



SILENT WITNESS 28

BLOCK 3  
EPISODE 6

**BROKEN**

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**Blue Revisions**

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71      **EXT. INNS OF COURT - EVENING 4 - 18.12**

71

Media drone shot of the Inns.

Flashing blue lights. Police vehicles are parked in the car park off Middle Temple Lane.

Background sound of a ROLLING NEWS REPORT:

NEWS ANCHOR (V.O.)  
Breaking news. There's a  
development in the case of missing  
barrister, Faith Oscott.

72      **EXT. FAITH'S CHAMBERS - EVENING 4 - 18.12**

72

SLOW MOTION: NIKKI and JACK are led by UNIFORM OFFICERS through a MEDIA SCRUM into the courtyard.

NEWS ANCHOR (V.O.)  
Reports coming to us of significant  
police activity in central London.

DS BLAKE lifts the police cordon to let Nikki and Jack into the entrance of Faith's chambers.

73      **INT. FAITH'S CHAMBERS. MAIN OFFICE - EVENING 4 - 18.15**

73

Blake leads Nikki and Jack into the office.

NEWS ANCHOR (V.O.)  
35-year-old Faith was last seen  
leaving Snaresbrook Crown Court  
last Friday and has now been  
missing for several days.

The box containing Faith's head is on Sally Alden's desk.

Nikki, Jack and Blake stand in shocked silence - the awful, sickening reality sinking in.

Nikki reaches for her camera.

Jack's instinct is to protect her. But he knows better than to get in her way.

Nikki goes closer to the box and photographs it in situ.

Next, Nikki opens the flaps. She takes a moment to look at Faith's head. A nod of acknowledgement, respect.

Then she gets on with her job.

74 OMITTED 74

75 EXT. FAITH & LUCY'S HOUSE - EVENING 4 - 19.15 75

An hour later.

Faith's wife, LUCY KHAN, opens her front door to DS Blake.

From Blake's face, Lucy knows it's bad news. She collapses against the wall, Josh clinging to her legs.

76 EXT. FAITH'S CHAMBERS. MAIN OFFICE - DAY 5 - 08.03 76

Next morning.

SALLY ALDEN, DYLAN CARTER and COLLEAGUES watch David address the MEDIA.

DAVID

Faith Oscott was a rising star here at Elm Court Chambers. A brilliant junior barrister working in the most challenging area of the justice system. An incalculable loss.

David chokes up. Could be grief. Or could be fake.

DAVID (CONT'D)

I want to pay tribute to Faith not just as a valued colleague but as a wife to Lucy, mother to Josh and a much-loved friend. Thank you.

77 INT. LYELL CENTRE. LOCKER ROOM - DAY 5 - 08.05 77

Nikki is getting ready for the examination.

Harriet comes to the door.

HARRIET

How are you?

\*

Nikki's surprised to be asked.

NIKKI

Okay.

(CONTINUED)

HARRIET  
I once dealt with a severed head  
dug up in a garden. Fox had been at  
it. Very grim.

Nikki keeps her focus on getting changed.

HARRIET (CONT'D)  
Back then you had to show you were  
as hard-nosed as the boys, and I  
**didn't even know the victim.**

\*  
\*

Nikki turns to her. Gets how tough that must have been.

HARRIET (CONT'D)  
It's routine **now of course** to offer  
welfare support to most services.

\*

NIKKI  
Most services. Still not  
pathologists.

HARRIET  
Well, doctors are a lot better at  
telling other people what's good  
for them.

NIKKI  
True.

HARRIET  
**Just saying if you ever need to  
speak to someone on your own  
behalf, give me the nod. I'll  
arrange it.**

\*  
\*  
\*

NIKKI  
Whoever sent that box wants to  
shock, to derail.

HARRIET  
**They certainly do.**

\*

NIKKI  
But **it's not going to work.**

\*

Nikki moves off.

NIKKI (CONT'D)  
You in?

HARRIET  
**Try to stop me.**

\*  
\*

Nikki takes the head - sealed in a paediatric bag - out of  
the cold store.

Then respectfully carries it into the mortuary.

79

**INT. LYELL CENTRE. SCIENCE ROOM - DAY 5 - 08.07**

79

Jack and Kit are working on the box sent to Sally Alden.

(CONTINUED)

Jack unfurls the bloody light blue towel the head was wrapped in. He remembers the blue fibre link to the ear parcel tape. Exchanges a nod of recognition with Kit.

Jack uses a scalpel to snip a small square of towel into a petri dish. He tapes the towel to extract fibres for analysis. Then groups the fibres on to sticky lifts and examines under a low power microscope.

Kit photographs the address label. Then compares the handwriting to the handwriting on the parcel by comparing side by side.

80

**INT. LYELL CENTRE. MORTUARY/VIEWING GALLERY - DAY 5 - 08.07**

80

Faith's head is in position on a mortuary table. The ratchet seal on the paediatric bag is now unzipped.

Nikki has begun the observation with Harriet taking photographs.

Nikki records her findings in a Dictaphone.

NIKKI

The head is of a well-nourished, Caucasian female. Facial characteristics indicate it belongs to Faith Oscott.

In the viewing gallery, DS Blake joins DI Fisher.

BLAKE

The date on the box means Stefan Chirkov could have arranged the delivery before he was in custody.

FISHER

Any evidence Faith was at his bedsit or allotment?

BLAKE

Not so far.

Nikki is holding the head to observe the cut end of the neck.

NIKKI

The tissue looks more red than normal. Not quite cherry red as in carbon monoxide poisoning. More red due to haemolysed blood.

Blake stands back, not comfortable viewing the head even from a distance.

In contrast, Fisher gets as close as she can.

(CONTINUED)

FISHER  
What does that mean?

NIKKI  
Early decompositional change. Or  
the head may have been frozen.

Nikki manoeuvres the head to check the point of decapitation.

NIKKI (CONT'D)  
Like the hand and ear, the  
decapitation was done cleanly with  
anatomical precision. A sharp blade  
used to cut the skin and soft  
tissues. Then a serrated blade to  
remove the head completely.

Nikki feels the vertebrae in the head. She's again struck by  
the expertise.

NIKKI (CONT'D)  
Severed with notable skill, the  
decapitation made between the 3rd  
and 4th cervical vertebrae.

HARRIET  
Severed from the front? With the  
perpetrator looking at her face?

NIKKI  
Most likely, yes.

BLAKE  
That would be tough to do, wouldn't  
it?

HARRIET  
Extremely. But if you know what  
you're doing, it's actually the  
easiest way of carrying out a  
decapitation.

Nikki has rotated the head. Next she examines the top with a  
magnifying glass.

NIKKI  
There's some debris here in the  
hair...

She takes a sample using a comb and catches it in paper.

FISHER  
What is it?

Harriet looks more closely.

HARRIET  
Vomit, I'd say.

(CONTINUED)

FISHER

Can you get DNA from that?

NIKKI

The acidity of the stomach will make it tricky but worth a shot.

BLAKE

Whose DNA? Faith's?

HARRIET

Could be or could give us a link to her killer.

FISHER

If the killer threw up, perhaps face-to-face decapitation wasn't so easy after all.

81      **EXT. POLICE STATION. CELL - DAY 5 - 08.07**

81

STEFAN CHIRKOV sits on the floor, holding himself, highly agitated.

82      **INT. LYELL CENTRE. VIEWING GALLERY - DAY 5 - 08.35**

82

Nikki, Jack and Harriet debrief with DI Fisher and DS Blake.

JACK

The fibres from the blue towel match those on the parcel sent to Lucy Khan.

FISHER

Can the towel be linked to Stefan?

JACK

No.

NIKKI

Each dismemberment shows a remarkable level of surgical skill. Are we sure Stefan has that ability?

BLAKE

He's a trained veterinary nurse with experience of theatre.

