

SILENT WITNESS 23

BLOCK 3

PART 1

# **Seven Times**

By  
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Green Amended Shooting Script

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FADE IN ON:

1

INT. THE LYELL. MORTUARY - DAY 2. 11.03

1

Post-mortem Assistants finish placing the deceased on a table and move away to reveal the body of JENNY SHAW - mid-thirties. Her face is injured, there are deep electrical burns on her right arm and leg. She seems small, frail, too young to be dead. The body's hair is the same colour as Nikki's. Bone structure very similar.

NIKKI ALEXANDER is pulling on her gloves as she comes into the room.

Nikki looks at Jenny's dead body and the air seems to be sucked from the room. (We'll discover the dead woman bears a startling and uncanny resemblance to her mother.)

2

EXT. A TRAIN PLATFORM - DAY 1. 18.15

2

THOMAS stands on a packed platform. Checks his watch. Grumpy commuters are like sardines waiting for a train. We hear an announcement:

TRAIN ANNOUNCER

Trains have been suspended due to  
an incident on the track. We  
apologise for any delays.

Thomas grimaces. Grabs for his phone along with almost every other commuter on the platform.

THOMAS

Hi, it's Thomas. There's a problem  
on the line....

3

INT. A LOCAL SMALL RESTAURANT/BAR - DAY 1. 18.20

3

A group of women are gathered together. A celebration of sorts: TINA HARCOURT (mid to late 30s), CHERYL WILKES (late 20s), LUCIE HUDSON (21). They are waiting for one more of their friends: Jenny Shaw. Tina, with a gregarious laugh and a slightly anxious disposition, sits facing the door. She checks it repeatedly - like she's expecting - or dreading someone to come in at any moment. Cheryl, sporting some rudimentary tattoos on her arms, and a hard outer shell, is drinking the sort of "parasol" cocktail you'd only ever have on holiday with Lucie, a sweet, wholesome looking bespectacled young woman. They are laughing.

CHERYL

Look Owen gave me this!

Cheryl shows Tina and Lucie a bracelet.

LUCIE

That's so sweet...

CHERYL

Said he loves me. We're gonna try  
again...

Tina reacts negatively; shakes her head in despair.

TINA

Oh my God...

CHERYL

What...? He made a mistake.

Tina shakes her head and looks away.

CHERYL (CONT'D)

When does Jade get out?

LUCIE

Next week...five days...well  
actually - four days, eleven hours  
and 19 minutes...

CHERYL

You going to see her?

TINA

(dry)

Sounds like it.

LUCIE

Told her I would be there when she  
got out...

TINA

You need to be done with her.

LUCIE

People change.

Tina looks at Lucie with amazement and then begins to laugh  
before fixing her with a hard stare before saying with matter-  
of-fact "wisdom":

TINA

They never bloody change...

Tina checks her watch.

TINA (CONT'D)

Where's Jenny?

4

EXT. THE COLLYER HOUSE. LONDON SUBURBS - DAY 1. 18.30

4

ROBBIE SHAW (38) stands with his taciturn daughter CAT (14) at the front door of a solidly middle class house in a suburb of London - a "Northwood" or "Carshalton" type of commuter community. Robbie is still in his work clothes. Slacks, shirt, and his "**Kano Storage Solutions**" company blazer.

The door is answered by DONNA COLLYER, in her late fifties, dressed in comfortable clothes, her hair done and perfectly in place. She has the look of a woman who has smoked and drunk spirits all her life. Donna sees Cat open the door wide for them to enter and says with grandmotherly enthusiasm:

DONNA

Hello Cat! Come in, come in,  
Robbie!

Robbie is anxious and asks with concern:

ROBBIE

Is Jenny here?

DONNA

No.

ROBBIE

She didn't turn up to collect Cat  
after school. She's not answering  
her phone.

There's worry in his voice when he says despairingly:

ROBBIE (CONT'D)

I don't know where she is.

5

EXT. A MEN'S CLUB - DAY 1. 19.10

5

THOMAS arrives in a taxi. (Detective Superintendent) DONALD HART moves to greet him.

THOMAS

Donald! Sorry I'm late.

HART

Good to see you again, Thomas!

Hart guides Thomas to Judge CHRISTOPHER LANSING.

THOMAS

Christopher! How are you?

LANSING  
"Chambers"!

THOMAS  
No one's called me that since  
school!

Lansing explains to Hart.

LANSING  
We were in the same house...  
"Partum futuri principes".

THOMAS  
You were a "prefect" as I recall.

HART  
He still is!

The men laugh.

LANSING  
I understand the Home Office thinks  
extremely highly of you...

THOMAS  
They never tell me.

Another laugh as they walk towards the entrance to the club.

LANSING  
More important than they tell  
others.

They reach the door. The PORTER, an older silver-haired man, opens the door for them and nods a greeting as they pass into the building.

5A **INT. A MEN'S CLUB - DAY**

5A

The three men start up the staircase and pass a stained glass window of "George Slaying the Dragon".

LANSING  
I understand we need to find a way  
to get you on the candidates list.  
Preferably, in a safe seat!

HART  
That's the holy grail, isn't it!

LANSING  
It's always good to help a friend.

Thomas takes in the surroundings.

THOMAS

This is lovely.

LANSING

You've not been before? There's a group of us...we have a regular lunch here at the club and solve all the problems of the world.

6

EXT. TRAIN TRACKS - DAY 1. 19.15

6

JACK prepares to walk forward from his forensic van. NIKKI is slipping into her PPE suit.

JACK

You know what I hate most?

NIKKI

Oh, Jack, come on...you know these are impossible questions...

JACK

The smell.

Jack puts a mint in his mouth to mask the smell.

JACK (CONT'D)

The acrid smell that just hangs in the air...gets in your clothes and your skin...

NIKKI

I thought you were going to say  
"war" or "famine" or, you know,  
"discrimination"...stuff you can't  
wash away...

She reaches over and grabs a mint as Jack thinks about it.

JACK

Yeah. The "most" was probably a  
step too far...

He puts his mask up over his mouth and nose. They walk forward as Nikki pops the mint into her mouth.

Crime scene tape is up. British Transport Police are present securing the scene. The chain link fence has been pulled down flat in a section - vegetation has grown over it a bit - it's clearly not recently been pulled over. Jack examines the long grass and notices that the grass has been trampled.

JACK (CONT'D)

A lot of traffic...

They walk forward to the edge of a drop, they look down - it's a drop of about eight feet onto the rails. A woman's body (JENNY SHAW) lies face down on the rails. The body and clothing is still smoking lightly from being electrocuted and catching fire. A small rectangular bottle of gin is laying next to the body.

7

**EXT. TRAIN TRACKS - DAY 1. 19.20**

7

Jack and Nikki are working around Jenny Shaw's body.

JACK

No handbag? Mobile phone?

NIKKI

No.

They hear someone approaching down the railway line. They turn and see DETECTIVE INSPECTOR SID CLARKE, late thirties, with slightly longer hair and several days growth of facial hair. He's in a wheelchair and his wheels are stuck in the gravel alongside the railway tracks.

CLARKE

Bugger.

Jack walks towards him and admonishes him:

JACK

This is a crime scene...

CLARKE

Thank god for that! I'm in the  
right place.

He shouts towards the heavens:

CLARKE (CONT'D)

Cassandra! I'm stuck!

JACK

Who are you?

Clarke looks at him surprised that he has to ask.

CLARKE

I'm in charge.

CASSANDRA, (20s) a Support Worker. She walks forward and helps push him over ballast.

CLARKE (CONT'D)

My support worker. God bless  
"access to work".

Clarke sees Jack looking at Cassandra admiringly.

CLARKE (CONT'D)

Yeah. I know.

(admonishes Jack)

Try to be professional.

Jack immediately turns back - embarrassed. Cassandra and Clarke walk and roll --

CLARKE (CONT'D)

Detective Inspector Sid Clarke.

Clarke arrives at the dead body as Nikki and two Scene of Crime mortuary/pathology attendants turn the body over in preparation for it to be removed.

CLARKE (CONT'D)

Does anybody know who the dead  
woman is?

We see the face of Jenny Shaw for the first time and recognise it...

...As the same body we saw (and now see) on the mortuary table. Nikki stands over Jenny Shaw's body.

ROLL CREDITS.

FADE IN ON:

9 **INT. INFORMAL MODERN FAMILY COURT ROOM - DAY 2. 11.04** 9

Judge CHRISTOPHER LANSING presides. We recognise him as Thomas' school friend whom we met earlier. He is facing Tina Harcourt, in a sweater and slacks, seated to one side and her former husband and the father of her children PETE HAROURT (late 30s, early 40s) to the other. Tina won't look at her ex-husband. Pete doesn't have the same problem. He glances over to her - and seems reasonable. With Tina sits Cheryl. Pete has A SOLICITOR with him. Both men are in suits.

Tina is agitated and a little emotional as she tries to get through to the judge.

TINA

Both the girls were ill, your honour. I had to keep them home from school. Had to take the day off work. I called him.

PETE

That's just not true...

TINA

It is true Pete. You didn't bother to call me back... never once called to see how they were.

PETE

She wouldn't take my calls...

TINA

I've got a note from the GP and a note from their school.

PETE

She prevents me from seeing my girls... that's all I want... just to see them...

LANSING

I want to stay focused on the issue at hand. Were the girls ill on the weekend of the 16th when they were meant to be with their father?

