

SILENT WITNESS 23

BLOCK 3

PART 2

Seven Times

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Green Amended Shooting
Script

28/06/2019

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FADE IN ON:

89

INT. A B&B. BEDROOM/KITCHENETTE - DAY 7. 08.15

89

Jade is lying in the bed mostly covered by the sheets. Lucie straddles her in a loose T-shirt and pants. She plays with Jade's hair.

LUCIE

You should let it grow...

JADE

You think?

LUCIE

Long...like a "cowgirl".

JADE

You'd fancy me more..?

LUCIE

That'd be impossible.

Jade laughs. Lucie lets her laugh follow while she traces one of Jade's tattoos with her finger.

JADE

You been with anyone else while I've been away?

LUCIE

'Course not.

It's still warm when Jade asks:

JADE

You lying to me?

LUCIE

No. 'Course not.

Then it starts to go a little frightening.

JADE

I'd kill myself if I found out you'd cheated on me.

LUCIE

Don't talk like that.

JADE

I'm sorry I hurt you.
Before. I'm sorry.

Lucie nods. She doesn't want to talk about it.

LUCIE

I know.

JADE

It's because I love you.

LUCIE

'Course.

JADE

That's all it is.

Jade pulls Lucie's head down to her and kisses her passionately.

JADE (CONT'D)

It's love. Sometimes love makes you do things.

Lucie looks down on her and signals for her to "shush" with her forefinger to her lips. She leans forward and kisses her again.

90

INT. THE SHAW'S TERRACED HOUSE - DAY 7. 08.20

90

It's a crime scene.

Thomas, Nikki and Jack are there in personal protection suits. Clarke is at the threshold of the room watching with Cassandra. There is a flash of light as the crime scene is photographed. They speak quietly.

CLARKE

How long has he been dead?

NIKKI

Body's at room temperature.
Hypostasis has developed. Rigor mortis - fully completed...he's been dead roughly ten hours...give or take two or three hours...not exact...

CLARKE

He died yesterday evening?

NIKKI

Roughly.

CLARKE

Where's his daughter?

91

EXT./INT. THE COLLYER HOUSE - DAY 7. 08.31

91

DONNA opens her front door to discover TWO UNIFORMED POLICE OFFICERS. She is surprised to see them. Listens to them.

Opens the door wide to let them enter as she calls into the house:

DONNA

Cat?

She looks back at the Police Officers and asks with concern in her voice:

DONNA (CONT'D)

What's happened?

92

INT. THE SHAW'S TERRACED HOUSE - DAY 7. 08.42

92

Jack's gloved hand points at a LARGE AUTOMOTIVE WRENCH. He places a right angle ruler next to it. Nikki photographs the wrench and then the blood, skin, small pieces of bone and hair that appears glued to the wrench in situ.

CLARKE

Is that the murder weapon?

Jack glances to Nikki to get her view. Nikki looks at it, looks at the wound. She shrugs a "yes" to Jack. Jack looks back to Clarke:

JACK

Likely.

Jack collects the wrench and puts it into an evidence bag.

Thomas is examining the blood spatter.

CLARKE

Hit from behind?

THOMAS

Yes.

NIKKI

More than once.

Jack finds an overlong automotive screwdriver on the floor. He carefully collects it. Shows it to Nikki.

JACK

Any puncture or stab wounds?

NIKKI

Three I've found, in the abdomen.

*

93

INT. THE "SPES" WOMEN'S REFUGE. CHERYL'S ROOM - DAY 7. 09.07

Cheryl sits on her bed staring at her mobile phone which vibrates and shows the name "Owen" on the screen.

She is frozen by the sight. Doesn't move. Then a text. We see the screen:

"Talk to me. I love you."

The words terrify her.

94

INT. THE SHAW'S TERRACED HOUSE - DAY 7. 09.10

94

Detective Superintendent Donald Hart arrives - we immediately recognise him from Thomas' "men's club".

HART

Gentlemen.

Nikki glances over at him but before she can correct him. Hart sees Thomas:

HART (CONT'D)

Dr. Chamberlain.

THOMAS

Detective Superintendent.

HART

Do you have everything you need?

THOMAS

Yes. Thank you.

Hart points to Robbie's body.

HART

I understand he was a suspect you were coming to arrest in a domestic homicide?

CLARKE

That's correct.

HART

Change your thinking?

CLARKE

Wouldn't it change yours?

Hart smiles patronisingly. He already dislikes Clarke.

HART

Forced entry?

JACK

No.

HART

No?

JACK

Were the windows and doors locked?

HART

I'm sorry?

JACK

That's your next question.

Hart smiles tightly.

HART

And? Were they?

JACK

Yes.

HART

He knew his attacker or let them in?

CLARKE

Likely.

HART

Friend or work colleague?

CLARKE

Possible. He worked for Kano Storage Solutions.

HART

Did he have any enemies there?

THOMAS

Or any friends he might have let in?

JACK

His attacker could have had a key and let themselves in.

Hart considers the answer and guides Thomas away a little as he says quietly to him: - Jack can hear - Clarke can't:

HART

This sort of thing terrifies everyone. Let's escalate this, Thomas. Put our best people on it. And close it down quickly.

Thomas nods. Hart moves to Clarke.

HART (CONT'D)

Detective Inspector can I speak to you, please?

Hart goes so they can speak privately. Clarke follows. Cassandra starts to accompany them. Hart sees her and tells Clarke, clipped, efficient:

HART (CONT'D)
Just you.

Cassandra looks to Clarke for her instruction - he signals to her not to join them and she backs away.

Nikki watches as the black body bag is loaded on a gurney. *

Jack slides over to Thomas and says to him quietly:

JACK
Your best people? Do you keep them in a cupboard somewhere? Bring them out for 'high days and holidays'?

Jack shakes his head and walks away. Thomas is caught off guard.

Hart speaks firmly and quietly to Clarke as they move to leave the house.

HART
Do you really need that woman to help you do your job?

CLARKE
She doesn't help me do my job - she helps me so that I'm able to do my job...

HART
Are we splitting hairs?

Lucie is waiting outside. Jade comes out. She walks briskly away. Lucie chases to follow her.

Jade begins to unpack the gear she has just shoplifted from the Grocery Store.

JADE
Got us some presents...

Vegetables, cheese, a salt shaker, a *distinctive* ORANGE HANDLED KITCHEN KNIFE, soup in a plastic container, butter. Lucie starts to laugh as more and more items come out of Jade's clothing. Jade begins to laugh as well and they hurry along the high street. Life is good.

JADE (CONT'D)
How much money you got?

Lucie shrugs.

LUCIE

I don't know...some...

JADE

Enough to get me some gear?

Lucie's reluctant.

JADE (CONT'D)

A little welcome home party...

96

EXT. KANO STORAGE SOLUTIONS - DAY 7. 12.25

96

Jack and Clarke walk/roll across the parking lot past "Kano Storage Solutions" white vans - both small and large - and "zip car" by the hour rental vans. Customers are unloading items to put into store into large carts. They enter the reception office of the Self Storage building.

97

INT. RECEPTION. KANO STORAGE SOLUTIONS - DAY 7. 12.28

97

Jack looks around while Clarke speaks to THE EMPLOYEE at the counter. There are a range of items for sale. Cardboard storage boxes, plastic storage boxes of all sizes. Bubble wrap, a giant roll of brown wrapping paper, and a large roll of clear plastic wrap.

CLARKE

You worked with Robbie?

The employee nods.

CLARKE (CONT'D)

Did you know him well? Did you like him?

ON JACK

Jack's eye focuses on the plastic wrap. He slowly moves to it. Touches it and tears a piece off.

98

INT. THE LYELL. SCIENCE ROOM/OFFICE - DAY 7. 13.55

98

Clarissa is carefully looking at images of the fingerprints taken from the wrench and screwdriver found at the scene on a monitor. The tools are in their now unsealed evidence bags on her desk.

Jack puts the piece of plastic he took from Kano Self Storage on Clarissa's desk.

JACK

Can we have a look at this plastic?

CLARISSA

"We" means can "I" do it. Right?

JACK

You read my mind.

CLARISSA

Yes I do. And it's more a comic book than a novel.

She points to the evidence bags:

CLARISSA (CONT'D)

I've got several good prints - from the wrench and the screwdriver. Good impressions. "Arches". Rare. Five percent of the population. I'm also picking up a chemical residue on both tools.

JACK

What kind of chemical?

Clarissa looks at a document with the chemical analysis:

CLARISSA

Benzene sulphonic acid and C-10-13 Alkyl derivatives.

JACK

Okay. Should I know what that is?

CLARISSA

It's a degreaser. A professional degreaser.

JACK

As opposed to "amateur"?

CLARISSA

What's sad is you think you're funny.

Robbie Shaw's body is lying on the mortuary table, clothed. Attendants begin the process of removing his clothing, bagging it for evidence and preparing the body for a post-mortem examination.

Nikki is standing in the mortuary watching them and preparing herself. She sees the WEDDING RING on Robbie's left hand. It is tight on his finger.

Thomas enters, in his scrubs, ready to join her.

THOMAS

Nikki. If you don't mind I thought
I'd join.

Nikki is preoccupied by the "wedding ring".

THOMAS (CONT'D)

Nikki?

NIKKI

His wedding ring...

THOMAS

I'm sorry?

NIKKI

He's wearing his wedding ring.

Nikki calls to the attendants to stop the preparation:

NIKKI (CONT'D)

Stop.

The attendants look at her - surprised at the instruction.

Nikki moves to the body as she pulls a pair of gloves on. She focuses on the wedding ring. She struggles to take it off.

NIKKI (CONT'D)

It's too tight. He couldn't take it
off...

Nikki looks to the attendants.

NIKKI (CONT'D)

Can I have a saw please?

We hear the high pitched whine of the small electric saw.

100

INT. THE COLLYER HOUSE - DAY 7. 14.07

100

Hart and Clarke speak to Donna and Cat who are still absorbing Robbie's death. **The bruise on Donna's face is covered by make-up. Jack notices it.** Hart is the lead investigator now with Clarke relegated to a supporting role. Jack stands quietly observing with his suitcase of equipment. Clarke finds it odd that although Cat is in the room Hart and Donna talk as though she isn't.

