Witness XVIII

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96 **EXT. TUBE STATION - DAY 4**

96

JOURNALISTS and PRESS PHOTOGRAPHERS are assembled in numbers at the front of the tube station.

DCI McLEOD and COMMANDER JANE GARDNER (50s) and a N/S UNIFORM BRITISH TRANSPORT SUPERINTENDENT emerge from the station. Photographers' cameras flashing. DI NELSON looks on from the wings.

Commander Gardner reads from a prepared statement.

COMMANDER GARDNER

As I'm sure you're all aware, these are indeed serious incidents but Transport for London have increased security and...

97 **INT. CUTTING ROOM, LYELL CENTRE - DAY 4**

97

JAMAL'S body is on the table. NIKKI and THOMAS working on it. Wounds to the carotid and other wounds to the torso. Ligature marks on the neck too. Thomas takes photographs.

COMMANDER GARDNER (V.O.)

..we're taking all the precautions we can.

98 **EXT. TUBE STATION - DAY 4**

98

The PRESS, DCI McLeod, Commander Jane Gardner, the N/S BTP Superintendent. DI Nelson looking on.

COMMANDER GARDNER

Yes, the victims had all taken tube journeys...

99 **INT. BEDROOM, LANA'S FLAT - DAY 4**

99

OWEN and LANA are in bed, he asleep, his arms around her trapping her.

COMMANDER GARDNER (V.O.)

.....but there's no reason to panic or avoid using the underground..

Gently, she extricates herself from him and quietly gets out of bed. She heads into the living room.

On Owen, he opens his eyes, aware of her. Watching, listening, waiting, testing her loyalty.

100 **EXT. TUBE STATION - DAY 4**

100

The PRESS, DCI McLeod, Commander Jane Gardner, DI Nelson and the N/S BTP Superintendent. Other PRESS join in firing questions, a cacophony.

Commander Gardner takes control.

COMMANDER GARDNER

Our advice is to go about your business as normal and if you see anything untoward, or indeed think you see the suspect, please report to station staff. In the meantime, be vigilant and be safe.

She folds away her statement. Journalists immediately fire questions: "Who are the victims?" "Do you have a name for the suspect?" PC's corral them.

She heads away. DCI McLeod and DI Nelson follow her.

100A **EXT. STREET NEAR TUBE STATION. DAY 4 (WAS 110)**

100A

Commander Gardner's car is parked nearby, a PC driver inside. Gardner heads to it, DCI McLeod and DI Nelson with her.

COMMANDER GARDNER

So four murders.

DI NELSON

Potentially four, ma'am - we're not sure about Israel Eze.

COMMANDER GARDNER

All a similar MO - but the public weren't informed until now and I wasn't informed until this morning.

DCI MCLEOD

With respect, ma'am..

COMMANDER GARDNER

With respect, my ass. I'm standing out there in front of the press reading a statement concerning cases I know bugger all about - only what you've deigned to pass on when the shit's hit the fan. The squad's not your personal fiefdom, John.

DCI MCLEOD

Ma'am.

Pause.

(CONTINUED)

COMMANDER GARDNER
(to both - dismissed)
Alright.

They can go. They step away.

COMMANDER GARDNER (CONT'D)
Luke?

She's had second thoughts and wants DI Nelson back. DCI McLeod walks on.

COMMANDER GARDNER (CONT'D)
(re DCI McLeod)
He's not going to be in the job for much longer. You know he's stepping down, right?

DI NELSON
Ma'am.

COMMANDER GARDNER
You're favourite to take it on - but only if I get some co-operation. I'm not having this feudal state known as Murder Squad continuing after his retirement. Am I clear?

DI NELSON
Yes ma'am.

She's done. She gets into her car.

DCI McLeod's watching and waiting. DI Nelson goes to join him. DCI McLeod's eyes on him. What did Gardener want? He doesn't ask though - he can guess. They walk on.

101 **INT. BEDROOM/LIVING ROOM LANA'S FLAT - DAY 4**

101

Lana's dressing in her hotel uniform. Owen's sitting up in bed.

OWEN
Why you going to work?

LANA
Just want to carry on like normal.

His eyes on her. She's nervous of him, frightened, trying not to show it. She finishes dressing and puts on make-up. He gets up, pulling on underwear.

OWEN
We going to pretend nothing's happened..

(CONTINUED)

LANA
I told you last night..

OWEN
...like nothing's changed?

He holds her eyes but he's going for this, she has the control here - though it will appear that she's frightened and trying to manipulate him to let her go.

LANA
(she and him)
Loving somebody and trusting them
works both ways, yeah?

She heads into the living room, picks up her phone and purse and bag from the table. He follows her - his eyes don't leave her.

She doesn't turn back to him, just walks to the door and away. He lets her go.

(CONTINUED)

101 CONTINUED:

101

The quiet of the flat now. Owen alone.

His eyes to the table where her things were. A folded piece of paper there. He opens it. The Electoral Roll list of Silsburys. His eyes on it, deliberating a moment then he turns back to the bedroom and grabs his clothes.

102 **INT. CORRIDOR TO INTERVIEW ROOM, POLICE STATION - DAY 4** 102

DI Nelson shows JAMAL'S girlfriend, PRIYA, into an interview room. She holds her own hands to anchor herself.

103 **INT. CUTTING ROOM/GALLERY, LYELL CENTRE - DAY 4** 103

The post mortem on Jamal. Nikki and Thomas. JACK watches now from the gallery.

NIKKI
(peeling back the eyelids)
Petechial haemorrhaging.

The eyes are bloodshot.

THOMAS
So again strangulation.

NIKKI
Yeah, but not the cause of death -
that was most likely the carotid.

Nikki's examining Jamal's fingernails.

NIKKI (CONT'D)
Something here.

She tweezers something out from under the thumb nail. A tiny strip of rich red polka-dot cloth.

NIKKI (CONT'D)
(to Jack in the gallery)
Is this the same material you found
at the scene - with the body?

Jack shrugs, unsure.

THOMAS
(re Jamal)
From his clothes or the killer's?

JACK
Whatever - he put up a fight.

Nikki evidence bags the cloth.

104 **INT. TUBE TRAIN - DAY 4**

104

Lana, in her uniform, travels to work. A busy early morning train, she stands clinging to the hand rail.

105 **INT. INTERVIEW ROOM, POLICE STATION - DAY 4**

105

DI Nelson sits opposite Priya who's in shock, almost catatonic. Looks like she's spent all night in tears - ashen and wasted.

DI NELSON
How you doing?

On Priya, tears coming...

DI NELSON (CONT'D)
You know if there was any
alternative I wouldn't put you
through this right now.

She nods, understands, dries her eyes.

He puts a photo in front of her: a still photo from the tube train CCTV of Owen, in the beanie, his face masked, coat.

PRIYA
Yeah, he was sitting in the
carriage.

106 **INT. TUBE TRAIN CARRIAGE - DAY 4**

106

A packed rush-hour tube train. PEOPLE sardined in, hanging on to roof bars, etc. Mainly people in suits and workwear. That blank stare that people have when they can't avoid being in one another's personal space.

Owen sweats in his winter coat, his face now uncovered. Everything about him says instability, unpredictability. That he might kill again, right here, right now.

107 **INT. INTERVIEW ROOM, POLICE STATION - DAY 4**

107

DI Nelson and Priya. He puts a second photo in front of her - the same shot but zoomed closer on Owen's face.

PRIYA

(Owen)

Is this the guy?

DI NELSON

We think maybe, yeah.

Focus on Priya, her eyes not leaving the CCTV still.

PRIYA

(CCTV still of Owen)

I saw him on the platform too.

DI NELSON

(interested)

This is the platform where you got on the train, is it? Warren Street?

She nods.

DI NELSON (CONT'D)

What was it about him? What made you notice him there?

She tries to think, to formulate an explanation.

PRIYA

His coat, I think. Like a smart coat on a street guy. Seemed a bit incongruous. And he was twitchy.

DI NELSON

Twitchy?

PRIYA

I don't know how else to describe it. He was moving all the time - couldn't keep himself still.

(CONTINUED)

DI NELSON

Okay.

(a beat. The big question)
Did you see his face?

She looks to Nelson and nods.

108 **INT. FORENSIC LAB, LYELL CENTRE - DAY 4**

108

THOMAS is looking up x-shaped blades on a computer. On the worktop in front of him, various toothed belts, something that could have been used as a ligature.

CLARISSA'S at the worktop, the 2 centimetre-wide piece of torn cloth (that Nikki found at the scene) is under a microscope.