HARRIET

We can see from his animal prey, he has butchery skills.

FISHER

How did Faith die? Do you know?

(CONTINUED)



NIKKI

Hard to say without the rest of the body. But the conjunctival petechial and scleral haemorrhages suggest an asphyxial death. Possibly strangulation.

BLAKE

So the amputations happened after death?

NIKKI

Yes.

A moment of relief.

BLAKE

That's something at least.

FISHER

Is there a reason why the body's been cut up?

Nikki hesitates, not keen to speculate.

HARRIET

It is odd these particular parts have been separated from the rest.

Nikki agrees.

NIKKI

Dismemberment is typically done soon after death so the body can be disposed of more easily.

JACK

That doesn't fit with the ear.

NIKKI

No, usually the body is separated into six parts - the two upper and two lower limbs are removed first to get them out of the way. Then the head and torso.

HARRIET

There's also 'aggressive' dismemberment where mutilation happens in rage. I've seen dreadful cases where sex workers have been ripped apart beyond recognition.

NIKKI

These dismemberments are too clean, too controlled for that.

(CONTINUED)

HARRIET

Agreed.

NIKKI

There is 'necromantic  
dismemberment' where body parts are  
kept as a trophy, a keepsake. Or  
for cannibalism.

Fisher turns to Blake. They have the same thought.

BLAKE

Stefan.

83

**INT. POLICE STATION. INTERVIEW ROOM - DAY 5 - 09.10**

83

Stefan, in a bad way, sits alongside an N/S SOLICITOR. A  
recording in progress.

Fisher shows Stefan a close-up image of Faith's hand.

FISHER

Showing Mr Chirkov exhibit NA15, a  
magnified image of Faith Oscott's  
hand.

Stefan can't look.

Fisher lays out more images of Faith's severed wrist bone.

FISHER (CONT'D)

Now showing Mr Chirkov, exhibit  
NA5, Faith Oscott's wrist bone,  
exhibit NA6 -

STEFAN

- *Stop!*

FISHER

Faith is dead.

Stefan is stunned.

FISHER (CONT'D)

This is now a murder investigation.

STEFAN

No, no!

BLAKE

When did you last see her?

Stefan scrambles to think what to say.

STEFAN

Last week some time.

(CONTINUED)

FISHER

Which day?

Reluctantly, Stefan knows he has to be honest.

STEFAN

The day she disappeared.

(CONTINUED)

BLAKE

Where?

STEFAN

By the river near her office. She likes to take a run before work.

***FLASHBACK - DAY 2: Faith is jogging along the river by Inner Temple Gardens.***

FISHER

You know her routines?

Stefan gets how bad this looks. Tries to justify.

STEFAN

I was arrested for assaulting a client who racially abused me. I couldn't afford a lawyer so Faith advised me on what to do, how to defend myself. Then she stopped coming to the law centre.

BLAKE

What happened at the river?

STEFAN

I'd had another letter saying my trial was delayed again. Faith said she'd done all she could. And ran on.

BLAKE

What did you do?

***FLASHBACK: Stefan runs after Faith.***

STEFAN

I went after her. To apologise for scaring her. I never meant to scare her.

BLAKE

What did Faith say?

STEFAN

She pushed me away.

***FLASHBACK: Faith pushes Stefan off, scratching his arm.***

STEFAN (CONT'D)

I'm seen as a stranger in this country. Justice isn't for people like me. Faith tried to help when no one else would. I'd never hurt her. Never.

84            OMITTED            84

85            INT. LYELL CENTRE. OFFICE - DAY 5 - 09.10            85

Kit is at her desk checking ANPR for signs that Faith's vehicle is active.

PING! She gets an email from the parcel delivery company.

She clicks on the attachment. And smiles.

86            INT. LYELL CENTRE. VIEWING GALLERY - DAY 5 - 09.45            86

Jack and Harriet update Nikki, DI Fisher and DS Blake.

JACK

We've tested all the knives  
recovered from Stefan's flat.

Jack projects a digital image of the severed head on to the screen alongside images of the knife test cuts.

Kit comes in with her update.

HARRIET

If you look at the scan of the  
decapitation alongside the marks  
made by Stefan's knives, you can  
see there isn't the same defect in  
the teeth of the blade.

Fisher groans.

JACK

None of these knives were used in  
the dismemberments.

Jack looks to Kit who's bursting with news.

KIT

I've got CCTV from the delivery  
company.

BLAKE

Nice one.

Kit pairs her iPad with the screen.

(CONTINUED)

KIT  
From the date on the box...

They watch as:

*CCTV: CUSTOMERS go in and out of a parcel drop-off point.*

KIT (CONT'D)  
This is the sender here...

*CCTV: A MAN (Perry Lorne), wearing hat and gloves, comes into the building and goes up to the counter.*

Kit freezes the clip on the best image of the man's face but -

HARRIET  
Too grainy.

NIKKI  
Run it again.

Kit replays the clip again. Then freezes the man as he hands over the box and adjusts his hat.

NIKKI (CONT'D)  
Look, under the hat. This man has hair.

JACK  
See if you can find clearer CCTV from the surrounding streets.

Kit nods.

BLAKE  
Boss, this guy's definitely not Stefan.

Fisher admits defeat.

FISHER  
Bail him.

87

**INT. LYELL CENTRE. OFFICE - DAY 5 - 09.55**

87

Nikki's desk is covered with PM images from her examination of Glenda Rose's body.

Nikki's having another read of the Charles Lawton paper - *'Hyoid fractures in fatal non-homicidal falls'*.

Jack hands her a coffee.

JACK

You must be able to recite it by now.

NIKKI

I don't want any more surprises in front of the jury.

Harriet has an update on the femur recovered from the canal.

HARRIET

The sample from the canal femur needs special enhancement to get a profile.

JACK

It has been in the water a while.

HARRIET

Probably a family somewhere desperate for news.

Harriet spots Nikki's PM images. She's keen to have a nosy.

HARRIET (CONT'D)

Is this the MS murder?

NIKKI

(Nods)

I'm back in the witness box later.

HARRIET

Which feels more like the dock at times.

Nikki can't argue with that.

HARRIET (CONT'D)

The silk will rip you to shreds and then insist on buying you a drink after.

NIKKI

That was certainly Faith.

(CONTINUED)

HARRIET

You know my Alan was a barrister.  
He could argue day was night. And  
you'd believe him. **Used to drive me  
mad.**

\*  
\*

NIKKI

This KC claims the victim's MS was  
a factor in her death. I've checked  
and double-checked my findings but  
I can't see it.

(CONTINUED)



Harriet picks up and scrutinises an X-ray of the neck.

HARRIET  
A hyoid fracture.

Which they both know is -

HARRIET (CONT'D)  
Primarily caused by manual  
strangulation.

NIKKI  
The KC quoted from a study where a  
proportion of hyoid fractures can  
be attributed to a fall.

HARRIET  
Oh, the Charles Hawton paper?

Nikki's surprised she knows it.

NIKKI  
I can't find peer reviews anywhere.

HARRIET  
I had the pleasure of Dr Hawton's  
company at a Royal College dinner.  
Sent his lamb back twice. Charcoal  
by the time he tucked in.

Harriet bustles out. Hums a piano piece. Something like  
Chopin's 'Raindrop Prelude'.

Nikki spots Jack's irritation.

NIKKI  
Go on admit it, Chopin's growing on  
you.

JACK  
Like Penicillium.

Nikki laughs.

88      **INT. SALLY'S FLAT. LIVING ROOM/BEDROOM - DAY 5 - 09.55**

88

A half-eaten sandwich. A glass of gin.

Sound of a TV.

Sally Alden sits curled up on her sofa, in dressing-gown.

She flicks between channels searching for news of Faith's  
murder investigation.

