

SILENT WITNESS XXI

BLOCK 4

PART 1

ONE DAY

By Timothy Prager

SHOOTING SCRIPT
Scenes and Pages Locked
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FADE IN ON:

1

EXT. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 1 - 09.01

1

Connor Flannery, Kevin McDowd, Tillie Maddox, Serena Prentice

It's a large purpose built structure. Relatively modern. The gate and grounds disguise its purpose. Well manicured gardens tell you that the place is well cared for. Tranquil. Calm.

Then the front door explodes open and KEVIN MCDOWD (22) strong, powerful with a learning and mental disability, bursts out of the building. A childlike desperation on his face belying his powerful size and age. It looks as though he's trying to escape.

Two care workers follow him out. CONNOR FLANNERY and TILLIE MADDOX.

FLANNERY

Kevin...please...

Flannery is a strong wiry man. He grabs Kevin from behind and pulls him down to the ground.

KEVIN

Let me go...

Kevin lashes out as Tillie puts her knee on his chest to restrain him.

FLANNERY

Calm down, Kevin...

TILLIE

Deep breath. Calm down.

Other people from the house come out to watch, including a 30 year-old woman SERENA PRENTICE, possessed of a twisted hunched body that forces her to walk with sticks. Serena suffers at the sight of Kevin being restrained.

Kevin bucks Tillie off and tries to get up. Flannery tries to restrain him. Kevin resists, knocks his arms away and flails at him to try and get away. His arm smashes Connor in the face. Then it gets nasty. Connor slaps Kevin hard in the side of the head. Tillie punches Kevin in the kidney and Connor kicks down on the back of Kevin's leg forcing him to collapse onto the ground. Flannery speaks quietly and soothingly close to his ear.

FLANNERY

We're going inside now, Kevin...
let's go in together...

TILLIE

Come on, Kevin...Calm down...

They get him to his feet as Flannery says matter of fact.

FLANNERY

Get it from the cage.

2

EXT. A BUSY HIGH STREET. WEST LONDON - DAY 1 - 09.07

2

N/S Pedestrians

A light blue ESTATE CAR moves in traffic along the high street. There are shops, cafes and lots of bicycles and pedestrians.

3

INT. THE ESTATE CAR. A BUSY HIGH STREET - T/C

3

Jackie McDowd, N/S Cyclist, N/S Driver

JACKIE McDOWD, a tired looking 45, is driving. She's struggling. She drifts dangerously close to a bicycle. The bicyclist pounds her driver's side window with his fist and remonstrates angrily. Her startle reflex is slow and then she overreacts pulling hard on the steering wheel away from the bar and nearly into another vehicle. Is she drunk? Her arms are heavy. She struggles to move her legs to step on the brakes. She can't judge speed. She's too slow. The car behind her honks. She looks in the rear view mirror and sees the driver behind screaming at her and waving both hands at her to move on; hurry up. She speeds up. Too much. She's rushing toward stationary traffic...

4

EXT. A BUSY HIGH STREET. WEST LONDON - T/C

4

Jackie McDowd, N/S Couple, N/S Cyclist, N/S Man in Wheelchair, N/S Lorry Driver, Traffic Officer, N/S Pedestrians, Nikki, Jack, N/S Fire and Rescue Team

The light blue ESTATE CAR mounts the pavement. It heads for a couple who are walking along the pavement.

IN THE CAR

JACKIE'S face fills with horror when she sees the couple. She is desperate to avoid them. She pulls hard on the steering wheel... over-compensates and swerves the car away narrowly missing them...

OUTSIDE THE CAR

Jackie's light blue car swerves across the road and glances off another vehicle on the other side of the road which causes a cyclist to fall off their bike.

INSIDE THE CAR

Jackie heads toward a pedestrian crossing...

OUTSIDE THE CAR

A YOUNG MAN IN A WHEELCHAIR is making his way across the pedestrian crossing - his head turns to see Jackie's car bearing down on him. He can't escape.

INSIDE THE CAR

Jackie summons all the strength she has to pull on the steering wheel. Just before she hits the man in the wheelchair she swerves and when she does...

OUTSIDE THE CAR

It takes her into the path of an oncoming articulated lorry. A blast of the lorry's deep horn sounds before -

The LORRY crushes the light blue ESTATE CAR on impact. After the screeching of metal on the tarmac and the terrified screams of onlookers there is total silence.

THEN -

A metal metre measuring wheel squeaks as it rolls along the scarred tarmac pushed by a TRAFFIC OFFICER - after a moment we realise he is measuring the distance from the point of impact to the spot next to the wreckage where the lorry and the destroyed car stopped. When he gets there we see the solitary figure of -

NIKKI - standing apart from the crash scene and the wreckage, and the ambulance and Police and Firemen who loiter around the destroyed car.

JACK joins Nikki, carrying his forensic case. He's not changed into his whites yet.

JACK

When I got the call the first thought I had was that it might be terrorism...

NIKKI

Everyone's first thought...

JACK

One fatality?

She nods. He looks to the wreckage.

JACK (CONT'D)

Body still in there?

Nikki nods as a Fire and Rescue Team prepare to cut the top off Jackie McDowd's car.

The Traffic Officer arrives and says to Nikki and Jack - the oracle of insight as he states flatly:

TRAFFIC OFFICER

Will there be any argument over
cause of death?

He offers an undertaker's tight smile.

The faces of JACK and NIKKI.

ROLL CREDITS - SILENT WITNESS

FADE IN ON:

5

INT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 1 -

5

09.32

*Serena Prentice, Rose Blakefield, Tillie, N/S
Couple/Relatives, Flannery*

SERENA PRENTICE stands in the open doorway of her room and watches the Residential Home Manager, ROSE BLAKEFIELD, a matronly woman in her late forties, dressed like a head teacher, with lifeless hair, escort A COUPLE IN THEIR LATE FORTIES along the corridor.

ROSE BLAKEFIELD

It's a very difficult decision, I
know...This room is en-suite with a
nice sitting area...

She knocks gently on the door to room "7". Then opens the door and looks in.

ROSE BLAKEFIELD (CONT'D)

Mr. Stride? It's okay...Mr. Stride
is in the garden getting some
air...

Rose Blakefield opens the room and they disappear inside.

SERENA'S gaze shifts to another room along the corridor (Kevin McDowd's room) as Flannery comes out of it. Tillie moves to him.

TILLIE

Mr. Stride's daughter is waiting
for you outside.

*

Serena goes back in her room. She shuts her door - except for a crack.

She looks out the crack. Watching. We see just HER EYE.

6

EXT. A BUSY HIGH STREET. WEST LONDON (CRASH SCENE) - DAY 1 -09.35

Jack, Nikki, Mark Button, Jackie (body), N/S Lorry Driver, N/S Translator

JACK, now in whites, takes a photo then moves from the crumpled front of the lorry. NIKKI watches the body being placed on the gurney.

Jack says quietly to Nikki as they watch Jackie McDowd's body being taken away on a gurney:

They see A WOMAN listening to THE DRIVER OF THE LORRY and then speak to the police. Jack wonders who she is:

JACK
Lawyer?

NIKKI
Translator. Driver's Polish.

A UNIFORMED POLICE SERGEANT, MARK BUTTON, walks toward them. He's a young looking slight, bespectacled man whose uniform is slightly too big for him and traces of food on his tie and jacket. He glances at the departing body before calling to Nikki.

BUTTON
Hi! Hello!

Jack looks at him coolly - he lets Nikki respond:

NIKKI
Hi.

BUTTON
Dr. Nikki Alexander?

NIKKI
Yes...

BUTTON
Nice to see you again.

NIKKI
Have we...?

BUTTON
March 11th 2015. Bicycle under a coach. I was a Constable then... securing the scene...while you worked. I got you a coffee. We chatted. Got on really well...
(disappointed)
You don't remember?

Nikki apologises.

NIKKI

Sorry.

BUTTON

(proudly)

Sergeant now.

NIKKI

Congratulations.

BUTTON

Thank you.

(serious and responsible)

I'm the...Road Policing Senior
Investigating Officer on this
one..."RPSIO".

NIKKI

"RPSIO"? Congratulations...Again...

Nikki laughs a little - trying to be friendly. Button laughs too as he says:

BUTTON

Thanks.

JACK

Small world. Should we get on?

Button looks over to Jack as though he just noticed he was there.

BUTTON

We haven't met before?

JACK

No.

BUTTON

No. I don't think so.

Then his attention returns completely to Nikki.

BUTTON (CONT'D)

So.

He smiles.

NIKKI

So...

Awkward pause. Nikki tries to fill it.

NIKKI (CONT'D)

Did I thank you for the coffee?

Reacts with too much enthusiasm.

BUTTON

Yes!! Of course. Of course. You did. Very polite. Made an impression.

JACK

I can see that.

Button glances over at him. Slays him with a look.

NIKKI

Have you been able to identify the deceased?

BUTTON

Registered keeper of the car is "Jacquelyn McDowd" but we'll need to confirm if she was the driver and find next of kin to identify the body.

Nikki nods. Button continues: very precise and "by the book". The sort of thing that winds Jack up.

BUTTON (CONT'D)

I'll be starting with three lines of investigation:

One: Was it intentional?

Two: Was it mechanical?

Three: Was the driver impaired?

(a beat)

Shall we get started?

Nikki and Jack glance at each other.

JACK

We already have.

Button shoots him an icy look. Before looking to Nikki and seeing her hands full of camera and clipboard.

NIKKI

I'll get bloods done as soon as we get to the Lyell Centre.

He sees them and says apologetically to her.

BUTTON

Of course. Of course.

