



SILENT WITNESS 27  
BLOCK 4  
EPISODE 7

**'King's Cross'**

By Ed Whitmore

**Green Revisions**  
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1 **EXT/INT. KING'S CROSS STATION - DAY 1 - VARIOUS**

1

VARIOUS ANGLES on King's Cross station, 2024. End of the afternoon vibe. Platforms, concourse, taxi rank, cafes and shops. Busy, ordered, imposing and impressive. More shots take us deeper into the station - a track maintenance crew do their work, signal boxes and engineering depots. The penultimate shot shows a compact, detached Victorian building - once a Railway Tavern - somewhere between York Road to the East and the fanned-out train tracks to the West - a closer shot reveals a sign:

**KING'S CROSS MUSEUM.**2 **INT. KING'S CROSS MUSEUM - DAY 1 - 15:32**

2

A few TOURISTS in the compact but well-ordered museum. Glimpse displays on the station's key periods of construction; the trains it serviced; its years as a red light area - flashes of sex workers, police arresting kerb-crawlers; more images of the King's Cross fire, soot-covered firemen; images showing the reconstruction period, cranes soaring into the sky.

TOURIST (O.S)

It's unrecognisable...

MALCOLM JONES (O.S)

...don't get me wrong, King's Cross could be hell on earth. I mean fire and brimstone. But it had an energy - an aura - especially the station. Soon as you set foot on it you were breathing thinner air.

A 50-something FEMALE TOURIST is caught in the intense gaze of MALCOLM JONES, 65. A name tag identifies him as the Museum Curator.

TOURIST

How do you mean?

MALCOLM JONES

It was a place of extremes. I remember one night a runaway gave birth right on the platform and an hour later a man was stabbed to death behind the coal house over a sleeping bag. It was a madhouse but there was a community - all of life was here.

TOURIST

Almost sounds like you miss it.

Malcolm: a smile and a brief moment of nostalgia.

MALCOLM JONES

Now - now King's Cross is much more  
pleasant and - dare I say - boring.

The tourist returns Malcolm's smile. Now she notices a side room is sealed off and in its centre a further section is screened by tape and cones. Just make out a crude circle of sunken floor and ruptured parquet tiles. Almost crop-circle like, mysterious.

TOURIST

What happened?

MALCOLM JONES

Despite being a model of Victorian  
build quality, the structure  
suffers from subsidence, not helped  
by decades of construction and  
track reverberation.

(eyes down)

Plus there's a deep warren of  
passages, tunnels and shafts under  
our feet...

As the tourist looks queasily down at her feet, we cut to:

3

**INT. KING'S CROSS MUSEUM - DUSK 1 - 18:50**

3

Dusk. The din of a PNEUMATIC DRILL as the camera travels through the shadows. Find a MAINTENANCE CREW carefully breaking up the dropped area of floor without falling through the hole they're busy creating.

As they strip away the parquet floor, they see it - an old rectangular access hatch. A DIY effort has been made to block it up - a few lengths of timber and a skim of cement.

Now they lift out the timber and shine their torches down into the basement below. The camera lingers on their squinting faces as they see something. One of the workmen gets his phone light on, shines it down, revealing... A TRAINED FOOT and we - CUT TO BLACK.

**TITLES.**

4

**EXT. KING'S CROSS STATION - DAY 2 - 07:00**

4

The new day dawns on King's Cross.

5

**EXT/INT. KING'S CROSS MUSEUM - DAY 2 - 08:30**

5

Later. JACK and NIKKI arrive and meet DI STEVE TUDOR, 60, old school, Islington born-and-bred.

NIKKI  
Nikki Alexander...

JACK  
Jack Hodgson.

DI STEVE TUDOR  
DI Steve Tudor.  
(hands them hats and maps)  
Maps, hard hats and - if you have  
'em - steel toe capped boots.

Jack and Nikki exchange a look.

DI STEVE TUDOR (CONT'D)  
Me neither.

They head into the museum, casting around.

DI STEVE TUDOR (CONT'D)  
Used to be The Railway Tavern.  
Dates back to the nineteenth  
century.

JACK  
Survived the big refurb?

DI STEVE TUDOR  
Too right - it's listed.

NIKKI  
Sounds like you know the patch.

DI STEVE TUDOR  
King's Cross was my beat for years.  
(then)  
First in uniform, then plain  
clothes. If memory serves, this was  
variously used as a storeroom, a  
shelter for rough sleepers and  
somewhere the more resourceful sex  
workers brought their punters...

Tudor trails off, joins Jack and Nikki in peering at the  
gaping maw of the exposed hatch. One quarter of the hatch  
remains blocked by the cemented timber. Jack prods it with a  
gloved hand. Firm and fast.

JACK  
Simple but effective.

Jack photographs the cemented timber.

6

**INT. KING'S CROSS MUSEUM. BASEMENT - DAY 2 - 08:35**

6

Now Nikki and Jack climb down a ladder into the basement. The ceiling has been reinforced with supports. Jack's torch flashes over the cobwebbed remains of an old barrel.

JACK

Cool and dry - perfect for a cellar.

NIKKI

And for stalling decomposition.

Nikki is running her torch over the splayed corpse. (Body 8 for purposes of differentiation.)

Nikki begins to process the body, notes the remnants of a goatee, and injuries to the top of the skull.

NIKKI (CONT'D)

Deceased presents as male, fully clothed.

(peers up)

Looks like they either fell or were thrown down through the hatch.

(examines head)

Massive injuries to the top of the skull...

Nikki searches his pockets, retrieves a white plastic FOB.

NIKKI (CONT'D)

No ID... some sort of fob.

JACK

Blood on here...

Nikki glances over at Jack, who is examining a HANDCART with lattice-wired sides that are stained with blood.

NIKKI

What is that..?

JACK

Some kind of handcart...

Jack spirals out into the shadows, his flashlight picking out the rotten remnant of a mattress, blankets, a sleeping bag.

Jack raises the mattress - broken glass, a needle, litter etc. underneath. He places the needle in a weapon's tube. Then, on the underside of the mattress, he finds spattered blood and long reddish-grey hairs.

JACK (CONT'D)

I've got more blood...

(Nikki looks over)

You?

With Nikki - her torch blasting the top of the body's skull where we glimpse reddish dust.

NIKKI  
Red-orange dust embedded in his skull...

JACK  
Brick?

NIKKI  
Maybe.  
(peers at skull damage)  
Would certainly fit as a weapon.

Jack - holds up a rusted CAN OF MACE.

JACK  
Got a can of mace here.  
Manufactured in Illinois...

Go with Jack as he explores the far wall of the cellar. His nose twitches - a smell, not strong, but distinct nonetheless.

And now he sees it - a heavy warped DOOR sealed with a silver padlock which looks out of place/modern on the old door.

Jack runs his torch down to the base of the door. He crouches, seeing something. Go CLOSE as Jack examines dusty insect pupae, fixed in some long-dried liquid that flowed from the other side of the door, like pebbles setting in cement.

JACK (CONT'D)  
Nikki?

Nikki catches the ominous note in Jack's voice. Crosses over.

NIKKI  
Looks new... the padlock?

JACK  
(nods)  
Newer than the door anyway.

Jack photographs the padlock, swabs it, then uses bolt cutters to cut it free. Jack removes the padlock and drags the door open.

Jack and Nikki - we hold on their reactions a beat before we reveal what Jack's torch beam is illuminating:

A walk-in store cupboard... BUNDLES clogging the floor... the bundles have hair... rotting shoes and boots... a withered hand stretching out to them, as if begging to be pulled from this hellish place.

Nikki - taking in the huddled corpses - letting her torch linger on each one a moment and making an initial count.

JACK (CONT'D)  
(finally)  
How many?

NIKKI  
Six I think...  
(peers, spies another)  
Seven.

And Jack turns to look at Body 8.

JACK  
Eight.

Nikki and Jack - an into-the-breach-we-go look. They already know this will be a case like no other.

7      **EXT. KING'S CROSS STATION - DAY 2 - 08:47**

7

Angles on - the station as its busy daily life goes on.  
Oblivious to the grisly find right at its very heart.

8      **INT. KING'S CROSS MUSEUM. BASEMENT - DAY 2 - 08:47**

8

Moments later. Jack and Nikki have set up some lights and established a common approach path. Tudor has joined them down in the basement and is still taking in the enormity of their find.

NIKKI  
We need to take control now.  
(off Tudor's frown)  
We're not just smack in the middle  
of London, we're in King's Cross  
station.

Tudor meets her look steadily. Anticipating:

DI STEVE TUDOR  
If one photo of one body gets  
posted online, we've failed?

NIKKI  
(nods)  
We start as we mean to go on.

JACK  
Eight bodies... the challenging  
location... I reckon we're in Mass  
Disaster territory, DVI Protocol,  
the works.

DI STEVE TUDOR  
I reckon you're right.

NIKKI  
I want to activate an emergency  
mortuary - that means a call to the  
coroner.

DI STEVE TUDOR  
I need to make a similar call to  
the Commissioner's office.  
(ghost of a smile)  
Somewhere there's a plan for such  
things - it might even work.

Jack and Nikki return that smile - a tiny pressure release.

DI STEVE TUDOR (CONT'D)  
(heading out)  
I'll get the area secured, no-one  
in or out without authority.

NIKKI  
I want a moat.

DI Tudor - a crinkle of irritation, then he turns to meet  
Nikki's firm-but-reasonable look.

NIKKI (CONT'D)  
Inner and outer cordons, signed in  
and out at both.

DI STEVE TUDOR  
(nods, i.e. that it's a  
mass disaster)  
If the Commissioner agrees with us  
he'll throw in a drawbridge.