*
*

HART

Catherine was here that night?

DONNA

"Cat". Yes.

HART

Why?

DONNA

She often stays here. I like it.

Clarke looks at Cat and asks her directly:

CLARKE

Do you like it?

Cat seems taken aback by the question.

CAT

Me?

Hart is irritated. He says quietly.

HART

I've got this, **Sid**. Thank you.

*

CLARKE

She's here. Probably worth asking
her?

Jack glances around the room. His eyes alight on a coaster and an ashtray with a "Garage" logo written on it. He sees several pens with the same logo and writing. Jack picks up the ashtray. Looks at it.

HART

How often do you stay over?

Cat glances to Donna.

DONNA

A few times a month. But, you know,
since her mum...

Donna's voice breaks. She's going to cry.

DONNA (CONT'D)

I didn't want to be alone last
night. So I asked her...

Jack hands the ashtray to Clarke. Points to the logo.

CLARKE

Your husband was out?

DONNA

Yes.

Clarke picks up the thread from the ashtray logo -

CLARKE

Working late at the garage?

DONNA

No.

CLARKE

Where?

Hart is annoyed that Clarke is hijacking "his" interview. He says quietly and firmly:

HART

Detective Inspector Clarke? Let me finish up?

Clarke puts his hand up to apologise to Hart and defers to him to continue the questioning. It takes Hart a beat to recover before he asks the same question:

HART (CONT'D)

Where?

Clarke glances over to Jack. Jack smiles tightly as they share amusement at the stupidity of Hart's vanity.

DONNA

I don't know. Drinking? I don't know where he went. He didn't say.

HART

And what time did he go out?

DONNA

I don't know exactly. Cat? Do you recall.

CAT

No.

DONNA

After dinner. We usually eat early. 6:30 - 7:00. Something like that.

101

INT. THE LYELL. MORTUARY - DAY 7. 14.10

101

THE WEDDING RING

drops into a specimen dish and dances for a moment before coming to rest. We see the cut in the metal.

Nikki carefully retrieves it with a pair of forceps. She looks at the inside of the wedding band under a high powered microscope.

THROUGH THE SCOPE

We see that there is some residue on the inside of the ring.

She swabs the inside of the WEDDING BAND - and then the RING FINGER.

Nikki labels the samples and then hands them to one of the attendants:

NIKKI

Get these to the lab for DNA.

The Attendant takes the samples and goes. Nikki tidies where she's working. Then she starts to leave the room. Thomas asks her:

THOMAS

Are we doing the post-mortem?

Nikki looks at him like he's lost his mind. She reminds him:

NIKKI

That's Robbie Shaw's body.

THOMAS

Yes. I know.

NIKKI

You need to get your "best" people on it.

Nikki turns and goes. Thomas is exasperated.

THOMAS

Come on, Nikki...

But Nikki is gone. Thomas looks back to the body. He says to Robbie Shaw's dead body with a weary shrug.

THOMAS (CONT'D)

Let's get started...

102

EXT. A CAFE - DAY 7. 15.05

102

Jade and Lucie are sitting at a table. She looks out at the women who are talking to friends.

JADE

Waiting for their sprogs...

She looks back out to the gathering of women.

JADE (CONT'D)

Which one of them do you fancy?

Lucie screws up her face. What kind of question is that?

JADE (CONT'D)

Come on. If you could pick one who would you go for?

LUCIE

Don't fancy any of them.

Jade looks at her with a "hard" almost menacing look.

JADE

Don't lie. You got to pick one.
Come on. Just a bit of a laugh.

Lucie looks out at the women. She is reluctant. Jade senses her reluctance and suggests:

JADE (CONT'D)

Okay. You have to guess who I fancy, then.

LUCIE

The one in the blue.

JADE

With the dark hair? Don't be daft.
You think I like her? What's wrong with you?

Jade looks back out. Smiles at one of the mothers who is getting spooked that they are staring at them.

JADE (CONT'D)

I like the blond one with the little titties. She's looking at me.

Jade gives the woman a smile and a nod and says to Lucie:

JADE (CONT'D)

Your go.

Lucie looks at the women.

LUCIE

The one on the right. Short reddish hair.

Jade reacts harshly.

JADE

On the right? You're joking me?

Jade looks at Lucie and gets up from the table and storms off. Lucie doesn't know what she's done wrong.

She chases after Jade.

LUCIE

Jade!

Nikki stands in front of the building. The police tape is still up. There is a uniformed policeman still guarding the crime scene. She walks towards the front door.

104

INT. THE SHAW TERRACED HOUSE - DAY 7. 15.36

104

Nikki moves to the master bedroom of the house and then walks through into the bathroom.

IN THE BATHROOM

It's not large but there is a cabinet with toiletries in it.

Nikki moves to look at the toiletries and finds an array of SKIN TONE make-up and blemish covers as well as bandages and antiseptic sprays and creams - much more than you would expect to find.

105

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

105

Little Nikki watches as her mother desperately is throwing clothing into a large suitcase. Little Nikki's arms are full of seven or eight stuffed animals.

There is something desperate in Carol's voice as she tells her daughter in an almost manic sing-song manner:

CAROL

We're just going away for a little while. Okay? It will be fun. But we have to hurry.

Her mother starts to rapidly throw her cosmetics into the suitcase, skin tone make-up, antiseptic cream, bandages. Then she thinks better of it and takes out the antiseptic and bandages and throws them on the floor.

CAROL (CONT'D)

Decide which of your teddies you want to bring...

LITTLE NIKKI

I want to bring them all.

CAROL

You can't bring them all.

LITTLE NIKKI

But I want to...

Carol breaks down crying.

CAROL

You can't.

We hear a door slam and hear Nikki's Father's voice calling:

NIKKI'S FATHER (O.S.)

Carol! I'm home.

Carol whispers to herself more than her daughter:

CAROL

You can't.

Carol sinks down onto the floor sobbing and tries to pick up the bandages and antiseptic.

Little Nikki watches - concerned - but not knowing what to do. Her arms full of the "teddies".

106

INT. THE SHAW'S MASTER BEDROOM - DAY 7. 15.40

106

Nikki's face as she looks at the toiletries. She opens a tube of skin toned covering cream. She puts a small amount on her finger. Looks at it.

Then wipes it on the inside of her arm and looks at it - remembering.

107

EXT. THE COLLYER GARAGE - DAY 7. 15.45

107

Brian Collyer is down in an oil pit supervising one of his mechanics as he works underneath a car. He looks through the gap between car and floor and sees Detective Superintendent Hart arriving with Clarke and Jack following.

Brian can't hear them and they're unaware that Brian is watching them.

HART

Clarke? Let me handle this.

CLARKE

Yes, sir.

HART

You're just a little out of your depth on this one.

CLARKE

Yes, sir.

HART

And lose the passive aggressive, "yes, sir".

Clarke doesn't say anything. Hart looks to him to make sure he's understood the instruction. Silence.

Jack stands back from Hart and Clarke holding his suitcase of equipment. He's unimpressed with Hart.

HART (CONT'D)

Wait here.

Clarke inhales to say "yes sir". Thinks better of it and doesn't. Hart moves forward and speaks to one of the mechanics asking for "Brian". Clarke glances at Jack. Jack says deadpan:

JACK
Wish he was my boss.

Jack looks around the garage - sees the walls and work benches full of tools. He sees name plates, with the name of the mechanic, on various work stations. They are all well organised. Tools in their place on racks.

Jack's eyes takes him to Brian Collyer's work station. A name plate and then a sign which says: "Beware - don't touch my tools don't even think about it!" With a skull and cross bones (the "bones" made out of wrenches).

Some of Brian's tools are not in their designated place - including the Automotive wrench.

Then Jack's eye arrives on Hart as he explains to Brian that his son-in-law is dead. Brian nods - without any demonstrative show of emotion. Hart turns and calls:

HART
Jack?

Jack moves forward.

THEN -

Jack guides Brian Collyer's fingers onto the ink pad and then rolls them onto the fingerprint card.

JACK
We'll find hundreds of fingerprints
as we work through the crime scene.

CLARKE
When was the last time you visited
your daughter's house?

BRIAN
Last week...

JACK
We build up a database of people
who would have recently been or
normally be in the house... people
we can eliminate. It makes the
investigation more efficient.

Brian nods his understanding. He asks Hart.

BRIAN
Does my granddaughter know?

HART

Yes.

Brian thinks about the situation. Shakes his head in dismay as the reality sinks in:

BRIAN

She's lucky...

JACK

Is she?

BRIAN

She was with us last night. That was lucky.

Clarke and Hart hear the remark.

HART

What time did you get back last night?

BRIAN

What do you mean?

Jack finishes the prints.

HART

Were you out last night?

BRIAN

No. Got an early night. Ask Dee and Cat.

Hart nods.

JACK

That's prints done.

Poker face about the claim that he was at home the previous night, Jack begins to put his equipment away as he asks:

JACK (CONT'D)

I've got a "wipe" if you want to get the ink off your hands...

Brian goes over to a bottle on his workstation and squirts some of the hand cleaner into the palms of his hands and cleans each of his fingertips.

BRIAN

I'm sorted. This stuff is magic.

Jack watches as Brian wipes each of his fingers clean.

JACK

Degreaser? I've never found gear
that works that well...they all say
they do...never in reality.

BRIAN

Best I've ever found...

Brian catches himself. He's disgusted:

BRIAN (CONT'D)

My daughter and my son-in-law are
dead and I'm talking about hand
cleaner...

CLARKE

Sometimes it's the small things,
the familiar things, that get you
through...

Brian looks at Clarke and sees the wisdom in his words.

BRIAN

Yeah. Maybe.

JACK

If I could take a couple of quick
DNA swabs. Same principle. Helps us
eliminate what we find. If you
could open your mouth... I'll just
wipe the inside of your cheeks.

Brian opens his mouth. As Jack takes the first swab - Brian
asks Clarke:

BRIAN

Who told you I was out?

HART

No one. I just presumed.

Brian looks at Hart - his confidence in the detectives is
eroding fast. Jack takes the second swab.

JACK

Thank you. All done.

Jack looks at Brian's fingers.

JACK (CONT'D)

Amazing. What's the name of that
stuff.

BRIAN

I'll write it down for you...

