

1 EXT. UNIVERSITY CAMPUS - NIGHT 1 01:01

1

A modern university campus in west London, late at night. We move through the lamp-lit precincts past STUDENTS coming and going from the Student Union bar.

Past the library where a few GEEKS and NIGHT OWLS are studying.

Past the empty lecture halls and science labs.

A COUPLE getting personal in a doorway.

FRIENDS chatting under a street lamp. It's youthful, hopeful, innocent.

\*

2 INT. SCIENCE ROOM. LYELL CENTRE - NIGHT 1 01:03

2

HARRY looking out of the window in LEO'S office. The SOUND of a car going by, dull THUD of music, KIDS SHOUTING. The clock: 1 am. NIKKI appears in the doorway.

\*

\*

HARRY

Listen to that. What are they, eighteen, nineteen? I was nineteen once.

\*

\*

NIKKI

So was I. It was awful.

NIKKI holds up a printed document.

NIKKI (CONT'D)

Draft 27.

HARRY

Do you ever wonder if you met your nineteen year old self in a dark alley, would they shake you by the hand or slap you across the face?

NIKKI

In my case probably both. In yours... he'd probably try and borrow a tenner till Monday.

HARRY is silent.

NIKKI (CONT'D)

Come on Cunningham. We've got six hours and counting.

HARRY

Does it matter? Does it matter if we get this paper into the New England Journal of Medicine?

NIKKI

It matters to me.  
(looking at him)  
What's up?

HARRY

Nothing.

HARRY starts looking through the draft paper. \*

HARRY (CONT'D)

I found an old photo in a shoebox  
last night. Just a bunch of people  
drinking on a beach, it looked like  
fun. It took me a minute to realise  
one of them was me.

NIKKI looks at him.

NIKKI

Come on. We need proper coffee.

3

INT. LEO & JANET'S BATHROOM - NIGHT 1 01:06

3 \*

LEO struggling to squeeze the last of the toothpaste onto  
his toothbrush. He throws the empty toothpaste tube away and  
is sticking the toothbrush in his mouth when he notices  
something in the bin. It's the empty packaging for a  
pregnancy test.

LEO'S FACE. He looks over his shoulder (towards the bedroom  
where JANET is asleep in the bed). \*

4

EXT. UNIVERSITY CAMPUS - NIGHT 1 01:32

4

NIKKI and HARRY walking back through the campus carrying  
takeaway coffee cups. We can hear distant MUSIC and SOUNDS  
of a party on campus.

NIKKI

You're going through that tricky  
phase.

HARRY

Am I really? I'm way too young to  
be mid-life.

NIKKI

It's not mid life, it's a pre-life  
crisis, men in their thirties,  
ditch the girlfriend, quit the job,  
sign up for the New York Marathon.

HARRY

Have you been hacking my email  
again?

NIKKI

No. I can smell your trainers from here.

HARRY smiles.

HARRY

Is it just men then?

NIKKI

You can go on changing your Facebook status and your Saturday night activities for another two decades.

(off his look)  
I'm just jealous.

HARRY

I don't want to be some middle-aged teenager. I want to be a teenager.

(means it)

I want to feel that again. That thing, that excitement. About everything.

NIKKI looks at him.

NIKKI

Five hours, twenty-seven minutes...

HARRY SIGHS, walks on back towards the LYELL CENTRE.

NIKKI watching him. Then she follows.

5

EXT. STUDENT UNION. UNIVERSITY CAMPUS - NIGHT 1 01:34

5

The moonlight across the university quad, the Student Union. The Union windows are misted up, dull thud of music, FIGURES silhouetted at the windows.

We move up past the air-conditioning vents to the roof of the union building. Satellite dishes, TV aerials, a red aircraft warning light flashing.

And in the darkness a SHADOW. A FIGURE sitting in the middle of the roof, his back to a vent. VOICES and MUSIC from the Union bar below.

The FIGURE looks up. It's a MALE STUDENT, JASON RENFREW, 19, black. He's been crying. His HANDS in his lap. And now we see blood dried on his jeans. Slash marks on his wrists. A razor-knife by his side.

LAUGHTER from the party. A LIGHT falls across JASON. He turns. FOOTSTEPS. A SHADOW falls over him. JASON looks frightened.

JASON RENFREW

I'm sorry.

A FIGURE looking down at him, rim-lit, indistinct. He reaches down, picking up JASON'S MOBILE PHONE. He removes the battery, but what he's looking for isn't there.

JASON RENFREW (CONT'D)

It's gone. You've got to leave it.  
You can't do this.

(sobbing)  
It's crazy...

A HAND reaches down, taking JASON'S HAND. Holding it for a moment.

Then a glint of metal, a small CRY from JASON. He looks down to see the inside of his arm at the elbow, BLOOD pumping from the artery.

The KNIFE tossed by JASON'S side. Desperately JASON looks over to the doorway where the FIGURE stands silhouetted.

\*  
\*

JASON RENFREW (CONT'D)

Please...

\*  
\*

JASON slumps to the concrete as the blood starts to spread around him.

\*  
\*

CUT TO:

\*

OPENING TITLES

6

EXT. LYELL CENTRE - MORNING 2 06:22

6

NIKKI and HARRY exit the Lyell Centre, blinking in the daylight.

NIKKI

There goes nothing.

HARRY

It's good. It's very good. It does matter.

NIKKI

Breakfast? The Coco Pops are on me.

CHARLIE exits the Lyell Centre behind them.

CHARLIE

Which one of you is least knackered?

HARRY

(he's on call)  
Oh, bollocks.

CHARLIE

You don't have far to go. Perhaps  
Dr Alexander could give you a  
fireman's lift?

HARRY looking at CHARLIE.

HARRY

How old are you?

CHARLIE

Why? Are you going to offer me some  
sweeties?

HARRY

(conspiratorial to NIKKI)  
What do you reckon?

NIKKI

(playing the game)  
I'd say... older than 'Papa Don't  
Preach', younger than 'Like A  
Prayer'.

The TWO of them looking at CHARLIE.

HARRY

You don't even know what we're  
talking about do you?

CHARLIE

Madonna, yeah. My Gran loves her.

NIKKI LAUGHS. CHARLIE hands HARRY a piece of paper. NIKKI  
smiling.

HARRY

I don't know what you're smiling  
about Dr Alexander. I've had seven  
cups of coffee. You're my  
designated thermometer holder.

A door opens and NIKKI and HARRY are in bright winter  
sunlight. The rooftop of the Student Union, a UNIFORMED  
OFFICER there. They show their IDS, OFFICER steps aside.

Beyond, a single SOCO OFFICER is finishing taking PHOTOS. As  
he passes NIKKI and HARRY they see the BODY of JASON  
RENFREW. He's lying as we left him, slumped over on the roof  
in a pool of his own blood.

In the daylight the roof is revealed as a place students  
come to hang out - a dirty mattress, piles of old beer cans,  
even a rusty old swingball set. On the wall of the central  
stack scrawls of GRAFFITI. 'BOLLOCKS TO RECESSION'. '1968'  
And a faded scrawl of a cock and balls.

HARRY kneels down by JASON'S body. We see the slashes on JASON'S wrists, dried blood, and the wound on his inner arm by the elbow still wet.

HARRY

He missed the ulnar and radial arteries. Got the Brachial though.

NIKKI

He knew what he was doing.

DC SAICH (O.S.)

He was a scientist. Second year bio-chemistry.

\*

They turn. Standing there is a YOUNG MAN in jeans and a jacket.

DC SAICH (CONT'D)

I'm Andy Saich. Detective.

HARRY

Are you sure?

DC SAICH

I can get my boss if you want but...

HARRY

(filling in the gap)  
... but when he realised it was suicide he lost interest pretty quick.

SAICH shrugs. HARRY looks at him. He's too young and too cheerful for this particular morning.

HARRY (CONT'D)

Does our biochemist have a name yet?

\*

DC SAICH

Jason Renfrew. Nineteen. It is suicide then?

NIKKI

There are no obvious defence injuries. Looks like he cut his wrists, when that didn't work he went for the artery in his arm. He probably bled to death in five minutes.

DC SAICH

He came equipped.

DC SAICH holds up a blood-smeared craft knife in an evidence bag.

HARRY  
(unimpressed)  
Do you know anything else about  
him?

\*  
\*  
\*  
\*

DC SAICH  
He had a sweet tooth?

\*

SAICH has another evidence bag containing numerous  
bloodstained sachets of white sugar.

DC SAICH (CONT'D)  
His pockets were full of them.

NIKKI  
Maybe he was diabetic.

HARRY  
Doubles the risk of depression  
apparently, particularly in young  
men. It'll show up in his records.

DC SAICH  
So just suicide then.

SAICH looking out from the roof over the campus.

DC SAICH (CONT'D)  
Two a year, the Dean says. This is  
the first.

8 EXT. STUDENT UNION. - DAY 2 07:10

8

HARRY and NIKKI outside the student union with DC SAICH.

DC SAICH  
I'll wait here. They're sending a  
van for him.

\*  
\*

HARRY  
Seems excessive. We could give him  
a piggy-back down the hill.

\*

DC SAICH looks confused.

\*

NIKKI  
We're over there in the Lyell  
Centre. Behind the Percival  
Building.

\*  
\*  
\*  
\*

DC SAICH  
You're part of the university?

\*

NIKKI nods.

\*

DC SAICH (CONT'D)  
I wondered what was in that  
casserole they served me in the  
canteen.

\*

NIKKI  
That would be the other other white  
meat.

SAICH smiles. NIKKI and HARRY walking on.

NIKKI (CONT'D)  
What's up with you?

HARRY  
He's just a kid.

NIKKI  
(teasing)  
Are the policemen starting to look  
younger now?

\*  
\*  
\*

HARRY  
I was talking about the student.

\*

NIKKI looking at him.

9 INT. CHANGING AREA - DAY 2 08:35

9

HARRY getting into his scrubs in the changing area.

Beyond in the cutting room, CHARLIE and other TECHNICIAN  
preparing JASON RENFREW'S BODY.

HARRY looks down, there's a stain on his scrubs.

CHARLIE  
He's waiting for you.

HARRY  
There's a stain on my scrubs.

CHARLIE  
I shall alert the media.

CHARLIE reaches in the locker, hands HARRY a fresh top.

HARRY  
That's not the point.

10 INT. CUTTING ROOM - DAY 2 08:48

10

HARRY standing over the BODY of JASON RENFREW lying on the  
slab. He's looking at the cuts on the wrists.

HARRY

There is obvious exsanguination, apparently the result of injuries to the wrist and inner arm. However the cuts to the wrists are superficial, they do not appear to have severed the radial and ulnar arteries. There's also some evidence of hesitation wounds.

We see other light cuts in the same place at the wrist.

HARRY looks at the gash on JASON'S inner arm by the elbow.

HARRY (CONT'D)

The majority of blood loss appears to have come from the Brachial artery which has been severed by a single cut from a sharp thin blade consistent with the craft knife found at the scene.

HARRY looks at JASON'S FINGERS. He looks more closely. The dried blood seems to frosted on his fingertips. Glistening, sparkling red.

HARRY (CONT'D)

What's that?

The other HAND is the same.

HARRY looking closer at the FINGERNAILS.

CHARLIE

Cocaine, maybe.

HARRY

(teasing)  
You've been working here too long.

\*

\*

HARRY looking at JASON'S fingertips.

HARRY (CONT'D)

It's sugar. His pockets were full of sugar sachets.

CHARLIE

(shrugs)

Makes sense I suppose.

HARRY

Why? He wasn't diabetic, we checked.

CHARLIE

It's free. Students love free shit.

HARRY lifts JASON'S other arm, looking at a rash that starts halfway up the forearm. The skin there is red and mottled.

CHARLIE (CONT'D)  
Are those track marks?

HARRY  
(scowls at her)  
What is it with you?

HARRY pulls over a bright white light, TECHNICIAN dims the room lights. Light on the forearm. A fine rash on the skin.

HARRY (CONT'D)  
A rash. Could be viral or some sort  
of allergic reaction.

HARRY swabs the skin, hands the swab to CHARLIE.

HARRY (CONT'D)  
It's probably just anthrax.  
(off CHARLIE'S look)  
He was a biochemist.

DC SAICH enters. He stops, looking at the BODY.

CHARLIE  
First time?

DC SAICH  
No, I've seen a few.

CHARLIE  
Iraq? Afghanistan? \*

DC SAICH  
Amersham. My dad's an undertaker.

HARRY smiles. DC SAICH looking at the knife wounds.

DC SAICH (CONT'D)  
Your colleague said Jason knew what  
he was doing.

HARRY  
Not many people would know that the  
brachial artery bleeds faster than  
the wrists.