Her mobile RINGS. On seeing the number, she rejects the call.

(CONTINUED)

BANG! Something is knocked over in the next room.

Sally looks to the newly-installed police response alarm.  
Goes to press it. Then thinks again.

SMASH! Something crashes to the floor.

Petrified, Sally goes through to her bedroom.

Again her mobile RINGS.

Then relief. Her cat has jumped on to a chest of drawers and  
knocked over a lamp then a vase.

Sally crumbles with the stress.

89      **INT. LYELL CENTRE - OFFICE - DAY 5 - 10.05**

89

Sound of plonky CHOPIN.

Nikki puts on a smart coat to go to court.

JACK  
Before you go...

He looks to her desk.

JACK (CONT'D)  
Special delivery.

Nikki sees the New England Journal of Forensic Medicine on  
her keyboard with a chapter marked.

She glances at the chapter. Then looks towards the piano-  
playing.

And back at Jack with a smile. Harriet's come up trumps.

90      **INT. SALLY'S FLAT. BEDROOM - DAY 5 - 10.05**

90

Sally's now dressed. Designer power suit. Immaculate make-up.

She checks herself in a mirror.

Deep breath. She calls Dylan.

SALLY  
(Into phone)  
Dylan? Rebook that 2pm with Sharps  
solicitors at court.

91      **INT. LYELL CENTRE. SCIENCE ROOM - DAY 5 - 10.10**

91

Jack finds Kit checking through more CCTV images.

(CONTINUED)

KIT  
I've found a way better image of  
the guy who sent the box.

Kit moves aside to show him a CCTV still of Perry Lorne.

KIT (CONT'D)  
It's taken from CCTV two streets  
away from the parcel drop-off.

JACK  
Excellent.

KIT  
(Teases)  
I'm smarter than you look.

He takes Kit's place at the desktop.

JACK  
Let's run it through RFR.

And uploads the image of Perry into Retrospective Facial  
Recognition software.

Close on a police mugshot of:

JACK (CONT'D)  
Perry Lorne.

He reads the background.

JACK (CONT'D)  
Convicted of GBH. Released on  
license 6 months ago... Recent  
caution for vagrancy.

INTERCUT WITH:

92      **EXT. CANAL SIDE. PERRY'S PITCH - DAY 5 - 10.10**

92

At the canal, Perry Lorne is making the best of himself for  
his daughter, Amber's baby shower.

He trims his beard, combs his hair, puts on a new jumper.

Beside him is a bag of charity shop baby clothes and a cuddly  
toy elephant.

93      **INT. CROWN COURT. COURT ROOM - DAY 5 - 10.56**

93

A mouse runs across the floor.

(CONTINUED)

Nikki is back in the witness box.

She avoids eye contact with the defendant, KENNETH ROSE, in the dock.

Up above, as before, Kenneth's burly son, GAVIN, sits with his SISTERS in the public gallery.

The JUDGE - THE HON. MRS JUSTICE GIBB - is sitting.

Defence counsel, DEV SHAH KC, is cross-examining Nikki.

SHAH

The family's long-standing GP has told this court that because of her MS, Glenda Rose was prone to falls.

NIKKI

Maybe so, but in my view, a fall did not cause her death.

KENNETH

Were you there?! No, you fucking weren't!

Through the blur of the courtroom, Nikki sees Kenneth lean over the dock to yell at her - his face contorted with rage.

KENNETH (CONT'D)

You know sod all, you brainless cow!

PRISON GUARDS haul Kenneth back to his seat.

JUDGE

Mr Rose, I will not tolerate abuse of witnesses. Another word and you'll be back in a cell.

Shaken, Nikki glances up to compose herself - only to catch Gavin's stony expression.

JUDGE (CONT'D)

Do you need a minute, Dr Alexander?

Nikki shakes off her shock.

NIKKI

I'm fine, thank you, M'lady.

JUDGE

Remind us of your point, Mr Shah.

Shah turns back to Nikki.

(CONTINUED)

SHAH

Is it not the case, Dr. Alexander,  
that each one of the deceased's  
injuries could be linked to her  
medical condition?

NIKKI

No. It remains my view the hyoid  
bone in Glenda's neck was fractured  
by force.

SHAH

But we know the fracture could have  
been accidental from Dr Hawton's  
study.

NIKKI

A study that was discredited by  
peer review in the New England  
Journal of Forensic Medicine.

Shah is wrong-footed.

NIKKI (CONT'D)

It only considered falls from a  
height.

Nikki looks back at the jury. Total control.

NIKKI (CONT'D)

Glenda Rose could not stand without  
help. In my opinion, her injuries  
were inflicted by someone else.

94

**INT. CROWN COURT. CORRIDOR - DAY 5 - 11.16**

94

Nikki heads away from court after finishing her session.

The defendant's son, Gavin Rose, strides towards her.

GAVIN

Dr Alexander?

Nikki freezes with fear. What does he want? What will he do?

GAVIN (CONT'D)

Thank you.

Nikki is momentarily thrown.

NIKKI

What? What for?

(CONTINUED)

GAVIN

For getting it. For telling  
everyone what's really been going  
on.

Nikki breathes easier.

GAVIN (CONT'D)

Me and my sisters, we tried for  
years to get my mum help, to get  
her away from him. She was too  
scared to leave and no one would  
believe how bad it was.

NIKKI

I'm sorry to hear that.

GAVIN

Won't bring her back. But at least  
if that animal goes to jail, we've  
got justice for mum.

Nikki nods, the stress all worth while.

NIKKI

I hope so.

As Gavin returns to his sisters, Nikki sees Sally Alden  
appear from the CROWD and come towards her.

NIKKI (CONT'D)

Sally? How are you?

Sally indicates her case of files.

SALLY

A lot better for being back at  
work.

Nikki knows that feeling.

SALLY (CONT'D)

The police fitted a panic alarm at  
home. I just want to press it all  
the time.

Nikki smiles, sympathetically.

SALLY (CONT'D)

I won't be beaten, Nikki.

Nikki senses a subtext.

NIKKI

Good.

(CONTINUED)

SALLY

I can't stop thinking about poor Faith.

Nikki nods - her too.

SALLY (CONT'D)

I loved clerking for her. Not that she was the easiest.

NIKKI

She'd certainly fight her corner in court.

SALLY

I'd get her the cases where she could champion the underdog. David and I were so proud to see her blossom. He always said she'd make silk for sure. And who knows, a judge.

NIKKI

It's heartbreaking.

SALLY

Did she suffer?

NIKKI

Well, it must have been a terrifying ordeal.

Sally falters. Is it loss? Or is it guilt?

SALLY

Who could have done this?

Nikki gives nothing away.

SALLY (CONT'D)

Are you any closer to finding them?

NIKKI

We're doing everything we can.

Sally nods - as if reassured.

SALLY

You'll get them. I know you will.

Spruced up Perry heads for Amber's baby shower.

Bag of baby clothes in hand, cuddly elephant under his arm.

96

**INT. LYELL CENTRE. OFFICE - DAY 5 - 11.17**

96

Kit and Jack are at their desks.

Kit's trawling through the data download from Faith's mobile phone. She gets a message from the phone provider alerting her to new voicemails with a recording as an attachment.

Kit downloads the recording and puts on her headphones to listen.

Amongst voicemails from concerned friends and colleagues is the message left by Faith's wife, Lucy.

KIT

Jack? Have a listen.

Kit plays the message for Jack.

LUCY (V.O.)

I'm sorry. I'm sorry. Sorry...  
sorry.

JACK

Who is that?

Kit checks the number.

KIT

Lucy - Faith's wife.

PING! Jack's distracted by an RFR alert on his desktop.

He calls Blake.

JACK

(Into phone)

Marcie?... RFR alert on Perry  
Lorne. He's heading west towards  
Bethnal Green.