Tina is silent. Lansing continues in a stern but reasonable tone.

LANSING (CONT'D)

The court gave you an instruction. And the court expects you to follow it. Can you tell me why you didn't?

Tina says quietly. Almost sheepish:

TINA

I'm afraid of what he might do to them.

Pete reacts angrily.

PETE

I mean this isn't...this just isn't right...

TINA

The girls are afraid...

LANSING

We've spoken about this. There is no evidence of violence towards the children...

TINA

They saw what he did to me...

PETE

I didn't do anything to her!

LANSING

...Or indeed any evidence of anything else that they could reasonably be frightened of.

CHERYL

You know what "gaslighting" is, sir? There don't have to be any marks...any bruises you can see...not on the outside...

LANSING

You are?

CHERYL

Cheryl Wilkes. I'm her "Mackenzie Friend".

LANSING

Miss Wilkes, Mrs. Harcourt, I am inclined to favour evidence over accusation. I'm concerned this is an example of *Parental Alienation*. Mr. Harcourt is their father and he is under enormous scrutiny...from both Social Services and this court. The "fear" you say they "feel", I believe is of your "construction". Rather than making your daughters fearful, you need to explain to them that there is nothing to be afraid of.

(MORE)

LANSING (CONT'D)

I want you to have that  
conversation with them...under  
supervision, so that I can be  
confident that it has been done.

(MORE)

LANSING (CONT'D)

If you prevent contact between your daughters and their father again, you will go to gaol.

10

INT. THE LYELL - DAY 2. 11.05

10

A thud. We're tight on CLARISSA's face so we don't know where we are at first. Eventually, we realise that Jack has hung a heavy bag off the wall and created a place to work out.

Jack's covered in sweat and hitting a heavy bag with lightly gloved hands (MMA gloves). He talks as he hits the bag. With each thud we see Clarissa flinch.

JACK

There are four rails. Two running rails and two current rails. All London Underground Lines operate at 630 volts DC. The third rail is positive and the fourth is negative. The current rails are higher than the running rails. Positive rail is 3" higher. Negative rail is 1.5" higher. The voltages are set with a proportional disparity between the positive and negative voltage levels. The positive rail is 420 volts above earth. Negative rail at 210 volts below earth.

A combination of punches. Pauses to say:

JACK (CONT'D)

She's drunk.

Another combination. Pauses to say:

JACK (CONT'D)

She falls.

Another combination. Pauses to say:

JACK (CONT'D)

Her body hits the two raised rails - creates a circuit.

A single punch.

JACK (CONT'D)

Bang.

He stops. Catches his breath.

CLARISSA

And you think she was drunk because you found a gin bottle?

JACK

I don't know. I think she smelled like alcohol.

CLARISSA

Alcohol doesn't smell, Jack. You know that. "Alcohol breath" - that sickly sweet horrible smell that I think you're referring to...

He begins hitting the bag again.

JACK

That's the one. Exactly.

CLARISSA

...Alcohol breath requires that she be breathing - which she was not.

Jack unleashes a couple of punches. Clarissa winces.

JACK

Ok. You may be right.

CLARISSA

*May be?*

JACK

Nikki's checking blood/alcohol?

CLARISSA

Yes. On the list.

JACK

Any CCTV coverage?

CLARISSA

No. Camera coverage on the tunnel but not where the body fell and no coverage above.

JACK

Do we know who she is yet?

CLARISSA

No. No ID on body. Ran her fingerprints. Didn't have a criminal record.

Jack fires off a volley of punches. Clarissa winces with each heavy punch before:

CLARISSA (CONT'D)

The gin bottle was a prop, Jack.

JACK

And you know that because...?

CLARISSA  
Of my crystal ball...

JACK  
That's what I thought.

CLARISSA  
There's no DNA on the mouth of the  
bottle.

Jack dismisses it.

JACK  
She didn't swig from the bottle.

CLARISSA  
...And there's no thumbprint.

JACK  
Sorry?

CLARISSA  
Four good clean fingerprints on one  
side of the bottle. No thumbprint  
on the other side.

JACK  
No thumbprint?

Jack considers the discrepancy as Clarissa continues:

CLARISSA  
She falls five metres onto the  
tracks. Electrocutes herself.  
Partly consumed bottle of gin is  
next to the body. Not broken. Just  
lying there screaming at us: "She  
fell 'cos she was drunk."

A heavy thud.

CLARISSA (CONT'D)  
Why do you do that?

JACK  
What?

CLARISSA  
Hit things.

JACK  
I've been hitting things for  
awhile. You're just asking now?

CLARISSA  
It's only started to piss me off  
now.

JACK

It's satisfying.

CLARISSA

Is the big bag...?

He corrects her.

JACK

"Heavy" bag.

CLARISSA

Is the "heavy" bag meant to be a  
"body"?

JACK

I guess. Yeah.

CLARISSA

So it's "satisfying" to hit a  
"body"?

Jack looks at her and says simply with no apology.

JACK

Yeah.

Clarissa looks at him. Nods like she understands. A beat.

CLARISSA

Why?

Jack looks for words. Can't find them. Shrugs.

CLARISSA (CONT'D)

You're damaged.

11

INT. THE LYELL. MORTUARY - DAY 2. 11.10

11

Nikki begins the post-mortem with an examination of Jenny Shaw's body.

She does a quick examination of the deceased's mouth. She shines a light into the mouth and uses tweezers to extract an extremely small piece of plastic from between the deceased's bottom teeth. She places the plastic in a small plastic container. She extracts two more small pieces and places them in the dish.

She looks to a Lab Technician and indicates the container:

NIKKI

Forensics.

The Lab Technician takes the dish, puts it in an evidence bag and begins to label it.

Nikki stares at Jenny's face - and her fingers reach up to touch it and then trace down to the scab of a round burn on the side of her neck. She contemplates the burn for a moment. Then we see:

12

EXT. AN ENGLISH GARDEN - DAY (CIRCA 1979)

12

A little girl, (NIKKI aged six), is playing "Hide and go Seek" with her mother (CAROL). The girl is a proper little tomboy. She's hiding under a bench by a large bush - believing that she must be invisible. We hearing her Mother's voice off:

CAROL (O.C.)  
Eighteen, nineteen, twenty...Here I  
come, Nikki, ready or not!

LITTLE NIKKI'S POV

We see the legs of Carol walk by - seemingly unaware of where her daughter is hiding.

After she passes, Little Nikki makes a break for the big English oak tree in the garden. She sprints and reaches the trunk of the tree shouting:

LITTLE NIKKI  
Safe!

She looks to her mother - and we see her for the first time: CAROL ALEXANDER (30s), wearing a billowing summer dress, the epitome of an English Rose - and the spitting image of the dead woman on the slab (Jenny Shaw).

She has a small white bandage on her collarbone/neck - covering a wound.

13

INT. THE LYELL. MORTUARY - DAY 2. 11.11

13

Nikki photographs the wound on Jenny Shaw's body. She brings a magnifying scope close to the wound and examines its jagged edge. As Nikki looks at it, an image flashes across her mind -

INSERT - FLASH IMAGE

The small white bandage on CAROL ALEXANDER'S collarbone/neck.

NIKKI'S FACE  
As she remembers.

THEN -

Nikki identifies and marks two additional round circular nearly healed wounds on her arm and the top of her hand. She photographs the marks as she speaks:

NIKKI

Thermal pattern injury consistent with a cigarette burn in three distinct places on the deceased's body.

14

**EXT. A MEN'S CLUB. - DAY 2. 12.30**

14

Thomas joins Donald Hart, who is smoking a cigarette at the entrance of the building. Hart sees him. Puts his cigarette out. They shake hands and share small talk as they enter the building.

THE PORTER, an older silver haired man, opens the door for them and nods hello to "Mr. Hart."

14A.

**INT. MEN'S CLUB. - DAY 2. 12.31**

14A.

Thomas and Hart make their way up the grand staircase past the stained glass window of St. George and the Dragon as we hear:

LANSING (V.O.)

This is a frightening time to be a man.

There is a rumble of knowing laughter from the men off camera.

LANSING (V.O.)

Everything we've worked for is slipping away from us just because of how we were born; what we look like.

15

**INT. MEN'S CLUB. PRIVATE DINING ROOM - DAY 2. 12.34**

15

A private room. The sort of place where the staff leave the room so that guests can speak without fear of being overheard. The men are standing and talking. Their table is set behind them. Leather club chairs and small tables are dotted around the side of the room. Thomas stands on the edge of a group of eight white middle aged men. Thomas is edgy; uncomfortable as he listens. Lansing is holding court. Hart has his eye on Thomas.

LANSING

Sadly, we live in an age of identity politics and, as we all know, the "gender war" has become as threatening as it is irrational.

(MORE)

LANSING (CONT'D)

Tradition used to be something people respected. Now it's something to tear down. We are targets. There is no respect for the church or any of our institutions.

Thomas slides away from the group and moves to ask one of the waiters a question. The Waiter gives him brief directions as Hart watches and Lansing continues:

LANSING (CONT'D)

The tenets of society are crumbling.

15A. INT. MEN'S CLUB. MEN'S TOILET - DAY 2. 12.25

15A.

Thomas stands at a urinal. The door to the men's room opens. Hart enters. Thomas moves to the sink.

HART

You all right?

THOMAS

Fine.

Hart moves to the urinal and refers to the group in the other room.

