## FALLING ANGELS

Written by

Graham Mtchell

PART ONE

Pink Script Draft 22nd May 2014

SCENES NUMBERS LOCKED

Silent Witness XVIII

© BBC Drama Production

## 1 <u>EXT. FIELDS - NIGHT 0</u>

1992. Farmland. A wide expanse of it under a night sky. A farmhouse on the horizon, lights on the ground floor.

#### 2 <u>INT. FARMHOUSE BEDROOM - NIGHT 0</u>

The bedroom is dark. A SIX YEAR OLD BOY dressed in his pyjamas stands at the open window looking out over fields. His breath on the cold night air.

Fade up sounds, voices raised elsewhere in the house - a woman's voice, distraught and frightened.

GINA (O.S.) All I did was say hello.

The boy presses his ear to the floorboards.

CHRISSIE (O.S.) When d'you see him?

GINA (O.S.)

I never...

3

CHRISSIE (O.S.)

Don't you....

## <u>INT. STAIRS/KITCHEN, FARMHOUSE - NIGHT O</u>

The boy stands on the stairs. Exclusively his POV of his mother, GINA (30s), who stands cowering. His father, CHRISSIE (40s), is in her face, screaming.

GINA We just talked, alright, we just talked. I wouldn't. Jesus, not him

He seems to let that be a moment. She tries to get past him, needs to get away, hoping to God it'll end here. But, no.

CHRISSIE

Who then?

He's lost it now - incandescent with jealousy.

CHRISSIE (CONT'D)

Who?

She knows what's coming. So does the boy who turns away, we with him, as Chrissie hits Gina hard, knocking her down.

3

2

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

Gina, a knife in her hand, walks back towards the house.

## RUN TITLES

## 8 INT. PLATFORM/TRACKS, TUBE STATION - DAY 1

8

A tube station platform A train there, carriage doors open. NIKKI, in forensic suit waits on the platform at the front of the train.

JACK, in a forensic suit and gloved, is on the tracks.

JACK (To the train driver, back it up) Okay.

The train inches backwards.

A body there on the tracks wrapped in a winter coat.

A NUMBER OF UNIFORM TRANSPORT POLICE are at the far end of the platform interviewing HALF A DOZEN WITNESSES, amongst them the TUBE TRAIN DRIVER and (though we don't focus on her yet) LANA SUTHERLAND (19) in a hotel receptionist's uniform suit jacket, pencil skirt and heels.

A UNIFORM SERGEANT, CALLUM ROSS (40's), calls to Nikki.

SERGEANT ROSS How long you going to be? They want the line clearing.

NIKKI (reactive) God forbid the city should grind to a halt for this.

# SERGEANT ROSS

Sorry. My job.

She climbs down onto the tracks to join Jack who's photographing the scene.

She bends to the body and peels back the lacerated coat. We see nothing - just Jack as he reacts to the mess the train has made of the victim

JACK

Jesus.

#### NIKKI (to a nearby SOCO) Can we clear the platform, please?

Jack reaches into the victim's pocket and pulls out a cheap pay-as-you-go mobile phone.

## 9 INT. PLATFORM, TUBE STATION - DAY 1

Sergeant Ross and OTHER UNIFORM OFFICERS are finishing taking addresses, details and statements from witnesses, Lana amongst them who's ashen and red-eyed with the shock of what she's just witnessed. Sergeant Ross joins Jack and Nikki as they approach.

## JACK No I.D. on him, just this...

He shows him the cheap mobile phone already in an evidence bag.

## JACK (CONT'D) I'll check it for prints and DNA.

And a leaflet for St Jude's night shelter also in an evidence bag.

SERGEANT ROSS (Reading it, like this

He heads back the way he came. Everything about him says destitute, but he's done her a favour. Her world has been

#### NI KKI

Which all come down to one thing: nobody much gives a shit.

On the upper left arm

THOMAS

A tattoo here on the upper arm M V. something or other.

See it now with Nikki. Much of the rest of the tattoo has been destroyed by the impact of the train.

## NI KKI

A name?

CLARISSA Roman numerals or Mfor...Mary?

JACK

(entering the viewing gallery) Mas in Merchant, Vas in Vessel. MV Stellendam It's a cargo ship.

THOMAS

He was a sailor?

#### JACK

Until two thousand and ten. Jumped ship at Tilbury. Name's Israel Eze. Nigerian.

#### NI KKI

Wow and you can tell that from up there.

JACK

The cops traced him through the night-shelter. He'd left his bag there - his passport was in it.

#### NI KKI

Anything from the fingerprints on his phone?

## JACK

No match with the database. He called 999 twenty minutes before he went under the train but didn't speak. I've been through the CCTV with the cops - they say misadventure.

Nikki nods, nothing in the pathology to suggest otherwise.

## SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 11 CONTINUED:

Jack clicks a remote and the CCTV footage of the moments leading up to ISRAEL's death appear on the plasma. The crowded rush-hour tube station platform Israel stands in the middle of the crowd near the edge. Been drinking, he sways on his feet. Lana's a little distance behind him - though we don't see her.

A train coming in. Passengers look to it. See the victim take a step.

The foot age freezes.

## 12 INT. COMMUNAL HALL/LIVING ROOM/KITCHEN, LANA'S FLAT - DAY 12

Lana opens the front door to the building and lets Owen in. He's hesitant but he follows.

She unlocks a door to her ground floor one-bedroomed flat.

LANA

Come in.

He doesn't move, just stands in the open doorway. She edges past him - brushing him He reacts like she's electric.

OWEN Why? Why you asking me in?

LANA Just a favour for a favour.

OWEN Bollocks. Everybody wants something.

A beat.

LANA There was somebody I should have helped today and I didn't, so...

OWEN

Charity.

LANA

lf you like.

OWEN I get this other guy's charity?

He just holds her gaze, wanting this to be real - is he dreaming it? - but he's deeply suspicious.

## 13 <u>INT. BATHROOM, LANA' S FLAT - DAY 1</u>

Lana's finishing running a hot bath. She checks the temperature with her elbow, pulls a fresh towel out of a cupboard, leaves it on the chair.

Owen enters.

## LANA

## All yours.

Not a lot of room, they have to shuffle past one another to let Lana out. Closer and more intimate than either of them intend. She exits closing the door behind her.

He looks around the bathroom - a long time since he's been anywhere like this. Again, the room is very feminine - creams and lotions - very welcoming.

He checks outside the room for her then closes and locks the door.

His rucksack. Inside, in a carrier bag a change of clothes a pair of jeans and a top - ragged but clean. He puts them over the back of the chair.

He takes off his clothes. His skin is filthy - a tide mark at his neck. Scars on his forearms and thighs from self-harming, some fresher than others. Then he steps into the hot water, his cold blue skin blushing. He ducks his head under the surface and lets the heat penetrate his bones.

## 14 <u>EXT/INT. LANA' S FLAT - DAY 1</u>

Some eggs are cooking in a pan. The back doors of the flat open on to a garden. Lana's outside putting bird food in a feeder.

