86 <u>EXT. MACROOM FOREST. FORENSIC TENT - NIGHT 2</u>

3 a.m. Macroom forest still a burgeoning crime scene. A blaze of garish light in the encroaching darkness. Something eerie and almost science fiction-like about the scene.

SCCOs comb the area around a large forensic tent protecting the bodies, UNIFORMED OFFICERS patrol.

87 INT. SARAH' S FLAT - NIGHT 2

STEVE anxiously looking at the clock. Calling Sarah's mobile for the umpteenth time. It goes to voicemail --

He hangs up. Stands there a wretched beat, then walks through to the nursery where little OLIVER is sleeping restlessly, the nanny GLORIA watching over him

Gioria stares a question. Steve shakes his head. Nothing.

STEVE I'm gonna go look for her. Can you stay for a bit?

glori a

Sure.

The child tosses and turns, emitting a series of mournful groans as if, somehow, he knows his mother is in trouble.

88 <u>EXT. SARAH' S FLAT. CAR PARK - NI GHT 2</u>

The darkened car park outside Sarah's flat block.

STEVE crosses the car park... slows... seeing Sarah's car. The driver's door stands half open.

Sarah's handbag is on the passenger seat, the key in the ignition. Steve dials Sarah's mobile again. He hears it RINGING, tinny and mournful in the night silence. And close.

Steve follows that ring -- Sarah's illuminated mobile lies inside her handbag...

Off Steve -- now he knows something is terribly wrong.

87

89

INT. MACROOM FOREST. FORENSIC TENT - NIGHT 2

JACK and NIKKI excavating a female body with short black hair. The lower half of the body is still encased in soil.

Nikki carefully scoops away more dirt encasing the legs. Revealing what's left of a gold shoe on the left foot.

NI KKI

Barbara Cheung...

JACK

(moved) She never made it back to London.

Nikki and Jack look up as DS ROSS approaches.

DS ROSS Laing and MacNeil's favourite pathologist, Dr. Jenkins, is here.

NIKKI and Jack turn to see ANDREW JENKINS, 50, enter. A worldweary man in the Brian Cox mould, his face puffy with drink.

DR JENKINS

Dr. Andrew Jenkins...

NI KKI

Dr. Nikki Alexander.

DR JENKINS

l've read some - several - of your papers. l'm glad to make your acquaintance.

NI KKI

Thank you.

Dr. Jenkins crouches by an excavation site.

DR JENKINS

Still, I confess I was... surprised to learn that DS Ross had recruited from so far afield. And when I say surprised -

NI KKI

- You mean offended?

Dr. Jenkins eyes her coldly.

DR JENKINS Let's settle for 'disappointed'.

90 INT. MACROOM FOREST. FORENSIC TENT - NIGHT 2

Close on a pair of grimly familiar wire cuffs as dirt is shaken from them

from which SCCOs

JACK

Funny you should ask. (off Nikki's frown) Something we <u>didn't</u> see with Caitlin and we're <u>still</u> not seeing.

Jack indicates the skeletal hand of the corpse. Nikki and DS Ross share a frown, not getting it.

JACK (CONT'D) No jewellery. Not a ring. Not a necklace. Not a bracelet.

NI KKI

Tr ophi es. . . ?

JACK (nods impatiently) Exactly.

There's a certainty - a zeal - in Jack's eyes that Nikki isn't entirely comfortable with.

91 <u>INT. RUINED BUILDING - NIGHT 2</u>

A dank ruined building. Just make out SARAH in the darkness. Gagged, wire-bound hands strung up over a pipe, white paint chips crumbling into her hair.

Then, almost tenderly, a gloved hand reaches up and methodically removes her earrings, her necklace, her rings.

See them GLINT in the darkness as the killer examines them in one outstretched, black-gloved hand. Sacred treasure.

92 <u>EXT/INT. WALLACE FARM. BACK GARDEN/RANGE ROVER - DAY 3</u> 92

The Wallace Farm as dawn breaks.

NIALL driving up with a dead deer roped to the bonnet of his Range Rover. His mother BRIDGET is waiting on the porch. She tries to talk to him as he climbs out and steps around her.

> BRI DOET Have you heard the news? (no response) The bodi es...? (he hacks at the deer's bloody bindings) Where've you been all night?

90

NIALL (nods gruffly to deer) Where d'you think? As she reaches it her gaze falls on the old rope swing halfway down the garden, triggering a memory --

93 INT/EXT. WALLACE FARM. BACK GARDEN - DAY

FLASHBACK -- with younger BRIDGET in the farmhouse kitchen, glancing through the open window. Double-takes. Clocking NIALL sitting in the rope swing watching his father PETER WALLACE writhing in a pool of glistening blood --

-- and Bridget's charging out of the back door of the farmhouse and racing down the lawn towards them

Go very CLOSE on Niall's eyes as his head swivels to meet his mother's aghast look --

Off Bridget's horror as her gaze shifts down to fix on Niall's open right hand -- it's glistening with blood.

94 EXT. LAING'S HOUSE - DAY 3

A pleasant, sizable detached house surrounded by trees. Charmingly secluded or unnervingly remote, depending on your disposition. And whether there's a serial killer on the loose. Three cars on the drive, one lamp burning upstairs.

95 INT. LAING'S HOUSE. BEDROOM/LANDING - DAY 3

In the shadows we find DI LAING watching his 15 year-old daughter JOSIE sleep. His eyes are bright with tears. And, as we pan down, we see he's holding a hunting rifle...

95

DI LAING (CONT'D) until this is over, I want you to keep all the doors locked and this close-by. (he hands her the rifle) Okav?

TANI A

You <u>are</u> scaring me...

But she takes the rifle anyway, and in a manner that suggests she knows how to use it.

DI LAING Well, not without good reason. (off her look, firm) The doors. The gun. It's taken on board?

TANIA Yes, it's taken on board.

DI LAING (reacting to her tone) I'm sorry.

She shakes her head. It's okay. She loves that he wants to protect them She kisses him Hugs him Doesn't want to ever let him go but knows she must.

96 EXT. KIRKHAVEN POLICE STATION - DAY 3

Kirkhaven in the dreary morning light. NEWS CREWS and REPORTERS outside the police station.

UNIFORMS struggling to keep them at bay -- we hear the DUTY SERGEANT explaining there will be a press conference later.

97 <u>INT. KIRKHAVEN LAB - DAY 3</u>

While not the Lyell Centre, Kirkhaven lab is a marked step up from the facilities at Crenlogue. Find NIKKI helping DR JENKINS unload the bodies in grim silence.

Nikki catches Dr. Jenkins' stressed, anxious mood.