INTERCUT WITH:

97

**EXT. RESTAURANT - DAY 5 - 11.40**

97

Perry hovers outside the baby shower, unsure whether to go inside.

Tentatively, he peers through the restaurant window.

Then spots his daughter, Amber. And waves.

From inside, Amber sees him and comes to the door just as...

UNIFORM OFFICERS descend.

(CONTINUED)



SLOW MOTION: Perry tries to run.

Officers haul him to the ground.

The baby clothes and toy elephant fly into the air.

AMBER

*DAD!*

98

**INT. POLICE STATION. CELL/CORRIDOR - DAY 5 - 12.15**

98

Perry is changing into white PPE.

Jack takes his clothes, belongings, cash and stainless steel watch. Puts each item into an evidence bag.

JACK

I need to take a swab for DNA.

Perry knows the drill. Opens his mouth.

Jack swabs his inner cheek.

As Perry pulls the PPE up over his arms, Jack notices a tattoo on his right shoulder - a distinctive heart entwined with the name 'Amber'.

Perry thinks Jack's admiring it.

(CONTINUED)

PERRY  
My daughter.

JACK  
Real work of art.

Perry chokes. Everything on the line now.

99

**INT. POLICE STATION. INTERVIEW ROOM - DAY 5 - 12.23**

99

Perry sits next to an NS DUTY SOLICITOR.

DS Blake is playing CCTV of Perry at the parcel drop-off.

FISHER  
What's in that box, Perry?

PERRY  
No comment.

FISHER  
It's a human head.

Perry is thrown, horrified, panicked.

FISHER (CONT'D)  
How did a head get in that box?

PERRY  
I dunno! I got chatting to this bloke. He paid me to post it.

Fisher shows him images of Faith's hand, ear and head.

FISHER  
Were you involved in this?

PERRY  
No! No way! All I did was deliver a parcel to a house and then the box.

FISHER  
If your DNA is on these body parts, we will find it.

PERRY  
It was *him*. Proper...

Perry circles his temple and whistles.

PERRY (CONT'D)  
Trust me, I know mental. They put me on the nutters' wing inside.

BLAKE  
Why was that?

(CONTINUED)

A story Perry's told many times before.

PERRY

I got banged up for a fight.  
Couldn't get legal aid. Couldn't  
afford a brief. So I defended  
myself. English law best in the  
world. What a fucking joke.

FISHER

Describe the man who gave you the  
packages.

PERRY

Tallish... white. Dunno. I'm no  
good on faces.

100

**INT. POLICE STATION. CORRIDOR - DAY 5 - 12.35**

100

Jack joins Fisher and Blake as they stride away from custody.

JACK

Kit's located CCTV of Perry Lorne.  
He was nowhere near Snaresbrook at  
the time Faith went missing him.

FISHER

Send him on his way.

BLAKE

You sure, boss?

FISHER

He's said all he's going to say and  
we've got nothing to hold him.

BLAKE

Then let's put him under obs.

Fisher turns to her, incredulous.

FISHER

You do know how much surveillance  
costs?

Jack's taken aback by her tone. Thinks better of stepping in.

BLAKE

Why don't we run it by the  
Commander?

Fisher scowls. Doesn't like her authority questioned.

FISHER

Forget it.

(CONTINUED)

She strides on leaving Blake cut to size.

Jack's not impressed.

JACK  
With friends like that...

Blake doesn't want to be disloyal.

BLAKE  
She's under a lot of pressure to  
cut costs and still get a result.

JACK  
Then she needs her best troops on  
side.

101 INT. FAITH'S CHAMBERS. MAIN OFFICE/DAVID'S OFFICE - DAY 5 - 101  
12.35

Sally goes past Faith's empty desk. Can't look at it.

She heads into David's office, leaving documents for  
signature on his desk.

David returns from court. Very concerned to see Sally.  
Quickly closes his door.

DAVID  
What are you doing back?

SALLY  
Driving myself mad at home.

DAVID  
That box was addressed to you. What  
if you're in danger too?

Sally's touched by his concern.

SALLY  
I feel safer here. With everyone.

DAVID  
You need to get away. Until this is  
over.

SALLY  
Where will I go?

David thinks for a moment.

DAVID  
There's always my place in Como.

Sally brightens.

(CONTINUED)

SALLY  
We've had such happy times there  
over the years.

DAVID  
(Smiles)  
We have.

Sally looks up at the awards adorning the walls. A life's  
work, ambitions fulfilled.

SALLY  
And here. Remember when we first  
came. Grafting into the night.  
Living off kebabs.

DAVID  
You hounded every solicitor in town  
to get me work.

Sally nods, weary.

SALLY  
You've no idea.

DAVID  
I am grateful. How still, even now,  
you take care of every last detail  
here.

She squeezes his arm. To her surprise, he takes hold of her  
hand.

DAVID (CONT'D)  
Why don't I come with you?

SALLY  
(Thrown)  
What about Julia?

DAVID  
Let me worry about that.

Sally's heart soars.

102

**INT. LYELL CENTRE. OFFICE - DAY 5 - 12.35**

102

Jack returns to an update from Kit.

KIT  
Jack, look at this.

On her iPad, Kit shows him an image of Faith's Peugeot Estate  
travelling away from Epping Forest.

(CONTINUED)

JACK  
Is that Faith's car?

KIT  
Via ANPR north of Epping Forest.

JACK  
But there were no more sightings.

KIT  
Yeah, because further on Faith's registration was hidden by an HGV. From here I plotted possible routes along back roads without ANPR.

She brings up a map of the area.

KIT (CONT'D)  
The Peugeot's picked up by a speed camera here and then CCTV. Only by now it's not Faith driving.

Shows him a grainy CCTV image of the driver - Liam Green.

KIT (CONT'D)  
It's an IC1 male.

Jack tries to ID the face. Can't.

JACK  
Too low res for RFR.

It's progress. But not progress enough.

Kit gets back on it. Won't be defeated.

KIT  
I'll keep going. I'll find more.

103     **EXT. STREET BY BINS - DAY 5 - 13.15**

103

From (unseen) Liam Green's POV, we see:

Perry Lorne waiting by some bins.

Liam comes closer.

PERRY  
They've got me on CCTV.

Perry smiles. Knows he's chancing his arm.

PERRY (CONT'D)  
I'm gonna need a lot more cash.

104      **INT. LYELL CENTRE. OFFICE - DAY 5 - 13.15**

104

Nikki returns from court, buzzing.

Jack sees it went well.

JACK  
Don't tell me, the other guy's  
mincemeat.

Nikki allows herself a smile of triumph.

NIKKI  
Up to the jury now.

A PING on Kit's iPad.

KIT  
ANPR alert... Faith's vehicle is on  
the move.

Nikki and Jack turn to her. This is big.

JACK  
No way.

NIKKI  
From where?

KIT  
A village near Epping Forest.

105      **EXT. EPPING FOREST AREA - DAY 5 - 13.55**

105

Sound of a police HELICOPTER.

Drone shot of the aerial police search.

We pick out:

DS Blake's car in pursuit.

Black smoke billowing into the sky.

106      **EXT. WASTE GROUND - DAY 5 - 13.55**

106

Faith's vehicle is engulfed in flames.

Sound of BLUES & TWOS.

Jack darts out of Blake's car. Runs towards the flames. Tries  
to see if anyone's inside.

Blake charges after him.

(CONTINUED)

BLAKE

Jack!

Behind her, back-up OFFICERS swamp the area.

BLAKE (CONT'D)

Leave it!

Heat and smoke force Jack back.

107

**EXT. WASTE GROUND - DAY 5 - 14.28**

107

Hours later.

Faith's car smoulders.

FIRE OFFICERS have dowsed the flames.

They now remove the lid of the burnt-out vehicle.