Jack and Nikki have joined her with the tiny strip of the cloth from Jamal's fingernails, evidence-bagged.

NIKKI

This was under his fingernails.
This stuff.

JACK

(to Clarissa)
Is this the same material Nikki
found under his body?
(teasing)
You being a fashionista, we thought
you'd know at a glance.

CLARISSA

Give it here then.

Gloved, she loads it onto a slide and under a second microscope, then brings the images of both pieces of material (from both microscopes) up on a monitor for comparison.

CLARISSA (CONT'D)

(the monitor)
My expert eye tells me that yes it
is indeed from the same source.

109 **SCENE OMITTED**

109

110 **SCENE MOVED TO 100A**

110

111 **INT. NURSING HOME - DAY 4**

111

An old people's home.

N/S STAFF and PATIENTS.

A CARE ASSISTANT exits a resident's room.

Inside the room, the TV's on - daytime TV. A woman in her 60's (who we'll later identify as GINA) sits in a chair, eyes on the TV but unseeing. She doesn't flicker, no response.

112 **INT. VIEWING GALLERY, LYELL CENTRE - DAY 4**

112

The team have gathered for a debrief - Nikki, Jack, Thomas, DI Nelson and DCI McLeod. An paper E-Fit of Owen, bearded, not a bad likeness, is being passed around.

NIKKI

So that's him.

DI NELSON

Should be on lunchtime TV. And an appeal for this woman to come forward too.

He clicks the remote and CCTV images of the YOUNG WOMAN selling tissues on Jamal and Priya's train appears.

Shots of Rosemary, Joel and Jamal on the plasma now.

THOMAS

Why these three victims? There's no obvious connection between them.

NIKKI

Maybe there is no connection. Maybe they were randomly targeted.

(consciously confirming
known victims)

A homeless guy, a deacon and a roofer..

DI NELSON

And a therapist - a...psychologist.

(CONTINUED)

NIKKI
So did he know the other victims -
did he work with them
professionally?

DCI MCLEOD
(to DI Nelson)
We got access to his patient
records, Jamal's?

DI NELSON
Getting it, boss, yes.

Clarissa will enter.

JACK
And homeless shelters - you
contacted...?

DCI MCLEOD
We don't know for sure he is
homeless.

CLARISSA
(to DCI McLeod)
Uh, actually I think we can prove
he is.

113 **INT. CORRIDOR/FORENSIC LAB, LYELL CENTRE - DAY 4**

113

Nikki and DI Nelson head along the corridor.

DI NELSON
That cold case I mentioned -
there's no hurry - not with this
going on.

She hears that but her mind is elsewhere anyway.

They join Jack, Thomas and DCI McLeod assembled in the
forensics lab. Clarissa has the torn red polka-dot fabric
from Jamal's body and from the murder scene evidence-bagged
on the table.

CLARISSA
(now they're all here)
Okay, so - this material. I sent an
email to every tailor I could find.
And got a result.
(the material)
This was manufactured exclusively,
as they say, for Parks & Richards,
Saville Row - it was used to line
some sample coats.

(CONTINUED)

NIKKI

So a homeless person bought a
Saville Row coat?!

CLARISSA

No, they gave away the samples to a
homeless shelter.

THOMAS

How many?

CLARISSA

Coats or shelters?

DI NELSON

Coats.

CLARISSA

Three.

JACK

Which shelter?

CLARISSA

St Jude's.

On Jack, that resonating with him.

JACK

Israel Eze - there was a connection
to St Jude's, remember, he stayed
there - left his passport and stuff
there?

DI NELSON

A coat?

Jack thinks a moment. A laptop in front of him - as he opens
a file...

JACK

It was wrecked in the accident
but...

He brings up shots of the lacerated coat. It has the same
distinctive lining.

JACK (CONT'D)

Yeah.

114 **EXT. SMART STREET - DAY 4**

114

A city centre street. A smart apartment block. A resident,
WILLIAM SILSBURY (30's) steps out, his son, FINN (6) getting
on his micro-scooter. William's dressed informally, youthful;

(CONTINUED)

114 CONTINUED:

114

the boy in casual wear too. They head off down the street, Finn whizzing along beside his dad on the scooter. Traffic, hustle and bustle.

Owen (in his coat) tracks them on the opposite side of the road.

115 **EXT. NEWSAGENT, STREET - DAY 4**

115

William and Finn stop at a newsstand - Evening Standard lunchtime editions are being put on display: *Tube Terror*. This time in place of the CCTV still, there's the E-Fit of Owen on the front page.

William picks up a copy, and a comic and sweets for Finn. He makes small talk with the vendor as he pays. Finn stands waiting.

Owen crosses the road heading for him. Finn is distracted by a display of cheap toys, has no idea he's there. Busy street, traffic passing.

Then Finn sees Owen and smiles. Owen smiles back. The boy meets his eyes. Owen takes a photo of his face on his mobile then holds out his hand to Finn. Finn lets go of the micro-scooter and is about to take his hand willingly. Owen withdraws his hand walks away, a split second before William turns to pick up the scooter and hand it back to Finn, none the wiser.

116 **INT. RECEPTION, SMART HOTEL - DAY 4**

116

Lana at a quiet reception, lost in her own head.

A SMART GUEST in his 30's dressed in suit and tie (similar size and build to Owen) heads through the foyer to exit, dropping his room keys at reception as he goes. Lana smiles her thanks to him.

Still in her own head though, wrestling with what will seem like confusion and fear, and her love for Owen. Her mobile's on the reception desk. Her hand on it like she's about to do the right thing and call the police.

But a text alert. She opens it.

From Owen. The strap line: *Laurie?* A photo of the little boy, Finn. She studies it a moment, drinking every feature in.

She wells up but holds on to herself, then gets to her feet. What to do? She's confused now and frightened.

OWEN

Is it him?

(CONTINUED)

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11A
116

He's here bedraggled, out of place in that winter coat.

(CONTINUED)

116 CONTINUED:

116

She looks at the photo again, studies it, but she doesn't know.

OWEN (CONT'D)

How can you not know?

LANA

He was three weeks old!

She looks at the photo, eyes fixed on it. She doesn't know, tears coming.

OWEN

We just move on, okay? Lana?

(a beat)

You'll know him when you see him -
you will, honestly.

He reaches out to her but her eyes are elsewhere.

A large TV screen in reception shows rolling news. No sound. On screen the E-Fit of Owen. It's a close likeness.

He panics, his heart in his mouth. Other GUESTS now in reception. He turns his face from them.

Lana takes Owen's hand and leads him away.

117 **INT. ST JUDE'S HOMELESS SHELTER - DAY 4**

117

A reception area with dormitories off.

SEVERAL HOMELESS MEN, a variety of ages, but all beaten down and struggling, have formed a line for sandwiches and coffee which is being doled out by a COUPLE OF UNIFORM POLICE OFFICERS.

Those in anything approaching decent winter coats are being checked by DI Nelson and a WPC - the linings compared with the coat that Owen was wearing. They also show people the E-Fit of Owen.

DI Nelson sees the back view of a white guy (40s) in a similar coat to the one they're looking for. He moves on him and turns him - it's not Owen though, nothing like the CCTV guy. He checks the lining anyway - the same lining though.

Jump cut: DCI McLeod has arrived. DI Nelson approaches him.

DI NELSON

(re the last guy)

Same coat - so that's coat number
three. And this guy knows our man.
Recognised him from the E-Fit.

(CONTINUED)

DCI MCLEOD

Name?

DI NELSON

The killer? Owen. That's it. No surname.

DCI MCLEOD

They don't have to sign in?

DI NELSON

No. He's stayed here a few times - kept himself to himself. No other details - we're seeing what we can get from these guys.

Other homeless people. DI Nelson steps away.

DCI MCLEOD

Luke? What did Gardner want?

DI Nelson doesn't know where to begin. Embarrassed.

DCI MCLEOD (CONT'D)

(without rancour)

Have it, mate. You're welcome to it.

McLeod walks away.

118 **INT. CORRIDOR/ROOM, SMART HOTEL - DAY 4**

118

Lana lets them into the smart guest's room. A large, plush bedroom with a bathroom off. The bed is unmade.

She hangs a *Do Not Disturb* sign on the outside of the door then locks it.

She heads into the spacious bathroom. The guy's toiletries are all over the worktop, towels in the bath. An electric shaver and nail scissors. Owen follows her in. She takes off his coat.

LANA

Sit.

He does so on an upright chair. Lana goes to work clipping his beard short.

Jump cut: she finishes electric shaving his beard off. Then moves to his hair.