HART

These are all people that can open doors. A kind of unseen hand. They can help you. It's good to know them.

THOMAS

I'm not sure we have much in common.

Hart laughs.

HART

The upside of a "Men's Club" is that you can say and think what you want and it never leaves the building.

Thomas is non-committal. Hart urinates as he talks:

HART (CONT'D)

We are...all of us...trying to do the right thing...trying to make things safer...fairer...Who would have thought we'd find ourselves living in a time where being middle aged and white put a target on our backs...?

(MORE)

HART (CONT'D)

I've seen some astonishingly  
talented men destroyed by  
unsustainable accusations. Someone  
can say something...and that's it.  
The accusation stains even when it  
isn't true...Nobody's safe.  
The truth has to be found.

\*  
\*  
\*  
\*

Hart pulls his zip up and turns around.

HART (CONT'D)

That's the one thing we have in  
common, isn't it? A commitment to  
look past accusations to the truth.

16

EXT. THE "SPES" WOMEN'S REFUGE - DAY 2. 13.30

16

It is a nondescript detached house with a wall of brick and vegetation around a front garden and a locked gate protecting it from easy access from the street. It is otherwise anonymous. We go through the gate to find -

Two girls playing in the front garden - Tina Harcourt's daughters DAISY (5) and POPPY (7).

We look up and see Tina Harcourt in the window above looking down on them:

TINA (V.O.)

How am I meant to do what the judge ordered?

17

INT./EXT. THE "SPES" WOMEN'S REFUGE. TINA HARCOURT'S ROOM 17  
DAY 2. (CONTINUOUS)

Tina is in her pleasant room. Bunk beds for the girls and a single bed. All of the clothes for her and her two girls are in wardrobes and the closet. Suitcases are stacked in the corner. It's orderly and there is a sense of the girls having some of their "things" in the room. Teddies, a doll, some books and an old laptop. Tina's toiletries, hair brush, daily items are set out on top of a chest of drawers.

Tina looks out the window down on her girls as she speaks to Cheryl and Lucie.

TINA

I'm meant to put them in danger?  
What if he does something? How can  
I live with that!?

CHERYL

Do they supervise it? When the  
girls visit him, like...it's  
supervised, yeah? When I was a kid,  
that's what they used to do.

TINA

He wants everyone to think I'm  
crazy...that's what this is...

She looks down at her girls.

TINA (CONT'D)  
My job is to protect them.

CHERYL  
Yeah. 'Course.

TINA  
That's what a good mother does...

Lucie comes in.

LUCIE  
Hey girl. What are you doing here?

CHERYL  
Checking on you. And Tina's girls  
were missing me...

LUCIE  
Everything good?

CHERYL  
Yeah! 'Course. Brilliant!

LUCIE  
Owen?

CHERYL  
Good as gold...

TINA  
She's all loved up.

Cheryl kisses Tina on the cheek.

CHERYL  
I'm off. Love you...

THEN -  
Tina watches as Cheryl kisses Daisy and Poppy goodbye and leaves through the open front door.

Cheryl comes through the gate of the Women's refuge. We get a sense of her paranoia as she looks both directions to make sure there is no one watching her and walks.

As she moves along the pavement she passes DONNA COLLYER. Glances at her like she recognises her but keeps moving. Donna seems fragile. She moves tentatively towards the gate to the refuge. She rings the bell.

19

INT. THE "SPES" WOMEN'S REFUGE. RECEPTION OFFICE - DAY 2. 19  
13.35

Donna stands in the office with SHARON EVELINA, (50s), a willowy, earth mother of a woman, who sits at her desk.

DONNA

I don't know. I don't know where she is. I called her. No answer. Nothing. I was going to call the police but then I thought...maybe she was here. With you... Maybe she didn't want to be found.

SHARON

I'm sorry. I really can't help you. I think you should call the police.

DONNA

We have.

SHARON

If I hear from her I'll ask her to let you know she's safe.

Donna nods.

THEN - AT THE FRONT DOOR

Donna is at the front door, opening it, on her way out. Tina calls to her:

TINA

Excuse me?

Donna turns back.

TINA (CONT'D)

You're Jenny's mum, yeah?

DONNA

Yes.

Tina is tentative.

TINA

Have you heard from her?

Donna is cautious.

DONNA

Do you know where she is?

TINA

She was meant to come for a drink last night. Didn't show up. She hasn't called.

Donna turns away from her.

TINA (CONT'D)

She told me to come see you if  
...you know...something "happened".  
To come see you. Not her husband.  
Not her father. You.  
(a beat)  
Has something happened?

Donna starts to cry.

DONNA

I don't know.

TINA

Is Cat with her?

DONNA

No.

That's the information that settles it for Tina. We can see in both their faces that they think something has happened.

20

INT. COLLYER HOUSE. SITTING ROOM - DAY 2. 14.15

20

The front door opens. BRIAN COLLYER (59), warm and gregarious with a working man's arms and hands, enters. Right now he's preoccupied by his missing daughter.

BRIAN

Dee, I'm home.

He sees Donna in the sitting room, anxious, fragile. He becomes worried.

BRIAN (CONT'D)

Have you heard anything?

DONNA

No.

Brian moves to her. He holds her.

BRIAN

She's gonna be okay...she will.  
She'll turn up. You know how she  
is...she's always been headstrong.  
You never could control her.  
Remember the time she went before?  
She came back.

Silence. Brian lights up a cigarette. He paces, worried. Then Donna says quietly.

DONNA

She took Cat with her...

Brian looks at her questioningly:

DONNA (CONT'D)  
That time. When she went.

BRIAN  
Try not to worry.

DONNA  
Did he do something to her?

Brian and Donna look at each other in silence. Brian pulls her into his arms again. The cigarette smoke wafting as his face tightens as he reflects on Donna's question.

21

INT. THE LYELL. MORTUARY - DAY 2. 14.16

21

Nikki is cataloguing the injuries on Jenny Shaw's body. She looks at the larger burns - those from the electrified rail.

NIKKI  
Electric burns over the dorsal aspect of the right forearm...no evidence of vital reaction...  
Electrical burns over the right breast...no evidence of vital reaction and hyperemia surrounding injury.

She takes tissue samples for histology. She places it in the sample dish. She hands it to a laboratory assistant.

NIKKI (CONT'D)  
Histology.

22

EXT. A CHILDREN'S "ADVENTURE" PLAYGROUND. A PARK - DAY 2. 22  
14.16

Tina stands apart from the other mothers watching Poppy and Daisy playing in the park in their school uniform dresses. Daisy is on the swing. Poppy is climbing on the wooden frame.

Tina stands just inside the fencing watching - her mind is on Jenny. She hears a voice behind her and she freezes:

PETE  
They don't believe you. You know that, yeah? Not a word.

Tina spins around and confronts her husband on the other side of the low fence.

TINA  
Leave us alone.

PETE

They know you're making it  
up...telling stories...they know  
what you're doing...

TINA

Stay away from us!

Other mothers turn to look at them. Pete smiles at her as though nothing is wrong -

PETE

You're not going to take my girls,  
Tina. You're not fit to look after  
them, are you? You're not well. You  
need to get some help.

Tina starts to move away. She moves towards her girls:

TINA

Poppy?! Daisy?!

She looks back. Pete is nowhere to be seen.

23

INT. THE LYELL - DAY 2. 14.17

23

Sid Clarke is rolling next to Thomas as he walks along the corridor.

CLARKE

Missing person...they circulated a  
description and photo...It got  
handed to me...

Clarissa is rolling towards them.

CLARKE (CONT'D)

And because I am so exceptionally  
brilliant at maths I put two and  
two together...

She looks at Clarke as they pass. He smiles at her and comments:

CLARKE (CONT'D)

We come in all shapes and sizes.

CLARISSA

And the "we" in that remark  
referred to...?

THOMAS

It's okay, Clarissa. He's with me.

CLARISSA

Why would *that* make it "okay"?

CLARKE

The "we" referred to "us". You and me. The two obviously and visibly disabled people in chairs.

He introduces himself.

CLARKE (CONT'D)

Detective Inspector Sid Clarke.  
Injured in the line of duty.

CLARISSA

Clarissa Mullery. Injured in the line of gestation.

THOMAS

Clarissa is one of our forensic specialists.

CLARKE

Yeah?

(he looks at Clarissa)

I guess you must be like one of those boffins that make everyone else look stupid, right?

CLARISSA

That's my goal in life. And you're the kind of guy that makes everyone else look smart?

Clarke appreciates the insult. Smiles.

CLARKE

I am totally into you... How's your shoulder?

Clarissa's bemused. There's nothing wrong with her shoulder.

CLARISSA

My shoulder's fine.

CLARKE

You sure? You must get tired carrying that chip around all the time.

I'd stay and chat more but I have to go look at a dead person.

CLARISSA

The taxpayer actually pays you?

CLARKE

Yeah, but not very much... 'cos I'm a crip...

He looks at her enquiringly and asks:

CLARKE (CONT'D)

Same?

Thomas tries to defuse the situation. He indicates that they should go:

THOMAS

We ought to...

Clarke nods.

CLARKE

Of course. The dead await...

He spins his chair to leave. Clarissa's face is a mixture of bemusement, wonder and irritation as she watches them go. Clarke shouts back to her - not looking back as he leaves:

CLARKE (CONT'D)

Totally into you, Clarissa.

Jack arrives in the corridor. Sees Clarke departing:

JACK

Did you meet Clarke?

