

PART TWO

74 INT. SCIENCE WING. PERCIVAL BUILDING - DAY 2 15:21

74 \*

We're moving slowly down a long empty corridor, we can glimpse science labs through the doors. But somewhere there is a PHONE RINGING.

We round the corner and see a dead STUDENT lying in the empty corridor. As we get closer it's clear the RINGING is coming from the BODY.

We realise we're with a CO19 UNIT. An OFFICER stops by the BODY, checking for vital signs. The PHONE still RINGING.

CO19 OFFICER 1  
Shut that thing up would you?

CO19 OFFICER reaches into the coat pocket, takes out the RINGING PHONE. On the screen: MUM. The OFFICER'S FACE. He turns off the phone.

75 INT. TOILET BLOCK - DAY 2 15:22

75 \*

HARRY with the PARAMEDIC trying to get the cannula into the SHOOTER'S arm, who's flailing on the floor of the toilet block.

HARRY  
Hold him down for Christ's sake.

The SHOOTER has a protective neck brace on, they've managed get one line into his other arm. PARAMEDIC holding him down, HARRY trying to get the cannula in the right arm. The SHOOTER part delirious, part resisting. He's MUMBLING incoherently.

HARRY (CONT'D)  
He's pulling them out as fast as we can push them in.

PARAMEDIC takes the IV line, HARRY holding the arm down.

PARAMEDIC  
I haven't seen one this unwilling since a Jehovah's Witness in '94.

PARAMEDIC manages to get the line in. The SHOOTER stops struggling. PARAMEDIC 2 enters.

PARAMEDIC (CONT'D)  
(to his COLLEAGUE)  
How long have you been working on him?

HARRY  
Why?

	PARAMEDIC 2	*
	Fella here's taken up a lot of time	*
	and a lot of resources. We've got	*
	to move on.	*
	HARRY	*
	Aren't we meant to be	*
	indiscriminate?	*
	PARAMEDIC 2	*
	No, that was him Dr Cunningham. We	*
	unfortunately have to prioritize.	*
	RADIO CRACKLE.	*
	AMBULANCE OPERATOR (V.O.)	*
	Paramedics required Corridor B,	*
	Triage team reporting five red	*
	casualties in sector four.	*
	PARAMEDIC 2	*
	Dr Cunningham, you'll be all right	*
	here for a few minutes?	*
	HARRY looks up, uncertain. PARAMEDIC leaves a bag.	*
	PARAMEDIC	*
	Come on, you've seen ER. Give a	*
	shout if his head falls off. We'll	*
	be back in five.	*
	PARAMEDICS exit.	*
	HARRY alone with the SHOOTER. SNELLING in the doorway. HARRY	*
	glances up at him. A look between them. Even HARRY'S	*
	wondering what he's wasting his time on this guy for.	*
	HARRY looking back the SHOOTER who's calmer now, rasping	*
	breathing. On his torso where the shirt has been pulled back	*
	there are three long faded scars.	*
	HARRY looking at them, curious.	*
76	<u>OMITTED MOVED TO EP 1 SCENE 73</u>	76 *
76A	<u>OMITTED</u>	76A *
77	<u>INT. CORRIDOR/CUTTING ROOM. LAB - DAY 2 15:24</u>	77 *
	NIKKI walks out into the corridor. Beyond through the	*
	cutting room doors she sees that JASON RENFREW'S BODY is	*
	still out on the gurney.	*
	NIKKI walks up to the doors of the cutting room. They are	*
	fixed open because of the alarm.	*
	NIKKI staring at JASON'S BODY on the slab.	*

She looks up. There's a SHADOW in the room. It's a FIGURE standing very still.

He's staring at JASON'S BODY. NIKKI looking at him, wary. She goes over to the slab, covers JASON'S FACE with the sheet.

NIKKI  
You shouldn't be here.

NEIL CORRIGAN  
What happened to him? How did he die?

And now NIKKI sees that the STUDENT is very pale, blood dripping to the floor.

NIKKI goes towards him.

NIKKI  
Are you okay?

NEIL doesn't answer, still staring at the shape of JASON'S BODY. NIKKI looks at NEIL'S FACE. There's a big gouge above his eye.

NIKKI (CONT'D)  
You're hurt.

NEIL CORRIGAN  
(elsewhere)  
It's just my face.

NIKKI  
Are you sure?

NIKKI puts out her hand. NEIL recoils.

NIKKI (CONT'D)  
Come with me.

NEIL CORRIGAN  
(cold)  
I'm not going anywhere.

NEIL seems traumatised. NIKKI doesn't want to push him, she can imagine what he's been through.

NIKKI  
It's okay. Sit down here.

NIKKI gestures to the steps by the viewing area. But NEIL stays where he is. NIKKI goes to one of the work benches, gets some cotton wool and antiseptic. She comes up to NEIL.

NIKKI (CONT'D)  
Can I see?

This time NEIL doesn't recoil. He barely seems to notice her. Carefully, gently, NIKKI starts to clean his wound above the eye. As she does, she glances at his clothing, there's no blood, no obvious gun shot wound. \*

NIKKI (CONT'D) \*

Did you fall? \*

NEIL shakes his head. \*

NIKKI (CONT'D) \*

You were very lucky. \*

NEIL looking at JASON'S BODY. \*

NEIL CORRIGAN \*

Luckier than him. \*

NEIL still staring at JASON. He can't take his eyes from the BODY. \*

NIKKI \*

Did you know him? \*

NEIL is silent. \*

NIKKI (CONT'D) \*

What's your name? \*

And now NEIL looks at NIKKI for the first time. He's dead behind his EYES. \*

NIKKI (CONT'D) \*

Can I call someone for you? \*

Girlfriend? Your parents? \*

NEIL still looking at her. Still he doesn't speak. \*

78 INT. LECTURE HALL - DAY 2 15:26 78 \*

The lecture hall we saw at the end of Episode 1. At the back of the room, the audio-visual unit where the explosive is hidden. MR and MRS WESTON moving through a CROWD of PEOPLE, DIN of worried VOICES, other PARENTS but mainly FRIENDS, other STUDENTS, STAFF MEMBERS. The WATSONS look old amongst the youthful FACES. We still don't know whose parents they are. \*

POLICE OFFICER (O.S.) \*

If you've already registered your details and the name of the student or staff member please move to the left hand side of the hall so that others can get to the desk. \*

The WATSONS waiting in line to get to a desk where a POLICE OFFICER and a GRADUATE STUDENT are taking down details. \*

As they watch a FEMALE STUDENT is being ushered from the desk by a POLICE LIAISON WOMAN towards a room at the side. The FEMALE STUDENT is panicked as she's led to the room.

MRS WESTON watching the GIRL. She knows what this room means. MR WESTON steps up to the desk.

MR WESTON  
It's our son. Scott Weston.  
03.03.1990. Second year, politics  
and history.  
(reaching in pocket)  
If you need a picture, I've got one  
here...

MR WESTON with his phone trying to find the picture.

GRADUATE STUDENT  
That's all right sir. We have all  
the student pictures on file.

MR WESTON  
Is he on one of those lists? Tell  
me. Have you got him?

GRADUATE STUDENT  
We're checking everybody, we'll  
have some information for you  
really soon. Does Scott have any  
distinguishing marks, moles,  
tattoos, operation scars, that sort  
of thing?

MR WESTON  
(relief)  
No, not Scott, no tattoos. He never  
had an operation in his life.

MRS WESTON  
He does have scars...

MR WESTON looks at her. His wife continues.

MRS WESTON (CONT'D)  
He was six, 34 stitches, he fell  
through a glass roof. Three long  
scars...

MRS WATSONS traces three lines across her own chest.

MRS WESTON (CONT'D)  
Here, here and here.

GRADUATE STUDENT glances at the POLICE OFFICER, who's  
looking down at his clipboard. CU on the clip board: a piece  
of paper with a simple diagram of a body outline and three  
lines across the chest, just as MRS WESTON described.

MRS WESTON looking at their FACES.

MRS WESTON (CONT'D)

What is it?

Sudden horror on her FACE. She grips the desk, almost unable to stand.

MRS WESTON (CONT'D)

He's dead, isn't he?

79 INT. SIDE ROOM. LECTURE THEATRE - DAY 2 15:41

79 \*

MR and MRS WESTON sitting opposite DCI GIBSON. GIBSON is making notes. The WATSONS are pale, anxious, bewildered. They're not dealing with the SILENCE well. MR WESTON addresses the SIO.

MR WESTON

I don't understand these questions.  
You're not saying anything to us.

MRS WESTON

What are you talking to him for?  
Nobody knows what's going on, it's chaos.

The door opens. CS SOMERVILLE enters, GIBSON looks up.

MRS WESTON (CONT'D)

Who are you?

DCI GIBSON

This is Chief Superintendent  
Somerville, she's in overall  
command here.

MRS WESTON

If she's in charge, why's she down  
here talking to us?

DCI GIBSON

Mr and Mrs Weston have identified  
Scott Edward Weston from these  
photographs...

DCI GIBSON opens a file. A STUDENT PHOTOGRAPH: a blond, good-looking YOUNG MAN with a winning smile. We recognise SCOTT WESTON from the beginning of Episode One.

DCI GIBSON (CONT'D)

Scott is a second year politics  
student from Altrincham in  
Cheshire.

MRS WESTON

(to SOMERVILLE)

Tell me what's happened to my son.

(MORE)

MRS WESTON (CONT'D)

Is he going to die? Is he  
paralysed?

DCI GIBSON

Mrs Weston, I'm just trying to  
establish...

CS SOMERVILLE

(cutting in)

Your son has been injured. He's  
critical but currently stable.

MR WESTON

He got shot? What do you mean,  
critical? What's that, a leg, an  
arm?

SOMERVILLE looks at them.

CS SOMERVILLE

When did you last speak to Scott?

MR WESTON

What?

CS SOMERVILLE

Was he upset? Had he had an  
argument with someone?

MR WESTON

Why are you asking this? We want to  
know how our son is. We want to see  
him.

CS SOMERVILLE

He's receiving medical attention at  
the moment.

MR WESTON

Is he in hospital?  
(stands up)  
Is he here?

MRS WESTON

Dominic. Stop talking.

MR WESTON

I'm trying to find out...

He looks at her, confused, trying to read the look on his  
wife's face.

SILENCE. MRS WESTON looks at SOMERVILLE.

MRS WESTON

Let's hear your story.

A MOMENT.

CS SOMERVILLE \*  
Mrs Weston, we believe your son's \*  
injuries were self-inflicted. \*

MRS WESTON'S FACE. MR WESTON staring at SOMERVILLE. \*

A dreadful SILENCE. Suddenly a PHONE RINGS. It takes MR \*  
WESTON a moment to realise it's his PHONE that's RINGING. On \*  
automatic pilot he takes out the PHONE, looks at the SCREEN. \*  
Staring at it in confusion. \*

And we see the name on the screen: SCOTT MOBILE. \*

MR WESTON \*  
(answers) \*  
Scott..? \*

MRS WESTON and SOMERVILLE staring at him. There's a silence. \*

MR WESTON (CONT'D) \*  
Son? \*

But a FEMALE VOICE responds. \*

YOUNG FEMALE VOICE (V.O.) \*  
It's not your son. But it is his \*  
phone. I heard it ringing from the \*  
bin in halls. \*

DCI GIBSON \*  
Let me take the phone Mr Weston. \*

But MR WESTON is gripping the phone tightly, listening. \*

YOUNG FEMALE VOICE (V.O.) \*  
You know how I knew it was Scott's \*  
phone? He had his own picture as \*  
the screen saver. \*

On MR WESTON'S bewildered FACE. \*

YOUNG FEMALE VOICE (V.O.) \*  
I heard he shot himself. You know \*  
what that means, don't you Mr \*  
Weston? Your asshole son killed my \*  
friends... \*

MR WESTON'S stricken face. \*

80 INT. SPORTS HALL - DAY 2 15:44 80 \*

LEO entering the large sports hall. It's no longer empty. \*  
THREE BODIES lying side by side on in body bags. LEO looks \*  
beyond, the rest of gurneys waiting. \*

CHARLIE is standing by a BODY in a bag. \*



LEO \*  
Do we have a name? \*

CHARLIE holds up an evidence bag. A blood-streaked AA \*  
MEMBERSHIP CARD. \*

CHARLIE \*  
Matthew Frisk. Member since 2006. \*

CHARLIE unzips the bag. She brings over a makeshift \*  
workstation, presses record on a portable voice recorder \*  
holding it up for LEO. \*

LEO \*  
This is reference number 06758543. \*  
Preliminary examination at \*  
temporary mortuary London School of \*  
Science and Engineering, 15.44, \*  
11th October. Formally unidentified \*  
body believed to be Matthew Frisk. \*  
Body is that of a young white \*  
male... \*

81 INT. TOILET BLOCK - DAY 2 15:45 81 \*

HARRY in the toilet block with the SHOOTER. \*

HARRY \*  
Scott? It's Scott isn't it? \*

SCOTT'S EYES are looking towards HARRY but he's slipping in \*  
and out of consciousness. \*

HARRY (CONT'D) \*  
Stay awake Scott. Come on. \*

HARRY shining the pen torch in SCOTT'S EYES. SCOTT lets out \*  
a low MOAN. HARRY looking at SCOTT'S FACE. It's an awful \*  
mess, there seems to be an entry wound on the left side of \*  
his face. \*

HARRY thinking for a moment. He glances at SNELLING. \*

HARRY (CONT'D) \*  
He had the gun in his right hand \*  
didn't he? \*

SNELLING shrugs. HARRY remembering SCOTT'S outstretched \*  
right arm. The gun being kicked away. \*

SNELLING \*  
Why? \*

HARRY \*  
It's rare enough for a suicide to \*  
shoot themselves in the side of the \*  
face. But this guy shot himself in \*  
the left side of his face. \*

(MORE)

HARRY (CONT'D)

A right hander would naturally hold  
the gun to the right side.