A beat. He asks Nikki solicitously:

BUTTON (CONT'D)

Can I get you a coffee?

NIKKI

No, thank you.

JACK
Milk and one sugar.

Button glares at him.

JACK (CONT'D)
Not too much milk. Muddy brown.

Button goes. Nikki says quietly to Jack as she goes back to work.

NIKKI
Ten quid says you'll never see that coffee...

7

INT. VIEWING GALLERY. LYELL CENTRE - DAY 1 - 10.16

7

Clarissa, Jack, Button

A muddy brown cup of coffee makes its way to Jack's lips as he and BUTTON listen to CLARISSA.

CLARISSA
Jacquelyn McDowd...

BUTTON
We don't have a formal ID yet.

Without skipping a beat Clarissa amends and continues:

CLARISSA
The woman we think is Jacquelyn McDowd is on her way home...

BUTTON
How do you know that?

CLARISSA
I'm guessing.

BUTTON
I'd prefer we didn't guess.

Clarissa puts a map up on the screen.

CLARISSA
She lives 400 yards away from the crash scene - here. She's travelling toward her home.
(a beat)
It's a good guess.

JACK
Where's she coming from?

CLARISSA
No idea.

JACK

Go on. Guess.

Clarissa shoots him a withering look.

BUTTON

ID in her handbag makes us believe that she works as an administrator in a discount bathroom centre in Clapham.

Button points it out on the map.

CLARISSA

That's much further east...

JACK

She's coming from the west...We'll confirm general direction of travel from mobile phone masts...

BUTTON

Have you been able to grab anything from her phone?

CLARISSA

Not looked at it yet. It was badly damaged in the accident. Hard to access.

JACK

Can you get your old man to do it?

CLARISSA

"Old man"? What century are you from?

Jack doesn't see he's done anything wrong.

JACK

What?

CLARISSA

He's in Dubai for work.

Clarissa starts a video on the screens. She walks them through a video and a computer simulation of the crash scene on two screens.

CLARISSA (CONT'D)

I've used video from a witness' phone and the lorry driver's dash cam to recreate the event.

We see the dash cam in slower motion as Clarissa explains.

CLARISSA (CONT'D)

Jacquelyn McDowd's car jumps onto the pavement here. Steers back into the road here. Avoids the man in the wheelchair here. And then veers into the path of the truck. And then there is...

The image shakes violently and then is filled with smoke and steam.

CLARISSA (CONT'D)

Impact.

8

INT. THOMAS' OFFICE - DAY 1 - 10.21

8

Thomas, Andy Fielden, Edward Fielden

Two men in their forties, ANDY and EDWARD FIELDEN, brothers, white collar chained to a desk types, sit in front of Thomas. They are unhappy and Thomas is trying to cope with them.

EDWARD

She was an old woman with dementia. Who decided this was necessary?

THOMAS

Because she hadn't seen a doctor in the two weeks prior to her death a post mortem is required...

Andy interrupts him:

ANDY

We don't want her body cut up. It is the ultimate indignity. In the last few years of her life she was given no respect. At least give her that in death.

THOMAS

The Coroner has ordered a post mortem. Your arguments are for him not me.

EDWARD

She couldn't even recognise us. It wasn't even her. I could sit with her and she'd start telling me that she had two sons but they don't come to visit her...Our real mum died three years ago.

THOMAS

The Coroner felt that it was important to determine the cause of death...

ANDY

Old age. That was the cause. How long will her body have to be here? We'd like to make arrangements with the church...

9 **INT. NIKKI'S DESK. OFFICE. LYELL CENTRE - DAY 1 - 10.24** 9
Nikki

Her computer pings as an email arrives. She glances at it. Hits the print key.

10 **INT. CORRIDOR. LYELL CENTRE - DAY 1 - 10.26** 10
Nikki, Thomas

Nikki is coming out of the office carrying the blood results of Jacquelyn McDowd. THOMAS is returning from reception. He's walked Andy and Edward Fielden out. Nikki sees them disappear and asks:

NIKKI

Lawyers?

THOMAS

Children.

NIKKI

Same thing?

THOMAS

Mother died recently - they want to bury her. Coroner wants a post mortem...They're not thrilled

NIKKI

Okay. I feel bad for being glib.

(rolling on)

Seen Jack?

THOMAS

In the viewing gallery with Clarissa and your ex-boyfriend.

She stares at him blankly. Who is the ex boyfriend? Thomas is winding her up.

THOMAS (CONT'D)

The "RPSIO"?

NIKKI

"Ex-boyfriend". Charming.

THOMAS

He is, yes...

NIKKI

I feel a sexual harassment charge
coming on...

THOMAS

The road death?

Nikki holds up her sheet of paper.

NIKKI

Jacquelyn McDowd...

THOMAS

The one we thought might be a
terrorist...?

NIKKI

Until they thought she was drunk.

THOMAS

Was she drunk?

NIKKI

Not a terrorist. Not drunk.

THOMAS

Screening for drugs?

11

INT. CONFERENCE ROOM. LYELL CENTRE - DAY 1 - 10.47

Nikki, Button, Jack, Clarissa

11

Nikki is in the room.

NIKKI

She's not testing positive for any
of the run of the mill 'why stupid
people die' drugs. I'll run a full
screen when I do the post mortem
this afternoon.

*

Button looks to Jack.

BUTTON

Mechanical?

JACK

Accelerator. Brakes. Steering.
Nothing found.

Button's amazed.

BUTTON

Too much damage?

JACK

No. Nothing to be found.

BUTTON

So it was intentional...?

JACK

We don't think that either.
Clarissa?

CLARISSA

Please. Call me "sidekick".

Clarissa has the computer generated model on the screen.

CLARISSA (CONT'D)

There are forty six possible
targets for her to hit and she
kills exactly none.

Clarissa backs up and stops the image.

JACK

Rear wheel drive car. There is no
impact that changes the car's
course of direction.

CLARISSA

If you look at the front tyres,
they move...the car is being
steered away from pedestrians.

JACK

And into the path of the lorry...

CLARISSA

The driver's intention is to avoid
injuring others...

NIKKI

At her own expense.

JACK

It was expensive.

Serena carefully tears out a photograph of a Gazebo by a lake
in Syon Park in all of it's late Spring glory. The beauty of
the flowers and trees reflect off the glass.

She writes under it: "one day..."

13

INT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 1 -
10.53*Serena Prentice, Connor Flannery, N/S Two Paramedics*

Serena slides the photograph under the door to Kevin McDowd's room.

As Serena returns to the door of her room she sees Flannery walking with TWO PARAMEDICS toward room "7". He sees Serena loitering and watching. He snaps:

FLANNERY

Serena?

Flannery is stern and Serena immediately scatters into her room - closes the door, leaving it open a crack.

We see her eye - watching.

Flannery doesn't knock on the door to room "7". He unlocks it with his key and goes straight in as he says quietly:

FLANNERY (CONT'D)

He passed away overnight...

Then -

Serena's eye watches - The PARAMEDICS wheel a body out of room "7".

14

INT. SERENA'S ROOM. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 14-
10.55*Serena*

Serena closes the door.

She moves and sits on her bed.

She gets up and goes to a shelf and takes a small box from it. She opens the box and looks at the contents.

We see photos and souvenirs in it. A photo of a long flat beach. A hot air balloon. Wild animals on the Serengeti. She stares at the photos.

15

INT. CUTTING ROOM. LYELL CENTRE - DAY 1 - 11.07
Nikki, Jackie McDowd(body), N/S Lab Assistant

15

NIKKI is in the middle of JACQUELYN MCDOWD'S post-mortem. Her chest cavity is filled with a huge mass of coagulated blood. NIKKI begins to clean the chest cavity as she speaks into the microphone.

NIKKI

Left haemothorax as a consequence
of aortic dissection...

Nikki glances over at her LABORATORY ASSISTANT.

NIKKI (CONT'D)
We have the CT scans?

The LABORATORY ASSISTANT moves to get the CT SCANS.

16

INT. VIEWING GALLERY. LYELL CENTRE - DAY 1 - 11.32

16

Thomas, Nikki, Jack, Clarissa, Button

Thomas, Nikki, Jack, Clarissa and Button are in the room.

BUTTON
Was "aortic dissection" the cause
of death?

NIKKI
It could be...

THOMAS
Bicuspid aortic valve?

NIKKI
No.

THOMAS
And no indication of Marfan or
Turner's Syndromes?

NIKKI
It looks like blunt force trauma
from the impact of the collision.

THOMAS
If its "blunt force" - dissection
occurs after she mounts the
pavement.

NIKKI
That's right

JACK
It doesn't explain events *before*
the collision.

CLARISSA
Why did she lose control of her
car?

BUTTON
So it's just human error?

NIKKI
It could be...but I don't think it
is...

A CT scan of Jacquelyn's brain goes up on the screens.

NIKKI (CONT'D)

The CT scan picks up a subarachnoid haemorrhage... here...confirmed by autopsy...often fatal.

She points it out.

NIKKI (CONT'D)

It could be as a result of the collision...but...

BUTTON

What?

NIKKI

It could be the cause of the accident. Hard to be 100% certain. Sometimes elderly women fall - people say: "they fell and broke their hip" when in fact their hip spontaneously broke and then they fell... *

*

*

THOMAS

She had a stroke. Lost control of the car. Desperately tried to avoid hurting anyone...

CLARISSA

She's a hero...

Button says with some disappointment.

BUTTON

So it's just a terrible accident?

NIKKI

More than likely.