Jump cut: she goes to work on his hair with the nail scissors.

Jump cut: done, shorn, she takes his hand and leads him into the bedroom.

(CONTINUED)

118 CONTINUED:

118

She opens the wardrobe - shirts, ties, a couple of suits, smart casual jackets and chinos.

She takes a jacket out and holds it against him.

119 **INT. RECEPTION/LOUNGE, SMART HOTEL - DAY 4**

119

Reception's been short-handed. Several PROSPECTIVE GUESTS wait at reception, luggage at their feet ready to check in.

Lana emerges from the lift carrying Owen's old clothes, the coat prominent. She dumps them in the rubbish bag of a nearby cleaner's cart.

Another RECEPTIONIST is trying to cope single-handedly. Lana steps back behind the desk.

LANA
(to receptionist)
Sorry.
(to a customer)
Yes please?

Her eyes now to Owen emerging from a second lift clean-shaven, smart casuals, jacket, chinos, hair cropped and dressed. Transformed, unrecognisable. He strolls out into the foyer wondering what to do, which way to go.

Not wanting to be far from Lana, he heads to the hotel lounge. In role now, he grabs a magazine, sits in a comfy chair and makes himself at home.

120 **SCENE OMITTED**

120

121 **INT. NURSING HOME - DAY 4**

121

Gina's room, the TV still on, sound up - an afternoon antiques show or similar.

An N/S CARE ASSISTANT puts a paper on the table next to her: a copy of the latest edition of Evening Standard, Owen's E-Fit on the front page.

122 **INT. SCIENCE ROOM/CORRIDOR, LYELL CENTRE - DAY 4**

122

Nikki sits in front of her computer, Owen's E-Fit there on screen. Thomas enters, a file in his hand.

THOMAS
Hi.
(the file)
Possible weapons, possible
ligatures.
(MORE)

(CONTINUED)

122 CONTINUED:

122

THOMAS (CONT'D)

You want to check them through and
email them to DI Nelson?

She peruses the file.

NIKKI

Timing belts?

THOMAS

Yeah, they have teeth which match
with the bruising on the victim's
necks. The weapon's not so easy to
pin down.

(pointing out the small
list)

List of possibilities.

He exits.

Her eyes back to the monitor. Something about the blank E-Fit
expression reminds her of the shot of Luke as a 6 year old
taken soon after the police arrived at the farmhouse.

She opens that - Luke dressed and sitting alone on an upright
chair, his eyes to camera, grieving.

Which leads her to Luke's father - CHRISTOPHER GERALD
NELSON'S post-mortem from 1992. She scans it, peruses it.

Time sequence as she studies the detail of it. Losing herself
in the material. Powering through it, soaking it up.

The photographs from that night - the farm, the Land Rover,
Gina, Chrissie's body, the boy Luke.

Her eyes back now the photo of young Luke, fixes on it. The
she sees something - something in it which alerts her.

She picks up her mobile.

123 **EXT. CAR PARK - DAY 4**

123

Luke's getting out of his car outside an underground station.
His mobile rings. He checks the display.

DI NELSON

(into phone)

Hi.

124 **INT/EXT. SCIENCE ROOM, LYELL CENTRE/CAR PARK - DAY 4**

124

Nikki's on her mobile packing her laptop into a bag. Intercut
as appropriate.

(CONTINUED)

NIKKI
(into phone)
Me again. Where are you?

DI NELSON
(into phone)
Mornington Crescent looking at a
bit of a dead end. I'm going to run
the route he took when he killed
Jamal, see if it throws anything
up.

A beat.

NIKKI
(into phone, re Thomas's
file)
I've got some information for you.
Can I join you?

124A **INT. LOUNGE/RECEPTION, SMART HOTEL - DAY 4**

124A

Owen, transformed in his stolen clothes etc., has finished
with the magazine.

He sips tea from a china cup.

The TV on, sound down in reception.

Lana's dealing with A GUEST there. Owen's eyes meet hers
fleetingly, both mightily entertained by this situation.

125 **INT. TUBE STATION - DAY 4**

125

Down the stairs to a platform with Nikki. No-one about.

The sound of her heels as she walks the platform, her laptop
bag slung over her shoulder. A couple of men have followed
her on to the platform - that spooks her but they stand where
they are, distant, talking.

Then here he is, DI Nelson appearing out of an exitway.

NIKKI
Hi.

A train comes into the station. They get on.

126 **INT. TUBE TRAIN CARRIAGE - DAY 4**

126

On the tube train with Nikki and DI Nelson thundering through
tunnels. Fewer travellers than normal in the carriage but
still busy.

(CONTINUED)

DI Nelson's on his feet, Nikki sitting, her laptop in a bag.
DI Nelson has Thomas's file in his hands, reading the info.

DI NELSON

He had access to a J key to get him
into the cab - now we're looking at
a timing belt for a ligature. It's
all machinery, maintenance, access
to trains, knowledge of the
network.

NIKKI

(the file)

I thought you should have that
sooner rather than later.

(CONTINUED)

DI NELSON
Why this route - why'd he take this
route with Jamal?

Pause.

NIKKI
Okay, we know there's a major
homeless connection. Did Rosemary
have anything to do with St.
Jude's?

DI NELSON
No.

NIKKI
Jamal?

He shakes his head.

NIKKI (CONT'D)
You checked if there's a link
between Owen and Jamal?

DI NELSON
No patient with the name Owen, not
matching our guy's description.

NIKKI
Hence this fishing expedition.

He smiles yes.

A moment then he sits with her, reaches into his pocket. A
photo in a clear plastic wallet. A baby scan. He passes it to
her.

NIKKI (CONT'D)
Oh wow! That's...

Can't think of what to say.

DI NELSON
(proud)
He - it's a boy - unmistakably a
boy.

NIKKI
(the scan)
He's beautiful.

She gives the photo back to him smiling - but there's
something in her eyes and he catches it.

DI NELSON
What?

(CONTINUED)

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126 CONTINUED:

17A
126

She says nothing.

(CONTINUED)

DI NELSON (CONT'D)
(darkening)
What?

NIKKI
Okay, I need to ask...the night
your father was murdered...

DI NELSON
You want to ask me this now! I did
say, right? Not to bother with
this..

NIKKI
Do you remember, was it raining?

DI NELSON
Huh? No. I don't know.

NIKKI
It wasn't. I checked. There were
clear skies all day and all night.

He looks at her, anxious now where this is going.

NIKKI (CONT'D)
Okay, time of death was estimated
at midnight, right?

She opens her bag and takes out her laptop. It wakes as she
opens it. On screen the photo of young Luke post-attack
dressed and sitting alone on an upright chair, his eyes to
camera, grieving. See a time code now on the photo: 12.27.

NIKKI (CONT'D)
This was taken less than half an
hour after.
(in the photo)
So why is your hair wet?

He looks at the photo and sees that for the first time.

NIKKI (CONT'D)
She killed your father then what,
calmly set about giving you a bath?
Why would she do that?

He doesn't know and it's alarming him. Then a thought and
with it a shadow crosses his face.

127 **INT. CORRIDOR/FORENSIC LAB, LYELL CENTRE - DAY 4**

127

Nikki and Jack are with DI Nelson in the forensic lab. Nikki
has three large evidence bags on the worktop. They're
transparent. A blood-stained tea dress in one.

(CONTINUED)

NIKKI
(to DI Nelson)
Her clothes from that night.
(the second bag)
The father's.
(the third)
And the boy's.

DI Nelson doesn't want Jack to know this is personal to him
and Nikki's respecting that.

DI NELSON
You got this up from storage?
Police Storage?

NIKKI
Uh huh.

JACK
What is this, that cold case?

NIKKI
Yeah.

Also in an evidence bag, the murder knife. DI Nelson's eyes
to it now.

JACK
Why you looking at this now?
McLeod'll do his nut.

Seeing the knife has changed DI Nelson's attitude.

DI NELSON
Just a few questions.

He meets Jack's eyes - this is important.

128 **INT. FORENSIC LAB, LYELL CENTRE - DAY 4**

128

The blinds are now closed. Luke's clothes from that night -
a kid's pyjama tops and bottom have been spread out on the
worktop.

JACK
Have these been washed since
the...?

NIKKI
No, they're untouched. They had a
confession, it was an open and shut
case, so they just stored them as
they were.

(CONTINUED)

JACK
So we're looking for blood traces,
right?

Nikki nods.

Jack trains a high-powered light source on to the pyjamas.
A camera plays the results onto a monitor. Jack searches the
image.