Inside, Owen exits the bathroom dressed in his clean clothes

Is that okay?

She watches him eat.

#### OWEN

I got a lift home from a party once right with this woman I didn't know..

LANA You go somewhere...?

OWEN

No, when I had a place. There was this rapist around they hadn't caught and so I'mriding in the car and I say, like I dick I say: "You're very trusting having me in your car, I could be anybody." So she pulls over and tells me to walk.

LANA And the point of that story was?

OWEN You're very trusting.

LANA Yeah well, something happened.

OWEN

What?

She hesitates to tell him It's upsetting for her - her eyes moisten. He seems oblivious.

LANA I saw a man jump in front of a tube train - and you kind of remind me

## SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 14 CONTINUED:

## OWEN (CONT'D) I owe you. Anything anytime.

He moves to grab his rucksack and go but he now sees her upset. She just sits there, detached, numb, in shock still from the suicide.

He sits with her.

## 15 <u>INT. FORENSIC LAB, LYELL CENTRE - DAY 1</u>

Jack's with Nikki. Israel's red polka-dot lined coat is on the worktop. Jack's examining it.

An email pings on his computer.

JACK (reading) Tox screen's. Israel Eze.

Nikki opensit.

NIKKI (reading) Alcohol level's two sixty. The driver said paralytic, he was right.

Thomas puts his head around the door.

THOMAS

(to Nikki) You wanted me?

NI KKI

Anybody claimed the body yet?

THOMAS No, I think this is one for the freezer.

NI KKI

Someone must know him, surely. No family?

#### THOMAS

Not that can afford to pay for his body to be shipped back to Nigeria.

Tragic and they both acknowledge that.

He exits.

## 16 <u>INT. LANA'S FLAT - DAY 1</u>

Time sequence: the light from the window changing and fading, speeded up as the day grows older and turns to night.

He lies as leep on the sofa. Her face close to his a moment, then.

A moment then she turns and edges to the closed bathroom door. Fearful, her heart thumping, she slowly pushes it open and snaps on the light.

The shower curtain is half-pulled to, it flaps in a breeze....from the window - which is open. Did she open it? She moves to close it - then a sound behind her.

She turns. Someone in the landing shadows.

EXT. VICTORIAN HOUSE/STREET - NIGHTA ms.

She's looks to Jack - what a dick. Jack's amused.

JACK So who found her? 14A

23A

## SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 23A CONTINUED:

## DCI MCLEOD

## (pointing him out) Her husband.

Nikki turns to see MARK STONE (40s), in a business suit, ashen and tearful, with his and Rosemary's daughter, MARTHA (10) who's shell-shocked. They're both sitting, talking to another CID officer: DI LUKE NELSON, late 20s, bright and zealous - a fast-tracked graduate.

Nikki's eyes briefly on Mark who is gentle with Martha, then she follows Jack and DCI McLeod on through the house.

## 24 INT. STAIRS, VICTORIAN TERRACE - NIGHT 1

Up the stairs now with DCI McLeod leading Nikki and Jack.

JACK Robbery gone wrong, is it?

# DCI MCLEOD

Too early to say.

## 25 <u>INT. BATHROOM, VICTORIAN TERRACE - NIGHT 1</u>

Into the bathroom with them Signs of a struggle in here - cosmetics and toil etries all over the shelves and floor.

Rosemary's body lies in the empty bath, still clothed in her nightwear. Wounds to her neck, heavy bruising all over her face and torso. Blood is drying on the wall behind the bath and on the bath enamel.

Her wrists have been tied with a smooth leather belt.

## 26 <u>INT. VICTORIAN TERRACE - NIGHT 1</u>

DI Luke Nelson is still with Mark and Martha Stone. Mark's doing his best not to come apart - trying to stay strong for his daughter. He has Rosemary's blood under his nails (he's washed his hands) and on his clothes. He bears a small, almost imperceptible graze, most of which is in his hair line above his ear.

Activity around them - SCCOs coming and going. The strobe of a police car light through the window.

MARK STONE (re detritus) We got home and...all this, I knew something was wrong so...I said to Martha to stay down here.. 15 23A

26

24

SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 26 CONTINUED:

DI NELSON And you went up and found your wife?

He nods.

DI NELSON (CONT'D) When was the last time you talked to her?

MARK STONE Uh, on the phone about nine-ish. (to Martha) You texted her though, didn't you?

She nods.

DI NELSON (gently to her) What time was this, Martha? Can you remember?

Martha's in shock.

## SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 26 CONTINUED:

DINELSON (CONT'D) I knowit's hard and I'm sorry I have to ask you this right now.

MARK STONE (Re Rosemary) It'll be on her phone, won't it.

DI Nelson look to him, wants him not to interrupt.

## MARK STONE (CONT'D)

Sorry.

Mark steps away a little. Martha doesn't want him to - she turns to him, scared he'll leave her. He takes her hand.

DI NELSON (to Martha) Can you remember what you said in it?

MARTHA STONE Just what I always say.

DI NELSON What was that?

MARTHA STONE (no emotion whatsoever) That I love her.

The point of this....

DI NELSON And your dad was with you then, was he - when you sent the text?

MARK STONE Martha was at my mumis for the evening.

#### DI NELSON

And you?

MARK STONE I had a dinner - with clients.

On Martha. DI Nelson's eyes seem to reach into her - really feeling for her. His hand on the back of her head a moment, some comfort - then he stands, his eyes on the blood on Mark's clothes and under his fingernails.

## DI NELSON

(to Mark) We're going to need your prints and DNA if that's okay - both of you, I'm afraid - just for elimination purposes.

Martha takes her dad's hand.

## MARK STONE Can I get her out of here?

DI NELSON Uh, a Family Liaison Officer will take her back to your mumis - we might need to talk to you a little more.

Mark's alarmed at that, wanting to question it but Luke walks on.

## 27 INT. BEDROOM, VICTORIAN TERRACE - NIGHT 1

Jack's working the bedroom He's marked blood spots on the carpet with a number or tape. He's dusting the headboard for prints.

Signs of a massive struggle in here.

DCI McLeod enters with DI Nelson (now also in a forensic suit).

## DCI MCLEOD (to DI Nelson)

So, chronology of events - she got home from?

## DI NELSON

Church. All saints, Stoke Newington - evening service.

DCI MCLEOD And the killer was in the house when she got home?

JACK

Yeah, he got in through the downstairs toilet window. There's glass all over the floor.

## DCI MCLEOD So she comes home, she comes upstairs. What's she going to do?

Jack holds up a used make-up wipe from the bin.

#### JACK

Bathroom - takes her make-up off, cleans her teeth then through here ready for bed; her clothes over the back of the chair and in she gets.

To bed.

DCI MCLEOD

(to Jack) Then what?

JACK That's as far as we go.