Jack holds up his phone:

JACK

If it's okay, I'll take a photo.

Jack photographs the label. He then turns it to look at the chemical composition of the hand cleaner. He photographs it.

108

EXT. THE "SPES" WOMEN'S REFUGE - DAY 7. 15.50

108

Owen stands at the exterior gate of the refuge. He repeatedly rings the bell.

109

INT. THE "SPES" WOMEN'S REFUGE. SITTING ROOM/OFFICE - DAY 109
CONTINUOUS

Sharon hears the bell ringing and moves to her office to look at the CCTV. Sharon sees Owen on the screen. Sharon presses a button on her computer and speaks into the intercom.

SHARON

How can I help you?

We hear the garbled voice of Owen as we watch him on the screen:

OWEN

I need to speak to Cheryl...I know
she's there.

110

INT. THE "SPES" WOMEN'S REFUGE. CHERYL'S ROOM - DAY 7.
CONTINUOUS

110

Cheryl is standing across the room from her ringing telephone. Terrified. Tina comes into her room.

TINA

Cheryl?

She sees the distress she's in. A sense of urgency and panic begins to pervade the room.

TINA (CONT'D)

Cheryl...what is it?

Cheryl can barely speak from fear. Sharon comes into the room to see Cheryl emotionally collapsing.

CHERYL

He found me.

SHARON

Is it Owen...?

CHERYL

How did he find me?

Tina looks at her phone. Hurries to it and looks at the location finder options.

TINA

You had your locator on in
"settings". He could find your
phone. He could track you.

Cheryl begins to cry.

CHERYL

I didn't turn that on...

Tina punches the icon which says: "Settings".

TINA

I'll turn it off. Are you on social
media? Get off it. All of it.

Cheryl is horrified that she's been found. The bell keeps ringing downstairs as they talk.

SHARON

I'll call the police.

CHERYL

No...! He said he'd kill me if I
talked to the police.

SHARON

I'm talking to the police...and the
council - I'll get you moved to a
safe place...there's new laws that
ensure...

Cheryl becomes hysterical.

CHERYL

He'll find me...he always finds
me...and he'll kill me...

Tina moves to comfort her. She holds Cheryl in her arms.

111

INT./EXT. THE "SPES" WOMEN'S REFUGE. OFFICE/FRONT GATE- DAY 1
7. 15.52

IN THE OFFICE

Sharon speaks into her computer that connects to the camera/intercom at the gate.

SHARON

No one lives here called Cheryl.

AT THE FRONT GATE

OWEN

She's there, don't lie to me.

SHARON

I've called the police.

OWEN

I don't care. I want you to tell her that I love her. I love her so much...She has to forgive me, yeah? She has to, 'cos I love her.

IN THE OFFICE

We see that Cheryl is standing in the doorway listening to the end of Owen's words:

OWEN (ON SCREEN) (CONT'D)

Tell her that I love her.

There's despair mixed with terror written on Cheryl's face.

112

INT. THE LYELL. OFFICE - DAY/EVE 7. 20.15

112 *

Nikki has the Wedding Band in its evidence bag on her desk. She's reading the report that has come back from the lab.

She moves to a stack of folders - flips through them until she finds one labelled: "JENNY SHAW".

113

INT. THE LYELL. MORTUARY - DAY/EVE 7. 20.20

113 *

Thomas is working on Robbie Shaw's body. He does a CT of the wound in Robbie Shaw's skull and matches the grooves in the wound to the grooves (or teeth) of the wrench.

He magnifies the **three** puncture wounds in Robbie's **abdomen**. We can clearly make out the length of the entry wounds on the skin.

114

INT. A B&B. A BEDROOM/KITCHENETTE - DAY 8. 09.40

114

We're tight on Jade's smiling face. She kisses Lucie on the lips and then we see the distinctive Orange Handled Knife. Jade puts it into Lucie's hand. She takes Lucie's arms and lays it so that the inside of the arm is up. She guides the tip of the knife to the arm. Looks a terrified Lucie in the eye: she whispers:

JADE

Do it...

We see the knife begin to cut the skin. We see the pain in Lucie's eyes as she gasps. Jade kisses her as Lucie cuts herself.

115

INT. THE LYELL. SCIENCE ROOM - DAY 8. 09.45

115

Clarissa is double checking fingerprints. She turns to Jack who is looking at the photograph of the hand cleaner. Jack is talking to himself as much as to Clarissa.

JACK

Active ingredients: Benzene sulphonic acid and C-10-13 Alkyl derivatives.

He looks to Clarissa. She is at her workstation looking at fingerprints on the monitor. A very sober look on her face. She turns to Jack and understates flatly:

CLARISSA

We have some evidence.

116

INT. THE LYELL. VIEWING GALLERY - DAY 8. 10.10

116

Hart and Clarke sit in the room listening as Nikki, Thomas, Clarissa, Jack walk through the evidence they have. An IMAGE of the WEDDING BAND on Robbie Shaw's finger goes up on the screens - the skin of his finger bulges a little around the gold band.

NIKKI

Robbie Shaw had put on weight. He couldn't remove his wedding ring.

The screens show the wound to Jenny Shaw's face.

NIKKI (CONT'D)

Jenny Shaw was struck in the face by a left handed blow. The ring on that hand tore her skin. Robbie Shaw couldn't clean under his ring because he couldn't get the ring off his hand.

We found skin and blood underneath the ring when we removed it. The DNA matches Jenny Shaw.

HART

She's dead. That blow didn't kill her, did it?

NIKKI

No.

HART

She was asphyxiated...isn't that what you believe? That's what's in your post-mortem?

NIKKI

Yes.

HART

Beyond the fact that her husband hit her, what does it give us?

NIKKI

Motive.

Clarissa puts up images of the Robbie Shaw murder weapon - the automotive wrench found at the scene.

CLARISSA

Is this the weapon that murdered Robbie Shaw?

THOMAS

Yes. Definitively. Tissue and blood from the deceased was found on the wrench. The teeth of the wrench match the impressions in the scalp.

The comparative photographs and CT scan go up on the screen matching the teeth of the jaws of the wrench with the grooves in the scalp of Robbie Shaw.

THOMAS (CONT'D)

We also have a screwdriver...

JACK

Found at the scene.

THOMAS

Which had blood from the deceased on the shaft and match the openings of the puncture wounds found on the body.

JACK

Both weapons had traces of a professional degreaser - which matched a degreaser we found at the Garage which Brian Collyer owns and runs.

CLARISSA

We were able to lift four very distinct impressions from the two weapons.

The fingerprint impressions go up on the screen.

JACK

And the fingerprints we took from Brian Collyer?

Clarissa puts them on the screen. She hits a button and we see red lines and circles matching the two different sets.

CLARISSA
Sixteen point match on all four.

HART
Brian Collyer used weapons from his garage to murder his son-in-law?

NIKKI
The motive was retribution for the abuse and killing of his daughter.

CLARKE
If they are his tools then there is a legitimate reason for his prints to be on them.

HART
How did the tools get from the garage to the scene of crime? No other prints on the tools? We have a reasonable chance of conviction.

Hart looks around the room. Clarke is sceptical. His face shows his concern about the conclusion.

HART (CONT'D)
Thank you. Good work. Write it up.
I'll speak to the CPS...Thank you,
Thomas.

CLARISSA
He put his best people on it.

Hart doesn't realise she is making a dig. Hart signals to Thomas and they go.

HART
Can we...?

It's clear Clarke isn't as excited. He's dour, reflective. Clarissa sees it:

CLARISSA
What's your problem?

Jack answers for him:

JACK
Brian Collyer left the murder weapon at the scene...

CLARISSA
That's it?

CLARKE
That's it.
And the fingerprints aren't in blood.

Nikki becomes interested and a little concerned.

NIKKI

Anything else?

CLARKE

He left the murder weapon behind -
which looks like it is almost
certainly from his garage.

JACK

He tagged himself - but he's not
behaving like someone who wants the
rest of the world to know. Who is
proud of it.

CLARKE

And he doesn't run. Willingly gives
up information...It's not
consistent. I don't know - it
seems... irrational to me.

NIKKI

Killing someone isn't a
particularly rational act.

CLARKE

You gave him a strong motive. A
"revenge" motive.

CLARISSA

We have good forensic evidence. A
motive. There's no alibi - he can't
prove where he was...

JACK

What if the wrench and the
screwdrivers are "props", Clarissa?

The remark hits home with her.

CLARKE

I'd better go. I don't want to miss
the celebration back in the office.

Clarke goes. Silence. They look at each other. The seeds of
doubt in the minds of Nikki, Clarissa and Jack are sown.

Hart and Thomas come into his room.

HART

Did you have a chance to review the
documents?

THOMAS

The accuser has intimate clothing which is torn and has the accused's DNA on it. It's pretty compelling. He's in a position of power. She works to his instruction. A power imbalance. *Prima facie*, I'd say she has a pretty strong argument for her complaint against him.

HART

How "indisputable" is DNA?

THOMAS

A DNA-17 profile matching at 10 loci offers a 1 in a billion chance of a match.

HART

What can you do to cast doubt on it?

Thomas looks at him - he doesn't like where this is going.

HART (CONT'D)

We need a Professor of your stature to step up and create enough doubt that the accusation won't stand.

THOMAS

You're not asking me to lie?

HART

Absolutely not. We want you to help us make sure justice is served.

THOMAS

Who is the accused?

Hart smiles tightly, he won't say.

HART

I'm sure this is a spurious complaint...

THOMAS

It doesn't appear to be.

HART

Appearances can be deceptive. This is a good man about to be destroyed by a proverbial woman scorned. Ben believes the DNA was illegally obtained. I think the woman has manipulated evidence. You would be "belt and braces"...we may never use your evidence. But we need it.

118 **INT. THE "SPES" WOMEN'S REFUGE - DAY 8. 16.05**

118

Sharon Roberts and Tina are speaking in the sitting room of the house. Tina's daughters, Poppy and Daisy, are playing on the floor. Poppy is reading a book. Daisy is colouring.

SHARON

This is temporary accommodation. I need to find you something long term. The council are committed to helping. It's their obligation. It's the law.

Tina nods.

The buzzer for the gate rings. Sharon goes to look at her monitor to see who it is.