SNELLING

You're saying he shot himself in  
the wrong side? Silly boy.

(off HARRY'S smile)

Maybe he turned his head.

HARRY turns to the right, to test the theory.

HARRY

Yeah. I suppose so. Ever thought of  
a career in pathology?

HARRY looking again at the entry wound. A MOMENT.

HARRY (CONT'D)

There's no obvious signs of muzzle  
flash around the wound. But it's  
such a mess. When we clean him up  
we might be able to see if there's  
any tattooing...

SNELLING

Do you think you could leave the  
post-mortem until he's actually  
dead?

HARRY

Don't worry. Scott's not going  
anywhere. Are you Scott?

82     INT. SPORTS HALL - DAY 2 15:50

82     \*

LEO continuing the initial PM on MATT FRISK.

LEO

There's an entry wound above the  
left clavicle.

LEO moves the left arm. In the bag beneath the arm is a  
bullet. CHARLIE holds out a dish. LEO drops the bullet in  
with a pair of plastic tweezers. CHARLIE shines a light on  
it.

LEO (CONT'D)

The bullet appears to be 9mm. This  
is consistent with the information  
I've been given by Chief  
Superintendent Somerville regarding  
shell casings found at the scene.

LEO looks back at MATT FRISK'S BODY.

LEO (CONT'D) \*  
There is a second entry wound \*  
approximately two centimetres from \*  
the first. \*

LEO signals at CHARLIE and the TECHNICIAN who turn MATT \*  
FRISK'S BODY. In his shoulder is an exit wound. \*

LEO (CONT'D) \*  
This bullet exited the body at the \*  
shoulder. \*

LEO looking at the two entry wounds. He glances over at the \*  
two other BODIES. \*

LEO (CONT'D) \*  
Are they all multiple gun-shots? \*

CHARLIE \*  
Yeah, I think so. \*

LEO \*  
Similar grouping? \*

LEO goes over to a SECOND BODY BAG, unzipping it. \*

As he pulls away the clothing that has been cut by the \*  
paramedics he can see on the torso THREE ENTRY WOUNDS, all \*  
neatly spaced in an arc. \*

LEO (CONT'D) \*  
That's strange. \*

LEO goes to the third BODY, the chest a bloody mess. CHARLIE \*  
and TECHNICIAN turn the BODY over. Two bullet holes, grouped \*  
barely 2 centimetres apart. LEO'S FACE. \*

CHARLIE \*  
What is it? \*

LEO \*  
It's the pattern. Looks like the \*  
result of controlled bursts from an \*  
automatic weapon. But the gun they \*  
found with the boy in the toilets \*  
was a pistol. \*

CHARLIE looks at him. \*

83 INT. TACTICAL COMMAND TRUCK - DAY 2 16:02 83 \*

LEO standing in the TACTICAL COMMAND truck with SOMERVILLE. \*

LEO \*  
There are similar wound patterns on \*  
the three bodies I've examined. \*

	CS SOMERVILLE	*
	Some of the students report hearing	*
	automatic fire. We'd assumed it was	*
	the echo of the pistol shots in the	*
	confined space.	*
	LEO	*
	What about the spent shells you	*
	found?	*
	CS SOMERVILLE	*
	They're all 9mm.	*
	LEO	*
	Consistent with the pistol?	*
	CS SOMERVILLE	*
	Or a small automatic, a lot of the	*
	black market imports are converted	*
	to 9mm.	*
	A MOMENT. LEO and SOMERVILLE look at each other.	*
	CS SOMERVILLE (CONT'D)	*
	I'm a gun short, aren't I?	*
84	<u>INT. CUTTING ROOM. LAB - DAY 2 16:02</u>	84 *
	NIKKI at the sink, she's taking off latex gloves putting a	*
	swab in the bin. Behind her, NEIL is still standing there,	*
	reflected in the steel of the cabinets.	*
	NIKKI	*
	We shouldn't be in here you know.	*
	This is a clean area. Why don't we	*
	go to my office, I'll make some	*
	tea.	*
	NIKKI washing her hands. NEIL is SILENT. She turns, smiles	*
	at him. For the first time she notices something by his feet	*
	- a bulky ADIDAS BAG. It seems strange to her. She looks up	*
	at his FACE.	*
	NEIL CORRIGAN	*
	I don't want to go anywhere. I just	*
	want to stay here for a bit.	*
	NIKKI looking at him. He's so still.	*
	NIKKI	*
	You must be in shock. I know I am.	*
	NEIL CORRIGAN	*
	Why?	*
	(off her look)	*
	Why are you in shock?	*

NIKKI  
I was in there too, when it  
happened. I saw it.

NEIL CORRIGAN  
(strangely cold)  
What did you see?

NIKKI looks at NEIL. There's something in his tone. She  
realises she's feeling horribly uncomfortable in his  
presence. She turns towards the doors.

NEIL CORRIGAN (CONT'D)  
Where are you going?

NIKKI  
I need that cup of tea.

NIKKI walking towards the door. The fear on her face. Behind  
her she hears NEIL unzipping the bag. She keeps walking. A  
horrible SILENCE behind her. NIKKI still walking.

NEIL CORRIGAN (O.S.)  
Come back.

NIKKI keeps walking. Ahead of her, the open door, and on the  
wall an ALARM button.

NEIL CORRIGAN (O.S (CONT'D)  
If you don't stop I'm going to have  
to hurt you.

NIKKI stops. The ALARM is within reach. She turns slowly.  
NEIL is standing there a GUN held by his side. It's a small  
automatic weapon.

NEIL CORRIGAN (CONT'D)  
Come here.

NIKKI  
No.

NEIL CORRIGAN  
I've locked the doors.

NIKKI looking at him.

NIKKI  
What do you want?

NEIL CORRIGAN  
What's through there?

He's pointing the way NIKKI came in.

NIKKI  
Nothing. Offices.

NEIL CORRIGAN	*
Is it quiet?	*
(off her nod)	*
I want to go there.	*
Slowly, NIKKI walks back towards him. As she passes him he follows.	*
	*
The TWO of them walking out of the cutting room into the corridor. To the left are the lockers.	*
	*
NEIL CORRIGAN (CONT'D)	*
Come here.	*
NIKKI walks towards him. The frosted double doors. A recess beyond.	*
	*
NEIL CORRIGAN (CONT'D)	*
(points to the recess)	*
In there. Get in there.	*
NIKKI	*
Why?	*
NEIL CORRIGAN	*
Just do it now.	*
On NIKKI'S FACE. She is absolutely terrified. She steps into the corner.	*
	*
NEIL CORRIGAN (CONT'D)	*
Turn around. Face the wall.	*
NIKKI starting to CRY.	*
NEIL CORRIGAN (CONT'D)	*
Shut up. Do it.	*
NIKKI turns around to face the wall.	*
NEIL CORRIGAN (CONT'D)	*
Kneel down.	*
NIKKI shaking as she stumbles to her knees.	*
NIKKI	*
Please... Stop it.	*
NEIL CORRIGAN	*
Just shut up. Too much noise, too much noise.	*
	*
A MOMENT. NIKKI trying not to make a sound, her BREATHING seeming so loud. NEIL looks at her.	*
	*
NEIL CORRIGAN (CONT'D)	*
What's your name?	*

NIKKI  
(shaking)  
Nikki.

NEIL CORRIGAN  
Nikki. I don't feel comfortable  
with you.

NEIL sits down on the other side of the frosted doors. NIKKI kneeling terrified facing the wall. NEIL silhouetted through the glass.

85 INT. CORRIDOR BESIDE LECTURE THEATRE - DAY 2 16:09

85 \*

JENNIFER MEARS walking along the corridor by the lecture theatre.

MRS WESTON (O.S.)  
Dr Mears.

MEARS turns. MRS WESTON is standing in the doorway to the lecture theatre.

MRS WESTON (CONT'D)  
I'm Scott Weston's mother.  
(off MEARS' look)  
You know who my son is now don't  
you?

JENNIFER MEARS  
I'm afraid I'm needed in the  
control room Mrs Weston.

MRS WESTON  
They won't talk to me. I need to  
know what's happening. I'm just  
saying, if you're straight with me,  
maybe I can help you.

MEARS looks at her. A MOMENT.

JENNIFER MEARS  
Did Scott ever mention a student  
called Jason Renfrew? He's black.

MRS WESTON  
Jay? Shy boy, Scott said he was  
helping him with his studies. One  
of Scott's strays. He was always  
collecting them, bringing them home  
for me to feed. There was a Jason,  
a Harjit, a Neil. There was a  
Matthew last year.

JENNIFER MEARS  
Matthew Frisk?

MRS WESTON

I don't know. He stopped talking  
about him. When he was little this  
boy Nicholas, his parents had split  
up, he used to follow Scott around  
everywhere. Scott's little shadow,  
we used to call him.

JENNIFER MEARS

Quite the good samaritan, your  
Scott.

MRS WESTON looks at her. That's not what she's saying.

MRS WESTON

He'd look at me, you know. Like he  
knew everything about me. Like I  
was stupid.

JENNIFER MEARS

Teenagers do.

MRS WESTON

He was six.  
(off MEARS' look)  
You don't have kids do you?

MEARS doesn't respond.

MRS WESTON (CONT'D)

Tell me what he's done.

86     INT. CUTTING ROOM. LAB - DAY 2 16:13

86     \*

NIKKI kneeling in the recess facing the wall. There's  
SILENCE.

Still SILENCE. Slowly, tentatively, NIKKI turns around. NEIL  
is sitting beyond the frosted glass door. He's leaning his  
head against it.

NEIL CORRIGAN

If you move I'm going to shoot you.

NIKKI wraps her arms around herself, trying to stop  
trembling.

NEIL CORRIGAN (CONT'D)

I don't want to shoot you. I don't  
want to shoot anybody else. I just  
want to relax. I've had a long day  
and I don't want - I just want to  
chill out. I want to relax.

NIKKI

They'll be coming here. This is a  
mortuary, they need to bring the  
bodies here.



NEIL CORRIGAN  
They're not bringing the bodies  
here. They're taking them to the  
sports hall. I saw them.

NIKKI  
But they'll be looking for you.

NEIL CORRIGAN  
They're not looking for me.

A MOMENT.

NEIL CORRIGAN (CONT'D)  
Have you got a cigarette? Any  
drugs? Have you got any drugs here?

87    INT. CUTTING ROOM. LAB - DAY 2 16:14

An open drawer in the cutting room. NIKKI searching,  
nervous.

NIKKI  
(jittery)  
I'm sorry. No one here smokes.

NIKKI opens another drawer.

NEIL CORRIGAN  
Where's his jacket?

NIKKI  
Who?

NEIL nods towards JASON'S covered BODY.

NEIL CORRIGAN  
Him.

At the end of the slab is a bag with JASON'S cut-off clothes  
in it.

88    INT. CLEAN ROOM. LAB - DAY 2 16:17

NEIL sitting at a desk smoking. A cigarette butt in a  
saucer. NIKKI stands across the room watching him.

NIKKI  
Why aren't they looking for you?

NEIL CORRIGAN  
(sarcastic)  
Because I didn't do it, did I? The  
guy in the toilet. He did it,  
didn't he?

NEIL looking at NIKKI. He seems more relaxed now, more self-  
assured. NIKKI feels a disgust rising in her.