17

**INT. KEVIN'S BEDROOM. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 71
- 11.33**

Kevin McDowd

KEVIN sits in his chair looking at the photograph of a gazebo by the lake in Syon Park with Serena's words: "one day..." written on it. He treats it as though it is priceless. Folds it and puts it into his pocket for safe keeping.

18

EXT. JACQUELYN MCDOWD'S SMALL TERRACED HOUSE - DAY 1 - 11.54

Jack, Button, N/S Older Woman Neighbour

Jack waits by the front door.

Across the street he sees Button speaking to an older woman. He points over to the front door where Jack is standing.

The Older Woman shakes her head "no". Button walks back to Jack as he makes a note in his small notebook. When he arrives at Jack:

BUTTON
No one knows their neighbours. Ring one more time?

JACK
Knock yourself out.

BUTTON rings the door bell.

BUTTON
We need "next of kin" to ID the body...and then, you know, sort out what happens to it...

There's no answer. He looks to Jack. Jack hands him the keys in a plastic "personal effects bag".

JACK
We'll find something inside...

Button takes the keys out and begins to try various keys on the lock of the door. He finds the right key; turns it and it opens.

19

INT. JACQUELYN McDOWD'S SMALL TERRACED HOUSE - DAY 1 - 11.57
Button, Jack

Button and Jack stand in the sitting room of the house. They look around. Something on a side table attracts Jack's eye as Button moves to a lap top computer.

BUTTON
Do you think she was married? Was there a wedding ring in her personal effects?

JACK
Not that I remember. Has she been reported missing?

BUTTON
No.

Jack's shrug says: "unlikely".

Jack shows a photograph of Jacquelyn with A TEN-YEAR OLD BOY(Kevin) and a happy looking DOG.

JACK
Single mother. She's got a son and a dog.

There are several photos of the boy around the room.

CORRIDOR IN THE FLAT

Jack moves through the corridor in the flat.

BOY'S BEDROOM

He looks into a small boy's bedroom. Bed neatly made - room tidy to the point of immaculate.

JACK (CONT'D)

Son's not here...

JACK'S moving back to join Button in the Sitting Room.

*

BUTTON

Divorced...? Perhaps he's with his father? Where's the dog? I don't see anything in the flat that suggests a dog lives here.

JACK

Maybe it's an old photo...

Button looks at the lap top computer they found in the sitting room. Looks to Jack - feeling helpless.

*

*

BUTTON

We'll need to examine this. I'll bag it. Get it to an expert. It's got a password...

20

INT. SCIENCE ROOM. FORENSICS AREA. LYELL CENTRE - DAY 1 - 20

12.24

Clarissa, Button, Jack

Clarissa types a couple of key strokes and says:

CLARISSA

Bingo.

She spins it around and shows it to Button. He's amazed.

BUTTON

How did you...?

JACK

(to Clarissa)

Don't tell him.

(to Button)

A Magician never reveals their secrets...

Clarissa shoots Jack a disapproving look before:

CLARISSA

"123456" is the most common password. Followed by... "password" and then 12345678. Six, seven or eight characters.

(MORE)

CLARISSA (CONT'D)

This was an eight character
password and you're not very
original.

Button stares at the computer. Not sure what to do.

JACK

What are you looking for?

BUTTON

Next of kin.

Jack spins the computer back around to Clarissa and says simply:

JACK

Sidekick?

She starts to type...

21

INT. CUTTING ROOM. LYELL CENTRE - DAY 1 - 12.25

21

Thomas, Noreen Fielden (body)

THOMAS in his scrubs moves to the body of NOREEN FIELDEN, she's sixty-six, hardly old, and the mother of Andy and Edward. She looks small and frail but otherwise unmarked.

THOMAS

You have two nice boys, Noreen. I bet you were proud of them.

Thomas checks his equipment and prepares his autopsy kit, labelling pots...

22

INT. SCIENCE ROOM. FORENSICS AREA. LYELL CENTRE - DAY 1 - 22

12.32

Clarissa, Jack, Button

Clarissa speaks to Jack and Button as she manipulates information on Jacquelyn McDowd's laptop.

CLARISSA

There's nothing I can see that looks like correspondence with an ex-husband...no maintenance payments or solicitors...she's got an online dating profile...but it doesn't give us much. This is her online bank account.

Clarissa points it out on the screen.

CLARISSA (CONT'D)

Jacquelyn McDowd pays £1600 a month to Kingscoat Bows Residential Home.

JACK

Assisted living?

CLARISSA

Yeah.

JACK

Almost twenty grand a year...

BUTTON

For her mum or dad?

Problem solved.

JACK

There's your next of kin.

23

EXT. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 1 - 13.06

23

Button

Button walks to the entrance of the home.

24

**INT. RECEPTION AREA. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 24 -
13.07**

Button, Rose Blakefield

The Residential Home Manager, ROSE BLAKEFIELD, smiles warmly. BUTTON, in his uniform, stands awkwardly.

BUTTON

I tried to call several times. No one ever answers. Have you thought about an answering machine?

ROSE BLAKEFIELD

We have thought about it. If it is important people tend to call back.

Rose points to the register.

ROSE BLAKEFIELD (CONT'D)

If you could just sign in here. We like to keep track of who comes in and out. Health and Safety.

Button signs the register, a loose leaf binder with two hole punch sheets in it as he says:

BUTTON

Yep. Those "elfs" are everywhere.

Rose Blakefield doesn't find him remotely funny. Then she corrects him:

ROSE BLAKEFIELD

"Elves", I believe, if it's plural.

BUTTON
"Elves". Of course.
(rapidly moving on)
How many people live here?

ROSE BLAKEFIELD
Eighteen. We're full up. Have a
long waiting list.

BUTTON
Old people?

ROSE BLAKEFIELD
A range of needs. Dementia is one
of them...

BUTTON
I was going to put my mother in
one...

Rose looks at him wondering where it is going.

BUTTON (CONT'D)
Then she died.

ROSE BLAKEFIELD
I'm terribly sorry.

BUTTON
Yeah. Thank you. It was sad. But...
(shrugs)
...I guess it saved me some money.

Rose's smile freezes.

25

INT. LOCKER ROOM. LYELL CENTRE - DAY 1 - 13.08
Thomas, Nikki

25

THOMAS is still in his scrubs - having finished the post mortem - he's getting ready to change. Nikki hands him the blood results of Jacquelyn McDowd.

THOMAS
Am I looking for anything unusual?

NIKKI
I think it will jump out at you.

Thomas doesn't see it.

THOMAS
Not "jumping" so far...

Nikki points out a line on the sheet.

NIKKI
Line nine. Antidepressant.

THOMAS

Almost 10% of Adults in the UK take them.

NIKKI

Yeah. Usually they have a prescription. "Fluoxetine". I accessed her NHS records. No history of any mental health issues. No prescription for antidepressants. She was in good health.

Thomas looks at the amount in Jacquelyn's blood stream.

THOMAS

Oh my.

NIKKI

Jumping now?

THOMAS

Like a salmon.

NIKKI

A high binding affinity for alpha-2-adrenergic and M1-muscarinic receptors.

THOMAS

Over twenty times the safe amount. It's a suicide dose. She would have fallen asleep. How did she drive?

NIKKI

Line seventeen.

Thomas reads:

THOMAS

"Methamphetamine HCL." She combined them?

Nikki nods.

NIKKI

And her brain blew up.

Connor Flannery enters and joins Rose and Button.

ROSE BLAKEFIELD

You'll have to excuse me...I have a meeting I need to attend.

(MORE)

ROSE BLAKEFIELD (CONT'D)

This is Mr. Flannery. He'll show
you Mr. McDowd's room.

Button nods.

BUTTON

Thank you.

Button and Flannery set off. They pass through a security locked door... Flannery comments, smiling:

FLANNERY

We don't want to lose anyone...

27

INT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 1 -

27

13.10

Button, Tillie, Connor Flannery

They move down a corridor passing bedrooms as they talk.

BUTTON

Have you worked here a long time...

FLANNERY

Depends on what you mean by long.
Some days it feels very long!

BUTTON

Yeah. I totally get that.

FLANNERY

I work in a number of different
places. I work for an agency. They
send me here a fair bit.

Button nods. They pass Tillie Maddox, CARRYING A TRAY AND SEVERAL EMPTY PLASTIC GLASSES, as they move down the corridor.

FLANNERY (CONT'D)

Plants watered?

Tillie smiles.

TILLIE

All good.

Flannery is solicitous:

FLANNERY

Cup of tea?

BUTTON

No thanks.

They arrive at a door to a room. Before he enters Button hesitates and asks tentatively:

BUTTON (CONT'D)

Her father doesn't have Alzheimer's
or something..? I need to.. uh..
speak to him...deliver some news.

Flannery looks at him bemused - what's he talking about? He opens the door and we discover -

28

INT. KEVIN McDOWD'S ROOM - DAY 1 - 13.11

28

Kevin McDowd, Connor Flannery, Serena Prentice, Button

Twenty-two year-old KEVIN McDOWD, the young man we saw agitated at the beginning of the film.

FLANNERY

This is Kevin McDowd...her son...

He's sitting in a chair staring out the window - utterly subdued holding A STUFFED AARDVARK cuddly toy.

FLANNERY (CONT'D)

I'm not sure how reliable his answers will be.

Kevin's head lolls to the side. A little bit of drool slips from the side of his mouth. He smiles at Button. His word slurs a little. (He's been sedated.)

KEVIN

Hi.

SERENA PRENTICE arrives in the doorway to see what is happening. Flannery gives her a flat instruction:

FLANNERY

Go back to your room, Serena.

She doesn't obey immediately. She's worried about Kevin.

SERENA

Are you okay, Kevin?