NIKKI (breaking the ice) Nice lab.

DR JENKINS Compared to what you're used to, I'm sure it's pretty basic.

Before Nikki can dispute that, double doors fly open and DI LAING and DS MACNEIL steam in.

95

96

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 97 CONTINUED:

DI LAING

Doc.

Dr. Jenkins is a little embarrassed at being so summoned in front of Nikki... but dutifully crosses over.

Stay with Nikki, busying herself with autopsy preparations while making out snatches of conversation as the three men huddle. MacNeil's loud voice carries the furthest --

> DS MACNELL ...feeling the heat... too big for us... already talking... some prick from G asgow taking over... counting on you, Doc... gotta come through for us!

Nikki gets the gist. The case is already so big that MacNeil and Laing fear they'll be replaced. She can make out less of Dr. Jenkins' response but catches his urgent, plaintive tone.

> DR JENKINS ...overwhelming... too much... even if I <u>did</u>... don't have the facilities...

Nikki has heard enough to form an idea. Crosses over.

NI KKI

We can help.

The three men stare at her irritably.

98 INT. KIRKHAVEN LAB - DAY 3

NIKKI has found a quiet corner of the lab to make her call.

NIKKI (intophone) Thomas?

99 INT. LYELL CENTRE. THOMAS'S OFFICE - DAY 3

Find THOMAS on the other end of this call.

THOMAS (tight-lipped) How's Scotland?

NIKKI (V.O.) I need your help. 97

98

THOMAS Two bodies checked in here this morning. It's rather me that needs you. Today. NIKKI (V.O.)

l'm sorry, they'lÌl have to wait.

THOMAS That's not your call, Nikki.

NIKKI (V.O.) We found seven more bodies in the forest this morning.

Thomas is silenced, taken aback by this news.

NI KKI

I want to send you four.

THOMAS

l'm sure they have more than adequate -

NI KKI

 Not in Kirkhaven, they don't. (before he can get a word in)
Look, this man was free to keep on killing because no-one cared. I
want us to see this through and I

need your help to do that.

THOMAS

Alright. For ewarned is for earmed...

100 <u>INT. KIRKHAVEN LAB - DAY 3</u>

Angle on the best-preserved corpse, VICTIM B.

NIKKI (O.S.)

Of the eight bodies recovered so far, this is the best preserved and, pending identification, will be known as Victim B.

Wider. NIKKI and DR JENKINS carry out the post-mortem on Victim B, DI LAING and DS MACNEIL looking on.

> DR JENKINS Victim B is wearing a black denim jacket buttoned all the way up.

Nikki watches DR. Jenkins unbutton the black denim jacket. Revealing a large bullet wound through the chest -- <u>this one</u> <u>the size of a side plate</u> -- <u>just a terrifyingly big wound</u>.

DR JENKINS (CONT'D) And... furthermore...

Dr. Jenkins dries up. Nikki waits for him to regain his composure. But he's staring at that gaping, uncovered bullet hole. Transfixed.

> NIKKI (rescuing him) Looks like the victim has been shot from behind at close range with an expanding bullet, then redressed. We saw the redressing signature in the Caitlin murder. (a beat) Dr. Jenkins?

It's a cue for Jenkins to continue. But Jenkins remains silent. Looking queasily from DS MacNeil to DI Laing. Laing looks almost as uneasy as Jenkins -- but NIKKI (CONT'D) He chains them up like slaves, hunts them like animals, then redresses their bodies like dolls. What're the common factors? Power. Control. Specifically, the control over women that eludes him in everyday life.

DS MacNeil looks impressed despite himself. DI Laing's look is altogether more sardonic.

DI LAING Quite the profiler, aren't we? For a pathologist.

It's nothing less than an open threat to her credibility.

NIKKI I've picked things up here and there. (her most charming smile) Mainly from guys like you.

DI Laing gives her a tight smile. As if humoring a child.

DI LAING (impatient; to Dr Jenkins) Shall we get on?

JUMP CUT -- Jenkins points to three separate areas of reddening on Victim B's body.

DR JENKINS

There is evidence of skin inflammation suggestive of infection around three abrasions on the body.

Jenkins takes samples from the infected areas.

NI KKI

Seems logical the wounds became infected after the victim was abducted and before she was killed.

DR JENKINS (nods, building) So the nature of the infection might tell us something about where she was held.

NI KKI

Agr eed.

A look between Nikki and Dr. Jenkins. Getting on better now. DI Laing and DS MacNeil exchange a glance. Computing that detente without enthusiasm

NI KKI Two days ago, DS Ross questioned a Niall Wallace in connection with Caitlin's murder.

DI LAING

What tied Wallace in?

NI KKI He hand modified the bullet that killed her. (a beat) As a teenager, he was a suspect and only a suspect - in the murder of his father.

DS MACNEI L I like him already...

NI KKI

His father bled to death after being shot in the back of the leg in Macroom Forest.

DI Laing and DS MacNeil are silenced, the magnitude of this news hitting home.

101 INT. KIRKHAVEN POLICE STATION. FOYER - DAY 3 101

JACK and DS ROSS make their way inside. The foyer is crowded. A raw, nervy atmosphere of crisis. The sixty-year-old walls of Kirkhaven nick have never tasted anything like it.

> DS ROSS (puffing out his cheeks as he gazes around) Trip down memory lane coming back

here...

JACK

A happy one?

DS ROSS

Overall? ... No.

They pass Sarah's partner STEVE filling out a missing persons report at the request of the stressed-looking DUTY SERGEANT:

> STEVE ... I mean her phone was in her bag in the car... and the key left in the ignition...

13 Tj 1

DUTY SERGEANT (distracted) Just... put it all down, sir, that's what the form's for.

A beat on Jack and DS Ross exchanging an anxious look --

JACK

On any other day that would've been taken seriously.

DS ROSS What are you thinking?

JACK

That killers can be triggered by the threat of capture into one last binge.

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 103 CONTINUED:

Wider to reveal he's skinning that deer, suspended by a hook from the ceiling. He stops. Listens. The sound of approaching sirens. He carries on with the skinning.

104 <u>EXT. SARAH' S FLAT. CAR PARK - DAY 3</u>

STEVE looks on as JACK examines Sarah's car - noticing the handbag on the seat, the key in the ignition...

DS ROSS bags Sarah's phone.

JACK

Got a partial muddy shoe print on the floor of the back seat. It rained last night...

Go CLOSE on that partial muddy shoe print.

DS ROSS Assailant lies in wait... grabs her from behind...

JACK

(nods, building) And takes her... where?

Jack moves carefully away from the car, scanning the car park. Crouches by a snapped-off windscreen wiper. DS Ross crosses over to look.