NIKKI \*  
Why did you do it? \*

NEIL looking at her. \*

NIKKI (CONT'D) \*  
Why did you kill those kids? \*

NEIL is SILENT. But NIKKI can't help herself, she's locked \*  
back in the memory of it. \*

NIKKI (CONT'D) \*  
You just stood there, pulling the \*  
trigger, again and again. Watching \*  
them die and then looking for more \*  
and doing it again. Reloading, and \*  
doing it again. \*

NEIL stands up, takes the GUN from the desk. But NIKKI can't \*  
stop. She's post-traumatic, the memory overtaking her. \*

NIKKI (CONT'D) \*  
They were crying. I heard them \*  
screaming, begging you not to, \*  
begging you for their lives. But \*  
you just kept shooting. \*

NEIL CORRIGAN \*  
Be quiet. \*

NIKKI \*  
What sort of person does that? \*

A MOMENT. NEIL walks right up to NIKKI and points the GUN at \*  
her. NIKKI stops breathing. She squeezes her EYES shut. \*

A MOMENT. NIKKI'S EYES tight shut, the GUN pointed at her. \*

And suddenly NEIL seems confident, taller, stronger. \*

NEIL CORRIGAN \*  
You want to know? \*

The GUN pointed at NIKKI. She opens her EYES. \*

NEIL CORRIGAN (CONT'D) \*  
It was fun. Watching them running \*  
around. Banging into each other. \*  
Trying to hide, like you couldn't \*  
see them under the table, behind \*  
the sofa. Behind each other. \*  
(the GUN at her head) \*  
Pop. Pop. Pop. \*

NEIL lowers the GUN a little. \*

NEIL CORRIGAN (CONT'D) \*  
It wasn't just kids was it? \*

NIKKI looking at him.

\*

NEIL CORRIGAN (CONT'D)

\*

How many?

\*

NIKKI

\*

What?

\*

NEIL CORRIGAN

\*

How many? I lost count. Those  
stupid bastards.

\*

NIKKI

\*

They were people, with mothers and  
fathers and...

\*

NEIL CORRIGAN

\*

(almost laughing)

\*

No they weren't. They were...  
shadows. Little bundles of grey  
noise.

\*

(looks at her)

\*

Like you.

\*

A MOMENT. NIKKI looking at him.

\*

NIKKI

\*

Are you going to shoot me too?

\*

NEIL CORRIGAN

\*

Why wouldn't I? You got kids?

\*

NIKKI looks at him. And nods.

\*

NIKKI

\*

Two.

\*

NEIL CORRIGAN

\*

They'd miss you wouldn't they?

\*

NIKKI nods.

\*

NEIL CORRIGAN (CONT'D)

\*

And your mum, she'd be upset. Even  
my mum would be a bit put out and  
I'm a monster. Your friends, they'd  
be lost without you right?

\*

NIKKI

\*

Yeah. That's right.

\*

NEIL CORRIGAN

\*

What about your husband? You do  
have a husband?

\*

NIKKI

\*

Yes. I've got a husband.

\*

A MOMENT.

NIKKI (CONT'D)  
Does it make a difference?

NEIL looking at her. NIKKI is right on the edge, she doesn't care anymore, trauma flicking a switch back and forth.

NIKKI (CONT'D)  
I'm not married, I've got no mum,  
she's dead and buried and has been  
for twenty years. And I've got no  
kids. That's was a lie too.

NIKKI steps towards him.

NIKKI (CONT'D)  
No one would miss me. So shoot me  
too.

NEIL looking at her. NIKKI standing there.

SILENCE.

NIKKI (CONT'D)  
Who's the guy on the floor of the  
toilet?

NEIL doesn't answer. He seems nervous again, on edge. For all his bravado, he doesn't want to talk about this guy.

NIKKI goes to the laptop on the desk, clicks the mouse. On the screens above the desk the PHOTOGRAPHS from JASON'S LIST appear. The FACES of the STUDENTS looking out.

NIKKI (CONT'D)  
Is he up there? Is he one of the  
shadows on your little list?

NEIL CORRIGAN  
Turn it off!

We're looking at the FACES. Amongst them we recognise MATT FRISK and other VICTIMS of the shooting.

NIKKI  
Did you get them all do you think?  
Or didn't it matter by then? Which  
one is he?

NEIL goes to the laptop, picks it up, throws it across the room. The SCREENS go blank. He turns to her.

NEIL CORRIGAN  
I shot him. And I left him there.

NIKKI  
Now everyone thinks it was him.

NEIL looking at her.

NEIL CORRIGAN  
And Scott was my friend.

89 INT. TOILET BLOCK - DAY 2 16:20

89 \*

HARRY with SCOTT WESTON in the toilet block. HARRY checking SCOTT'S pulse on the 12 LEAD defibrillator. It's getting slow. He looks worried. SNELLING behind him.

HARRY  
Any sign of them?

SNELLING shrugs. HARRY takes out his PHONE, dials.

HARRY (CONT'D)  
Leo? It's me.

LEO (V.O.)  
Where are you?  
(off HARRY'S silence)  
Are you still in there?

HARRY  
Listen, this guy needs to be moved.

LEO (V.O.)  
Where are the paramedics?

HARRY  
They said they'd be back in five.  
That was an hour ago.  
(quiet)  
Leo...

LEO (V.O.)  
What is it?

HARRY  
Is it possible this isn't the guy?

LEO (V.O.)  
Why?

HARRY  
I don't know. I'm not sure this is self-inflicted.

LEO (V.O.)  
There's a gun missing. They were assuming he tossed it.

HARRY thinking, looking into the toilet cubicle where SCOTT was found. His eyes drawn high up on the wall. Three small holes close together.

	HARRY		*
	Is it an automatic?		*
90	<u>INT. TACTICAL COMMAND TRUCK - DAY 2 16:23</u>	90	*
	The SCREENS in the TACTICAL COMMAND truck.		*
	TACTICAL COMMAND OFFICER (V.O.)		*
	Two more crews on site Karen.		*
	On the screens we see two ambulances pulling up.		*
	CS SOMERVILLE		*
	Get onto the Chief Medic. I want		*
	them briefed and standing by.		*
	(frustrated)		*
	Where are we with the second gun?		*
	TACTICAL COMMAND OFFICER		*
	Sorry Boss, nothing in Sector One		*
	or Sector Two...		*
	LEO enters the truck.		*
	LEO		*
	I think you've got a problem		*
	Commander.		*
	CS SOMERVILLE		*
	Just one? Things are looking up.		*
	LEO		*
	Scott Weston didn't shoot himself.		*
	It's not just a gun you're looking		*
	for.		*
91	<u>INT. TOILET CUBICLE - DAY 2 16:25</u>	91	*
	HARRY checking SCOTT'S blood pressure on the 12 LEAD		*
	defibrillator read-out. A SHOUT from somewhere. HARRY looks		*
	up. A CRACKLE on SNELLING'S RADIO.		*
	RADIO (V.O.)		*
	Code Orange. Repeat Code Orange.		*
	Confirm please.		*
	SNELLING		*
	JP, received.		*
	HARRY		*
	What's Code Orange?		*
	SNELLING		*
	They're locking us down again.		*
	Something's up.		*
	We hear SHOUTS from the corridor. HARRY looks up. We can		*
	feel 12,000 volts suddenly going through the place.		*



And we see the FIGURE. It's a FEMALE STUDENT, she's  
barefoot. In her hand is a piece of metal piping. She's  
still alive, bleeding from her shoulder.

CO19 OFFICER 1

Shit.

CO19 OFFICER 1 rips open a field dressing from his pack,  
holding it against the GIRL'S shoulder, his HAND shaking.

CO19 OFFICER 1 (CONT'D) (CONT'D)

(to himself)

Shit.

96A INT. TACTICAL COMMAND TRUCK - DAY

96A \*

SOMERVILLE standing in the truck, stock still. The screen  
shows the OFFICER with the injured GIRL. SILENCE. Nobody  
speaking. The realisation on SOMERVILLE'S FACE.

97 INT. CLEAN ROOM. LAB - DAY 2 16:36

97 \*

NIKKI with NEIL CORRIGAN in the clean room. White noise on  
the screens above the desk. NEIL standing there, the GUN by  
his side.

NIKKI

So what was your great plan? You  
and Jason?

NEIL is SILENT.

NIKKI (CONT'D)

Couldn't Jason go through with it?

NEIL CORRIGAN

I don't want to talk about Jason.  
He let me down.

NEIL turns away, pacing the clean room.

NIKKI

You really do think you're going to  
walk out of here.

NEIL CORRIGAN

Why not? They've got their shooter.  
Dumb cops. They're not going to  
look any further.

NIKKI

He's not dead, you know.

NEIL CORRIGAN

(turns)

Who?



NIKKI	*
Scott. He's not dead.	*
NEIL'S FACE. Suddenly thrown into uncertainty.	*
NEIL CORRIGAN	*
Are you lying?	*
NIKKI	*
Your accomplice kills himself	*
before the fun, and the guy you're	*
pinning it on is still alive. It's	*
a bit of a mess isn't it?	*
NEIL CORRIGAN	*
You have no idea what you're	*
talking about.	*
NIKKI	*
You chickened out didn't you? I	*
mean, that's the deal right? You	*
shoot as many as you can, then put	*
a bullet in your own head. But big	*
brave you, you bottled out.	*
NEIL looks at her. Suddenly he looks weak.	*
NEIL CORRIGAN	*
I'm not going to bottle out this	*
time. You think I'm so desperate to	*
live? Like it's some big deal?	*
NEIL puts the GUN to his head.	*
NEIL CORRIGAN (CONT'D)	*
I always try to be different. But I	*
always end up copying someone else.	*
NIKKI	*
What's your name?	*
NEIL CORRIGAN	*
What does it matter?	*
NIKKI	*
I need to know what to put on your	*
toe-tag.	*
NEIL looks at her, the GUN still at his head.	*
NEIL CORRIGAN	*
Neil Corrigan.	*
NIKKI	*
I don't want to watch you die Neil	*
Corrigan.	*

NEIL CORRIGAN  
Look in my eyes. I'm dead already.  
I'm a shadow.

NIKKI  
No you're not. The ones you killed,  
they're dead. Jason's dead. You're  
alive, you're standing right in  
front of me. If you want to die you  
can, it's your choice. But you're  
not dead now.

NEIL looking at her. NIKKI grabs a file folder from a pile  
on the desk.

NEIL CORRIGAN  
What are you doing?

NIKKI takes out a piece of paper. It's a POST-MORTEM REPORT.

NIKKI  
Look at this. This is what their  
parents, their families are going  
to have to look at. This is what  
they get to read. I fill them in  
and they read them.

NIKKI puts it down on the desk. NEIL looking at the piece of  
paper.

NIKKI (CONT'D)  
See, look there's the name. And the  
details, the weight and height. And  
this bit.

She flicks through to the cause of death.

NIKKI (CONT'D)  
Bullet severed temporal artery.  
Perforated lung due to gunshot  
wound. Gunshot wound to chest. Can  
you imagine getting that? The  
mother of every child you killed,  
she'll be getting one of these.  
She'll be wondering why it's  
happening to her. She'll read the  
cause of death, the date of death.  
All that stuff. And then there's  
your mother. She'll be getting one  
of these.

NEIL looking at the PM REPORT on the desk.

NEIL CORRIGAN  
What do you think I should do?

NIKKI  
Give yourself up.

A MOMENT. NEIL thinking. He lowers the GUN.

NEIL CORRIGAN  
You know something?

NIKKI  
What?

NEIL CORRIGAN  
I'm still in control here.

98     INT. TOILET BLOCK - DAY 2 16:38

98     \*

SNELLING now turned looking out of the entrance to the  
toilet block, his GUN half-raised, scanning the area.

Behind him an alarm starts to sound on the 12 LEAD  
defibrillator. HARRY looks back at SNELLING.

HARRY  
Where's the Paramedics?

SNELLING  
I told you. It's a lock-down.  
Nobody in or out.

HARRY  
We need to get him out of here.

HARRY looks down. SCOTT is squeezing HARRY'S hand. HARRY  
looks at SCOTT, who's looking at him now.

SCOTT WESTON  
(quiet, with great effort)  
Stay with me. Please.

HARRY looking at SCOTT. This is no killer. SNELLING has  
stepped back, facing out of the toilet block entrance.

HARRY leans closer to SCOTT.

HARRY  
Don't worry I'm not leaving you  
here Scott.

SCOTT grips HARRY'S HAND again.

SCOTT WESTON  
Thank you.

HARRY  
I just want to make sure that in  
twenty years time you can find an  
old photo in a shoebox and spend  
half the evening figuring out the  
guy in the picture was you.

SCOTT looking at him. HARRY smiles.

99     INT. LEO'S OFFICE - DAY 2 16:40

99     \*

NEIL sitting on the floor, his back to the wall. NIKKI is sitting on the floor with her back to the window. The lights are off, but LEO'S LAPTOP is open showing an online feed of the BBC TV NEWS coverage of the shootings. UNIVERSITY ATTACK: 3 CONFIRMED DEAD. MANY CASUALTIES.

NEIL watching in SILENCE.

          NIKKI

          This is what you wanted right? To be famous.