KEVIN

(slurring slightly)

I'm okay...

Button is frozen. He doesn't know what to do or say. Flannery snaps.

FLANNERY

Serena!

She hurries away like a scared rabbit. Button looks at Flannery. Troubled. Flannery continues matter-of-fact, like it's a "user's manual".

FLANNERY (CONT'D)
Don't touch him. He hates being
touched...sets him off.

Button doesn't know what to do.

BUTTON
Can I speak to you outside...?

29 **INT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 1 - 29**
13.12

Button, Connor Flannery, Kevin

Button is mentally reviewing his mistakes. Flannery is with him.

BUTTON
I presumed it was her parent.
Stupid mistake. This is my first
"death" visit.

Button looks for their support when he says:

BUTTON (CONT'D)
I came to tell him that his mother
is dead.

FLANNERY
When did she die?

BUTTON
Yesterday. Car accident. Will he
understand? Will he be "okay"?

FLANNERY
I don't know. He has a very loose
grip on what's happening around
him. I don't know what their
relationship was like. He's living
here, not at home. That has to tell
you something, doesn't it?

Button looks toward the door to Kevin's room. Flannery reassures him:

FLANNERY (CONT'D)
We'll support him the best we
can...

30 **INT. KEVIN McDOWD'S ROOM - DAY 1 - 13.13**
Kevin McDowd, Button, Connor Flannery

30

Kevin stares straight ahead - seemingly unmoved by the news of his mother's death.

Button watches for a reaction to the news he's delivered. But there is nothing.

BUTTON

I'm really sorry for your loss.

Still nothing.

31

EXT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - T/C

31

Serena, Flannery, Button, Kevin

Serena watches from her doorway as Flannery walks Button away from Kevin's room. Button is still unnerved by the experience.

32

INT. SCIENCE ROOM. FORENSICS AREA. LYELL CENTRE - DAY 1 - 32

13.48

Clarissa, Thomas, Nikki, Jack, Button

There is a map of the area around where Jacquelyn McDowd's accident occurred on a large screen. Thomas, Nikki, Jack and Clarissa try to piece things together:

THOMAS

Was she trying to kill herself?

JACK

There are so many other ways to do it...Take a load of drugs get in your car and drive? Nahh...

CLARISSA

She wasn't prescribed them?

NIKKI

No.

THOMAS

Could have been a drug addict. And this time went too far...

JACK

How did she get them?

NIKKI

We don't know.

THOMAS

Do we know where was she before the accident?

CLARISSA

No.

JACK

How long would it take for the anti-psychotic and the methamphetamine to metabolise?

NIKKI

Depends on method of delivery... other variables.

THOMAS

Was there food in her stomach?

NIKKI

Nothing substantial. Stomach contents were biscuit and based on the caffeine - tests will verify this - tea.

THOMAS

What do you think is a reasonable amount of time from ingestion to effect?

Nikki shrugs. She's not sure.

NIKKI

30 to 40 minutes? Could be faster.

JACK

What's the average speed of traffic in London?

Clarissa types, looks, answers.

CLARISSA

Central London 7.8 Miles an hour...Greater London 17.4 Miles an hour.

Clarissa instinctively knows where Jack is headed.

CLARISSA (CONT'D)

On it...

We see Clarissa type into a lap top and produce a map with the crash scene at the centre.

Then a circle.

CLARISSA (CONT'D)

Black dot is the scene of the accident. Green dot is her home.

Jack moves to the screen and describes her direction of movement with his hand.

JACK

She was moving in this direction.

NIKKI

Where's the Assisted Living Home
where her...what was it? "Mother"?
"Father"?

Jack shakes his head - he doesn't know.

THOMAS

Go with "mother" women live longer.

Button is at the door.

BUTTON

Son.

"Son". Catches them by surprise.

BUTTON (CONT'D)

He's uh...I don't know how you call
it..."slow","difficult", "not all
there". I don't know...

Clarissa says derisively - at Button's lack of empathy.

CLARISSA

For not knowing you had three good
stabs at it...How 'bout "crazy"?
You left that out.

Button is earnest and relieved that somebody else said it:

BUTTON

They called it complex learning
deficits...Okay? Do you know what
that means? I don't. Do you know
what to expect from him? I don't.
"Crazy" is actually easier.

Clarissa hits a key and a red dot appears on the screen
within the circle.

JACK

Red dot is the Kingscote Bows
Residential Home...?

CLARISSA

...for "crazy" people.

JACK

Of course.

Thomas looks to Nikki.

THOMAS

No drugs in the house or the car?

JACK

No.

THOMAS

If it's an assisted living
residential home...there will be
access to drugs....

JACK

We need to put her there in the
hour before the accident...

Nikki absorbs the information and turns to Button saying
flatly...

NIKKI

I think Jacquelyn McDowd was
unlawfully killed.

33

EXT. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 1 - 14.22

33

Clarissa, Rose Blakefield, Jack, Button, N/S Residents

A Police car and Jack and Clarissa's forensic van are parked
in front of the Residential Home. Rose Blakefield is outside
speaking to Button as they walk toward the entrance.

BUTTON

She would have signed the visitor's
book?

ROSE BLAKEFIELD

Yes...I would have thought so...

Button follows Rose Blakefield into the residential home.

WE FIND - CLARISSA and JACK moving toward the entrance.
Clarissa looks up at the building:

CLARISSA'S POV - She sees the faces of the residents looking
out the window at her. For a moment it looks to be a
threatening dour lifeless tableau of trapped humanity.

Clarissa stops her chair.

JACK

Clarissa?

Clarissa's looking at the edifice - the visual prompt brings
back memories she had tucked away. She's going no further.

34

OMITTED

34

35

EXT. KINGSCOTE BOWS RESIDENTIAL HOME - DAY T/C

35

Jack, Clarissa, N/S Residents

Jack is standing by Clarissa now asking with concern.

JACK
Battery dead?

CLARISSA
No.

She decides what to do:

CLARISSA (CONT'D)
You go in. I'll wait.

JACK
I need you to do the drug
inventory...

Clarissa snaps fiercely - a massive overreaction:

CLARISSA
I don't want to go in!

Jack doesn't know what has caused it but won't push further.
He says quietly to calm her:

JACK
Okay.

He turns and goes inside. Glancing back once before he enters
to make sure she is "okay".

36

INT. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 1 -14.28

36

Jack, Button, Rose Blakefield

Jack, Button and Rose Blakefield look through the loose leaf
"visitor's book".

BUTTON
I don't see her name...last sign in
was at 10:30am

Jack looks around.

JACK
Do you have CCTV?

Rose Blakefield rebukes him gently.

ROSE BLAKEFIELD
In parts of the grounds. We try not
to make it feel like a prison.

Jack smiles back - perfectly passive aggressive. They reach
the door and Rose Blakefield tells them:

ROSE BLAKEFIELD (CONT'D)
We need to be careful what we say
in front of the residents.

37

INT. DISPENSARY. KINGSCOTE BOWS RESIDENTIAL HOME - DAY 1 - 3714.35*Jack, Flannery, Serena, Button, Rose Blakefield*

Jack stands by the drug dispensing cupboard - a door and a cage within the room protects shelves of drugs. He's glancing at the inventory and watching as Flannery works in the caged dispensing area. Flannery counts out medication - puts it into a paper cup and then takes it to Serena who is waiting in the corridor.

Jack moves into the caged drug dispensary area. He begins to cross check the drugs with the inventory. Flannery returns and approaches warily.

FLANNERY

What are you doing?

JACK

Inventory.

FLANNERY

Police?

Jack points toward Button who is still speaking with Rose Blakefield.

FLANNERY (CONT'D)

Rose had a message you were coming.

JACK

Do you have a Pharmacist that comes here to dispense?

FLANNERY

Prescriptions are delivered for the residents. We keep them here. One of the carers administers them.

JACK

You?

FLANNERY

When I'm here. Could be me. Could be somebody else.

Jack nods.

JACK

"Mr. P. Stride". Where can I find him?

FLANNERY

Walking in Elysium's fields.

Jack doesn't quite understand.

FLANNERY (CONT'D)
He's dead. a few days or so now.
Died in his sleep.

JACK
Born in 1980...he was 38 years old?

FLANNERY
Stroke. Couldn't see, couldn't
hear. Couldn't speak. Couldn't
move. Nothing. He could shit. He
could piss. What kind of life is
that, huh? That's a God with a dark
sense of humour. Relief for his
family...I think. That's what they
said.

JACK
There were seven different drugs he
was taking...I don't see them in
the...

FLANNERY
We throw them out. We throw them
out when they die.

JACK
You don't send them back?

FLANNERY
Chemist won't have them back. We
bin 'em.

JACK
Where do you keep the bins?

FLANNERY
In the back.

Jack nods. He's moving on.

JACK
Kevin McDowd's room?

Flannery points down the hallway. They move. Jack glances to
see if Flannery locks the cage. He doesn't.

Jack photographs Kevin's room to create a record. Tillie
watches from the doorway.

Kevin is in his chair watching Jack. There is a sort of
malice in the way he watches and its unnerving - even for
Jack.

KEVIN

What's your name?

JACK

Jack.

KEVIN

My name is Kevin.

Jack moves to shake his hand. Kevin recoils.

TILLIE

He doesn't like to be touched.

Jack nods his understanding and turns to Kevin and offers a little wave.

JACK

Hi Kevin.

KEVIN

Hi.

(instructs him)

Take my picture.

Jack does. Smiles

KEVIN (CONT'D)

Is it good?

Jack looks at it.

JACK

Yeah. Not bad.

KEVIN

I'm not bad.

It's a statement and Jack fumbles for the briefest of moments before he answers.