9      **EXT/INT. KING'S CROSS MUSEUM - DAY 2 - 09:32**

9

Various angles around King's Cross - cordons going up -  
Gabriel arriving. Uniformed police climbing out of a van,  
SOCOs from another vehicle etc. They're being as discrete as  
they can while station life goes on. Things are happening, a  
black cab driver frowning their interest.

10      **INT. KING'S CROSS MUSEUM. - DAY 2 - 09:37**

10

In the background we see PCs putting up cordons and SOCOs  
preparing to enter the basement.

NIKKI  
Nikki Alexander, lead pathologist.

JACK  
Jack Hodgson, Crime Scene Manager.



GABRIEL

Gabriel Folukoya, pathologist and  
director of the Lyell Centre.

MALCOLM JONES

Malcolm Jones, former station  
coordinator and curator of the  
King's Cross museum.

DI STEVE TUDOR

DI Steve Tudor. That's it.

CHIEF SUPER. SHEILA COURT is an affable but teak-tough 45.

CHIEF SUPER. SHEILA COURT

Chief Superintendent Sheila Court,  
Senior Investigating Officer. This  
Gold Group meeting is officially  
open and, for the avoidance of  
doubt, Mass Disaster status has  
been designated.

(looks from Jack to Nikki)

My priority is to secure the  
integrity of the pathology and  
forensic investigation. What d'you  
need?

NIKKI

Right... well to ensure that  
integrity, I'd like to set up an  
emergency mortuary here at the  
station.

Malcolm Jones wipes a hand down his face.

CHIEF SUPER. SHEILA COURT

Fine with me.

Court turns to Gabriel, who looks a little surprised.

GABRIEL

We haven't had a chance to discuss  
but I'm OK with that in principle.

CHIEF SUPER. SHEILA COURT

My only concern is cross-  
contamination.

NIKKI

(nods her reassurance)

We can collect trace evidence  
material at the scene before the  
bodies are moved. Bit unorthodox,  
but this is the part we can't  
repeat or revisit.

GABRIEL

Agreed - that all makes sense.

But there's just a frisson of tension there.

NIKKI

We'll need secure access, running water, power and lighting. The temperature will ideally be adjustable and the ventilation sufficient.

Court looks expectantly at Malcolm Jones who nods.

MALCOLM JONES

Couple of candidates come to mind.

JACK

We'll also need adequate space for the secure storage of human remains, evidence and property.

Then a train RUMBLES by and they're all reminded of the unusual, high-pressure context of this location. Court turns to Nikki:

CHIEF SUPER. SHEILA COURT

With eight bodies, you'll want to spread the load I imagine? Bring in more pathologists?

NIKKI

Actually, no.

(they all stare at her)

In the Shipman case all the PMs were done by the same pathologist - it's my view that, from a continuity-of-evidence perspective, you want one set of eyes on all the bodies.

(turns to Gabriel)

But I'll be working alongside Gabriel to speed up the process.

CHIEF SUPER. SHEILA COURT

Just the two of you, then? You're sure?

NIKKI

(flicker of hesitation)

I'm sure.

GABRIEL

One more thing. Because of the likelihood of rats at the scene, we'll need a sanitising station after removal of PPE to guard against Weil's disease.

CHIEF SUPER. SHEILA COURT  
(biting down on a flicker  
of revulsion)  
Very good, thank you.  
(moving on)  
Whoever did this, they got away  
with it for ten years plus. They've  
had a free pass. Not anymore.  
Somewhere in that basement is the  
clue that's going to unmask this  
person and bring them to justice.  
We can't miss it.

Nikki, Jack and Gabriel - all feeling the force of that.

11      **EXT. KING'S CROSS MUSEUM - DAY 2 - 09:41**

11

Moments later. Nikki and Gabriel huddle outside:

NIKKI  
...sorry if I overstepped just now.

GABRIEL  
Would've been good to discuss it  
but... all fine.

NIKKI  
We can do eight bodies.

A look between them, then, carefully:

GABRIEL  
We can. But if we make one mistake,  
drop one ball - the wisdom of the  
decision will be questioned and  
rightly so.

Before Nikki can respond, Jack appears with Tudor.

JACK  
Got a candidate for the mortuary.

12      **INT. WARREN OF CORRIDORS - DAY 2 - 09:45**

12

Tudor leads them through a warren of buildings, affording our  
first real glimpse of behind-the-scenes King's Cross.

DI STEVE TUDOR  
Despite the facelift, the station's  
still associated with a high number  
of missing persons. My focus is the  
two years prior to the building's  
renovation in June '09 -  
prioritising medium to high risk  
cases where CID got involved.

NIKKI

You mean where foul play was  
suspected?

DI STEVE TUDOR

(nods, exactly)

That got the list down to ten,  
eight men and two women. Standouts  
are an IT technician called Kevin  
Hills and American tourist Judy  
Holmes...

Up ahead Malcolm Jones waits outside double doors.

MALCOLM JONES

(modest smile, then)

If this isn't suitable we have  
options...

With that, Jones pushes through double doors into -

13

**INT. KING'S CROSS STATION. STORAGE BUILDING - DAY 2 - 09:45**

13

- A cavernous STORAGE BUILDING. Malcolm Jones has printed out  
copies of a map/schematic that he now distributes.

MALCOLM JONES

...power points, pipework, heat  
sources all listed.

JACK

Thank you, Malcolm.

Nikki, Jack and Gabriel make a circuit of the room, checking  
the reality against the schematics. We watch our trio through  
the POV of Tudor and Jones who linger near the door. We see  
Nikki point something out - perhaps where she wants the slab  
to go - and Jack and Gabriel respond. Finally, we cut into  
their conversation as they huddle.

GABRIEL

Divide and rule? I kit this place  
out, you return to the coal face?

He means: to begin the task of removing the bodies.

NIKKI

Done.

Then, raising his voice. He points to a mass of bulky  
equipment covered in dust sheets dominating one wall.

GABRIEL

Can we get rid of that stuff?

DI STEVE TUDOR

Consider it done.

Off Jones - miffed at Tudor answering for him.

14

**INT. KING'S CROSS MUSEUM. BASEMENT - DAY 2 - 10:02**

14

Nikki, Jack, Tudor, other SOCOs present. Nikki eyes Body 8, then:

NIKKI

I want to get him out now - keep him separate and do his PM first.

DI STEVE TUDOR

Makes sense. We have a hoist en route.

And, as one, their eyes fix ominously on the half-open door of the store cupboard.

JACK

We treat this as a separate crime scene. Before we set foot inside or touch anything, we map and photograph the bodies' positions.

Jump cut: they finish mounting a camera onto a drone and it flies into the room for a bird's eye view of the corpses. Jack and Nikki huddle at the monitor like directors as the camera drifts eerily over the bodies. Points:

NIKKI

...looks like there's a plastic bag over this deceased's head.

The camera hovers deeper, reaches the rear of the cupboard.

JACK

The two at the back... almost piled on top of each other.

NIKKI

(peers, nods)

...some material draped over them.

Jump cut: Nikki has stepped away from the monitor to supervise as Body 8's body (in body bag) is winched up through the hatch by fire service personnel from above. Satisfied, Nikki re-joins Jack and the others by the store cupboard door.

NIKKI (CONT'D)

We've confirmed there are seven corpses inside.

(nods to cupboard)

(MORE)

NIKKI (CONT'D)

From the way they're positioned and other factors, our working theory is the bodies at the back were left first. So that first body we're calling Body One...

DI STEVE TUDOR

...the one nearest the door Body Seven?

NIKKI

(nods)

So operating a last-in, first-out methodology, we'll now begin removing the other bodies.

JACK

Our biggest challenge is ensuring trace evidence isn't disturbed, lost or destroyed.

NIKKI

We'll have a pro-forma to record and barcode each body.

DI STEVE TUDOR

Don't want Body Three's wallet being tied to Body Four?

JACK

(nods, shows DRONE)

This'll help but it's not omniscient.

Enter a MONTAGE as the bodies are taken from the store cupboard, the one nearest the door (Body 7) removed first.

We move briskly through this process but highlight the following as Nikki, Jack and the SOCOs work:

NIKKI

Body Seven presents as male, is tall, and has a yellow metal ring on his wedding finger. His throat has been cut.

Camera punches in close to see these details.

JACK

Nike trainers and what looks like the remnants of a tracksuit...

Jump cut: Body Seven is winched through the hatch - pan to find Nikki, Jack and SOCOs removing Body Six.

NIKKI

Body Six presents as male...

Go close with Nikki to see there's something horrifically different about this one. His head is sealed in a plastic bag. His hands are bound with grey flex which goes up his back, looping his neck in a noose.

NIKKI (CONT'D)  
His head is covered by a plastic bag.

Nikki peers closer and sees his mouth is stopped with a gag.

NIKKI (CONT'D)  
There's a gag in his mouth. His hands are tied with flex which extends up his back, encircling his neck in a noose.

DI STEVE TUDOR  
What's that about.

A statement not a question and it reverberates in the gloom.

Jump cut: Nikki, Jack and the SOCOs remove Body 5.

JACK  
Body five is wearing what looks like a polyester top with some sort of emblem... a football shirt maybe.

Jump cut: now Nikki, Jack and the SOCOs remove Body 4.

NIKKI  
Body Four presents as female, shoulder length auburn hair.

JACK  
She's wearing rings and jewellery.

DI STEVE TUDOR  
Does that include a gold chain necklace with a four leaf clover pendant?

Nikki looks and we go close as - yes - she locates a discoloured gold pendant on the body's neck.

NIKKI  
Yes, it does.