DI NELSON
Forensics would have run this test
back then, wouldn't they?

JACK
It wasn't available twenty odd
years ago.
(pyjama bottoms)
Okay, these are clean.

The evidence-bagged knife. As Jack examines the pyjama tops,
repeating the process, DI Nelson picks the knife up. His eyes
on it.

The monitor again but a different story this time.

JACK (CONT'D)
Fine traces here - tiny spray of
blood. Air-borne.

NIKKI
You sure?

He nods.

NIKKI (CONT'D)
(to Jack, bringing him up
to speed)
It was a stabbing.

DI NELSON
The blood could've got there some
time after the incident, right?

JACK
No, the spray pattern would suggest
that this kid was close to the
victim at the moment of the attack.

NIKKI
(to DI Nelson)
Maybe standing to the side - maybe
looking into the car?

JACK
I can't comment - not without more
detail.

(CONTINUED)

128 CONTINUED:

128

On DI Nelson a moment, ashen, processing this then he just walks out into the corridor.

129 INT. CORRIDOR, LYELL CENTRE - DAY 4

129

Nikki goes after Luke.

DI NELSON

She said I didn't arrive until
after the killing. She was standing
by the car and she had blood on her
hands and on her dress.

Tight on him as he begins to piece this together now.

130 EXT/INT. LAND ROVER/FIELD - NIGHT 0

130

No sound.

The sequence is deliberately confused initially - DI Nelson's recollection.

YOUNG LUKE'S P.O.V. standing in the field. Gina there too looking at him, blood on her hands, face and on her tea dress.

Now he's inside the car in the back seat. We don't see him - just take his P.O.V. - his mother standing outside, her horrified face through the window.

131 INT/EXT. LAND ROVER/FARMHOUSE/LANE/FIELD - NIGHT 0

131

Then some clarity. We're outside the farmhouse as Gina exits running away down the lane. A moment then here comes Chrissie.

CHRISSIE

Gina! Bitch. You...bitch...

Inside a parked Land Rover now as he heads back into the house. A moment then he reappears with the Land Rover keys running, breathing hard and heavy.

P.O.V. from the back seat as he starts the engine.

Still P.O.V. from the back seat as he pulls away hard and fast into a lane - an open gateway - through here with him into a large, wide field.

The Land Rover spins across the field, engine revving hard - going after Gina who's not visible. Then there she is. Running ahead of us. Chrissie puts his foot hard down, aiming the vehicle at her. She's screaming and crying.

(CONTINUED)

131 CONTINUED:

131

We're in the back seat. A child's hands fumbling for something amongst farm tools. The hands pick up a knife. Luke - the first time we see him here, a shock for us as well as for Chrissie.

He brings the blade down two-handed with full force stabbing Chrissie in the neck. Blood sprays. Chrissie slumps forward.

No sound now.

The vehicle loses power and veers away changing direction. A muck heap ahead. It runs into that, stopping hard, the engine still running.

Blood on the windows and back seat. The back door is open.

Gina's face outside at the window.

Her face as she takes in the scene: Chrissie slumped forward, the knife in the back of his neck. She checks his neck for a pulse. She reaches for Luke who's standing on the back seat of the vehicle, blood spatter on his face and neck and hands. He's in shock, numb. She lifts him out and puts him down in the field and hugs him close a moment.

Then she opens the driver's door and feels Chrissie's wrist this time. Still no pulse. She pulls the knife out of his neck.

Panicking, spinning - what to do? She bends close to Luke. See her mouth the words but no sound. The boy's shock dampening everything.

GINA

It's going to be okay.

Then she dips her fingers in Chrissie's blood and smears it on her face and clothes.

132 **INT. BARN, FARMHOUSE - NIGHT 0**

132

Luke stands in the middle of the bare ground. Gina dunks a flannel in a bucket of warm water and gently soaps his hair.

Chrissie's blood mingles with the foamy water and disperses into the mud as Gina washes it away with a hose.

133 **INT. CORRIDOR/FORENSIC LAB, LYELL CENTRE - DAY 4**

133

Back to the here and now - DI Nelson in shock.

DI NELSON

I did it.

(CONTINUED)

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133

NIKKI
Hey, no the evidence doesn't...

(CONTINUED)

DI NELSON
(unequivocally)
No, I did it. I remember.

NIKKI
Your prints would've been on the
knife.

DI NELSON
So she wiped it - then she
confessed - to cover for me.

DI Nelson walks away along the corridor a little, wanting out
of here, but spinning.

Nikki's eyes to Jack, watching from the lab. He steps to her.

JACK
(re DI Nelson)
This is about him, right -
personally?

NIKKI
(to Jack, reluctantly)
Sorry, it wasn't my...it was
confidential.

JACK
So that makes it okay to lie?

NIKKI
No-one lied.

Nikki's apologetic, but her eyes now to DI Nelson heading to
the exit. But here comes DCI MCLEOD approaching from the main
entrance.

DCI MCLEOD
(innocently, to DI Nelson)
What's happening?

DI Nelson, flustered, says nothing. He follows DCI McLeod
into the forensic lab, the knife, etc, on the worktop. Nikki
and Jack follow.

DCI MCLEOD (CONT'D)
(the knife)
We got a match with the weapon?

JACK
No.
(he could drop DI Nelson
in it, but)
No, this is something else I'm
working on.

(CONTINUED)

DCI MCLEOD
(to DI Nelson)
So where are we?

DI NELSON
Boss?

DCI MCLEOD
I'm looking to you here, Luke. The
guy with the grey matter - that's
why you're on the team, yeah? I
need you here.

On DI Nelson trying to get his head together and back around
this.

(CONTINUED)

DI NELSON

(To Nikki)

Okay, the Israel Eze death - there were witnesses to that, weren't there?

NIKKI

And a hair trophy was taken, so...

DI NELSON

It follows the killer may have been on that platform.

DCI MCLEOD

Yeah, we checked the CCTV though, there's no match with the E-Fit.

DI NELSON

The platform's packed, half the passengers faces aren't visible.

Pause. McLeod and Nelson head to exit.

DCI MCLEOD

(To DI Nelson)

Okay, officers at the station got a list of names, yeah, everybody who was on that platform?

DI NELSON

Yeah.

DCI MCLEOD

So pick them up, show them the E-Fit and see if it jogs any memories.

DI NELSON

All of them? The whole platform?

DCI MCLEOD

Start with the ones nearest Israel - and hope to Christ we get lucky.

McLeod exits. Shell-shocked, a glance back to Nikki, DI Nelson follows him out.

NIKKI

(to Jack)

Thanks...I'm sorry.

JACK

None of my business.

And he means it. But Nikki still feels a bit guilty.

134 **INT. RECEPTION, SMART HOTEL - DAY 4**

134

Lana's alone at reception. She's sorting guest records.

(CONTINUED)

DI Nelson and a N/S WPC enter at the main doors. Lana's eyes to them - her heart in her mouth. Owen's in the lounge still.

LANA
(to DI Nelson)
Hi. How can I help?

DI NELSON
(oblivious)
We're looking for Lana Sutherland?

LANA
(brightly)
Yeah, that's me.

Lana's stopped breathing.

Owen's P.O.V. from the lounge.

DI NELSON
(showing his warrant card)
DI Nelson. It's about an incident
you witnessed at Finsbury Park
Station.

LANA
Okay.

She breathes again.

Owen heads coolly out of the lounge now to reception. He's going to test out his new image, push this to the wire.

OWEN
(to Lana, dropping the
magazine off as though he
were a guest)
Thank you.

She smiles at him as he walks on. DI Nelson doesn't bat an eyelid.

DI NELSON
(to Lana)
Would it be possible to come with
us to answer a few questions?

Lana glances to Owen as he exits at the main doors.

HALF-A-DOZEN WITNESSES to the Israel death wait, sitting, drinking plastic tea, chatting. A N/S DS is taking their details.

135 CONTINUED:

135

Find Lana sitting amongst them, anxious and conflicted, her mobile in her hand.

136 **INT. MEDICAL ROOM, POLICE STATION - DAY 4**

136

Nikki and Jack take prints and DNA from the witnesses. A PC shows Lana in.

NIKKI

Hi. The police have explained, have they? Just a follow-up on the death you witnessed on the tube.

LANA

(DNA and fingerprints)
They'll only be used for this, will they - this case?

NIKKI

That's right - then destroyed.

No real choice, Lana nods okay. Jack goes to work.

137 **EXT. SILSBURY HOUSE - DAY 4**

137

Owen's across the road from a smart detached house. He waits and watches.