DC SAICH  
He knew that but he couldn't find  
the radial artery in his wrists?

HARRY  
Maybe he couldn't see for the  
tears.

JASON'S FACE. The tear stains illuminated in the bright light.

HARRY (CONT'D)  
Anything in his room. A note?

DC SAICH  
No. But he was depressed all right.  
This was in his washbag.  
Fluvoxamine... \*

SAICH holds up the drug blisterpack.

HARRY  
(sighs)  
'One capsule three times a day,  
Jason. You'll be right as rain.'

HARRY looking at JASON'S BODY. \*

11 INT. SCIENCE ROOM - DAY 2 09:25

11

NIKKI sees LEO standing near the doorway of his office. \*

NIKKI  
I thought you had the morning off?  
Janet had enough of you watching  
Jeremy Kyle on her plasma?

As NIKKI approaches LEO's office, she notices an older woman beyond, chicly dressed. This the university dean, JENNIFER MEARS. \*

JENNIFER MEARS  
Hi Nikki. I asked Leo to come in  
this morning. \*

LEO  
It's about Jason, the boy who  
killed himself last night. The Dean  
wanted to know if we'd found  
anything. \*

JENNIFER MEARS  
Jason Renfrew had made allegations  
against some other students. He was  
being bullied. He felt it was  
racially motivated, some white and  
Asian students. \*

NIKKI looking at LEO.

JENNIFER MEARS (CONT'D)  
Professor Dalton is a senior member  
of university staff. I want  
everyone to know we took this very  
seriously. \*

LEO looks at MEARS.

LEO

Did we?

12 INT. CUTTING ROOM - DAY 2 09:30

12

HARRY at the bench examining JASON RENFREW'S internal organs. DC SAICH and CHARLIE watching.

HARRY

There's some damage to the liver.  
Could be the same stuff that gave  
him the rash.

(to CHARLIE)

Send this to the lab, histology and  
full toxicology. Same for the  
bloodwork.

CHARLIE

What are we looking for?

HARRY

Toxic substances. Household  
solvents. Like you said, anything  
free a student might sniff.

HARRY puts the liver to one side. He starts examining the stomach. SAICH looks over at JASON RENFREW on the slab.

DC SAICH

My dad said you shouldn't be too  
solemn around them. Suicides. He  
said they were where they wanted to  
be.

HARRY

So what was it, you didn't like the  
smell of formaldehyde in the  
morning?

DC SAICH

My old man's still sulking. I tried  
to tell him I just didn't want to  
be around death all the time.

(off HARRY'S look)

I know. He told me it was an  
honourable job. Not to mention  
recession proof. So I picked  
another one.

HARRY

Which? Honourable or recession-  
proof.

DC SAICH  
I'll let you know.  
(looks around)  
It's weird. It smells like home.

HARRY emptying the stomach contents into a metal dish.  
Something glints. He reaches for a pair of tweezers.

DC SAICH (CONT'D)  
What is it?

HARRY  
It's not Pot Noodle.

HARRY pulls out a tiny dark object from the stomach  
contents.

HARRY (CONT'D)  
It's a data thing.

They're looking at it, it's a tiny square piece of black  
plastic.

DC SAICH  
It's from a phone. A Micro SD card.

CU on the micro SD card.

DC SAICH (CONT'D)  
Do you think it still works? \*

13 INT. THE DEAN'S OFFICE. CAMPUS - DAY 2 09:46

13

LEO with JENNIFER MEARS in her office. It's a large modern  
office overlooking the main campus.

JENNIFER MEARS  
He ate it? What was on it?

LEO  
(shrugs)  
It's gone off to Forensics, they're  
going to email us the data if it's  
survived the stomach acids. \*

MEARS starts putting on her coat.

LEO (CONT'D)  
Where do they live?

JENNIFER MEARS  
Hemel Hempstead. I can be there and  
back in a couple of hours. Make  
sure the filth don't freak out the  
entire campus, will you?

LEO

Ah, Red Jen, part of you is still  
on the barricades, isn't it?

MEARS buttons her coat, then stops at the door.

JENNIFER MEARS

How many times have you done this  
Leo? What do you say to them?

LEO

You don't have to say very much. A  
solemn stranger at the door, "I'm  
sorry Mrs Renfrew..." They catch on  
pretty quick.

JENNIFER MEARS

Oh Christ.

LEO

Look, you don't have to do this,  
the family liaison officers will be  
dealing with it.

JENNIFER MEARS

His mother came in to talk to me  
about the bullying. I promised I'd  
look out for him.

LEO kisses her on the cheek. MEARS exits. LEO looking out  
over the campus, the STUDENTS.

LEO'S PHONE RINGS. He looks at the screen. JANET. He doesn't  
answer. The PHONE continuing to RING. Finally he picks it  
up.

\*  
\*  
\*

LEO

Hi.

\*  
\*  
\*

JANET (V.O.)

Hey stranger. Is that what you call  
a lie-in? You were gone before I  
could open both eyes...

\*  
\*  
\*  
\*

LEO

(evasive)

Yeah. The Dean wanted to see me.  
University stuff...

\*  
\*  
\*  
\*

JANET (V.O.)

Are you okay?

\*  
\*  
\*

LEO

(unconvincing)

Yeah.

\*  
\*  
\*

JANET (V.O.)  
(laughs at his lie)  
You're freaked aren't you?

LEO  
Was that the idea?

JANET (V.O.)  
The idea was to talk to you about  
it this morning.  
(a beat)  
Well, how do you feel? Are you  
happy? Unhappy?

LEO  
I don't know. I didn't look at it.

JANET  
What?

LEO  
You put it in the bin.

JANET (V.O.)  
Dear God Leo, you really didn't  
look, did you?  
(a beat)  
Do you want to know now?

LEO'S FACE.

14 EXT. CAMPUS - DAY 2 10:02

14 \*

TWO MALE STUDENTS, 19, walking together, apart from the CROWD. One is blond, athletic. This is SCOTT WESTON. The other dark, wiry. This is NEIL CORRIGAN. He's got a London accent. They're different but they dress alike. One's copying the other, but we don't know who's master and who's servant.

SCOTT sees some POLICE OFFICERS talking to STUDENTS. A BUZZ.

\*

SCOTT WESTON  
What's going on?

\*

NEIL CORRIGAN  
Apparently some kid offed himself.

SCOTT WESTON  
Which Tombliboo went night night?

NEIL CORRIGAN  
Dunno. Does it matter?

SCOTT WESTON  
Choose life. And a diet of cider  
and Ketamine.

NEIL LAUGHS. A COUPLE of GIRLS go by, glancing at SCOTT.

SCOTT WESTON (CONT'D)  
I think she fancies you, big boy.

NEIL CORRIGAN  
You could tell all that from the  
way she checked out your junk?

They LAUGH. SCOTT'S hand on NEIL'S shoulder.

15 INT. CLEAN ROOM - DAY 2 11:52

15

Several hours later. HARRY with NIKKI and LEO in the clean room. LEO seems distracted. On one of the SCREENS DC SAICH is opening an email entitled: MEMORY CHIP CONTENTS.

\*

\*

DC SAICH clicks through files. There are some music files. An empty calendar document. Some text files.

\*

\*

DC SAICH  
There doesn't seem to be any sort  
of suicide message...

\*

\*

LEO  
Whatever's on it, he obviously  
didn't want anyone looking at it.

SAICH opens another FILE. On the screens a series of THUMBNAIL IMAGES emerge, one after the other. Some are tiny pictures, others are blank.

DC SAICH  
Some of the image files are  
corrupted.

SAICH clicks on one of the thumbnails. A full-size image comes up. It's grainy, but there's a FACE visible shot from high up. A YOUNG ASIAN MAN'S FACE.

DC SAICH (CONT'D)  
Anyone recognise him?

HARRY  
No. But it looks like it was taken  
on campus.

NIKKI  
It wasn't taken with a phone.

CLOSE UP of the photo images. Some of them long-lens close-ups.

DC SAICH

You're right. They've just been  
stored on here.

HARRY

What are the numbers? The file  
names?

\*

\*

At the bottom of the image are several numbers and letters.  
25GR402.

DC SAICH

Could be.

SAICH clicks through the other IMAGES. One by one they  
enlarge on the screen.

DC SAICH (CONT'D)

Who are they?

There are NINE FACES now on the screens, some MALE, some  
FEMALE, some white, some ASIAN. Each with a different label  
of letters and numbers.

JENNIFER MEARS (O.S.)

That's Matthew Frisk, second-year  
Politics student.

JENNIFER MEARS has entered behind them, she's looking at one  
of the MALE FACES, dark-haired, well dressed.

LEO

He's one of the students Jason  
accused, isn't he?

NIKKI steps closer to the screens. She points at several of  
the PICTURES.

NIKKI

These seem to have been taken from  
the same place.

16 EXT. ROOF. STUDENT UNION - DAY 2 12:12

16

LEO, MEARS with DC SAICH on the roof of the student union.  
SAICH holding printouts of a couple of the photos.

DC SAICH

They were taken from up here.

We see the PICTURES, some of the subjects are walking  
through the quad, some shot through the windows of the  
residence block opposite.

DC SAICH (CONT'D)

How many people have access to the  
roof?

JENNIFER MEARS  
Nobody's allowed up here.

DC SAICH looks around. The beer cans, the graffiti, cigarette ends.

DC SAICH  
Looks like several people didn't get that email.

JENNIFER MEARS  
Were you born a policeman Mr Saich?

The THREE of them looking down from the roof. A few STUDENTS looking up, seeing the FIGURES looking down at them.

JENNIFER MEARS (CONT'D)  
I need to make an announcement, to arrange counselling. The students will need to be told.

DC SAICH looking down at the STUDENTS.

DC SAICH  
They're the top five per cent, they'll work it out.

17 INT. CORRIDOR NEAR LOCKERS - DAY 2 12:37

17

LEO and DC SAICH walking along a corridor, down some stairs.

DC SAICH  
God, you need a geography degree to find your way round this place.

LEO  
I don't know what you're talking about. It's quite straightforward. We're in the science block of the Percival Building going from B Wing into Annexe E, the West Building is to the east and the building on the right would be...? \*

DC SAICH  
The East Wing?

LEO  
The Spencer Library of course.

LEO pushes through double doors. SAICH follows.

A corridor flanked by rows of LOCKERS. SEVERAL STUDENTS taking things from their lockers. NOISE of STUDENTS going to lectures, BANGING of locker doors.

SAICH looks at a KEY in his hand. A tag on it says: ORANGE 35.

DC SAICH  
Orange 35. Which one's that?

Series of lockers painted red, blue, then orange.

DC SAICH (CONT'D)  
Ah.

LEO watches as DC SAICH unlocks Orange 35. On the shelf a LONG-LENS CAMERA. In the door we see a PHOTO pinned up of JASON, PARENTS and YOUNGER SISTER.

LEO looking at the PHOTO of the FAMILY. Suddenly, SAICH shuts the locker. LEO looks at SAICH. The POLICEMAN is stone-faced. \*

LEO  
What is it?

18 INT. SEMINAR ROOM 4C. PERCIVAL BUILDING - DAY 2 13:09

18 \*

A medium-sized modern lecture room, STUDENTS at rows of desks.

DR JACOBS (O.S.)  
Physics has no morality. There is no moral component to the physical world.

STUDENTS nodding.

DR JACOBS (CONT'D)  
We agree yes?

At the front DR JACOBS, 60s, takes off his glasses.

DR JACOBS (CONT'D)  
And yet... "I am become death, destroyer of worlds." Oppenheimer saw a very clear moral dimension to his work. How could he not? "The Physicists have known sin and this a knowledge they cannot lose," he said. Evil does exist, ask any Nagasaki grandmother. That too is scientific fact.

JACOBS turns, starts wiping the board. The STUDENTS still sitting there.

DR JACOBS (CONT'D)  
You can all piss off to Starbucks now.

HARRY walks up to JACOBS.

HARRY

So you've dropped the story about  
you and Oppenheimer having brunch  
at Los Alamos?

DR JACOBS

(shrugs, mischievous)

It could have happened. At least  
science was sexy back then. Look at  
them now. Geeks and freaks.

The STUDENTS milling around, coming and going.

HARRY

I thought I should let you know,  
Stanley. Since you're Head of  
Faculty...

\*  
\*  
\*

DR JACOBS

Not good news then?

\*  
\*  
\*

HARRY

It was one of your students they  
found at Grier House. Jason  
Renfrew. Second year biochemist.

\*  
\*  
\*  
\*

DR JACOBS

Renfrew?

\*

JACOBS looking through a file. He turns the page to JASON  
RENFREW'S STUDENT PICTURE.