A stunned beat, then -

DI STEVE TUDOR  
The necklace was listed as identifying property belonging to American tourist Judy Holmes.  
(then)  
(MORE)

DI STEVE TUDOR (CONT'D)  
'Course it's just a secondary  
identifier but height and hair  
colour fit, too...

JACK  
In all likelihood we've identified  
our first victim.

DI Steve Tudor nods and they all absorb that.

NIKKI  
What else do we know about Judy?

DI STEVE TUDOR  
Her bag was found in bushes by  
Regent's Canal not half a mile  
away. CID pulled out all the stops,  
dragging the canal etc.  
(checks note on his phone)  
Thinking was... a mugging gone bad.

JACK  
...and the station never became a  
focus of the investigation?

Tudor shakes his head. Jack frowns, a thought coming to him:

JACK (CONT'D)  
I retrieved a can of mace  
manufactured in Illinois...  
(nods into shadows)  
Take it we have her prints and DNA?

DI STEVE TUDOR  
All logged in the misper report and  
on the missing persons database.

Jump cut: now Nikki, Jack and the SOCOs remove Body 3 from  
the cupboard.

NIKKI  
Body Three sports the remnants of a  
reddish-grey beard.

Nikki runs her torch over the body.

NIKKI (CONT'D)  
They're wearing what looks like a  
Military greatcoat, which is matted  
with blood...

JACK  
Hair colouring's a visual match to  
hairs I recovered from a mattress  
in that corner. DNA'll confirm.



DI STEVE TUDOR  
So was this bloke sleeping down  
here when he was killed? Turf war?

And as they think about that we cut to -

Jack and Nikki picking their way to the back of the cupboard.  
To the heart of darkness. Reaching Body 2, which is piled  
onto Body 1. A large rotting patch of dark green quilted  
material lies over both bodies.

NIKKI  
Body Two has been left partially on  
top of Body One. A quantity of  
green material is draped across  
both bodies.

She removes the green material from the bodies, Jack bags it.

JACK  
Doesn't prove they were killed at  
the same time but we need to be  
open to that possibility.

NIKKI  
(examining with torch)  
Body Two presents as male. Cropped,  
peroxided blonde hair. Evidence of  
multiple stab wounds to the  
chest...

With help from SOCOs, Nikki lifts Body 2 onto a stretcher.  
The SOCOs carry the body out. Nikki crouches to take in Body  
1 lying on the floor right at the back of the cupboard.

NIKKI (CONT'D)  
Body One presents as male. As with  
Body Two, there's evidence of stab  
wounds to the chest and torso, but  
an even greater number.

Nikki checks if the stabs have gone through.

JACK  
Tattoos and multiple hoop earrings  
could help with an ID.

Nikki nods for SOCOs to remove this final body.

Jack sees a thought brewing in Tudor.

JACK (CONT'D)  
What do you think we're looking at?

DI STEVE TUDOR  
A killer - or killers - of  
exceptional brutality who learned  
on the job and evolved fast -  
(lets out a daunted  
breath)  
(MORE)

DI STEVE TUDOR (CONT'D)  
- in that respect they're unlike  
any I've ever come across.

NIKKI  
Same here.

Nikki - watching Tudor steadily, catching the strain the case  
is already starting to exert.

15      **INT. LYELL CENTRE - DAY 2 - 11:10**

15

Urgent, walk-and-talk vibe as Jack finds Velvy back at base:

JACK  
...we need you to hold the fort  
here - begin the processing and so  
on. But please know you'll be  
integral to our work going  
forwards, even if you're not  
physically at the scene. OK?

VELVY  
Understood.

JACK  
Get anywhere with the fob from  
Victim Eight's jeans?

VELVY  
(nods)  
First it defeated me to be honest-

JACK  
You tried florescence?

VELVY  
Great minds.  
(activates screen, a  
frozen image of fob)  
Bottom right.

Jack leans closer to read:

JACK  
Mandrake Systems.

VELVY  
Just called them - very  
cooperative. Their chief engineer  
is en route.

Jack looks impressed. Beat, then Cara appears with her  
interpreter, Barbara. As she signs, he speaks:

CARA  
(BSL)  
It's a bad one?

BARBARA  
It's a bad one?

JACK

It is.

CARA

BARBARA

(BSL)

Well... we're here.

Well... we're here.

Jack nods his appreciation of this show of support.

16

**INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 2 - 15:44**

The final finishing touches are being made to the emergency mortuary. X-Ray machines being set up, computers being plugged in etc.

HIGH ANGLE looking down on the EIGHT BAGGED-UP BODIES laid out on stretchers, two neat lines of four across the floor of the emergency mortuary. Stay up in the Gods as Nikki and Gabriel walk among them in silence.

New angle - down with Nikki and Gabriel as Nikki crouches by a body to check a detail on the attached, cellophane-covered paperwork. And we see that all the bodies are numbered.

A moved Gabriel eyes the label of Body 7 and, into the silence, almost blurts:

GABRIEL

We're going to get names for them  
all. No numbers.

Nikki catches this out-of-character wobble. Distracting him:

NIKKI

(Re. The emergency  
mortuary)

Great job. Gives the Lyell a run  
for its money.

Off that, the camera sweeps around the room to REVEAL the shapes of emergency freezers etc., the fruits of Gabriel's labour.

Tudor enters, looking grave.

DI STEVE TUDOR

Cats are out of bags.

He hoists his phone - we hear but don't see *BBC News*.  
They're under siege in here. Over a background of VOICES,  
TRAFFIC SOUNDS and general CLAMOUR:

NEWSCASTER (O.S.)

I'm here at King's Cross museum  
that lies just behind the station  
itself, where we're getting  
unconfirmed reports that a mass  
grave has been discovered and  
there's already a crowd of curious  
onlookers growing at the  
entrance...

17

**INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 2 - 16:32**

Jack finds Nikki, Gabriel, Tudor and Court in the mortuary:

NIKKI

...we'll do the PM on Body Eight  
now, then carry out the remaining  
seven tomorrow.

They turn to Jack who clearly has news:

JACK

The card recovered from Body Eight  
is an entry key. It accessed  
Halford Court, an apartment block  
in Dalston, no earlier than March  
2009 and no later than October 2010  
when upgraded cards were issued.

CHIEF SUPER. SHEILA COURT

Great - we've got the beginnings of  
a timeframe.

DI STEVE TUDOR

I cut out the middleman and spoke  
to the lads on the maintenance crew  
who worked through the main era of  
redevelopment.

Nikki picks up on this micro-aggression.

NIKKI

By 'middleman'... you mean Malcolm  
Jones?

Tudor just blithely ignores that -

DI STEVE TUDOR

I've got a timeline for the whole  
development from 2007 to 2010.

CHIEF SUPER. SHEILA COURT

(impatient)

With a focus on the tavern, I hope?

DI STEVE TUDOR

(nods)

It was refurbished late in the game, August '09. Reading between the lines, it was a rushed job.

JACK

Explains why they just laid the floor over the bricked-up hatch.

DI STEVE TUDOR

Yeah - plus a worker fell seriously ill after disturbing a rat's nest in the north tunnel two months earlier. All subterranean work had to be done in specialist gear and there wasn't enough to go round.

JACK

Can you copy me in on all this?

(off Tudor's frown)

We need to understand the crime scene in the context of the station as it was - specifically how he accessed the dumpsite so freely.

CHIEF SUPER. SHEILA COURT

That's definitely something we need to understand.

GABRIEL

But we now have a window when Body Eight was killed - March 2009 to August 2009.

NIKKI

(nods, building)

And we're pretty sure he was killed after the seven victims recovered from the basement.

DI STEVE TUDOR

Meaning they were killed in the period prior to mid-2009?

JACK

(nods)

When the station was undergoing an intense period of rebuilding.

Court breathes deep, absorbing all this. Then:

CHIEF SUPER. SHEILA COURT

This is a bloody time bomb. A serial killer was loose and we didn't just fail to catch him, we didn't know he existed.

DI STEVE TUDOR  
C'mon, all the police top brass  
from '09 will've gone by now?

CHIEF SUPER. SHEILA COURT  
(shakes head, irrelevant)  
There'll be a shitstorm of  
criticism boiling down to one  
question: 'How did he get away with  
it on our watch?'

GABRIEL  
How do we get ahead of that?

CHIEF SUPER. SHEILA COURT  
By getting - and keeping - the  
media and public onside.

GABRIEL  
Easier said than done.

CHIEF SUPER. SHEILA COURT  
(nods)  
Means letting them in to a degree.  
Feeding them stories so they don't  
go hunting for their own.

NIKKI  
Controlling the narrative?

CHIEF SUPER. SHEILA COURT  
I'll settle for shaping it. To that  
end I'm holding a press conference  
tonight.  
(looks from Nikki to  
Gabriel to Jack)  
I'd like one of you to be present.

NIKKI & JACK  
(together)  
Gabriel.

Gabriel accepts with a nod and a smile.

Court turns to Tudor:

CHIEF SUPER. SHEILA COURT  
I've got you six detectives from  
London Wall - get up to this  
apartment block in Dalston and  
start knocking on doors.

Moments later. Nikki, Gabriel and Jack carry out the PM on  
Body 8. We are at the external observation stage of the PM -  
clothes removed, prior to the body being opened.

NIKKI

...the unnamed body is male and, I estimate, in their twenties. Analysis of his pubic symphysis may narrow this down.

Gabriel shaves off the man's hair, revealing extensive damage to the top of the skull. A greyish, heavily-cracked mess.

GABRIEL

There is massive blunt-force trauma to the crown of the skull, which is partially staved-in.

(go CLOSE on the skull)

Cumulatively, these multiple injuries were most likely the cause of death.