          NEIL CORRIGAN

          If you can't whistle or ride a unicycle... At least this is a talent Britain never knew it had.

A MOMENT.

          NEIL CORRIGAN (CONT'D)

          What will you tell them?

          NIKKI

          About you? Nothing. I'm not going to help them make you famous.

          NEIL CORRIGAN

          It's funny.

          NIKKI

          What is?

          NEIL CORRIGAN

          We're both assuming you're walking out of here and I'm not.

NIKKI'S FACE.

          NEIL CORRIGAN (CONT'D)

          This is what I wanted. I talked about it all the time, and now it's real.

          NIKKI

          What did you want?

          NEIL CORRIGAN

          I wanted them dead. Gone. I wanted them to be quiet.

NEIL looking at NEIL in disgust.

          NEIL CORRIGAN (CONT'D)

          What? Don't tell me you never wished anyone gone.

NIKKI  
You want to be alone, is that it?

NEIL CORRIGAN  
Everyone's alone. That's what we  
are. We don't group together, not  
like animals. Dog don't eat dog.

NIKKI  
What are you talking about? Where  
do you get this stuff from?

NEIL looks at her.

NEIL CORRIGAN  
My mum always tells me it's going  
to get better, that one day I'll  
look back on it and laugh. But I  
look at her, shit man, I look at  
you and I think this is what I've  
got to look forward to?  
(looks at her)  
When I shoot you, I'll be doing you  
a favour.

100 INT. TACTICAL COMMAND TRUCK - DAY 2 16:41

100

SOMERVILLE in the TACTICAL COMMAND TRUCK. The bank  
of screens.

KANT (V.O.)  
Sector four reported clear Ma'am.  
Moving on to the lower level.

CS SOMERVILLE  
Find him Kant, I need to get people  
out of there.  
(looks over)  
What's that?

DCI GIBSON  
It's CCTV of the evacuation from  
earlier. The main exit.

We see the CCTV IMAGES: STUDENTS being led from the  
building. Huddled GROUPS being ushered by CO19 OFFICERS.  
Hurrying, running crouched, terrified.

CS SOMERVILLE  
Stop it there.

Frozen on the screen, a GROUP of STUDENTS.

CS SOMERVILLE (CONT'D)  
Go back, slowly.

Shuttling back through the footage.

CS SOMERVILLE (CONT'D) \*

Stop. \*

The image on the screen. The group of STUDENTS. At their back is another STUDENT. \*

CS SOMERVILLE (CONT'D) \*

What's that in his hand? \*

TACTICAL COMMAND OFFICER shuttles back a few frames. And we see it: an ADIDAS BAG. \*

CS SOMERVILLE (CONT'D) \*

Not even I'd go back for my handbag. And mine's Balenciaga. \*

DCI GIBSON \*

He's trying to conceal it. But it's not the bag the subject was carrying. \*

CS SOMERVILLE \*

It's larger. He could have anything in there. \*

The picture of the bag is enlarged on the screen. OFFICER clicks up to the FACE. \*

CS SOMERVILLE (CONT'D) \*

Get on to the SIO. Make sure none of the evacuees have gone. Get onto Borough at the hospitals, talk to every officer accompanying the casualties. \*

She looks up at the SCREEN. And we see NEIL CONNOLLY'S FACE enlarged. \*

CS SOMERVILLE (CONT'D) \*

Circulate this picture to all units. Shit. Elvis has left the building. \*

101 INT. CORRIDOR OUTSIDE DEAN'S OFFICE - DAY 2 16:43 101 \*

JENNIFER MEARS comes up to LEO outside her office. Beyond the RESPONSE TEAM manning the phones. \*

JENNIFER MEARS \*

Are you worried about Dr Cunningham? Karen told me he's doing a great job. \*

LEO \*

I thought I'd lost them. Harry and Nikki. I keep on losing people. \*

MEARS puts a hand on his arm. \*

LEO (CONT'D) \*  
Janet wants to talk about having \*  
kids. \*

MEARS looking at him. \*

JENNIFER MEARS \*  
And you? Do you want to talk about \*  
it? \*

LEO \*  
She thought she might have been \*  
pregnant, she took a test. I \*  
freaked out. \*  
(looks away) \*  
The thing is... I don't think I \*  
could bear it. Losing another \*  
family. \*

102 INT. LEO'S OFFICE - DAY 2 16:50 102 \*

The LAPTOP screen in LEO'S OFFICE. BBC NEWS. Images of the \*  
university campus. Gordon Brown exiting number 10 grave- \*  
faced. The tickertape headline: UNCONFIRMED AP REPORTS - \*  
GUNMAN SHOT STUDENTS TURNED GUN ON HIMSELF. \*

NEIL CORRIGAN \*  
Must be some evil bastard that \*  
gunman. \*

NIKKI \*  
It's a fair assumption. \*

NEIL looks at her. \*

NEIL CORRIGAN \*  
Am I evil? \*

NIKKI \*  
I don't care. \*

NEIL CORRIGAN \*  
I do. I believe in good and evil. \*  
Does that surprise you? \*

NIKKI doesn't answer. \*

NEIL CORRIGAN (CONT'D) \*  
You don't though do you? You're one \*  
of those bleeding heart bitches, \*  
it's my upbringing that made me do \*  
it. It's them, the teachers the \*  
parents, the politicians, the \*  
purple tellytubby with the handbag. \*  
It's not my fault, I'm a product of \*  
a desensitized video game \*  
generation. \*

	NIKKI	*
	Whatever you want Neil.	*
	NEIL CORRIGAN	*
	(stops)	*
	Are you patronising me?	*
	NIKKI	*
	You're the big man with the gun in	*
	his hand. You tell me what to say.	*
	NEIL doesn't respond. He's looking past her out towards the	*
	science room. Quickly he shuts the laptop screen, pulling	*
	NIKKI close to him in the shadows.	*
	NEIL CORRIGAN	*
	(whispers)	*
	Who's that?	*
	NIKKI turns. Through the glass of the reception area LEO is	*
	visible, standing with a phone to his ear.	*
	NIKKI	*
	(quiet, urgent)	*
	It's my boss. He's just a doctor.	*
	NEIL watching LEO. He raises the GUN.	*
	NIKKI (CONT'D)	*
	If you shoot him they'll know where	*
	you are.	*
	NEIL hesitates.	*
	NIKKI (CONT'D)	*
	Neil...	*
	NEIL CORRIGAN	*
	Shut up. I'll shoot you both.	*
103	<u>INT. RECEPTION AREA. LYELL CENTRE - DAY 2 16:51</u>	103 *
	LEO standing by the locked doors into the science room. He's	*
	on the PHONE to CAMPUS SECURITY.	*
	LEO	*
	No, I've tried, someone must have	*
	overridden the pass key. The doors	*
	won't open. I thought my colleague	*
	was in there but I can't reach her.	*
	LEO puts down the PHONE, tries the doors again.	*
104	<u>OMITTED</u>	104 *
105	<u>OMITTED</u>	105 *





LEO (CONT'D)  
He's in the Lyell Centre. He's in  
my building. He's holding Dr  
Alexander.  
(listens)  
Christ. Yes, I'm sure. \*

109 INT. CORRIDOR. LYELL CENTRE - DAY 2 16:53 109 \*  
NIKKI being pushed fast down the back corridor ahead of  
NEIL. NIKKI gets to an emergency exit. She stops, turning  
to NEIL. \*

NIKKI  
Just go. Go now. Get out of here. \*

NEIL looking at her. A MOMENT. \*

NIKKI (CONT'D)  
Through this exit, there's bins  
there, climb them and over the  
wall. Just leave the gun and go  
before they come. \*

(off his SILENCE)  
They're coming Neil. \*

NEIL CORRIGAN  
Good. \*

NIKKI looks at NEIL. Her hand on the bar of the emergency  
exit. \*

NIKKI  
If I go out of that door, will you  
shoot me? \*

A MOMENT. \*

NEIL CORRIGAN  
I don't know. \*

NIKKI reaches out her hand to the door. NEIL looking at her.  
NIKKI uncertain. Slowly she withdraws her hand. \*

110 INT. TACTICAL COMMAND TRUCK - DAY 2 16:56 110 \*  
LEO standing looking at a screen in the TACTICAL COMMAND  
truck. His hand rubbing the back of his neck. \*

CS SOMERVILLE  
Neil Corrigan. Second Year. \*

And we see the screen LEO is looking at. NEIL'S student  
photograph alongside the CCTV IMAGE of him exiting the  
campus building with the Adidas Bag. \*

CS SOMERVILLE (CONT'D)  
Local boy, comes from the  
Glencarrick flats in Ealing. \*

KANT \*  
My unit's in position at the Lyell \*  
Centre Ma'am. No visual contact. \*

LEO \*  
Shouldn't you contact him, try and \*  
talk to him? \*

CS SOMERVILLE \*  
I'm not doing anything until I know \*  
who he is. \*

LEO \*  
(anger) \*  
Know who he is? You've got a \*  
building full of dead bodies. How \*  
much more do you need to know about \*  
him? If you go in there he'll kill \*  
her. \*

LEO grabs the PHONE, bangs it down in front of her. \*

LEO (CONT'D) \*  
So use this. \*

111 INT. CUTTING ROOM. LAB - DAY 2 16:57 111 \*

NEIL sitting on the floor by the bench. NIKKI sitting on the \*  
steps by the viewing area staring at him. \*

NIKKI \*  
I think you're sick. \*

NEIL CORRIGAN \*  
That's another word for it. \*

He takes JASON'S cigarettes from his pocket, but the packet \*  
is empty. In his hand he also has a glow stick in its \*  
plastic pack. \*

NIKKI \*  
What's that for? Were you planning \*  
a celebratory rave? \*

NEIL CORRIGAN \*  
Yeah. Something like that. \*

NEIL rubs his head. \*

NIKKI \*  
Do you get a lot of headaches? \*  
(off his look) \*  
There was a guy in 1966, shot dead \*  
14 people at his university in \*  
Texas. He wrote a suicide note, \*  
asking them to cut him open. \*

NEIL laughs ironically. \*

NIKKI (CONT'D)

The post-mortem found a tumour the size of a golf-ball pressing on his frontal lobe. One of the Columbine shooters was on anti-depressants that are now known to trigger violent outbursts. Fred West had a motorbike accident when he was seventeen, they stuck a metal plate in his head.

NEIL CORRIGAN

So it's a simple case of faulty wiring, a few dud units? What if you're the aberration, Little Miss Perfect? History is not exactly chock full of heartwarming tales.

NIKKI

It's just damage. Congenital or trauma.

NEIL CORRIGAN

Ah, nature and nurture?!

NEIL puts the GUN to his head.

NEIL CORRIGAN (CONT'D)

(mocking her)

Promise it'll be you that cuts me open Dr Alexander.

NIKKI

Wait.

NIKKI puts her hand out to the barrel of the GUN. Slowly she moves it away from his head. NEIL watching her.

She moves the barrel down till it is against the centre of his chest.

NIKKI (CONT'D)

That's better. I can't examine your brain if it's splattered all over my wall, can I?

NEIL looks at her. And almost smiles. She's called his bluff.

NIKKI (CONT'D)

Can we stop playing games now Neil?

112 EXT. DOORWAY - DAY 2 17:18

112 \*

A doorway, dark. A CO19 OFFICER flat against the wall beside it, beckoning to another OFFICER. A MOMENT, then the second OFFICER forces the door. One by one the OFFICERS pile in.

113 INT. GLENCARRICK FLATS - DAY 2 17:18 113 \*

We follow the C019 TEAM down a dark empty hallway, the beams  
from their torches the only light, and through another door  
to a living room where all the curtains are drawn.

Sitting, terrified in an armchair is a frail 60-something \*  
WOMAN, her walking frame by her side. \*

CO19 OFFICER \*  
Mrs Eileen Corrigan? \*

The WOMAN nods, bewildered. Behind on the wall we see a crucifix, a picture of the Sacred Heart. Birthday cards on the mantelpiece.