\*  
\*

DR JACOBS (CONT'D)

Yes. A geek not a freak. It's a  
shame, not a star student but he'd  
started to show some spark this  
year.

\*

JACOBS takes off his glasses. He seems genuinely moved.

HARRY

I just wanted you to know. The  
Dean's been to see his parents.

NIKKI appears in the doorway.

NIKKI

Harry.

HARRY looks over at NIKKI.

NIKKI (CONT'D)

I need to talk to you.

19 INT. THE DEAN'S OFFICE. CAMPUS - DAY 2 13:11

19 \*

LEO with DC SAICH in the DEAN'S OFFICE. DC SAICH is wearing  
latex gloves. JENNIFER MEARS at her desk.

JENNIFER MEARS  
(sceptical)  
Jason Renfrew's from Hemel  
Hempstead not Peckham.

DC SAICH takes an evidence bag from a box. Inside is a plastic shopping bag. Through it we can see the shape and the grip of a PISTOL.

JENNIFER MEARS (CONT'D)  
It's probably a replica, a toy.

DC SAICH  
With a box of live ammunition Dr Mears? From my limited knowledge it's a nine-millimeter, a CZ75 from the Czech Republic.  
(off MEARS' look)  
There's a firearms recognition poster on the station wall.

JENNIFER MEARS  
He was probably just trying to impress his friends.

DC SAICH  
The students in the photographs? We know Jason Renfrew wasn't exactly the most popular kid on the campus.

LEO  
So you're saying you think one of our second year undergrads was planning to shoot dead several of his classmates?

DC SAICH  
Wouldn't be the first time.

JENNIFER MEARS  
This isn't America.

DC SAICH  
Everything that's big in the States gets here eventually. 17 dead in a primary school in Dunblane, Michael Ryan killed 16 at Hungerford. In our Borough there's a firearms incident every eight hours.

JENNIFER MEARS  
So where do we take it from here?

DC SAICH  
Above my pay grade Professor. I've put a call into my DI. He's getting back to me. They're on operation in Southall.

(MORE)

\*  
\*

DC SAICH (CONT'D)  
(glancing out of the  
window)

But I can tell you it's going to be  
a hassle, they're going to want to  
look under every bean bag and bong  
pipe.

JENNIFER MEARS  
Jesus.

DC SAICH  
It could have been worse. At least  
he changed his mind before the body  
bags came through Professor  
Dalton's door.

LEO looks unconvinced.

JENNIFER MEARS  
Have you talked to the students  
that Jason took pictures of?

DC SAICH  
Not yet. Events seem to have  
overtaken me.  
(out of his depth)  
I'm going to need to wait till my  
DI gets here.

LEO takes out a sheet of paper, a printout of the FACES.  
LEO, SAICH and MEARS looking at the letters and numbers by  
each PHOTO.

DC SAICH (CONT'D)  
Any idea Professor?  
(off LEO'S shrug)  
Yeah, I'm sort of coming round to  
the idea that they're just random  
file names.

LEO looking at the letters and numbers.

LEO  
There is some sort of pattern. Two  
strings of numbers with letters in  
between.

LEO running his finger along the 'code'. 47LX201. 52ST27.

LEO (CONT'D)  
Three of the letter pairs recur.  
LX. GR. ST.  
(thinking)  
And four of the second string of  
numbers are same. 201.

MEARS looks at the PICTURES. The FACE of MATTHEW FRISK.

JENNIFER MEARS

This lad Matthew Frisk lives in the same building as Jason Renfrew.  
Grier House.

LEO looks at the code by the STUDENT'S PICTURE. GR. JENNIFER MEARS goes to the computer, logs in on the university network.

JENNIFER MEARS (CONT'D)

Room 405.

DC SAICH

(looking at the photo printout)  
'405. GR.'

SAICH looks up. On the back of the door is a fire evacuation map of the campus. The residence buildings are labelled with their full names. Grier. Lennox. Stevens etc.

\*  
\*

JENNIFER MEARS

Grier. Lennox - LX. Stevens House.

LEO

ST. So it's room number and residence building.

MEARS tapping in the computer. As she types in the room number and residence building, student NAMES and ID PHOTOS come up. The FACES are the same as the ones on JASON'S MEMORY CARD.

One by one the NAMES come up.

DC SAICH

What about the last number?

LEO looking at it. 405GR201.

LEO

201.

(reading down)

1017.

(reading down)

This one's different. SR4C.

JENNIFER MEARS

Seminar Room 4C.

DC SAICH

(realising)

That's where Jason was meant to be today. In a class.

LEO looking at the numbers and letters.

LEO

They're all class and lecture room numbers.

JENNIFER MEARS goes back to the computer, calling up the timetable. The list of STUDENTS, the FACES in the ID PHOTOS.

JENNIFER MEARS

All these students would have been in these classrooms today. At the same time.

\*

DC SAICH

When?

JENNIFER MEARS

1 pm.

They look up at the clock. It's 1.15.

LEO

Fifteen minutes ago.

JENNIFER MEARS

Jesus. Can you imagine?

The three of them realising what nearly happened here.

20

INT. SEMINAR ROOM 4C/CORRIDOR. CAMPUS - DAY 2 13:15

20 \*

A clock on the wall of the seminar room. 1.15. HARRY with NIKKI in a corner.

HARRY

He was planning some sort of revenge?

NIKKI

I don't know what they think. But he obviously had a grudge. He took those pictures, at least one of them was someone Jason had a problem with.

HARRY

I wonder what changed his mind.

DR JACOBS

The homicidal mind and the suicidal mind are not so dissimilar.

NIKKI

He was on Fluvoxamine.

(off JACOB's look)

One of the Columbine killers was taking it for depression.

\*

HARRY

(teasing)

What, they omitted to list  
homicidal episodes as one of the  
side-effects?

(off NIKKI'S look)

So it was licensed narcotics that  
persuaded nice Jason Renfrew to go  
postal?

NIKKI

You knew him Dr Jacobs. What was he  
like?

DR JACOBS

He was gentle, quiet.

NIKKI

You see.

DR JACOBS

Or passive and repressed, depending  
on which end of the telescope  
you're looking through.

HARRY

The anti-depressants the college  
health centre prescribes may not  
always help Nikki, but they're  
hardly the problem.

\*

NIKKI

(gentle teasing)

Okay, Big shot. Who do you blame?

HARRY

God, the Government, and those bank  
ads with the guy on the surfboard.

\*

\*

NIKKI smiles. A STUDENT comes up to them, dark-haired, well  
dressed. We recognise his FACE as one of the photos from  
JASON'S MEMORY CARD. MATTHEW FRISK.

MATT FRISK

(to DR JACOBS)

Sorry to interrupt. Is it true  
about Jason?

\*

NIKKI

Is what true?

MATT FRISK

I heard he died.

NIKKI

Was he a friend of yours?

MATT FRISK

(edge)

Not exactly, 'Miss'. Was he a friend of yours?

MATT FRISK looking at NIKKI. We see the arrogance.

NIKKI

(recognises him)

Matthew Frisk isn't it? I think the police may wish to talk to you.

MATT FRISK

Jason killed himself, didn't he?

(off their silence)

He was very thin-skinned. He took a joke the wrong way. It wasn't... personal.

HARRY

I'm sure that'll be a great comfort to his family.

MATT FRISK

What are you getting so outraged about? You didn't know him. We did.

MATT FRISK turns, walks away. HARRY'S phone RINGS. He answers. NIKKI and JACOBS watching MATT FRISK go.

NIKKI

He was one of the students Jason took pictures of.

DR JACOBS

Nasty little wort. He'll probably make Home Secretary.

NIKKI looking at the STUDENTS milling around. They seem so young, so full of potential. But there are obvious cliques: the GEEKS with the GEEKS, the ASIAN STUDENTS grouping together, the INDIE KIDS in a world of their own, the crusty STONERS.

NIKKI

It's so complicated these days. How do you know which sect you're meant to be in?

DR JACOBS

At one level it's quite simple, the ethno-religious links, the cultural reference points, the shared low-level addiction to hydroponic herbals.

(looks around him)

(MORE)

DR JACOBS (CONT'D)

And as for the rest I think it's  
largely pheromonal. They just sniff  
each other's armpits.

HARRY is still on the phone.

HARRY

Hang on Charlie...

(turns to NIKKI)

Jason had a rash on his body, his  
inner arm. There was also redness  
in his cornea... I've had the  
initial toxicology and histology  
back but unless they're looking for  
something specific...

\*

NIKKI

(to JACOBS)

Maybe it was something he came in  
contact with in his lab work?

DR JACOBS

Possibly. But we did get a three  
lollipop award for Health and  
Safety in 2008. In any toxic  
environment we wrap them head to  
toe in cling film.

HARRY

The rash starts halfway up his  
forearm. Above a glove line?

DR JACOBS

(thinking)

Jason won a prize this term for a  
paper on the effect of commonly  
occurring pollutants on natural  
fibres. He got the idea from a dry-  
cleaners he temped at.

\*

\*

HARRY

What do dry-cleaners use these  
days? Hydrocarbons. Perc. Bucol  
Nitrate...

\*

\*

NIKKI

Bucol Nitrate can cause a reddening  
in the cornea. It's consistent with  
the skin rash.

\*

HARRY

Charlie, did you get that? Bucol  
Nitrate. Take a fresh swab and  
bloods. Thanks.

\*

\*

HARRY hangs up. In the background there's a distant CRACK  
and some LAUGHTER. But it doesn't really catch their  
attention, probably a slammed door.

HARRY (CONT'D)

Maybe it was sniffing that stuff  
sent him over the edge? What do you  
think Dr Alexander, can we sue Five  
Star Cleaners?

NIKKI rolls her eyes. Another distant CRACK. HARRY looks up.

DR JACOBS

Would it help if I get the name of  
the place he worked at? I can call  
his personal tutor.

NIKKI

Yeah, we could go down there and  
find out for ourselves. Maybe they  
could fumigate Dr Cunningham's  
running shoes.

DR JACOBS SMILES. But HARRY doesn't appear to have heard.

NIKKI (CONT'D)

Harry?

SILENCE. We're on HARRY'S back as he walks out of the door  
into the corridor.

21

INT. CORRIDOR G. PERCIVAL BUILDING - DAY 2 13:19

21 \*

Still on HARRY'S back as he looks down the corridor. It's  
empty. SILENCE. And some distant NOISE, indistinct,  
rumbling.

HARRY standing in the empty corridor. Just looking.  
Listening.

There's nothing. Just SILENCE and the brightly-lit  
institutional corridor.

22

INT. SEMINAR ROOM 4C - DAY 2 13:19

22 \*

NIKKI and DR JACOBS standing by the desk. A DOZEN STUDENTS  
CHATTING in groups, some on their own, putting their books  
away.

\*  
\*

DR JACOBS looking through his BLACKBERRY for a number to  
give to HARRY.

NIKKI watching HARRY. He's only half-visible in the doorway.  
She steps towards him.

NIKKI

What's up?

HARRY closes the door from the outside. NIKKI looking at the  
closed seminar room door, confused. HARRY in the corridor  
visible through the window in the door.

23 INT. CORRIDOR G. PERCIVAL BUILDING - DAY 2 13:20

23 \*

HARRY standing in the brightly-lit corridor. 200ft further on is the end of the corridor where it crosses another.

HARRY takes a couple of steps down the corridor.

HARRY'S POV: from the white light at the end of the corridor, a SHAPE starts to appear. Silhouetted. Indistinct.

Slowly the SHAPE approaches. HARRY standing there, watching, trying to make out what's coming towards him.

As HARRY watches, the SHAPE becomes a FIGURE, running. From face on it's hard to tell, but then we realise the FIGURE is running fast. Straight at HARRY.

And HARRY sees the FACE, a MALE STUDENT, slight, young, and terrified, running as fast as he can.

HARRY

Hey!

The FIGURE runs straight past HARRY without a word. HARRY turns, watching him go. And then from behind him he hears a series of muffled CRACKS.

HARRY'S FACE as his fear seems to be realised.

NIKKI (O.S.)

Harry?

NIKKI is standing behind him in the corridor. Another muffled CRACK, this time from the other end of the corridor. And now the SCREAMING begins. High-pitched SCREAMING from somewhere beyond.

HARRY turns fast, shoving NIKKI back into the seminar room, following her in and pulling the door shut.

NIKKI (CONT'D)

What are you doing?

24 INT. SEMINAR ROOM 4C - DAY 2 13:21

24 \*

Hurriedly HARRY grabs the KEY on the heavy metal fob from JACOBS' desk, locks the door to the seminar room.

DR JACOBS

(bemused)

Are you locking me in Harry?