JACK

No.

KEVIN

What are you doing?

TILLIE

He's just taking some photos for his job.

KEVIN

What is your job?

Tillie is jocular.

TILLIE

What do you think he is? He's a
"photographer", stupid.

KEVIN

I'm not stupid.

TILLIE

'Course not.

She glances at Jack with a smirk that belies her words. Kevin seethes at her.

KEVIN

You're stupid.

Kevin looks to Jack.

KEVIN (CONT'D)

Do you think I am stupid?

TILLIE

That's enough questions, Kevin.

KEVIN

Do you, Jack? Do you think I am
stupid?

JACK

No.

A unsettling beat. Tillie says dismissively to Jack:

TILLIE

Just ignore him.

KEVIN

I'm not stupid.

Kevin picks up the Stuffed Aardvark and gives it a kiss. He cuddles it.

TILLIE

Let the nice man do his work,
Kevin.

KEVIN

Tillie thinks you're nice. She
likes you.

Jack smiles. Rolling with it.

JACK

That makes me lucky, don't you
think?

KEVIN

Maybe she wants to be your
girlfriend.

TILLIE

Shut up, Kevin.

KEVIN

Do you think it's okay for me to
have a girlfriend?

JACK

Yeah. Sure.

KEVIN

Me too.

There's a beat before Kevin asks with matter of fact, "what's the weather like?", interest.

KEVIN (CONT'D)

Do you have sex, Jack?

Jack glances over at Tillie. This is awkward.

KEVIN (CONT'D)

What's it like? Tillie won't tell
me.

JACK

That's not something we're going to
talk about...

KEVIN

Tell me.

JACK

I just want to get a swab of the
inside of your cheek. Will you let
me do that?

KEVIN

If you tell me.

Jack starts to move the swab toward his mouth. Kevin shuts
his mouth so he can't get the swab in.

JACK

It would be really helpful if you
would let me swab the inside of
your cheek.

Kevin remains obstinate. Jack shrugs. Gives up. He looks to
Tillie with a solution.

JACK (CONT'D)

Can I take his toothbrush...?

She nods "yes".

KEVIN
Don't steal my things!

Tillie calms him:

TILLIE
That one's old, innit? I'll get you
another brand new one.

KEVIN
Purple and green.

Jack moves to the bathroom to collect a toothbrush. Kevin follows him. Too close. Too familiar.

KEVIN (CONT'D)
Tillie likes you.

JACK
She likes you too.

KEVIN
No she doesn't. She says things
about me to Mum. That I lie. I'm
not stupid. She made Mum hate me.
(a beat)
Mum said she'd cut my bollocks off
like she did to the dog. I hate
her.

Jack is unsettled. He isn't sure how to react.

JACK
You hate Tillie?

KEVIN
I hate Mum.

Kevin moves away from Jack changing subjects without missing a beat:

KEVIN (CONT'D)
Is there biscuits today, Tillie?
I've been good.

TILLIE
You haven't been good, have you?

JACK
I just need to have a quick look
around the room if that's okay.

KEVIN
I want a biscuit.

JACK

It would be really good for me...if
you uh...

TILLIE

Come on, Kevin. Let's go get a
biscuit...

Tillie looks at Jack.

TILLIE (CONT'D)

You want something?

JACK

No, thanks.

Kevin sets the Aardvark down on the counter. Tillie and Kevin go - leaving Jack alone.

Jack begins a quick visual survey of the room. He looks at counters and carpets. Behind Kevin's chair he finds a piece of paper crumpled into a ball. Jack picks it up, unfolds it, looks at it:

JACK'S POV - We see it is a sheet from the loose leaf Visitor's Book. We see Jacquelyn McDowd's name and signature on it. He puts it into a plastic evidence bag.

On a counter near his wardrobe Jack finds some white powder - some fine other bits look like broken lumps of pills.

Jack carefully sweeps it into a plastic evidence bag.

Jack looks around the bed and other furniture. He shines a powerful flashlight around the edge bed. He sees something.

Jack carefully picks up an odd looking piece of what might be very thin "plastic". He looks at it. Isn't sure what it is.

He sees another "piece of plastic" on the floor next to the bed side table. And then another. He gets down on his knees and shines his light under the bed.

He finds a strange jagged pile of 20 to 30 pieces of the fine plastic discarded under his bed. He collects them...

Then -

THOMAS holds one of the pieces of "plastic" in his hand.

THOMAS

It's a gelatin capsule...

He hands it to NIKKI.

NIKKI

20mg?

THOMAS

Yes.

They look to JACK who is standing with BUTTON. Jack holds up a plastic bag with the 20 to 30 pieces of gelatin capsule he found in it.

JACK

They were under his bed.

THOMAS

Marked "BJ" on the cap and "F20" on the body.

NIKKI

Fluoxetine?

BUTTON

What's Fluoxetine?

THOMAS

An selective serotonin re-uptake inhibitor.

Button looks at him deadpan. Thomas's answer didn't help. Jack gives the plastic bag with the traces of white powder to Nikki.

JACK

I found this on a counter in his room...

NIKKI

I'll test it...He takes the powder out of the capsule and puts it in his mother's tea...?

THOMAS

Can we prove she was there?

BUTTON

She's not signed into the log book.

THOMAS

What did the "log book" look like?

BUTTON

A loose leaf folder - uh...lined sheets of paper that look like uh...

As Button speaks it pokes Jack's memory. He takes the plastic envelope with Jacquelyn McDowd's signature on it and shows it to Button.

BUTTON (CONT'D)
...that look like that...

NIKKI
Why would he drug her?

JACK
Because he hates her. Because she
thinks he should be castrated...
like the dog he once had.

NIKKI
Does he mean to kill her?

Button realises he's over his head.

BUTTON
This isn't really about the
accident anymore is it?

They think he is too but no one wants to say it. After a beat
Thomas condemns Kevin saying simply:

THOMAS
Orestes.

BUTTON
I'm going to have to make a call.

40

INT. THOMAS' OFFICE. LYELL CENTRE - DAY 1 - 15.42

40

Thomas, DI Alex Hunter, Nikki, Button

A big gregarious man, DI ALEX HUNTER, sits in front of
Thomas. BUTTON is hovering to one side listening.

HUNTER
You're sure that the drugs caused
the death?

Nikki arrives in the doorway.

NIKKI
Sorry. Am I late?

HUNTER
No. I was early. I like being
early.

THOMAS
This is Detective Inspector Alex
Hunter.

HUNTER
Nice to meet you. This car accident
seems to be "evolving"... Governor
thought we ought to put a little
more expertise on it.

Nikki glances over to an embarrassed and slightly morose looking Button.

HUNTER (CONT'D)

"Drugs" and "Cause of Death" that's where we were. You did the post mortem?

NIKKI

I did. "Cause of death"? Yes, it could have caused the haemorrhage. It's a reasonable hypothesis.

HUNTER

Reasonable?

Hunter thinks about it. Tastes the word and it doesn't feel right in his mouth.

HUNTER (CONT'D)

Okay...Can we sex the language up a little? "Reasonable" or "Likely"? And not that I am trying to shape anything here but I prefer the latter.

NIKKI

"Likely".

HUNTER

Progress.

(thinks)

"Likely" or "Irrefutable"? And you can guess where I am on this...

NIKKI

"Likely".

HUNTER

Okay we touched the sides.
How does the boy get the drugs?

Button starts to answer.

BUTTON

When we visited Kingscote Bow Residential Home...

Hunter's eyes swivel to look at Button. And he shuts him up with a simple and jocular:

HUNTER

Button? I'm not here to listen to the sound of your voice, I'm here to listen to the sound of a doctor's voice. Doctor?

Thomas continues albeit showing some reservation about Hunter's attitude.

THOMAS

Medication is kept in a locked area but the staff appeared to leave it open and unattended while they distributed medication to the residents...

HUNTER

1) He has to get it. And 2) He has to take it out of the gelcaps. That's intention...that's premeditation...

Hunter looks to Thomas.

HUNTER (CONT'D)

Is he physically capable of opening the gelcaps?

THOMAS

Physically capable?

HUNTER

That was my question.

THOMAS

Almost certainly.

BUTTON

He's agreed to identify the body. If he had poisoned his mother...

HUNTER

Button?

BUTTON

Sorry.

HUNTER

Could you get me a coffee?

Button has no idea where the coffee room is.

NIKKI

Down the corridor on the right.

HUNTER

Dirty brown.

Button goes. Hunter looks at Nikki:

HUNTER (CONT'D)

He tells me you're old friends.

NIKKI

Who?

HUNTER

Button.

Nikki and Thomas are speechless. Hunter nods. Understands the silence. His confidence in Button is virtually nil.

HUNTER (CONT'D)

Yeah. That's what I thought.

(A beat. A sigh.)

Why isn't the McDowd boy in custody?

41 **INT. SCIENCE ROOM. LAB AREA. LYELL CENTRE - DAY 1 - 15.53** 41
Jack, Clarissa

Jack enters the Lab. Clarissa is working at a computer.

JACK

How are you?

CLARISSA

I don't want to talk about it.

JACK

We're not...we're talking about how you are...

CLARISSA

I'm fine. And I know you're sneaking up on me...

JACK

No I'm not.

CLARISSA

...trying to act all nice like you care...

JACK

I won't be nice. I'm happy not to be nice. It's none of my business if you want to act irrationally.

CLARISSA

You're right. It isn't. And I wasn't..."irrational".

JACK

Try not to talk to me.

CLARISSA

I won't.