Tina sees her walk from her office to open the front door. Tina watches with growing confusion and irritation as the TWO WOMEN from Social Services enter: Mrs. Lasher and her younger colleague:

MRS. LASHER

Hello, Mrs. Harcourt.

Poppy and Daisy react badly. Poppy is frightened.

MRS. LASHER (CONT'D)

Hi Poppy. Hi Daisy.

Tina is cautious.

TINA

What are you doing here?

Mrs. Lasher is pleasant but finding it hard to understand how Tina could have forgotten.

MRS. LASHER

We're here to collect your daughters...To take them to see their father.

Poppy begins to cry - it isn't histrionic crying - something deeper - a real fear. Daisy tries to hide behind her mother's chair. She says quietly to her mother - or maybe its a prayer:

DAISY

Please don't make me go...
please...please don't make me go.

A stream of tears run down Poppy's face as she tells her mother:

POPPY

I don't want to go.

Mrs. Lasher's pleasantness becomes smiling passive aggressiveness:

MRS. LASHER
Why don't we speak about this away from the girls?

DAISY
Please mum...no! Don't let them.
Please.

Tina is tortured. She tries to reason with them:

TINA
Why don't we see how it goes today...

Tracy begins wailing.

POPPY
No....! Please!

Daisy grabs her mother's leg and holds it tight with both her arms.

TINA
I don't think this is going to work today.

MRS. LASHER
We have an instruction from the court...

Tina refers to her girls as she replies:

TINA
Yeah. And I have an instruction as well.

Mrs. Lasher becomes very serious.

MRS. LASHER
Mrs. Harcourt? I need to speak to you.

Mrs. Lasher looks to her colleague and gestures for her to stay with the children. Tina asks Sharon:

TINA
Could you stay with them?

119 INT. THE "SPES" WOMEN'S REFUGE. RECEPTION OFFICE - DAY 8. 119
16.08

Mrs. Lasher closes the door to the Reception Office and turns to speak to Tina.

MRS. LASHER

You understand this isn't a request?

TINA

My girls are traumatised...

MRS. LASHER

You need to help us, help them, adjust.

TINA

Adjust to what? A punch masquerading as affection?

MRS. LASHER

The visit was supervised. There was no punch.

TINA

He wasn't going to punch them with you watching, was he? Why do you think I'm living here? Do you think I'm making this up?

MRS. LASHER

The family court has made a decision. The judge could punish you. Put you in prison. What will that do to your daughters? You'll be abandoning them.

Tina stares at her unmoved. She shrugs:

TINA

Poppy and Daisy don't want to go with you.

MRS. LASHER

They don't know what's best for them...

TINA

They don't. I do.
They aren't going with you.

THEN -

Mrs. Lasher and her Colleague are leaving. Tina watches them go - holding her two girls to her body with each arm.

Hart is accompanied by half a dozen Kevlar vest wearing uniformed officers. Jack and Clarke watch from the edge of the room.

Brian Collyer is being handcuffed by uniformed officers. He's stunned, and growing angrier by the moment as Hart reads the caution from a piece of paper.

HART

You are under arrest on suspicion
of the murder of Robbie Shaw...

BRIAN

You're jokin' me...
Do you have to do the handcuffs...?

HART

You do not have to say anything...

BRIAN

Why are you doing the
handcuffs!!

HART (CONT'D)

...but it may harm your
defence if you do not mention
when questioned...

BRIAN (CONT'D)

You don't need the
handcuffs...

HART (CONT'D)

...something which you later
rely on in court.

BRIAN (CONT'D)

I'm not going to struggle...

HART (CONT'D)

Anything you do say may be
given in evidence.

Jack notices Donna cowering in the kitchen and watching
through a crack in the door.

BRIAN (CONT'D)

Donna! Tell them!

Brian erupts in anger as the Police lead him from the house.

BRIAN (CONT'D)

I was here! Ask Donna! Ask Cat! I
was here, I never left the house!

She turns away and Jack catches a glimpse of the bruises on
the underside of her forearms as though she had raised her
arms to protect herself.

We hear Brian's voice fade as he is put into the police van
outside:

BRIAN(O.S.) (CONT'D)

Why are you doing this to me?!
Don't push me! What is this about?

And then a door closes and Brian's voice is gone. There is
silence in the house. Jack glances at Clarke.

JACK

Did you see her arms?

Clarke nods.

CLARKE

Start here and then go to his garage?

Clarke wheels forward:

CLARKE (CONT'D)

Mrs. Collyer?

Donna comes out of the kitchen area. Her face is taut. She's shaken. Jack treads gently:

JACK

We need to search your house.

Donna nods.

121

INT. THE COLLYER HOUSE - DAY 8. 17.20

121

Jack searches through the bookcases in the sitting room.

Then -

Jack searches through the kitchen area. He opens a drawer and finds a roll of CLING FILM. He pauses. Thinks about it. Removes it and puts it in an evidence bag.

122

INT. THE COLLYER HOUSE. MASTER BEDROOM - DAY 8. 17.24

122

Jack opens the wardrobe and looks at Brian Collyer's clothing, jackets and shoes.

He starts with jackets. He screens all the clothing in the wardrobe using a white Crimelite, sleeves and cuffs - looking for blood.

Then he moves to shoes. He looks at some dress shoes. Nothing grabs his attention. Then he picks up a pair of LIGHT WEIGHT WORK BOOTS...The uppers are leather and they have been cleaned. He places the shoes in a plastic evidence bag.

He finds a basket for laundry. Finds men's socks and a pair of work trousers in it. He lifts the dirty clothes and places them in evidence bags.

123

INT. THE LYELL. SCIENCE ROOM - DAY 8. 17.40

123

Clarissa is by herself. She looks at the BAGGED AUTOMOTIVE WRENCH. She considers the fingerprint match. She looks again at the DNA results. She's still troubled.

Thomas comes into the Science Room.

THOMAS

What are the reasons that DNA-17 might be thought unreliable?

CLARISSA

Partials. But even partials can be 1 in a billion depending on what you've got. An adventitious match where two profiles are very similar usually only happens when you are dealing with partials.

"Contamination". Contamination is easy to spot. Discordance: A lack of compatibility in the Primer DNA sequences...The last one is rare but it happens. I'm confident our DNA results are very reliable.

Thomas nods. He's not asking because of their case. He's asking because of Hart. But his question just exacerbates Clarissa's doubt which she tries to answer:

CLARISSA (CONT'D)

We're human. We are always going to make mistakes. Science helps us make less of them. We don't hand our judgment over to science. We ask science to guide it.

Thomas' face as he takes it on board. It is clear he agrees.

124

INT. THE LYELL. OFFICE - DAY 8. 18.12

124

Nikki is at her desk. She looks at a photograph of Jenny Shaw. Of her husband Robbie...and then she focuses on a photograph of their daughter Cat.

125

INT. A DARK GARDEN SHED - DAY (1979)

125

Little Nikki moves into the shed. She looks around. Sees what she is looking for -

Her hands reaches down and picks up a garden spade. It is heavy for her to carry, but she takes it from the shed.

126

EXT. AN ENGLISH GARDEN. - DAY (1979)

126

Little Nikki drags the spade across the lawn towards where she hears her mother and father screaming at each other on a patio.

ON THE PATIO

Her father's back is to her. Her mother's nose is bleeding. Little Nikki picks up the spade. Raises it above her head -

INSERT - FLASH IMAGE

We see (adult) NIKKI with the spade above her head about to bring it down and imbed it into her father's body.

THEN -

Her mother sees her and screams:

CAROL

Nikki! No!

Carol moves to grab Nikki's wrist and when she does -

LITTLE NIKKI'S hand lets go of the spade and it falls to the ground by her feet.

CAROL falls to her knees in front of Little Nikki. All they hear is the repeated: "I'm sorry...I'm so sorry..." from Little Nikki's father. We only see his legs to his waist in long trousers.

She wraps her daughter in her arms. Kisses her face wiping the blood from her bloody nose across her cheek.

Little Nikki's hands move to her, the warmth on her cheek, and wipes the blood. She looks at it on her hand.

THEN -

We see the blood smeared innocent face of Little Nikki staring without emotion at the blood on her hands. Carol's mother asks:

CAROL (CONT'D)

Nikki?

And the voice of the question becomes -

127

INT. THE LYELL. OFFICE - DAY 8. 18.15

127

- Clarissa's voice. She is waiting in the doorway to Nikki's Office.

CLARISSA

Nikki?

Nikki looks to her.

CLARISSA (CONT'D)

Can I speak to you?

NIKKI

Isn't that what you're doing?

CLARISSA

Cute.

We have strong forensic evidence that points to Brian Collyer being the murderer of Robbie Shaw.

Nikki looks at her. Clarissa prompts her.

CLARISSA (CONT'D)

This is where you say you agree.

NIKKI

I agree.

CLARISSA

Brian has no alibi. He says he was at home. His wife says he was out. It's likely we'll get a conviction.

A pause. Clarissa prompts her with her hand.

NIKKI

I agree. It doesn't look good for him.

CLARISSA

We are over-worrying this.

Nikki stares at her. Then turns back to her screen.

CLARISSA (CONT'D)

This is where you are meant to make me feel better...feel confident we've got the right person.

NIKKI

The facts are the facts. Chances are we do...

CLARISSA

Have we found all the facts?

NIKKI

That's a different question, isn't it?

CLARISSA

Whoever came into the house had to be known to Robbie. There is no sign of struggle. It was an unexpected blow to the head. Brian's fingerprints are all over the weapons. Who else could have done it? Who could have planted the weapon?

NIKKI

Maybe she saw the violence...Maybe
she saw what he was doing to her
mother...

CLARISSA

"She"?

NIKKI

Their daughter..."Cat"...her
mother's dead...she's distraught...

CLARISSA

You think she's capable of it?

NIKKI

I am always surprised by what
children are capable of.
Do we have a DNA sample of their
daughter?

CLARISSA

Yes.

NIKKI

No matches?

CLARISSA

No.

Jack enters with the bags of evidence in boxes - all with large lettering on them: B. Collyer. Jack sets the boxes down.

JACK

A few things for you to go through.
Can we look at Donna Collyer's
medical records and any police
reports she might have made?

NIKKI

Why?