28 INT. STAIRS/BATHROOM/BEDROOM, VICTORIAN TERRACE - NIGHT 1 28

DI Luke Nelson (in a forensic suit) heads into the bathroom Nikki's here working on Rosemary (dry) who's lying in the empty bath. Nikki carefully unties the belt from around Rosemary's wrists.

DI NELSON

Dr Alexander, I presume? DI Luke Nelson.

NIKKI (nods) Strangulation, I think - and the carotid's been severed.

His eyes on the body - a vulnerability in him - the colour draining out of him Nikki evidence bags the belt.

NIKKI (CONT'D)

You okay?

DINELSON Weak stomach. (beat) Anything on the body - DNA or..?

NIKKI I'II let you know.

He walks.

## 29 <u>INT. BATHROOM, LANA' S FLAT - NI GHT 1</u>

Lana's had a bath. The water drains out of it. She's in a dressing gown, her hair wet.

The door bell. This late?

30 <u>INT. LIVING ROOM/KITCHEN, LANA'S FLAT - NIGHT 1</u> 30 Owen sits, uptight - still in his coat.

18 27

OWEN I wanted to just ask you. When you passed me outside the station, did you see me?

## LANA

Huh?

OWEN I saw you. You didn't see me?

LANA

No.

OWEN Because I feel like I'm..like I've got a light on top of my head; like everybody's looking at me.

## 31 <u>INT. VICTORIAN TERRACE - NIGHT 1</u>

Nikki takes Mark Stone's fingerprints and swabs the blood under his fingernails. She looks at the blood on his shirt they'll need his clothes as well.

#### 32 INT. CID, POLICE STATION - NIGHT 1

DI Nelson sits at his desk in the dark, just light from a computer monitor on which CCTV footage plays - Rosemary riding the tube train home. The pretty scarf around her neck. We focus on her, alive and unconcerned.

He stops and starts the footage focusing on other passengers.

#### 33 <u>INT. FORENSIC LAB, LYELL CENTRE - NIGHT 1</u>

Jack's with Clarissa who's working on Rosemary's night clothes. He's focusing on finger marks on the belt that bound Rosemary's wrists. He photographs and processes them

The computer screen - the machine primed and ready to run the fingerprint against the database. He clicks start. See the computer scan - looking for a match amongst the millions of prints on the database.

As it does its search, Jack examines the photos he's taken of the print on a separate monitor.

The machine finishes its scan. On screen:

On the worktop though, a fingerprint form, finger prints on it - a name above them Mark Stone. Jack reaches for that.

32

Thomas is cleaning away blood on Rosemary's neck. DCI McLeod and DI Nelson look on from the viewing gallery.

## 36 INT. VIEWING GALLERY, LYELL CENTRE - NIGHT 1

Nikki and Thomas have joined DCI McLeod and DI Nelson here. On the plasma, shots of the X-shaped wounds. Hard copies of the same shots are on the table too for people to refer to.

DI Nelson's phone rings. He puts it through to voicemail.

DCI MCLEOD Not letting you off the leash? (to Nikki and Thomas) His girlfriend's about to spawn.

DI NELSON (to Thomas, steering it back) We need to identify what kind of weapon was used.

THOWAS Absolutely. I'm on to it.

Crime scene photos of Rosemary on the plasma now.

Jack enters now.

JACK Okay, something to run past you. (re Rosemary) Her wrists were tied - with a patent leather belt. There were prints on it...

DCI MCLEOD You got a match with the database?

JACK No, with prints we took tonight. Mark Stone.

NIKKI Legitimately, presumably - they were married.

JACK Yeah, but these were in her blood.

All eyes to him now.

DCI MCLEOD Let's get him in.

DI NELSON He <u>was</u> first on the scene, guv..

DCI MCLEOD (ignoring that) And the girl too. Then his eyes to the bedroom door. It's like he can smell Lana's perfume creeping under it.

He hovers at the bedroom door needing the comfort of someone, something to take away this aloneness.

He spins away, conflicted, wound up, dangerous, deeply needful. Then he puts his shoulder against the door to force it.

Owen's hand now depressing the handle, his body taut and ready to push - but the door just opens. It's been unlocked.

Take Lana's POV now sitting up in bed unclothed. Owen standing there in the doorway - a sense of threat and violence in him, but now his vulnerability too.

Lana doesn't try to cover herself. A small locket hangs between her breasts.

A moment - then he moves to her. She doesn't react until he's standing over her then she looks up, meets his eyes then reaches for him

## 38 <u>INT. MEDICAL ROOM, POLICE STATION - DAY 2</u> 38

Mark's emotionally numb, spinning. Nikki photographs him concentrating on the tiny graze on his face.

## 39 <u>INT. INTERVIEW ROOM, POLICE STATION - DAY 2</u> 39

DCI McLeod sits opposite Mark Stone (who's wearing a forensic suit). A N/S DC is also present.

DCI MCLEOD When did you last see Rosemary alive?

MARK STONE Let me see Martha and I'll answer your questions.

DCI MCLEOD You don't get to make the running.

MARK STONE She's just lost her mother, for Christ's sake!

DCI MCLEOD I'll ask you again and we'll sit here till you've told me. When did you last see Rosemary alive?

## SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 39 CONTINUED:

24A 39

DCI MCLEOD

But nothing personal to you?

## MARK STONE

No.

## 40 INT. SOFT INTERVIEW ROOM, POLICE STATION - DAY 2

40

A room specifically designed for interviewing vulnerable witnesses. More domestic, more homely - sofas, toys.

Nikki's with DI Nelson and Martha, a N/S SOCIAL WORKER here too. Nikki's taking DNA from Martha who opens her mouth. Nikki takes a scraping and bags the sample.

NI KKI

There you go.

SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 40 CONTINUED:

## DI NELSON

(to Martha) Can we chat a bit now?

Martha nods. The interview's being videoed.

DI NELSON (CONT'D) Okay. So. Were they like good friends your mum and dad?

Martha nods.

DI NELSON (CONT'D) Did they ever argue?

MARTHA

Sometimes.

DI NELSON What about? What kind of things?

She says nothing. Nikki's eyes on Luke now watching him work.

DI NELSON (CONT'D) We don't want to do anything to hurt your dad, okay - we just want to understand what happened last night.

A beat.

MARTHA Everybody argues, don't they? It's what people do.

DINELSON Who told you that? (a beat) Your dad?

She nods.

## 41 INT. INTERVIEW ROOM, POLICE STATION - DAY 2

41

Back with DCI McLeod, the N/S DC, and Mark Stone who's increasingly upset, brittle and defensive.

DCI MCLEOD You had blood on your clothes - and under your fingernails.

MARK STONE

And?

DCI MCLEOD

And your fingerprint was in her blood on the belt. You want to explain that?

MARK STONE I don't know. I tried to help her.

DCI MCLEOD There was nothing on Martha - no blood on her.

MARK STONE No, I found Rosemary on my own. I'd told Martha to wait downstairs.

DCI MCLEOD

Why?

## MARK STONE

Huh?