Nikki swabs the red dust from these fractures.

NIKKI

There is red dust embedded in these fractures, possibly brick dust. Certainly a brick wielded with force would inflict these kinds of injuries.

CHIEF SUPER. SHEILA COURT

No sign of the brick?

JACK

Not yet.

GABRIEL

It's notable he was tall - 6 foot plus - but the fatal injuries were inflicted to the crown.

CHIEF SUPER. SHEILA COURT

Suggests he was sitting or kneeling down?

(Gabriel nods)

Maybe he trusted him?

NIKKI

Or he was stunned or knocked down by an initial blow.

Nikki's studying the man's head which is propped up on a block - indicates an injury to the forehead.

NIKKI (CONT'D)

A heavy, single blow to the forehead, one of the more robust areas of the skull.

(go CLOSE as she peers)

Same traces of brick dust....

19     **INT. KING'S CROSS CONSTRUCTION AREA (FLASHBACK) - DAY C - 11:23**

*The NON-DESCRIPT (N.D.) KILLER advances on VICTIM 8. Lifts the brick and brings it down hard on his forehead. Stunned, the victim collapses to his knees. We continue to hear the killer BATTER the crown of his skull with the brick...*

20     **INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 2 - 16:42**

Court spies lattice-like marks on the body's cheek and chest.

CHIEF SUPER. SHEILA COURT  
Do we know what caused these marks?

NIKKI  
We think a handcart being dropped  
on the body.

Nikki shows a photograph of the wire-sided handcart.

NIKKI (CONT'D)  
Fibres inside the tray are a visual  
match to the deceased's clothing -  
we'll compare the blood to the  
reference sample when we have it.

JACK  
Suggests he was probably  
transported in the cart...

CHIEF SUPER. SHEILA COURT  
From the murder scene to the  
tavern?

JACK  
(nods)  
Residue in the handcart suggests it  
was used for shifting bricks. I've  
swabbed the cart for prints and  
DNA.

CHIEF SUPER. SHEILA COURT  
Killer just throws some tarpaulin  
over the body and he's good to go.

21     **INT. KING'S CROSS CONSTRUCTION AREA (FLASHBACK) - DAY C - 11:29**

*The KILLER - hard hat, high-vis jacket - pulls the handcart with its bulky, covered cargo down a board-sided passage.*

22     **INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 2 - 16:43**

GABRIEL  
The refurb offered perfect  
camouflage at every turn.



JACK

(nods)

In the end, there were thirty-seven companies of designers and architects on top of various contractors. Someone in overalls pulling a cart wouldn't get a second glance.

CHIEF SUPER. SHEILA COURT  
Maybe he was a builder? Even better camouflage?

JACK

Did a good job cementing up the hatch.

CHIEF SUPER. SHEILA COURT  
We don't know that was him?

Nikki gestures to these bagged-up clothes, nods to the body:

NIKKI

We don't, but the victim's jeans and shirt were spattered with dried cement...

23     **INT. KING'S CROSS MUSEUM. BASEMENT (FLASHBACK) - DAY C - 11:46**

*BODY 8 lies spreadeagled on the basement floor in a shaft of light. CEMENT drips on him from above as we REVEAL the unidentified figure of the killer sealing the hatch above. Entombing him.*

24     **INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 2 - 16:44**

GABRIEL

Maybe they were both builders.  
(peers into body's eye)  
There's metal debris embedded in his right eye - that sort of injury is associated with construction work.

Beat while they think about that. Nikki nods to the body:

NIKKI

He was treated significantly differently to the others. Wasn't placed in the cupboard - and there was plenty of room - just flung down through the hatch.

CHIEF SUPER. SHEILA COURT  
We're not looking at two offenders?

GABRIEL  
It's possible.

CHIEF SUPER. SHEILA COURT  
Seems coincidental two killers  
would use the same secluded  
dumpsite.

GABRIEL  
If we are looking at one offender,  
maybe their MO changed in response  
to a different kind of threat.

CHIEF SUPER. SHEILA COURT  
Such as?

NIKKI  
On a building site a brick's a to-  
hand weapon. None of the other  
bodies were bludgeoned...

CHIEF SUPER. SHEILA COURT  
A spontaneous, unplanned attack?

JACK  
(nods)  
If they were builders, maybe they  
were working together and things  
kicked off... It's a long shot but  
if we could tie the brick used in  
the attack to a specific  
construction, it might help ID the  
victim and the killer.

CHIEF SUPER. SHEILA COURT  
(nods, digesting)  
Thank you. I need to relay all this  
to my team...

25      **EXT. KING'S CROSS - NIGHT 2 - 19:00**

25

Establish: King's Cross station at night. Ominous.

26      **INT. KING'S CROSS STATION. EMERGENCY MORTUARY - NIGHT 2 - 19:04**

Find Jack in a corner of the mortuary building made over into  
a makeshift office. Leafing through documents from the  
station maintenance department. Checking construction dates,  
noting specific building companies and making a shopping list  
of questions...

Now his gaze is drawn to his laptop, where BBC News is on  
live. It now cuts to a LIVE PRESS CONFERENCE as we hear:

REPORTER (O.S)  
...is it fair to say without this  
issue of the floor dropping, these  
bodies would never have been found?

Gabriel and Court fill Jack's laptop screen as they face down  
an onslaught of REPORTERS.

CHIEF SUPER. SHEILA COURT  
Yes. That's a fair assessment.

REPORTER (O.S.)  
So someone was murdering people in  
one of our busiest stations and the  
police had no idea?

CHIEF SUPER. SHEILA COURT  
At least one of the victims was  
reported missing and a full CID  
investigation was launched.

REPORTER (O.S)  
'At least one?' How many victims  
are we talking in total?

GABRIEL  
Eight. We've recovered eight bodies  
so far.

Off Gabriel, face blasted with CAMERA FLASHES and we cut to:

27

**INT. KING'S CROSS MUSEUM - NIGHT 2 - 19:18**

27

Sudden, church-like hush as Nikki passes two UNIFORMS on  
guard to enter the Museum. She crosses to the black void of  
the screened-off hatch where one lamp blazes. Alone in here,  
she peers into the darkness of the cellar, feeling the  
enormity of the crimes that took place down there - jerks as  
a figure bleeds out of the gloom. She squints - it's Malcolm  
Jones, crossing over from his corner of the museum.

NIKKI  
You shouldn't be here, Mr Jones.

MALCOLM JONES  
Malcolm, please.  
(Nikki just stares at him)  
Sorry... I just came to retrieve my  
things.

As a train THUNDERS by in the darkness, Nikki studies him.  
Sees how broken he is... and softens:

NIKKI  
You OK?

MALCOLM JONES

Not really.

(she waits for him)

The thought of them... mouldering  
away in the dark... unnoticed,  
unacknowledged, unmourned.

Nikki - brow creasing at this last observation.

NIKKI

I'm sure they weren't unmourned.

MALCOLM JONES

No. No, of course not. I didn't  
mean...

(trails off to nothing)

Nikki - catching something bereft in him.

NIKKI

It is hard to wrap your head  
around.

(then)

When was your tenure at the  
station?

MALCOLM JONES

2004-2010.

(looks her in the eye)

That's when you think this  
happened, isn't it?

Right then Nikki's mobile rings -

NIKKI (INTO PHONE)

Hello.

DI STEVE TUDOR (v.o.)

It's Tudor. I followed up on the  
entry fob to Halford Court and  
might've found an ex-partner of our  
victim. Tentative ID is a Kacper  
Tadych, a Polish national...

Nikki instinctively steps away from Malcolm's prying eyes.

NIKKI (INTO PHONE)

That's great.

DI STEVE TUDOR (V.O.)

Partner's name is Anna Górska and  
she has questions you're better  
placed to answer than me...

28      **EXT. KING'S CROSS POLICE STATION - NIGHT 2 - 20:12**

28

Establish: King's Cross police station at night, every inch the busy, central London police station.

29      **INT. KING'S CROSS POLICE STATION. OFFICE - NIGHT 2 - 20:12**

29

Nikki and Tudor sit across from a wan ANNA GÓRSKA.

NIKKI

...I have some photographs of the deceased's clothes - the remains of them. Could I show them to you, Anna? To see if you recognise them as Kacper's?

Anna - just daunted for a moment - then she nods bravely.

Nikki sets down photos - vestiges of a plaid shirt and jeans. Anna stares at them, then shakes her head. Nikki sets down a photo of a BELT BUCKLE adorned with a Texas Lonestar Bull.

Anna gives a sharp intake of breath. Beat. A single tear snakes down her cheek. She nods. They wait for her.

ANNA GÓRSKA

That's Kacper's belt.

NIKKI

Thank you.

ANNA GÓRSKA

Would he have...  
(interrupts herself)  
Did he suffer?

NIKKI

(careful)  
Judging by the pathology evidence, I'd say not. Death would've been close to instantaneous, but I can't be certain.

ANNA GÓRSKA

Of course.

DI STEVE TUDOR

Could you tell us a bit about your relationship with Kacper?

ANNA GÓRSKA

We dated in high school in Poland. He was two years younger - I called him my toyboy  
(ghost of a smile, then)  
(MORE)

ANNA GÓRSKA (CONT'D)

We broke up when I went to university and then I got a job here in London..

DI STEVE TUDOR

Doing what, if you don't mind me asking?

ANNA GÓRSKA

Marketing manager, pharmaceuticals mainly.

(beat)

One day Kacper just showed up. He was working as a builder and he heard I'd moved here.

(wipes away a tear)

We picked up where we left off. It was a really special time... like a miracle.

DI STEVE TUDOR

It didn't last?