JACK

I saw bruising on her arms. "Self-defence" bruises. The kind you get when you're protecting your face.
She also had heavy make-up under her left eye.

*
*
*

NIKKI

To cover a bruise?

*
*
*

Jack shrugs a "yes". He's not sure.

Nikki nods.

*

NIKKI (CONT'D)

Okay. I'll pull her records.

(a new thought)

Have you met Cat, the daughter?

*

JACK

Cat? Yes.

NIKKI

Can I go with you when you take a DNA sample from her?

JACK

I've taken DNA...

She looks at him. Understands and rolls with it.

JACK (CONT'D)

..but I'm worried they..might.. have..been contaminated - and I should probably take them again?

Nikki nods.

128

EXT. THE COLLYER HOUSE - DAY 8. 18.47

128

Clarke and Jack are waiting at the door. Nikki is standing behind them. A little anxious. The door opens to reveal Donna with Cat behind her.

CLARKE

We are sorry to bother you, Mrs. Collyer.

JACK

I'm concerned that the DNA samples that I took were contaminated...

Donna opens the door for them to enter. Nikki follows them into the house. As she enters she sees -

129

INT. THE COLLYER HOUSE - DAY 8. CONTINUOUS

129

- Cat standing quietly across the room watching them. There is a wariness in her eyes.

Then -

Jack is taking the sample from Donna. Nikki from Cat.

Nikki wipes the inside of Cat's cheek with a swab. She looks into her eyes as she does it - then asks tentatively and very quietly:

NIKKI

Did you see what your father did to your mother?

Cat's eyes show her terror at being asked about it. Jack senses that they are talking and guides Donna from the room leaving Nikki and Cat alone.

NIKKI (CONT'D)

When I was a young girl I saw it.
Sometimes I pretended I didn't.
Sometimes I did my best to forget.

CAT

It doesn't matter now. They're both
gone.

NIKKI

Do you know how your father died?
Were you there?

Cat is enigmatic. Says nothing.

NIKKI (CONT'D)

Do you know what happened?

Cat stares at her; then says simply:

CAT

No.

Nikki sets her card down on the table with her phone number on it. Cat looks at the card before telling Nikki.

CAT (CONT'D)

I'm happy it did.

130

INT. THE "SPES" WOMEN'S REFUGE - NIGHT 8. 20.17

130 *

Tina is in bed with her two girls. We hear a distant phone ringing in the office of the house. After four rings it stops - gone to voicemail. Then suddenly Tina's mobile phone rings. She wakes up and looks at it. Answers.

TINA

Hello.

(she sits up)

Where are you?

131

EXT. ST. THOMAS' A&E DEPARTMENT - NIGHT 8. 20.42

131 *

The A&E is busy. Flashing blue lights bathe tarmac and cement in front. Lucie is sitting by herself on a wall waiting.

Lucie looks lonely; despondent. She has a fat lip and some dried blood in her hairline. We see bandages on her forearm. Tina sees her and move quickly to her.

TINA

Lucie!?

Lucie sees Tina and begins to sob uncontrollably. Through her sobs we hear her try to say:

LUCIE

It's my fault...it must be my fault.

Tina looks around to make sure that Jade isn't there.

TINA

Have you told the police?

LUCIE

I can't. They'll put Jade back in prison.

Lucie looks at them mournfully, certain of her guilt.

LUCIE (CONT'D)

It wasn't her. It's my fault.

Without comment, Tina helps Lucie to her feet and guides her away from the hospital.

132

INT. THE "SPES" WOMEN'S REFUGE. SITTING ROOM - NIGHT 8. 21.308

*

Cheryl and Tina sit with Lucie in the dimly lit sitting room. Tina has a first aid kit and is cleaning up the "weeping" wound on Lucie's forearm. She unwraps the gauze that the A&E department put on it.

LUCIE

You don't understand...she loves me...then she just...
(a beat)

I don't know what I did to her but I must have done something...

Lucie is desperate to understand what has happened to her.

Cheryl puts her arm around her. Lucie looks up into her eyes. She sees the wounds on Cheryl's face. She uses her other arm to reach up and lightly touch her injuries.

LUCIE (CONT'D)

I'm so sorry...

CHERYL

I'm okay...

Tina reveals the wound on Lucie's arm - It is "JADE" carved into the soft flesh of her forearm with a knife. The women gasp. Tina looks at her - shocked:

LUCIE

She said I belonged to her.

CHERYL

Oh Lucie...

She looks at the faces of her friends who are horrified by what they see.

LUCIE

She wanted me to steal for her so she could get drugs.

Lucie's voice breaks - she cries a little as she says:

LUCIE (CONT'D)

I don't like stealing.

Cheryl consoles her.

CHERYL

It's okay...

LUCIE

She said she would kill me if I didn't.

Cheryl recognises herself in Lucie's story. And then Lucie has a moment of devastating clarity:

LUCIE (CONT'D)

I think she would do it...I think she would.

There is silence among the women as Tina removes the dressing on Lucie's arm.

TINA

Leave it open to the air, it will heal faster.

Lucie nods.

CHERYL

Do you want to go back to your flat and get your things...

LUCIE

I can't. I'm staying at a B&B with Jade.

TINA

I'll go and get your things. You have your key?

Lucie pulls the key from her pocket and hands it to Tina.

TINA (CONT'D)

We'll get you sorted.

CHERYL

You're safe here.

133 **INT. AN INFORMAL MODERN FAMILY COURT ROOM - DAY 9. 10.34** 133

Pete Harcourt and his Solicitor stand as Judge Lansing comes into the Court. We see Mrs. Lasher and her colleague sitting in the front row behind the tables. Lansing is informal but brusque.

LANSING

Thank you, be seated.

Lansing reviews his notes on the matter.

LANSING (CONT'D)

Mrs. Harcourt or her representative are not here?

Lansing looks across the room. Doesn't see her. He nods. Answering his own question.

LANSING (CONT'D)

Mrs. Lasher?

Mrs. Lasher stands.

LANSING (CONT'D)

Mrs. Harcourt refused to allow parental visits as ordered by this court?

MRS. LASHER

She allowed the first visit...but she refused to let...

LANSING

She refused the second visit?

MRS. LASHER

Yes, Sir.

LANSING

Her daughters were in good health?

MRS. LASHER

Apparently.

LANSING

Was there a reason that she refused?

MRS. LASHER

The girls were in distress...

Before she can finish Lansing cuts her off:

LANSING

Actually, any other reason is not material.

(making a ruling)

(MORE)

LANSING (CONT'D)

I find Mrs. Tina Harcourt to be in contempt of court and order that the bailiff bring her before me. I'm afraid Mrs. Harcourt is going to gaol.

Lansing turns to Pete Harcourt and his Solicitor:

LANSING (CONT'D)

We need to make arrangements for the two girls...
I am willing to hear an argument for paternal custody.

134

EXT./INT. A CORRIDOR. THE "SPES" WOMEN'S REFUGE - DAY 9. 134
11.10

Lucie opens the door to her bedroom into the corridor of the house. She sees a small suitcase of her gear and a small "day backpack". She smiles. Looks up. Sees Tina's girls running along the hall before she sees Tina enter.

LUCIE

How did you...?

TINA

I waited until she left the B&B...

LUCIE

Thank you.

TINA

We're family.

135

EXT. A PARK AND SPORTS FIELDS - DAY 9. 11.15

135

A medium sized park with sporadic activity. It has well manicured bits and other parts that are left to be "wild". We're in the "wild" part. A dog has stopped by a section of long overgrown grass and is going wild barking and straining at its lead. The dog's ELDERLY OWNER reins the dog in and looks to see what has grabbed his attention.

We see a foot, then a second foot, and blood staining the grass around the body. The dog's Elderly Owner looks around and calls for help feebly:

THEN -

We see the shoe covers come into view next to the body and discover that Nikki is standing above it looking at the obvious knife wound in the young man's stomach. We hear Jack's voice ask:

JACK (O.S.)
Knife?

NIKKI
Yeah. Almost certainly. Sharp
instrument.

The area of the park has been taped off.

JACK
ID?

And as Jack asks the question we pan along the body on the ground and arrive at the face. We realise it is Owen Gillick.

NIKKI
Owen Gillick. He's local.

JACK
Phone? House keys?

NIKKI
Not on the body.

JACK
Gang related? Robbery?

NIKKI
No theories that I've heard.

THEN -

Nikki is looking at the body and preparing it to be moved.

Jack is doing a fingertip search in the long grass around the body. Jack finds something.

JACK
Nikki?

Nikki looks over. Jack delicately holds up a distinctive ORANGE HANDLED KITCHEN KNIFE. There is blood on the blade and the hilt.

The Orange Handled Knife is on the table in its evidence tube being prepared for examination.

CLARISSA
Have a look.

She shows Jack some CCTV footage she's put together around the scene of the stabbing.

CLARISSA (CONT'D)
We've got no CCTV in the park itself but we have the entrances and exits and some along the high street.

INSERT - CCTV NIGHT 8. 23.00

Owen entering the park. He looks around - taking in those around him, any threats. He's talking on his mobile phone.

*

CLARISSA (CONT'D)
The deceased entering the park at 11:00pm

*

Jack and Clarissa watching:

JACK
I didn't recover a mobile phone.

Clarissa points out another figure:

INSERT - CCTV NIGHT 8. CONTINUOUS

A figure in a dark zip up hoody - hood up comes into the park. Hands in their pockets.

*

CLARISSA
Look at that... In the "Dark hoody". They disappear from view. But two minutes later...

INSERT - CCTV NIGHT 8. 23.03

The "Dark Hoody" hurries from the park. Hands out of the pockets of the hoody and wearing gloves.

*

CLARISSA (CONT'D)
In a hurry to leave the park.

JACK
Hoody and gloves...reasonable suspicion for "stop and search"...

Jack looks at her. Nods.

JACK (CONT'D)
Can we follow them down the high street...do they take their hood down?

CLARISSA
No.

JACK
That's all we've got?

CLARISSA
So far. I've checked with mobile providers. There is no account in his name...

JACK

Pay as you go?

Clarissa shrugs noncomittally:

CLARISSA

Still looking.

Jack shrugs that it's not great.

JACK

"Dark hoody"?

Okay.