138 **INT. INTERVIEW ROOM, POLICE STATION - DAY 4**

138

Lana sits opposite DI Nelson and DCI McLeod. She's trying to control her nerves - the whole situation now feeling utterly surreal.

DCI McLeod puts the E-Fit of Owen on the desk.

LANA

This is the guy you're trying to find, is it?

DCI MCLEOD

You seen him before?

LANA

On the news.

(a beat)

If he was there when the man died, CCTV would have picked him up, wouldn't it?

DCI NELSON

Maybe you saw him - maybe he left the station the same time as you did - maybe you saw where he went?

She looks at the E-Fit.

LANA

Yeah, he was outside the station that day begging.

Now DI Nelson reacts and responds - back for the moment in the present.

139 **EXT. SILSBURY HOUSE - DAY 4**

139

Owen watches the house. BETH SILSBURY (30's) exits the front door and stands waiting. A little boy, LAURIE (5) appears following her out of the house. Owen takes shots of them on his mobile. They head off down the street on foot to a parked car.

Owen follows. Beth's strapping Laurie in to his car seat. Her eyes to Owen as he approaches.

OWEN

Pretty boy.

(pointing the phone at Laurie)

Hi, little guy.

Laurie looks at him and smiles.

(CONTINUED)

BETH
Laurie?

Owen gets another shot before Beth turns his face away.

Owen's rattled her. She gets into the car and pulls away,
Laurie's face at the window.

140 **INT. FORENSIC LAB, LYELL CENTRE - DAY 4**

140

Jack drops DNA samples and completed witness fingerprint
forms on the worktop for Clarissa.

JACK
Witnesses' prints from the Israel
Eze murder. Going to be dozens of
them.

CLARISSA
(mock-panic)
Ooh, I'm all fingers and thumbs.

She runs the first form on the list. See her process the form
- the national database running, checking against it.

141 **INT. INTERVIEW ROOM, POLICE STATION - DAY 4**

141

Still Lana stares at the E-Fit of Owen, playing air-head.

DI NELSON
Just describe what happened that
day..

LANA
I did do, didn't I?

DI NELSON
To officers on-site but not to us.

LANA
Okay. Um. I was coming home from
work and...
(pointing to a photo of
Israel Eze)
..he was down on the platform
drunk, I think - swaying and
unsteady.

DI NELSON
Okay.

LANA
He was getting closer to the edge
of the platform but nobody said
anything.

(CONTINUED)

She looks down seemingly upset a moment.

DI NELSON
(E-Fit of Owen)
Was this guy on the station too?

LANA
No, just outside the ticket thing,
concourse.

DI NELSON
Did he approach you?

Again, she hesitates. Is she about to shop Owen?

DI NELSON (CONT'D)
Ms Sutherland?

Still she says nothing.

DCI MCLEOD
Lana?

Her mobile sounds a text.

LANA
Sorry.

She reaches for her mobile to turn it off. A text from Owen:
Baby Sutherland.

She opens it: a still loads of Laurie in the child seat in
Beth's car, smiling at the camera.

Lana freezes the image. It's her son. Owen's found him. It
takes her breath away and she wells up again, joyful.

DI NELSON
(tenderly)
You okay?

LANA
(covering her emotion)
Sorry - it's just my son. A
friend's just sent me a really cute
picture.

She smiles away her tears..

LANA (CONT'D)
Here.

...then shows them.

DI NELSON
(is she old enough?)
Your son? Nice kid.

(CONTINUED)

141 CONTINUED:

141

LANA

Thanks.

(re Owen's E-Fit)

Uh okay, did this guy approach me?

Yeah, I dropped a tenner - and he
picked it up and gave it to me.

Really sweet.

(a beat, the E-Fit)

This is totally....it's just like
him.142 **INT. FORENSIC LAB, LYELL CENTRE - DAY 4**

142

Clarissa's running further checks - against Lana's prints
now. On screen - no match (with the national database).

Then it runs again, this time against prints collected in
regard to this specific case.

The machine finds a match. Nikki's in the science room.

CLARISSA

Nikki?

Nikki joins her.

CLARISSA (CONT'D)

Remember the prints that were on
Israel Eze's phone. We've got a
match.

On Nikki - her full attention.

143 **INT. CORRIDOR, POLICE STATION - DAY 4**

143

Lana's being processed by the Custody Officer. DI Nelson with
her. Done, she heads to exit, DI Nelson inputting the code
into the security door and opening it for her. She walks
away, dialling her mobile as she goes.

144 **INT. CORRIDOR, POLICE STATION - DAY 4**

144

DI Nelson's heading through custody. His mobile rings -
Nikki.

DI NELSON

(into phone)

Hi.

145 **INT. VIEWING GALLERY, LYELL CENTRE/CORRIDOR, POLICE STATION - DAY 4** 145

Nikki's on her mobile - Clarissa looking on. Intercut as appropriate with DI Nelson.

 NIKKI
 (into phone)
 One of the witnesses to Israel Eze -
 her fingerprints are on his phone.

DI Nelson stops, processing this.

 NIKKI (CONT'D)
 (into phone)
 Her name's Lana Sutherland. Have
 you just interviewed her?

 DI NELSON
 (into phone)
 Yeah.

Luke heads fast to exit.

 NIKKI
 (into phone)
 She mention handling it? Maybe he
 dropped it or...?

He inputs the code into the security door pad then fast out into the yard.

146 **EXT. YARD, POLICE STATION - DAY 4** 146

No sign of her.

Luke runs to the road. Buses, taxis - busy street. He turns, spins, looking for her.

But she's gone.

147 **INT/EXT. LANA'S FLAT/GARDEN - DAY 4** 147

The door is unlocked and opened. DCI McLeod, DI Nelson and Jack in a forensic suit and carrying his bag of tricks. The LANDLORD'S let them in.

They look into the bedroom and bathroom. The flat is deserted.

 DCI MCLEOD
 (to DI Nelson)
 Can we put out a call for her?

(CONTINUED)

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147 CONTINUED:

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147

DI NELSON
What we looking at - a suspect, a
witness?

(CONTINUED)

147 CONTINUED:

147

He doesn't know. DI Nelson steps away to make that call.

JACK
(to DCI McLeod)
In the meantime?

DCI MCLEOD
I need to know if Owen's been in
this flat.

Jack heads away into the bathroom.

We stay with DCI McLeod as he scans the flat (a photo of Lana with friends on her mantelpiece) then unlocks the back door and heads out into the little garden.

148 **INT. BATHROOM, LANA'S FLAT - DAY 4**

148

With Jack in the neat, pretty bathroom. Lana's toiletries, etc. Gloved, he checks them out. Then a mat on the floor by the bath - hairs there. The same colour and length as Lana's but amongst them some black hairs.

JACK
Luke?

He begins to tweezer the black hairs away from the mat. DI Nelson and DCI McLeod enter. McLeod has the mantelpiece photo of Lana in his hands.

DCI MCLEOD
Owen's?

JACK
I think maybe Israel, possibly -
I'll have to check it out properly.

DI NELSON
So, what's going on - she got a
thing for homeless men?

DCI McLeod walks, on a mission now - DI Nelson after him.

149 **INT. TUBE PLATFORM - DAY 4**

149

Lana heads on to a busy tube platform. Eyes to her, people wary as she walks.

Owen's in the crowd, jacket and shirt, anonymous.

LANA
He looks like me, doesn't he.

(CONTINUED)

149 CONTINUED:

149

He smiles yes. No joy in her, he reaches for her but she steps back.

OWEN
(insecure)
Didn't I make you happy?

A moment where she toys with him - lets her face give him nothing - then she breaks into a grin, eyes filling up, ecstatic. She throws her arms around him and holds him close.

The rails sing, a train approaching.

OWEN (CONT'D)
(in her ear, insecure)
What happens to me now in your dream?

LANA
What do you mean?

OWEN
What happens to me?

LANA
We get Laurie and we go.

The train bursts out of the tunnel. She takes his hand.

150 **INT. MORGUE/FREEZER, LYELL CENTRE - DAY 4**

150

Clarissa and Jack pull out Israel - compare the black hairs from Lana's bathroom to Israel's hair.

151 **INT. VIEWING GALLERY, LYELL CENTRE - DAY 4**

151

Nikki, Thomas, Jack, DI Nelson and DCI McLeod are gathered here, standing.

DCI MCLEOD
Her picture's out there - should make the news.

THOMAS
Great - so, okay, we've ID'd the weapons - the ligature and the blade.

He passes around a shot of a timing belt.