Quickly, HARRY shuts off the lights. A COUPLE of STUDENTS look up, wondering what's going on, what HARRY'S doing. He doesn't look like he knows entirely. His heart racing.

HARRY

Just be quiet! All of you!

More STUDENTS looking at him. And now we hear it, LOUDER.  
CRACK! CRACK!

On the STUDENTS' FACES. On JACOBS' FACE. On NIKKI'S FACE.

STUDENT  
It's a car...

The CRACKS are more distinct. And so is the SCREAMING.

DR JACOBS  
That's not a car.

STUDENT 2  
Jesus Christ.

A COUPLE of STUDENTS rush towards the door. HARRY pushes them back.

HARRY  
Get away from the door! Nikki...

NIKKI pulling STUDENTS firmly away from the door.

NIKKI  
Come on.

The STUDENTS are confused, scared.

STUDENT 2  
Is that...

STUDENT 3  
Don't be stupid. It's nothing.  
(to HARRY)  
Let us out of here.

HARRY  
That's gunfire.

STUDENT 3  
Bollocks.

At this moment they see a FIGURE running past the window in the seminar room door. Then another.

STUDENT  
What's going on?

HARRY  
A gun was found on campus this morning.

Another FIGURE appears for a moment in the window of the door. A BANG on the door. And a FACE. A YOUNG WOMAN, terrified.

HARRY unlocks the door, drags the YOUNG WOMAN inside, slamming shut the door again, DR JACOBS locking it quickly. \*  
He puts the key back on the desk. \*

The YOUNG WOMAN hyperventilating, trying to speak. The STUDENTS staring at her. NIKKI looks down, nods to HARRY.

There's blood on the YOUNG WOMAN'S shoes.

25 INT. THE DEAN'S OFFICE. CAMPUS - DAY 2 13:33

25

LEO and JENNIFER MEARS in her office with DC SAICH who is pressing re-dial on his phone, CURSING.

LEO

What's up?

DC SAICH

I'm trying to call my section.  
There's something wrong with the network. I think it's their end.

SAICH picks up the list of STUDENTS from the printer.

DC SAICH (CONT'D)

Thanks for this. I'm going to get them together so we can interview them when my lot get here.

(looks up)

Can I take that key Dr Mears?

MEARS hands him a key. SAICH opens a safe by the desk, places the bagged GUN inside, puts the key in his pocket.

DC SAICH (CONT'D)

Out of harm's way.

SAICH looks at the list of names.

DC SAICH (CONT'D)

Seminar Room 4C. That'd be...?

JENNIFER MEARS

West wing of the Percival Building,  
take corridor F to Staircase Three  
and you're in the science block.  
You'll find it four doors on the  
left in corridor G.

SAICH looks blank.

LEO

Ignore her. You know where we came out? Exit six...\*

SAICH nods.

LEO (CONT'D)  
Go straight through there, take a  
right at the canteen.

\*  
\*

DC SAICH  
Thanks.

DC SAICH exits the office. MEARS glares at LEO.

LEO  
What? You were confusing him.

JENNIFER MEARS  
No wonder you and I never worked  
out Leo.

LEO SMILES. As he turns, there's a movement on a CCTV monitor that's permanently on display on the DEAN'S OFFICE. LEO looking at the screen.

CCTV IMAGE: outside the doors to the Percival building is a group of STUDENTS. A STUDENT pulling on the doors. They seem to be locked. STUDENTS peering through the windows trying to see.

\*

LEO  
What are they doing?

MEARS joins him looking at the screen, puzzled.

CCTV IMAGE: a FIGURE runs across the courtyard behind the group of STUDENTS. Running away from the campus. Another FIGURE running away from the campus, SHOUTING something. The STUDENTS at the main entrance all step back from the main door, turning, some of them starting to run.

As LEO and MEARS look at the CCTV SCREEN trying to figure out what's going on, the PHONE on the desk starts to RING.

\*

As MEARS turns to answer it we see all the lights on the phone coming on, one after the other, all the lines are RINGING.

A look between MEARS and LEO. Nervously, MEARS picks up the phone, pressing one of the line buttons at random.

JENNIFER MEARS  
Dean's Office.

26 INT. SEMINAR ROOM 4C - DAY 2 13:36

26 \*

PANIC in the seminar room. STUDENTS CRYING, trying to use their PHONES. HARRY looks out through the window of the door - the corridor is empty.

HARRY  
(turning back to the  
STUDENTS)  
Shut up! Quiet!

A brief moment of shocked SILENCE.

DR JACOBS  
Listen to him.

A STUDENT steps towards the door.

STUDENT  
No. I'm not staying here.

HARRY shoves him back, hard. We can see he's on edge, adrenaline pumping.

HARRY  
You're safer in here.

The STUDENTS look dubious. NIKKI looking at HARRY. HARRY looking for another way out, but there isn't one. There's a series of three foot square windows higher up at the back of the room. HARRY looks at NIKKI. She nods.

NIKKI  
Everyone to the back, come on.

HARRY  
Get them in the corner, Nikki.

HARRY gestures at the window in the seminar room door, the back corner of the room is the only place out of the sight-lines of the door.

NIKKI and DR JACOBS trying to shepherd the STUDENTS into the corner below the windows.

HARRY (CONT'D)  
Stay in the corner. You can't be seen there. The door's locked. If we stay quiet they'll think there's no one here.

STUDENT 2  
They?

HARRY looks at the YOUNG WOMAN with blood on her shoes.

YOUNG WOMAN  
(delirious)  
I don't know. I don't know. I didn't see.

Finally there's SILENCE in the room. Move around the STUDENTS pushed into the corner, under desks. EVERYONE barely breathing.

HARRY standing adjacent to the door. SILENCE.

JACOBS and NIKKI with the STUDENTS trying to keep them calm.

NIKKI takes out her PHONE but she can't get a signal.

Another STUDENT hands her their PHONE. NIKKI dials. She dials again. 999.

NIKKI

(whispering)

This is Dr Nicola Alexander, I'm in seminar room 4C in the Percival Building. We have a major incident here, we've heard gunfire, at least one student has been shot, believed critical. There are ten students, three staff with me, no injuries. I can't talk further.

\*  
\*

POLICE DESPATCH (V.O.)

Stay calm caller. Don't hang up.

Are you able to leave this line open?

NIKKI doesn't hang up, putting the PHONE onto the floor. The SCREEN still lit up with the number 999.

27 INT. ANOTHER CORRIDOR. PERCIVAL BUILDING - DAY 2 13:38 27 \*

Another empty corridor, brightly lit. We're following a MAN'S BACK. As he walks in front of us, we see that it's DC SAICH.

We follow him along the corridor. He walks through a set of double doors and we follow him inside.

28 INT. CANTEEN. PERCIVAL BUILDING - DAY 2 13:39 28 \*

DC SAICH standing at the entrance to the campus canteen. It's strangely empty. A couple of chairs overturned.

We follow DC SAICH as he walks through the canteen. He hears a noise. He glances into the kitchen.

A pot of spaghetti boiling dry on the hob. SAICH looking around, there's no one there. He turns off the hob.

We follow DC SAICH through the canteen and out the other side.

29 INT. CORRIDOR/STAIRCASE. PERCIVAL BUILDING - DAY 2 13:40 29 \*

We follow DC SAICH along a corridor and up a small flight of stairs and on into another corridor.

Now, in the distance, we can hear SHOUTS. And muffled CRACKS.

DC SAICH'S FACE. Deep unease. He takes out his PHONE. There's no network. He puts his PHONE back in his pocket.

30 INT. CORRIDOR G. PERCIVAL BUILDING - DAY 2 13:42

30 \*

We follow DC SAICH walking slowly, cautiously down a long corridor. Doors on either side. SEMINAR ROOM 4F. He glances inside, but it's empty. He looks at the sheet of paper in his hand, the list of STUDENTS he wants to interview. We see SEMINAR ROOM 4C.

He walks on past open doors and empty rooms. Everything still, quiet.

He gets to another door. SEMINAR ROOM 4C. The door is locked. But he can see the edge of a shadow. He peers in.

DC SAICH  
(quietly)  
Dr Cunningham?

A moment. And then we see HARRY'S FACE through the glass. He exhales with relief seeing DC SAICH in the corridor.

A PHONE RINGS. DC SAICH reaches into his pocket. As he takes out his PHONE, a loud CRACK!

DC SAICH falls to the ground. HARRY'S FACE in the window of the door. Shock.

DC SAICH is on the ground, blood pooling around him. He's already dead.

At the end of the corridor, a FIGURE is standing silhouetted in the white light. The NOISE of a magazine being ejected from the gun, CLATTERING to the ground.

The FIGURE starts to walk towards us. He moves more like a teenager than a soldier. The SOUND of a new magazine pushed into the gun.

31 INT. SEMINAR ROOM 4C - DAY 2 13:42

31 \*

HARRY standing by the window of the door, frozen in shock. NIKKI looking at him, she can see something terrible has happened.

DR JACOBS quickly pulls HARRY away from the window, close to the wall. HARRY sinks down the wall.

BLOOD beginning to seep under the door.

The FACES of the STUDENTS. DR JACOBS looking at his STUDENTS. He puts a finger to his lips.

An awful SILENCE.

NIKKI with the STUDENTS who are cowering in the corner. HARRY sitting slumped against the wall, JACOBS with his arm around him.

POLICE DESPATCH (V.O.)  
Please pick up. Dr Alexander?  
Please pick up if you can.

Quickly NIKKI presses the MUTE button.

32 INT. CORRIDOR G. PERCIVAL BUILDING - DAY 2 13:43

32 \*

A long view moving down the brightly-lit corridor. We haven't looked this way before. As we move slowly, steadily down the corridor we see 100ft away by the seminar room door the BODY of DC SAICH in a pool of blood.

As we move a FIGURE comes into shot, moving down the corridor so that we are following the legs, dark trousers, just behind. We see only the lower part of the YOUNG MAN'S BODY, and in his hand is a PISTOL, and on his back is a medium-sized black HOLDALL.

He moves slowly, stopping briefly at each room, his torso turning to look inside, trying the doors.

He reaches SAICH'S BODY. The FIGURE steps over the BODY and we move up, the HOLDALL slung over his back, the HOODIE concealing the back of his head.

The SHOOTER'S POV: he's looking up at the sign above the door: SEMINAR ROOM 4C. And then down to look through the window in the door.

The SHOOTER'S POV: the empty seminar room seen through the window. Inside the room there's no one visible.

We see his HAND reach out to the door handle. There's a slight SHAKE in his hand.

33 INT. SEMINAR ROOM 4C - DAY 2 13:43

33 \*

Inside the seminar room HARRY and DR JACOBS watching as the door handle turns.

NIKKI with her arm around a FEMALE STUDENT. Clearly visible now is the SHADOW of the SHOOTER through the glass.

A MOMENT.

HARRY looks over. On JACOB'S desk is the room KEY with its heavy metal fob. It's clearly visible from the door, a giveaway that the room is locked from the inside. HARRY and NIKKI share a look.

The door handle clicks back.

A MOMENT. SILENCE.

In the distance, muffled SCREAMING, barely heard.

THUD. The door handle turns, the DOOR juddering behind the weight of the SHOOTER'S BODY as he tries to force it open.

Again THUD. And again. The FACES of the STUDENTS. One of the STUDENTS starts SCREAMING. HYSTERICAL CONTINUOUS SCREAMING.

At once HARRY and DR JACOBS move forward, keeping low, HARRY signals to JACOBS, they drag the desk, pushing it against the door.

HARRY'S POV: the SHOOTER in his HOODIE side on as he tries to force the door. As HARRY looks, he sees a glint of the gun raised to the window of the door. Instinctively he ducks down.

CRACK! CRACK!

SCREAMS from the STUDENTS. STUDENTS scurrying low to the walls.

Bullet holes in the safety glass in the door.

Again the SHOOTER pushes himself against the door. HARRY below the glass, desperately trying to hold the desk against the door. DR JACOBS by his side.

DR JACOBS  
Jesus Christ.

NIKKI on her feet now, she's clambering onto the desk, her shaking HAND trying to undo the window lock. She looks across at the door which seems about to give way. NIKKI manages to get the window open. She cranes up to see out.

NIKKI'S POV: it's about 6 feet to a flat roof. Beyond she can see SEVERAL STUDENTS looking on, confused. \*

NIKKI beckons to the STUDENTS in the room.

NIKKI  
Come on.

The STUDENTS looking at her, frozen.

NIKKI (CONT'D)  
It's okay.  
(firm)  
You need to move now.

A STUDENT gets up, NIKKI helping her up to the window. As the STUDENTS outside see what's happening they come to help.

CRACK! CRACK! This time the bullets are coming through the door. Frustrated, the shooter is firing through the door. HARRY and DR JACOBS trying to hold the door shut. HARRY looking over at the STUDENTS.