Clarissa doesn't answer. Jack watches him and says with some admiration:

JACK (CONT'D)

Interesting guy.

He shrugs and adds dismissively:

JACK (CONT'D)

For a cop.

Clarissa glares at him in contempt before she zooms away.

Clarke looks at the photo - then Thomas. Ends all doubt.

CLARKE

Bingo. We think her name's "Jenny Shaw". Do we know cause of death?

THOMAS

Dr. Alexander is just completing the post-mortem.

Clarke and Thomas look down on Nikki working over Jenny Shaw's body.

25

INT. THE LYELL. MORTUARY - DAY 2. 14.26

25

Nikki is examining the ears of the deceased. She looks into the ear and speaks into a microphone to report what she finds:

NIKKI

Rupture of the left tympanic membrane...

Nikki glances up and sees that Clarke and Thomas are in the Viewing Gallery watching.

26

INT. THE LYELL. VIEWING GALLERY - DAY 2. CONTINUOUS

26

Clarke looks to Thomas for an explanation.

THOMAS

Ruptured eardrum.

Clarke nods - he's learned something.

CLARKE

From when she fell?

27

INT. THE LYELL. MORTUARY - DAY 2. CONTINUOUS

27

Nikki looks at the bruising around the **right** eye. She touches \* it gently.

NIKKI

Zygomatic bruising...

Her mind takes her back to -

28

EXT. AN ENGLISH GARDEN - DAY (1979)

28

Unseen, Little Nikki watches as her mother, Carol, holding her hand to her ear, hurries across the garden. We hear Little Nikki's father's distant voice call out:

NIKKI'S FATHER (O.S.)

Carol...? Where are you?

29

INT. A DARK GARDEN SHED - DAY (1979)

29

CAROL'S POV

As the door opens we see a shaft of light blast into the dark interior of the shed.

We see Carol trembling as she hides, her hand still pressed to her ear, low to the ground, like an animal at the back of the shed. She closes her eyes trying to make herself invisible:

Then suddenly she's discovered by -

LITTLE NIKKI

Little Nikki looks at her mother, oblivious to her SWOLLEN RIGHT EYE, and the pain she's in, and asks in a whisper:

LITTLE NIKKI

Are you playing 'hide and seek'  
with Daddy?

Carol pulls her daughter to her. Kisses her hair and whispers back:

CAROL

Yes, my darling. We have to be  
very, very quiet....

30

INT. THE LYELL. MORTUARY - DAY 2. 14.28

30

Nikki's hand still touching the swelling around Jenny Shaw's right eye. The memory gives her a chill.

31

EXT. KANO STORAGE SOLUTIONS - DAY 2. 14.55

31

Clarke and Cassandra roll and walk through the parking lot where customers are unloading items to store; past several "Kano Storage Solutions" white vans - both small and large - and a few "zip car" by the hour rental vans, to the reception office of the Self Storage building - a garish large building of several floors which has been divided into small self-storage units.

32

INT. RECEPTION. KANO STORAGE SOLUTIONS - DAY 2. 15.07

32

Clarke, with Cassandra waiting by the entrance, speaks privately to Robbie Shaw. He's distraught, animated. Head in his hands and then on his feet as he paces - struggling to accept the news. He sobs as he says:

ROBBIE

No! No! Please no!

He looks with pleading eyes to Clarke:

ROBBIE (CONT'D)

What happened?

CLARKE

We aren't certain yet.

Clarke asks gently:

CLARKE (CONT'D)  
Is her handbag in the house?

Robbie shakes his head: "no".

ROBBIE  
No. I haven't seen it.

CLARKE  
Do you have her mobile phone?

ROBBIE  
No. She must have taken it with  
her.

CLARKE  
Do you know where your wife was  
going the night she died?

ROBBIE  
Meeting some friends for drinks...  
She was gone before I got home.

CLARKE  
Who were the friends?

ROBBIE  
She said, "girlfriends"...I don't  
really know.

CLARKE  
Could she have been drinking before  
she joined her friends?

ROBBIE  
Yeah. "Pre-gaming". Cheaper.

Clarke nods.

CLARKE  
Did your wife have a problem with  
drinking?

Robbie hesitates.

ROBBIE  
She drank a bit...maybe a little  
too much sometimes...Why?

CLARKE  
We think she may have fallen. We're  
trying to understand why that might  
have happened.

(a beat)  
(MORE)

CLARKE (CONT'D)

I'm sorry to have to ask you  
this...but we'll need you to  
confirm your wife's identity.

33

INT. A GARAGE - DAY 2. 15.46

33

Brian Collyer is working on the engine of a car when the overloud landline telephone chime rings on the workshop wall. He sets his wrench on his work table and wipes his hands on a towel and then answers the phone. He listens and absorbs bad news.

34

INT. THE COLLYER HOUSE - DAY 2. 16.12

34

Cat stands in the entry corridor of the house, in her school uniform, carrying her day pack, spying on the conversation going on in the sitting room through a crack in the partially closed door. She shows no obvious emotion. Then a silent tear runs down her face.

IN THE SITTING ROOM

Donna stands in the middle of the room - she's being held tight by her husband Brian. We see her back heaving as she cries. Then we discover Clarke:

CLARKE

I'm so sorry to have to ask these  
questions but I need to uh...

He waits for her crying to subside and then asks with a deadly edge to his voice:

BRIAN

Do you know who did this to her?

CLARKE

We don't know if anyone else was  
involved...it could have been an  
accident.

BRIAN

Have you talked to Robbie?

CLARKE

I've let him know...

BRIAN

He didn't tell you, did he?

Brian looks at Donna with eyes that say "Are you going to tell him?" Donna turns to look at Clarke:

DONNA

She went to a women's refuge, a few  
months ago, to get away from him.

Donna sees her granddaughter watching them. She breaks from Brian and puts her arms out to her:

DONNA (CONT'D)  
Cat? I didn't hear you  
arrive...Come in...it's okay...

Cat comes into the room and sinks into her grandmother's arms. She explains to Clarke:

DONNA (CONT'D)  
It's my granddaughter, Cat.

Cat asks innocently:

CAT  
Is it bad?

Brian puts his hand on her back for support. Donna nods "yes" - but doesn't speak for fear of crying.

CLARKE  
Do you know who your daughter was  
going to meet?

Donna's face.

35

EXT. THE "SPES" WOMEN'S REFUGE - DAY 2. 16.55

35

Clarke is on the path to the front door at the bottom of the three steps. He can't get in the building because there is no ramped access.

Tina speaks to him, aware that she is outdoors and wishes she wasn't - she knows that their conversation is confidential.

TINA  
We were having a kind of reunion,  
you know...She'd gone back to her  
husband...we hadn't seen her in a  
bit - we like to try and support  
each other...make sure we're okay.

CLARKE  
Why wouldn't she be "okay"?

TINA  
You know what this place is, yeah?

Clarke looks at her waiting for her to answer her own question.

TINA (CONT'D)

A women's "refuge", yeah? The women  
who come here... They're not  
"okay". We're broken. We need a  
place to be safe and try to mend...

CLARKE

Jenny was "broken"?

Tina's face hardens:

TINA

Jenny's dead.

36

INT. THE LYELL CENTRE. RECEPTION - DAY 3. 08.30

36

BEN MCINTOSH, 30s, dressed in a business suit, with a brief  
case waits patiently. He looks every inch a lawyer.

37

INT. THE LYELL CENTRE. THOMAS' OFFICE - DAY 3. 08.31

37

Thomas greets Ben at the door.

THOMAS

Sorry to keep you waiting...Dr.  
Thomas Chamberlain.

They shake hands and walk into the office.

BEN

Ben McIntosh. From the Home Office.

THOMAS

How can I help you?

BEN

I thought I should come and speak  
to you directly about the complaint  
that's been made against you.

THOMAS

What complaint? I'm unaware of any  
complaint against the Centre.

BEN

It's not against the Centre. It's  
against you.

This catches Thomas off guard.

THOMAS

And what's the nature of the  
complaint?

BEN

Sexual harassment.

Thomas is absolutely staggered.

THOMAS

That's ridiculous. It's not true.

They look at each other.

THOMAS (CONT'D)

I'm telling you! It's just not  
true!

Hart appears in the doorway.

HART

A taste of what it feels like to be  
innocent and accused...

THOMAS

You bastard.

Hart laughs.

HART

I'm sorry...

THOMAS

You should be sorry!

Hart still smiling, takes the heat out of the situation.

HART

I am. Honestly.

Hart introduces Ben.

HART (CONT'D)

Ben is a great friend and an  
excellent young barrister.

BEN

I did my tutelage with Judge  
Lansing.

Hart looks hard at Thomas and asks:

HART

Are you okay?

Thomas laughs at himself - not sure how he feels:

THOMAS

You totally wound me up...

HART

I know. You begin to wonder. Doubt  
yourself. The terrible pit in your  
stomach that opens and the heat  
that is overwhelming. You think  
about what you might have done...  
what you said...The casual squeeze  
of her arm...then you consider what  
the allegations mean and how  
they'll destroy your life. You know  
they're not true and think no one  
will believe you. Women we've  
worked with all of our careers  
suddenly turn on us. Women are  
innocent. Men are guilty. That is  
the way of the world.

(MORE)

HART (CONT'D)

We're all under siege. It's almost  
a sport now. And it has to stop.