114    EXT. CAMPUS - DAY 2 17:34 114    \*

SOMERVILLE walking with KANT from the TACTICAL COMMAND truck \*  
towards the CO19 UNIT at the LYELL CENTRE. \*

KANT \*

She hadn't eaten all day. She was \*

waiting for him to come back and \*

give her lunch. \*

CS SOMERVILLE \*

So he's her carer? Christ. Did you \*

find anything. \*

KANT \*

No weapons, no terrorist materials. \*

The Glenkerrin's a shit-hole. I'd \*

go postal in there. \*

CS SOMERVILLE \*  
Students are queuing up to tell us \*  
what a weirdo he was. \*

115 INT. CUTTING ROOM. LAB - DAY 2 17:34 115 \*

NEIL with NIKKI in the cutting room. The clock on the wall. \*

NEIL CORRIGAN \*

Have you got anything to eat in \*

here? \*

NIKKI looks at him. Is he serious? \*

NEIL CORRIGAN (CONT'D) \*

I'm hungry. I haven't eaten since \*

breakfast. It's been a long day for \*

me. \*

NEIL stands, starts opening drawers. \*

NEIL CORRIGAN (CONT'D) \*  
You guys must eat here. Must be a \*  
sandwich or something. \*

NIKKI \*  
You're in a mortuary. \*

NEIL CORRIGAN \*  
I've got a headache I'm so hungry. \*  
I get a bit hypoglycemic... \*

He opens more drawers fixated on this instant need. \*

NEIL CORRIGAN (CONT'D) \*  
It doesn't have to be fancy, a Mars \*  
Bar or something... \*

NEIL turns suddenly to NIKKI, snapping at her. \*

NEIL CORRIGAN (CONT'D) \*  
Get off your ass and find me \*  
something to eat! \*

Suddenly the PHONE on the desk starts to RING. NEIL pulls it \*  
out of the wall. But all the PHONES are RINGING. NEIL picks \*  
up the next one. \*

NEIL CORRIGAN (CONT'D) \*  
Pepperoni, double cheese, stuffed \*  
crust. \*

He puts the PHONE down. A MOMENT of SILENCE. It starts to \*  
RING again. NEIL looks at NIKKI. \*

NEIL CORRIGAN (CONT'D) \*  
They'll be wanting the address. \*

116 INT. TACTICAL COMMAND TRUCK - DAY 2 17:35

116 \*

Close on CS SOMERVILLE. She's monitoring the call from the \*  
HOSTAGE NEGOTIATOR who's speaking to NEIL from another \*  
location. He's got a Northern Irish accent. \*

HOSTAGE NEGOTIATOR (V.O.) \*  
Neil? \*

SILENCE. \*

HOSTAGE NEGOTIATOR (V.O.) \*  
My name's Jeremy Shaw. We haven't \*  
met. But I want to help you. There \*  
is a way out of this Neil. \*

SILENCE. SOMERVILLE rolls her eyes. \*

HOSTAGE NEGOTIATOR (V.O.) \*  
Do you need anything? Are you hurt \*  
Neil? \*

SILENCE.

HOSTAGE NEGOTIATOR (V.O.)  
I spoke to your mum. She asked me  
to...

The PHONE CUTS off. SOMERVILLE shaking her head.

CS SOMERVILLE  
Brilliant.  
(over link to NEGOTIATOR  
SUPERVISOR)  
Leave it three minutes Tony then  
tell him to ring again.

117 INT. THE DEAN'S OFFICE - DAY 2 17:36

117 \*

LEO in the DEAN'S OFFICE with KANT. In the background an  
intense JENNIFER MEARS is on the phone.

On the desk a map of the LYELL CENTRE is spread out.

KANT  
This is the most recent layout  
you've got? 2000?

LEO  
There are more up-to-date plans.  
They're in my office.

KANT  
So you're telling me a set of doors  
was added here?

LEO is silent. A MOMENT. KANT looks up.

KANT (CONT'D)  
What's the matter, worried we might  
break your test tubes?

LEO  
This isn't the way to sort this  
out. We've had enough...

KANT  
Do you know what I've had enough  
of? People saying we've had enough  
people dying for one day. Pardon me  
for being a blunt Northerner, but  
there's nothing wrong with people  
dying just so long as the right  
person dies.

LEO looks at him. This man playing God.

LEO  
And you can guarantee that you will  
smite only the wicked?

KANT looks at him. \*

KANT \*  
I'd have a damn sight better chance \*  
if I knew where the doors were. \*

JENNIFER MEARS looks over. \*

JENNIFER MEARS \*  
Is everything all right Leo? \*

LEO \*  
(steel) \*  
Just discussing Stockwell Tube \*  
station with Mr Kant. \*

A GRADUATE STUDENT holds up a PHONE. \*

GRADUATE STUDENT \*  
Jennifer? I've got someone from a \*  
news website asking for you, he's \*  
calling from the States... \*

JENNIFER MEARS \*  
(waving him away) \*  
Put them on to Hendricks, he's \*  
handling police press. \*

GRADUATE STUDENT \*  
They say they've received a video \*  
file. \*

LEO, KANT and MEARS turn, looking at GRADUATE STUDENT. \*

GRADUATE STUDENT (CONT'D) \*  
They're saying it's his suicide \*  
note. \*

118 INT. TACTICAL COMMAND TRUCK - DAY 2 17:43 118 \*

CS SOMERVILLE on the phone. And she's not pleased. \*

CS SOMERVILLE \*  
I don't have time for this \*  
conversation. In fact I don't think \*  
I'll ever have time for this \*  
conversation. \*  
(listens) \*  
I know what you want to do. And I'm \*  
telling you not to post this on \*  
your site. This jeopardises an \*  
already incendiary situation. I \*  
don't care where you are. You use \*  
it and we'll sue you. Wherever you \*  
are. \*

SOMERVILLE puts down the phone. OFFICERS looking at her. \*



CS SOMERVILLE (CONT'D) \*  
Get Simpson onto FBI liaison. I \*  
need to see it. Did he post it \*  
anywhere else? \*

TACTICAL COMMAND OFFICER \*  
Not that we've been able to find. \*

CS SOMERVILLE \*  
This is what he's holding out for. \*  
The minute his message goes live, \*  
he's going to bring this thing \*  
down. \*

119 INT. CUTTING ROOM. LAB - DAY 2 17:45

119 \*

NIKKI is standing facing the wall in the cutting room. We \*  
see her hands are taped together in front of her. She looks \*  
very scared. \*

Behind her we hear FOOTSTEPS. In the steel cabinets NIKKI \*  
can just make out NEIL'S reflection. He seems to be pacing \*  
up and down, aimless. We can feel the tension, his \*  
frustration. \*

NIKKI \*  
There's a fridge upstairs. \*

SILENCE. \*

NIKKI (CONT'D) \*  
You're hungry. It's hard to think \*  
straight when you're hungry. \*

SILENCE. \*

NIKKI (CONT'D) \*  
Neil? Please talk to me. I'm \*  
scared. I want to go home. \*

SILENCE. \*

NIKKI (CONT'D) \*  
Neil? \*

NIKKI turns. \*

NEIL CORRIGAN \*  
Turn around. Don't look at me. \*

But NIKKI is twising her hands round, pulling at the \*  
loosening tape. \*

NIKKI \*  
No. If you're going to kill me I \*  
want to know. \*

NEIL doesn't respond. NIKKI frees her hand from the tape. \*  
She looks over at NEIL. He's standing staring at the covered \*  
body of JASON RENFREW. He's got TEARS in his eyes. \*

A MOMENT. NIKKI sees that he's crying. \*

NIKKI (CONT'D) \*  
It was for him, wasn't it? For \*  
Jason? Revenge, for what they did \*  
to him. \*

NEIL standing there looking at JASON. \*

NEIL CORRIGAN \*  
He cut himself, right? Why did he \*  
do it? \*

NIKKI looking at NEIL. \*

NIKKI \*  
Maybe Jason didn't really want \*  
this. He was angry, he wanted to \*  
hurt somebody, but he couldn't go \*  
through with your plan. So he hurt \*  
himself instead. \*

NEIL CORRIGAN \*  
That's not it. \*

NIKKI \*  
What is it then? \*

NEIL CORRIGAN \*  
You wouldn't know. Scott would \*  
know. Scott knows everything. \*

NIKKI looking at NEIL, confused. NEIL is crying. \*

NEIL CORRIGAN (CONT'D) \*  
Jesus Scott, what have I done? \*

120 INT. SEMINAR ROOM 4C (FLASHBACK) - NIGHT FB1 20:00 120 \*

FLASHBACK. A year before. It's night, out of hours. SCOTT \*  
sitting on Dr JACOBS' desk, LAUGHING. JASON hands him a beer \*  
- they're listening to NEIL who's standing by the \*  
whiteboard, mimicking JACOBS. \*

NEIL CORRIGAN \*  
"I am become death, destroyer of \*  
worlds." That's not Oppenheimer's \*  
regret, that's his vanity. The nuke \*  
is progress, you don't have to like \*  
it, but it's moved us on. Nagasaki \*  
housewives aside... \*

JASON looking at SCOTT, who is smiling. JASON watches him. \*

SCOTT WESTON \*  
There's nothing essentially wrong \*  
with assassination. It's like \*  
topless sunbathing. It's all a \*  
question of taking out the right \*  
tits. \*

JASON and NEIL LAUGHING. \*

JASON RENFREW \*  
(quietly to SCOTT) \*  
Bet Neil wishes he said that. \*

SCOTT WESTON \*  
Oh he will Jay, I guarantee it. \*

NEIL CORRIGAN \*  
What are you saying? \*  
(off their LAUGHTER) \*  
I mean we talk about it all the \*  
time. But what about it? Not \*  
murder. I'm talking about a cull. \*  
Club a few seals? For the greater \*  
good. \*

SCOTT and JASON LAUGHING with him. NEIL revelling in their \*  
approbation. But there's something else in SCOTT'S EYES. \*  
Superior. \*

121 INT. SMALL OFFICE. OFFICE BLOCK - DAY 2 17:51 121 \*

MRS WESTON standing by the window of a small office, looking \*  
out at the dark campus. The different coloured lights from \*  
the emergency vehicles. \*

The door opens. MRS WESTON sees the reflection of JENNIFER \*  
MEARS in the window. \*

MRS WESTON \*  
What is it? Is he dead? You can \*  
tell me. \*

JENNIFER MEARS \*  
I've been speaking to Commander \*  
Somerville. They don't think it was \*  
Scott that did this. They think \*  
someone else tried to make it look \*  
like it was him. \*

MRS WESTON looking at MEARS. \*

JENNIFER MEARS (CONT'D) \*  
It wasn't Scott. \*

122 INT. CORRIDOR. OFFICE BLOCK - DAY 2 17:51 122 \*

LEO in the corridor as JENNIFER MEARS exits the small \*  
office. \*

LEO  
How is she?

A MOMENT.

LEO (CONT'D)  
When you're young, it all just  
comes at you doesn't it, it just  
bounces off. When you're older, you  
just hold your breath waiting for  
the next collision.

JENNIFER MEARS  
It's amazing what a person can  
survive.

The TWO of them looking through the window of the door at  
MRS WESTON who's just sitting there staring out of the  
window.

LEO  
Who'd be a parent?

123 INT. TOILET BLOCK - DAY 2 17:53

123 \*

HARRY sitting by SCOTT WESTON. He's lying on the floor. The  
12-LEAD defibrillator alarm is still RINGING. HARRY looking  
at him, concerned.

HARRY  
Scott?

HARRY checks one of SCOTT'S PUPILS.

HARRY (CONT'D)  
Shit.  
(to SNELLING)  
Where are they? We need to get him  
out of here.

SNELLING  
We're still locked. I think  
something's going down. What's up  
with him?

HARRY turns off the defibrillator alarm.

HARRY  
His pupil's dilated and fixed. And  
he's brachycardic.

SNELLING  
I hate it when that happens.

HARRY  
I think there's bleeding inside his  
skull. If I'm right and the  
pressure isn't relieved...

HARRY takes out his PHONE, dials a number.

HARRY (CONT'D)  
George, it's Harry Cunningham. I'm  
in a bit of a situation here. I'm  
thinking subdural or extra dural  
haematoma..?  
(listens)  
Gunshot wound to the face, possible  
skull fracture, one pupil fixed,  
bradycardic, I can't get a  
systolic.

HARRY takes out a pen, scribbling notes on his hand.

HARRY (CONT'D)  
Middle meningeal...Yes that's what  
I thought.  
(stops scribbling)  
Not this millennium.  
(listening)  
Yeah. Okay.  
(scribbling again)  
I was afraid you'd say that.  
(stops scribbling)  
Maybe I'll wait till the real  
doctor gets here.

A MOMENT. HARRY looks at SCOTT.

HARRY (CONT'D)  
All right. Tell me again. And don't  
be afraid to insult my  
intelligence.

124 INT. CUTTING ROOM. LAB - DAY 2 17:54

124 \*

NIKKI looking at NEIL who's standing by JASON'S BODY.

NIKKI  
I don't understand. Did Scott try  
to stop you?

NEIL CORRIGAN  
Scott was there for me. He was  
there for all of us.  
(looking at JASON)  
He saved Jason.

NIKKI  
What? From the bullies?

NEIL CORRIGAN  
From everything. Jay was lost  
before Scott found him. Just like  
me.

NIKKI looking at NEIL.

NIKKI  
Were you jealous?

NEIL CORRIGAN  
(derisive)  
What?

NIKKI  
Of them? Of Scott and Jason?

NEIL CORRIGAN  
Are you nuts? Scott and Jason were  
my friends.  
(looks at her)  
Do you even know what that means?

NIKKI is silent.