HARRY  
GO! GET OUT!

The STUDENTS moving now, NIKKI helping them one by one through the window, but there are a dozen or so to get out.

And then the SHOOTING stops. The door is still, no longer being pushed. HARRY waits.

SILENCE. A MOMENT.

A small SQUEAK of shoe on the floor. And then again the SILENCE. The remaining STUDENTS WHIMPERING.

HARRY'S FACE. NIKKI'S FACE. The SILENCE.

Then, down the corridor, a rattling on another door, distant SCREAMING. Inexplicably, randomly, the FOOTSTEPS start to walk away.

EVERYONE in the room not daring to breathe. After a few moments they relax. But the SHOOTING starts again, this time further away. More SHOTS and SCREAMS in the distance.

The last few STUDENTS going to the window.

HARRY exhales. He looks down. His shirt is covered in BLOOD. NIKKI looks over at him.

NIKKI  
Harry?

HARRY pulls his shirt open, blood on his skin, he's looking for the wound. But he finds nothing.

NIKKI (CONT'D)  
Oh Jesus.

HARRY looks over. Slumped against the desk is DR JACOBS. HARRY rushes to him. But JACOBS is not moving. HARRY desperately looking for vital signs. He grabs JACOBS' scarf from the desk, trying to stem the bleeding from JACOBS' stomach. But it's hopeless.

JACOBS looks at HARRY. He knows he's dying.

34 INT. CUTTING ROOM - DAY 2 13:44

34

CHARLIE wearing iPOD HEADPHONES HUMMING along to music as she pulls JASON RENFREW'S BODY out from the fridge, wheeling him back into the main cutting room area. \*

She pulls back the sheet exposing JASON'S arm. She starts swabbing the rash.

CHARLIE  
(talking to the BODY)  
My dad was an undertaker too Jason.  
(MORE)

CHARLIE (CONT'D)

He hated suicides. Specially the  
youngsters. He always got Uncle  
Derek to do them.

She looks at him.

CHARLIE (CONT'D)

Couldn't stand waste, my dad. Food,  
electricity, cash, life.

She places his arm back down by his side. Her gloved hand  
releasing his.

CHARLIE (CONT'D)

You've got nice hands.

Suddenly, the MAIN LIGHTS cut out. CHARLIE is aware of a red  
light flashing. And the EMERGENCY LIGHTS flicker on. She  
takes off her HEADPHONES. She can hear SHOUTING beyond.

CHARLIE wanders out past the fridges still carrying the swab  
that's now in a bag. The doors are all open. ANOTHER  
TECHNICIAN appears in the doorway.

\*  
\*

CHARLIE (CONT'D)

Has that alarm gone faulty again?

TECHNICIAN

\*  
\*

Probably. We've got to clear out  
all the same.

CHARLIE

Hang on, I've just got to put  
something back in the fridge.

TECHNICIAN

\*  
\*

We'll probably only be a couple of  
minutes. Can't it wait?

CHARLIE looks back towards JASON.

CHARLIE

I suppose he can.

CHARLIE exits with the other TECHNICIAN. The low-level  
emergency lighting leaving JASON'S BODY in shadow beyond.

\*  
\*

35

INT. THE DEAN'S OFFICE. CAMPUS - DAY 2 13:49

35

A CCTV IMAGE on the flatscreen computer monitor. STUDENTS  
running down a corridor looking terrified behind them.

MEARS and LEO are now watching the CCTV IMAGES from cameras  
around the campus. She can click through them from her own  
computer terminal.

LEO and JENNIFER MEARS staring white-faced at her COMPUTER,  
the desk phone on LOUD-SPEAKER. The VOICE of POLICE CONTROL.

POLICE CONTROL(V.O.)

This is the Police Information Room  
at Lambeth, Dr Mears you're in  
control of the University Emergency  
Response plan. Is your location at  
a safe distance from the incident?

LEO nods to MEARS.

JENNIFER MEARS

(her voice unsteady)

This block is separate from the  
Percival Building.

\*  
\*

LEO clicks the mouse, the CCTV IMAGE changes. Empty  
corridors. LEO points out to MEARS that in one corridor a  
BODY lies, immobile.

JENNIFER MEARS (CONT'D)

We've seen at least three  
casualties, corridor A, D and F.  
None are moving.

LEO pressing redial on his mobile. The number on the screen:  
NIKKI MOBILE. The response on the screen: NETWORK BUSY.

LEO

(to himself, worried)

Come on.

Another CCTV IMAGE on the computer screen. An empty  
corridor. We see at the end of the corridor a FIGURE walking  
not running, dressed in dark clothes, a hood, the holdall.  
MEARS staring at the screen.

JENNIFER MEARS

Campus Security are you seeing this  
too? Camera 27.

There's no response. LEO turns to the screen, watching the  
SHOOTER as he stops for a moment looking down the empty  
corridor. He seems almost bored.

MEARS looking at LEO. LEO speaks into the speakerphone.

LEO

Young adult, male, approximately  
five foot ten. Appears to be  
carrying a handgun. He has a bag  
over his shoulder. He's wearing a  
hood. He's going west along  
corridor...

(checks the map)

Corridor H.

POLICE CONTROL (V.O.)

A CO19 unit is expected in zero 5.  
Inform DC Saich who is on site that  
the tactical commander is on her  
way. She will liaise with him and  
all police and university response  
teams on arrival.

LEO clicks on another screen. More panicked STUDENTS running.

ANOTHER VOICE comes on the PHONE, SHAKY trying to control their panic.

UNIVERSITY SECURITY (V.O.)

This is Campus Security, we need to  
get them out of there. The main  
doors are still locked.

On the CCTV IMAGE LEO and MEARS can see STUDENTS at an emergency exit. We can see the door has been chained and padlocked from the inside. LEO clicks through the screens.

LEO

(to MEARS)

Exit six is unlocked, it seems to  
be safe, look there are students  
coming out that way.

The CCTV IMAGE - exit six, a COUPLE of STUDENTS running to safety. MEARS on the speakerphone.

JENNIFER MEARS

We need to get people to exit six,  
I have the tannoy control...

POLICE CONTROL (V.O.)

No on that. Repeat no. No alarms  
and no tannoy announcements. We  
could be sending them into the area  
of danger.

JENNIFER MEARS

So they're on their own?

A MOMENT. MEARS looking at LEO.

POLICE CONTROL (V.O.)

Repeat previous. No alarms. No  
announcements. Is that clear  
University Control?

UNIVERSITY SECURITY (V.O.)

Clear.

A MOMENT.

JENNIFER MEARS  
(reluctantly)  
Clear.

LEO clicks the mouse again. Another CCTV IMAGE. He's looking at another BODY in a corridor. The label on the screen: CORRIDOR G.

LEO  
There's another casualty. Corridor G.

MEARS looking at the screen.

JENNIFER MEARS  
Oh God.

POLICE CONTROL (V.O.)  
Dr Mears?

JENNIFER MEARS  
I believe the casualty in corridor G is police officer DC Saich.

SILENCE.

POLICE CONTROL (V.O.)  
Stand by, Dr Mears.

As MEARS and LEO stare at the screen they see the door beside SAICH'S BODY open slowly. LEO catches his breath. Slowly a FIGURE emerges, looking down at SAICH'S BODY. He looks down the corridor both ways, turning to face the camera. It's HARRY. Behind him, in the doorway is NIKKI.

LEO'S FACE. He hadn't realised they were in there.

LEO  
No. What are you doing in there?  
Get out.

LEO desperately dialling HARRY'S MOBILE. The same message: NETWORK BUSY. LEO'S knuckles white on the desk.

36 INT. CORRIDOR G. PERCIVAL BUILDING - DAY 2 13:50

36 \*

HARRY in the corridor, he's checking the BODY of DC SAICH. He looks up seeing NIKKI in the doorway. He shakes his head.

NIKKI  
It's what Jason was planning, isn't it?

HARRY  
He wasn't planning it alone.

HARRY looks back towards the SEMINAR ROOM.

HARRY (CONT'D)  
Are they out?

NIKKI nods. HARRY follows NIKKI back into the room.

37 INT. SEMINAR ROOM 4C - DAY 2 13:51

37 \*

HARRY pauses by the body of JACOBS. NIKKI takes HARRY'S hand. They walk towards the window. NIKKI stops, picking up the MOBILE PHONE. It's still on mute. She turns on the sound.

POLICE DESPATCH (V.O.)  
Dr Alexander? Dr Alexander?

NIKKI

This is Nicola Alexander. We have two fatalities, one staff member Stanley Jacobs and a police officer Andrew Saich. Eleven students have evacuated towards Spencer block.

POLICE DESPATCH (V.O.)  
That's good Dr Alexander. Good. Are you injured?

NIKKI

Both myself and Dr Cunningham are unhurt, but we believe there are multiple casualties in this building. We need paramedic assistance, as many crews as you can get.

POLICE DESPATCH (V.O.)  
Can you exit safely from where you are? We need to secure the building.

NIKKI

What about the paramedics?

POLICE DESPATCH (V.O.)  
They're on their way. You have to get out now. The evacuation point is designated at the Monrow Lecture Room. Are you aware of a safe route to there from your location?

HARRY

(to NIKKI)

They won't admit the paramedics until they're sure there's no danger.

POLICE DESPATCH (V.O.)  
Dr Alexander? Do you understand?

HARRY looking at NIKKI.

HARRY

We're the only medics in the building.

NIKKI and HARRY look at each other, horribly torn. Distant SHOUTING, SCREAMS from outside.

NIKKI

We should go out there. Should we?

HARRY looking at her.

HARRY

It could be hours before they let anyone else in here.

NIKKI

Oh God.

38 INT. STAIRCASE FROM DEAN'S OFFICE. CAMPUS OFFICE BLOCK - DAY  
2 13:53 38

LEO and JENNIFER MEARS hurrying down the staircase. They push through double doors.

39 EXT. CAMPUS OFFICE BLOCK - DAY 2 13:53

39

MEARS and LEO exit to find the exterior bathed in blue flashing lights, it's clear there are many EMERGENCY VEHICLES beyond. By the office block entrance, a couple of police cars.

Ahead, a SENIOR POLICE OFFICER CHIEF SUPERINTENDENT KAREN SOMERVILLE is addressing a small team of POLICE. She's in her 50s, in uniform. She's calm and confident, her casual tone cuts through the panic of those around her. She talks to the SIO, DCI GIBSON.

\*

CS SOMERVILLE

Campus security will issue maps.  
Set up Bronze investigation next to  
the invacuation point, Graham.

\*

Beyond we see a truck - the Tactical Command Centre.

CS SOMERVILLE (CONT'D)

Where are the boys with toys?

\*

TACTICAL COMMAND OFFICER

Here in zero five, Ma'am.

CS SOMERVILLE

That's what you said zero five ago.

MEARS and LEO approach. CS SOMERVILLE turns to them.

CS SOMERVILLE (CONT'D)  
You're Dr Mears? University  
control.

JENNIFER MEARS  
Yes. This is Professor Dalton. He's  
assisting me with the university  
response.

CS SOMERVILLE  
I'm Karen Somerville, Tactical  
Commander. The Internal Emergency  
Plan seems to be working well. Are  
your full response teams in place?

JENNIFER MEARS  
Not yet. To be honest we were  
caught a bit...

CS SOMERVILLE  
(reassuring)  
Not like the drills, is it?

LEO  
Is it ever?

CS SOMERVILLE  
(smiles, calm)  
Do you know how many are inside?

LEO  
We've got lists in the office of  
all students, staff and faculty who  
are supposed to be in the building.

JENNIFER MEARS  
But we've no idea how many are  
actually here, especially the  
students.

CS SOMERVILLE  
That's normal.  
(looks at her watch)  
It's five to two. Most of them are  
probably still in bed.

Another OFFICER hands her an earpiece, gesturing towards the  
TACTICAL COMMAND TRUCK.

TACTICAL COMMAND OFFICER  
We're all set up for you, Karen.

CS SOMERVILLE  
(smiles at MEARS)  
It's okay to panic Dr Mears. Just  
as long as you do so according to  
procedure.

MEARS and LEO follow her towards the tactical command truck.

40 INT. TACTICAL COMMAND TRUCK - DAY 2 13:54

40

The interior of the truck is a fully kitted out command centre manned by six officers. CCTV from the college is now visible, also an overhead IMAGE from a helicopter. Computer screens.

We can hear a feed from the 999 DESPATCH OPERATORS, a YOUNG WOMAN'S VOICE, distraught.

MICHELLE (V.O.)

(frantic whisper)

He was here, he was here. I don't know where he is. Is he here?