ANNA GÓRSKA

(shakes head)

He had an eye injury at work... it gave him headaches and he'd get angry without any warning.

NIKKI

Did he receive compensation?

ANNA GÓRSKA

He tried. Even hired a lawyer.

(shakes head)

They said it was his fault for not wearing a mask.

DI STEVE TUDOR

And the lawyers charged their fees anyway?

ANNA GÓRSKA

(nods)

He had big debts... which I paid.

(sighs)

One day he woke up with a bigger hangover than normal. He was angry and late and it was all my fault. We had a proper screaming match.

(her voice catches)

He stormed out and I never saw him again...

Beat as that lands. They give her a moment, then:

DI STEVE TUDOR

Did he ever talk about someone he  
worked with that he didn't like?  
Who got on his nerves?

(Anna shakes her head)

What about the building firm he  
worked for?

ANNA GÓRSKA

(shakes head)

He'd just wait on the corner of  
Holloway Road at 6am. Sometimes  
he'd get work, sometimes he  
wouldn't.

NIKKI

We need to confirm Kacper's  
identity via DNA if possible. A  
hairbrush or toothbrush are  
ideal...

ANNA GÓRSKA

(stab of guilt, then)

I threw out the stuff he left years  
ago. But I've got something...

From her bag Anna takes out a well-thumbed copy of *The Da Vinci Code*.

ANNA GÓRSKA (CONT'D)

Kacper loved it. Read it over-and-  
over...

And as Anna hands the falling-to-bits book over, she breaks.

Off Nikki - watching her with compassion.

30

**INT. KING'S CROSS POLICE STATION. CORRIDOR - NIGHT 2 - 20:18**

30

Tudor's walking Nikki out. Re: Anna:

DI STEVE TUDOR

Appreciate that. Know you've had  
a long day.

(narrows eyes,  
mischievous)

Or are you the glutton for  
punishment type like me?

NIKKI

(disarmed smile)

Maybe. A bit.

DI STEVE TUDOR

Feel bad for her.

(Nikki frowns, who?)

Anna.

(MORE)

DI STEVE TUDOR (CONT'D)  
She'll be thinking: what if, what if... What if we hadn't rowed that morning? What if I'd held out the olive branch...?

Nikki looks across at him, a bit surprised.

DI STEVE TUDOR (CONT'D)  
I know I would.

NIKKI  
Right.

DI STEVE TUDOR  
What, didn't have me down as the sensitive, self-reproaching type?

They share a brief smile about that. Tudor's mobile RINGS.

DI STEVE TUDOR (CONT'D)  
(into phone)  
Steve Tudor.  
(listens, hangs up)  
Thank you.  
(off Nikki's frown)  
DNA confirms it - Body Four is Judy Holmes.

31     INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - NIGHT 2 -  
         21:01

31

Judy Holmes' smiling face fills the frame.

Track out to see EIGHT STANDALONE BOARDS forming a crescent at one side of this big, quietly busy INCIDENT ROOM. Each board is marked with a number for the victim. Apart from Board 4 - JUDY HOLMES - only Board 8 bears a name and a photo: **KACPER TADYCH**.

Tudor - staring at the phone like an unexploded bomb. Picks up. Dials. The phone rings - the distant international call sound. Just as Tudor thinks (and hopes) no one will answer:

TED HOLMES (V.O.)  
Ted Holmes.

DI STEVE TUDOR  
(into phone)  
My name is Detective Inspector Steve Tudor from Greater London Police-

TED HOLMES (V.O.)  
Have you found her? Have you found Judy?



DI STEVE TUDOR  
(into phone)  
Yes. Yes, we have.

TED HOLMES (V.O.)  
In the station? King's Cross?

Tudor - the discovery of the bodies has reached far and wide.

32

**INT. NIKKI'S FLAT - NIGHT 2 - 21:01**

32

Jack sets down a mushroom risotto before Nikki.

NIKKI  
Looks amazing.

JACK  
Picked them on Wimbledon Common the  
other day.  
(off her look)  
OK, they're from the local shop -  
but foraging's the new Tai Chi...

NIKKI  
I'm very happy with shop brought  
mushrooms...

JACK  
...don't knock it 'til you've tried  
it...

NIKKI  
...they aren't going to give me  
renal failure... or have me  
tripping through the first four  
post-mortems.

They smile about that, then:

JACK  
Now that I'd pay to see. Dr Nikki  
Alexander off her head at work.

NIKKI  
Maybe not tomorrow...

Tomorrow. The word brings home the enormity of what it will  
bring. Look of solidarity, then Jack hoists the wine bottle.

JACK  
Just the one?

NIKKI  
Is the bear a Catholic?

And as Jack pours her a big glass we cut to...

33

**INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - NIGHT 2 - 21:02**

33

Back with Tudor on the phone to Ted Holmes.

TED HOLMES (V.O.)  
...my sister'd been planning that trip to Europe for years - saving for it, talking about it, all the places she was gonna visit...  
(then harder)  
How could you just not know this guy was doing what he was doing?

DI STEVE TUDOR  
(into phone)  
Right now I can't answer that, but I'll keep you in close touch as the investigation unfolds.  
(no response, so)  
Ted... Did Judy ever carry a can of mace that you know of?

Silence for a beat, then -

TED HOLMES (V.O.)  
Never went anywhere without it.  
(then)  
I warned her it was illegal to take it through UK Customs. But that was Judy - she was my big sister and she wouldn't be told.

Off Tudor - suddenly feeling the weight of his loss.

34

**INT. NIKKI'S FLAT - NIGHT 2 - 21:47**

34

Nikki stands at the window. Sipping her wine thoughtfully as she watches SHADOWY FIGURES weaving along the pavement outside. Jack appears at her elbow, lightly:

JACK  
What's on your mind?

NIKKI  
The victimology.

Jack pulls a face - heavy subject.

NIKKI (CONT'D)  
You asked...

JACK  
Go on, you're dying to...

He means: dazzle him with her victimology theory. But Nikki shakes her head in frustrated defeat.

NIKKI

Normally you see something of the killer in the victims, even at the scene...

JACK

Not this time?

NIKKI

We've got eight and I can't see a thing.

JACK

(nods, it's true)  
Male, female, young, old, varied ethnicity...

NIKKI

Victimology's a wash out, witnesses will be non existent...

JACK

All riding on the pathologist by the sounds of it.

Nikki returns his joshing smile.

NIKKI

I hear she's got a good forensics guy in the sidecar.

JACK

The sidecar?

NIKKI

Wherever she goes, he goes...

And we lose them as they head off to bed.

35      **EXT. LONDON - DAY 3 - 07:00**

35

New day. Central London as a ruby sun comes up on the Thames.

35A      **EXT. RUSSELL DRAKE FLAT - DAY 3 - 07:31**

35A

Establisher. A low-rise block of London council flats.

36      **INT. RUSSELL DRAKE FLAT - DAY 3 - 07:31**

36

A tiny hallway in a tiny and very scruffy flat. Over this bleak image we hear:

RUSSELL DRAKE (O.S.)  
C'mon Dad, teamwork. Help me help  
you.  
(a grunt of exertion)  
Just gonna have a sit down, then  
I'll sort some breakfast out.

RUSSELL DRAKE - 60, greasy hair, worn down by life and drink - emerges. Trudges into the sitting room and collapses on the sitting room sofa, switches the TV on. The bodies at King's Cross are still the only news story.

At first Russell pays it no attention, pouring his first whiskey of the day. But now he focuses on the story and we clock his ominous, perturbed reaction. He takes a sip of whiskey then, as the story plays on, drains the glass.

Russell - paralysed, something building in his face - and he reaches for the remote and switches the TV off. Sits there reeling in the gloom.

He reaches for his phone. Scrolls for a number: KEITH PRYOR. Beat, then he thinks better of it and sets his phone down.

37

**INT. NIKKI'S FLAT - DAY 3 - 07:37**

37

Nikki and Jack making packed lunches in the kitchen. Nikki takes two apples from the fruit bowl.

NIKKI  
Apple?

JACK  
Go on.

Nikki tosses the apple, Jack catches it.

JACK (CONT'D)  
Nervous?

NIKKI  
Excited.

JACK  
(excited!?)  
OK.

NIKKI  
You?

Jack struggles to select the right word.

JACK  
Daunted.  
(then, frowns at her)  
Sure you're not a bit daunted?

NIKKI

OK. Excited with a side of daunted.

Peering at her lunch.

JACK

Yours looks better than mine.

NIKKI

Something tells me this'll be  
dinner, not lunch.

I.e. With seven bodies to process she won't have time for  
lunch.

JACK

It's OK to be -  
(chooses word carefully)  
- apprehensive.

NIKKI

I am a bit.

JACK

Soon as you're in there, you'll be  
fine. Like walking out at Wembley.  
(that gets a smile)  
Mick Jagger says when he walks on  
stage the most important thing is  
focus - don't start worrying if  
your gutters are blocked or the  
roof's leaking again.

NIKKI

OK, thank you Jack, thank you,  
Mick.

And we see how appreciative she is of Jack's love and  
support.

38     **INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 3 - 08:31**

The first body is being prepared for the post-mortem. We see  
Nikki and Gabriel setting up for the mammoth task ahead.

CHIEF SUPER. SHEILA COURT (V.O)

First of all, I just wanted to  
acknowledge the marathon series of  
post-mortems you've carried out  
today - a truly herculean task and  
we're all very appreciative.

39     **INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:06**

The long day is not over yet. At Court's request Nikki,  
Jack and Gabriel have come to the crowded incident room:

CHIEF SUPER. SHEILA COURT  
But we need to know who we're  
looking for, to get him in focus.  
So it'd be helpful - vital - to  
get a forensic pathology  
narrative charting his evolution  
across the eight murders.