We go to:

A mangled, melted super hero toy swinging from the mirror.

A headless, handless body welded into the boot.

Nikki observes from outside the shell. Then photographs the body in situ.

Jack sieves through non-human debris. Puts samples into nylon bags. Swan necks the bag for accelerant analysis.

DI Fisher comes off her phone and heads over.

FISHER

The air team saw a man running from the scene. Then lost sight in the forest.

BLAKE

A dog unit's en route to search the woods.

The fire officers remove the body and car boot carcass whole.

Then place it on to a ground sheet away from the vehicle.

FISHER

We've got a body?

NIKKI

Some remains, yes.

Blake looks over at the ground sheet.

(CONTINUED)



BLAKE  
Is the head missing?

NIKKI  
And the hands.

Fisher looks to Blake. A hint of relief.

FISHER  
We've found her.

108     **INT. LYELL CENTRE. MORTUARY/VIEWING GALLERY - DAY 5 - 15.35**     108

The body - still welded into the car boot carcass - is positioned on a mortuary table.

DI Fisher and DS Blake look on from the gallery as:

Nikki and Harriet undertake the PM.

Jack prepares to fingerprint and search the boot for debris, waiting for Nikki to complete her observation.

NIKKI  
The head and hands have been disarticulated through the joints.

FISHER  
Like the other parts?

Nikki looks more closely. The cuts appear more haphazard.

NIKKI  
Not quite as clean. More rushed perhaps. But again with a serrated blade.

HARRIET  
We'll scan the points of dismemberment to see if they match.

Under the left arm, Nikki sees something metal.

She extracts it. Then hands it to Jack.

NIKKI  
A watch, I think.

Jack looks at it, curious. Has he seen it before?

Then places it into an evidence bag.

Nikki now checks the body for wounds.

(CONTINUED)

NIKKI (CONT'D)  
No other penetrating wounds appear  
to be present.

Nikki looks to Harriet.

NIKKI (CONT'D)  
We'll need to turn the body to  
check the underside.

Harriet smiles at Jack.

HARRIET  
Come on muscles.

Jack comes forward to help them partially turn the body.

JACK  
I got it.

Together, Jack and Harriet turn the body while Nikki holds  
the boot and examines the underside of the body.

NIKKI  
There's preserved skin...

BLAKE  
What colour, can you tell?

NIKKI  
Appears Caucasian.

Blake makes a note.

Nikki moves down the back of the body and observes the groin.

NIKKI (CONT'D)  
Genitalia is heat retracted.

Nikki sees the heat retracted penis and testes.

NIKKI (CONT'D)  
The body appears to be male.

Blake looks to Fisher in shock - it's not Faith.

NIKKI (CONT'D)  
The internal examination will  
confirm biological sex.

Nikki sees a mark on the right shoulder attached to the boot.

NIKKI (CONT'D)  
I think there's a tattoo.

Nikki uses a **cotton wool ball** to brush away the soot.

\*

(CONTINUED)

NIKKI (CONT'D)  
Looks like a name... ending in  
'er'.

Close on the remaining part of the name: 'Amber'.

Jack remembers Perry's tattoo.

JACK  
Amber.

109

**INT. LYELL CENTRE. BREAKOUT AREA - DAY 5 - 16.30**

109

Amber Lorne looks at the stainless steel watch - in an evidence bag - recovered from the vehicle.

JACK  
Do you recognise it?

Jack shows her a photo of a matching new watch.

JACK (CONT'D)  
The watch would have looked like  
this new.

Amber nods, heartbroken.

AMBER  
I gave it to Dad the last Christmas  
he was at home.

DS Blake feels terrible.

AMBER (CONT'D)  
Can I see him?

NIKKI  
I wouldn't advise that. His body  
was very badly damaged in the fire.

Amber looks back at Nikki in shock. The gut-wrenching reality sinking in.

Nikki's mindful of Amber's condition.

NIKKI (CONT'D)  
You alright? Can I get you some  
water?

Amber shakes her head.

BLAKE  
I'm so sorry for your loss, Amber.

(CONTINUED)

AMBER

I kinda knew something like this would happen. He was doing his best to get his life back together. He's on every list going waiting for support.

She turns to Blake.

AMBER (CONT'D)

Begging, stealing. That wasn't him. If you'd met him, you'd know.

Blake nods, swamped with guilt. Then does what she has to do.

BLAKE

Have you ever seen your dad with this man?

Jack shows Amber a CCTV image of the man driving Faith's car.

Amber studies the image. The man looks familiar but -

AMBER

No... don't think so. Why?

JACK

What about this one from a different angle?

Jack shows her another grainy CCTV image.

AMBER

Looks a bit like... Liam?

JACK

Who's Liam?

AMBER

He worked for my boss at the salon. Until they had a fight and he got chucked out.

BLAKE

Do you know where Liam lives?

AMBER

(Shakes head)

He never really talked to us.

She looks back at them in disbelief.

AMBER (CONT'D)

You think Liam did this?

BLAKE

We don't know yet.

(CONTINUED)

JACK  
Did your dad visit you at the  
salon?

AMBER  
A few times. To be honest, I put  
him off coming...

Amber chokes, struggling to hold it together.

AMBER (CONT'D)  
Cos I was ashamed.

110     **EXT. EPPING FOREST AREA - DAY 5 - 16.33**

110

Drone shot of the forest.

A nearby village.

A 1950s house with garage.

111     **INT. BEV'S HOUSE. STAIRS. HALLWAY. BATHROOM - DAY 5 - 16.33**

111

Inside, the décor hasn't been updated in 40 years.

Sound of running WATER.

We go:

Up the stairs.

Along the hallway.

And into the bathroom.

Liam Green is washing smoke marks from his face and neck.

112     **INT. LYELL CENTRE. CORRIDOR. OFFICE - DAY 5 - 16.35**

112

Nikki and DS Blake head for the office.

BLAKE  
We should've had the resources to  
keep tabs on Perry.

Nikki can't argue with that.

BLAKE (CONT'D)  
Cash-strapped justice. I'm so done  
with it.

NIKKI  
Seriously?

(CONTINUED)

BLAKE  
My girlfriend reckons I should  
quit. Maybe she's right.

NIKKI  
That would be a real loss.

They reach the office where Jack and Kit are analysing data  
retrieved from the black box in Faith's car.

JACK  
Good news.

Blake could use some.

JACK (CONT'D)  
We found the insurance black box  
behind the dash board of Faith's  
car.

Blake's instantly back on it.

BLAKE  
Still in one piece?

KIT  
Good enough to access the location  
data.

NIKKI  
Where's the car been?

JACK  
This is the last ANPR sighting  
here.

Jack shows them the location data on his screen.

JACK (CONT'D)  
We know the vehicle travelled a  
further three miles to this CCTV  
point here. And then nothing.

He adjusts the map.

JACK (CONT'D)  
Looking at the data, it stayed put  
at a house in this village street  
here.

BLAKE  
Whose house?

KIT  
It's registered to a Beverley  
Green.

(CONTINUED)

JACK

*Liam* Green is logged on the police database.

NIKKI

What's his connection to Faith?

JACK

He was recently acquitted of murdering his girlfriend. Faith was prosecuting counsel.