42

INT. KITCHEN. LYELL CENTRE - DAY 1 - 16.07*Button, Nikki*

42

Button is slowly stirring the coffees. Thinking. He's troubled. Nikki arrives. Setting her mug in the small sink.

NIKKI

You find everything?

BUTTON

Why two drugs in the drink? Why the methamphetamine?

NIKKI

The amount of Fluoxetine...she'd fall asleep very quickly - she wouldn't have made it to the car?

BUTTON

And he knew that? He could plan that? That lad couldn't have done this. Not a chance of it.

Button picks up the coffee mugs and walks. It makes Nikki think.

43

INT. KEVIN McDOWD'S ROOM - DAY 1 - 16.08*Kevin, Serena, Flannery, Tillie*

43

Kevin sits on his bed. Serena sits with him. They hold hands. They don't speak but their affection for each other is obvious. The stuffed Aardvark is on the bed between them.

KEVIN

I have to go see her at the place they cut up dead people. To see if it is really her. It is a big responsibility.

(a beat)

Will you come with me?

SERENA

No.

KEVIN

They won't cut her up while we're there.

SERENA

I don't want to.

KEVIN

We could get out of here. We could escape.

SERENA

It's not safe.

KEVIN

I can keep you safe.

Serena's head drops onto Kevin's chest. His hand moves to her hair, her head. He presses her to him.

SERENA

I'm scared. I don't want to go.

Kevin is gentle as he acquiesces.

KEVIN

Okay.

Kevin gives the Aardvark to her.

KEVIN (CONT'D)

"Varky" will keep you safe.

Kevin kisses the Aardvark and then presses it into her arms. Serena smiles and cuddles it.

There's a single knock. Flannery comes in.

FLANNERY

Serena? I was looking for you.

KEVIN

I didn't say you could come in.

Flannery ignores him. To Serena:

FLANNERY

It's time to take your medication.

Kevin's anger rises. He shouts:

KEVIN

It's my room.

FLANNERY

Sorry, Kevin but Serena needs to take her pills.

Flannery sets the tablets down on the counter in the room along with a paper cup of water.

SERENA

Ok.

Flannery starts to go.

FLANNERY

I've warned you before not to sit on the bed together. Don't do it.

Serena gets up off the bed quickly.

SERENA

Sorry.

FLANNERY

Kevin's a perv. You know that.

KEVIN

You can't come in unless I say.

FLANNERY

Don't start with me, Kevin.

Flannery exits the room for a moment, leaving the door open. Serena is about to take her pills - Kevin says quietly:

KEVIN

Don't take them.

SERENA

I have to.

KEVIN

Don't. They make you sleep. They
make you stupid. Please.

Serena looks at the pills. She doesn't want to take them but...

Flannery returns to the doorway. Sees she hasn't taken the pills.

FLANNERY

Serena?

Serena takes the pills. She holds the Aardvark in her arms and cuddles it.

Flannery says sharply to Kevin.

FLANNERY (CONT'D)

Tillie's waiting for you.

Kevin doesn't move. He says to Serena:

KEVIN

Will you be okay?

Serena nods.

FLANNERY

Come on, Kevin. Tillie will let you
play with yourself in the car. You
can get it out and show it to her.

Kevin roars at Flannery:

KEVIN

Don't talk like that.

Flannery is calmly menacing.

FLANNERY

Don't threaten me. You know what will happen.

Kevin says nothing; does nothing. Flannery smirks:

FLANNERY (CONT'D)

Back to your room, Serena. Come on.

Serena gets up, taking the Aardvark with her. Flannery walks her from the room as Tillie arrives in the doorway.

TILLIE

(casually)

Come on, you mong...let's go.

44

INT. CORRIDOR. LYELL CENTRE - DAY 1 - 16.34

44

Thomas, Kevin, Tillie

*

Thomas leads Kevin and Tillie down the corridor to the memorial chapel.

*

THOMAS

There will be a Police officer who will join us...

*

*

*

KEVIN

I don't like the police...

*

*

Thomas glances at Tillie. He decides not to acknowledge the remark.

*

*

THOMAS

All the Police officer wants you to do is tell him whether it is your mother.

*

*

*

KEVIN

I know. Stop talking.

Thomas glances at Tillie. Says nothing more.

*

45

INT. CORRIDORS. LYELL CENTRE - DAY 1 - T/C

45

Tillie, Thomas, Kevin, Clarissa

*

UNKNOWN POV

Through glass - watches Tillie and Thomas lead Kevin to the memorial chapel. He stops in front of the Chapel. Staring at the glass that separates him from his mother's body.

*

REVEAL

Clarissa is the unknown POV. She's watching Kevin.

46

EXT. PAVEMENT IN FRONT OF CHURCH/COMMUNITY HALL - EVENING 46
(1982) FLASH IMAGE*Ten year old Clarissa, N/S Sweet Little Girl*

We see a ten-year old Clarissa. In her wheelchair, her back to us. Alone waiting. It's getting dark. Another sweet looking ten year-old girl walks by and says flatly (and believably):

SWEET LITTLE GIRL
 Your mum's not coming. She's
 dead...killed herself...'cos of
 you...

47 **INT. CORRIDORS. LYELL CENTRE - DAY 1 - T/C** 47
Clarissa, Kevin, Thomas, Tillie

*

On Clarissa's face as she reflects on the memory and watches Kevin. How could he kill his mother?

*

48 **EXT. PAVEMENT IN FRONT OF CHURCH/COMMUNITY HALL - EVENING 48**
(1982) FLASH IMAGE
Ten year old Clarissa, Clarissa's Mother

We see the back of ten-year old Clarissa, heaving with tears, her mother runs toward her.

CLARISSA'S MOTHER
 Sorry sweetheart... sorry... There
 was a problem at work... What is
 it? Why are you so upset?

We see Clarissa's arms wrap around her mother's leg and hold on tight like she'll never let go.

49 **INT. CORRIDORS. LYELL CENTRE - DAY 1 - T/C** 49
Jack, Clarissa, Kevin, Tillie, Thomas

*

JACK comes up behind Clarissa.

JACK
 You all right?

Clarissa glances at him, chooses not to answer or engage, and moves away.

Jack hears Kevin's voice:

*

KEVIN (V.O.)
 Jack!

*

*

Jack looks up to see Kevin coming to him. He turns to the others:

*

*

KEVIN
 This is Jack.

*

*

TILLIE
 Come on, Kevin.

*

*

KEVIN
 No! I want to talk to Jack.

*

*

JACK

I think you should do as Tillie
says.

KEVIN

I don't want to what Tillie says.

Then he looks to Jack and asks seriously:

KEVIN (CONT'D)

Will you come with me?

Jack looks to Thomas who nods both consent and encouragement.

Jack moves with Kevin back to the group as Kevin says to him.

KEVIN (CONT'D)

Tillie likes you.

50

INT. OUTSIDE THE CHAPEL OF REST. LYELL CENTRE - DAY 1 - 16539

Button, Thomas, Jack, Kevin, Tillie, Hunter

They arrive at the Chapel of Rest where Button is waiting outside with Hunter.

Kevin looks at them. Nods.

THOMAS

You can look through the glass or
go into the room. Whatever you
would like to do...

Kevin doesn't let him finish his words.

KEVIN

If I stand out here will she be
able to see me?

TILLIE

She's dead Kevin.

KEVIN

I know. I'm not stupid.

Kevin gestures for the door. Thomas opens in. Kevin enters. *

51

INT. CHAPEL OF REST - DAY 1 - T/C

51

Kevin, Jackie McDowd (body), Button, Thomas, Jack, Tillie, Hunter

*

Kevin stands in front of his mother's body. He stares, expressionless, at it.

BUTTON

Is it your mother, Kevin?

KEVIN

Yes.

He looks to Jack. *

KEVIN (CONT'D)

*

Is this a religious place? Because my mother is not religious.

Thomas answers. *

THOMAS

*

It's a non-denominational chapel.

He stays looking at Jack. *

KEVIN

"Chapel" is religious.

JACK

*

Yes. It is.

KEVIN

*

You have to move her. She said there wasn't a God and that she would never set foot in a church.

Jack looks to Thomas - who nods. *

JACK

*

Okay, Kevin. We'll move her.

*

Kevin nods, turns sharply and leaves the room.

52

INT. CORRIDORS. LYELL CENTRE - DAY 1 - T/C

52

Hunter, Kevin, Tillie, Jack, Button, Thomas

*

Hunter watches as Kevin, Tillie, Jack and Thomas start to leave. Button joins him and asks expectantly. *

BUTTON

What do you think?

Hunter looks at him deadpan. Matter-of-fact.

HUNTER

I think it's his mother. And I think he killed her. The boy's going to need an "appropriate adult".

ON KEVIN, JACK, THOMAS and TILLIE as they move to leave the centre. Thomas begins to excuse himself.

THOMAS
I'll be in my office.

He's moving down the hall when he hears Kevin ask:

KEVIN
Will she come to see me today?

Thomas turns back and watches as JACK gently takes Kevin's hand. Hunter and Button watch.

JACK
Kevin, your mother's dead. Do you understand what that means?

KEVIN
Yes. I'm not stupid...

Kevin looks between Tillie and Jack. He asks very seriously:

KEVIN (CONT'D)
So she's not going to come?

Jack looks at him - not knowing what to say or how to explain it.

HUNTER
Kevin McDowd?

Hunter begins to recite:

HUNTER (CONT'D)
I am arresting you on suspicion of murdering Jacquelyn McDowd...

Kevin looks at Tillie and Jack.

KEVIN
What's going on Tillie?

Hunter grabs Kevin's wrist.

HUNTER
...and you do not have to say anything...

Kevin roars.