The team - feeling the tired, sullen, not-quite-convinced-  
eyes of the assembled detectives.

Nikki places a photograph of Body 1 on the table.

NIKKI  
The first kill is chaotic with a  
notable lack of precision. Body  
One...

40

**INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 3 - 08:45**

And we're back in the emergency mortuary. Nikki carrying  
out Body 1's PM. External observation stage: clothes  
removed, prior to body being opened.

NIKKI  
...is male, 45-55 years old.  
There's a shallow, unhealed cut  
to his throat...

Go CLOSE to see that wound as Tudor peers.

DI STEVE TUDOR  
Wasn't fatal?

NIKKI  
(shakes head)  
But the killer might've expected  
it to be.

DI STEVE TUDOR  
Instead the victim fights back  
maybe?

GABRIEL  
(indicates)  
Maybe. There's a flurry of  
unhealed wounds to the chest that  
would cumulatively prove fatal...

NIKKI  
There's what looks like another  
stab wound to the chest, but this  
one's healed...

DI STEVE TUDOR  
So likely sustained some years  
before his death?

GABRIEL

Months I'd say, maybe even weeks.

Go CLOSE as Gabriel shows them X-rays taken with a portable X-ray machine that sharp-eyed viewers might've noticed being set up earlier.

GABRIEL (CONT'D)

There are permanent sutures where he's been stitched up, and evidence of a fractured rib that's healing...

41

**INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:07**

NIKKI

Body Two fought back but the killer finally overpowered him.

GABRIEL

We see the same sustained stabbing attack but the wounds are deeper, more definite and fewer in number. Body Two was 20-25 years old...

NIKKI

...and was partially placed on top of Body One.

Jack brings up an image of the two bodies in situ with the green material draped over them.

JACK

A large square of dark green quilted material was then draped over both bodies...

42

**INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 3 - 09:57**

Nikki and Gabriel are carrying out Body 2's PM. External observation stage: clothes removed, prior to body being opened.

NIKKI

There are healed linear scars across the fingertips of his right hand...

Nikki shows them the outstretched right hand.

DI STEVE TUDOR

Knife wound?

NIKKI

Possibly.

GABRIEL

Again, cause of death looks to be multiple stab wounds to the chest, you can see hilt marks here and here.

(indicates)

Additionally, Body two bears some defensive wounds - slices across the forearms on the ulnar border - and an unhealed broken nose.

And as the camera settles on that broken nose...

43     **INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:07**

As they look at the photograph of Body 2's nose.

CHIEF SUPER. SHEILA COURT

(with compassion)

Neither victim went quietly into the good night?

NIKKI

No. Body Three is a little different. *50-60 years old*, stabbed in the back multiple times while lying face down on a mattress we've recovered...

Jack brings up images of the mattress on the monitor.

JACK

Hairs and blood recovered from a mattress in the basement are a DNA match to this body.

CHIEF SUPER. SHEILA COURT

So... what? He was sleeping down there?

NIKKI

(nods)

Possibly.

44     **INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 3 - 11:04**

The PM of Body 3 now. External observation stage: clothes removed, prior to body being opened. Gabriel turns Body 3's hands palm-up - no cuts.

GABRIEL

A surprise attack certainly fits with the absence of defensive wounds...



45

**INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:08**

CHIEF SUPER. SHEILA COURT  
So, maybe we're looking at a  
territorial motive - Victim  
Three's kipping in the basement  
and the killer wants the space  
for himself.

A young DC called CHLOE ABBOTT pipes up.

DC CHLOE ABBOTT  
Doesn't that screw up our  
timeline?  
(off Jack's frown)  
If he's killed after Victims One  
and Two, why isn't he raising the  
alarm about their bodies?

DI STEVE TUDOR  
Good question.  
(figures)  
Maybe Victim Three was a partner  
in crime?

CHIEF SUPER. SHEILA COURT  
Or he just showed up that night?  
Sees the mattress, but not the  
bodies, and beds down?

JACK  
The volume of his hairs on the  
mattress argues against that.

DC CHLOE ABBOTT  
Or Victim Three was killed first  
and we're setting too much store  
by where the bodies were left in  
the cupboard?

NIKKI  
It's an anomaly but - inevitably  
at this stage - one of many.

GABRIEL  
Body Four - Judy Holmes - was  
killed by three slashing wounds  
to the throat...

46

**INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 3 - 12:17**

The PM of Judy Holmes is underway. External observation  
stage: clothes removed, prior to body being opened.

NIKKI

...these wounds are consistent with the tangential movement of a sharp implement across the skin. The depth and angle of the wounds suggest they were made left-to-right, from behind, by a right-handed assailant. The wound breached the jugular vein and the carotid artery, suggesting Judy's head was drawn back to expose the throat.

GABRIEL

Likely aping the action movie cliché of holding back the head then slicing the throat.

NIKKI

The vessels sit deeper in the neck than people think. If you tilt the head back the sternocleidomastoid muscle covers them up.

DI STEVE TUDOR

So if the killer was expecting 'quick slice and down they go', he got a big surprise?

NIKKI

(nods)

Explaining the three separate cuts to her neck.

JACK

These injuries will've projected blood at the assault site - but as yet, we've not located that blood.

GABRIEL

Got something under her nails...

47

**INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:10**

Nikki flashes up images of the dislocated shoulder, the splinters in the nails and the cuts to the neck.

NIKKI

The attack on Judy is very different. For one, it's likely she was abducted before she was killed.

DC CHLOE ABBOTT

Based on?

GABRIEL

An unhealed dislocated shoulder  
and white-painted splinters under  
her nails that are visually  
consistent with a board-fence by  
the old tavern.

Off 'board fence' Jack turns to address Court:

JACK

Yesterday you asked a good  
question: how did the killer get  
away with it in the middle of  
King's Cross?

CHIEF SUPER. SHEILA COURT

You have the answer?

JACK

I have an answer.

Jack brings up photos of the King's Cross redevelopment on  
his laptop.

JACK (CONT'D)

The entire west side of the  
station was rebuilt and re-  
modelled from 2007 to 2010. This  
necessitated a network of boarded  
passages across the station so  
the public had access to the  
trains, tube, taxis and  
surrounding streets, while being  
safely screened from the works.

Jack brings up an image of a boarded passage.

JACK (CONT'D)

Cooks Passage was the first to be  
built and the longest, running  
north-south and emerging on Cooks  
Way.

(points to Cooks Passage  
on a map of station)

It had a total of sixteen doors  
marked 'Authorised Personnel  
Only' that let station staff and  
building crews exit at whatever  
point would deliver them to their  
behind-the-scenes destination.

DI STEVE TUDOR

(anticipating)

The tavern?

JACK

(nods)

One door opened onto the clutch of buildings north of the western concourse that, yes, included the then-derelict tavern.

CHIEF SUPER. SHEILA COURT

Surely these doors were kept locked?

JACK

Eventually. After a series of thefts and trespassing incidents, key padlocks were installed.

DC CHLOE ABBOTT

CCTV?

JACK

Limited. At the entrances of all the passages and key intersections.

CHIEF SUPER. SHEILA COURT

The footage will be long gone anyway.

JACK

(points to map)

Judy Holmes was likely abducted as she walked down Cooks Passage late on a Sunday night.

DI STEVE TUDOR

(checks notes, then)

She'd got off a train from Durham and was heading to her hotel off Euston Road.

GABRIEL

Significantly, her jewellery wasn't taken and she was fully clothed.

NIKKI

So it's unlikely a financial or sexual motive drove the killer.

CHIEF SUPER. SHEILA COURT

He was getting a taste for killing for killing's sake?

Off everyone's uneasy silence...

48

**INT. LYELL CENTRE. SCIENCE ROOM - DAY 3 - 18:13**

48

Cara and Barbara find Velvy digging through the abundance of evidence from King's Cross - it's literally piled up around him.

CARA  
(BSL)  
Someone looks overwhelmed.

BARBARA  
Someone looks overwhelmed.

VELVY  
(SSE)  
(nods)  
And it's only half the trace  
evidence from the basement.

CARA  
(BSL)  
A problem shared...

BARBARA  
A problem shared...

...is a problem solved. Velvy gives a conceding smile.

VELVY  
(SSE)  
Body Six was wearing an Apollonia  
bumbag and cagoule.

CARA  
(BSL)  
The victim with the noose  
attached to his bound hands?

BARBARA  
The victim with the noose  
attached to his bound hands?

VELVY  
(SSE)  
Yes. Him.  
(then)  
I've never heard of Apollonia,  
which made me think: small, local  
brand which might help with a  
nationality, which might help with  
a Missing Persons search.

CARA  
(BSL)  
No joy?

BARBARA  
No joy?

VELVY  
(SSE)  
(shakes head)  
Just two hours on the Greek  
equivalent of Companies House and  
their Board of Commerce.

CARA  
(BSL)  
Maybe it's an Albanian  
company. Apollonia was a  
Greek colony but it's in  
Albania, right?

BARBARA  
Maybe it's an Albanian  
company. Apollonia was a  
Greek colony but it's in  
Albania, right?

49     **INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:14**

DI STEVE TUDOR  
Our killer was getting sharper  
all round. He knew Judy'd be  
missed, so he dumped her bag by  
Regent's Canal.

DC CHLOE ABBOTT  
He wanted to draw attention away  
from the station.

CHIEF SUPER. SHEILA COURT  
(nods yes)  
Taken alongside the murder of the  
rough sleeper, I reckon he was  
living in the tavern basement at  
least some of the time.