Hart has Thomas' attention.

HART (CONT'D)

Help us stop it.

Hart hands him a dossier.

HART (CONT'D)

Ben has a client with a problem. An  
accusation we need your scientific  
expertise to dismantle.

Thomas glances at the dossier - it's been redacted.

HART (CONT'D)

It's a bit sensitive - so the names  
have been redacted.

BEN

I wonder if you could have a look  
at it. See what you think. Give us  
some advice?

THOMAS

Happy to look.

HART

Thank you Thomas. Much appreciated.  
Never forgotten.

Hart and Ben are about to go. Hart smiles.

HART (CONT'D)

We had you, didn't we?

Thomas nods - he's not quite recovered.

THOMAS

You had me.

38

INT. THE LYELL. OFFICE - DAY 3. 09.08

38

Nikki is reviewing blood results. She walks from her desk to Jack and Clarissa's Forensic lab as she looks at them.

39

INT. THE LYELL. SCIENCE ROOM - DAY 3. 09.08

39

Clarissa has the labelled dish of small pieces of plastic and is examining them under a microscope.

Jack is organising samples of the organic matter he collected from the crime scene: vegetation, dirt, gravel from around the train tracks, all from the scene.

Nikki arrives at the door.

NIKKI

Was there actually "gin" in the gin bottle found at the scene?

JACK

Yeah.

NIKKI

You've tested it?

CLARISSA

Yes. With tonic water.

JACK

Of course, we've tested it. Why?

NIKKI

Blood tests. She hadn't been drinking...

CLARISSA

Really.

NIKKI

Yeah.

CLARISSA

So why would there have been a "gin bottle" at the scene, next to the body?

Nikki shrugs.

NIKKI

A coincidence?

Clarissa adds more defining information.

CLARISSA

It had fingerprints on one side of the bottle but no thumbprint...

Nikki looks to Jack before musing.

NIKKI

I don't know. To make it look like she'd been drinking? You know, like a prop?

Clarissa says with mock surprise and wonder:

CLARISSA

A prop?!

And then looks over to Jack pointedly.

40

EXT./ INT. THE "SPES" WOMEN'S REFUGE - DAY 3. 09.10

40

The bell rings at the exterior gate of the house. Sharon moves from the sitting room to the small reception office by the front door. She looks at a CCTV image on her computer screen.

She moves to the front door but before she opens it she turns back to look in the sitting room and asks:

SHARON

Are you ready?

WE SEE IN THE SITTING ROOM -

Tina is waiting with her two girls, Daisy and Poppy. There's a terror and reluctance in Tina's face, as though she thinks she's being dragged towards something morally reprehensible. Daisy clings to her mother's leg, her face buried in it.

Sharon opens the front door and reveals two women from Social Services - the FIRST who is in her late forties, MRS. LASHER, and a SECOND in her late twenties. Both are dressed in social worker "business clothes".

MRS. LASHER

We're from Social Services to see  
Mrs. Harcourt?

41

INT. THE "SPES" WOMEN'S REFUGE. SITTING ROOM - DAY 3. 09.13<sup>41</sup>

Sharon watches from the reception area at the scene unfolding in the Sitting Room. She finds it painful to watch and has to turn away -

IN THE SITTING ROOM

Tina kneels in front of her two little girls while the two women from Social Services stand back and observe.

TINA

You know mummy loves you...she  
loves you more than anything...  
anything.

There's a beat as she tries to keep herself together. She doesn't want to lose it in front of her daughters.

TINA (CONT'D)

But mummy's not perfect. Sometimes  
mummy makes mistakes. She does  
things that aren't right. Things  
that she wishes she hadn't.

Tina begins to cry silent tears as she talks to her girls.

TINA (CONT'D)

I hope you can forgive mummy for  
the things she does wrong...

Daisy throws her arms around Tina's neck and tries to console her. Tina peels her off and explains:

TINA (CONT'D)

It's okay, sweetheart...it's okay.

Tina smiles and tries to settle her two girls.

TINA (CONT'D)

And I want you to know that I will  
always believe you. No matter what.  
Do you understand?

The two women from Social Services show a little anxiety.

TINA (CONT'D)

When you go to see your father...

Daisy begins to cry. Poppy says to her mother:

POPPY

I don't want to go, mummy.

TINA

There's no need to be afraid of  
him...

Tina can't stop her tears and the hitches in her breath that accompany her attempts to stop her self from sobbing.

TINA (CONT'D)

Okay? There is nothing to be afraid  
of...

Tina closes her eyes. She feels dirty. She hopes they'll be able to forgive her one day.

MRS. LASHER

Okay, girls! Shall we go and see  
your father?

Mrs. Lasher and her colleague each take the hand of one of the girls. Daisy and Poppy resist. Tina snaps at them and hates herself for it:

TINA

Go! You have to go!

Daisy and Poppy leave with the women from Social Services while Tina remains on her knees. She doesn't watch them go.

42

**OMITTED**

42

43

**OMITTED**

43

44

**OMITTED**

44

SW23 SEVEN TIMES - PART ONE - GREEN AMENDED SHOOTING SCRIPT 36.

45

OMITTED

45

46

INT. OWEN'S FLAT. SITTING ROOM - NIGHT 3. 21.30

46

Owen and Cheryl are with a group of Rohan's friends in the flat. "Drill" music being played. They are smoking marijuana and doing harder drugs. Owen is playful, miming and moving to the music. His friends laugh at his antics. He hands a heavily taped up package - the size of a small bag of sugar - to Cheryl. Referring to the package:

CHERYL

What?

OWEN

Put it in your bag. Here's the address. I'll meet you there.

CHERYL

I'm not doing this...

Owen kisses her and smiles.

OWEN

Yes, you are. Okay?

She resists and we see a flash of anger. He puts his arm around her - it looks at first to be loving - but then he squeezes too hard. Whispers:

OWEN (CONT'D)

You feel me?

She looks at him defiantly. Owen smiles. He laughs as he says to the others in the room:

OWEN (CONT'D)

Anybody want to do my slut girlfriend? You can take turns with the ugly bitch...

The men and women in the room laugh weakly and one of the girls says that what Owen has said is "messed up."

But they are too stoned to get too excited. They don't care and they don't realise how threatened Cheryl feels. Owen laughs with them. He looks back to Cheryl and says quietly, warningly - cajoling Cheryl:

OWEN (CONT'D)

Come on baby...we'll get this done and then we can spend some "you and me" time together...We just got to get this done, yeah? I love you. You know I love you.

He kisses her.

47

EXT. A HIGH STREET/SIDE STREET - NIGHT 3. 21.50

47

Cheryl walks along the high street. She walks past a Police Car which is stopped with its blue light flashing.

Cheryl smiles at the POLICE OFFICER who is watching while his UNIFORMED PARTNER does the "stop and search" of TWO YOUNG MEN - ONE BLACK, ONE WHITE.

She turns into the side street. She sees Owen waiting by his car towards the end of the street.

She arrives. Owen kisses her. He takes the package from her bag and moves to the door of a terraced house.

Cheryl watches him disappear inside. He's there briefly before he comes out and smiles at her - a big, victorious grin. Cheryl doesn't return the smile.

48

INT. OWEN'S FLAT. A BEDROOM - NIGHT 3. 23.05

48

Owen and Cheryl are kissing. She is still unhappy with him. Not into it. She pulls away. He grabs her and pushes her face down on the bed. Pins her there. He begins to pull her trousers off. She struggles:

CHERYL

No!

(then screams)

Noo!!

He doesn't listen.

OWEN

Give it to me...come on...Why you making me do this?

He pushes her back down on the bed - prone - puts his body weight on top of her. She cries:

CHERYL

Please...no!

Cheryl's face, turned to the side and pushed down on the bed, in despair.

49

**INT. THE LYELL. MORTUARY - DAY 4. 12.15**

49

Nikki is working over Jenny Shaw's body. Her body is lying face down, prone on the table, Her legs are opened slightly.

We come off the body onto Nikki's face. She's workmanlike - trying to remain emotionally detached as she says into a microphone:

NIKKI

There is scarring from tears to the tissue around the anus and vagina consistent with forced penetration.

Nikki turns away from the body as she tells technicians:

NIKKI (CONT'D)

Can I see the scans of her abdomen and pelvic region, please?

She moves away from the cutting table as she removes her gloves.

She looks up and thinks she sees -

FLASH IMAGE

HER MOTHER, Carol in a reflection in the glass. Carol is sitting, in her summer dress, her head resting on her folding arms which are clutching her knees - a ball of despair.

THEN -

A TECHNICIAN hands Nikki the large format envelope with photos from the scans in them. The Technician calls "Dr. Alexander."

Nikki turns to take the large envelope. When she looks back the image of her mother has disappeared.

Nikki looks at the first scan. Reports what she sees:

NIKKI (CONT'D)

Zygomatic complex fractures.

She looks at a second scan of the ribs and torso -

50

INT. NIKKI'S PARENTS BEDROOM - NIGHT (1979)

50

Carol unbuttons her summer dress and lets it fall to the ground. She looks at her body in the mirror. There are bruises on her torso, rib cage area and breasts.

LITTLE NIKKI

What happened?

Carol jumps a little from the surprise of her daughter's voice. She turns and smiles at Little Nikki standing in the doorway.

CAROL

You surprised me, Nicks.

LITTLE NIKKI

Sorry.

CAROL

I fell down.