JACK (CONT'D)

Broken with force. Didn't come free at the bolt with normal wear-andtear...

DS ROSS He's trying to get her in the back of his car... She's grabbing at anything she can...

105 <u>EXT. SARAH' S FLAT. CAR PARK - NI GHT 2</u>

FLASHBACK -- As an unseen MAN tries to lift SARAH into the back of his van, Sarah scrabbles wildly with her free hand and, CRACK, rips the rear wiper clean off the back window --

106 <u>EXT. SARAH' S FLAT. CAR PARK - DAY 3</u>

JACK and DS ROSS cross over to STEVE who is looking on anxiously.

DS ROSS ... You haven't seen her or heard from her all night? 15.

103

104

106

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 106 CONTINUED:

STEVE

No.

DS ROSS Is it normal for her to stay out?

STEVE (shakes his head) What is it? Have you found something?

JACK If it's not normal, why didn't you

call the police until this morning?

Steve reacts to the sting of accusation in Jack's question. And so does DS Ross.

> STEVE Because we had a row, okay? We had a row and it was all my fault. Now what's this about?

> > JACK

(flatly) We need something with Sarah's DNA. A hairbrush is ideal.

Steve stands paralyzed, blinking at Jack, equal parts guiltridden and horrified.

> DS ROSS Sir, if there's a chance she's been abducted we have to move fast.

STEVE (nods blankly, then) Something I need to tell you.

He means: that Sarah was abducted once before.

107 <u>INT. KIRKHAVEN POLICE STATION. INTERVIEW ROOM - DAY 3</u> 107

DS MACNELL opposite NIALL and his brief SOPHIE DALGLISH as he lays out eight crime scene photos of the eight bodies found in Macroom forest -- or, more specifically, their faces.

He arranges the images in such a way that there's a photosized space of blank table in the middle.

And now, after an appropriate pause, DS MacNeil sets down a graphic picture of Peter Wallace marooned and dead in a pool of his own blood.

16.

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 107 CONTINUED:

SOPHIE DALGLISH

Showing someone a graphic image of their dead father. Congratulations, Sergeant, that's a new low.

DS MACNELL Well, you know, we can't rest on our laurels, Sophie.

DS MacNeil studies Niall a long moment.

DS MACNEIL (CONT'D) Here's what I think, Niall... (his hand spreads over the images) Those poor lasses out in Macroom Forest would still be here now if it wasn't for your bastard father.

Niall slowly raises his eyes to meet MacNeil's urgent gaze.

108 EXT. MACROOM FOREST - DAY

FLASHBACK -- PETER WALLACE darts clumsily from tree to tree. Casts stricken looks behind him at some unseen pursuer.

> DS MACNELL (V.Q.) You got an even bigger thrill from watching Dad die than you expected.

Now we see that Peter has been shot in the back of his right leg. Soft CRUNCHING FOOTSTEPS on the dead leaves. Terrifyingly close.

> DS MACNEIL (V.O.) It turned you on. Watching the old man running scared. Bleeding out. At your mercy.

Peter Wallace fights to control his breathing, backs up against a tree. Spies the barrel of a rifle jutting out from behind an oak twenty yards away --

109 <u>INT. KIRKHAVEN POLICE STATION. INTERVIEW ROOM - DAY 3</u> 109

Back with DS MACNELL opposite NIALL and SOPHIE DALGLISH.

DS MACNEIL It made you feel great. Powerful. The big man at last. And like a cold beer on a hot day, you couldn't stop at one. (shakes his head sadly) With Dad gone, you needed fresh victims, didn't you? (MORE) 17.

107

108

(CONTI NUED)

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 109 CONTINUED:

DS MACNEIL (CONT'D) And with all those nasty hormones raging through your blood they had to be <u>female</u>.

Niall drops his gaze. MacNeil's eyes brighten. He's getting somewhere. Cracks forming.

NI ALL

(with a glance at Sophie) The brief I had back then... he told me to say I was home when Dad was shot, getting my fishing gear ready.

DS MACNELL That wasn't true?

Niall shakes his head. A beat, then:

NIALL I <u>was</u> in the forest that afternoon...

110 <u>EXT. MACROOM FOREST. STREAM - DAY</u>

FLASHBACK -- 16 year-old NIALL sets up his fishing rod by a broad stream deep in the forest. Niall hears a distant GUNSHOT. Then, much closer, a man SHOUTING.

Curious, Niall goes to the lip of the bank above the stream As he reaches the path beyond, he hears the SOUND OF HEAVY TRAMPING FOOTSTEPS. So LOUD in Niall's heightened recollection, they have the textured WHUMP of an ELECTROCARDIOGRAM HEARTBEAT.

High angle on Niall down in the trees -- paralyzed -- craning around frantically -- ambush is imminent but it's impossible to determine from WHERE those GODZILLA BOOTSTEPS are emanating - <u>only that they're getting LOUDER</u> --

-- a FIGURE flies by through the trees above on a hill.

Niall squints up at the towering shape of a MAN clutching a RIFLE... so heavily backlit, he can't see his features under a peaked cap, but he is wearing military fatigues.

Niall's frozen in shock as the man passes by into the forest.

111 <u>INT. KIRKHAVEN POLICE STATION. INTERVIEW ROOM - DAY 3</u> 111

Back with NIALL, SOPHIE DALGLISH and DS MACNEIL.

DS MACNEIL

(openly sceptical) So how old was this, er, "man in military fatigues"?

NI ALL

Md-thirties, maybe.

DS MACNELL Mid-thirties. Mmm Anything else about him?

Niall thinks. Shakes his head.

DS MACNELL (CONT'D) So he knocks you down and runs off. Then what?

A beat as Niall searches his memory.

NI ALL

I remember I was... spooked. I'd only just got to the stream but I decided to go home.

112 <u>EXT. MACROOM FOREST. STREAM - DAY</u> 112

FLASHBACK -- NIALL is shaken from his collision with the man in fatigues. Hurriedly packing up his things. So hurriedly he cuts the palm of his right hand on a fish hook --

113

113 <u>EXT. WALLACE FARM. BACK GARDEN - DAY</u>

FLASHBACK -- PETER WALLACE bursts out of the trees at the foot of the garden. Sinks to his knees and begins to clamber up the lawn on all fours towards the farmhouse.

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 114 CONTINUED:

NI ALL

It's not a wood, it's a forest.

DS MACNELL No evidence he's anything more than a figment of your guilty conscience...

Niall springs to his feet, his chair clattering over.

NIALL (incensed) I saw him, you prick. I saw him

It's the first time we've seen Niall lose his temper. And it isn't pretty.