DCI MCLEOD Why would you tell her to wait downstairs?

MARK STONE (like McLeod's thick) Because I didn't want her to see! Obviously.

DCI MCLEOD See what? You didn't know what was up there, did you?

Mark has no answer.

DCI MCLECD (CONT'D) So let me get this straight. You didn't know there was anything wrong but you wanted to protect Martha from it anyway.

McLeod's begun to catch him out and he's panicking.

MARK STONE (exasperated) Okay, there was stuff all over the house like we'd been burgled. I shouted for Rosemary but there was no answer, so...so...I don't know, I suppose I just had a feeling.

DCI MCLEOD (bollocks) A feeling. MARK STONE (losing it, welling) I knew there was something wrong, okay - I just knew.

Mark can't believe he'd think he's guilty. A beat.

DCI MCLEOD What caused that?

MARK STONE

What?

DCI MCLEOD That mark on your face?

MARK STONE I...I don't know. I was playing with Martha, maybe it's from that.

DCI MCLEOD It wasn't Rosemary?

> MARK STONE (more controlled)

Where's all this coming from?

DCI McLeod puts some photos in front of Mark, shots from Rosemary's post-mortem of her arms and torso.

## DCI MCLEOD

(pointing them out in the photos) See these here - yeah? These are finger marks. The pathologist says they were caused by someone trying to forcibly hold her down. They your finger marks?

#### MARK STONE

No...

## DCI MCLEOD

You like to throw your weight around, a bit, don't you? Knock her about? Let her know who's boss?

MARK STONE

No!

SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 41 CONTINUED:

Mark reacts - McLeod's getting to him

## 42 INT. OBSERVATION ROOM, POLICE STATION - CONTINUOUS, DAY 2 42

Nikki looks on from the observation room. She reacts to that - that's not what she said at all.

## 43 <u>INT. INTERVIEW ROOM, POLICE STATION - CONTINUOUS, DAY 2</u> 43

DCI McLeod, Mark Stone and the N/S DC.

MARK STONE

No way.

DCI MCLEOD So what are they, then - playful little love taps?

MARK STONE I never touched her.

DCI MCLEOD I can prove you did. Forensics'll prove it.

Not true but he eyeballs Mark anyway like it's gospel. Mark begins to cave in on himself.

MARK STONE She...okay....she, we were drifting apart a bit - her work was demanding all her time.

DCI MCLEOD Okay - so what you saying, you loved her and she loved Jesus? (a beat) You an atheist?

### MARK STONE

No. .

DCI MCLEOD Just hate the bloody church, huh?

MARK STONE I'm a Christian.

DCI MCLEOD Oh, so beating your wife, that's okay..

MARK STONE You're not listening...

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 43 CONTINUED:

DCI MCLEOD That's Christian, is it....

MARK STONE (very angry) You're not listening to me!

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 43 CONTINUED:

A beat. DCI McLeod's wound him up.

## DCI MCLEOD

And this row you didn't have yesterday morning, wasn't she listening then either?

Mark's eyes to him, then backing down...

MARK STONE

(sarc) Oh she listened - she was great at listening. It was her job, wasn't it, always was, even before the church...

#### DCI MCLEOD

How do you mean?

#### MARK STONE

Well, she taught for a while and...she had other jobs, you know, running support groups and...

DCI MCLEOD So always caring for other people but never you.

Spot on. Mark's ashen and on the verge of quietly breaking down.

## MARK STONE

Look, I have a key - why would I have broken in to my own house!

#### 44 INT. SOFT INTERVIEW ROOM, POLICE STATION. DAY 2

Back with DI Nelson, Martha and the social worker.

DI NELSON I argue with my girlfriend sometimes. Your dad's right, everybody does. (lightly) It's usually my fault, me getting something wrong. Is that the same with your dad?

She meets his eyes.

#### MARTHA

Yeah.

Pause.

SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 44 CONTINUED:

45 <u>INT. INTERVIEW ROOM, POLICE STATION - DAY 2</u> 45 Back with DCI McLeod, Mark and the N/S DC.

27A

MARK STONE (losing it, tearful) I swear, okay, I swear I never hurt her. I never touched her - only when I tried to resuscitate her... (a beat) Okay, yes we'd argued, and yes there was a scuffle. But she came at me, right - it was something and nothing. But I have never ever laid a hand on her.

DI Nelson enters. The N/S DC exits.

DCI MCLEOD DI Nelson's entered the room Interview paused.

DI Nelson wants DCI McLeod to join him in the closed doorway. He does so. A moment between them, Nelson updating him, then they both sit again opposite Mark.

> DCI MCLEOD (CONT'D) Interview resumed at oh eight thirty three. (a beat, then to Mark) Okay, you want to tell us about Georgia?

On Mark, the bottom beginning to fall out of his world.

DCI MCLEOD (CONT'D) DI Nelson's already talked to Martha. So what is it, an affair?

Mark says nothing.

DI NELSON I can always go talk to Martha again.

The last thing Mark wants. A beat.

MARK STONE It was more than an affair, okay.

DCI MCLEOD

Did Rosemary know?

## MARK STONE

(nods) She just...lost it with me. She knew I wanted to be with Georgia and she was making threats, you know, like she'd make sure I didn't see Martha. A beat.

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 45 CONTINUED:

## MARK STONE

Yes.

#### DI NELSON

So why tell me you were with work clients?

#### MARK STONE

Because... because Martha was there listening when we were talking and... okay, she'd already got an inkling about what was going on but.. how could I just say I was with another woman when her mother's lying dead in the house?

Tears come now.

DI NELSON This woman, she'll confirm you were with her, will she? What time?

MARK STONE From seven until about ten, ten fifteen.

#### DCI MCLEOD

Where?

MARK STONE Her place. Lowman Street.

## DCI MCLEOD

Ten fifteen. Rosemary died at eleven. Plenty of time for you to get back home and sort out your marriage problems huh?

Mark collapses inside.

#### 46 <u>INT. OBSERVATION/INTERVIEW ROOM, POLICE STATION - DAY 2</u> 46

Nikki's joined by DI Nelson and DCI McLeod in the observation

NIKKI (To Mcleod) I didn't say those finger marks were caused by somebody trying to hold her down.

#### DCI MCLEOD

No, I did.

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 46 CONTINUED:

NI KKI

And I never suggested they may have been caused by Mark Stone. I can't back you up on that.

DCI MCLEOD

Don't worry about it.

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 46 CONTINUED:

DCI McLeod wants a result. DI Nelson's more circumspect. On Mark slumped in the interview room He lifts his head and faces the one-way glass. He seems to be staring directly at DI Nelson.

> NIKKI (to DCI McLeod) He might be just telling the truth.

DI NELSON (to DCI McLeod) I think we should rein this in, boss, look outside the family.

DI Nelson's mobile starts ringing.

DCI MCLEOD (reacting) He's our man. I'm charging him

DI Nelson's not happy, looks from McLeod to Mark. He chooses to let it pass and takes the call on his mobile.