113	<b><u>EXT. BEV'S HOUSE - DAY 5 - 17.25</u></b>	113
	<b>ARMED POLICE OFFICERS</b> surround the house. <b>Some go round the side to cover the back exit.</b>	* *
	<b>DS Blake, Nikki and Jack stand back in full PPE as:</b>	*
	<b>Armed officers approach the front door at a side angle. When in position, one officer comes forward.</b>	* *
	<b>BANG! They bash open the door with a battering ram.</b>	*
	<b>The rest of the officers charge inside.</b>	*
114	<b><u>EXT/INT. BEV'S HOUSE - DAY 5 - 17.25</u></b>	114
	Blake lets the officers search and secure the premises.	
	OFFICER Clear!	
	Blake then ushers Jack and Nikki into...	
	...A time warp.	
115	<b><u>INT. BEV'S HOUSE. KITCHEN - DAY 5 - 17.25</u></b>	115
	1980s mugs, plates piled high in the sink.	
	Rotting takeaways litter the sides.	
	Nikki wanders through to the next room while Jack takes a closer look at the kitchen. Curses the mess. Then heads upstairs and into:	

116 **INT. BEV'S HOUSE. BATHROOM - DAY 5 - 17.27**

116

A grimy bathroom.

Sink smeared with grey scum.

Toilet unflushed, seat up.

A pile of dirty old light blue towels.

Jack remembers the towel swaddling Faith's head.

JACK  
Blue towel.

He then has to manoeuvre around Bev's disability aids to reach the bath.

He peels back a yellowing shower curtain to see...

...tiles splattered with diluted blood and...

by the soap and shampoo, a blood-stained wedding ring.

117 **INT. BEV'S HOUSE. SITTING ROOM/CORRIDOR/BACK PARLOUR - DAY 5 - 17.27**

Nikki stands in the sitting room, littered with Liam's rubbish.

We follow her along a dark corridor towards a back parlour.

She comes through a door and is hit by a stench of blood.

Darkness.

She tries the light switch. Doesn't work.

Beams her torch.

Comes further in.

Sees red sprays of blood covering the walls and ceiling.

The floor is surprising clean. Except at the edges where blood has pooled.

Nikki's attention is caught by a corner of the room.

Going closer, she sees scrunched up blood-soaked plastic sheeting, blood dripping from the edges. A bucket with a butcher's oscillating knife nearby.

Blake appears at the door.

(CONTINUED)



BLAKE

Neighbour says Bev Green died a month ago. Liam's her nephew -

Blake stalls, horrified by the sight.

BLAKE (CONT'D)

Jesus...

NIKKI

We'll need LED scene lamps.

Blake hurries back out.

BLAKE (O.S.)

Scene lamps. Quickly, please.

With her torch, Nikki picks out a shape covered by a tarpaulin with a blue towel on top.

The garage lights up.

Blake and Jack return with an LED lamps.

JACK

Here you go.

Nikki indicates the corner.

NIKKI

Over there.

Carefully, they move towards the corner.

Nikki takes photographs of the shape. Then hands Jack the blue towel to bag.

Next Nikki pulls off the tarpaulin to reveal an ancient, rusty chest freezer.

NIKKI (CONT'D)

A freezer...

Jack follows the grimy lead to a socket on the wall.

JACK

It's switched on.

Nikki takes more photographs.

Then hauls up the heavy lid.

She shines her torch into the dark cavity. Flinches at the sight inside.

(CONTINUED)

BLAKE  
What is it?

Nikki takes a few moments to assess. Then...

NIKKI  
Head of a Caucasian male, torso of  
a Caucasian female...

118     **INT. LYELL CENTRE. BREAKOUT AREA - DAY 5 - 18.15**

118

Lucy sits with Nikki, DI Fisher and DS Blake. She looks shattered, devastated.

BLAKE  
We've found the rest of Faith's  
body.

Lucy struggles to keep it together.

BLAKE (CONT'D)  
And her wedding ring.

Lucy takes the ring. Holds it close.

LUCY  
Thank you.

NIKKI  
It'll be a few weeks before we can  
release her to you.

Fisher shows Lucy a police mugshot of Liam Green from his murder charge.

FISHER  
Do you recognise this man?

Lucy studies the image.

LUCY  
No.

FISHER  
His name's Liam Green. Does that  
mean anything to you?

It does but Lucy can't think from where.

BLAKE  
Faith prosecuted him for a domestic  
homicide. He was acquitted.

Now Lucy remembers. A rare prosecution case.

(CONTINUED)

LUCY  
Faith hated losing but she was  
crushed by that one. Some issue  
with a witness, I think.

INTERCUT WITH:

119 **INT. CROWN COURT. FLASHBACK - DAY 1 - 11.25**

119

Liam Green stands in the dock awaiting his verdict.

FOREPERSON (O.S.)  
Not guilty.

An elated Liam glares at Faith, taunting her.

JUDGE (O.S.)  
Mr Green, you are free to go.

Livid, shattered, Faith's rattled by Liam.

FAITH  
(Mouths)  
Next time.

120 **INT. LYELL CENTRE. BREAKOUT AREA - DAY 5 - 18.15**

120

LUCY  
Faith was convinced she should've  
turned it around. I told her she  
was exhausted, needed a break. As  
usual, she wouldn't listen.

FISHER  
We understand you left messages on  
Faith's phone after she went  
missing.

LUCY  
Yeah... To see where she was.

FISHER  
The last voicemail is one of you  
saying you were sorry.

Lucy chokes, feeling the pressure.

BLAKE  
What is it?

LUCY  
The reason Faith took on  
prosecutions is because we have  
debts, huge debts.

(CONTINUED)

BLAKE

Okay?

LUCY

Everyone assumes barristers are rich. But with the cuts to legal aid, Faith's defence work plummeted. We'd maxed out our cards and borrowed all we could.

BLAKE

So what did you do?

LUCY

Sally, Faith's clerk, knew we were in trouble. To help us out, she suggested I went to this ex-client, Travis Tait, for a loan.

Lucy stalls. She's never said any of this out loud before.

LUCY (CONT'D)

We were going to lose our house - Josh's home. So without Faith knowing...

Lucy struggles to breathe.

NIKKI

It's alright, take your time.

LUCY

I borrowed enough to pay off our cards. It was such a relief. To see a way out. Then Travis was piling on the interest, hounding me with messages. And Faith found out.

(CONTINUED)

BLAKE  
What happened?

LUCY  
She was furious. She said Travis was part of this big crime family. And I'd made her cross a line. What choice did I have? She'd left me to deal with everything alone.

Lucy stalls, full of regret.

LUCY (CONT'D)  
I'd had enough. I told her to go. To leave.

***FLASHBACK: Story day D - One month earlier, Lucy yells at Faith, pushes her away.***

\*

FISHER  
Did Travis ever threaten Faith?

LUCY  
He swore all this was nothing to do with him. As long as he gets his cash, he doesn't care. I was scared if I told you, he'd come after Josh.

121     **INT. LYELL CENTRE. VIEWING GALLERY - DAY 5 - 18.25**

121

Jack debriefs with DI Fisher and DS Blake.

FISHER  
Travis Tait insists Liam no longer works for him. I got the feeling Liam went rogue.

BLAKE  
No sign of Liam at his known addresses.

FISHER  
Anything from his aunt's house?

Jack shakes his head.

JACK  
Looks like he's cut and run. But we did recover more of Faith's things.

He shows them a USB memory stick in an evidence bag - the one we saw Faith use.

(CONTINUED)

JACK (CONT'D)  
This was in the pocket of a bag.

FISHER  
What's on it?

JACK  
A spreadsheet of court cases going back years and encrypted legal documents. Kit's running recovery software to try and crack the passwords.

Nikki and Harriet come in with an update on the old femur.

HARRIET  
We've got a DNA hit on our canal femur.

Harriet shows them a police mugshot on her iPad.

HARRIET (CONT'D)  
It's partial but has generated a match to Ahmet Sadik.

NIKKI  
Last year Sadik was due to give evidence at a big cocaine import trial. Until he disappeared.

BLAKE  
Nobbled, no doubt.

HARRIET  
A Matty Boyce was convicted of Ahmet's murder after his torso was found in woods.

NIKKI  
We know from the scans, Ahmet's femur and Faith's dismemberments show exactly the same defect on the blade.

FISHER  
So the same knife was used on both bodies.