NEIL CORRIGAN (CONT'D)  
It means you'd do anything for  
them. You'd die for them.

NIKKI  
Or kill for them? But they wouldn't  
kill for you, would they? Those  
people you took pictures of...

NEIL CORRIGAN  
That was just a laugh, just a bit  
of fun. We'd sit up there and shoot  
them. Pop. Pop. Pop.

NIKKI  
Fun? I saw them dead. I saw  
Matthew. I found that girl Claire,  
you shot her in the back. What did  
she do to get put on your little  
list...

NEIL CORRIGAN  
Claire? That stupid bitch wasn't on  
the list.

NIKKI  
So why hurt her then? Did she just  
get in the way?

NEIL CORRIGAN  
Claire always got in the way. If  
she'd loved him, if she'd really  
loved Jason he'd be alive now,  
wouldn't he?

NIKKI  
Jason was with Claire?

	NEIL CORRIGAN	*
	With? If you were in love you	*
	wouldn't kill yourself, would you,	*
	not if you felt loved back. That's	*
	right isn't it?	*
	NIKKI	*
	You're asking the wrong person	*
	Neil. But I think sometimes it's	*
	tempting to confuse need with love.	*
	NEIL CORRIGAN	*
	I wasn't confused.	*
	NEIL uncovers JASON'S FACE, staring. NIKKI looking at NEIL.	*
	NIKKI	*
	You loved Jason didn't you?	*
	NEIL CORRIGAN	*
	What, you think I'm not capable?	*
	A MOMENT. NEIL looking at JASON.	*
	NEIL CORRIGAN (CONT'D)	*
	And he'd have loved me back if	*
	Scott had told him to.	*
125	<u>INT. TOILET BLOCK - DAY 2 17:59</u>	125 *
	HARRY looking desperately through the paramedic kit.	*
	SNELLING	*
	What are you looking for?	*
	HARRY	*
	An intraosseous needle.	*
	SNELLING	*
	What's that?	*
	HARRY	*
	A bone-piercing needle. They can be	*
	manual or...	*
	A WHIRRING SOUND. HARRY takes something from the paramedic	*
	bag. It looks like a small electric drill.	*
	SNELLING	*
	(queasy)	*
	Christ. Have you used one of these	*
	before?	*
	HARRY	*
	A while ago.	*
	A MOMENT. SNELLING looking at him.	*

	SNELLING	*
	The guy didn't make it, did he?	*
	HARRY shakes his head.	*
	HARRY	*
	Just hold him very still.	*
	SNELLING holding SCOTT. HARRY looks at the drill, takes a deep breath. Then he holds it against SCOTT'S skull, presses the switch. The WHIRRING of the drill. Then the horrible SOUND of drill against skin and skull. Concentrating, intense, he starts to pushing it incredibly carefully, trying to apply just enough pressure.	*
	SNELLING looking at HARRY. HARRY sweating.	*
	SNELLING	*
	I thought you said the skull was thin.	*
	HARRY	*
	3mm. Don't worry, these are just panic sweats.	*
	HARRY increases the pressure. Slow and careful. And then a small 'give' as the needle penetrates the bone. SILENCE.	*
	CLOSE UP of the needle. A trickle of blood leaking out.	*
	HARRY holding his breath as, very slowly, very carefully he reverses the needle, retracting it millimetre by millimetre.	*
	The end of the needle comes clear, revealing a small round hole. A MOMENT. HARRY watches as a steady stream of blood starts to trickle from the hole onto the floor.	*
	SNELLING	*
	Did it work?	*
	HARRY	*
	Hold him.	*
	HARRY watching the blood slow. Quickly he dresses the wound.	*
	SNELLING	*
	Well? Did it work?	*
	HARRY pulls open SCOTT'S eye-lid, looking at his pupil.	*
	HARRY	*
	I don't know.	*
126	<u>INT. TACTICAL COMMAND TRUCK - EVENING 2 18:32</u>	126 *
	SOMERVILLE in the command truck. IMAGES of the LYELL CENTRE on the screen. No movement.	*



CS SOMERVILLE  
How are you fixed Kant?

KANT (V.O.)  
I could use those two units.

SOMERVILLE looks at another screen. PARAMEDICS tending to a  
CASUALTY in the Percival building.

KANT (V.O.)  
The Percival building is quiet. If  
this is going to go down...

A MOMENT.

CS SOMERVILLE  
Two minutes. Evacuate all personnel  
and casualties from the main  
building.

Immediately TACTICAL COMMAND OFFICERS on the radio, relaying  
the order to their different units. On the screens we see  
PEOPLE in the Percival Building start to move. We see  
PARAMEDIC stand, getting on his radio, we hear him in the  
TACTICAL COMMAND TRUCK.

PARAMEDIC (V.O.)  
We're coming out, can we have all  
mobile units to the RVP please...

CS SOMERVILLE  
(under her breath)  
That's it, get them all out. Nobody  
should see what's going to happen  
here.

127 INT. CUTTING ROOM. LAB - NIGHT 2 18:42

127 \*

NIKKI looking at NEIL standing by JASON'S BODY.

NIKKI  
Is that why you did it? Because  
Jason turned you down? That's why  
you killed all those people?

NEIL CORRIGAN  
They died because that's what I  
wanted. I wanted them dead, and now  
they are.

NIKKI  
Congratulations Neil.

NIKKI thinks she understands now. The anger of rejection.

But then NIKKI glances down. Inside NEIL'S ADIDAS BAG is the  
black holdall containing the weapons. But beside that are  
NEIL'S college books and a grocery bag of food.

NIKKI (CONT'D) \*  
I thought you were hungry. \*  
(off NEIL'S look) \*  
There's food in your bag. \*

NEIL CORRIGAN \*  
(looks) \*  
I forgot. It was a special tea for \*  
my mum. Today didn't turn out quite \*  
the way I expected. \*  
(sighs) \*  
The 20th of October. \*

NIKKI \*  
Your big day. \*

NEIL CORRIGAN \*  
How did you know? Makes me a Libra, \*  
doesn't it? \*

NIKKI stares at him. Realising what he's saying. \*

NIKKI \*  
Today's your birthday? \*  
(shakes her head) \*  
And all this was your gift to the \*  
world? \*

NEIL CORRIGAN \*  
(turns, angry) \*  
No stupid. This was my birthday \*  
surprise. \*

128 EXT. MAIN CAMPUS - NIGHT 2 18:48

128 \*

Open doors of an ambulance. HARRY holding the fluids pack as \*  
PARAMEDICS lift SCOTT on a gurney into the back. \*

HARRY \*  
Extra dural haematoma. The \*  
procedure was more RSPCA than RCS. \*

Suddenly there's a FIGURE at his side. It's MRS WESTON. \*

MRS WESTON \*  
Can I go with him? I'm his mother. \*

HARRY looking at her. She's physically shaking. PARAMEDICS \*  
helping her into the ambulance, accompanied by a UNIFORMED \*  
OFFICER. MR WESTON takes HARRY'S arm, gripping it tight, \*  
tears in his eyes. \*

MR WESTON \*  
Thank you. \*

HARRY \*  
Scott asked me to stay with him. \*

	MR WESTON	*
	And you did, didn't you?	*
	The ambulance doors shut. The LIGHTS flashing as it pulls away. MR WESTON is helped towards a police car.	*
	HARRY watching the ambulance leave, he's in a daze, now it's over for him. PARAMEDIC walks up to him.	*
	HARRY	*
	He didn't do it you know.	*
	PARAMEDIC	*
	I thought we didn't care either way?	*
129	<u>INT. CAMPUS OFFICE BUILDING - NIGHT 2 19:01</u>	129 *
	HARRY walking down a corridor, a blanket around his shoulders. Ahead he can see JENNIFER MEARS in the doorway to her OFFICE. A MALE VOICE from inside the room. We don't know whose voice it is, or what he's saying.	*
	HARRY	*
	Sorry Jennifer, is Leo with you?	*
	But MEARS doesn't turn. As HARRY approaches he sees PEOPLE in the room all watching something. Now JENNIFER MEARS turns to see HARRY, her FACE drawn.	*
	MALE VOICE (V.O.)	*
	You don't understand. You're not capable.	*
	JENNIFER MEARS	*
	(anxious)	*
	Wait Harry.	*
	HARRY steps past MEARS. PEOPLE standing around the largest COMPUTER MONITOR, watching.	*
	MALE VOICE (V.O.)	*
	So I had to make it loud enough for you to hear. You're listening now though aren't you?	*
	HARRY moving through the room, a glimpse of the screen. A YOUNG MAN is sitting facing the camera, full face. On his lap an automatic weapon.	*
	HARRY stops. And now we see the FACE full on the screen.	*
	It's SCOTT WESTON.	*
	SCOTT WESTON	*
	Even now you don't know how big this is going to be, how far it reaches.	*
	(MORE)	*

SCOTT WESTON (CONT'D)  
The effective range of this action. \*  
(laughs) \*  
You still don't realise I'm not \*  
even talking to you. \*

130 INT. TACTICAL COMMAND TRUCK - NIGHT 2 19:01 130 \*

A dreadful SILENCE in the TACTICAL COMMAND TRUCK. CS \*  
SOMERVILLE watching SCOTT WESTON on one of the screens. \*

SCOTT WESTON \*  
Why would I? You're going to try \*  
and write it off. He was a loner. A \*  
depressive. A sad little psycho. \*  
The same old shit. But it keeps \*  
happening doesn't it? And you don't \*  
know how to make it stop. \*

SOMERVILLE staring at SCOTT. He's so composed, so arrogant. \*

SCOTT WESTON (CONT'D) \*  
Because I'm the light. And you're \*  
the shadows. \*

131 INT. CUTTING ROOM. LAB - NIGHT 2 19:02 131 \*

NEIL eating. The grocery bag on the desk, ingredients for a \*  
meal, meat, vegetables. A dessert. NIKKI staring at him. \*  
Finally she understands. \*

NIKKI \*  
You didn't know this was going to \*  
happen, did you? \*

NEIL looks up. \*

NIKKI (CONT'D) \*  
You thought you were going home to \*  
cook dinner for your mum. Your \*  
birthday dinner. You didn't know. \*

NEIL looks at her. He seems to be cracking. \*

NEIL CORRIGAN \*  
I told you. It would have spoiled \*  
the surprise. \*

FLASHBACK TO: \*

132 INT. TOILET BLOCK (FLASHBACK) - DAY 2 13:08 132 \*

Earlier that afternoon. NEIL locking the door of the toilet, \*  
over his shoulder the ADIDAS BAG. He turns to SCOTT. \*

NEIL CORRIGAN \*  
So what is it? What did you get me? \*

SCOTT smiles. And we realise he's holding the BLACK HOLDALL we have seen. He unzips it, revealing an AUTOMATIC WEAPON and a PISTOL. NEIL LAUGHS.

NEIL CORRIGAN (CONT'D)  
Okay. That's pretty cool. Can I touch it?

NEIL reaches in, picks up the PISTOL.

NEIL CORRIGAN (CONT'D)  
God. It's heavy. I thought you were joking. You told me it'd be something special.

SCOTT WESTON  
(smiling, light)  
This isn't even it.

NEIL CORRIGAN  
(excited)  
What did you have in mind Mr Weston?

SCOTT WESTON  
That depends.  
(hand on NEIL'S shoulder)  
Who would you most like to scare the living shit out of?

NEIL LAUGHS.

133 INT. CORRIDOR J. PERCIVAL BUILDING (FLASHBACK) - DAY 2 13:17 33

STUDENTS on their way to class. NEIL and SCOTT appear.

NEIL CORRIGAN  
Claire?

A FEMALE STUDENT turns. It's CLAIRE BOLT.

CLAIRE BOLT  
What do you want?

NEIL CORRIGAN  
I just wanted to talk to you. It's personal.

CLAIRE looks sceptical.

NEIL CORRIGAN (CONT'D)  
We sort of got off on the wrong foot.

SCOTT WESTON  
Give him a chance Claire. Life's too short to not get on.

The THREE of them standing in the corridor. Most of the other STUDENTS have now gone to class.

NEIL CORRIGAN  
(sincere, serious)  
I got something for you.

NEIL shifting on his feet. He looks up at Claire.

NEIL CORRIGAN (CONT'D)  
I keep it in my pants.

NEIL smiles broadly, glancing at SCOTT.

CLAIRE BOLT  
(disgust)  
Oh for God's sake... Why can't you take a hint, just piss off and leave me and Jace alone. I thought you were going to talk some sense into him Scott?

NEIL takes out the PISTOL. CLAIRE steps back, shaken.

NEIL points the GUN at her. CLAIRE stares at it, breathless.

CLAIRE BOLT (CONT'D)  
Stop it. Tell him Scott.

NEIL CORRIGAN  
It's heavy. It's real. Wanna hold my piece?

CLAIRE backing away.