DI NELSON (into phone) Hi, love.

DI Nelson exits on the phone. Nikki clocks his little term of endearment as he goes. Then looks back to Mark who stares out.

47 <u>INT. CAFÉ - DAY 2</u>

An Italian café. Owen sits at a table, Lana (dressed for work) with him - coffee and breakfast in front of them, halfeaten. He takes her hand and kisses it.

> OWEN Don't go in today.

LANA Nowork, nomoney.

OWEN

I know a nice shop doorway.

She smiles, finishes off her food.

OWEN (CONT'D) You like your job?

She shrugs.

OWEN (CONT'D)

So leave.

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 47 CONTINUED:

LANA

That what you did, was it?

He nods.

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 47 CONTINUED:

Pause. He reaches in to his pocket and pulls out the photo booth shot of Lana and a 14 year old guy he found in her purse last night.

# OWEN So who's this guy?

Her face now - angry, defensive - he's been in her things.

LANA A guy I knew.

## OWEN

Boyfriend?

LANA

Years ago.

## OWEN

And this?

Out of his pocket now the shot of the baby. Lana's face darkens. She tries to snatch it from him but he's too quick. A moment then he pushes it across the table to her.

> OWEN (CONT'D) What's his name - first name?

> > LANA

Laurie.

OWEN Still?

She nods.

OWEN (CONT'D) How come you..you had him adopted, right?

LANA I was fourteen - I got told by my parents. They thought it was for the best.

OWEN Don't you see them anymore?

She shakes her head, finds it hard to talk about.

OWEN (CONT'D) You must want to see him again big time - the kid?

She nods. A waitress puts the bill on the table.

OWEN (CONT'D) Okay, so they kept his first name, right?

She nods.

OWEN (CONT'D)

SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 49 CONTINUED:

NI KKI

ALL good?

He nods.

NIKKI (CONT'D) You must be delighted.

DI NELSON Shocked, actually. Was a little unplanned. Can't be a little unplanned, can it. It was unplanned.

NIKKI But not unwanted.

He smiles, maybe he's not entirely sold on it. They walk.

NIKKI (CONT'D) (making conversation) So where were you before Murder Squad?

DI NELSON Domestic Violence.

NIKKI Fast-track graduate?

He nods and smiles. They head into the lab.

#### 50 INT. FORENSIC LAB, LYELL CENTRE - CONTINUOUS, DAY 2 50

Jack's here - sorting pages of Rosemary's documents, files, not ebooks from the house.

NIKKI Criminology?

DI NELSON Ar chaeol ogy.

NIKKI Metoo. At Kings. You?

DINELSON (modestly) St. John's.

## JACK

Oxford?

He nods, not the kind of guy to trumpet that.

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 50 CONTINUED:

JACK (CONT'D) Ah, hence the turbo-charged promotion.

Thomas appears in the doorway before DI Nelson can come back on that.

THOMAS (to Jack) Can you come look at something for me? Possible weapons.

Jack gets to his feet and follows him out.

NIKKI (to DI Nelson) You want a coffee or..?

DI NELSON No, no thanks - I'm....Actually, there was something else.

Nikki looks to him, open, waiting.

DI NELSON (CONT'D) Okay, this thing with Martha Stone, the kid caught between fighting parents, you know, it's..it's..uh..

He dries.

NI KKI

lt's?

DI NELSON It's kind of brought some stuff back that I'd buried for a while. Personal stuff.

NI KKI

Ch.

DI NELSON

(awkwardly and quickly) Okay, my mother served time for my father's murder - a long time ago -I was like six years old.

NI KKI

Wow. I'm sorry.

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 50 CONTINUED:

## DI NELSON

Really not your fault. Anyway the point is, she pleaded guilty but I've been looking back over the case files and it seems to me that it was self-defence - he was extremely violent and abusive.

#### NI KKI

So how can <u>I</u> help?

#### DI NELSON

If I'm right then I want to get that addressed - get her conviction looked at, maybe overturned.

NI KKI

What does your mother think about that? Is she still alive?

DI NELSON

Yeah. She...she can't talk about it.

(memory stick) Anyway, I have my father's postmortem report on this and I wondered if you'd take a look when you have time - just in case there's anything in there that might back up my theory.

## NI KKI

Sure. Of course.

She takes the pen drive. This has been tough for him to talk about and she knows it. She smiles supportively, wants to be there for him now.

#### 51 <u>INT/EXT. RECEPTION/STORAGE AREA, SMART HOTEL - DAY 2</u> 51

A large multi-storey hotel. Modern, understated opulence. Lana's at work behind the reception desk. She's on a call. Other uniformed STAFF here too plus a MANAGERESS (30s) visible in an office.

Owen's outside, his face pressed against a window, eyes on Lana like a dog waiting for its owner.

Tight on Lana now alone at reception. She has Googled the Electoral Roll UK and got results for the name Silsbury in SE London. She's printed out the page and is picking it up from the printer.

The manageress is prowling. Lana holds the printout against her blind side, hiding it from her but not from Owen who she knows it watching.

A GUEST wants help. The manageress steers her into an adjacent lounge.

## OWEN

## How we doing?

His hand on her ass, feeling for her. A passing GUEST clocks him - scruffy homeless guy - what's he doing here?

Lana takes action - she ushers Owen through into a storage area.

#### OWEN (CONT'D) Where we going?

She backs him against the wall

LANA (quietly into his ear)

# 54 <u>EXT. TUBE ALLEYWAY - NIGHT 2</u>

An alleyway runs alongside the train tracks. Joel Beamish walks, wrapped up warm too; the woman's footsteps ahead. She's just visible now in the darkness, the back of her in shadow..

#### 55 <u>INT. MORGUE, LYELL CENTRE - NIGHT 2</u>

Thomas is with Nikki and Jack in the morgue.

THOMAS We've had a request from DCI McLeod to do a tox screen on Rosemary Stone?

NIKKI There's no suggestion of any drug use, is there, from the pathology?

JACK "Belt and braces".

Shared knowing look between Jack and Thomas. Thomas pulls a drawer out of the refrigeration unit. Rosemary's body.

THOMAS (to Nikki) So - okay, one question: did you take a hair sample before for tox screening?

NIKKI No, I just combed it through for fibres and debris.

## THOMAS

Right.

## 56 <u>EXT. TUBE ALLEYWAY - NIGHT 2</u>

Joel Beamish walks, no longer any sound of a woman's heels ahead.

Then, from behind and out of nowhere, a ligature is looped around Beamish's neck.

He struggles but his assailant is strong - his hands pulling the ligature tight. Beamish falls to his knees, the life ebbing out of him

The assailant's long winter coat, a scarf around his neck, a beanie hat on his head. Owen.

54

# 57 <u>INT. MORGUE, LYELL CENTRE - NIGHT 2</u>

Back to Nikki, Jack and Thomas. Rosemary's body.