KEVIN
Tillie!!?

HUNTER
...but it may harm your defence...

Kevin struggles to free himself from Hunter's grip. Hunter grabs him with his other hand.

KEVIN

Why are they doing this to me?

Jack tries to get Hunter to go a little easier. *

JACK

Come on...lighten up... *

Hunter shoots him a look that says "back off". *

HUNTER

...if you do not mention when
questioned... *

In that moment of distraction Kevin erupts. He rips Hunter's hands away from his wrists and pushes him away - then charges at Hunter running right through him and crumpling his body against the wall. *

When Hunter falls to the floor he hits his head hard.

Button and Jack move to help Hunter on the ground. Hunter is bleeding from his ear. Jack sees it - and calls out: *

JACK *

Thomas! *

Thomas joins them immediately takes over from Button, putting his body into a recovery position. *

Tillie runs after Kevin but Kevin is running for his life, possessed. Button sees him go and runs after him but Kevin has a sizeable lead. He sprints down a corridor - sees the body loading bay. Runs past an arriving corpse and - *

Out.

53

OMITTED

53

54

INT. LYELL CENTRE - DAY 1 - 17.04

54

Thomas, Jack, N/S Paramedics, Hunter, Button, N/S Uniformed Officers *

Jack and Tillie watch as Thomas walks with the Paramedics as Hunter, on a gurney. He's conscious, groggy, with an oxygen mask over his mouth and nose. *

THOMAS

Possible Traumatic Brain Injury
from a fall...

Button is speaking to the uniformed officers - giving a description of Kevin.

BUTTON

White male...22 years old...solidly
built...

55

EXT. STREETS - EVENING 1 - 19.10

55

Kevin, Cab Driver 1

Kevin walks along a street. He's not sure where he is. He's trying to recognise landmarks.

Kevin stands at a zebra crossing - unsure whether to cross - so he just stands. Cars come to a halt thinking he will step off the pavement. He doesn't.

Driver's remonstrate with him. A Black Cab driver shouts at him out of his window.

CAB DRIVER
Are you going to cross?

Kevin doesn't respond. He doesn't look at him.

CAB DRIVER (CONT'D)
What's wrong with you?

Kevin has retreated into his own world. He doesn't react.

56

INT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - EVENING 156

19.22

Tillie, Flannery, Serena

Tillie sees Flannery slipping out of SERENA'S ROOM. Something about it doesn't seem right. Tillie is alarmed.

TILLIE
What were you doing?

Flannery brushes it off.

FLANNERY
Looking after her.

He tries to shift the blame asking accusatorily:

FLANNERY (CONT'D)
Where have you been?

Tillie goes to Serena's room.

FLANNERY (CONT'D)
She's fine. Leave it.

Tillie goes to the door. Opens it and looks in.

IN SERENA'S ROOM

Serena lies on the bed, eyes glazed; clothing dishevelled. Her eyes shut and reopen - trying to focus. She's had a "chemical cosh". Her head falls to the side. She struggles to hold it up straight.

Tillie looks at her. Alarmed. She knows what Flannery has done.

IN THE CORRIDOR

Tillie stares at Flannery. He smiles at her. She's horrified.

TILLIE
What's wrong with you?

FLANNERY
What are you going to do?

Silence from Tillie - exactly as Flannery thought.

FLANNERY (CONT'D)

Yeah. Good.

Tillie recoils from him. Flannery moves toward the dispensary cage. He instructs Tillie offhandedly:

FLANNERY (CONT'D)

Time to water the plants.

Tillie stares at him trying to decide what to do.

57

EXT. STREETS - NIGHT 1 - 20.16

57

Kevin, Homeless Person

Kevin walks along a busy high street. The noise and lights dazzle and confuse him. He doesn't know where to go or what to do.

He walks by a HOMELESS PERSON laying on the pavement, their belongings in plastic bags piled next to them. Cardboard, laid out on the ground to make a bed.

Kevin stops and stares. The homeless person stares back at him. The homeless person says aggressively:

HOMELESS PERSON

What!?

Kevin scurries away.

58

EXT. AN ALCOVE. SHOP FRONT - NIGHT 1 - 20.25

58

Kevin, Rough Sleeper

Kevin is sitting in an alcove on a piece of cardboard. Knees scrunched up to his chest trying to stay warm. A young BLACK MAN arrives in front of him - he looks like he might be a drug addict and a rough sleeper.

ROUGH SLEEPER

How much money do you have?

Kevin looks at him - terrified.

ROUGH SLEEPER (CONT'D)

Show me what you got?

Kevin doesn't move. The Rough Sleeper tries to get into Kevin's pockets to find his money. When he touches Kevin, it sets Kevin off.

KEVIN

No!

Kevin pushes the man away. The Rough Sleeper smashes Kevin against the wall dazing him and jams his hand into Kevin's front pocket to find money. His other hand is around Kevin's neck while his eyes bulge with desperation. He thinks he's found something. Pulls it out and discovers a room key and a piece of paper. He's disappointed that the paper he found in Kevin's pocket isn't money - it is a page from a magazine.

Annoyed, the Rough Sleeper drops the key and the paper on the ground. Kevin shoves him hard - the Rough Sleeper stumbles backward and falls onto the ground. He sees Kevin moving toward him and drags himself back to his feet and moves on - staggering away.

Kevin looks at the paper and the key on the ground. Sits, opens it and looks at it. It is the photo of the lake and Gazebo in Syon Park with Serena's writing on the bottom: "one day..."

He stares at the image - holding it as though it is something very precious.

His eye looks over to what looks like paper on the ground - and we see it is a £20 and £10 pound note that must have fallen from the Rough Sleeper's pocket.

59

INT. JACK'S DESK. SCIENCE ROOM. - NIGHT 1 - 20.32

59

Jack, Clarissa

Jack is working at his desk. He looks up and sees Clarissa in the dim light of the doorway.

She says quietly to him - without fanfare or preamble - just a matter of fact truth that she's never spoken to anyone before.

CLARISSA

I am afraid of being abandoned. All my life. Afraid my parents, social services, my teachers would "put" me somewhere, and leave me there.

(a beat)

And I know it didn't happen. And I know they never would have. But the fear never goes away. A "home" terrifies me. Everything about it...Because I think once I go in I'll never come out.

60

INT. LOCKER ROOM. LYELL CENTRE - NIGHT 1 - 20.35

60

Thomas, Nikki

Thomas is in street clothes in deep thought sitting on the bench in the locker room. He's troubled. Nikki enters in her scrubs.

NIKKI

Have they found him?

THOMAS

I've heard nothing. They're keeping Detective Inspector Hunter overnight for observation - against his will by all accounts. He seems fine.

Nikki nods. She begins to change.

THOMAS (CONT'D)

I need some advice.

Nikki is deadpan:

NIKKI

I am well known to be able to give advice on all manner of things: relationships, restaurants, holiday destinations...I hope it's not cars - I'm not good on cars...

THOMAS

Barbiturates and anti-emetics... *

A beat. He hands her a sheet of paper with Noreen Fielden's blood results. *

*

*

*

THOMAS (CONT'D)

The blood results of Noreen Fielden. *

*

Nikki looks at him quizzically. Thomas jogs her memory.

THOMAS (CONT'D)

The two sons? Just got them.

Thomas points to a line on the paper. *

*

*

*

THOMAS (CONT'D)

That's the barbiturate...that's the anti-emetic... *

The recognition arrives without fanfare: *

NIKKI

They're the two drugs "Dignitas" use... *

THOMAS

Yeah.

NIKKI

Suicide?

*
*
*

Thomas shrugs he doesn't know - but there is some sort of
doubt in his mind:

NIKKI (CONT'D)

Was Noreen Fielden capable of
administering the suicide drugs
herself?

THOMAS

She had dementia. Even if she was
capable would she have known what
she was doing?

Nikki reflects on it.

NIKKI

Your results aren't good.

THOMAS

We shouldn't put value judgements
on results.

NIKKI

'Value judgement' isn't on the
result. It's on the situation.
Somebody helped her.

Thomas reflects. Nods agreement.

THOMAS

Yeah. I'll tell the Coroner and the
police.

NIKKI

That was the advice you wanted?

THOMAS

Her two sons want to bury her. This
should have been routine.

NIKKI

You weren't looking for advice. You
wanted an accomplice.

Kevin sees black cabs go by from his alcove. He's still holding the photo from the magazine - with Serena's message to him written on it. "one day..."

He looks to the ROOM KEY still lying near his feet on the ground. On the key ring is the "logo branding" of KINGSCOTE BOWS RESIDENTIAL HOME. Kevin lets his hand reach out and collect the key. We see the address of Kingscote Bows on the key ring. Kevin looks at it -

62 **EXT. STREETS - DAWN 2 - 05.35** 62
Kevin McDowd, N/S Cab Driver

A CAB DRIVER looks at the address on the key ring. Nods and Kevin steps into the taxi.

62A **EXT. KINGSCOTE BOWS RESIDENTIAL HOME - DAWN 2 - 05.47** 62A

Kingscote Bows at Dawn.

63 **INT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - DAWN 2 - 05.52** 63
Kevin McDowd

Kevin walks quietly along the dimly lit corridor. He reaches Serena's door. He taps on it gently and says quietly:

KEVIN
Serena?

64 **INT. SERENA PRENTICE'S ROOM - DAWN 2 - 05.56** 64
Kevin, Serena

Kevin opens the door.

KEVIN
Serena...?

Then we see her. Serena smiles. Truly happy to see him. Her head lulls to one side.

KEVIN (CONT'D)
Serena. Are you okay?

Serena nods a little and says slurred with too big a smile.