137

INT. OWEN'S FLAT. SITTING ROOM TO BEDROOM - DAY 9. 14.38 137

Jack stands with his gear at the threshold of Owen's Flat, He shows his ID badge. The Officer lets him through. He nods to the Police Detectives in the room.

THEN -

Jack takes in the sitting room of the flat. The debris on the coffee table, the drug paraphernalia. It's messy, filthy.

He begins a thorough search of the room and discovers crack cocaine wraps, OxyContin tablets, MDMA (Ecstasy) among other drugs on the coffee table and down the sides of the big easy chairs that are covered by blankets because the upholstery is torn. There are beer cans and water bottles - energy/soft drinks... there's partially eaten snacks.

Jack looks to a doorway. The door has been forced open by Police when they first arrived. The damage they have done has been tagged with a notice. Jack moves towards the door. He looks in.

THE BEDROOM

We've been in it before but didn't appreciate how small it is. A bed and not much room to move around it. There is a dresser in the far corner of the room and a chair. Both are covered in clothing and other items. This is not an orderly life.

Jack moves to the dresser. Opens the top drawer and finds the same drugs packaged up for sale. He also finds a replica hand gun, a large machete type knife, and a thick wad of cash - mostly ten and twenty pound notes. Also in the drawer are ink jet printed photos (on A4 - not properly done) of Cheryl and Owen - smiling, happy selfies of them sitting by the Thames; kissing each other - like any couple in love.

Jack recognises Cheryl's face from his visit to the Women's Refuge. He thinks about what to do. He takes out his mobile phone - dials. His voice is full of concern as he says:

JACK

Clarke?

138

INT. THE LYELL. THOMAS' OFFICE - DAY 9. 15.50

138

Clarke is with Jack, Thomas, and Nikki. Clarke is looking at the A4 prints of Cheryl that Jack found in the flat.

JACK

You recognise her?

Clarke isn't sure.

JACK (CONT'D)

She was in the women's refuge.

CLARKE

Okay. Yeah. Got it.

THOMAS

Your point?

JACK

Owen beat up Cheryl. Robbie Shaw beat up his wife.

Clarke immediately gets where Jack is headed - but it's clear he's not sold.

CLARKE

Both women recently stayed in the women's refuge and both men are dead.

NIKKI

They are also two women who had to flee their homes to seek safety because of domestic abuse...You're going to turn them into suspects?

JACK

It's a connection. That's all...

Clarissa arrives in Thomas' Office.

CLARISSA

We have a match on prints from the knife. "Jade Brandyce"?...She just got out of prison.

139

EXT. THE "SPES" WOMEN'S REFUGE - DAY 9. 16.15

139

OUTSIDE THE GATE

A FINGER presses a doorbell.

*

139A INT. THE "SPES" WOMEN'S REFUGE - DAY 9. 16.15

139A *

**The doorbell rings. Cheryl moves to answer the door.
Hesitates.**

*
*

139B INT. A B&B. BEDROOM/KITCHENETTE - DAY 9. 16.16 139B *

We are tight on A DOOR when A FIST pounds on the Door. *

OFFICER (V/O)
Police, open up. *139C INT. THE "SPES" WOMEN'S REFUGE - DAY 9. 16.16 139C *

Cheryl hesitates. Should she open the door? *

140 INT. A B&B. BEDROOM/KITCHENETTE - DAY 9. 16.16 140

The door explodes in. We recognise it as the room that Jade and Lucie were staying in.

Hart watches Uniformed Officers move into the room. Jade is in bed - she is slow to wake up and doesn't seem particularly frightened or unnerved by the presence of the police.

JADE
What?

Hart asks his officers before he enters:

HART
Is she decent?JADE
(quips)
God, I hope not. *

She's not intimidated. She thinks she's funny. Hart is businesslike.

HART
Get forensics in and seal this place.

THE CORRIDOR AND STAIRS

We see he is talking to Clarke who is at the bottom of the stairs - unable to get up to the room. Clarke turns and says:

CLARKE
Jack?

THE ROOM

Hart begins to recite the "caution".

HART
You are under arrest on suspicion of the murder of Owen Gillick...JADE
What are you on about?

HART

You do not have to say anything...

JADE
Who is Owen Gillick?

141 INT. THE LYELL. MORTUARY - DAY 9. 16.17

141

Owen Gillick's body is on the mortuary table. Nikki is matter of fact.

NIKKI
Owen Gillick. Adult male, 26 years old.

Nikki moves down his body to the several stab wounds just below his rib cage.

142 EXT./INT. THE "SPES" WOMEN'S REFUGE - DAY 9. 16.20

142

Cheryl **pulls the front door open. She looks to the gates and sees two intimidating Court Bailiffs in suits behind the gates.**

*
*
*

The Bailiff calls to her.

*

BAILIFF
We have an arrest warrant for Tina Harcourt.

CHERYL
She's not here.

BAILIFF
Could you let us in, please?

CHERYL
No. Tina's not here.

*
*
*

Cheryl **closes the front door. She turns and we see Tina sitting on the staircase with Lucie.**

CHERYL (CONT'D)
You gotta talk to the Judge. Tell him what this is doing to your girls...

TINA
I've told him. He's not listening.

LUCIE
Not listening or don't care?

CHERYL

The judge is gonna take your girls
and give 'em to their daddy...

Tina is frightened. She says quietly to Cheryl and Lucie - desperation in her voice.

TINA

These men. These men that can ruin
my life. He's not taking my girls.

LUCIE

Can you ask for a new judge?

Tina looks at Lucie considering the remark. Thinking. We watch Tina's face as we hear:

CHERYL (O.C.)

That ain't gonna happen, is it?

143

EXT. THE "SPES" WOMEN'S REFUGE - DAY 9. 16.23

143

Sharon arrives at the gate carrying some shopping - milk, tea, biscuits. The TWO BAILIFFS get out of their car and move to her. She speaks to them. Shows them her ID on her lanyard. Sharon listens. Nods she understands. She waits for the Bailiffs to leave before she goes through the gate.

*
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*

144

INT. THE "SPES" WOMEN'S REFUGE. TINA'S ROOM - DAY 9. 16.2444
*
*
*
*
*

Sharon is in the doorway of Tina's room. Her girls run in and out playing.

SHARON

The Bailiffs coming here...it's
threatening for the other women...
It's best if you go.

*
*
*
*
*

TINA

Where? Where will I go?

*
*

SHARON

You have to show up for Court
hearings, Tina...You have to
present yourself to the Judge.

*
*
*
*
*

TINA

The Judge isn't right...It's not
fair...

*
*
*

SHARON

Tina...listen to me...We'll
help you get legal advice.

TINA (CONT'D)

Don't you see none of this is
fair...

*
*

Tina listens - but doesn't believe her - the terror of a
cornered animal in her eyes.

*
*

TINA (CONT'D)
What will happen to my girls...?

*
*

145

INT. A B&B. BEDROOM/KITCHENETTE - DAY 9. 16.21

145

Jack is searching the room where Jade was arrested. A general look while Police stand guard at the door. Under the bed.

In the small chest of drawers. He looks at the small kitchenette. Sees some of the food that Jade shoplifted and left out on the counter. Notices two of everything. Two cups. Two plates.

He moves to the small wardrobe. Opens it. It has four or five garments in it. Jack looks first to see if there is anything hidden in the wardrobe.

Then he begins to look at the garments. A jacket, A sweater, A DARK ZIP UP HOODY...

Jack looks at it. He feels the stiffness of the right cuff of the hoody. He reaches into a pocket of the hoody and finds OxyContin tablets, and MDMA (ecstasy) in the same packaging that he found in Owen's flat.

146

INT. THE LYELL. SCIENCE ROOM - DAY 10. 09.20

146

THE DARK ZIP UP HOODY lies on the work table. Jack examines for blood using a White light.

*

147

INT. NIKKI'S OFFICE - DAY 10. CONTINUOUS

147

A page slides from a printer and Nikki picks it up and looks at it. She looks to Jack.

NIKKI (O.S.)
The blood and DNA...

Nikki's voice takes us to -

148

INT. THE MEETING ROOM - DAY 10. 09.30

148

Nikki, Thomas, Clarissa, Jack, Hart and Clarke.

NIKKI
...found on the dark hoody came
from Owen Gillick.

CLARISSA
We have CCTV of a figure wearing a
dark hoody entering and exiting the
park.

THOMAS
Why was Owen meeting Jade?

HART
Known drug dealer.

JACK
I found drugs of similar type and
packaging in the dark blue hoody.

HART

Clarke? Organise a liaison officer to tell Cheryl Wilkes that her partner is dead.

Clarke nods. Hart and Thomas are leaving the room as Hart congratulates them:

HART (CONT'D)

Well done!

Clarissa looks around.

CLARISSA

Are we meant to "high five" each other?

She notices Cassandra is missing.

CLARISSA (CONT'D)

What happened to Cassandra?

Clarke hesitates to say anything. Hart tries to ignore the question. Thomas and Hart go leaving Nikki, Jack, Clarissa, and Clarke. Silence.

CLARKE

Surplus to requirements.

CLARISSA

Who decided that?

No answer.

CLARISSA (CONT'D)

You're the only one who gets to decide that. If you need her then get her back.

Clarke looks away. Clarissa continues quietly - firm but reassuring:

*
*
*
*
*
*

CLARISSA (CONT'D)

Look at me. You're in charge of "you". No one else. No one else knows what you need. Do you hear me?

Clarke nods. He is oddly reticent - vulnerable. He nods an "okay". Clarke appreciates Clarissa's words. He goes back to work:

CLARKE

Were there bloody fingerprints?

CLARISSA

Good fingerprints. None in blood.

Clarke is troubled.

NIKKI

I'm confident it was the murder
weapon.

Clarke moves slowly to the exit. He says quietly to Jack:

CLARKE

I am going to go tell Cheryl Wilkes personally.

Clarke looks to Jack and prompts him to join him:

CLARKE (CONT'D)

What are you up to?

149

INT. THOMAS' OFFICE - DAY 10. 09.45

149

Thomas is with Hart in his office. It is relaxed.

HART

It's good we've been able to identify suspects so quickly. Good for us both...