#### THOMAS See how the hair falls here?

On the left side of her head, the short blonde hair is styled to fall in a small V in front of her upper ear - the ear itself left uncovered.

> THOMAS (CONT'D) And now here.

The right side. There is no V - that's been crudely cut away.

#### THOMAS (CONT'D)

(to Nikki) You're absolutely sure you didn't take a sample?

NI KKI

Of course l'm sure. So what you thinking, that the killer's taken a trophy?

#### THOMAS

And that husbands who kill their wives tend not to take something to remember them by. This is a whole other kind of... gratification.

JACK

Psychopathic gratification?

NI KKI

You haven't mentioned this to the police yet?

THOMAS I wanted to check with you first.

# 58 <u>EXT. RIVER - NIGHT 2</u>

Owen stands waist deep in water, fully clothed apart from his beanie and boots. He ducks down under the surface.

## 59 <u>INT. LANA' S FLAT - NIGHT 2</u>

The flat is dark and quiet. Lana's in bed, lying on her front, her eyes open.

Owen lets himself into the flat with Lana's spare keys. He heads into the bathroom

58

59

A moment, we stay with Lana, until he emerges from the bathroom He's taken off his clothes and towelled himself dry.

He drops the spare flat keys onto the chest of drawers, Lana sees that but says nothing.

He climbs into bed with her. She turns and, like she's half-asleep, puts her arm across him

SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 60 CONTINUED:

 $\begin{array}{c} \mbox{DCI} \quad \mbox{MCLEOD} \ (\ \mbox{CONT'} \ \mbox{D}) \\ \mbox{Wise after the event.} \end{array}$ 

DI NELSON (pissed off) No I said it - I told you - I said we should widen the enquiry. Sir.

McLeod's made a mistake and has no comeback. He walks.

# 61 <u>INT. VIEWING GALLERY, LYELL CENTRE - DAY 3</u>

Nikki, Jack, Thomas, Clarissa, DI Nelson and DCI McLeod have gathered here.

DCI McLeod sits staring into space, then...

NIKKI Strangulation followed by multiple stabbings - the carotid severed, hair taken for a trophy.

On the plasma, she shows him a photo of the left side of Joel Beamish's head. A section of hair has been removed next to his ear - like Rosemary - but this time much more apparent blood there where the scalp was cut when the hair was taken.

On the plasma now shots of bruising around Joel Beamish's neck.

What's on the plasma is replicated in hard copies which are passed between everyone at the meeting.

THOMAS There is a difference. Some kind of ligature was used this time. Something which left these kind of teeth marks, can you see?

On the plasma.

DI Nelson presses play on a remote. CCTV on the plasma now (and in hard copies on the tablee1 0 0 1 96 370.44 TalNTw (ligature.

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 61 CONTINUED:

DI Nelson shakes his head.

# DCI MCLEOD

(the passengers walking the same way as Beamish) These people we need to find.

#### DI NELSON

Actually, maybe just this one.

He indicates Owen - then clicks another window and different OCTV footage appears on screen - the footage we've seen before of Rosemary's last tube journey home.

#### DI NELSON (CONT'D)

I was looking at this before...

A moving carriage - lots of passengers, Rosemary amongst them in her pretty scarf.

#### DI NELSON (CONT'D)

That's Rosemary Stone right there. And....

He freezes it as Owen comes into shot to exit the carriage, his face close to camera but masked again with the scarf and beanie hat.

#### CLARI SSA

The same guy.

Silence. Nikki withdraws into herself.

NIKKI Another tube journey.

DINELSON (toNikki) What you thinking?

## 62 <u>INT. MORGUE, LYELL CENTRE - DAY 3</u>

62

Nikki pulls a drawer out of the morgue fridge. A body bag. She unzips it. Israel Eze's body. Jack's with her, a camera in hand. DI Nelson and DCI McLeod too.

> NIKKI We've had one other tube-related death in the last couple of days.

DI NELSON Not that crossed my desk...

NIKKI Transport police have it down as accidental. Jack examines his hair and gets to work photographing his head.

#### 63 INT. VIEWING GALLERY, LYELL CENTRE - DAY 3

63

Nikki, Jack, Thomas, Clarissa, DI Nelson and DCI McLeod. On the plasma, CCTV footage of the moment when Israel seems to step off the crowded platform in front of the train.

DCI MCLEOD

What's this guy's name?

THOMAS

Israel Eze..

DCI MCLEOD

lt's a suicide.

THOMAS

In the light of developments, you don't think..." belt and braces"?

Jack passes around close-up photos he's just taken of Israel's hair, Israel on the platform CCTV, and Owen on Rosemary's train.

> NIKKI (pointing out a section of Israel's head above the ear) I think a section of hair may perhaps have been cut from here not Iong before his death.

DCI MCLEOD You think or you know?

CLARI SSA

(to Jack) Go closer.

A microscopically close shot of the end of a section of hair.

NI KKI

This area here - this is straightended like it's been cut. Can you see?

DCI MCLEOD Okay, simple question: did this guy

# DCI MCLEOD

So it's a maybe if the wind's blowing in the right direction.

DI NELSON

What's the post-mortem say?

## THOMAS

There's no indication of anyone else being involved in his death though he did call 999 shortly beforehand.

## DCI MCLEOD

What for?

#### THOMAS

He hung up.

Pause.

DCI McLeod takes the remote an brings up a photo of the masked Owen on the plasma.

## DCI MCLEOD

Is this guy on that platform? Did he push him?

#### DI NELSON

Not as far as I can tell from the footage. Either way, maybe Transport for London should be told.

#### DCI MCLEOD

Told what? That somebody's riding their trains? There's no obvious connection to the underground neither is there between the victims - a homeless guy, a deacon and a roofer. Their paths ever cross?

Pause.

NI KKI

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 64 CONTINUED:

Lana has a printout of the Electoral Roll results for the name Silsbury.

LANA

#### Oh, I got you something.

She reaches into her bag for a mobile phone and gives it to him

LANA (CONT'D) It's nothing fancy but you can go online and stuff - and it's topped up. My number's on - you can call me.

He takes it from her, delighted.

Lana looks up as a MAN (60s) goes to the door of a house opposite and presses the doorbell.

LANA (CONT'D)

Hey?

Owen clocks him too.

LANA (CONT'D) His parents'll be in their twenties to forties tops.

On Lana, holding her breath.

LANA (CONT'D) Come on, come on...

A moment and an OLDER WOMAN (70s) answers the door and lets the guy in.

Lana sinks into herself.

OWEN (like it could be a joke) I'll kill that bastard for you, shall I?

LANA What? How's it his fault!

OWEN

(it's not a joke, anger) Somebody should pay - they should pay you...

LANA

Hey, woah..

## SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 64 CONTINUED:

OWEN

l'll find him

LANA Yeah, we just work through the list..