JACK  
Unfortunately, the killer now had  
a can of mace that was almost  
certainly put to use on  
subsequent victims.

Gabriel brings up images of body 5.

GABRIEL  
Body Five was the youngest  
victim.

50     **INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 3 - 13:22**

Tudor stares at Body 5, puzzled. External observation stage  
of the PM: clothes removed, prior to body being opened.

NIKKI  
There's some trauma around the eyes  
that could've been caused by mace.

JACK  
We know from Judy Holmes' brother  
she brought a can into the  
country...

NIKKI  
Let's swab the skin to test  
chemically for mace, clothing too.

Nikki carefully starts swabbing the skin around the eyes.

51      **INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:15**

GABRIEL

He was killed in a similar way to  
Judy - a knife wound to the  
throat but a single, deeper  
wound....

DI STEVE TUDOR

Practise makes perfect?

GABRIEL

More proficient, certainly...

Jack shows them the remains of the jacket laid out.

JACK

The sleeve of his jacket is torn at  
the shoulder - see the loose  
stitching - the sleeve itself is  
stretched and all the buttons are  
loose or missing...

CHIEF SUPER. SHEILA COURT

A struggle?

JACK

Also missing his right trainer.  
Cumulatively, it suggests not just  
resistance but resistance to  
abduction...

52      **INT. KING'S CROSS STATION. (FLASHBACK 2009) - DAY A - 14:30**

52

*VICTIM 5 is walking through an isolated boarded passage,  
checking a message on his phone. There's a slight crack in  
the doorway marked for authorised personnel only. Through the  
dark threshold, we just make out the shadow of our KILLER'S  
boots, watching. And then the killer is striding out. We hear  
a spray of mace and a muffled cry.*

53      **INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:15**

NIKKI

With Body Six we see a different  
mode of death - suffocation and  
the use of a restraining  
ligature.

CHIEF SUPER. SHEILA COURT

Go on...

NIKKI

His mouth was gagged, hands bound with a rope that extends up his back, forming a noose around his neck.

GABRIEL

Seems unlikely he'd bring about his own death so - given the prepense of the bag over his head - more likely he was suffocated after being restrained.

Gabriel brings up a close-up of the bagged head.

54

**INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 3 - 15:11**

The post-mortem of Body 6. External observation stage: clothes are still on the body. Nikki carefully removes the bag and noose, revealing the face.

GABRIEL

Taken in conjunction with the gag, the bound hands and noose feel as much about an attempt to control him as to kill him.

JACK

If he tries to free himself, the noose tightens?

NIKKI

(nods)

All of which suggests the killer chose to keep him alive for a period of time.

Jump cut: Nikki has spotted something lodged in the throat of body 6. She uses forceps to pull out a denture.

NIKKI (CONT'D)

...a denture... partially swallowed.

Jump cut: the body is now open and Gabriel is peering into the exposed neck.

GABRIEL

(indicates)

There's a deep, hard ligature mark there... coupled with bruising in the neck.



55     **INT. KING'S CROSS MUSEUM. BASEMENT (FLASHBACK) - DAY B - 16:38**

*We hear the muffled cries of our victim in the darkness. Find VICTIM 6, tied to a chair and gagged. He looks up as our unidentified KILLER enters the room. He tries to scream but the gag stifles any cries for help.*

56     **INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:16**

Back in the police station in the present.

CHIEF SUPER. SHEILA COURT  
Any idea why he'd do that? Six  
victims in?

DI STEVE TUDOR  
Why do kids tear the wings off  
flies?

CHIEF SUPER. SHEILA COURT  
Certain kids.

Court looks back at Nikki for her answer.

DI STEVE TUDOR  
You answered your own question.  
Six victims in, it's like he's  
sufficiently confident to indulge  
his impulses, curiosity, whatever.

JACK  
Various factors, including a  
boarding pass stub, raise the  
possibility this victim was a  
foreign national but we're ruling  
nothing out.

GABRIEL  
They went full circle for Body  
Seven - the biggest opponent yet -  
killing him with a single cut to  
the throat.

CHIEF SUPER. SHEILA COURT  
But now he was practised and  
controlled and he knew what he  
was doing.

57     **INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 3 - 16:37**

CLOSE as Nikki examines Body 7's cut throat. External  
observation stage, clothes removed, prior to body being  
opened.

NIKKI

The ragged nature of the cut suggests the head was tilted forward.

GABRIEL

Which is in line with military training.

(off Tudor's surprise)

Leaning the head forward loosens the skin, yielding a more ragged, lethal cut.

DI STEVE TUDOR

Are we saying this guy was in the army?

GABRIEL

Possible - or just a DIY military fanboy with a library card.

NIKKI

The wound also suggests the use of a serrated blade, possibly a designated hunting knife.

DI STEVE TUDOR

In other words, the killer perfected the art of killing and on his biggest opponent yet.

Jack looks down at Body 7 thoughtfully.

JACK

Maybe that's why they chose him - the challenge? The sport?

58

**INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:17**

DC CHLOE ABBOTT

How does the bludgeoning of his final victim fit with his new expertise? Another anomaly?

Flash of Kacper's body under the hatch on the cellar floor.

NIKKI

I think Kacper's murder was likely unplanned and heat-of-the-moment.

JACK

(nods)

Whether or not we're right about him working as a builder, he had to know his days in the tavern were numbered.

CHIEF SUPER. SHEILA COURT  
(seeing it)  
And that became a stressor.

DI STEVE TUDOR  
Big time. What was he gonna do  
about the bodies in the basement?

Beat as they think about their killer. Linger on Jack who now frowns at something across the room.

Reveal: an anxious-looking Velvy standing in the doorway. Jack crosses to him, confers. We do not hear. Then, addressing the room:

JACK  
This is Velvy, he has some  
information about Body Six.

DI STEVE TUDOR  
Body 6? The one with the noose?

Jack nods. All eyes on Velvy, a bit rabbit-in-headlights.

VELVY  
Through the, er, discontinued  
Albanian clothing brand *Apollonia*  
worn by Body Six, I hazarded a  
guess that he was also Albanian and  
ran a missing person search...

Velvy shows them an image of a smiling ELSEID BROJA with his wife and young daughter.

VELVY (CONT'D)  
DNA will confirm but I believe his  
name is Elseid Broja, a 25-year-old  
Albanian student who went missing  
in London in summer 2009.

CHIEF SUPER. SHEILA COURT  
Based on more than a clothing  
brand, I hope?

VELVY  
(nods)  
One of Broja's distinguishing  
features is a partial denture - two  
teeth. We found just such a denture  
in the throat of Body Six.

A heavy silence falls on the team as again they're reminded of the enormity of what they're dealing with. Then:

59      **INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 3 - 17:32**

Nikki slides the last body into the storage freezer. She shares a glance with Gabriel, both relieved to have got through it.

DC CHLOE ABBOTT (V.O)  
What about our killer's DNA?

As the camera pulls out, we see our team walking away.

DC CHLOE ABBOTT (V.O) (CONT'D)  
(nods)  
All those bodies, all that  
evidence, he's got to have left it  
somewhere?

60      **INT. KING'S CROSS POLICE STATION. INCIDENT ROOM - DAY 3 - 18:19**

A ripple of nodding across the assembled detectives.

JACK  
We've collected - and are  
collecting - scores of DNA samples  
from the basement and the victims'  
clothing. All of which we'll run  
against the database.

DI STEVE TUDOR  
But?

JACK  
There's a strong possibility they  
wore gloves.

CHIEF SUPER. SHEILA COURT  
Based on...?

JACK  
The padlock. They must've used it  
regularly but there's not a print  
on it.

And as the room digests that we CUT TO:

61      **INT. RUSSELL DRAKE FLAT - DAY 3 - 18:28**

61

Russell Drake is old school - he's been out and bought the papers. Endless headlines and photos re: the bodies found under King's Cross Museum. Just subsuming himself in it. He pours himself a whiskey. And then... just as he's about to down it, something makes him stop. He carries it through to the kitchen, pours it down the sink and takes out his phone.

He scrolls to Keith Pryor. His finger hovers.

INTERCUT:

62

**EXT/INT. HIGH FORT SECURITY HQ/SUV - DAY 3 - 18:28**

62

An imposing house in the Home Counties. The front door of the house opens and we meet KEITH PRYOR - mid-50s, super-fit, a military man but something of the street about him. He exchanges a look with an INSTRUCTOR leading some recruits on a warm-up jog - nods his satisfaction - and crosses the tidy gravel drive. He passes a military jeep marked with plain livery: **HIGH FORT SECURITY** to reach his SUV.

Just as Pryor climbs in, his mobile RINGS. Number Withheld. Pryor frowns - annoying - but fuck it, he takes it anyway:

KEITH PRYOR (INTO PHONE)  
Keith Pryor.

RUSSELL DRAKE (V.O.)  
Hello, Keith. Russell Drake.

INTERCUT:

63

**INT. RUSSELL DRAKE FLAT / KEITH'S SUV - DAY 3 - 18:29**

63

Russell Drake on the other end of this call.

KEITH PRYOR  
Russell! How are you, mate?

RUSSELL DRAKE  
Surviving. I know you've done OK,  
so forgive me for not asking.

Pryor emits a bark of laughter.

KEITH PRYOR  
Can't complain, can't complain.  
(then, colder)  
What can I do for you, Russell?

RUSSELL DRAKE  
Thought we might compare notes.  
King's Cross. The bodies in that  
tavern likely killed between 2008  
and 2010.

KEITH PRYOR  
Sorry, Russ, line's breaking up.  
Why don't we talk in person?

RUSSELL DRAKE  
No. No way. I'm not stupid.