On the screen a MAP comes up. GPS locating the caller with a blue dot on the MAP of the campus.

OPERATOR (V.O.)

It's okay Michelle, you're doing great, you just need to stay where you are.

OTHER CALLS can also be heard in the command centre. Panicked, desperate VOICES against the measured calm of the 999 OPERATORS.

LEO looking white-faced.

LEO

Chief Superintendent, two of my colleagues are still in the main building. Harry Cunningham and Nicola Alexander.

TACTICAL COMMAND OFFICER

We've lost contact with Dr Alexander, Boss. I've tried getting her back but the networks can't cope with the call levels.

CS SOMERVILLE scowls at the OFFICER. LEO'S FACE. He's really worried now.

Another MAN enters the truck, dressed in jeans, expensive trainers, OAKLEY SUNGLASSES, carrying a bag marked Metropolitan Police containing his uniform and equipment. It's Co19 Chief Inspector KANT.

\*

KANT

\*

Sorry.

\*

CS SOMERVILLE

Yeah, yeah Southall, I know, Chief Inspector.

\*

\*

KANT

I've three ARVs in place.  
Specialist Firearms Officer's  
arriving in...

\*  
\*  
\*

CS SOMERVILLE

Zero five?

SOMERVILLE looks up at the CCTV screens.

CS SOMERVILLE (CONT'D)

I think we're contained within the  
Percival Building. The main doors  
appear to have been locked and  
chained from the inside prior to  
the incident. Exit six is open.

\*

KANT

(nods)

Yeah, we're on that. Any further  
description?

\*

CS SOMERVILLE

Dark clothing, hoodie, holdall.  
We've seen a handgun. But I don't  
think that's a George Foreman grill  
in his bag.

KANT

You know what I'm asking you.

\*

LEO looking confused.

CS SOMERVILLE

SO15 don't think it's terrorist  
related. One of our officers found  
a handgun in the locker of a  
student who committed suicide last  
night. He had no known political  
affiliations. No religious ties.

KANT looking at the stop-frame CCTV IMAGE of the SHOOTER on  
one of the screens. It's very indistinct. KANT looking at  
the SHOOTER'S jacket.

\*  
\*

CS SOMERVILLE (CONT'D)

Does he look like he's wired?

KANT

There's no obvious vest but I don't  
like that bag.

\*

LEO'S FACE. Worry.

CS SOMERVILLE

I think I've got between five and  
ten fatalities.

KANT

So at least the same again in  
casualties.

\*  
\*

CS SOMERVILLE

Judging by the calls and aerial  
thermal shots I'm estimating forty  
total inside.

KANT cups his ear, his earpiece.

\*

KANT

Karen, the SFOs are here.

\*

CS SOMERVILLE

Get them out of their Oakley's and  
into their romper suits. I want to  
know as soon as they're deployed.

KANT takes off his sunglasses, smiles.

\*

KANT

Yes boss.

\*

KANT picks up his bag, turns to go.

\*

A CRACK heard on the 999 phone link. All talking in the  
truck stops. SILENCE. A MOMENT.

OPERATOR (V.O.)

Michelle?  
(beat)  
Michelle?

Still a dreadful SILENCE. At last...

MICHELLE (V.O.)

Did you hear that, did you hear  
that? Where is he?

CS SOMERVILLE

(to KANT)

Let's make sure your boys keep  
their heads down and trigger  
fingers up their arses till I say  
otherwise.

\*

TACTICAL COMMAND OFFICER

Ambulance Command are standing by.

\*

CS SOMERVILLE

We've got people bleeding to death  
in there. I want the subject's  
position identified, I want him  
isolated and the building made  
safe. No paramedics are going in  
there until it is. So let's not  
hang about boys and girls. Okay?

\*

\*

\*

\*

\*

\*

\*

\*

\*

KANT exits. SOMERVILLE notices MEARS and LEO are still there. \*

CS SOMERVILLE (CONT'D)  
Go back to your office, I'll send a liaison, let me know when the full University Response Team is operational.

(off MEARS' look)  
You're not going to have time to worry Jennifer. You're going to be very busy. \*

41 INT. CORRIDOR G. PERCIVAL BUILDING - DAY 2 13:55 41 \*

NIKKI and HARRY walking down the corridor away from DC SAICH'S BODY. They reach the cross-corridor.

42 INT. CORRIDOR J. PERCIVAL BUILDING - DAY 2 13:56 42 \*

Tentatively, terrified, NIKKI and HARRY come through the doors of corridor H into corridor J. Every NOISE is a potential return of the SHOOTER. \*

At one end of corridor J is a set of double doors leading to the toilet block. Slumped in front of the doors is a FIGURE. \*

They get to the FIGURE by the door. It's a FEMALE STUDENT, FACE down as if pressing herself to the wall. Her bag spilled open beside her. There doesn't seem to be any blood, there's just a tiny hole low down on the side of her back. NIKKI rushes to help.

NIKKI  
Are you okay?

NIKKI gently turns the GIRL'S shoulder, and the GIRL turns over we see the massive exit wound, her front a mess of blood. The GIRL'S FACE.

HARRY and NIKKI looking at the DEAD GIRL. Her books scattered from her bag on the floor beside her. The name on the A4 file: CLAIRE BOLT. \*

43 INT. CORRIDOR E. PERCIVAL BUILDING- DAY 2 13:58 43 \*

HARRY and NIKKI walking down another corridor. Ahead a SMEAR of blood by some more doors. HARRY tries the doors, but they're blocked.

NIKKI  
Be careful. Please.

The CRYING is louder. HARRY nudges the door. It opens slowly, a smear of blood under the door. There's a BODY slumped on the other side.

NIKKI (CONT'D)  
He's alive.

NIKKI rushes to the FIGURE. It's a YOUNG MAN slumped against the wall, MOANING in pain. She puts a hand to feel the pulse on his neck. As his head tilts back she recognises MATT FRISK. There's a bullet hole bubbling with blood in the side of his neck.

NIKKI puts her hand on the wound.

NIKKI (CONT'D)  
It's missed the thorax, the  
bullet's gone right through. He's  
losing blood fast. Get me  
something.

HARRY  
There'll be a med-pack in the  
kitchens. Are you okay here Nikki? \*

HARRY looking at her. He doesn't want to leave her alone. \*

HARRY (CONT'D)  
Nikki? \*

NIKKI  
He was on Jason's list Harry.

HARRY looks at MATTHEW FRISK.

NIKKI (CONT'D)  
Go.

HARRY moving fast down the corridor.

NIKKI holding MATT FRISK, blood seeping through her fingers pressed hard into the wound. She sees a T-shirt sticking out his sports bag, grabs it, folds it into a pad, pressing it against the wound.

MATT FRISK  
(frightened, delirious)  
I didn't know...

NIKKI  
Ssh Matthew.

MATT FRISK  
Get my mum, get my mum, please...

He tails off, unable to speak anymore.

NIKKI trying to comfort him, but as she looks at him she knows it's desperate.

44 INT. CORRIDOR L. PERCIVAL BUILDING - DAY 2 14:01

44 \*

HARRY hurrying along another corridor.

\*

At once there are FOOTSTEPS running. HARRY turns, THREE STUDENTS run past him, white-faced, without a word.

HARRY

Wait! Where are you going?

But they don't reply, and they're gone.

HARRY glances down the corridor where they came from.

BLOODY HAND PRINTS on the glass of a window.

A single SHOE lies on its side in the middle of the corridor.

HARRY looks ahead, trying to keep focused.

Suddenly the main lights above him die. For a moment the corridor is in shadows. And then the emergency lights flicker into life.

HARRY glances through the glass in the doors at the end of the corridor and walks through.

45 INT. CANTEEN. PERCIVAL BUILDING - DAY 2 14:02

45 \*

And HARRY finds himself in the empty canteen. The rows of tables, the chairs. We move around HARRY as he stands there in the empty space. He looks up, here the CCTV CAMERA has been destroyed.

Against one wall he sees a BLOOD SPATTER. Slowly he walks over, looking under the table, but there's no one there. There's a bench against the wall.

Carefully HARRY pulls the bench away from the wall. A STUDENT curled up as if hiding on the floor. But there's a pool of BLOOD beneath the BODY. HARRY feels for a pulse, but there's nothing.

HARRY turns, seeing the kitchen beyond. He goes towards the door. But it won't push open. A VOICE.

STUDENT IN KITCHEN (O.S.)

I've got a knife. I'll cut you,  
I'll cut you...

HARRY sees GLIMPSES of a MALE STUDENT through the crack in the door. The STUDENT seems to have pulled something in front of the door.

HARRY

It's okay, I'm not him, I want to help you.

STUDENT IN KITCHEN  
GO AWAY, GO AWAY, GO AWAY!

Through the window in the door HARRY sees the green MED-KIT on the wall in the kitchen. He tries to push against the door, but it won't budge. He looks over to the other side of the kitchen, seeing the high counter.

HARRY climbs up and over the counter. As he lands, he grabs a heavy pan to defend himself. But the STUDENT is standing against the far door, staring at him. A bread knife gripped in his hands as if it alone will protect him.

HARRY  
(puts down the pan)  
It's okay. I'm a doctor. I need  
this.

HARRY reaches up for the MED-KIT, pulling it down. The STUDENT still staring at him, trembling.

HARRY approaches the STUDENT slowly.

HARRY (CONT'D)  
Come on. Come with me.

STUDENT IN KITCHEN  
No. No.

HARRY  
You're not safe here.

The STUDENT just shaking his head. HARRY reaches out for him, but the STUDENT backs into the corner, fast, brandishing the knife in front of him.

A GUNSHOT from somewhere in the building.

Slowly HARRY pushes the chair from the door. He looks again at the STUDENT. But the STUDENT is frozen to the spot. It's clear he won't go with HARRY.

HARRY opens the door and is gone.

LEO helping MEARS in her office. A GROUP of PEOPLE there, the university's response team, a couple of GRADUATE STUDENTS, ACADEMICS, SUPPORT STAFF all on PHONES, compiling and checking lists of students and faculty.

LEO looking at the list they compiled for DC SAICH of JASON RENFREW'S targets. He hands it to a GRADUATE STUDENT.

LEO  
We need to follow up everyone on  
this list first.

GRADUATE STUDENT looking at the FACES. We recognise one of them as MATTHEW FRISK. \*

LEO (CONT'D)

If you can't reach them try and find out if they logged onto the network from inside the building today.

JENNIFER MEARS

Leo.

LEO turns. MEARS is looking at the computer screen: a CCTV IMAGE of a corridor. A dark FIGURE walking down the corridor. As the FIGURE walks past the CCTV CAMERA LEO sees that it is HARRY. Quickly LEO presses a button on the CONFERENCE PHONE on the desk.

LEO

Commander Somerville, that's my colleague Harry Cunningham, corridor L, camera 17.

47

INT. TACTICAL COMMAND TRUCK - DAY 2 14:06

47

The same image on one of the screens in the TACTICAL COMMAND command vehicle. CS SOMERVILLE watching it.

CS SOMERVILLE

We see him Professor Dalton. Thank you.

TACTICAL COMMAND OFFICER (O.S.)

Karen.

SOMERVILLE looks across. On another screen, another CCTV IMAGE. A FIGURE in a dark jacket and hoodie walks past camera. SOMERVILLE clicks off the line to LEO. \*

CS SOMERVILLE

Where's that? Where's he going?

TACTICAL COMMAND OFFICER

Heading east Karen. Direction of corridor J.

A crackle of radio. KANT'S VOICE comes on. \*

KANT (V.O.)

Nothing clear for us. It seems he's heading towards the WC block.

CS SOMERVILLE

No CCTV in there?

TACTICAL COMMAND OFFICER shakes his head.

48 INT. CORRIDOR E. PERCIVAL BUILDING - DAY 2 14:09

48 \*

NIKKI with MATT FRISK, still holding her hand over the wound in his neck. She glances at her watch.

A NOISE in the corridor. NIKKI looks up, expecting HARRY. Instead, a 12-year old GIRL is standing there by the double doors. She's very pale.

GIRL

I'm looking for Professor Forbes.

The GIRL seems strangely calm, detached.

NIKKI

Are you okay? Are you hurt?

GIRL

It's half term. My dad's not in his office.

NIKKI looking at the lost GIRL.

Behind the GIRL through the glass of the window in the double doors a DARK SHAPE passes. A HOOD, the top of the holdall. Then he's gone.

NIKKI staring past the GIRL at the door. She's still holding her breath.

49 INT. CORRIDOR E. PERCIVAL BUILDING - DAY 2 14:10

49 \*

HARRY hurrying along a corridor carrying the MED-KIT. Ahead of him a set of double doors. He tries to push them open. But they're locked. He looks puzzled. Then he taps on the window in the door, lightly.