THOMAS (CONT'D)
The ligature's a timing belt - used in industrial engines.

Another photo is passed around.

(CONTINUED)

THOMAS (CONT'D)
And the weapon is a gun drill.

DCI MCLEOD
Again?

THOMAS
A gun drill.

NIKKI
(on the plasma)
X-shaped blade.

See the blade in close-up as the photo's passed around.

THOMAS
This one's used in engineering -
primarily to cut deep holes in
metal.

DI NELSON
So, what, he's a metalworker?

THOMAS
Possibly. There's only a couple of
companies that make this particular
model. One of them's Wilding
Machine Tools who supply a company
called Devron who guess what?

NIKKI
Maintain tube trains?

THOMAS
Precisely.

DI NELSON
Hence his knowledge and access.
(to Thomas)
You got their details?

THOMAS
Actually, I already emailed their
HR department the E-Fit. He was an
apprentice there a couple of years
back.

DI NELSON
(delighted)
Okay.

THOMAS
Through a charity scheme for
homeless people. They said he was
doing okay - then one day, bang, he
just flips out and disappears.

(CONTINUED)

DCI MCLEOD
Nobody looked for him or reported
him missing?

Thomas shakes his head.

He clicks the remote. On the plasma now an HR document - a
Devron HR form with his name, address, medical background,
etc.

THOMAS
(handing out hard copies
of Owen's file)
Name's Owen Hanmore.

Nikki passes the same file to Nelson. On the front of the
file and on-screen, a passport-sized mugshot of Owen on an ID
badge, taken a couple of years ago. Just like the E-Fit.

(CONTINUED)

151 CONTINUED:

151

On DCI McLeod - that's the guy.

152 **INT. CONVENIENCE STORE - DAY 4**

152

A standard three or four aisled convenience store. A MIDDLE-AGED SHOPKEEPER at the counter.

Shelves of food. Owen and Lana enter looking to all intents and purposes like a young City couple.

She walks along the aisles taking what they want - all kid's food - biscuits, sweets, triangle cheeses - piling them into their arms.

SHOPKEEPER

Take a basket.

They ignore him.

SHOPKEEPER (CONT'D)

You drop and break shit, you pay.

OWEN

Ever heard of customer relations, mate? Means we shop and you shut your mouth.

The shopkeeper reacts but backs down as he meets Owen's eyes.

Lana chooses bear-faced luncheon meat, bread, bananas. They head to the counter.

We become aware of the sound of a tiny TV now playing sport. Lana and Owen put the stuff on the counter. The shopkeeper begins to ring it through and bag it.

The TV cuts to news - a rolling intro - pictures of politicians, war - then the shot of Lana culled from the photo on her mantelpiece. A good, clear shot.

Her eyes on it. The shopkeeper follows her gaze and glances at it too. The recognition now on his face. He reaches for a phone.

LANA

(to the shopkeeper)

Don't.

His hand still on the phone though. Owen's on him quick as a flash, vaulting the counter, pinning him back against the cigarettes.

LANA (CONT'D)

(with them, to Owen)

Me.

(CONTINUED)

152 CONTINUED:

152

He reaches into his pocket for the gun drill. Like it's rehearsed, Lana takes it and plunges it into the guy's stomach. Blood, horror.

Lana and Owen grab their groceries and back off. A SHOP ASSISTANT appears from a room at the back of the shop. The horror on her face. She screams. Owen turns to her but keeps going, running now with Lana out of the shop.

153 **INT. RECEPTION, LYELL CENTRE - DAY 4**

153

DI Nelson's here alone a moment, blanked out, staring into space. He has a laptop in front of him - the images we saw previously on the plasma of the gun drill.

Nikki appears.

NIKKI

Hey.

(CONTINUED)

He smiles weakly.

NIKKI (CONT'D)

Can I?

Sit?

DI NELSON

Sure.

Her eyes on the laptop screen now, then..

DI NELSON (CONT'D)

How does it feel to put a knife in
somebody?

NIKKI

We're meat. It's like cutting into
meat.

DI NELSON

And psychologically? Emotionally?

NIKKI

For me?

He nods.

NIKKI (CONT'D)

I have to play a trick on myself
sometimes and pretend it's just
residue. Which it pretty much is.
There's no life left, no soul.

DI NELSON

You believe in that? Soul?

NIKKI

I believe, well I know actually - I
know that the bodies I work on,
there's no person left in there -
whatever it was that made them
present has gone.

DI NELSON

You think a six year old boy can
feel that?

NIKKI

I don't know. The age of criminal
responsibility is, what, ten - too
young.

DI NELSON

But old enough to understand that
when you put a knife in someone...

(CONTINUED)

NIKKI

You were six years old, Luke. He was an abusive man and you were protecting your mother - and she you in the end, so....you have to forgive that little boy. You didn't even remember - how can you take responsibility..

DI NELSON

But I am responsible, aren't I? I took control, even at that age - I lashed out. And that six year old boy is still in here somewhere.

Thomas appears. They turn to him.

THOMAS

We've got another victim.

154 **INT. CONVENIENCE STORE - DAY 4**

154

UNIFORM POLICE are already in situ - also DI Nelson and DCI McLeod - Nelson's interviewing the shop assistant away from the victim, DCI McLeod and TWO PARAMEDICS with him loading him onto a stretcher. The strobe of an ambulance emergency light through the shop windows.

Jack and Nikki arrive, already in forensic suits.

DCI MCLEOD

(to Nikki)

You're not needed, thankfully.

NIKKI

He's alive?

The paramedics stretcher the shopkeeper through - he's unconscious, ventilated, his wound roughly dressed.

JACK

(to DCI McLeod)

So?

DCI MCLEOD

We've got cars searching the area.
No CCTV in the shop or outside.

DI NELSON

(joining them, re the shop assistant)

Got a description though. Lana Sutherland with a young guy in a suit, clean-shaven, short hair...

(CONTINUED)

DCI MCLEOD
So he's been to the barbers too.

DI NELSON
He didn't stab the guy.

DCI MCLEOD
Huh?

DI NELSON
Lana put the knife in him.

All eyes to DI Nelson now - no-one was expecting that - they don't quite believe it.

DI NELSON (CONT'D)
(re the shop assistant)
She saw it happen.

155 **EXT. SILSBURY HOUSE - DAY 4**

155

Tight on the phone photo Owen sent Lana taken at the Victorian villa. Beth heads out of the house with Laurie.

Freeze the shot - then see the mobile's in Owen's hand and we're here now at the house.

Owen and Lana head to the front door and ring the bell. Once, twice. No answer. Lana tries the door: it's locked.

She looks through the living room window. A smart family home.

Round to the back of the house with them. Lana looking through the windows again: the kitchen, dining room. Very clean, contemporary, comfortable, well-heeled.

A downstairs bathroom window.

156 **INT. SILSBURY HOUSE - DAY 4**

156

Inside the house as the bathroom window glass comes in. Owen reaches for the latch and pulls the window open.

Owen climbs in, Lana after him.

Into the body of the house with them.

The hallway. Photographs on the wall - family shots of Beth, her partner, ROBBIE (40's) and their adopted child, Laurie (5). Lana's eyes on them - focusing on Laurie, her finger touching his face.

157 **EXT. LANA'S FLAT - DAY 4**

157

Nikki and Jack and DI Nelson pull up in an unmarked car. They get out and head to Lana's flat, Nelson on his mobile.

NIKKI

Israel Eze dialled 999 shortly before he died...

JACK

Her fingerprint's on the phone.

NIKKI

She hung up before he could speak?

Nelson ends his call, pockets the mobile.

DI NELSON

Okay we've got some background on Lana. Jamal was her psychologist from when she was ten years old...

JACK

So that's the connection?

DI NELSON

Problems with empathy and sociopathic tendencies.

NIKKI

Okay, wow.

DI NELSON

She stopped seeing him when she got pregnant. At fourteen. Jamal wrote a report. The DCI's emailing some stuff.

NIKKI

And the other victims?

DI NELSON

Joel Beamish lived on Hazlemeer Road - same road as Lana - again until she was fourteen.

A beat while they process that.

JACK

Rosemary?

DI NELSON

Nothing. No connection.

They head inside.

158 **INT. LANA'S FLAT - DAY 4**

158

Police tape outside Lana's flat door. DI Nelson has a key -
he lets them in breaking the tape.

He stands in the middle of the living room.

DI NELSON
It's an ordinary flat.

They walk the rooms - bedroom, bathroom.

NIKKI
No tells are there, nothing about
this place that would make you
think anything was wrong.