SOPHIE DALGLISH Okay, Niall. Now'd be an excellent time to sit down and apologise to Detective Sergeant MacNeil.

With entirely bogus magnanimity:

DS MACNELL Please. No need.

MacNeil's grinning. On his feet. Meeting the seething Niall's gaze eyeball to eyeball. Niall slowly sits back down. Face twitching with rage.

DS MACNELL (CONT'D) I hear they sweated you pretty hard about your Dad. Held you to the wire, questioned you all night? (Niall nods impatiently) You never mentioned a soldier.

NIALL How many times -- my brief told me to say I never left the house.

DS MACNELL Told you to lie?

NI ALL

Yes.

DS MacNeil shakes his head in mock dismay.

DS MACNELL I'd like to meet this former brief of yours -(to Sophie Dalglish) - wouldn't you, Ms. Dalglish? 20.

114

(CONTI NUED)

NI ALL

Good luck. He's dead.

DS MacNeil smiles contemptuously.

DS MACNELL Now that <u>is</u> convenient.

115

<u>INT. SARAH'S FLAT - DAY 3</u>

Angle on the bagged up hairbrush Jack just got from Steve.

Wider. JACK and DS ROSS sit listening to STEVE. We're coming in half-way. DS Ross asking the questions, Jack steely silent. Something building in Jack's eyes as Steve talks --

> STEVE ...He took her to Macroom Forest and told her to run.

DS ROSS Bound and blindfolded?

STEVE

(nods) She said he took the blindfold off, started chasing her through the trees. Firing at her.

DS ROSS She never went to the police?

STEVE

(shakes his head) Reading between the lines... I think she was ashamed.

JACK You said 'it was your fault'. Why?

STEVE (feels Jack's stare, judging him) When she told me about her stripping I was... shocked. I had to know if that was the extent of... you know... what she'd done.

JACK

And it wasn't?

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 115 CONTINUED:

STEVE (shakes his head) She'd gone with a punter. Just the once, she said.

JACK (intuiting, impatient) And you were less than understanding?

DS Ross slides Jack a look. Easy.

STEVE

(defensive) Look, I told you... It was a shock, that's all...

JACK More of a shock than the fact she was raped and almost killed?

STEVE No, of course not...

DS ROSS

(smoothing) Okay, Jack...

JACK

She lived with this for years, finally worked up the courage to tell you and you threw it in her face?

For a moment Steve can only blink at him Poleaxed by that bullet-through-the-heart accusation.

STEVE Look, I'm not proud of how I reacted, okay?

Jack stares at him Feels the man's raw pain and guilt. And now something's building in Jack. He gets to his feet and exits before he does something he'll regret.

Awkward silence. DS Ross clears this throat.

DS ROSS I'm truly sorry about that.

Nothing from Steve. DS Ross sees that Jack has left Sarah's bagged-up hairbrush behind. Collects it.

116 <u>INT. KIRKHAVEN POLICE STATION. INCIDENT ROOM - DAY 3</u> 116

Find DS ROSS gravely briefing DS MACNELL, DI LAING and NIKKI as a UNIFORM OFFICER pins Sarah O Keefe's enlarged driving licence photo to the incident board.

DS ROSS

... A woman went missing last night and, get this, her husband says she was abducted five years ago and taken to Macroom Forest.

DS MACNEI L

The <u>same</u> woman?

DS ROSS

(nods yes) Sarah O Keefe - we found her car outside her flat this morning, key in the ignition, phone left in her bag inside. Doesn't look good.

DI LAING

'We'?

A beat on DS Ross. My big mouth.

DS ROSS Me and, ah, Jack Hodgson.

DS Ross waits for a tongue lashing but it never comes.

DS MACNELL (to Laing) Wanna join me for round two with Niall Wallace?

A beat on DI Laing clocking the photo of Sarah on the board, then he shakes his head, urgent:

DI LAING I'll raise a full priority search for this Sarah O Keefe.

117 INT. KIRKHAVEN POLICE STATION. INTERVIEW ROOM - DAY 3 117

A photo of Sarah O Keefe's smiling face is slammed down.

Wider. DS MACNEIL towers over NIALL. SOPHIE DALGLISH watches.

DS MACNEIL Where is Sarah O Keefe? What have you done with her?

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 117 CONTINUED: (2)

> Angle on DS Ross watching this through the glass -- looking askance at DI Laing who seems agitated. Laing feels Ross's sideways gaze, turns to go.

DI LAING Need to search his farm again.

DI Laing heads out. A beat on DS Ross, then he quickly catches Laing up.

DS ROSS

Sir, my men know that farm inside out, it's our patch. I can handle the search and you can stay here, where you need to be.

DS Laing just stares at him His face holds something both desperate and dangerous. DS Ross retreats a step. Cowed.

DI LAING I'll decide 'where I need to be' thank you, Sergeant.

And Laing's gone. Off DS Ross, frowning after him

118 INT. RUINED BUILDING - DAY 3

In the gloom we make out SARAH, still blindfolded, hanging suspended from the pole. She jackknifes her body. Screams as the wire digs into her flesh. Jackknifes again. Her scream is more muted this time. Anticipating it.

119 INT. KIRKHAVEN POLICE STATION. INCIDENT ROOM - DAY 3 119

DS ROSS is making his way out as NIKKI comes in.

NIKKI When you were based down here, d'you recall any cases Dr. Jenkins worked where the re-dressing signature was present?

DS ROSS

No.

NIKKI You sure? Because he reacted very strangely?

DS ROSS Yes, I'm sure. Listen – 118

NI KKI

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 CON

Off Nikki, yes it is.

120 EXT/INT. WALLACE FARM/LAING'S CAR - DAY 3

DI LAING arrives in his car at the main farm gate. Finds a couple of local OFFICERS manning it. One of them is PC BATHURST who talked Niall down when he was first arrested.

> DILAING (showingID) What've we got?

PC BATHURST Searched the farm twice, sir. No sign of Ms. O Keefe, but the cellar and some of the barns are padlocked.

DI LAING SOCOs are on their way. They'll have the tools to breach them (nods to farm beyond) Think I'll just get a sense of the lay of the land.

PC Bathhurst, a faint flicker of a frown, then:

PC BATHURST Right you are, sir.

He stands aside and DI Laing drives onto the farm

121 <u>INT. KIRKHAVEN LAB. FIRING RANGE - DAY 3</u>

121

Angle on a rifle discharging. KERBOOM Deafening.

Wider. NIKKI finds JACK, ear muffs clamped over his head, test firing various rifles recovered from Niall's arsenal. Firing the bullets into a FIBRE BULLET CAPTURE SYSTEM

Nikki just watches him a beat. Sees the action is providing a tangible release for Jack's anger, he's savouring the noise and recoil as he pulls the trigger.