150

IN/EXT. POLICE VAN - DAY 10. 09.45

150

Jade is handcuffed and loaded into a police van by two UNIFORMED OFFICERS.

HART (V.O.)

These kind of high profile arrests and prosecutions help restore public confidence in the police....

151

INT. A COURT CELL - DAY 10. 09.45

151

Brian Collyer is in a cell. There is a deep rage boiling up inside him.

HART (V.O.)

Many of us don't think you are sufficiently recognised for the work you do.

152

INT. THE LYELL. THOMAS' OFFICE - DAY 10. 09.46

152

Hart and Thomas. Thomas deflects the flattery.

THOMAS

We try to do our best...

HART

Judge Lansing has found a safe seat in the Home Counties that would be perfect for you. He knows the Constituency Party Chair. It's looking quite hopeful.

THOMAS

That's very kind...I'm not sure
what to say...

HART

Say you'll do the deposition we
need.

THOMAS

Who's the "we"? Who's been accused?

Silence from Hart. Thomas is dismissive:

THOMAS (CONT'D)

I'm sure you can find someone else.

HART

Judge Lansing.

THOMAS

Chris Lansing?

Hart watches Thomas' reaction.

HART

He's been set up. You've known him
since school. It's a malicious
accusation. He's a judge. He has to
make difficult decisions and people
on the wrong end of them want to
destroy him... Let him explain.

THOMAS

I don't think so.

HART

You won't give him a chance to
explain? Tell you his side of the
story?

Thomas hesitates.

HART (CONT'D)

Let's meet at the club. Have a
drink. Let him tell you himself
that he's innocent and explain the
situation.

153

EXT. THE "SPES" WOMEN'S REFUGE - DAY 10. 11.00

153

Clarke and Jack move through the gate. Jack is carrying the
lightweight aluminium ramps Clarke uses to get up short runs
of steps. Jack sets the ramp on the steps.

154

INT. THE "SPES" WOMEN'S REFUGE. SITTING ROOM - DAY 10. 11.054

Cheryl sits in front of Jack and Clarke.

CLARKE

I'm afraid he's dead. We may need you to come and formally identify the body.

Cheryl nods. Taking it in without any great show of emotion.

CLARKE (CONT'D)

I'm sorry to bring such distressing news.

Cheryl snorts with amusement. A cynic's laugh. Looks at Jack. It's hard to read her reaction.

Clarke and Jack turn to leave as Lucie and Tina move past them from the reception area where they'd been listening to console Cheryl. They hear Lucie ask:

LUCIE

I'm so sorry...Are you okay...?

Jack turns back to watch Cheryl's reaction - and he sees something that stuns him.

He taps Clarke on the shoulder. Clarke turns back and we see what has shaken Jack -

JACK'S POV

Lucie's arm is on Cheryl's shoulder as she sits and the word: "JADE" is clearly carved into her forearm.

Jack's face as he absorbs the information.

155

INT. THE LYELL. THOMAS' OFFICE - DAY 10. 14.30

155

Nikki, Jack, Thomas, Clarissa and Clarke. They sit in silence looking at each other.

JACK

Four women who met in a Women's refuge have a reunion. Their husbands...

CLARISSA

Or partners....

JACK

Their partners are either dead or they've been arrested for murder. Except for one. Tina Harcourt.

THOMAS

What do we know about her?

CLARKE

In a custody dispute with her husband who she has accused of domestic abuse.

THOMAS

You wouldn't want to be Tina's husband right now, would you?

CLARKE

Judge Lansing in the family court has issued a bench warrant for her arrest. We don't know where she is.

The mention of Lansing gets Thomas' attention.

NIKKI

Do the women in the refuge all have alibis?

CLARKE

They provide the alibis for each other.

NIKKI

Do they have CCTV at the refuge...?

JACK

Covering the front door.

Thomas looks at Clarke:

THOMAS

Can we get it?

Clarke nods.

CLARKE

We'll need a court order.

CLARISSA

I'll need the windows on each of the times of death.

156

INT. THE LYELL CENTRE. FORENSIC OFFICE - DAY 11. 10.25

156

Clarissa has several screens playing video of the front door of the Spes Women's refuge. They are divided by hours or time of day. Clarissa can monitor several at once.

Something catches her eye. She stops the image. Rolls back. Watches again. And says with complete surprise.

CLARISSA

Bloody Nora...

She rolls back on the image to watch again:

CLARISSA (V.O.)
Cheryl Wilkes says she was in the
refuge all night. Never left.

Her voice takes us to -

157

INT. THE MEETING ROOM - DAY 11. 10.45

157

Thomas, Jack, Nikki, Hart and Clarke watch as Clarissa shows them footage of the front door of the Woman's Refuge.

CLARISSA
We expected to see Cheryl Wilkes leave on the evening that Owen Gillick was murdered. We didn't.

A beat and then -

WE SEE OF THE SCREENS
The front door of the Women's Refuge opens.

CLARISSA (CONT'D)
We saw Tina Harcourt leave.

INSERT - CCTV NIGHT 8. 21.20
Tina leaving the Women's refuge.

*

CLARISSA (CONT'D)
She leaves approximately 100 minutes before Jade Brandyce, **wearing the dark hoody**, enters the park...

*

*

INSERT - CCTV IMAGES - NIGHT 8. 23.01
the CCTV images of a person wearing the dark hoody entering the park.

*

*

CLARISSA (CONT'D)
...which gives us a tight window on when the crime occurred.

INSERT - CCTV IMAGES - DAY 9. 01.10
Tina returns with a small duffel bag and a day backpack.

*

CLARISSA (CONT'D)
About four hours after she left, Tina returns...

*

*

JACK
Carrying Lucie Hudson's belongings.
She was in the B&B...

THOMAS
Was there CCTV coverage at the B&B where Jade Brandyce was staying?

CLARISSA
Wasn't working.

CLARKE

Does it matter? **Tina picked up
Lucie's belongings. Tina had to
have been there.**

*
*
*

THOMAS

**Then Tina would have had access to
Jade's dark hoodie...**

*
*
*

CLARISSA

I thought I should look at the
night Robbie Shaw was murdered.

Thomas, Jack, Nikki, Hart and Clarke watch as Clarissa once again puts up an image of the front of the Spes Women's Refuge.

CLARISSA (CONT'D)

150 minutes before the potential
window of the time of death for
Robbie Shaw.

INSERT - CCTV IMAGES - **DAY 6. 19.51**

*

The door to the Spes Women's refuge opens. Tina Harcourt comes out.

CLARISSA (CONT'D)

Tina Harcourt leaves the refuge.

INSERT - CCTV IMAGES - **DAY 6. 20.03**

*

Tina getting on a bus. It is a locked off image from above - a moderate distance away.

CLARISSA (CONT'D)

Once she starts the journey we can
see her get on the bus and get off
it.

INSERT - CCTV IMAGES - **DAY 6. 20.47**

*

Tina getting off a bus.

CLARISSA (CONT'D)

She gets off at the closest bus
stop to Robbie Shaw's house.

They see Tina get off the bus and walk to join another older woman.

NIKKI

Do we know who she's speaking to?

JACK

Stop there. She's talking to Donna Collyer.

They watch Donna give her something and then walk back and get into her car.

CLARKE
What does she give her?

NIKKI

There's someone else in the car.

CLARKE

Hard to see who...

The tape ends. Clarissa looks at the room.

HART

That's what you've got?

Hart is unimpressed. He looks at Thomas and shakes his head.

HART (CONT'D)

This doesn't prove anything.
Not about the murders. Not about
Tina Harcourt.

CLARISSA

Tina Harcourt wasn't in the refuge
for either of the murders. She
doesn't have an alibi.

HART

I'm sure there are millions of
people in London that don't.
A waste of time, I'm afraid.

CLARKE

It wasn't a waste of time.

Hart glares at Clarke.

NIKKI

Doesn't it put Tina Harcourt in the
B&B to get Lucie's belongings...

HART

Don't we have good forensic
evidence? Fingerprints. DNA
evidence. We should base our case
on that, not speculation.

158

INT. THE LYELL CENTRE. FORENSIC LAB - DAY 11. 10.50

158

Clarissa is still feeling bruised from the meeting. She is looking through emails and speed reading them as she moans to Jack:

CLARISSA

Speculation? Bollocks. I spent
hours staring at a screen to find a
pattern and he just pisses on it
from a great height.

THROUGH THE GLASS THEY SEE -

Thomas and Hart walking towards the reception.

IN THE CORRIDOR

HART

1:30? Judge Lansing's looking forward to seeing you. He'll explain everything. We need to close ranks, Thomas.

The last words disturb Thomas. What did he mean by that?

IN THE LAB

Nikki arrives. She has an idea and asks:

NIKKI

Can we check for hair and sweat DNA on the dark hoody? Tina Harcourt's.

Clarissa and Jack immediately know where Nikki's thoughts are leading.

JACK

We can do that.

Then an email grabs Clarissa's attention:

CLARISSA

Jack?

The plastic you collected from Robbie Shaw's work place - Kano Storage Solutions? It matches. "...Low-density polyethylene 10 micrometres thick. Same type of plastic Nikki found in Jenny Shaw's mouth.

Jack's face as he contemplates what this might mean.

159

EXT. KANO STORAGE SOLUTIONS - DAY 11. 11.30

159

Jack and Clarke stand in the parking lot and look up at the Self Storage building.

We see two "POLICE DOG UNIT" vans and blood sniffer dogs being unloaded from the vans by their Police handlers.

CLARKE

If Robbie Shaw killed his wife here the sniffer dogs will find the blood.

160

INT. THE LYELL. SCIENCE ROOM - DAY 11. 11.30

160

Clarissa is carefully inspecting the Dark Hoody.

She mini-tapes (small adhesive tapes) inside the hood, collar and cuffs (and other areas of "close wear") for DNA from dandruff, skin cells etc that have been sloughed off through general wear and tear.

161 INT. A STORAGE FLOOR. KANO STORAGE SOLUTIONS - DAY 11. 11.1351

We watch the dogs run through the maze of corridors sniffing at each of the doors to the storage rooms - large and small.

THEN -

One of the dogs becomes very excited. He barks repeatedly at the door of a small storage unit. There's a lock on the door.

WE SEE -

An angle grinder cut the lock off.