LITTLE NIKKI

How?

CAROL

Tripped on a step.

Little Nikki tells her with the wisdom of an adult.

LITTLE NIKKI

You need to be more careful, mummy.

Carol agrees - but for different reasons than her daughter understands.

CAROL

Yes. Yes, I do.

51

INT. THE LYELL. MORTUARY - DAY 4. 12.17

51

Nikki's face as she remembers. She says to a MORTUARY ASSISTANT.

NIKKI

Let's do the histology...

52

INT. THE "SPES" WOMEN'S REFUGE - DAY 4. 12.30

52

Tina watches as Sharon helps A VOLUNTEER strip the bed and clean a room.

TINA

Lucie's gone?

SHARON

She left yesterday. She seemed positive. In good spirits.

A loud bell rings down stairs. Sharon's surprised. She moves to the window and looks out as Tina asks:

TINA

Visitor?

53

EXT. THE "SPES" WOMEN'S REFUGE - DAY 4. 12.31

53

The front door opens to reveal Cheryl. She has a smudge of dried blood on her face and blood stains on her shirt. She's been beaten up. She looks at Sharon and asks - almost like a child.

CHERYL

I know I'm meant to call...I've got nowhere else to go.

She breaks down.

CHERYL (CONT'D)

Can I stay here? Please?

Tina sees Cheryl at the door and rushes forward to embrace her.

TINA

Oh Cheryl...oh my god...

Sharon and Tina wrap her in their arms and escort her inside.

54

INT. THE LYELL. THE SCIENCE ROOM - DAY 4. 12.35

54

Nikki is at a high powered microscope looking at tissue samples on slides. She is taken aback by what she thinks she finds.

She reaches for a phone. She picks it up:

NIKKI

Thomas?

54A

INT. THE LYELL. THE SCIENCE ROOM - DAY 4. 12.35

54A

Nikki stands beside Thomas. Thomas wears a concerned expression when he looks to Nikki.

THOMAS

No inflammatory reaction...

NIKKI

None.

THOMAS

Have you looked at her eyes?

NIKKI

I did. Nothing.

THOMAS

You found plastic in the mouth?

Nikki nods.

THOMAS (CONT'D)

We should look again.

55

INT. THE LYELL. THE MORTUARY - DAY 4. 12.45

55

Nikki uses an ophthalmoscope to look at Jenny's eyes. She examines the eyes and is surprised to find:

NIKKI

Evidence of petechial haemorrhages in both eyes...How did I miss them?

THOMAS

They can become more evident over time after death...

56

INT. THE LYELL. VIEWING GALLERY - DAY 4. 13.25

56

Nikki is with Thomas, Jack and Clarissa.

NIKKI

The histology shows no evidence of inflammatory reaction on the skin at the site of electric shock. That indicates that injury was post-mortem.

JACK

She didn't die of electrocution?

THOMAS

No.

CLARISSA

How did she die?

NIKKI

The petechial haemorrhaging in the eyes...

An image of the haemorrhaging goes up on the screen(s).

NIKKI (CONT'D)

The injuries around her face and head were antemortem. Zygomatic complex fractures of the right side of her face suggest the blow came from the left of her attacker moving to the right. The ferocity of the blow would suggest that the attacker may be left handed.

(a beat)

I think she was beaten unconscious and then suffocated. Pieces of thin plastic...

CLARISSA

...Low-density polyethylene 10 micrometres thick.

NIKKI

Were found in the deceased's mouth between the lower incisors and canines.

JACK

Cling film?

NIKKI

It's likely that cling film was used to wrap her face and head and suffocate her.

A photograph of Jenny's body on the railway tracks is put up on the screens.

NIKKI (CONT'D)

Someone kills her and throws her on the tracks.

THOMAS

Presumably they hoped the next train would destroy any evidence?

JACK

Her body hits the rails, the electric rails arc, and the power is turned off before the next train arrives.

Silence. Thomas looks to Jack:

THOMAS

Have we collected DNA from the women she was going to meet?

57

INT. THE "SPES" WOMEN'S REFUGE - DAY 4. 14.35

57

Tina sits with Cheryl. She is tidying up Cheryl's facial cuts and bruises. Tina removes an ice pack from her left cheek. Then she begins to apply some make-up over the bruise so it is covered and looks vaguely skin-toned.

CHERYL

The things he says...I never know  
what he's going to do...He  
changes... somebody I don't know.  
Why do I do this to myself..? Why?  
I thought he was going to kill me,  
Tina.

Tina stops. Looks at Cheryl carefully and tells her.

TINA

Jenny's dead.

Cheryl doesn't react outwardly - it's all internalised - she's thinking about herself as she says:

CHERYL

Of course. What else was going to  
happen?

Cheryl goes very quiet. Sharon Evelina enters.

SHARON

How are you feeling?

Cheryl nods "okay".

SHARON (CONT'D)

Police are here. Could you come  
downstairs?

58

INT./EXT. THE "SPES" WOMEN'S REFUGE - DAY 4. 14.36

58

Clarke is in the front of the refuge. Jack is just inside the front door collecting DNA samples. He finishes taking a swab from Tina.

JACK

This stops us chasing our tail.

Cheryl steps forward. Jack looks at her. Sees the injuries to her face and the make-up that is trying to cover it. Jack tries not to react - but his eyes betray him. Cheryl notices and tries to make him feel better:

CHERYL

You should see the other guy...

Jack smiles. Swabs.

59

INT. THE MORTUARY - DAY 4. 14.45

59

Nikki stands quietly with Jenny's body. She covers it. She writes a few notes. Touches her hair, moves it to the side. Gentle. She sees the MAKE-UP covering one of the historic CIGARETTE BURN SCARS beneath her ear.

The door opens. Thomas speaks to her from the doorway:

THOMAS

The Detective Inspector wants to do a formal ID with the deceased's husband.

Nikki reacts badly. We can see she finds it offensive that Jenny's husband is doing the ID.

NIKKI

Her husband?

THOMAS

Yes. Is there a problem?

There's a beat. Nikki doesn't answer. Then:

NIKKI

I'll see the body's prepared.

60

INT. THE LYELL. RECEPTION - DAY 4. 15.30

60

Sid Clarke waits with Robbie Shaw. On the other side of the glass, a distance down the corridor, we see Nikki - looking at them. Steeling herself to the task.

She walks forward. The doors open and -

NIKKI

Dr. Alexander.

Robbie stands. Sid Clarke moves to greet her. Shakes her hand.

CLARKE

**Sid** Clarke. This is Robbie Shaw.

Robbie looks devastated. He puts his hand out to shake hers. Clarke watches as Nikki has to decide whether to take his hand or not. She's horrified by the thought of it - time stands still for a moment, she doesn't want to touch him -

Then she shakes his hand and real time is restored.

NIKKI

Follow me?

Nikki leads them down the corridor.

61 INT. LYELL CENTRE. CORRIDOR TO CHAPEL OF REST - DAY 4. 15.33

Nikki holds the door as Robbie enters to be with the body of his wife. Clarke follows him in.

62 INT. THE LYELL. CHAPEL OF REST - DAY 4. 15.34 62

Robbie looks at the body of his wife. He begins to sob uncontrollably. He is barely understandable as he says:

ROBBIE  
It's her. It's Jenny.

Clarke nods. He moves to the door to leave.

CLARKE  
Take your time.

Robbie nods and offers a barely audible "thank you".

63 INT. LYELL CENTRE. CORRIDOR TO CHAPEL OF REST - DAY 4. 15.35

Clarke has come out of the room. He sees Nikki waiting a short distance away down the corridor, leaning against the wall - unable to hide her hostility. Clarke moves to her.

Silence for a moment before:

CLARKE  
How guilty is he?

Nikki is cautious.

NIKKI  
I don't decide guilt or innocence.

CLARKE  
You're not hiding your warm feelings towards him.

We see Robbie through the window of the mortuary sobbing over her body. Nikki nods towards him:

NIKKI  
You're never crying for the dead are you? You're crying for yourself. Remorse? Loss? The inability to make things "better" or "different"? The realisation of "finality".

Robbie comes out of the Chapel of Rest. He nods to Clarke - is unsettled. Emotionally overwhelmed:

ROBBIE  
Thank you.

Nikki leads Clarke and Robbie Shaw down the corridor towards the exit as Robbie says in a daze:

ROBBIE (CONT'D)

I need to speak to Cat. There's always that hope, isn't there, that maybe there's a mistake.

He asks:

ROBBIE (CONT'D)

What do I do now? Do I get a funeral director to come and get her? I need to ask her parents whether they want a church service...When can I bury her?

CLARKE

The Coroner will decide when the body can be released. I'll ask the Coroner's Officer to be in touch with you. They can go through the details...

They arrive at the door. Clarke tells him as he goes:

CLARKE (CONT'D)

I'm sorry for your loss.

Robbie nods and says quietly:

ROBBIE

Thank you.

There is silence as Robbie leaves. Once he's gone Nikki asks:

NIKKI

Who is "Cat"?

CLARKE

His daughter.

The information hits Nikki. Troubles her more than it normally would.

NIKKI

He has a daughter?

CLARKE

Yeah.

NIKKI

How old?

CLARKE

I don't know...thirteen, fourteen.

NIKKI

Is she okay?

CLARKE

Appears to be. Social Services are aware.

NIKKI

Does she have anyone else?

CLARKE

I believe she's close to her grandparents.