Jack sees her. Plucks the ear muffs off. Before Nikki can speak:

JACK I lifted a clear set of prints off the broken wiper and they match prints from Sarah O Keefe's hairbrush. (off Nikki's look) She ripped that wiper off fighting for her life for a second time --

122 <u>EXT. SARAH' S FLAT. CAR PARK - NI GHT 2</u>

FLASHBACK -- SARAH scrabbles wildly with her free hand --CRACK, she rips the rear wiper clean off the back window...

123 <u>INT. KIRKHAVEN LAB. FIRING RANGE - DAY 3</u> 123

A beat while NIKKI absorbs this, then, searching JACK's face:

NI KKI

Are you okay, Jack?

JACK

I'll be fine when we find Sarah alive and well.

NI KKI I hear you tore a strip off her husband?

JACK

I went back and apologised.

Nikki decides to get right to the point.

NIKKI What is it about this case that's affecting you so much?

Jack stares at her in disbelief.

JACK

This man preyed on the most vulnerable women he could find, then hunted them like vermin. What is there <u>not</u> to be affected by?

NIKKI We've seen worse.

JACK Not worse.

NI KKI

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 124 CONTINUED:

> He opens the baggie, plucks out the hairs and scatters them on the filthy, worn-through carpet in the rear area of the Land Rover.

He slams the door. The deed is done. Off DI Laing -- in Hell.

125 INT. LYELL CENTRE. CUTTING ROOM - DAY 3

THOMAS carrying out the post-mortem on one of the more skeletal bodies -- VICTIM C. CLARISSA beside him

THOMAS

Body is that of a young female. Decomposition rates, factoring in temperature and soil make-up, collectively suggest the victim died three-and-a-half to four years ago.

JUMP CUT -- Thomas lifts out a dental bridge from the remains of her jaw.

THOMAS (CONT'D) Dental bridge. False tooth.

Clarissa takes it. Studies it.

CLARISSA It's fashioned from flexible acrylic material...

THOMAS

(nods, seeing it) A temporary bridge...

CLARI SSA

The kind a patient wears while a permanent bridge is made, typically with metal or porcelain.

THOMAS

So... our victim has a temporary bridge installed right before she's abducted...

CLARI SSA

We're probably only talking a few days, a week at the most.

THOMAS

But then, after that, it would seem logical, she missed a follow-up appointment -

30.

124

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 125 CONTINUED:

31- 32. 125

127

CLARI SSA

- To have the permanent bridge put in its place, yes.

THOMAS (smiles, impressed) I'll phone around Kirkhaven dentists. Might give us an ID.

126 <u>INT. KIRKHAVEN POLICE STATION. CORRIDOR - DAY 3</u> 126

NIKKI speed-dials Clarissa on her phone.

NIKKI (into phone) Are you any closer to sourcing the white paint chips we found in Caitlin's hair?

127 INT. LYELL CENTRE. FORENSIC LAB - DAY 3

Close on the WHITE CHIPS in question, which CLARISSA is in possession of.

Wider as Clarissa heads back to her desk, on her mobile.

CLARISSA Not yet but I have a hunch why. The paint contains Dimethylfumarate, an anti-fungal agent now prohibited under EU I aw after being linked to respiratory failure.

NIKKI (V.O.) (anticipating) And so no longer on the market?

CLARISSA Or on my database. So I'm going to have to become something of a paint historian to source it.

128 EXT. KIRKHAVEN POLICE STATION - DAY 3

Outside Kirkhaven police station, the encampment of NEWS CREWS is growing. The media have got wind of the abduction of Sarah and, in the context of the bodies in Macroom Forest, it makes the case the Holy Grail of 24/7 news cycles...

129 <u>OMI TTED</u>

129

SW XVI I -	IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13	33.
129	CONTI NUED:	129

130 <u>OMI TTED</u>

Find THOMAS on the phone to a Kirkhaven dentist.

THOMAS ...Dr. Caine, I'm not actually seeking dental treatment, I'm a forensic pathologist trying to identify a murder victim

MEREDI TH CAI NE (V.O.) My Gode3Q8I NE

THOMAS

Of course.

THOMAS grips the phone. Yes!

132 <u>EXT. MANHATTAN BAR - DAY 3</u>

SW XVII - IN A LONELY PLACE - PART TWO - AVENDMENTS 27.09.13 133 CONTINUED:

JEROME

She wasn't so thrilled to lose one of her best assets though.

JACK (panicked) What do you mean?

JEROVE Apparently Amy took your advice and went home to mummy.

JACK Thank God.

Nikki's pleased for Jack.

JEROVE

High horses.

JACK

What?

JEROVE You should try getting down off them

NIKKI He meant thank God she's safe.

JEROVE

No, I get it. You walk in a place like this. All you see is girls getting exploited, right? But it's the guys who are the real suckers.

NI KKI

How's that?

JEROVE

Because they pay through the nose, and for what? To see some girls' tits and arse. What's the girl lost? Bit of dignity maybe, but she's not even fully naked. Way I see it, the girls are in charge.

JACK Until someone drags them into their van and rapes and murders them?

JEROME Who says that only happens to pole dancers? I mean what about this latest girl that's gone missing?

Nikki talks over Jack's reply.

NI KKI

Sorry, we're in something of a hurry. What does the name Magda Borek mean to you?

Right then, a car pulls up and STELLA climbs out.

STELLA

I own this bar. If you have any questions, address them to me.

NIKKI Happily. It was you we came to see.

Off Stella -- just the tiniest hairline crack in that front.

134 <u>INT. MANHATTAN BAR - DAY 3</u>

JACK and NIKKI opposite STELLA in a back booth. Stella is holding a photo of the acrylic bridge removed from Magda's jaw and, stapled to it, a copy of Meredith Caine's invoice.

> STELLA Yes, I paid for Magda's dental work.

> > NI KKI

Why?

133

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 134 CONTINUED:

STELLA

She worked here.

Jack gives a derisive snot.

JACK

And all your girls enjoy a comprehensive health package? Come on, Stella.

Stella looks at him sharply.

STELLA

Magda slipped and fell in the changing area and was all for suing me. We reached an agreement - I'd pay for her dental bills, she'd move on.

NI KKI

Interesting. (off Stella's impatient stare) Meredith Caine, who carried out the reconstructive work, believed it was the result of a physical assault.

Nikki sets down some photos we haven't seen before. Various angles on Magda's injured jaw that Caine took in 2010.

NIKKI (CONT'D) And looking at the photos Dr. Caine took of Magda's jaw, so do I.