SCOTT WESTON  
Come on Neil, I think you're scaring her.

NEIL CORRIGAN  
Do you think so? I'm sure she's had a bigger one than this. Haven't you Clairey?

NEIL jabbing the gun at CLAIRE again. CLAIRE is shaken, but she's holding it together.

CLAIRE BOLT  
Thank you for showing me your big thing Neil. I'm going to my lecture now.

CLAIRE turns away. BANG. There's a hole in CLAIRE'S back. She falls to the floor.

NEIL staring at her in disbelief. He looks down at the PISTOL in his hand. But his finger isn't on the trigger.

Then he hears LAUGHTER.

He turns round. SCOTT is standing there holding the  
AUTOMATIC WEAPON, a big smile on his face.

SCOTT WESTON  
Now that's what I call a birthday  
surprise.

NEIL staring at SCOTT in shocked disbelief. He's shaking. He  
had no idea this was SCOTT'S plan.

134 INT. THE DEAN'S OFFICE - NIGHT 2 19:03

134 \*

HARRY staring at the computer screen. SCOTT'S FACE on the  
screen pointing the GUN at the camera.

JENNIFER MEARS  
Harry?

HARRY is frozen staring at the screen.

JENNIFER MEARS (CONT'D)  
Harry?

HARRY is still staring at the screen. Trying to match up the  
KID on the screen with the KID whose life he's just been  
trying to save.

HARRY turns from the screen, lost in thought. JENNIFER MEARS  
knows she has to tell him about NIKKI.

JENNIFER MEARS (CONT'D)  
Harry...

SCOTT WESTON'S VOICE on the video.

SCOTT WESTON (O.S.)  
Are you getting this?

HARRY glances at the screen. SCOTT is LAUGHING.

HARRY  
He really knew what he wanted  
didn't he?

HARRY turns to walk away. SCOTT'S FACE in the background,  
his VOICE in HARRY'S ears as he walks away.

SCOTT WESTON  
Even now, you haven't a clue have  
you? You still don't know how big  
this is going to be.

HARRY walking from the room.

JENNIFER MEARS  
Harry?

SCOTT WATSON (V.O.) \*  
Shhhh. It's coming. \*

But HARRY is walking away down the corridor. \*

135 EXT. TACTICAL COMMAND TRUCK - NIGHT 2 19:06 135 \*

LEO following CS SOMERVILLE as she leaves the command truck,  
mid-frank exchange of views. \*

LEO \*  
... were we not watching the same \*  
thing? Scott Weston did this. Not \*  
the other boy. \*

CS SOMERVILLE \*  
So why is Neil Corrigan pointing \*  
our missing murder weapon at one of \*  
your colleagues?. \*

LEO \*  
Nobody saw more than one gunman. \*  
One gunman, one video... \*

CS SOMERVILLE \*  
Two guns. \*

LEO looking at her. \*

CS SOMERVILLE (CONT'D) \*  
They did this together. \*  
Unfortunately, Neil chickened out \*  
at the whole suicide pact finale. \*

LEO \*  
So now you're going to do it for \*  
him? But you're forgetting, Scott \*  
didn't shoot himself, did he? \*

SOMERVILLE stops, looking at him. \*

LEO (CONT'D) \*  
Doesn't sound like much of a \*  
suicide pact to me. \*

FLASHBACK TO: \*

136 INT. CORRIDOR J. PERCIVAL BUILDING (FLASHBACK) - DAY 2 13:18 136 \*

NEIL shaking. His EYES flicking from CLAIRE to SCOTT. \*

NEIL CORRIGAN \*  
What have you done man? \*

SCOTT WESTON \*  
I did what you wanted me to do. You \*  
always wanted her on the list. \*  
Jason wouldn't let you. \*



NEIL CORRIGAN \*  
What? No. I was joking, having a \*  
laugh. I didn't know... \*

SCOTT WESTON \*  
If I'd told you, it would have \*  
ruined the surprise. \*

NEIL looks at CLAIRE'S body. He goes up to her, seeing the \*  
pool of blood under her. \*

NEIL CORRIGAN \*  
Claire? Claire ? \*

SCOTT WESTON \*  
She was a moron Neil. \*

NEIL CORRIGAN \*  
(white) \*  
This is real. \*

SCOTT WESTON \*  
No it isn't. She's not real. None \*  
of them are real. \*  
(takes PISTOL from NEIL) \*  
Look, I'll show you how it works. \*

SCOTT walks past NEIL. At the far end of corridor E is a \*  
STUDENT on his way to class. SCOTT FIRES again. The STUDENT \*  
falls to the ground. \*

SCOTT turns to NEIL. \*

SCOTT WESTON (CONT'D) \*  
They're just shadows. Come on. \*

NEIL standing there. Then he starts to back away. \*

SCOTT WESTON (CONT'D) \*  
You've no idea how good this feels. \*

TWO STUDENTS coming towards SCOTT from corridor H, thinking \*  
this is some sort of joke. One of them LAUGHS. \*

MATT FRISK \*  
What's going on Scott? \*

SCOTT WESTON \*  
Oh, nothing, Matty. \*

SCOTT SHOOTS MATT FRISK with the automatic. The OTHER \*  
STUDENT turns to run. SCOTT going after him, firing. He \*  
calls back. \*

SCOTT WESTON (CONT'D) \*  
Change your world Neil. Yes we can! \*

NEIL watches as SCOTT pulls up his HOOD and goes. NEIL backs away into the toilet block. \*

137 INT. TOILET BLOCK (FLASHBACK) - DAY 2 13:30 137 \*

NEIL in the empty toilet block. His reflection in the mirrors. The SOUND of the shooting and SCREAMING beyond. \*

He retreats further, back and back into the end cubicle, shutting the door, locking it. \*

NEIL sinks to the ground, his hands over his ears as the FIRING continues in the corridors beyond. \*

138 INT. CUTTING ROOM. LAB - NIGHT 2 19:09 138 \*

NEIL sitting against the wall, consumed with guilt, head in his hands. A hand on his shoulder. He jerks up. It's NIKKI. \*

NIKKI  
We have to stop this. Tell them it wasn't you. \*

NEIL CORRIGAN  
It was me. Haven't you been listening? \*

NIKKI  
I don't understand. You said Scott... \*

NEIL CORRIGAN  
Scott told the truth. Always. I'm the liar. I'm the one who hides. \*

FLASHBACK TO: \*

139 INT. TOILET CUBICLE (FLASHBACK) - DAY 2 14:09 139 \*

NEIL sitting in the toilet cubicle. He takes his hands away from his ears. There are distant SHOUTS but the SHOOTING has stopped. SILENCE in the toilet block. \*

A SOFT KNOCK on the door. \*

NEIL looks up white-faced. \*

SCOTT WESTON (O.S.)  
Neil? \*

NEIL doesn't answer. \*

SCOTT WESTON (O.S.) (CONT'D)  
Come on man. I'm tired.  
(flat)  
I got them Neil. At least ten of them. You should have seen them, running around.  
(MORE) \*

SCOTT WESTON (O.S.) (CONT'D)

Banging into each other. Trying to  
hide like I couldn't see them,  
under tables, behind sofas. Shit  
man, they were hiding behind each  
other. Pop. Pop. Pop.

(sighs)

They've all gone now.

NEIL CORRIGAN

(bewildered)

I'll be out. Give me a minute.

SCOTT WESTON (O.S.)

(knocks again)

Come on. It's boring out here.

(knocks again)

Hey. Happy Birthday.

The PISTOL slides under the cubicle door. NEIL looking down  
at it. Then he takes out his PHONE, starts dialling.

SCOTT WESTON (O.S.) (CONT'D)

Hey. Who you calling man?

NEIL frantically dialling his PHONE again and again. A KICK  
on the door.

SCOTT WESTON (O.S.) (CONT'D)

Neil!

A savage KICK and the door flies open. SCOTT standing there,  
the automatic weapon over his shoulder.

SCOTT WESTON (CONT'D)

Who are you calling Neil? Are you  
calling the police?

NEIL CORRIGAN

No. I wouldn't do that.

SCOTT grabs the PHONE from him. On the screen the name:  
JASON. SCOTT LAUGHS.

NEIL CORRIGAN (CONT'D)

What have you done to him? Not  
Jason too?

SCOTT WESTON

Me? I wouldn't hurt Jason. I know  
what he means to you.

NEIL CORRIGAN

I just want to talk to him...

SCOTT WESTON

Well. That's not going to happen.

NEIL CORRIGAN	*
Why not?	*
SCOTT looking at him.	*
SCOTT WESTON	*
Look at you. Pathetic. Didn't you	*
say the other night you hated him?	*
NEIL CORRIGAN	*
What are you talking about?	*
SCOTT WESTON	*
Yeah. He said he had to go home for	*
the weekend and you saw him out	*
with Claire and you said the worst	*
thing you could do to a friend is	*
lie.	*
NEIL CORRIGAN	*
You killed him, didn't you?	*
SCOTT WESTON	*
I didn't have to. He did it all	*
himself. Why are you crying?	*
NEIL CORRIGAN	*
Jason's dead?	*
SCOTT WESTON	*
Didn't he tell you he was going to	*
do it? Cut his wrists. Why did he	*
do that you think?	*
NEIL CORRIGAN	*
(confused)	*
I've no idea, he was...	*
SCOTT WESTON	*
No, I mean why his wrists? When	*
anyone knows if you really want to	*
die you cut the big artery in your	*
arm?	*
NEIL CORRIGAN	*
I saw him two days ago, we went	*
shopping for your party.	*
SCOTT WESTON	*
It wasn't for my party. It was for	*
your surprise.	*
NEIL CORRIGAN	*
Jason knew about this?	*
SCOTT WESTON	*
(smiles)	*
Yeah. Course.	*
(MORE)	*

SCOTT WESTON (CONT'D)

He was all up for it then... But  
when it came down to it, well, he  
was just like you. A shadow of a  
man.

SCOTT looks up. A muffled distant CRY.

SCOTT WESTON (CONT'D)

Can you hear them? It's cruel isn't  
it? I should put them out of their  
misery.

SCOTT reaches down for the PISTOL on the floor.

SCOTT WESTON (CONT'D)

Do you mind? It's just the Mac-10's  
nearly out of mags and to be honest  
you don't look like you know what  
to do with it.

SCOTT picks up the PISTOL, turns to walk away. NEIL grabs  
the strap of the AUTOMATIC, pulling SCOTT back, the gun  
spinning round striking NEIL in the face then falling to the  
floor. NEIL is cut above his eye. SCOTT LAUGHS.

NEIL CORRIGAN

(blood down his face)

I never asked you to do any of  
this.

SCOTT WESTON

What? You were always banging on  
about sticking them up against a  
wall.

NEIL CORRIGAN

Tell me the truth. Is Jason dead?

SCOTT WESTON

I do all this for you and all you  
can talk about is him? I'm feeling  
a little dissed here. What is it  
Neil, don't you fancy me as much as  
you fancy Jason?

NEIL staring at SCOTT. The truth is out.

SCOTT WESTON (CONT'D)

It's pathetic.

NEIL CORRIGAN

It's not.

SCOTT WESTON

No, not that, not your sad little  
queer thing.

(MORE)

SCOTT WESTON (CONT'D)

The really pathetic bit is that you  
never had the balls to tell him.  
Maybe if he'd known, he wouldn't  
have topped himself.

NEIL staring at SCOTT.

SCOTT WESTON (CONT'D)

I mean, if you felt loved you  
wouldn't kill yourself, would you?  
Not if someone told you they loved  
you.

NEIL trembling.

SCOTT WESTON (CONT'D)

But you don't feel anything strong  
enough, do you Neil? You don't hate  
enough to do what you really want  
to do. You don't love enough to do  
anything about it.

NEIL CORRIGAN

I'm not you Scott. I'm not strong  
enough.

SCOTT WESTON

You've always wanted to be me. You  
copy everything I do. You even  
dress like me. I always took it as  
a compliment. My little shadow.

SCOTT smiles.

SCOTT WESTON (CONT'D)

Do you like fireworks? You always  
used to.

NEIL looks at him, uncomprehending. SCOTT puts out his hand.

SCOTT WESTON (CONT'D)

Come on, they'll think it was both  
of us, that we did this together.  
They'll think you're as strong as  
me.

(thinking)

It's funny...

BANG. BANG. BANG.

SCOTT slumps back in the cubicle. NEIL standing there, the  
AUTOMATIC WEAPON in his hand. Blood running down his face.

140 INT. CUTTING ROOM - NIGHT 2 19:16

140 \*

NIKKI staring at NEIL. The cut above his eye.

\*

NIKKI  
(reeling)  
You didn't do this Neil. You  
stopped it.

NEIL CORRIGAN  
No.

NIKKI  
Yes Neil. You saved a lot of  
people. You had the courage to...