SERENA
Yes...okay...

Kevin goes to her and sits on the side of the bed next to her. Serena's head falls onto his shoulder and chest. He strokes her hair. She is too drugged to react quickly. She smiles up at him.

SERENA (CONT'D)
Happy.

Kevin kisses her cheek.

KEVIN
Come on. We're going.

Serena's drugged smile turns to alarm.

SERENA

No, Kevin.

Kevin won't be dissuaded.

KEVIN

Yes. Get up.

He drags her from her bed. Kevin gets clothes for her. Fear begins to consume Serena.

SERENA

No, Kevin...please no...

Kevin becomes explosive.

KEVIN

We have to!

Now Serena is terrified. Kevin stares at her. He didn't mean to upset her.

KEVIN (CONT'D)

Sorry.

Serena accepts his apology but Kevin is undeterred.

KEVIN (CONT'D)

We're going.

The terror of leaving Kingscote Bows overwhelms her.

SERENA

No, Kevin! No! I don't want to leave here. I can't leave...please don't do this to me...

Kevin picks her up.

65

INT. CORRIDOR. KINGSCOTE BOWS RESIDENTIAL HOME - DAWN 2 - 65

06.14

Kevin, Serena

Kevin helps Serena to the door of the building. Serena is sobbing. She is so frightened to leave. Kevin presses forward, to the door, and through it.

An alarm goes off.

66

EXT. KINGSCOTE BOWS RESIDENTIAL HOME - DAWN 2 - 06.17

Kevin, Serena

66

Morning is breaking as Kevin hurries forward away from Kingscote Bows dragging, coaxing, forcing Serena to go with him.

Lights go on in the residential home as the staff respond to the alarm.

67

INT. KINGSCOTE BOWS RESIDENTIAL HOME - DAWN 2 - 06.25

67

Rose Blakefield, Tillie, Flannery

Rose Blakefield is on the telephone speaking to the police.

ROSE BLAKEFIELD

Yes. I'm calling from Kingscote Bows...two of our residents are missing..."Serena Prentice" and "Kevin McDowd". Yes. I reported him missing yesterday. They know each other - yes, of course, it's possible they're together.

We see Tillie a distance away listening to Rose Blakefield speaking to the police - unsure if she should say anything. She's about to say something when she feels -

Flannery's cold stare and sees him watching her.

68

EXT. EDGE OF SYON PARK - MORNING 2 - 07.46

68

Kevin, Serena, Cab Driver 2

Kevin helps Serena from the cab as he asks the driver.

KEVIN

This is it?

CAB DRIVER 2

Yes it is.

The cab driver begins to push the buttons on his metre while Kevin looks at Serena and smiles.

KEVIN

I don't see it.

The cab driver turns back to them saying:

CAB DRIVER 2

Got to go inside. £42.60.

But Kevin and Serena are walking away. They haven't paid. They are full of wonder as they walk along the edge of the park looking for an entrance.

Annoyed the Cab driver goes after them.

CAB DRIVER 2 (CONT'D)

You haven't paid, mate.

Kevin is oblivious to it. Serena panics. She opens her handbag and holds money out to the cab driver - unsure how much to give him.

We watch as the Cab Drive takes £60.

CAB DRIVER 2 (CONT'D)
That'll do it.

He doesn't give them change.

69

INT. CENTRAL DOME/INSIDE POND. SYON PARK - MORNING 2 - 08.04

Kevin, Serena

We watch Kevin and Serena walking in the grounds. Enjoying the plants. Laughing. Talking.

They move back toward the Gazebo. Kevin is attentive to Serena, making sure she can negotiate steps and uneven pavement.

Serena looks at him with adoring eyes.

70

INT. CENTRAL DOME. SYON PARK - MORNING 2 - 08.15

70

Kevin, Serena

Kevin and Serena arrive at the exact spot that the photo was taken. They stare in wonder. Kevin asks simply:

KEVIN
Are you okay?

Serena's fears have evaporated as she looks at the beauty of the trees and flowers and the glass reflections.

SERENA
Yes.
(a beat)
Are you okay?

Kevin looks at the majesty of the Gazebo. Takes the question seriously and responds earnestly:

KEVIN
Yes.

71

INT. FORENSICS AREA. SCIENCE ROOM - DAY 2 - 16.25

71

Clarissa, Thomas, Jack

Clarissa is working on Jacquelyn McDowd's lap top. She accesses an app on the computer. We hear a blast of sound from the computer:

SERENA'S VOICE

No, Kevin! No! I don't want to leave here. I can't leave...please don't do this to me...

It's Serena when Kevin was taking her from Kingscote. Clarissa calls out to raise the alarm.

CLARISSA

Jack? Thomas!

THEN -

Thomas and Jack are crowded around the screen with Clarissa.

We see the image on the screen while we hear Serena's words in the background - but the image is obscure - the camera is not looking onto the room but toward something fuzzy with a wall behind it.

SERENA'S VOICE

No, Kevin! No! I don't want to leave here. I can't leave...please don't do this to me...

THOMAS

We can't see anything...

JACK

There's a camera but it's not pointed into the room...

CLARISSA

Is he kidnapping her?

72

INT. CENTRAL DOME. SYON PARK - DAY 2 - 18.42

72

Kevin, Serena

Kevin and Serena sit by the Gazebo and lake - just like in the photo. Quietly. Blissfully happy. Kevin puts his arm around her. They are in love.

73

INT. CENTRAL DOME. SYON PARK - DAY 2 - 19.32

73

Kevin, Serena, Parks Officer

Kevin helps Serena into the Gazebo. They walk around inside marvelling at how beautiful it is.

KEVIN

We could make this our house. I will buy this for you.

A PARKS OFFICER comes into the Gazebo.

PARKS OFFICER

I have to ask you to leave.

KEVIN

We didn't do anything.

SERENA

It's okay Kevin.

PARKS OFFICER

We close at dusk.

KEVIN

It's still light.

PARKS OFFICER

We're closing now.

The Park's Officer moves to him. He reaches out and touches his arm. Kevin shakes him off and hisses at him.

KEVIN

Leave us alone! If you don't leave us alone I'll shoot you with my gun.

*
*

It's a childlike threat but the Park's Officer backs away concerned about how volatile Kevin is.

74

EXT. ROAD BY INSIDE POND. SYON PARK - DAY 2 - 19.36

74

Parks Officer, Police Officer 1

The PARKS OFFICER is standing next to his cart speaking to A POLICE OFFICER. HE points in the direction of the Gazebo. The police officer is writing down details.

POLICE OFFICER 1

You told him you were closing and then what did he say?

75

EXT. ROAD AND TOP GATE. SYON PARK - DUSK 2 - 19.44

75

Police Officer 1, N/S Armed Officers, N/S Police Officers

Several police cars rush to the edge of the park. Police get out of their cars. We notice armed officers step out of the last police car to arrive.

The newly arrived Police speak to the Policeman who took the statement from the Cab driver. He points into the park as we hear over a police radio:

POLICE RADIO

Suspect is learning disabled and has a history of violence. Approach with caution.

76

EXT. IVY HILL. SYON PARK - DUSK/NIGHT 2 - 19.49

76

Kevin, Serena, Senior Policeman, Nikki, Jack, Thomas, Button

Kevin sits with Serena on a bench in the Gazebo. He looks at how the light plays off the glass and the beautiful gardens beyond the Gazebo. It is beautiful. Idyllic. They both stare at it. Peaceful. A dream fulfilled. Kevin says quietly:

KEVIN

"One day..."

Serena's head slips on to Kevin's shoulder. Her terror is gone. She smiles and whispers:

SERENA

I love you, Kevin.

Then -

Outside, through the glass, we see the POLICE moving through the park toward them.

A POLICE MAN looks at Kevin sitting with Serena on the bench - a distance away and his vision is obscured by shadows and reflection.

THROUGH A SCOPE - We see Kevin kiss Serena. First on the cheek. Then on the mouth. Boyfriend and girlfriend. Kevin has a key in his hand. He presses it into Serena's palm.

The POLICEMAN speaks into his lapel radio.

POLICEMAN

I've got eyes on them.

IN THE GAZEBO

A SENIOR UNIFORMED POLICEMEN moves slowly and calmly toward Kevin and Serena.

POLICEMAN (CONT'D)

Are you Kevin?

Kevin looks at him. How does he know his name?

POLICEMAN (CONT'D)

I need you to let Serena go.

KEVIN

Serena doesn't want to go.

The Policeman takes a step forward.

KEVIN (CONT'D)

Leave us alone.

Another step forward.

KEVIN (CONT'D)

No!

Kevin grabs one of Serena's sticks and brandishes it like a weapon.

THROUGH THE RIFLE SCOPE - the stick looks like a rifle as Kevin waves it at the Senior Policeman. The binoculars move to the side and sees the Senior Policemen appealing to Kevin - then back to Kevin who looks as though he might have a rifle in his hand.

We hear the urgent message on the radio:

POLICE RADIO
Kidnapper is armed.

IN THE GAZEBO

Kevin roars at the Senior Police Officer.

KEVIN
Leave us alone. Please!

The muffled report of a gunshot.

KEVIN collapses to the ground. Shot. Dead. Blood seeps from a wound to his chest as Serena shrieks in horror.

We watch the trail of blood on the ground until it passes by...

76A **EXT. IVY HILL. SYON PARK - DAY 3 - 08.02**

76A

...the plastic booted shoes of NIKKI, JACK and THOMAS.

We pull back and see them in their whites. Police tape sealing what is now a crime scene -

Behind them is BUTTON, horror etched on his face.

FADE OUT.

End of Part One