Clarke looks to Nikki as she takes this information in:

CLARKE (CONT'D)

You think he should be locked up forever, don't you?

NIKKI

"Forever" might not be long enough.

64

INT. THE LYELL. VIEWING GALLERY - DAY 4. 16.05

64

We're looking through the glass as -

Clarke listens as Jack, Clarissa, Nikki and Thomas walk him through the information they've gathered. They are animated but we don't hear them speaking. We arrive in the room to hear:

CLARKE

What do we have that can actually tie him to his wife's murder?

No one rushes to answer - they don't have anything.

NIKKI

Statistics.

They are split on gender lines - it happens naturally without them even noticing it.

JACK

There's no CCTV coverage...

THOMAS

We don't know where she was murdered...

JACK

If she was murdered elsewhere, her body would have to be transported to where it was found.

CLARKE

Robbie Shaw doesn't have a car.

CLARISSA

Co-conspirator?

CLARKE

Is there any evidence that points to one?

NIKKI

How many minutes are there between trains?

CLARISSA

Eight.

NIKKI

We have an eight minute window when Jenny Shaw's body arrived on the tracks.

THOMAS

We know Robbie Shaw's movements?

Clarke consults his notes as he rattles off:

CLARKE

At work, then home, then goes to his wife's parents with his daughter. Then he returned home and waited for her there.

CLARISSA

His mobile?

CLARKE

The cells his phone connected to verify his movements...

CLARISSA

Doesn't place him near the scene?

CLARKE

No.

Clarke tries again:

CLARKE (CONT'D)

Is there any evidence that gives us  
a reasonable prospect of  
conviction?

CLARISSA

She'd gone to a women's refuge...

THOMAS

And she went home. She went back to  
him.

NIKKI

On average, a woman will leave an  
abusive relationship seven times  
before she leaves for good...

CLARISSA

One way - or another...

NIKKI

We have evidence of historic abuse.  
Thermal pattern injury consistent  
with a cigarette burn. Rupture of  
the left tympanic membrane...  
Zygomatic complex fractures and  
bruising...historic broken ribs and  
soft tissue trauma...scarring to  
tissue around the anus and vagina  
consistent with forced penetration.  
These are injuries commonly  
associated with domestic abuse.

(a beat)

If you're capable of hurting your  
wife like this...you're capable of  
killing her.

CLARKE

That's it? What you think he's  
capable of? If we put everyone we  
thought was capable of murder  
inside we'd never be able to build  
enough prisons.

Nikki rejects Clarke's argument.

NIKKI

"Uxoricide". That's what it's called  
when a man kills his wife. Eight  
women a month in England and Wales  
are victims of "uxoricide". 55% of  
murdered women are killed by their  
husband or partner...current or  
"ex"...

CLARKE

She always goes back. Six years ago  
the police were involved...she  
wouldn't pursue a prosecution.

NIKKI

You can pursue one this time. She's  
not here to stop you.

65

INT. THE SHAW TERRACED HOUSE - DAY 5. 09.00

65

Jack, Clarke and other Scene of Crime Officers are at the door. Robbie answers it. He's surprised to see them.

CLARKE

Mr. Shaw, I'm sorry to trouble you.  
We think foul play may be involved  
with your wife's death...

ROBBIE

Foul play?

CLARKE

We think she may have been  
murdered.

Robbie is taken aback.

CLARKE (CONT'D)

We need to search your house and  
take some DNA. I'm sorry I know  
it's intrusive.

Robbie seems genuinely unbothered by their presence.

ROBBIE

Okay. Of course.

Then a change of heart:

ROBBIE (CONT'D)

But it's not really a convenient  
time...Could you come back later or  
tomorrow?

Clarke hands him a search warrant.

CLARKE

No.

Robbie stiffens. Clarke reassures him.

CLARKE (CONT'D)

It's a search warrant. That copy's  
for you. We've got the resources  
now...we need to use them...

Robbie is trying to understand what is written on the piece of paper as Jack asks him politely:

JACK  
Shall we do the DNA swab first?  
It's very simple to do...

Robbie looks at him - resistant.

66

INT. THE SHAW TERRACED HOUSE - DAY 5. 09.03

66

Robbie and Cat are in the sitting room with Jack and Clarke. Jack takes a swab of the inside of Robbie's mouth.

JACK  
We'll be able to eliminate your DNA  
from the investigation.

CLARKE  
Stops us chasing our tails.

Seals and bags the sample. He takes out another swab. Looks at Cat:

JACK  
Open.

ROBBIE  
What are you expecting to find?

Jack swabs the inside of Cat's mouth.

JACK  
We try not to have any  
expectations.

67

**OMITTED**

67

68

**EXT. HMP BRONZEFIELD, ASHFORD - DAY 5. 09.15**

68

JADE BRANDYCE (28), a tough looking young woman with shoulder length hair, tattoos and attitude, comes out of the doors of the Women's and Youth prison, carrying a duffel bag.

She looks across the parking lot and sees Lucie Hudson. Smiles. She moves to her, arms outstretched.

JADE

I love you, baby...

They kiss.

JADE (CONT'D)

I love you so much!

The two women laugh and hold each other tight.

69

**INT. THE SHAW TERRACED HOUSE - DAY 5. 09.20**

69

Jack moves through the master bedroom. He opens Robbie's cupboard begins to look through it.

He looks at Robbie's SHOES - for blood or any other material that might be of interest.

Jack's phone rings. He looks at it. "Clarissa". Annoyed he begins to put it back in his pocket. Then he thinks better of it. Answers:

JACK

Clarissa?

70

INT. THE LYELL. OFFICE - DAY 5. 09.20

70

Clarissa is at her desk. She reminds Jack.

CLARISSA

Clothing and shoes. Make sure you check them.

71

INT. THE SHAW TERRACED HOUSE - DAY 5. CONTINUOUS

71

Jack nods as he looks at the shoes and clothing he is examining.

JACK

Okay. Good call. I'll do that.

72

INT. THE LYELL. OFFICE - DAY 5. CONTINUOUS

72

Clarissa is at her desk. She reminds Jack.

CLARISSA

Look for blood spatter... and grass stains from the area by the railway track. The grass was so long there...it's bound to have transferred material - grass seeds and pollen grains...

73

INT. THE SHAW TERRACED HOUSE - DAY 5. CONTINUOUS

73

Jack nods. He's not going to get irritated.

JACK

Okay. Is that everything?

CLARISSA (O.S.)

For now.

JACK

I'll see you later. Bye.

Jack continues to inspect the shoes and clothing. He bags the clothing.

THEN -

Jack moves through the kitchen. He opens drawers - then finds the roll of cling film in its open box. He carefully lifts it and sets it into an evidence bag.

THEN -

Jack uses a white light to inspect the kitchen table and counter.

He detects a small amount of blood spatter on the kitchen table and on the counter top. There is also a small amount of spatter on the floor near the kitchen sink.

JACK (CONT'D)

Clarke?

Clarke gets to the doorway of the kitchen and looks at the blue glow of the blood spatter. Jack speculates:

JACK (CONT'D)

He beats his wife up...cuts her face, breaks her cheekbone, bloodies her nose. The blood sprays. The body falls. He cleans up but you can never get all the blood...

Clarke says deadpan:

CLARKE

It's a good story. A better story if you can prove it.

Jack carefully collects sample swabs of the areas and puts them in "appropriate evidence containers".

74

INT. HEMATOLOGICAL ANALYSER MACHINE. A LAB - DAY 5. 13.40 74

The blood sample vials go through a machine which produces a printed result which -

75

INT. THE LYELL. SCIENCE ROOM - DAY 5. CONTINUOUS

75

- Nikki carries into the room. Clarissa is looking through a microscope at the cling film which Jack collected. Nikki has a concerned look on her face as she tells Jack.

NIKKI

Bovine.

Jack looks to her confused.

NIKKI (CONT'D)

It's not human blood. It's cow blood.

JACK

Bugger.

Nikki tries to offer some sort of explanation.

NIKKI

It's a kitchen. Food gets dropped. Blood gets spattered.

Nikki shrugs - disappointed. Clarissa hands Jack the evidence bag with the roll of cling film in it.

CLARISSA

Not LDPE. It's PVDC. It's not the same plastic wrap that Nikki found in Jenny Shaw's mouth.

Jack and Nikki share a look of disappointment.

CLARISSA (CONT'D)

Was there anything on his clothing?  
His shoes?

JACK

Nothing found...

Jack is quiet.

CLARISSA

Have we been able to independently verify what he was actually wearing on the night..?

JACK

No. Not yet.

They look at each other in quiet frustration.

76

INT. THE COLLYER HOUSE. SITTING ROOM - DAY 5. 14.01

76

Brian Collyer sits in a chair and weeps. He is bereft. Donna arrives in the doorway. Her eyes are red. She looks broken. She watches Brian in silence with a degree of disdain - rather than sympathy or empathy. Brian looks up at her.

DONNA

You pass it on like a disease. Made Jenny think it was normal...

He snarls at her with a ugly viciousness that we've not seen before.

BRIAN

What do you mean?

Brian gets up from his chair, slowly, deliberately. Never taking his eyes off her. Donna recoils in terror.

DONNA

Nothing...I didn't mean nothing...

She backs out of the room as Brian comes towards her slowly. She repeats with increasing desperation:

DONNA (CONT'D)

Nothing...

