

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.

7 EXT. ROOF. STUDENT UNION - DAY 2 06:38

7

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 be 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.

*
*

*
*
*
*

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*
*

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*
*

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.

*
*

NIKKI
So this was on his phone?

*
*

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.

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
loollipop 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.

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. CANTEN. 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 invacuation 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?

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 Col9 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.

46 INT. THE DEAN'S OFFICE. CAMPUS - DAY 2 14:06

46

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.

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 Col9 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 Col9 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

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

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

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 steadying 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.

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 Col9 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	<u>INT. VENT/CORRIDOR. PERCIVAL BUILDING - DAY 2 15:19</u>	73A	*
	Coming off the black uniform of a unit of Col9 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	<u>INT. LECTURE HALL. PERCIVAL BUILDING - DAY 2 15:20</u>	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		