NEIL CORRIGAN  
Me? You think that's why I shot  
him, to save you lot? I did it  
because I wanted him to stop  
talking.

NIKKI  
I don't believe that Neil.

NIKKI looking at him. NEIL looks at JASON'S BODY.

NEIL CORRIGAN  
I was going to tell Jason how I  
felt. I had to write it down,  
'cause I knew I'd mess it up. I was  
going to tell him that night. Jason  
and me in the car driving round  
every corner shop in West London  
trying to find those bloody glow  
sticks for Scott's party. Took us  
half the night, just Jason and me  
freezing our asses off in his  
crappy car, cruising.

NIKKI looking at the glowstick NEIL left on the bench.

NIKKI  
Neil...

NEIL CORRIGAN  
... Laughing, shivering, the whole  
car glowing bright green from those  
stupid things.

NIKKI  
Neil.

NEIL CORRIGAN  
Shut up. Don't you think I know?

NIKKI  
Know what?

NEIL pulls back the sheet, pointing at JASON.

NEIL CORRIGAN \*  
That cut. That cut on Jason's arm. \*

NEIL points to the cut on JASON'S inner elbow. \*

NEIL CORRIGAN (CONT'D) \*  
The big artery in your elbow. \*

NIKKI looking at him. \*

NEIL CORRIGAN (CONT'D) \*  
Scott did that to him. Jason didn't \*  
want to die. \*

FLASHBACK TO: \*

141 EXT. STUDENT UNION ROOF (FLASHBACK) - NIGHT 1 01:40 141 \*

JASON lying bleeding from his wrists on the roof of the \*  
student union as the SHADOW falls across him. The HAND \*  
reaches down, picks up JASON'S MOBILE PHONE. The FIGURE \*  
takes out the battery, looking at the phone. \*

JASON RENFREW \*  
It's gone. You've got to leave it. \*  
You can't do this. \*  
(sobbing) \*  
It's crazy... \*

A FLASH of blade. JASON looks down to see his inner arm \*  
sliced open and BLOOD pumping from the artery at the crease \*  
of his elbow. He looks up. SCOTT standing there, the knife \*  
in his hand. He tosses down the knife and walks away. \*

JASON RENFREW (CONT'D) \*  
Please... \*

SCOTT turns for a moment. \*

SCOTT WESTON \*  
You think I need your poxy list. \*  
You never had much imagination did \*  
you Jason? \*

And then he's gone, disappearing into the stairway. \*

142 INT. CORRIDOR J. PERCIVAL BUILDING - NIGHT 2 19:20 142 \*

HARRY walking along the corridor towards the toilet block. \*  
FORENSIC OFFICERS look up. HARRY shows his pass. \*

HARRY looking around him. As if trying to piece the last 12 \*  
hours back together. \*

He gets to the door of the toilet block, pushes it open. \*



143 INT. CUTTING ROOM. LAB - NIGHT 2 19:22

143 \*

NIKKI with NEIL in the cutting room.

\*

NIKKI

\*

Neil.

\*

NEIL is standing there, trying to take it in.

\*

NIKKI (CONT'D)

\*

Neil, listen to me. This isn't over.

\*

\*

NEIL looks up.

\*

NIKKI (CONT'D)

\*

I think I know what Scott was planning.

\*

(off his look)

\*

How many of those glow sticks did you buy?

\*

\*

NEIL CORRIGAN

\*

I don't know, boxes of them. Who gives a shit?

\*

\*

NIKKI

\*

Scott did. I think it's part of it. I don't think any of this is about you or Jason.

\*

\*

\*

NEIL looking at her.

\*

NIKKI (CONT'D)

\*

Jason had Bucol Nitrate on his skin. We thought he'd come into contact with it at the dry-cleaners.

\*

\*

\*

\*

NIKKI picks up the glowstick NEIL left on the bench.

\*

NIKKI (CONT'D)

\*

It becomes highly explosive when you mix it with Hydrogen Bisulfate. That's what they make these things out of. That's why Scott wanted you to buy them. You said Scott was talking about 'Fireworks'. Jason must have realised.

\*

\*

\*

\*

\*

\*

\*

\*

NEIL staring at her.

\*

NIKKI (CONT'D)

\*

This wasn't for you. This wasn't about settling scores. It wasn't even about the shooting.

\*

\*

\*

\*

(MORE)

NIKKI (CONT'D)

The campus is full of people right  
now, parents, students, police,  
medics... Do you understand what  
I'm saying Neil?

NEIL standing there, the GUN in his hand.

NIKKI (CONT'D)

This isn't about you and me any  
more. We've got to warn them. There  
are hundreds of people out there.

NEIL staring at her.

NEIL CORRIGAN

I saw them, Nikki. All those people  
dead. I could have helped them.

TEARS in NEIL'S EYES.

NEIL CORRIGAN (CONT'D)

I don't know what to do. Tell me  
what to do.

NIKKI

Just put it down. Start now.

NEIL CORRIGAN

Choose life?

NIKKI smiles. NEIL holds out his arm, the GUN outstretched  
in his hand. NIKKI reaches to take it.

BANG. NIKKI standing there. The GUN is in her hand. But NEIL  
is sinking to the floor. NIKKI looks up. At the top of the  
glass door there's a single sniper's bullet hole.

NIKKI drops the GUN on the ground. She's barely aware of the  
CO19 OFFICERS entering the room. KANT goes up to NIKKI.

KANT

Are you all right, Dr Alexander?

NIKKI just standing there. She looks up.

NIKKI

You need to get everyone off the  
campus now.

(yells)

NOW!

144 INT. TOILET BLOCK - NIGHT 2 19:25

144 \*

HARRY standing in the toilet block. It's dark now, the block  
empty. He's standing there looking around him.

He pushes open the door of the last cubicle, looking up at  
the three bullet holes at the top of the wall. Then he  
crouches down to the blood soaked floor. And he remembers:

SCOTT lying on the floor. Gripping HARRY'S hand.

SCOTT WESTON  
Stay with me. Please.

145 INT. BACK OF AMBULANCE - NIGHT 2 19:26 145 \*

CLOSE on MRS WESTON holding SCOTT'S hand in the ambulance.  
SCOTT takes his hand away.

SCOTT lying there, staring up at the ceiling. Waiting.

146 INT. TOILET BLOCK - NIGHT 2 19:26 146 \*

HARRY standing in the toilet block. He looks up at the wall  
again. The three bullet holes.

And then something catches his eye. A glowing green light  
just visible in the now darkening room.

The light seems to be coming from behind the air vent in the  
ceiling of the cubicle. The paint flaking around the edge of  
the vent. It's been removed recently.

ANGLE from inside the vent, looking down past the DEVICE,  
the green light, through the vent at HARRY looking up.

As he looks up the GREEN LIGHT turns to a RED FLASHING  
LIGHT. The bomb is about to go off.

HARRY  
Jesus.

CUT TO BLACK.

147 BLACK SCREEN 147 \*

OVER BLACK we hear SCOTT'S VOICE, cold, detached.

SCOTT WESTON (V.O.)  
Even now, you don't know how big  
this is going to be, how far it  
reaches. The effective range of  
this action. You don't realise I'm  
not even talking to you. Why would  
I...

FADE UP slowly on SCOTT'S FACE. His VIDEO MESSAGE.

SCOTT WESTON  
... You're going to try and write  
it off. He was a loner. A  
depressive. A sad little psycho.  
The same old shit.  
(MORE)

SCOTT WESTON (CONT'D)  
But it keeps happening doesn't it?  
And you don't know how to make it  
stop. \*

148 INT. PSYCHIATRIC UNIT - DAY 3 09:48 148 \*

Six weeks later. SCOTT WESTON sitting in a chair. His face  
is bandaged on the left side. He's very pale. The arrogance  
seems long gone. SILENCE. SCOTT sitting there. \*

SCOTT WESTON  
(quiet)  
It was a joke. It was a really bad  
joke. I thought he knew that, mum. \*

Reveal, MRS WESTON sitting opposite her son. She looks pale,  
older. The last weeks have taken their toll. \*

SCOTT WESTON (CONT'D)  
(starting to cry)  
I see them. I see them every time I  
close my eyes. Those people he  
killed.  
(utterly convincing)  
I tried to stop him. I tried. But  
he just...  
(still shocked)  
He shot me. He was my friend. Neil. \*

SCOTT wipes his tears. \*

SCOTT WESTON (CONT'D)  
Can we stop now, mum? I'm sorry. \*

SCOTT sitting there. MRS WESTON looking at him, trying to  
see behind SCOTT'S EYES. \*

And we close in on SCOTT'S EYES until they fill frame. Blue,  
gentle. Clear, cold. The eyes of a victim. The eyes of a  
psychopath. \*

149 INT. SCIENCE ROOM. LYELL CENTRE - DAY 4 11:30 149 \*

We follow LEO carrying a takeaway tray of coffees into the  
science room where NIKKI is sitting at her desk. \*

HARRY (O.S.)  
Cappuccinos on the Home Office. It  
can't be good news. \*

And we see HARRY opposite NIKKI. LEO hands out the coffees. \*

HARRY (CONT'D)  
Fire the girl. Last in first out. \*

LEO  
(laughs)  
No. It's about me actually. \*

NIKKI  
You're not thinking  
of...(retiring)?

LEO  
No.  
(outraged)  
How old do you think I am?

A MOMENT. He rearranges the coffee cup on the desk.

LEO (CONT'D)  
Janet and I are trying for a  
family. We've got an appointment at  
the Morgan Clinic this afternoon.

HARRY  
Wow. Are you going to try and use  
your sperm?

NIKKI LAUGHS.

LEO  
I was expecting a bit more... No,  
actually I was expecting this.

LEO smiles. NIKKI takes his hand.

NIKKI  
I think it's great Leo.

HARRY  
How do you feel about it?

LEO  
I feel... I feel like I'm beginning  
when I thought I was ending.

HARRY and NIKKI looking at him.

LEO (CONT'D)  
I feel very lucky, I mean, after  
everything that's happened, to me,  
to all of us. To have Janet, to  
have the two of you, to have...

LEO stands, suddenly embarrassed.

LEO (CONT'D)  
I have to go now.

LEO exits, a little flustered. HARRY turns back to NIKKI.  
She's emotional.

HARRY  
What's wrong with you? Did he  
forget to caramel your latte?

NIKKI  
He's happy. And he deserves to be  
happy.

HARRY  
(teasing)  
What about me, don't I deserve to  
be happy?

NIKKI  
(smiles)  
Not really, no. People who go and  
stand under bombs deserve  
everything they get.

HARRY  
You know, when I was looking at  
that thing, I was sure that was it.  
And a part of me was a bit  
relieved.  
(off her look)  
There's so much I want out of my  
life and most of the time I've no  
idea how to get there.

NIKKI  
You don't get off the hook that  
easy Dr Cunningham. It's almost  
enough to make you believe in a  
higher power.

HARRY  
Or human nature.  
(off her look)  
The explosives report came in. You  
were right about the two chemicals.  
(opens a sachet of sugar)  
But there was something else in the  
mixture that stopped them  
detonating.

NIKKI watching HARRY pouring sugar into his coffee.

NIKKI  
Sugar. The sugar they found on  
Jason. He diluted the mixture. He  
sabotaged the bombs.

HARRY  
I think Jason wanted to stand up to  
Scott but... Scott was pretty  
persuasive, I can vouch for that.  
And now he's going to try and pin  
it on the other two. They're dead.  
They can't argue.

NIKKI

I wonder how many other vulnerable  
kids Scott screwed up. His little  
shadows. Jason and Neil would  
probably never have done anything  
more serious than 40 in a 30 mile  
limit. They were just looking for  
someone to believe in.

HARRY

It's about who you meet isn't it?  
Who you collide with.

NIKKI

You can try and steer clear.

HARRY

Yeah. How's that working out for  
you?

A MOMENT. HARRY looking at her. Then he leans over and  
kisses her on the cheek. NIKKI puts her arms around him.  
They hug.

150 EXT. UNIVERSITY CAMPUS - DAY 4 12:05

150 \*

A high angle moving across the campus buildings. STUDENTS  
coming and going, no outward sign of what happened here.

Angle on the roof where JASON died. In the background the  
same old graffiti, cigarette butts, beer cans. In the  
foreground we're aware of a STUDENT crouching. The SOUND of  
a spray-can being shaken and used.

The STUDENT gets up, looking at his handiwork. We've not  
seen him before, he's 18, fresh-faced. He discards the can,  
clearing shot. We jib up to look directly down onto the  
slabs of the rooftop.

There's a dark patch where JASON bled to death. But over it,  
in fresh paint is revealed a graffitied CROSS. Above the  
cross in a semi circle halo are the names NEIL, SCOTT,  
JASON, with SCOTT in the middle.

And along the arms of the cross is written:

20.10.2010 IT'S COMING.

CUT TO BLACK.