KEITH PRYOR  
You come to me, then.

RUSSELL DRAKE  
I'm going to the police - tell  
them what I should've told them  
years ago.

KEITH PRYOR  
Now if that were true you'd have  
already done it, wouldn't you?

Russell Drake grips the phone. No answer to that.

KEITH PRYOR (CONT'D)  
Sounds to me like a shake-down?  
Like you want something from me?

Russell - right then his father starts shouting for him  
from next door - impatient, angry, demanding, unendurable.

DRAKE SR. (O.S.)  
RUSSELL! RUSSELL! RUSSS-ELLL!

KEITH PRYOR  
Gotta go, Russ? Sounds like  
you're needed?

Russell - half angry, half cringing with embarrassment:

RUSSELL DRAKE  
OK, let's meet. But in a public  
place of my choosing...

64

**EXT. KING'S CROSS POLICE STATION - NIGHT 3 - 19:13**

64

Night falls on King's Cross police station. Gabriel is  
heading out to his car to go home when -

ESTHER DANIELS (V.O)  
Excuse me.

Gabriel turns to see ESTHER DANIELS, a 55-year-old woman,  
approaching.

GABRIEL  
Can I help you?

ESTHER DANIELS  
Who should I speak to about the  
King's Cross investigation?  
(before he can answer)  
I'm a nurse at the Royal Free. I  
just came off a double shift so I  
only caught-

Esther breaks off, staring at Gabriel.

GABRIEL

What is it?

ESTHER DANIELS

You were at the press conference,  
the pathologist...

Gabriel - can scarcely deny who and what he is.

GABRIEL

(nods)

Gabriel Folukoya. Can I ask your  
name?

ESTHER DANIELS

Esther. Esther Daniels.

(rushing on)

My son Simon went missing in 2009  
aged seventeen. Are any of the  
victims as young as seventeen?

Gabriel - a flicker of reaction, then:

GABRIEL

Let's talk inside.

But Esther catches this evasion - suddenly needs to know.

ESTHER DANIELS

When Simon was small he broke his  
leg in two places skateboarding.  
His right leg.

(she looks wildly into  
Gabriel's eyes)

As a pathologist... you'd notice  
something like that, right?

Gabriel - he couldn't hide the truth in his eyes even if he  
wanted to. And Esther reads the dread in his face and  
buckles into his arms.

65 **INT. KING'S CROSS POLICE STATION. SOFT INTERVIEW ROOM - NIGHT 3**  
**19:31**

An NS Police Officer rests a cup of tea next to Esther, who  
sits with Gabriel.

GABRIEL

We have Simon's DNA on file? He's  
on the missing persons database?

ESTHER DANIELS

(nods)

I gave the police his hairbrush in  
2009.

GABRIEL

In that case we should have confirmation tomorrow.

(then, watching her)

But... awful though it is to say, you should prepare for the worst, Esther.

Esther meets his compassionate gaze. Nods. She already is. Finally, into the silence:

ESTHER DANIELS

When he went missing, he'd been getting into trouble - dropping out of college, on the fringes of a gang, but nothing too serious.

(then)

Looking back, it was all an act of rebellion...

GABRIEL

Against what?

ESTHER DANIELS

I'd just remarried and I was pregnant - no doubt he was feeling a lot of jealousy.

GABRIEL

How did Simon get on with your new husband?

ESTHER DANIELS

Not great. And... and, I think he was coming out as gay, from things his friends told me after he disappeared. I don't know... I just wasn't focused on him at the time, I know that sounds terrible.

(Gabriel shakes head in demurral, waits for her)

By spring 2009 he'd moved out and it was only when his birthday came around and he didn't call I knew something was wrong.

GABRIEL

That's when you reported him missing?

ESTHER DANIELS

(nods)

A month later they found Simon's bag up in Holloway Woods.

(Gabriel reacts, that sounds familiar)

It's a known spot for dealing...

(MORE)



ESTHER DANIELS (CONT'D)  
it was like the police just lost  
interest at that point.

Gabriel feels a spike of anger. And now Esther is gripped  
by a fresh, confused fear -

ESTHER DANIELS (CONT'D)  
If my son was killed in King's  
Cross half a mile from his front  
door... who took his bag up to  
Holloway Woods?

Esther - her horror as she mentally answers her own question.

Esther's mobile RINGS. Off caller display:

ESTHER DANIELS (CONT'D)  
My husband. Probably wondering  
where I am...

Esther lets the call go to voicemail. Then, resolved:

GABRIEL  
I'm going to run you home, Esther.

66 **EXT. KING'S CROSS STATION - DAY 4 - 07:30**

66

The new day dawns on King's Cross station.

67 **INT. KING'S CROSS STATION. EMERGENCY MORTUARY - DAY 4 - 08:54**

Nikki, Jack and Gabriel are briefing Court and Tudor.

NIKKI  
...the lab have been busy and we  
now have DNA matches on three of  
the bodies.

And off Court's impatient nod -

GABRIEL  
Body One - is, or was, an Adam  
Perry, 52, a convicted criminal  
who disappeared in February 2008.

Gabriel brings up a mugshot of hard-faced Adam Perry (52).

GABRIEL (CONT'D)  
(then, heavily)  
Body Five is 17-year-old Simon  
Daniels.

Gabriel brings up a school photo of a smiling Simon  
Daniels.

GABRIEL (CONT'D)

I met his mother Esther last night - she recognised me from the press conference - and I've submitted a brief account of that meeting for the file.

CHIEF SUPER. SHEILA COURT

Thank you.

NIKKI

Body Seven is a personal trainer named Faisal Hosseini.

Nikki brings up an image of Faisal Hosseini culled from his personal training website - he is tall, fit, muscled.

NIKKI (CONT'D)

When he vanished, Faisal was about to enter into a civil partnership with his long-term boyfriend Josh. He'd taken a client for a workout in Regent's Park before heading back on foot to his flat in Angel.

JACK

Faisal's partner took his own life on what should've been the first anniversary of their civil partnership.

(then)

We think Faisal's muscled physique bolsters the theory the killer was challenging himself by picking worthy adversaries.

DI STEVE TUDOR

I think you're right.

CHIEF SUPER. SHEILA COURT

(clarifying)

So we have provisional ID's on six of the eight - only Bodies Two and Three remain unidentified.

NIKKI

Correct.

(then)

We suggest our immediate focus is Body One, Adam Perry. His death was messy and disorganised and the most likely to shed light on our killer.

CHIEF SUPER. SHEILA COURT

Why?

Another flash of Adam Perry's mugshot, his defiant leer.

NIKKI

Perry had a long record for  
assault and procuring runaways  
for sexual activity.

Tudor steps forward, studies the mugshot intently:

CHIEF SUPER. SHEILA COURT

Ringin' a bell?

DI STEVE TUDOR

(softly, eyeballs Perry)  
A right piece of human excrement.

GABRIEL

Hospital records bear out our  
pathology findings with respect  
to the healed stab wound.

(checks notes)

Adam Perry was admitted to A&E with  
a suspected knife injury on January  
2 2008. He was lucky to live...

CHIEF SUPER. SHEILA COURT

(after a beat)

These victims - there's no pattern,  
is there? No type he goes for. No  
conventional victimology that holds  
up a mirror to the offender...

DI STEVE TUDOR

(nods sympathetically)

If there is... all I'm seeing in  
that mirror is a black hole. More  
questions than answers...

68

**EXT. LONDON STREET - DAY 4 - 09:07**

68

Small North London park. Find Russell Drake waiting under  
dripping leaves. Hugs his elbows against the chill. Annoyed,  
he digs for his phone. Calls Keith Pryor but he doesn't pick  
up.

Russell sighs, kicking himself and heads out of the now  
deserted park.

New angle - from across the street as Russell exits the park  
into a side street. From nowhere a sleek black van draws  
level, masking Russell from our POV. We hear a panel door  
slide open, a single curtailed CRY and the van pulls away  
into the London streets.

Russell has vanished before our eyes.

69        **EXT. EUSTON. TOWER BLOCK - DAY 4 - 09:42**

69

Establish: a tower block behind Euston Station.

70        **INT. EUSTON. PERRY FLAT - DAY 4 - 09:42**

70

Find Adam Perry's widow JOANNE PERRY - 55, a gaunt, nervy presence - with Tudor and Nikki. They've just told her Adam has been identified as one of the bodies.

DI STEVE TUDOR

...I have some general questions about the period leading up to Adam's disappearance and Dr Alexander's a pathologist who has some more specific questions.

Joanne nods absently, then frowns at Nikki:

JOANNE PERRY

...a pathologist?

Nikki nods, finds a smile for Joanne.

NIKKI

I wanted to ask you about the knife injury your husband suffered in the weeks prior to his murder.

Joanne Perry shakes her head. Suddenly impatient - desperate - to cut to the chase:

JOANNE PERRY

I know who did this. I know who did all of 'em. He's a monster... but only 'cause Adam made him one.

(then, quietly)

His name's Terry Bordell.

And as Nikki and Tudor stare at her we cut to -

71        **INT. RUSSELL DRAKE FLAT - DAY 4 - 09:43**

71

PAN OVER a half-drunk bottle of whiskey, splayed newspapers re: the King's Cross Museum bodies story as we HEAR Russell's father calling out, plaintive, scared, abandoned:

DRAKE SR.

Russell? Russell? Russell?

The CAMERA prowls on, coming to light on a dusty framed photograph on the wall: it shows a younger, happier Russell wearing the uniform and helmet of the Greater London police.

72

**EXT. LONDON CANAL - DAY 4 - 09:43**

72

As the camera moves along a London canal, we land on the lifeless body of Russell Drake.

**END OF PART ONE**