77

INT. THE LYELL. OFFICE - DAY/EVENING 5. 20.10

77

Nikki sits at her desk. Alone in the office. She flashes through photographs of Jenny Shaw on her computer screen.

She stops on one of the photos:

IMAGE ON THE SCREEN

"SKIN TONE MAKE-UP" is clearly visible caked on Jenny Shaw's neck - used to cover a still healing wound.

78

INT. CAROL'S MASTER BEDROOM - DAY (1979)

78

Little Nikki looks closely at her mother's neck and touches it with her finger. She looks at her finger and sees it has a creamy flesh coloured make-up on it. She's curious about it.

She wipes it on the inside of her forearm and we see the streak of flesh colour.

79

INT. THE LYELL. OFFICE - DAY/EVENING 5. CONTINUOUS

79

Nikki touches the screen where the make-up and wound are on Jenny's neck. A terrible recognition begins to wash over her. She saw the bruise as a child. Was she aware? Did she know?

Nikki looks over to the lights on in Thomas' Office as she gets her things together to go home:

80

INT. THE LYELL. THOMAS' OFFICE - DAY/EVENING 5. CONTINUOUS 80

Thomas is at his desk reading. He looks up and sees Nikki in the doorway:

NIKKI

Working?

THOMAS

Yes. I was asked to look at some accusations that were made against a Civil Servant...

NIKKI

Moonlighting?

Thomas dismisses it as trivial.

THOMAS

Advice. What are you doing here?

NIKKI

Nothing. Reflecting on things that were right in front of me but I didn't see. Maybe you don't need to see everything. Maybe that's how you protect yourself.

THOMAS

Aren't the things you don't see more terrifying?

Nikki thinks about it before:

NIKKI

I don't know.

81

EXT. THE LYELL - DAY/EVENING 5. 20.35

81

Nikki comes outside and walks to her car. She hears a voice:

ROBBIE

Is it you?

Nikki turns to see Robbie.

ROBBIE (CONT'D)

Are you the one that's telling them I killed my wife? I didn't kill her. You must be out of your mind...there must be something wrong with you...

Robbie starts to go as he says to her:

ROBBIE (CONT'D)

I didn't kill her.

Nikki is chilled by the encounter.

82

INT. THE "SPES" WOMEN'S REFUGE. TINA'S ROOM - NIGHT 5. 20.40

Cheryl is with Tina. They tuck Poppy and Daisy into bed.

CHERYL

Good night. Good night. Sweet dreams.

Cheryl kisses Poppy then Daisy "good night". She moves to join Tina on the other side of the room. They whisper:

CHERYL (CONT'D)

Who's going to protect Cat?

The women hold a look as they think about the answer. Tina sounds bereft as she asks hopelessly:

TINA

We can't do everything, can we?

Cheryl shakes her head "no". They look at each other feeling absolutely helpless. Then a wave of anxiety overwhelms Tina. We know she feels she has to do something.

83

INT. THE SHAW'S TERRACED HOUSE - DAY 6. 07.35

83

Robbie is at the front door with his "*Kano Storage Solutions*" jacket on and his bicycle. His voice is full of impatience:

ROBBIE

Cat!

This time there's a tinge of rage:

ROBBIE (CONT'D)

Cat!!

Cat comes down the stairs. Sullen.

ROBBIE (CONT'D)

You're going to be late for school.

84

EXT. THE COLLYER HOUSE - DAY 6. 11.20

84

Tina stands nervously at the front door of the Collyer house. The door opens revealing just a glimpse of Donna.

TINA

It's Tina.

I just wanted to say...it's not my place but you need to look after Cat...Get her away from him. Get her to your house. I'm not saying anything...I'm not accusing... but...you got to look after her.

There's no answer from Donna.

TINA (CONT'D)

Donna?

Tina pushes the front door open. Revealing Donna, standing ashamed in the entry hall of her house. She is wearing a terrible bruise and cut on her cheek and a black eye. She looks exhausted - the life sucked out of her. Tina's alarmed - as though she knows everything without asking:

TINA (CONT'D)

Donna...?

Donna opens the buttons on her blouse. Her torso is heavily bruised in several places from being struck. Tina asks like it's a code:

TINA (CONT'D)  
You fell down the stairs?

Donna nods.

DONNA  
Tripped on a step...

Then she says with brutal honesty and self-blame.

DONNA (CONT'D)  
The daughter always marries her  
father, doesn't she?

Tina stares at her bruised body.

85

INT. THE LYELL. THOMAS' OFFICE - DAY 6. 14.45

85

Clarke is with Thomas, Nikki, Jack and Clarissa.

THOMAS  
Do we think he killed her at the  
spot her body was found?

Thomas looks to Jack.

JACK  
It is possible but there is nothing  
that would make me think so -

THOMAS  
Blood at the scene?

NIKKI  
Her facial wounds would have  
produced significant blood spatter.

JACK  
We looked. Found nothing.

CLARKE  
Sniffer dogs found nothing.

Jack tries to find an excuse for their failure to find blood.

NIKKI  
I don't think the attack happened  
where we found the body.

JACK  
But she could have been asphyxiated  
there?

NIKKI  
Yes. The manner in which I believe  
she was asphyxiated would have  
caused little to no spatter.

THOMAS

Assaults her elsewhere. Transports  
her. Pushes her onto the tracks.

CLARKE

He doesn't have a car.

CLARISSA

He could have borrowed, hired or  
stolen a car...

THOMAS

Do we have anything that directly  
links Robbie Shaw to her death?

NIKKI

Other than he's abused his wife?

JACK

(ironic)

It's good you're keeping emotion  
out of this...

THOMAS

If we can't find the evidence that  
may tell us something.

CLARKE

It will certainly tell us *something*  
- I'm just not sure if it's telling  
us something about him or us.

NIKKI

The historic wounds, her NHS  
records...the Women's refuge...they  
create a narrative entirely  
consistent with domestic abuse.  
There's reasonable suspicion.  
Arrest him.

CLARKE

I can arrest him but we won't  
convict him...

NIKKI

Arrest him.

Clarke thinks. Nods. Then adds as he looks to the group:

CLARKE

If he's innocent...we'll let him go  
and I'll blame you.

CLARISSA

(deadpan)

That sounds like a plan.

86

EXT. A SECONDARY SCHOOL - DAY 6. 15.35

86

Donna sits staring straight ahead behind the wheel of her car - still. Cat runs to the passenger door and opens it.

DONNA

Jump in.

Cat is happy to see her Gran.

CAT

Thanks, Gran. Nice of you.

She jumps in, looks at Donna and senses something is wrong.

DONNA

You stay with me tonight.

87

EXT. THE SHAW TERRACED HOUSE - DAY 7. 08.10

87

Clarke and Cassandra are with several uniformed policemen at the front door of the house. Jack, with his gear, stands just behind them. Cassandra rings the bell. Neighbours peer out at them from their windows wondering what's going on. No answer.

JACK

He's not at work?

CLARKE

No. I called. Not there.

Cassandra pounds on the door. Nothing. Another Junior Police Officer pounds on the door harder - as though he is showing Cassandra how to do it properly. Clarke snarls at the Officer:

CLARKE (CONT'D)

You think he heard you, but not her?

Clarke shakes his head in derision - says "wanker" under his breath. Jack says to Clarke quietly:

JACK

You have Shaw's phone number?

CLARKE

(snapping)

Of course, I have his...

Clarke looks at Jack; the penny drops. He says to the group.

CLARKE (CONT'D)

Can everyone be very quiet, please?

Clarke dials. There's a faint ringing in the house.

CLARKE (CONT'D)  
The "big red key", please.

Officers move to the front door carrying a very heavy red battering ram, the "big red key". The second go shatters the door and locks. The front door flies open. Police flood in.

CLARKE (CONT'D)  
Cassandra? Shall we do our duty?

Cassandra moves to put the ramps down so that Clarke can get into the house. Jack moves to help her solicitously:

JACK  
Can I help?

Jack helps her - she looks at him, smiles. Clarke rolls through them.

CLARKE  
Cassandra?

Clarke moves forward into the Shaw's house. Cassandra follows

88

**INT. THE SHAW'S TERRACED HOUSE - DAY 7. 08.11**

88

We go with Jack into the house. Clarke and Cassandra are in front of him. Jack looks around, trying to anticipate any threat. They move towards the sound of the ringing phone.

The other Police Officers move aside as Clarke and Cassandra arrive at the still ringing mobile phone on a hall table. Jack sees something on the wall of the corridor. He leans forward and says quietly to Clarke.

JACK  
Have your officers check the house  
for an assailant and then leave.  
Tell them not to touch anything.  
We're in a crime scene.

Clarke looks at Jack quizzically, then he and Cassandra watch as Jack moves to the wall - as he gets closer we suddenly see what his eyes had spotted: blood spatter. Jack's head turns to follow the blood spatter and he finds:

Robbie Shaw lying on the ground. A pool of blood around his head. Shirt and trousers soaked in blood. Tears in the abdomen area of his shirt. Rivulets of blood, like deep red fingers, project out as though they're trying to flee the scene. Away from the body is a large AUTOMOTIVE WRENCH and a screwdriver.

THEN -

A gloved hand reaches down to inspect the head wound. As we pull away we see that the gloved hand belongs to Nikki. She looks to Jack then glances to Clarke:

NIKKI  
His skull has been crushed.

Clarke stares at the dead body trying to make sense of it.

FADE OUT.

END PART ONE