159 **INT. LANDING/LAURIE'S ROOM, SILSBURY HOUSE - DAY 4** 159

Lana heads along the upstairs landing to Laurie's beautiful room. Toys and books.

She opens a little chest of drawers, Laurie's clothes in there. Her hands in them, feeling them - smelling them. On top of a wardrobe, a kid's suitcase. She gets it down, opens it and begins to pack some of Laurie's things.

160 **INT. LANA'S FLAT - DAY 4** 160

Back with Nikki, Jack and DI Nelson. Jack clocks an empty whisky bottle in the recycling, but makes nothing of it.

NIKKI

So what's at the heart of this?

DI NELSON

Some horror she's carrying with her?

161 **INT. BETH AND ROBBIE'S BEDROOM, SILSBURY HOUSE - DAY 4** 161

Lana's in Beth and Robbie's bedroom.

A photo of Beth with Robbie on a dresser.

Lana's pulled some of Beth's clothes out of the wardrobe and put them on. Perhaps a summer dress and heeled summer shoes - not what she'd normally wear at all. She compares herself with Beth in the photo.

DI NELSON (V.O.)

Something festering and unresolved -
to do with the pregnancy?

She puts on Beth's make-up. Eye-liner, lipstick, etc.

162 **INT. LANA'S FLAT - DAY 4** 162

Back with Nikki and DI Nelson.

NIKKI

(to DI Nelson)

What do you do with something like that?

DI NELSON

You bury it, don't you, if you can -
but maybe it finds its way out.

(CONTINUED)

JACK

Okay so, what, she targets her
psychologist because he knew
something.

DI Nelson's phone sounds an email alert. He opens it.

DI NELSON

Jamal's report. Choice cuts.
(as he scans the report)
Uh...troubled child...pregnant, we
know.

NIKKI

The father?

DI NELSON

(reading and finding)
Unknown. Possibly a kid from her
street.

JACK

Joel Beamish?

NIKKI

Let's go with that a second. Say he
got her pregnant then didn't want
anything to do with her.

DI NELSON

Might explain why he was a target.

JACK

Okay. So why Jamal?

DI NELSON

(reading)
Just says she was...unwell, unable
to look after the child...her
parents wanted out - so...yeah,
here we go - he recommended a
referral to social services.

NIKKI

Right. Boy or girl?

DI NELSON

Boy.
(shocked that he hasn't
remembered or realised
before)
She showed me a photo on her phone.

JACK

(scanning)
So what happened to him? Where's he
sleep? Where's his stuff?

(CONTINUED)

There's no evidence of a child ever having been here. Pause.

NIKKI

Okay, a child mother, referral to social services. Parents who didn't want the baby. What would happen?

JACK

Foster care. Then they find him a family.

DI NELSON

Right. So maybe Beamish is a target because he fathered the kid; Jamal because he referred him to be adopted; and Rosemary?

Pause. Then on Nikki.

NIKKI

(getting it)

Her husband said she used to be a teacher for a while, right? Always a carer, that kind of person. So...what did she do before the church? Social work? Adoption?

On Jack a moment then he reaches for his mobile.

Thomas is here with Clarissa. His mobile rings - he answers it.

THOMAS
(into phone)
Hi.

164 **INT. LANA'S FLAT/FORENSIC LAB, LYELL CENTRE - DAY 4**

164

Intercut as appropriate.

JACK
(into phone)
Hi. Rosemary Stone's journals were
all over her house. I've collated
them as best I can but pages are
missing.

THOMAS
(into phone)
Okay.

Thomas puts him on speakerphone.

JACK
(into phone)
Can you look...I've made a list of
pages missing year on year. It's on
my desk.

Clarissa finds it.

THOMAS
(into phone)
Got it.

JACK
(into phone)
The journal for five years ago,
let's start there.

THOMAS
(into phone, checking
Jack's roster)
Three pages missing - beginning of
September.

JACK
(into phone)
Is Clarissa there?

CLARISSA
(into phone)
Present and correct.

JACK
(into phone)
Can you do an ESDA test on that,
please - as fast as you can.

165 **INT. SILSBURY HOUSE - DAY 4** 165

Owen sits on the living room sofa, eyes on the front door, waiting.

166 **INT/EXT. BETH'S 4X4/STREETS - DAY 4** 166

Laurie's in his child seat in the back of the car, a party bag in his hands, a stray balloon rolling around the car.

Beth drives, heading home, the radio playing music.

167 **INT. FORENSIC LAB, LYELL CENTRE - DAY 4** 167

Thomas and Clarissa. Pages from Rosemary's journal.

Clarissa feeds them into the ESDA machine.

The first page finishes processing. Thomas looks on as Clarissa puts it on the worktop and adds toner. Now, as well as the words written in ink on this page, slowly impressions of the words from the page above begin to emerge.

Thomas reaches for his phone.

168 **INT. LANA'S FLAT - DAY 4** 168

Nikki, Jack and DI Nelson sit waiting. Jack's mobile rings. He grabs it.

JACK
(into phone)
Hi?

169 **INT. FORENSIC LAB, LYELL CENTRE/LANA'S FLAT - DAY 4** 169

Intercut as appropriate.

Thomas and Clarissa have ESDA processed the pages. On speakerphone. Jack likewise.

One processed journal page is on the monitor. Thomas and Clarissa trying to decipher the words.

THOMAS
(into phone)
Okay, we've processed the pages.
(to Clarissa, pointing out
a legible word on the
monitor)
Lana?

(CONTINUED)

CLARISSA
(into phone)
Yeah. We think we've got a good
impression here from the page above
- it says Lana.

JACK
(into phone)
Great. Anything else?

Other words, some clear, some indecipherable - then Laur...
Clarissa zooms in on the image - close on that word.

CLARISSA
(into phone)
Laura?

The word comes into focus more now, still faint - but Laur -
and then 'ie' just about distinguishable.

THOMAS
(into phone)
Laurie? Laurie.

170 **INT. LANA'S FLAT - DAY 4**

170

JACK
(into phone)
That's it. Thanks.

He hangs up.

JACK (CONT'D)
Yeah, Rosemary placed the kid -
Laurie - she found him parents.

NIKKI
Is that why Lana went there, then?
To find out where Laurie is?

DI Nelson's already on his mobile.

DI NELSON
(into phone)
I need a trace. Laurie Sutherland,
five years old. Born to Lana
Sutherland, Hazlemeer Road...

171 **EXT/INT. GROUND FLOOR, SILSBURY HOUSE - DAY 4**

171

Evening light.

(CONTINUED)

Beth Silsbury's 4x4 pulls up on the drive. She gets out, unbuckles Laurie from the back seat. He jumps down carrying his party bag.

They head to the front door. She unlocks it and swings it open.

Into the hallway with them. She drops her keys on a hall table.

The living room - no sign of Owen now. The place is as she left it. All quiet.

(CONTINUED)

LAURIE
Can I watch TV?

BETH
'Til Dad comes home, yeah?

He nods and puts it on.

She heads to the kitchen.

Owen's standing there, eyes on her. She leaps out of her skin.

OWEN
Don't scream.

She backs off.

BETH
You want money? I've got money..

LAURIE
Mummy?

She turns to him, the TV on but his attention to the hallway door.

Slow the action. Lana's standing there made-up and dressed in Beth's clothes - Laurie's suitcase, packed and ready to go, is in the hallway. Her eyes hold Laurie's - a heart-stopping moment for her, melting, huge love.

Laurie looks up at Lana, confused.

Then Beth cries out, breaking the moment, and moves for Laurie. Then a hand grabbing her - Owen. Strong, he steers her to the sofa and holds her there. Lana's holding Laurie's hand. The boy just stands there bemused, in shock calling for his Mummy.

BETH
(terrified for Laurie. To
Owen and Lana)
Take what you want. In my bag, my
purse is in my bag.

But Lana turns, swoops Laurie into her arms and picks up the boy's suitcase.

BETH (CONT'D)
(screaming)
No....

Owen pulls out the gun drill and hands it out to Lana.

LANA
No!

(CONTINUED)

171 CONTINUED:

171

She won't have that, not in front of the boy.

But Beth's on her feet now and moving for Lana. Owen clamps his hand over her mouth, manhandles her into the dining room and shuts the door.

172 **INT/EXT. UNMARKED CAR/STREETS - DAY 4**

172

In the moving car with Nikki and DI Nelson. A call on his mobile. He hits hands-free.

DI NELSON
(into phone)
DI Nelson.