STELLA I'm telling you, she fell. If you're implying a punter hit her and I covered it up, forget it. I'd have the police here in a heartbeat.

Jack is just staring at her. On and on.

STELLA (CONT'D) (equal parts unnerved and defiant) What?

JACK Bottomline: at least two girls who worked for you wound up dead in Macroom Forest. How can that be a coincidence?

134

STELLA Well, it is and you can't prove otherwise.

JACK That's an odd thing to say.

Jack and Stella lock eyes. Nikki decides to strike a more conciliatory tone.

NIKKI Stella, in the days after that bridge was installed, Magda was abducted and killed. (Stella looks at her fiercely) So it's very important that you're honest. If somebody hit her -

STELLA

- How many times? She fell over coming off stage. She blamed the lighting and the floor tiles and was talking legal action. Maybe I'm a mug, maybe it was scare tactics, but I didn't fancy some vast compensation claim so I paid up -and now I'm paying again.

Jack studies Stella a further beat. Under the fierce indignation something fearful lurks.

135 <u>EXT. WALLACE FARM - DAY 3</u>

DI Laing crosses over to DS ROSS and DR JENKINS.

DS ROSS (respectful nod) Sir.

DI LAING Rossy, Doc. No sign of Sarah, but we've nailed Niall to the wall. If he knows what's good for him he'll tell us where she is.

DS Ross and Dr. Jenkins look equally surprised.

DS ROSS Nailed him .. how? (then, quickly) Sir?

DI Laing leads them across to Niall's Land Rover which SOCOs are processing. Laing indicates the broken-off windscreen wiper.

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 135 CONTINUED: (2)

> DS ROSS (CONT'D) That second location, I mean.

Off DI Laing, a sharp look for that.

136 EXT. KIRKHAVEN POLICE STATION - DAY 3

An ever-growing number of LOCALS, REPORTERS and RUBBERNECKERS being held back by harassed looking UNIFORMED OFFICERS.

Above we hear the THUMP and CLATTER of a circling news helicopter.

Angle on JACK and NIKKI as they battle their way inside.

137 <u>INT. KIRKHAVEN POLICE STATION. INCIDENT ROOM - DAY 3</u> 137

The Incident Room is packed with OFFICERS. Pick out NIKKI, JACK and DS ROSS. DI LAING and DS MACNEIL have the floor.

DI LAING

... Good news is the hairs from Niall Wallace's vehicle are a DNA match with Sarah O'Keefe. Bad news is, he still isn't talking.

DS MACNEI L

It's up to us to find Sarah and we have hours to do it. If she isn't dead already, likelihood is she doesn't have access to water.

DS MacNeil pins up a CCTV screen grab of Sarah O Keefe.

DS MACNELL (CONT'D) This is Sarah leaving her apartment block less than a minute before she was abducted...

The eyes of the room on that smeary ill-lit CCTV image of Sarah exiting the foyer. Spooky, haunting, fateful.

A beat on Jack -- staring at that CCTV screen grab of Sarah with an altogether more quizzical and confused expression. Why we don't know yet.

DI LAING

We've searched every corner of the Wallace estate, so Niall must be keeping her at another location. Where? To answer that we have to scour every aspect of his life. Who does he hunt with? Do any of those people own farms... 135

Jack slips out of the briefing, he thinks unnoticed -- but $D\!I$ Laing doesn't miss it.

138EXT. KIRKHAVEN DOCKS - DAY 3138CLOSE on the CCTV scre. On grabof tSarah exiting dher apartment

SW XVII - IN A LONELY PLACE - PART TWO - AVENDMENTS 27.09.13 139 CONTINUED:

> Sarah is trying to remove the blindfold with her wire-bound hands. Harder than it looks, it's tied on tight. Finally she gets it off.

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 139 CONTINUED: (2)

And SCREAMS at what she sees as we REFRAME over the killer's shoulder -- he's been watching her the whole time.

140 EXT. KIRKHAVEN DOCKS - DAY 3

140

139

Back with NIKKI, JACK and DS ROSS, digesting the enormity of Laing's involvement in this...

NI KKI

Do the timings work? Did Laing have access to the evidence?

DS ROSS

Yes to both.

(off their looks) I checked the hairbrush into the evidence locker and went straight to brief Laing about Sarah's probable abduction. I was surprised he was sitting out the interview with Niall...

NI KKI

(nods, remembering) So was DS MacNeil. He invited Laing in twice, twice he refused...

JACK

(nods, building) He didn't want to be trapped in an interview room...

DS ROSS

Then he went off to search Niall's farm When I offered to assist he knocked me back...

JACK

(nods impatiently, of course) He couldn't plant evidence and break the wiper with you breathing down his neck...

NI KKI

One question. Why's he planting evidence at all? (no response)

Why the hell would he frame an innocent man knowing he's sentencing Sarah to death?

JACK (finally) Noidea. (MORE)

JACK (CONT'D) But it seems Niall Wallace is a wronged man, for the second time.

A look between the three of them - they got it wrong.

NIKKI (to Ross) He needs to go home.

DS ROSS I'll make sure of it.

NIKKI (struck) What if Dr. Jenkins has an inkling about Laing?

DS ROSS

(al ready shaking his head) You'll never get him to break ranks with Laing and MacNeil.

NI KKI

No. Not without leverage.

Nikki, the seed of an idea taking root.

NIKKI (CONT'D) (to Ross) Where's the collator's office in Kirkhaven station?

And off the alarmin DS Ross's face we cut to --

141 <u>EXT. MANHATTAN BAR - DAY 3</u>

STELLA emerges as a car fishtails to a halt at the rear of the bar. DI LAING gets out. He stares at her impatiently.

DI LAING You said it was urgent.

142 <u>INT. MANHATTAN BAR. STELLA' S OFFICE - DAY 3</u> 142

STELLA opposite DI LAING.

Something sad as well as openly sceptical in the way he says that.

DI LAING (CONT'D) More likely she saw through his knight-in-shining-armour act and paid the price, don't you think?

Stella doesn't want to contemplate that and yet...

STELLA I don't know. That's why I covered her dental bills. Because I <u>didn't</u> <u>know</u>.

She seems to be seeking reassurance. And Laing is holding her

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 142 CONTINUED: (2)

STELLA

- He didn't!

DI LAING (steams on remorselessly) - <u>If</u> he did, and the truth comes out -

STELLA - There's no 'if' here, Simon. Jerome's just not capable of -

DI LAING (under her) - I wish I shared your confidence.

She stares at him Stricken.

143 <u>EXT. MANHATTAN BAR - DAY 3</u>

DI LAING crosses to his car, mobile to his ear.