HARRY

Nikki?

The sound of the bolt being raised. The doors open. Standing there is the 12-YEAR-OLD GIRL. She sits back down against the wall, away from HARRY.

NIKKI looks up from MATT FRISK. HARRY rips open the MED-KIT taking out thick surgical pads, gauze and tape.

NIKKI

(whisper to HARRY)

I saw him go past Harry.

HARRY reaches over and pushes the door bolt again.

NIKKI (CONT'D)

(to the GIRL)

This is Harry.

GIRL

(to HARRY)

Have you been shot like him?

HARRY

No. We're all okay.

GIRL

(staring at FRISK,  
terrified)

He's not. He's going to die.

HARRY and NIKKI trying to patch up MATT FRISK. NIKKI glancing at the door. She doesn't know whether they should be staying, going, or something in between.

NIKKI

Shouldn't we...

HARRY

I don't know Nikki. I don't know.

50 EXT. CAMPUS - DAY 2 14:21

50

An SFO OFFICER crouching on a roof behind a low wall. He's looking through the sights of his MP5 at a line of high thin windows at the top of the toilet block. Crouching beside him is KANT now in full SFO battle dress. He speaks into his mouthpiece. \*

KANT

My officer is reporting some movement from here. Has he exited the WC block?

51 INT. TACTICAL COMMAND TRUCK - DAY 2 14:21

51

CS SOMERVILLE watching the CCTV screens in the command truck. Nothing on any of the screens, empty corridors, slumped BODIES. On one screen, we can see STUDENTS hiding in one of the rooms.

CS SOMERVILLE

Stand by.

TACTICAL COMMAND OFFICER

There's something happening, but we don't think he's exited the block.

SOMERVILLE looking at the campus map. We can see that the corridor to the WC BLOCK is the only way in or out of it.

CS SOMERVILLE

Give me corridor J, the toilet block.

(remembers, frustrated)

Yeah, I know. No CCTV coverage in that corridor.

She looks up at the CCTV as it cycles through the available pictures. More empty corridors. Her frustration.

CS SOMERVILLE (CONT'D)

(to KANT)

Corridor J is the only access to the toilet block.

\*

A MOMENT. A OFFICER hands SOMERVILLE a glass of water. As she takes it there's an almost imperceptible tremble in her hand, the surface of the water ripples.

\*

\*

\*

KANT (V.O.)

We can go. It's your call.

\*

SOMERVILLE standing there looking at the CCTV IMAGES. Another screen: the camera from the SNIPER'S HELMET. The view of the exterior of the WC Block, the high thin windows.

KANT (V.O.)

Boss?

\*

CS SOMERVILLE

Easy Shep.

SOMERVILLE looks down at the map, then along the bank of SCREENS. SILENCE in the truck. As she looks again at the feed from the SNIPER CAMERA there's a sudden FLASH of light from the WC BLOCK window.

TACTICAL COMMAND OFFICER

What was that?

52 INT. CORRIDOR E. PERCIVAL BUILDING - DAY 2 14:21

52 \*

NIKKI and HARRY are looking up towards the door from MATT FRISK.

GIRL

You said he'd stopped.

HARRY gets up quickly. NIKKI puts out a hand to stop him.

HARRY

There are doors halfway up the corridor. If I bolt the door from this side he can't get out of there.

(gestures at the door)

Lock this behind me. Don't worry I'll be quick.

HARRY exits the doors. The GIRL rushes over, pushes the bolt down.

53 INT. CORRIDOR J. PERCIVAL BUILDING - DAY 2 14:22

53 \*

HARRY walking down the corridor. The BODY of CLAIRE BOLT is next to the doors. Quietly he moves the BODY from the doors. \*

HARRY goes to bolt the double doors. But the bolt is on the other side - he can't lock the SHOOTER in. Then he hears a NOISE from the toilet block, twenty yards beyond.

It's a horrible MOAN. Almost feral.

A MOMENT. And then that SOUND again.

Slowly, tentatively, HARRY walks towards the door of the toilet block, getting closer to the sound.

The door of the toilet block is lying open. The SOUND is getting quieter now. Faint.

HARRY looking from the doorway in the mirror along one wall of the toilet block. There's no one visible. And no movement.

But still the NOISE from the far end of the room.

HARRY steps into the room.

54 INT. TOILET BLOCK. PERCIVAL BUILDING - DAY 2 14:24

54 \*

HARRY stepping inside the room. Not even BREATHING. Listening. It's a large toilet/shower block. His reflection in the row of mirrors.

There's a row of cubicles to his right. Some doors wide open, others closed. Then he notices that the door of the end cubicle is off its hinges. A SHADOW on the floor.

On the lino in front of HARRY is a small pool of water. As he looks, the water seems to ripple. HARRY looking at it.

Suddenly, the toilet block door smashes open, TWO MEN dressed in all-black storm through, HARRY frozen, one MAN pushes him hard to the ground SCREAMING at him. This is CO19 OFFICER SNELLING. \*

SNELLING

Down! Down!

The SECOND MAN has his GUN pointed at HARRY'S head, as a third MAN comes past him, moving with OFFICER SNELLING down opposite sides of the wall, pointing his GUN in each cubicle. \*

HARRY'S FACE pushed hard against the ground looking over at the Co19 OFFICERS as they come to stop at the final cubicle, guns pointing inside.

HARRY'S POV: through the open bottom of the row of cubicles to the last one and the BLOODY FACE of a YOUNG MAN lying on the floor of the cubicle. The black hoodie soaked in blood. His arm outstretched, the 9mm pistol in his hand.

His EYES are open, and HARRY is looking into them.

SNELLING kicks the pistol away.

SNELLING (CONT'D)  
Subject down. \*

As another OFFICER covers the SHOOTER, SNELLING removes his glove, checks the SHOOTER for a pulse.

SNELLING (CONT'D)  
No pulse.

SNELLING unclenches the fingers of the SHOOTER'S left hand, checks his belt. Nothing.

SNELLING (CONT'D)  
No remote. Checking for wires.

SNELLING cautiously checking the BODY and cubicle for booby-traps/explosives.

HARRY lying on the floor, the GUN still pointed at his head. Staring at the BLOODY FACE of the SHOOTER on the floor of the cubicle. In the blood around the SHOOTER'S mouth, HARRY sees a bubble. Then another.

HARRY  
He's alive.

But HANDS are dragging HARRY backwards, out of the toilet block. HARRY struggling to go to the SHOOTER.

HARRY (CONT'D)  
Listen to me. He's alive.

55 INT. TACTICAL COMMAND TRUCK - DAY 2 14:32

55

CS SOMERVILLE in the TACTICAL COMMAND truck. The ROWS of SCREENS. A combination of CCTV IMAGES and CAMERA FEEDS from CO19 TEAMS as they sweep the campus main building. Different VOICES coming through.

CO19 OFFICER 1 (V.O.)  
Sector Four is clear. Two fatalities.

CO19 OFFICER 2 (V.O.)  
I need paramedic assistance  
corridor D.

\*

KANT (V.O.)

Negative. The sector is not yet clear. Just do the job.

Another SCREEN: another BODY of a STUDENT slumped on the floor. A Co19 OFFICER leaning down. We realise he's putting a spray mark on the body to mark that it's a fatality not an injury.

CS SOMERVILLE

Why is that sector not clear? Six minutes and counting. Sort it out Kant. This is my building now. Report sector two.

\*

A MOMENT. On a CCTV screen we see a team of Co19 OFFICERS shepherding a small group of STUDENTS along a corridor.

CO19 OFFICER 3 (V.O.)

Sector two is clear. Repeat sector two is clear.

56

INT. THE DEAN'S OFFICE. CAMPUS - DAY 2 14:32

56

LEO with MEARS in her OFFICE. She's on the phone, LEO is watching a CCTV IMAGE on a screen. It's the last place he saw HARRY.

\*

JENNIFER MEARS

(on the PHONE)

Got that Karen.

LEO picks up another phone extension.

LEO

Seven fatalities confirmed so far.  
Are you set up there Charlie?

57

INT. SPORTS HALL - DAY 2 14:32

57

A large empty sports hall. CHARLIE standing there.

CHARLIE

Access to the sports hall is clear.  
We're ready for you.

CHARLIE rings off. CHARLIE and the other LAB TECHNICIANS waiting in silence. Beyond, a row of gurneys awaiting bodies

\*

58

INT. THE DEAN'S OFFICE. CAMPUS - DAY 2 14:33

58

LEO looking at the screen. The CCTV IMAGE: doors to the toilet block. A team of PARAMEDICS with crash equipment going through the doors.

GRADUATE STUDENT

Professor Dalton, camera 15. It's Dr Alexander.

Quickly LEO clicks the mouse. Another CCTV IMAGE. NIKKI with another PARAMEDIC TEAM wheeling a gurney fast down a corridor. \*

59 INT. CORRIDOR H. PERCIVAL BUILDING - DAY 2 14:33

59 \*

NIKKI running alongside the gurney, holding an oxygen mask over MATT FRISK'S FACE, a PARAMEDIC holding a drip. Another PARAMEDIC with the 12-year-old GIRL, a blanket wrapped around her.

They reach double doors to the outside, the cut chains hanging loose on the interior door handles. We follow them through. \*

60 EXT. PERCIVAL BUILDING - DAY 2 14:34

60 \*

As NIKKI steps outside, she's hit by the daylight. Blinking. As she gets to the cordon a plain clothes DETECTIVE in a high-vis jacket, DCI GIBSON, the SIO, pulls NIKKI aside. \*

NIKKI

I'm a doctor. I've got to go with him.

DCI GIBSON

It's taken care of. The medical teams are on site. You need to stay with us. We need to speak to you.

NIKKI watching MATT FRISK being wheeled away. DCI GIBSON trying to guide her away from the building. \*

NIKKI

Harry Cunningham. Is he okay?

DCI GIBSON

Come with me, Dr Alexander. We'll find out. \*

NIKKI looking back towards the building as she's led away from the inner cordon. A couple of UNIFORMED OFFICERS manning the barrier. It all seems strangely calm, ordered. Then hard into...

61 INT. TOILET BLOCK - DAY 2 14:36

61

A PARAMEDIC working desperately on the SHOOTER who's now lying in the middle of the floor of the large toilet block. The PISTOL is no longer there, having been bagged and removed for evidence. PARAMEDIC cutting the SHOOTER'S clothes, putting on ECG leads, a pulse oximetre to his finger, all connected to a 12-LEAD DEFIBRILLATOR. HARRY is alongside helping to get a CANULA into the MAN'S arm.

HARRY

He's still hemorrhaging.

PARAMEDIC  
Pulse 120, BP is 80-systolic.

SNELLING  
Have you got an ID on him?

HARRY  
Does it matter?

SNELLING  
Not to me. There are real  
casualties out there.

HARRY ignoring him, still trying to get the CANULA into the arm. A MOAN from the SHOOTER. HARRY glancing at his FACE. It's a mess of blood, grotesquely swollen. He's unrecognisable.

62 EXT. MAIN CAMPUS - DAY 2 14:49

62 \*

NIKKI with DCI GIBSON at the back of the building by a white \* van.

NIKKI  
(bewildered)  
I don't know. We were inside when  
it started. I don't know where it  
started. I saw him, but that was  
later...

DCI GIBSON \*  
Him?

NIKKI  
I suppose so. He was wearing a  
hood.

DCI GIBSON \*  
But he was alone?

NIKKI  
I don't know.  
(looks back towards the  
building)  
You think there are more in there?

DCI GIBSON doesn't answer. Suddenly LEO is by NIKKI'S side. \*

LEO  
Nikki.

He puts his arms around NIKKI. She's pale but still tense.

NIKKI  
Leo, where's Harry? I shouldn't  
have let him leave.

LEO

It's okay Nikki. You're not hurt?

NIKKI shakes her head.

DCI GIBSON

Dr Alexander...

NIKKI

Leave me alone. Just piss off...

LEO

Nikki.

A CRACKLE from DCI GIBSON'S RADIO.

\*

SNELLING (V.O.)

Paramedics attending subject.

\*

CS SOMERVILLE (V.O.)

Get them to keep the little angel  
alive would you? Can he be moved?

\*

SNELLING (V.O.)

I'll check, we've got a K.A.D in  
attendance.

LEO

(looks at DCI GIBSON)

A K.A.D?

\*

DCI GIBSON

(embarrassed)

Know-it All Doctor. Sorry sir.

\*

LEO looking at NIKKI.

LEO

At least we know Harry's okay.

Despite herself, NIKKI smiles with relief.