DCI MCLEOD (O.C.)
McLeod. Laurie Sutherland is now
Laurie Silsbury - six Warwick
Avenue, Kentish Town...

DI Nelson's car turns into a side road.

On the car as he turns on his blues and twos.

173 **INT/EXT. SILSBURY HOUSE/GARDEN - DAY 4**

173

A table or similar in the hallway - Owen slides it up against the dining room door trapping Beth in there.

Out of the front door with them now, Lana carrying Laurie.

Outside, Beth's 4X4 is parked on the road.

Laurie's still in Lana's arms. Owen opens the car door and throws Laurie's suitcase in the back. Lana puts him in the child seat.

She struggles with the straps but she secures him.

He's quiet a moment, frightened, then...

LAURIE
Mummy?

She looks to him, smiling, delighted; she thinks he means her - but his eyes are to Beth standing in the dining room window, banging on the glass, calling to him, frenzied.

Lana's eyes on the boy too - his eyes on Beth, tears pouring down his face - and time slows. Like Lana can see a beam of light between mother and son, the boy's hands reaching in the air for her - her hands at the house window.

The sound of a siren.

(CONTINUED)

OWEN
Let's do this.

Tight on Lana and Laurie.

OWEN (CONT'D)
Lana!

LANA
Laurie?
(holding his face gently
so he's looking at her)
Hey, this Mummy loves you too.

Tears pouring down her face, she kisses his forehead and steps away - the boy now strapped in his car seat - and waits. Stay on her exclusively. Sirens now loud, very nearby. DI Nelson's car travelling at speed at the top of the road.

Owen moves to get in the car. Lana hesitates. The sound of sirens approaching now from the opposite end of the street.

She runs - on foot. Owen goes after her.

174 INT/EXT. UNMARKED CAR/SILSBURY STREET/CROWDED STREET - DAY 4 174

In the car with DI Nelson and Nikki.

NIKKI
(Spotting Owen running)
There.

DI Nelson drives past the Silsbury house in pursuit (other unmarked cars will pull up there, including DCI McLeod's).

A junction. This street is crowded, shoppers - traffic, pedestrians. Which way? He takes a left and drives, he and Nikki scanning both sides of the street.

Roads and alleyways - maybe a shopping centre - lots of different ways they could have gone. He thumps the dashboard in frustration.

DI NELSON
Shit. Shit!

NIKKI
(to DI Nelson)
Nearest tube station.

He puts his foot down.

175 INT/EXT. UNMARKED CAR/TUBE STATION - NIGHT 4

175

Nikki and DI Nelson hare towards the one line tube station - they pull up.

DI NELSON
(to Nikki)
Stay there.

Nikki's P.O.V. as DI Nelson runs to the station entrance and shows the ticket guard his warrant card - did he see two people? He describes Owen and Lana. They went down to the platforms.

DI NELSON (CONT'D)
(after them, on his
mobile)
Re Lana Sutherland and Owen
Hanmore, back-up requested
immediately to Kentish Town
station.

Nikki's at the ticket barrier too now, going after him.

176 INT. TUBE STATION - NIGHT 4

176

Into the station proper with Nikki - down the escalator, DI Nelson ahead.

177 INT/EXT. TUBE STATION - NIGHT 4

177

With Owen and Lana on the platform waiting. He's wired, on his feet, willing the train to come. She sitting, numb, still, not really present now, fearful.

A HANDFUL OF OTHER PASSENGERS and a LONDON UNDERGROUND GUARD.

DI Nelson appears on the stairs to the platform, Nikki following.

Owen and Lana look up. Another exit now from the platform - Owen takes her hand and they move for it. The stairs - OTHER CID are now heading down it. No way out of here.

DI NELSON
(to the guard, showing him
warrant card)
Hold all southbound trains.

The guy opens his mouth to question this.

DI NELSON (CONT'D)
Just do it!

The guy gets on his radio.

(CONTINUED)

177 CONTINUED:

177

Nikki and DI Nelson step to Lana and Owen. Owen pulls out the gun drill.

LANA
He was my child.

DI NELSON
(to Lana)
I get it.

Her eyes on him - she sees that he genuinely does.

NIKKI
(re the gun drill)
Owen, please..

LANA
This is my thing, okay - me, not
Owen.

DI NELSON
We know, Lana.

178 **EXT. ALLEYWAY - NIGHT 2**

178

Flashback. The Beamish murder.

DI NELSON (V.O.)
Your boyfriend.

Owen has Beamish held face to the floor. He holds the gun drill out to Lana.

179 **INT. SUBWAY - NIGHT 3**

179

The Jamal murder. Owen has Jamal on the floor, the belt ligature around his neck.

DI NELSON (V.O.)
Your counsellor.

Jamal struggles though and turns Owen over, Jamal over him now threatening to overpower him.

Lana moves on them, the gun drill in her hand.

180 **INT/EXT. TUBE STATION - NIGHT 4**

180

Back with Nikki, DI Nelson, Lana, Owen, other CID one of whom is moving the guard and passengers away.

DI NELSON
The woman who took Laurie away.

(CONTINUED)

Which hurts.

DI NELSON (CONT'D)
(to Owen)
There was another guy before you.
Just muscle - like you. Name was
Israel.

The rails begin the sing.

DI NELSON (CONT'D)
You've been had, man.

OWEN
Save your breath, mate. Whatever
you say won't change anything now.

DI NELSON
She's played you, Owen.

On Owen, a reluctant memory building.

181 **EXT. TUBE STATION - DAY 1**

181

Flashback.

Lana heads out of the station concourse.

Owen's begging, his eyes on her.

See the ten pound note flutter out of her purse now. He grabs
it.

182 **INT. BEDROOM, LANA'S FLAT - NIGHT 1**

182

Flashback.

Lana's in bed - her P.O.V. now of the door handle being
tried. She gets out of bed and unlocks it then gets back into
bed and waits.

183 **INT. LANA'S FLAT - DAY 3**

183

Flashback.

Dressed for work, Lana picks up her stuff from the table and
exits.

Owen's eyes to the table. A folded piece of paper she's
deliberately left there. He opens it. The Electoral Roll list
of Silsburys.

184 **INT/EXT. PLATFORM, TUBE STATION - DAY 4**

184

Back to the platform: Lana, Owen, Nikki, DI Nelson, N/S cops.
The rails singing. Owen turns to Lana.

OWEN

We done?

The rails singing louder. The sound of a train approaching.
DI Nelson looks to the guard - there's nothing he can do.
Nikki steps to Lana.

NIKKI

Lana!

A moment of connection between Owen and Lana now.

NIKKI (CONT'D)

(seeing that)

Oh please God...

And here's the train crashing into the station. A split
second - Owen takes Lana's hand - they step off the platform
in front of it.

The train brakes - the air moving as it comes to a rest. The
shock of that moment on Nikki's face, then..

Go to black.

185 **INT. CUTTING ROOM/VIEWING GALLERY, LYELL CENTRE - NIGHT 4** 185

Fade up on Lana and Owen's bodies on the table in body bags.
Thomas and Nikki zip the bags up.

DCI McLeod looks on from the viewing gallery.

Lana's clothes are in the cutting room on a worktop. Jack's
found four locks of cotton-tied hair in one of Lana's
pockets, one from each of the victims (minus the shopkeeper).
He lays them out one by one on the worktop.

In her wallet, the picture of Laurie as a baby. Her locket.
Jack opens it. Inside, a lock of Laurie's baby hair.

He lines it up with the others.

His eyes to Nikki who clocks the hair. Eye contact, a faint
smile - all is okay with them.

Her eyes then to DI Nelson as he appears in the viewing
gallery joining DCI McLeod.

186 **INT. NURSING HOME - DAY 5**

186

Gina's in her room, the TV no longer on. An N/S CARE ASSISTANT has been trying to work with her a little - engage her memory. Photos on the table.

DI Nelson and Nikki enter.

DI NELSON
(to the care assistant)
Hi.

DI NELSON (CONT'D)
Mum? This is Nikki.

She doesn't respond. The care assistant exits as Nikki kneels in front of Gina and takes her hand.

NIKKI
Pleasure.

Gina looks at her blankly.

DI NELSON
I wanted you to know who she was -
not just keep her in the abstract.
(to his Mum, going to her)
Because you are still here, aren't
you Mum - in your way.

He sits with her. A few photos are on the table. Shots from years ago - all of Luke as a child with Gina, playing, laughing, close. Nikki's eyes on them.

Luke looks to Gina who in turn looks at him blank faced. But just the fact that her eyes have found his face is enough for him in this moment - and he breaks his heart.

END CREDITS