DI LAING (into phone) Can you swing by Jerome's flat and see if he's home?

144 EXT. KIRKHAVEN POLICE STATION - DAY 3

DS MACNELL is trudging out of the police station on the other end of this call.

DS MACNELL Sure... What do you want me to give him.. some money?

DI LAING (V.O.) I just want you to keep an eye.

DS MACNELL He in trouble?

Laing doesn't reply.

DS MACNELL (CONT'D) Course not, he's a good lad.

DI LAING (V.O.) Don't spook him It's probably nothing.

DS MACNELL (doubting) It's done.

(CONTI NUED)

45.

143

DI LAING (V.O.) Thanks, Mike. I owe you.

145 INT. KIRKHAVEN POLICE STATION. COLLATOR'S OFFICE - DAY 3 145

A jumpy-looking DS ROSS weaves down a grotty, leaky basement corridor and through a door etched COLLATOR'S OFFICE.

Follow DS Ross into a room stuffed ceiling to floor with old school brown card case files. Where to begin?

146 <u>EXT. STREET - DAY 3</u>

146

DS MACNELL pulls up. About to climb out when he sees JEROVE

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 146 CONTINUED:

DS MACNEI L

(into phone) He's on the move. Want me to stop him?

A beat on Laing. Deliberating furiously.

DS MACNEIL (CONT'D)

Sir?

DI LAING (V.O.) No. Follow him Follow him and speak to nobody but me. Clear?

DS MACNELL I'm not sure I <u>am</u> actually -

DI LAING (V.O.) (exploding) - How many times have I covered your arse? How many times?

DS MACNELL Okay. Jesus, Sir. There's no need for that.

DI LAING (V.O.) I'm sorry. Call me when he gets where he's going.

DS MACNEIL

Will do.

With MacNeil as he ends the call, bemused and unsettled. He pulls out to follow Jerome's van.

147 <u>INT. KIRKHAVEN PUB - DAY 3</u>

Dark corner of a pub. DS ROSS looks on as NIKKI and JACK read the case file that Ross smuggled out of the collator's office. The atmosphere paranoid, heavy, urgent.

Nikki instantly grasps why Ross has alighted on this case in one arresting photograph --

It shows 21 year-old DANIELLE FARLEY lying in a pool of blood, fully-clothed. The wings of blood surrounding Danielle clearly emanate from a gunshot wound under her clothes, but there's no bullet hole to prove it.

> NIKKI Gunshot wound to the chest... No corresponding bullet hole in her clothes.

DS ROSS

(nods) She was redressed just like the forest victims. But this happened here in Kirkhaven six years ago.

A chilled look between them Have they stumbled on an early work of the Macroom Forest killer?

JACK

What was the official version of events?

DS ROSS Classic murder-suicide.

Go CLOSE on a photo -- young Danielle's dead face.

DS ROSS (CONT'D) Danielle Farley, a 21-year-old prostitute shot by her pimp, Darren Mounsey, also found dead at the scene from a gunshot wound to the head.

Go close on a photo - Darren Mounsey, half his face missing.

Jack is looking at some of the close-ups of Danielle.

JACK Not a lick of jewellery. But she's got pierced ears and ring marks on her fingers...

Nikki meets Jack's ominous look.

NIKKI Trophies from his first kill..?

Certainly seems more than likely.

JACK Prostitutes make easy prey. Smart place to start.

DS ROSS (pleased with himself) Turn the page.

Nikki turns the page. Go close on the report's signatories --DI SIMON LAING AND PATHOLOGIST DR BRIAN JENKINS.

> NIKKI I knew Jenkins had seen the redressing before...

JACK

So why did he deny it?

Nikki and Jack both look at DS Ross for illumination. But Ross shakes his head, equal parts appalled and confused.

148 INT. KIRKHAVEN LAB. JENKINS' OFFICE - NIGHT 3

NIKKI opposite a glowering DR JENKINS in his office. We're coming in halfway:

DR JENKINS Danielle Farley's murder was solved. Her pimp Darren Mounsey -

NIKKI (anticipating, impatient) - Shot her before shooting himself. I've read your report.

Now we see that Nikki has spread some of the Farley/Mounsey crime scene photos on the desk between them

DR JENKINS Well, there's your answer. There's no connection. There can't be.

Nikki is already shaking her head.

NI KKI

This wasn't a murder-suicide, it was a double murder and I have no doubt the Macroom Forest killer was responsible. (searching his face, softer)

Do you?

DR JENKINS I've made my position perfectly clear.

NIKKI Well, allow me to do the same. Darren Mounsey -

- Nikki lays out photos of Darren Mounsey's bloody head.

NIKKI (CONT'D) As you know, al most all gunshot suicides are a product of a contact shot which leaves muzzle burn or close-range shots that leave stippling and fouling - but l'm seeing neither. (MORE) 147

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 148 CONTINUED:

NIKKI (CONT'D)

(indicates a photo of Darren's right hand) Nor is there any spatter on the right hand with which he supposedly pulled the trigger. All this suggests Mounsey was shot from further away - by a third party.

DR JENKINS

(weakly) Let's call it a professional difference of opinion.

NIKKI Certainly sounds better than 'willfully covering up a double murder'.

Dr. Jenkins blinks at her. Nikki at her most calmly formidable. We almost feel sorry for him

Dr. Jenkins shakes his head, full of shame. Beaten.

DR JENKINS

Danielle and Darren worked as informants for Laing and MacNeil. MacNeil has a temper. I assumed he'd fallen out with them, shot them, and Laing was trying to clean up his mess.

NIKKI By staging a murder-suicide? (Jenkins nods; Nikki frowns) (MORE) Are you saying MacNeil wasn't at the scene?

DR JENKINS

(nods) Just Laing. Poor guy spent his life clearing up after MacNeil...

149 INT. DERELICT WAREHOUSE - DAY

FLASHBACK -- The warehouse is dilapidated, crap everywhere.

As DI LAING looks on warily, a younger DR JENKINS examines the prone body of Darren Mounsey. Beyond we glimpse Danielle's body.

> DR JENKINS (V.O.) It was a crude effort. The gun, a Walther P38, was placed in Darren's open right hand, but it turned out he was left-handed. And while Darren's prints were on the handle, they weren't on the trigger.

Dr. Jenkins finishes his study of Darren Mounsey. Gets to his feet and crosses over to DI Laing.

DI LAING (catching his unease; preemptively) Looks like a no-brainer to me, Doc. (nods to Mounsey's gored head) Pun intended.

Dr. Jenkins doesn't smile. Watching Laing. Scenting something beneath his habitual, laconic, seen-it-all demeanor.

DR JENKINS (careful) There's no way... I mean there's no chance this was staged, is there?