The door opens, the light turns on and -

JACK SEES:

An empty room with blood stains on the floor that suggest a pool of blood had been there and blood spatter on the walls. Someone has tried to clean it up but succeeded in only spreading it wider around the room. The dogs race in and bark excitedly.

THEN -

Jack finishes collecting a sample of the blood.

162 EXT. KANO STORAGE SOLUTIONS - DAY 11. 11.55

162

Jack and Clarke look at the parking lot and the Kano Storage Solutions vans and zip vans. Jack speculates:

JACK (O.C.)

Murders her in the storage unit and transports her in one of the vans...

163 INT. THE LYELL CENTRE. FORENSIC LAB - DAY 11. 12.45

163

Jack is speaking to Nikki and Clarissa as he places the blood samples on the counter and finishes his thought:

JACK

...to the place where her body was found.

The "Spes" Refuge camera snaps to life. She looks and sees an insect has caused it to come to life. Clarissa explains to Nikki and Jack:

CLARISSA

Its the CCTV feed from the refuge.
It's motion sensitivie. Picks up anything that moves in front of it.

A false alarm.

JACK

I'll get these to the lab. What are you looking at?

NIKKI

Donna Collyer's hospital records.

They look at Nikki expectantly:

NIKKI (CONT'D)

Broken nose. "Tripped on a step". Orbital blow-out fracture. "Fell down the stairs". Soft tissue trauma of the breast and back. "Slipped on a wet floor". Broken ribs. "Tripped on a step". Alveolar fracture. "Fell from a ladder." Ruptured eardrum... "no explanation". She's been suffering abuse for years.

Silence. Nikki is troubled.

NIKKI (CONT'D)

An abusive father. An abusive husband...

JACK

Donna and Tina knew and they did something about it.

NIKKI

The wrench, the fingerprints, the DNA? Brian Collyer goes to prison for Robbie Shaw's murder.

Nikki wrestles with the inevitable conclusion.

NIKKI (CONT'D)

And Donna is free.

The "Spes" Women's Refuge camera snaps to life.

INSERT - CCTV LIVE FEED

On the computer screen of the feed we see Cheryl come out. She checks that no one is waiting for Tina - no bailiffs. Then turns back in and signals.

*

Tina comes out of the house. She is carrying kitchen gloves, and a rolled tea towel, that looks like it is concealing something. She carefully slides the rigid tea towel up the sleeve of her coat. She shoves the gloves into a pocket.

JACK (V.O.)

What's she concealing?

IN THE ROOM

Jack is calling Clarke. He's gets his answer phone.

JACK

Clarke? Tina Harcourt's on the move. Call me.

Jack looks back to Nikki and Clarissa.

NIKKI

Do we need to warn her husband?

JACK

Where does he work?

Jack starts to go - Nikki follows him. Jack glances at Clarissa:

JACK (CONT'D)

Keep calling Clarke!

164

EXT. LOADING DOCK/WAREHOUSE. A "SUPERSTORE" - DAY 11. 13.204

Police cars descend on the warehouse loading dock area with their sirens blaring. Jack and Nikki arrive. Clarke being driven by Cassandra arrives in an unmarked car.

Pete Harcourt in his work uniform looks completely at a loss as to why the police have arrived.

Jack and Nikki get out of their car and look around for Tina Harcourt. They move to Clarke and Cassandra. Nikki says quietly to them with arid understatement:

NIKKI

You think we overreacted?

THEN -

Clarke and Cassandra are talking to him. He looks a little anxious.

Jack's phone rings. He looks. It's Clarissa.

JACK

Clarissa? Where is she?

Jack and Nikki move to their car. Clarke sees them starting to go.

165

EXT. A COURT - DAY 11. 13.25

165

Tina Harcourt stands at the steps of the Courts of Justice. We see the sign saying "Family Court". She's hesitating, deciding what to do. Then we see why:

There are airport style metal detectors to get into the building.

Then Tina's eye takes her to Judge Christopher Lansing moving from a side exit from the court and dashing across the street towards Lansing's "Gentlemen's Club".

Lansing goes inside.

Tina arrives at the doors of the Men's Club. She starts to enter. The Porter stops her at the threshold and asks if he can help.

TINA

I'm meant to meet someone.

The Porter indicates that it's a private club for men only and wants to know who's the member she's meant to meet? Tina backs away without answering the question. She walks along looking for a way to get into the back of the building. She sees a food delivery van turn down a small alleyway. She moves to follow it.

165A. EXT. BEHIND THE MEN'S CLUB - DAY 11. 13.27

165A.

Tina sees supplies being loaded into the kitchens of the Men's Club. She moves toward the back doors.

166 EXT. MEN'S CLUB. - DAY 11. 13.27

166

Thomas steps from a car. He goes inside. We see the Courts of Justice a short distance away.

167 INT. THE MEN'S CLUB. DINING ROOM. - DAY 11. 13.45

167

Thomas sits with Donald Hart and Judge Christopher Lansing.

LANSING

It didn't happen.

THOMAS

The DNA is a fiction?

LANSING

No! It didn't happen the way she says it did. It was utterly consensual...this is a young woman who drank too much, made a bad decision and is now intent on getting her pound of flesh. Frankly, "Chambers" I am the victim in this.

Thomas suppresses a derisive laugh:

THOMAS

I'm not going to close ranks. I'm not going to help you hurt someone else to save your own skin.

LANSING

I'm telling you the truth.

THOMAS

The only thing that rings vaguely true in your story is that she made a bad decision.

Lansing checks his watch.

LANSING

I'm afraid I have to get back to court. If were you I wouldn't expect to be offered a safe seat in the next election.

Lansing gets up from the table saying brusquely:

LANSING (CONT'D)

Thank you for your time.

168

INT. A MEN'S CLUB. STAIRCASE - DAY 11. 13.50

168

Lansing walks out of the dining room and begins to walk down the stairs. Tina steps out of a doorway behind him. She slides something from her sleeve. She catches him on the landing beneath the stained glass window depicting St. George slaying the dragon.

169

INT. A MEN'S CLUB - DAY 11. 13.50

169

Thomas is leaving the table when he hears screaming and shouting from the staircase. He instinctively rushes to help -

170

INT. A MEN'S CLUB - DAY 11. 13.51

170

Thomas sees Lansing crawling to try and get away from his assailant. Lansing has been knifed in the back and is bleeding profusely he tries to push the attacker off - and is slashed across the chest. The attacker embeds the knife into Lansing's back and stumbles away running down the stairs toward the exit. The Porter blocks her way and Tina pushes him out of the way and -

170A.

EXT. A MEN'S CLUB - DAY 11. CONTINUOUS

170A.

Tina bursts through the front door to find -

Police cars are arriving. Jack and Nikki arrive and jump from their car.

Tina panics - there's no way to go forward. She races back inside -

Jack and Nikki along with uniformed police follow and enter the building.

170B. INT. A MEN'S CLUB - DAY 11. 13.53

170B.

They find Thomas working to save Judge Lansing who is on the ground bleeding profusely. Nikki joins Thomas in trying to stop the flow of blood. Hart has joined them:

HART

Ambulance is on the way.

Jack looks around for Tina. He sees a kitchen glove on the ground along a corridor. Then a second. He sprints down the corridor.

Jack catches sight of Tina. He chases her through corridors and rooms until she leads him to a door which -

171 EXT. BEHIND THE MEN'S CLUB - DAY 11. CONTINUOUS

171

- opens into a carpark behind the Men's Club.

Jack sees Tina turn a corner into a side street. He runs her down and tackles her to the ground. Passing workers, businessmen and Tourists hear Tina's screams:

TINA

Help me! Please! Help me!

They think she's being assaulted. A group of men pile in and pull Jack off of Tina. She escapes when -

Cassandra arrives with Clarke in the car and blocks Tina's escape. Cassandra gets out of the car, grabs Tina and slams her against the wall. Cassandra says calmly:

CASSANDRA

You're under arrest.

The bystanders let Jack go and he joins to help Cassandra put Tina in the back of the police car.

172 EXT. A MEN'S CLUB - DAY 11. CONTINUOUS

172

Thomas and Nikki watch as Christopher Lansing is lifted into an ambulance. He's conscious. Thomas' white shirt is saturated in blood.

Nikki looks at the edifice of the Court along the road and we hear:

BRIAN (V.O.)
Not guilty.

PROSECUTING BARRISTER (V.O.)
The Crown will prove, beyond a reasonable doubt that Brian Collyer murdered Robbie Shaw to avenge the death of his daughter Jenny at her husband's hands...

173 INT. THE LYELL. VIEWING GALLERY - DAY 11. 16.00

173

Nikki and Clarissa are alone.

CLARISSA
Can we prove Tina killed Robbie Shaw and Owen Gillick?

NIKKI
Not yet...

CLARISSA
Perhaps we never will.

NIKKI
Perhaps.

CLARISSA
What if we stop now? Do nothing?
Brian Collyer...Jade Brandyce - two domestic abusers go to prison.
What's wrong with that?

NIKKI
We're the friend of Justice...and the enemy of truth.

And we see Little Nikki seated in the room waiting quietly; patiently.

NIKKI (CONT'D)
Can you live with that?

Nikki looks at her. Waits. Clarissa is quiet. Then:

CLARISSA
No.

NIKKI
Then we should get back to work.

174 INT. THE LYELL CENTRE. NIKKI'S OFFICE - DAY 15. 15.35 174

Nikki is at her desk. Her phone rings. She doesn't recognise the number.

NIKKI

Hello?
(listens)
Where?

175 EXT. A RIVER WALK - DAY 15. 16.15 175

Cat is sitting on a bench looking out at the flow of the water. Nikki approaches her along the path. Cat looks at her:

CAT

It's quiet here. No one can find you - if you don't want them to...

Nikki sits down next to Cat. There's a moment of silence.

CAT (CONT'D)

I heard my mother scream when he hit her...sometimes I saw it. I heard Gran cry when Gramps would slap and punch her. I saw it once. But I saw the bruises lots of times.

Cat is clearly distraught. Nikki takes her hand. Holds it.

NIKKI

What can I do to help?

Cat's eyes plead as she tells her:

CAT

Say it's not going to happen to me.

Nikki's face.

SNAP TO BLACK.

END OF FILM