63 EXT. SIDE ROAD. CAMPUS - DAY 2 14:51

63 \*

A POV in a car slowing down as it nears two POLICE CARS  
blocking the road ahead. Blue flashing lights. Police tape.  
On the car radio a news report plays.

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

NEWS REPORTER (V.O.)  
From what we understand the  
incident occurred around lunchtime  
here, initial reports are  
suggesting there are several  
casualties and possibly some  
fatalities...

A POLICE MAN approaching the car, his hand on the  
windscreen.

\*

\*

We reveal the POV in the car to be that of a MIDDLE-AGED WOMAN, MRS WESTON. She's with her HUSBAND. They're both dressed for a day in the city. MRS WESTON'S accent is Cheshire. As the passenger window winds down the UNIFORMED OFFICER'S FACE appears. \*

MRS WESTON  
My son's in there I think. I can't reach him. \*

UNIFORMED OFFICER  
(harrassed)  
We don't have any information at the moment. We need to keep this route clear for emergency crews. \*

MRS WESTON  
Please, can you ask someone, is he safe?

The POLICE OFFICER stands again, turning his back on MRS WESTON. MR and MRS WESTON sitting in the car, helpless. The blue flashing lights beyond. \*

64 INT. CLASSROOM OFF CORRIDOR J. PERCIVAL BUILDING DAY 2 14:53 64 \*

POV cowering in a classroom. The door opens, from the POV we see CO19 OFFICER pulling the STUDENT up and out of the room. \*

JUMP CUT: \*

64A INT. CORRIDOR J. PERCIVAL BUILDING DAY 64A \*

Moving fast with the same POV being led away along the corridor. The POV glancing back towards the toilet block. CLAIRE BOLT'S BODY lying there. \*

64B INT. CORRIDORS. PERCIVAL BUILDING DAY 64B \*

The POV now amidst a group of traumatised STUDENTS and STAFF being escorted along corridors. Glances left and right reveal blood spattered walls. Overturned chairs and desks. \*

A prone bleeding STUDENT being treated by PARAMEDICS.

As the POV passes a seminar room, we see DR JACOBS BODY lying by his desk, a jacket over him.

And then blinding lights as they exit...

65 EXT. INNER CORDON. PERCIVAL BUILDING - DAY 2 14:55 65 \*

The MOVING POV exiting the building.

PARAMEDICS rush past the POV into the building. POLICE on RADIOS.

CHARLIE coming past, escorting a BODY on a gurney which is covered in a blanket towards another building. \*

A CRACKLE of RADIO. A SOBBING STUDENT being comforted.

The POV turns towards the car park and the perimeter of the campus.

And we move round to see the back of a YOUNG STUDENT in a dark coat looking around him. He's shaking. And we recognise NEIL CORRIGAN, the student we met at the beginning. There's blood on his shirt. He's white faced.

NEIL looks from the building to the perimeter, as if unsure which direction to go.

In his hand is an ADIDAS sports bag. There's another bag inside it. We recognise the SHOOTER'S black holdall. NEIL pushes the HOLDALL deep into the ADIDAS BAG and zips it shut.

66 INT. SPORTS HALL ENTRANCE - DAY 2 14:58

66 \*

CHARLIE escorting the BODY on the gurney into the sports hall. NIKKI enters after her. CHARLIE turns. \*

\*

\*

CHARLIE  
You okay Dr Alexander?

\*

NIKKI  
(looking around her)  
How many have you got in here?

\*

\*

CHARLIE  
Only two. We have to leave the others until Forensics have been in. There are at least seven more.

CHARLIE looking at the BODY on the gurney.

CHARLIE (CONT'D)  
This one made it as far as the ambulance.

\*

NIKKI looks down at the BODY.

CHARLIE (CONT'D)  
(shaken)  
I don't understand. Why? Who would want this?

NIKKI lifts up the corner of the blanket. And sees the FACE of MATT FRISK.

NIKKI staring at the dead boy. She didn't save him. CHARLIE sees her distress.

CHARLIE (CONT'D)  
Did you know him, Nikki?

NIKKI  
I met him twice today. The first time he was a wanker. The second time he asked for his mum.

NIKKI standing there looking at MATT FRISK.

CHARLIE  
Nikki, can I get someone to be with you?

NIKKI looks up.

NIKKI  
I should be helping...

CHARLIE  
(shakes her head)  
Leo said you're a witness. You were in there. You shouldn't really be in here.

\*  
\*

NIKKI nods, she knows it means she can't help with the bodies.

CHARLIE (CONT'D)  
I think the Lyell Centre's open, it's within the perimeter. If you want to go back there, I mean.

\*  
\*

67

INT. THE DEAN'S OFFICE. CAMPUS - DAY 2 14:59

67

JENNIFER MEARS is talking to the POLICE FAMILY LIAISON OFFICER. The UNIVERSITY RESPONSE TEAM on the phones, checking lists. MEARS' CELLPHONE RINGS. She answers.

MRS WESTON (V.O.)  
Is that Dr Mears?

JENNIFER MEARS  
Who is this?

MRS WESTON (V.O.)  
I'm trying to find my son. Scott Weston, he's a second year. He invited us down to lunch today.

LEO looking at JENNIFER MEARS. She's thrown.

JENNIFER MEARS  
I'm sorry. I really need to keep this line clear..

MRS WESTON (V.O.)  
I really need to know where my son  
is. You gave us your number. You  
told us if there was ever  
anything...

JENNIFER MEARS  
(shaken)  
I don't know your son Mrs Weston.  
I'm sorry.

MEARS hangs up the PHONE. LEO looking at her.

JENNIFER MEARS (CONT'D)  
I stood there at the Matriculation  
Day, I told them they could always  
call me. *In loco parentis*, right?

GRADUATE STUDENT  
Dr Mears, can you check this list  
please...

MEARS turns back to the desk. LEO standing there. He looks  
out the window. PEOPLE hurrying back and forth. UNIFORMED  
OFFICERS at the main entrance to the campus. \*

LEO takes out his PHONE, dials. We hear someone answer.

LEO  
Janet?

We can hear the worry and relief in her voice. LEO closes  
his EYES just listening to her VOICE.

68 OMITTED 68 \*

69 INT. SCIENCE ROOM - DAY 2 15:10 69 \*

NIKKI walks through the doors into the science room. Her  
desk just as she left it. A takeaway coffee cup. Her  
unopened post. A newspaper from that morning, banal  
headlines about House Prices. An email on her laptop from  
the lab: the toxicology report on JASON RENFREW confirms the  
presence of Bucol Nitrate. \*

And beside all this, the printout of the paper NIKKI and  
HARRY wrote for the New England Journal of Medicine.

NIKKI'S hands steadyng herself on the desk. \*

70 EXT. CAMPUS - DAY 2 15:13 70

POLICE, SURVIVORS and MEDICS moving through the cordoned off  
area. Beyond them we see a FIGURE watching. It's NEIL  
CORRIGAN.

NEIL sees the POLICE OFFICERS at the outer cordon, checking  
EVERYONE in and out.

He looks back. The POLICE at the INNER CORDON also controlling access in and out.

He looks around. He sees the entrance to another building within the perimeter (the outer cordon). We recognise the LYELL CENTRE. \*

The emergency lighting is still on. The doors are still locked open.

NEIL puts the ADIDAS BAG over his shoulder and starts to walk towards the entrance to the Lyell Centre. \*

71 INT. CORRIDOR J. PERCIVAL BUILDING - DAY 2 15:15 71 \*

Moving with KANT through corridor J, past CLAIRE BOLT'S BODY lying in the door leading to the toilet block. \*

KANT moves on past one of his OFFICERS stationed at the door. \*

72 INT. TOILET BLOCK - DAY 2 15:15 72

KANT enters the toilet block, SNELLING standing by the door. \*

KANT

Clear?

SNELLING

Clear. No wires.

HARRY and the PARAMEDICS still working on the SHOOTER in the middle of the block. His swollen bloody face.

KANT

Is he going to make it?

HARRY doesn't turn.

HARRY

Single bullet wound to the face.  
He's lost a lot of blood.

KANT talks into his mouthpiece. \*

KANT

This is Kant. One subject down.  
This sector clear.

CS SOMERVILLE (V.O.)

Received.

KANT looking down at the SHOOTER, disdain. \*

KANT

(scathing)

Just like a bastard coward. Misses the important shot.

72A INT. RECEPTION AREA. LYELL CENTRE - DAY 2 15:16

72A \*

NEIL CORRIGAN enters the Lyell Centre at the reception area. \*  
He looks around him. Beyond is the science room. \*

72B INT. SCIENCE ROOM. LYELL CENTRE - DAY 2 15:16

72B \*

NEIL walking through the open doors into the science room. \*  
He looks anxious, pale. As he puts down the ADIDAS BAG we \*  
realise how heavy it is. \*

He looks at the open doors. There's a KEY SWITCH next to the \*  
doors. MANUAL OVERRIDE. He turns the key. The doors shut \*  
locked. He pulls the key out, putting it in his pocket. A \*  
red light above the door. \*

NEIL looking around the science room, trying to figure out \*  
what this place is. \*

Then he picks up the ADIDAS BAG once more, walking deeper \*  
into the Lyell Centre. \*

72C INT. LOCKER ROOM/EXT. CAMPUS - DAY 2 15:16

72C \*

NIKKI now in the locker room. She's just sitting at the \*  
bench, staring into nothing. A MOMENT. She reaches in her \*  
pocket, takes out her phone, dials. \*

LEO (V.O.) \*  
Nikki. How are you doing? \*

NIKKI \*  
I don't think I'm doing too well. I \*  
think I need to be busy. \*

LEO (V.O.) \*  
Are you still here? Nikki... You've \*  
given a statement, go home now. Is \*  
there anyone I can call? \*

NIKKI'S FACE. She doesn't answer. \*

LEO (V.O.) \*  
I could call Janet. She'll come and \*  
get you. \*

NIKKI \*  
(snaps at him) \*  
What's the matter, only the boys \*  
allowed to help? \*

LEO (V.O.) \*  
The second I can get Harry out of \*  
there I will. \*

A MOMENT. \*

LEO (V.O.)  
Look, Nikki, we're all...

NIKKI  
I know, I know. I'm sorry. I'm  
going to go home. Call me as soon  
as you hear from the K.A.D. Tell  
him if he wants to come over I'll  
make him his favourite Cup-a-Soup.

NIKKI puts down the PHONE. She stands, taking off her blood-  
stained jacket, throws it in the waste bin.

A MOMENT. She sits down onto the floor. And starts to CRY.

72D INT. FRIDGES. LYELL CENTRE - DAY 2 15:18

72D \*

NEIL CORRIGAN rounds the corner. The steel fridges bathed by  
the blue emergency lighting. NEIL'S skewed reflection in the  
stainless steel doors of the fridges.

He continues on towards the Cutting Room beyond, the ADIDAS  
BAG heavy in his hand.

72E INT. TOILET BLOCK. DAY 2 15:18

72E \*

KANT watching HARRY and the PARAMEDIC working on the  
SHOOTER. A VOICE from his radio.

CS SOMERVILLE (V.O.)  
All remaining sectors cleared for  
immediate threat. Mr Kant, I want  
all Co19 officers to remain on site  
as we proceed, belt and braces.  
It's going to be a long night  
people.

KANT turns to go. On the floor the SHOOTER is BREATHING,  
just. HARRY shining a pen-torch into his EYES.

HARRY  
Can you hear me? I'm Doctor  
Cunningham. You've got to stay  
awake. Can you hear me?

As HARRY and the PARAMEDIC work on the SHOOTER we move up to  
see a VENT in the ceiling of the toilet block.

73 INT. AIR-CON VENT - DAY 2 15:18

73 \*

ANGLE from inside the vent. A small package, wires attached.  
As we pull back through the ducting we realise that it's an  
EXPLOSIVE DEVICE, a green light glowing. Continue to pull  
back into black...

73A INT. VENT/CORRIDOR. PERCIVAL BUILDING - DAY 2 15:19

73A \*

Coming off the black uniform of a unit of Co19 OFFICERS  
moving away from us down a corridor. We jib up and into the  
recess of the ceiling panels where we find another EXPLOSIVE  
DEVICE. Another green light. Slide into the black of the  
ceiling...

73B INT. LECTURE HALL. PERCIVAL BUILDING - DAY 2 15:20

73B \*

Panning across a large lecture hall, filling up with  
concerned PARENTS and STUDENTS shepherded by UNIFORMED  
POLICE OFFICERS and UNIVERSITY STAFF.

As we move across we reveal a large audio-visual unit,  
speakers, projector, wires. Concealed behind these in the  
unit we can see the shape of another EXPLOSIVE DEVICE. The  
tell-tale green light.

The whole campus is wired to blow up.

END OF PART ONE