BLAKE  
If Matty Boyce is banged up, he can't have killed Faith.

NIKKI  
No. But it's his MO. He might know how Liam's involved.

INTERCUT WITH:

122      **INT. PRISON. CORRIDOR - DAY 5 - 19.05**      122

SLOW MOTION: MATTY BOYCE, well built, imposing, strides down a corridor.

A PRISON OFFICER accompanies him into a meeting room where...

123      **INT. PRISON. MEETING ROOM - DAY 5 - 19.05**      123

...Nikki and DS Blake are waiting.

BLAKE

Thanks for coming, Matty.

Matty takes his time getting comfy, the seat too small for his bulk.

BLAKE (CONT'D)

I'm DS Blake. This is Dr Alexander.  
A forensic pathologist.

Matty brightens, intrigued.

Nikki slides over PM images from the Ahmet Sadik case.

NIKKI

I've been examining the post-mortem photographs from your case.

MATTY

I'm flattered.

NIKKI

They're fascinating. From a pathology point of view.

MATTY

I bet.

NIKKI

The dismemberments I usually see are haphazard, chaotic. Most people don't realise just how difficult it is to separate a human body.

Matty's chuffed. But gives nothing away.

NIKKI (CONT'D)

The dismemberment of Ahmet Sadik's body was carried out with expert precision.

MATTY

If you say so.

(CONTINUED)

Nikki pushes forward the images of Faith and Perry's severed body parts.

NIKKI

These images are from two current cases. The dismemberments are just as precise.

Matty tries hard not to show interest.

NIKKI (CONT'D)

And carried out with exactly the same blade.

Nikki sees he's curious. Reels him in.

NIKKI (CONT'D)

I look at them as an anatomist. In terms of skill I see an equal.

Now Matty shows his pride. Pulls the images of Faith's hand closer to him. Water in a drought.

MATTY

Nice and neat.

He then studies the amputation point on Perry's head.

MATTY (CONT'D)

Oh. Little slip here in the thyroid cartilage.

Nikki's surprised, impressed, by his knowledge.

Matty moves on to Perry's severed hands.

MATTY (CONT'D)

And another tear in the carpal ligament.

He tuts, disappointed.

MATTY (CONT'D)

In too much of a rush. Or not enough practice. Yet.

NIKKI

You know your anatomy.

He wants Nikki to know the skills are his.

MATTY

I'm a keen student.

NIKKI

I've been doing some study myself. The role of the 'cutter'.

(CONTINUED)



Matty doesn't flinch.

NIKKI (CONT'D)  
Employed by gangs to dispose of  
bodies.

Matty goes back to the PM images...

NIKKI (CONT'D)  
During your trial it was suggested  
you had no connection to Mr Sadik.  
You were just doing a job.

...savours the craft.

Blake frets Matty's getting off on the attention. Pulls back  
the PM images. Replaces them with Liam Green's mugshot.

BLAKE  
Do you know Liam Green?

Matty doesn't look.

NIKKI  
Did you pass on the trade? Teach  
Liam how to dissect a body?

Matty smiles. A flash of pride.

Blake's losing patience.

BLAKE  
Who's behind all this, Matty?

Still Matty doesn't respond to her.

BLAKE (CONT'D)  
Is it Travis Tait?

Matty smirks with contempt.

BLAKE (CONT'D)  
Come on. Same knife, parts dumped  
in the same canal. If not Travis,  
who's behind it?

Matty turns to the prison officer.

MATTY  
Time to go.

Matty gets up to leave.

Nikki pushes forward the PM image of Faith's head.

(CONTINUED)

NIKKI

This head was sent directly to  
someone.

MATTY

Bold.

NIKKI

But there was no message.

MATTY

Wasn't the head message enough?

The prison officer leads Matty out into the corridor.

Blake turns to Nikki, relieved he's gone.

BLAKE

You think he did train Liam up?

NIKKI

The vomit, the slips with Perry's  
body. Liam has the knowledge but  
perhaps is still... perfecting the  
craft.

Blake shivers.

BLAKE

What did Matty mean - the head was  
message enough?

NIKKI

Sally knew why she was sent it.

124     **EXT. LONDON'S EAST END WATERWAYS - DAY 5 - 19.05**

124

Drone shot of the canal.

We pick out:

Liam Green strolling along the canal, holdall over his  
shoulder. Anonymous in the crowd.

125     **INT. LYELL CENTRE. SCIENCE ROOM - DAY 5 - 19.07**

125

Kit has cracked the passwords on Faith's USB using recovery  
software.

Jack has trawled through the documents on a desktop and found  
a spreadsheet.

(CONTINUED)

JACK

Faith had compiled a list of cases where witnesses either withdrew or in Ahmet Sadik's case went missing.

KIT

Any connection between them?

Jack checks Faith's list again.

JACK

Going by her notes, the defendants had links to organised crime...

(Reading on)

And were all represented by Faith's chambers. Lead counsel - David Whitley.

126

**INT. FAITH'S CHAMBERS. MAIN OFFICE - DAY 5 - 19.10**

126

Dylan brings Jack and DI Fisher boxes of case files.

David returns from court, alarmed to see them.

DAVID

Is there a problem?

FISHER

I have a warrant to search your files.

DAVID

On what grounds?

FISHER

I believe they may contain evidence of witness intimidation.

David scoffs - rubbish.

DYLAN

Sir, Faith did say too many cases had collapsed. She was going to bring it up with Sally.

***FLASHBACK: Story day E - In David's office, Faith waves her USB in Sally's face saying: "This is over".***

\*

JACK

What's on your secure file system?

DYLAN

The chambers accounts and all cases with vulnerable witnesses.

(CONTINUED)

JACK

Who has access?

DAVID

Just me... And Sally. As senior clerk, she sees every witness statement filed for trial.

FISHER

Mr Whitley, we understand you are standing counsel to the Tait's - an organised crime syndicate.

DAVID

Kept us afloat over the years when our other income dropped.

JACK

We suspect someone in the chambers is passing witness details to these clients.

David looks horrified. Is it shock or is it guilt?

127

**INT. SALLY'S FLAT. LIVING ROOM/BEDROOM - DAY 5 - 19.15**

127

Suitcase on the floor. Passport on a table.

Sally is packing for her trip abroad.

She's distracted by a disturbance in the next room.

Thinks it's her cat. Goes to investigate.

SALLY

Jasper?

She comes into the bedroom to find...

the curtains billowing out of an open window and...

Liam lying on her bed.

LIAM

Hello Sally.

Incensed, Sally fronts it out. Full force senior clerk.

SALLY

What are you playing at?

LIAM

I want my money.

SALLY

You can keep trying to blackmail me  
all you like. You've had the cash  
we agreed.

LIAM

Now you've lost me my job, I need  
more.

SALLY

I had to tell Travis. You're out of  
control.

LIAM

Only did what you told me to do.

SALLY

I told you to warn Faith off. Not  
kill her.

LIAM

That bitch. So full of her lawyery  
talk. Thought she could chat, chat,  
chat her way out.

***FLASHBACK - DAY 2: Liam grabs Faith by the neck. Yelling:  
"Shut up, shut up, shut up". Slowly throttling her.***

(CONTINUED)

LIAM (CONT'D)  
I said, didn't work at my trial.  
Won't work now.

Sally's overwhelmed with guilt.

SALLY  
Why do that to her body? Why  
torture her family?

LIAM  
Those dykes thought they had it  
all. Big house. Cute kid. Ain't so  
smug now, eh?

Sally's guts twist. She's unleashed a psychopath.

SALLY  
You're sick.

LIAM  
You gave me the address.

Liam gets up off the bed. Looks around the room.

LIAM (CONT'D)  
You've done well for yourself too.  
On all the back handers you've had  
from the Taites.

SALLY  
I did what I had to do for my  
chambers.