OWEN (angry and wired) I said <u>I'll</u> find him, yeah? I'll find him

He walks, disturbed, losing himself. She goes after him

## 65 INT. SCIENCE ROOM, LYELL CENTRE - DAY 3

65

Nikki's at her desk looking up police files from the memory stick DI Nelson gave her. Christopher Gerald Nelson's postmortem report on screen.

She clicks onto another file: newspaper cuttings from 22 years ago: A photo of Gina. An article about events at the farm, photos of that.

A photo of Luke as a 6 year old post-killing - the photo captioned with his name. Nikki zooms in on that image. The boy is sitting on a kitchen chair. His eyes are blank and broken. Her eyes on his drinking them in.

DI Nelson appears in the room

DI NELSON The DCI's with Dr Chamberlain. I thought I'd hassle you some more. (noticing the material on the monitor) Ch hey, I meant it - I didn't want to distract you with this.

NIKKI You're not. Just been putting my head somewhere else for five minutes.

She smiles. A little eye contact between them - a connection, an attraction before she looks away.

DI NELSON So. Are you with someone?

NI KKI

Hmm?

(CONTI NUED)

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 65 CONTINUED:

DI NELSON A boyfriend, husband, partner? Sorry. Prying. (a beat) Kids?

NI KKI

No, no, no, and no. Why do you want to know?

DI NELSON Parity. You know about me, I know nothing about you.

NIKKI Fine. If you want relationship advice or whatever, you've come to the wrong place.

He smiles weakly. Pause.

Jack passes the doorway and clocks them When he's out of earshot...

NIKKI (CONT'D) I've looked through the postmortem, your father's post-mortem

#### DI NELSON

Great, and?

#### NI KKI

I mean looked through, scanned, not examined in any great detail - but there's nothing terribly controversial. I think the pathology supports your mother's confession.

## DI NELSON

No contradictions?

#### NI KKI

I'll have another look but no, I don't think so.

He nods, disappointed. Pause.

NIKKI (CONT'D)

This is you?

The photo of him as a 6 year old sitting on the kitchen chair post-killing.

## DI NELSON

Yeah.

#### NI KKI

Did nobody put a blanket around you or hug you or get you away from the police photographer? You must've been broken.

DI NELSON

I suppose there was too much going on.

NIKKI about your mum - what

What about your mum - what happened to her that night?

DI NELSON They...just took her away. Did eight years. Never really got over it.

NI KKI

And you?

DI NELSON I went to my grandmother's.

NIKKI (cleverly) Like Martha Stone.

#### DI NELSON

Like Martha Stone. Cyclical, isn't it - like they say. We're kind of wired to repeat our experiences or relive them when others do.

Nikki's eyes on the photograph once more then to DI Nelson, his expression in the here and now not a million miles away from how it is in the photograph.

He looks to Nikki and meets and holds her eyes. She doesn't look away. Again they hold eye contact for far too long. She breaks it.

> DI NELSON (CONT'D) I should go.

> > NI KKI

Absolutely.

He walks.

## 66 <u>INT. MOVING TUBE TRAIN - NIGHT 3</u>

Owen rides the tube train again. He's wrapped in his winter coat, the beanie hat on his head and the plain black scarf pulled up over the lower part of his face cowboy style.

Time sequence:

A sense of the late night timeline now as the train pulls in and out of stations. PEOPLE coming home - A COUPLE IN EVENING DRESS/BLACK TIE; A FAM LY WITH SLEEPING YOUNG CHILDREN; A M DDLE-AGED MAN WHO'S HAD TOO MUCH TO DRINK, struggling to keep his feet on the moving train; AN OLDER WOMAN who no-one pays any attention to; A YOUNG WOMAN travelling alone who tries to avoid eye contact with other passengers.

No-one sits next to Owen, no matter how busy the train gets. Something about him, the way his face is covered, the homelessness of him adds up to 'damaged person' and people keep their distance. The anger too from his failure to so far find Laurie is still in him and needs to find an outlet. People can feel that anger in him

The train pulls into a station and Owen gets off.

#### 67 <u>INT. PLATFORM, TUBE STATION - NIGHT 3</u>

A tube station platform Late at night - the last trains are running.

Owen waits here for his connecting train, his face and head still covered.

Other passengers are on the platform

We focus on a couple, JAMAL JENNINGS and PRIYA BECK (both mid/late 30s) who are waiting on the platform, hand in hand. There's nothing loud or particularly objectionable about them but they're self-assured and have an air of entitlement.

The train pulls in. A DESTITUTE WOWAN (also 20s) is along the platform a little way. She gets into a carriage. Jamal and Priya clock her and subconsciously take another carriage. Very few people travelling now - it's late.

#### 68 <u>INT. TUBE TRAIN - NIGHT 3</u>

Owen takes the same carriage as Jamal and Priya. The train pulls out.

The destitute woman now comes through the train. She puts a few little packs of tissues on empty seats next to PASSENGERS. One passenger at a time, she holds out her hand to them for money.

66

68

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 68 CONTINUED:

A GUY reaches into his pocket and gives her a few pounds more than the value of the tissues - a WOWAN likewise.

The destitute woman reaches Jamal and Priya who are now deep in conversation.

Jamal glances up and shakes his head. She picks up the tissues and walks.

Owen's watched the whole thing. He feels for the woman and he abhors Jamal's dismissiveness - see that flash across Owen's face. A passing cloud, no more, but his eyes stay on Jamal.

A moment then he gets out the mobile that Lana gave him - no network connection.

#### 69 <u>INT. FORENSIC LAB, LYELL CENTRE - NIGHT 3</u>

69

Nikki and Thomas are examining a selection of screwdrivers and blades, and various timing belts (possible ligatures). Both testing the screwdrivers on apples - trying to get that same x-shaped pattern.

Jack joins them

#### JACK

Any luck?

#### THOMAS

Not yet.

Thomas bites into an apple.

Jack sits at a workbench, in his own thoughts a moment, then..

THOMAS (CONT'D) (to Jack) Want one?

He nods. Thomas throws him an apple.

JACK So what's the connection? A vicar, a wino and a roofer.

NIKKI (the terminology) Wino?

JACK Excuse me - alcoholic. (wind-up) Or bum - rather I call him a bum?

She looks to him He smiles.

SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 69 CONTINUED:

NIKKI You joined the police?

He shuts up a moment. Thomas exits.

JACK So what did Nelson want then?

NIKKI Nothing particular.

JACK (teasing) Just hanging out.

NIKKI (not seeing the funny side of that) Okay, it's a cold case. He wants me to take a look at a cold case. Happy?

JACK And you've got all the time in the world for that right now, yeah?

She doesn't bite and gets back to her work.

## 70 <u>INT. MOVING TUBE TRAIN - NIGHT 3</u>

Owen rides the tube train. He checks his phone again showing bars now, connected. Lana's name in the display. He texts her.

A station. OTHER PASSENCERS get off, Priya amongst them She and Jamal kiss in the doorway, wave and smile as the doors close and the train pulls away.

# PRI YA

Tomor row?

He nods.

Just Owen and Jamal in the carriage now, Jamal back in his seat playing on his phone.

