



SILENT WITNESS 27
BLOCK 4
EPISODE 7

'King's Cross'

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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,
peroxidized 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

(BSL)
Well... we're here.

BARBARA

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 | <u>EXT. LONDON - DAY 3 - 07:00</u> | 35 |
| | New day. Central London as a ruby sun comes up on the Thames. | |
| 35A | <u>EXT. RUSSELL DRAKE FLAT - DAY 3 - 07:31</u> | 35A |
| | Establisher. A low-rise block of London council flats. | |
| 36 | <u>INT. RUSSELL DRAKE FLAT - DAY 3 - 07:31</u> | 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! RUSSELL!

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 demurrals, 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

Ringing 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