Liam reaches for his knife.

In terror, Sally glances at the police response panic alarm  
by the bed. Can she get there?

LIAM  
What's up? Don't like somebody else  
calling the shots?

Liam plays with his knife.

SALLY  
You're evil. Pure evil.

LIAM  
So what does that make you?

128 **EXT. SALLY'S STREET - DAY 5 - 19.40**

128

Drone shot of Sally's street.

Sound of BLUES & TWOS.

(CONTINUED)

Police vehicles speed up to Sally's house.

129     **INT. SALLY'S FLAT. LIVING ROOM/BEDROOM - DAY 5 - 19.40**     129

DI Fisher and Jack follow UNIFORM OFFICERS inside.

The high pitch squeak of the panic alarm.

Everything else neat and tidy.

Jack comes into Sally's bedroom and sees...

A pool of blood seeping into the carpet.

A smashed lamp on its side.

A body lying on the floor.

It's Liam. Blood oozing out of the back of his head. Dead.

130     **INT/EXT. LYELL CENTRE. OFFICE/SALLY'S FLAT - DAY 5 - 19.43**     130

Nikki has returned to the office with DS Blake. Has Jack on speakerphone. Intercut with Jack at Sally's flat.

JACK

We've found Liam's body at Sally's flat. Looks like she's fled in her car.

Nikki exchanges a glance of alarm with Blake.

NIKKI

Where to?

JACK

David Whitley says she has a flight booked from City airport.

KIT

I'll get her registration and track via ANPR.

Blake looks to Nikki.

BLAKE

Let's go.

131     **EXT. AIRPORT MULTI-STOREY CAR PARK. RAMP TO UPPER FLOOR - DAY 5 - 20.25**     131

Sally speeds up the ramp. Head a mess. Determined to put on the face, keep going.

132 **EXT. AIRPORT MULTI-STOREY CAR PARK. ROOF - DAY 5 - 20.27**

132

Sally parks up. Gets out of her car. Calls David.

SALLY  
(Into phone)  
David, me again. I'm at the airport  
now. I'll have to meet you through  
security. Call me please.

Sally hauls her suitcase out of the boot. Locks up.

Her phone pings with a message from David. It reads:

*'Police here. What have you done?'*

Sally lets her phone drop to the floor. It's over.

She walks away. The phone rings from the floor. It's Nikki.

We go to: Sally arriving at the railings on the top floor of  
the roof. Sally stops and keeps her gaze on the view  
stretching out before her.

133 **INT. AIRPORT MULTI-STOREY CAR PARK. LEVEL 14/ ROOF - DAY 5 - 20.30**

133

Nikki and DS Blake drive up a ramp to the next level, looking  
out for Sally's car.

Nikki's phoning Sally on hands free.

NIKKI  
Still no answer.

BLAKE  
Keep trying.

Nikki sees Sally's car, and pulls up. They get out, Nikki's  
still calling Sally's mobile. They hear the phone ringing  
nearby.

\*

Blake sees through the grill to the next level - Sally's  
suitcase and phone lie abandoned.

They move off to find her.

Sally's looking at the view. She looks down and we see she's  
now standing on the other side of the safety rail, on the top  
floor of the carpark.

Nikki and Blake emerge onto the roof and see Sally.

BLAKE (CONT'D)  
Shit. No.

(CONTINUED)



Cautiously, they continue on towards her. They don't want to scare her.

BLAKE (CONT'D)

Sally.

Sally sees them approach. She freezes. Terrified of them. Terrified of the drop. Blake steps closer.

BLAKE (CONT'D)

Don't do this.

SALLY

David knew nothing. It was me. It was all me.

BLAKE

Come back over. We'll talk everything through.

Sally looks to Nikki.

SALLY

I never meant for Faith to get hurt. Tell Lucy, please.

NIKKI

Come back, Sally. Then you can tell her yourself.

SALLY

The only good in all this is that Liam's gone. Can't hurt no one else.

BLAKE

We hear you, Sally. Come down, yeah?

SALLY

He was only meant to scare Faith, warn her off. She was hellbent on going to the police, telling them everything.

Behind them, DI Fisher, Jack and UNIFORM OFFICERS close in from all directions.

Petrified, Sally turns back to face the open air and leans further out, ready to jump.

Fisher signals for the officers to withdraw.

BLAKE

It's okay, Sally. All we want is for you to be safe.

Sally looks down at the long drop.

(CONTINUED)

NIKKI

David, your staff, they wouldn't want you to hurt yourself, would they?

Sally shakes her head, bitter, betrayed.

SALLY

David.

She moves closer to the edge.

BLAKE

Is it alright if I join you?

Blake climbs up to the safe side of the railings.

Sally turns back to her.

SALLY

I had no choice. We would've sunk without the Tait's work. I had to give them whatever they wanted.

BLAKE

I hear you. I do.

Blake moves closer towards Sally.

BLAKE (CONT'D)

Give me your hand, yeah?

Sally turns round. Looks at Blake's hand. Looks like she might take it...

BLAKE (CONT'D)

That's it.

SALLY

I'm sorry.

...And then lets herself fall backwards.

BLAKE

Sally!

Blake, Nikki and Jack charge to the barrier.

Sally tumbles through the air to her death.

134

**EXT. AIRPORT MULTI-STOREY CAR PARK GROUND FLOOR - DAY 5 -**  
**20.45**

134

UNDERTAKERS prepare to move Sally's body into a private ambulance.

Blake stands to the side with Nikki and Jack. Blames herself.

Fisher comes over. Blake expects to be blamed.

(CONTINUED)

BLAKE  
Sorry, boss. I thought we were  
getting through.

Jack wades in to defend her.

JACK  
We just watched her put herself on  
the line there.

Fisher looks at Jack, unreadable.

FISHER  
Go home, Marcie. Rest up. Tomorrow  
I'm putting you forward for  
promotion.

Blake is stunned.

BLAKE  
Thanks, boss.

Fisher continues on to the ambulance.

JACK  
Wow.

NIKKI  
There's no way you're quitting now,  
right?

135     **INT. LYELL CENTRE. MORTUARY - DAY 6 - 09.55**

135

Faith's body is inside an open body bag lying on a sheet on  
top of a gurney, covered in a shroud.

Nikki lays the final piece of Faith - the wrapped hand - next  
to her arm.

Harriet folds the sheet over Faith's body.

Nikki zips up the body bag.

In quiet reverence, they stand back as...

UNDERTAKERS take Faith away.

INTERCUT WITH:

136     **INT. FAITH & LUCY'S HOUSE. OFFICE - DAY 6 - 11.11**

136

Lucy sits at Faith's desk. Josh playing on the floor.

(CONTINUED)

Lucy's watching a YouTube clip of Faith at her crusading best. She's outside the Royal Courts of Justice during the junior barrister strikes:

FAITH

(Via screen)

*The right to justice is enshrined in the Magna Carta. It's a vital principle of a functioning and democratic society but now we face unacceptable barriers to the guilty facing punishment, the innocent clearing their names and victims getting their day in court.*

INTERCUT WITH:

137

**INT. MIDDLE TEMPLE. THE GRAND HALL - DAY 7 - 14.05**

137

A large screen with the slide:

'The Faith Oscott memorial lecture - Pioneering Women in Law & Medicine'

NIKKI

Faith Oscott - advocate, wife, mum and proud rebel... I'm delighted and humbled that Lucy's asked me to give the first lecture in her memory.

Nikki looks over to where Lucy, Jack, Harriet, Kit, Dylan, DS Blake and her girlfriend are sitting.

NIKKI (CONT'D)

This incredible building reminds us of the importance of heritage. But Faith knew that tradition means nothing until we all have fair and equal access to justice. That was her life's work.

DS Blake and Lucy exchange a nod of pride.

**END OF PART TWO**