Owen, wearing gloves, adjusts the scarf over his face and the cap.

# 71 <u>INT. TUBE STATION - NIGHT 3</u> 71

The train pulls in to another station.

Jamal gets off and heads up the exit stairs, Owen following him

# 75 INT. TUBE STATION CONCOURSE - NIGHT 3

With DI Nelson, DCI McLeod and 2 other N/S DC's trailing, running into the tube station concourse.

An electronic display.

A N/S PC is talking to a N/S TICKET GUY.

DI NELSON (re electronic display) A LONDON UNDERGROUND MANAGER is sitting at a bank of monitors. Live security footage plays on them of the station platforms, walkways, escalators. She cuts between them looking for Owen. DCI McLeod's with her.

#### SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 81 CONTI NUED:

## JACK (CONT'D)

Blood here too.

Already gloved, Jack tries the handle, slides the door open and steps through into the rear driver's cab. As he scans it.

DI NELSON

You have to have a key, right?

The driver's cab door to exit isn't closed properly. Jack nudges it and it swings open. Then, looking into the darkness through the cab windscreen.

JACK

He's in the tunnels.

#### 82 INT. SUBWAY - NIGHT 3

Back momentarily with NIKKI and the body. Lots of police activity here now, the subway cordoned off, lights erected over Jamal's body.

Jamal's clothes have been torn in the struggle with Owen. She moves his thigh slightly. Under it, just visible, is a centimetre square of polka-dotted rich red lining. She tweezers it out and evidence bags it.

#### 83 INT. TUBE TUNNEL - NIGHT 3

Owen's coat flaps open (that same rich red polka-dot material in the lining) as he runs keeping well clear of the live train lines.

Dark and filthy in here. Sounds of trains distant and not so distant.

#### 84 INT. TUBE PLATFORM - NIGHT 3

CID and uniform officers (as many as we can muster) have collected on the platform The stationary train has been moved back slightly from the edge of the tunnel to allow access.

Jack's with DCI McLeod, DI Nelson and the London Underground Manager.

> DCI MCLEOD (re the map) How far's the next station?

LONDON UNDERGROUND MANAGER A couple of miles.

83

84

82

## 85 INT. TUNNELS - NIGHT 3

Owen stumbles in the darkness, adrenaline pumping, still keeping well clear of the lines.

## 86 <u>INT. TUBE PLATFORM/TUNNELS/AIR VENT SHAFT - NIGHT 3</u> 86

Search sequence.

Uniform and CID are on the platform and in the tunnels.

DI Nelson and a group of CID search tunnels - torchlight.

# 87 <u>INT. AIR VENT - NIGHT 3</u>

A huge air-vent - massive - reaching a hundred feet up into the night sky.

Owen stands gazing up. Sounds now, faint but distinct, of officers searching.

## 88 <u>INT. TUNNELS - NIGHT 3</u>

DCI McLeod and back-up. See their torchlight heading towards us.

## 89 <u>INT. AIR VENT - NIGHT 3</u>

The huge air vent. Officers here now, torchlight. DI Nelson joining them

Like Owen did before him, he looks up into the night above us.

90 <u>INT. SUBWAY – NIGHT 3</u>

Nikki with Jamal's body. Police have cordoned of f the area and closed the subway. N/S PC's and WPCs background.

87

88

89

NIKKI Jamal Jennings. (the N/S police) They're tracing next of kin.

## 91 INT/EXT. LANA'S FLAT - NIGHT 3

The TV plays in the living room - the screen the only light in the room

Lana, hair wet, stands in her dressing gown staring out of the window into the street.

Quiet and dark out there. We wait - then here comes Owen heading to the front door. Lana moves quickly to go meet him

#### 92 <u>INT. COMMUNAL HALLWAY, LANA'S FLAT - NIGHT 3</u>

Owen lets himself in at the building main door. Lana's in the hallway. He's twitchy, sweating, been running. His clothes are filthy too from the tunnels.

## OWEN

I tried calling you.

LANA I saw, yeah sorry - I was in the shower.

He pushes past her to head into the flat.

## 93 <u>INT. BATHROOM, LANA' S FLAT - NI GHT 3</u>

Owen goes straight into the bathroom He locks the door. He opens his rucksack. A bag of clean clothes in there, a gun drill. Some blood and tube tunnel filth on the clothes he's wearing. He pulls them off and begins to change.

## 94 INT. LIVING ROOM, LANA'S FLAT - NIGHT 3

Lana waits in the living room, the TV on. She channel hops. The news. On-screen now, the OCTV image of Owen masked with the scarf, the beanie hat on the tube train. She freezes the image and studies it. On the back of her settee, the scarf and beanie hat. Her eyes to that seemingly putting two and two together. It takes her breath away.

Her eyes to her mobile now on the table then alert to someone else in the room Owen (changed into clean clothes) is watching her - the image still frozen on the TV screen.

57 90

93

91

# SWKVIII - FALLING ANGELS - PART 1 - PINK 22.05.14 94 CONTINUED:

## OWEN

## Jesus Christ.

His eyes fix on his own image on the screen. He looks to Lana - she can't speak.

She moves, stepping away from him, frightened, something wild about him now.

He moves on her, panic and anger in him Frightened now, she runs. The main flat door? No, he'll get to her before she reaches it. The bathroom She runs for that - and makes it, closing the door and fumbling for the lock.

# LANA

# Don't. Don't you....!

He thumps into it. She huddles on the floor, knees in her chest, terrified of him

He thumps the panel in the door, kicks out at it until the locks gives....

LANA (CONT'D)

No..

And he's on her.

LANA (CONT'D)

No...

He grabs her again and pulls her standing against the wall.

## LANA (CONT'D)

Owen..

He has a blade in his hand, a gun drill attached to a homemade handle. The blade has an X-shaped tip to it. He presses it against her neck.

> LANA (CONT'D) Please.. it's okay..l promise... please.

Now tears coming - he and Lana both. A nick of blood where he's pressed the blade against her neck.

LANA (CONT'D) (terrified) Listen to me..

OWEN What? Listen to you what?

She's speechless, terrified.

LANA

I love you.

OWEN (the gun drill) What, because of this?

LANA (petrified) Because...listen to me, listen because nobody ever gave themselves to me like you have..

He shakes his head, doesn't believe her.

LANA (CONT'D) I don't care, yeah - I'm not going to give you up - whatever's happened. Owen? I'm not letting you go, yeah? Listen to me. Owen?

A moment then he steps away from her, spinning, boiling, still dangerous. Her face and neck are bruised - tears, terrified. He wrestles with himself a moment then puts the gun drill against his own throat.

#### OWEN

#### Both of us then.

Blood runs down his neck now too where the gun drill cuts into it. She goes to him, tries to restrain his hand - and to stem the flow of blood. Her blood and his now mingling on her hands.

> LANA (shaking her head) I want to live...

He puts the blade against her ck nowfe his neck now too where the gun