

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 OMITTED MOVED TO EP 1 SCENE 73

76 *

76A OMITTED

76A *

77 INT. CORRIDOR/CUTTING ROOM. LAB - DAY 2 15:24

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 INT. CUTTING ROOM. LAB - DAY 2 16:02

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

87 *

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

88 *

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 INT. TACTICAL COMMAND TRUCK - DAY 2 16:23

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 INT. TOILET CUBICLE - DAY 2 16:25

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.

92 INT. CORRIDOR L. PERCIVAL BUILDING - DAY 2 16:34 92 *

CO19 OFFICERS with weapons raised, moving fast down a corridor that was previously a clear area. PARAMEDICS shifting a CASUALTY onto a gurney. *

CO19 OFFICER 1
Stop where you are! Stay down! *

PARAMEDICS kneeling by the CASUALTY. *

93 EXT. PERCIVAL BUILDING - DAY 2 16:34 93 *

UNIFORMED OFFICERS pulling STUDENTS back to the cordon. A PARAMEDIC CREW being held at the cordon. *

94 INT. CORRIDOR M. PERCIVAL BUILDING - DAY 2 16:34 94 *

An empty corridor. SILENCE. Then into frame come a CO19 UNIT, one by one. They stop, hearing FOOTSTEPS from the far end of the corridor. *

CO19 OFFICER 1
(warning)
Armed police. Stay where you are! *

The TWO OFFICERS behind him get down to crouching position on either side of the corridor. But still the FOOTSTEPS are coming. A SCREAM and a FIGURE appears at the end of the dimly lit corridor, YELLING, something in their hand. *

CO19 OFFICER 1 (CONT'D)
Stop. I will fire. *

But FIGURE doesn't stop. BANG. A SHOT. The FIGURE falls. *

95 INT. TACTICAL COMMAND TRUCK - DAY 2 16:34 95 *

SOMERVILLE in the command truck on the PHONE. She spins round looking at the screen. *

CS SOMERVILLE
What's that? *

TACTICAL COMMAND OFFICER
Shot fired Boss. Corridor M. *

CS SOMERVILLE
What's going on Kant? Have you found him? *

SOMERVILLE trying to make sense of shaky camera images from the CO19 OFFICER 1'S helmet. *

96 INT. CORRIDOR M. PERCIVAL BUILDING - DAY 2 16:35 96 *

The CO19 UNIT moving forward fast past the fallen FIGURE as the CO19 OFFICER 1 crouches down by the BODY. *

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.

NIKKI 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 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 INT. RECEPTION AREA. LYELL CENTRE - DAY 2 16:51

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 OMITTED

104 *

105 OMITTED

105 *

106 INT. SCIENCE ROOM. LYELL CENTRE - DAY 2 16:51

106 *

We're looking towards LEO from the science room, seeing what he can't. The red light blinking above the door. The manual override, the key missing.

LEO tries the doors one more time.

107 INT. LEO'S OFFICE. LYELL CENTRE - DAY 2 16:51

107 *

NEIL crouching with NIKKI in the shadows of LEO'S OFFICE, GUN raised, watching as LEO tries the doors. A MOMENT. LEO standing there. NEIL'S hand tight on the gun, his finger by the trigger.

NIKKI watching NEIL.

NIKKI

(whisper)

Please Neil. Please don't.

NEIL still watching LEO. Finally, LEO turns, annoyed and starts to walk along the corridor outside the science room.

NEIL CORRIGAN

That's right Mr Doctor man. You just walk away.

NIKKI'S FACE - relief. NEIL pulls her up, moving quickly with her from LEO'S OFFICE turning left towards the door.

107B INT. RECEPTION. LYELL CENTRE - DAY 2 16:52

107B *

LEO walking past the science room windows. As he passes he glimpses MOVEMENT through the glass jars of the shelf.

LEO'S POV: the shape of a MAN. He's holding NIKKI.

LEO stops, staring through the window.

And staring back at him is NEIL. The briefest of moments. But LEO has seen him. And NEIL has seen that he has.

NEIL is moving fast, pulling NIKKI out of the room. A glimpse of the gun by NEIL'S side.

LEO

Oh God.

108 EXT. LYELL CENTRE - DAY 2 16:53

108 *

LEO exits the Lyell Centre, running, his hand shaking, his phone to his ear.

LEO

Commander Somerville, this is Leo Dalton. I've found your missing gunman. Listen.

(MORE)

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. GLEN CARRICK FLATS - DAY 2 17:18

113 *

We follow the CO19 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 bradycardic.

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 INT. TOILET BLOCK - DAY 2 17:59

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.

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 INT. CAMPUS OFFICE BUILDING - NIGHT 2 19:01

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)

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 52.

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 13:1836

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)

SILENT WITNESS: "Shadows" by D Appleton & J Keeble SHOOTING SCRIPT 61.

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.

*
*

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!

*
*
*
*
*

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.