DI LAING

No chance. No chance what so ever.

Jenkins nods slowly. Can hardly miss the underlying threat in Laing's answer.

150 <u>INT. KIRKHAVEN LAB. JENKINS' OFFICE - NIGHT 3</u> 150

Back with NIKKI opposite DR JENKINS.

NIKKI You went along with it? SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 150 CONTINUED:

DR JENKINS

(nods heavily) But I appeased my conscience. I kept the gun. It's clean. I swabbed for DNA and prints at the time.

Reveal JACK who nods curtly, but his expression says:

151 OMITTED

151

152

152 <u>EXT/INT. RUINED BUIDING - NIGHT 3</u>

A lane bisecting vast wooded countryside.

Angle on DS MACNELL's car slowly navigating a bend. Go CLOSE on MacNeil as he peers out. In the distance he can see some low buildings and, parked outside, is Jerome's van.

JUMP CUT -- Now DS MacNeil approaches the buildings on foot. He makes a slow tour of various crumbling outbuildings to reach the front drive.

Out inside the building -- as JEROVE makes his way down a dark corridor -- opens the door at the end to reveal --

SARAH -- strung up in the dark. Jerome extends a gloved hand and pulls the tennis ball gag out of her mouth.

She SCREAMS and SCREAMS. Jerome watches her for a moment. He is perfectly still. Head tilted to one side as he looks up at her, listening to her scream like someone paying close attention to a Mozart concerto.

Angle on DS MacNeil outside -- heading towards Sarah screams. It takes a lot to scare MacNeil but he looks scared now. He fumbles for his mobile. Swears. No reception out here. Not one bar.

With MacNeil -- hugging the walls as much as he can, edging his way around to the doorway where he can hear her screams.

MacNeil cautiously enters the dark building --

He edges forward. Sarah whimpers, mouth stuffed with the gag. He moves towards plastic sheeting hanging from the ceiling, the shape of a figure visible through it. He's almost there --

KERBOOM

MacNeil blasted in the chest, hits the floor with a thud,

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 154 CONTINUED:

> DI LAING Mike. Where the hell are you? Call me.

DI Laing stares ominously at the phone.

155	<u>OMI TTED</u>	155
156	EXT. MACROOM FOREST - DAY 4	156
	Tracking over the soaring treetops as the new day dawns.	
157	<u>OMI TTED</u>	157

158 <u>OMI TTED</u>

(CONTI NUED)

53.

154

SW XVI I	- IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13	54
158	CONTINUED:	158
159	<u>OMI TTED</u>	159

160	<u>OMI TTED</u>	160

161 INT. RUINED BUILDING - DAY 4

A PHOTOGRAPH of Laing and a 14 year-old boy, both wearing military fatigues, standing in a forest.

REVERSE to reveal JEROME staring at the photo a moment. As we compute that Jerome is the 14 year-old boy in the picture. That Jerome is Laing's son.

162 EXT. RUINED BUILDING - DAY 4

Establisher of the ruined building. The entrance door bangs open and JEROVE emerges. He's roughly herding SARAH, bound and blindfolded, out into the morning light.

Steers her across a scrappy, overgrown yard towards his van. As he shoves her head-first into the back of the van the camera lingers on the BROKEN OFF WIPER.

Jerome climbs in the driver's door and we PULL FOCUS to the sleek shape of the Winchester rifle propped up against the passenger seat.

163 EXT. LAING'S HOUSE - DAY 4

Laing's house in the stillness of the morning.

An engine breaks the silence. A car winding its way down the drive, intruding.

The car pulls up on the broad gravel apron. Out climb JACK, NIKKI and DS ROSS.

INT. LAING'S HOUSE - DAY 4 163A

> DI LAING is having breakfast with his wife TANIA and daughter JOSIE. As one they look out of the kitchen window and see DS ROSS, JACK and NIKKI approach the front door.

DI LAING

Work. Sorry.

Hold on Laing. He knows it's not work. That it could be more per sonal.

164 INT/EXT. VAN/MACROOM FOREST - DAY 4

SARAH -- on the van floor as JEROVE starts the engine. Trying to free her blindfold by rubbing her forehead on the floor.

With effort she cranes her neck to see the outline of Jerome's shoulder in the driver's seat. He begins to speak.

161

162

163

163A

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 164 CONTINUED:

JEROVE I knew you couldn't identify me. That's not why I took you. I took you because you're the only one that ever got away. (a smile tinged with both regret and pride) The only one. SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 164 CONTINUED: (2)

> Sarah -- her eyes travel to the catch on the van door. Impossible to know if it's locked or not. It's got to be worth a shot. She slips her toes under the handle --

Slides the side door open with her foot. The forest races by outside. She builds up the courage and rolls out of the moving van, hitting the road.

Jerome checks his wing mirror -- seeing her escape -- braking hard. He leaps out and races after her, rifle in hand.

Sarah has a good head start, but it's slow going with her bound hands. KERBOOM The rifle explodes behind her.

Her head twisted round to gauge Jerome's progress, Sarah continues her frantic escape.

165 INT. LAING'S HOUSE - DAY 4

JACK and NIKKI are seated side by side on a sofa. They both notice a nest of framed photographs of the Laing family, a family of three.

DS ROSS stares at DI LAING, clears his throat respectfully, then:

DS ROSS

Sir, we've made a link between the Macroom Forest bodies and a double shooting in Kirkhaven back in 2009.

DILAING

(finally, neutrally) A link?

NIKKI The redressing signature is present, as is the removal of the victim's jewellery.

JACK

We've also recovered the gun used in the 2009 shooting. It bears traces of male DNA.

DS ROSS

(sealing it) Male DNA that is a very close match to your own.

JACK A brother. Or a son... 164

All eyes on DI Laing. He is perfectly still and silent.

Nikki's mobile rings. Go CLOSE on Nikki's phone as Clarissa pops up on caller display. She steps out to answer.

CLARISSA Yes. A Maxine Clay, arrested for soliciting and resisting arrest all the way back in 1987, aged ninet een.

NIKKI (V.O.) Maxine Clay...

The name means nothing to her.

CLARISSA I've just emailed you her a mughshot if that helps.

NIKKI (V.O.) Thanks, Clarissa.

169 <u>OMI TTED</u>

170 <u>EXT. MACROOM FOREST - DAY 4</u>

SARAH continues her frantic escape through the forest. JEROME is gaining on her. He aims and fires his gun on the run. Narrowly misses. But the sound makes Sarah slow to a stop, now resigned to her fate.

Jerome approaches her and stops a short distance away. SNAP. She looks up to see him snapping his rifle shut. A cocky grin on his lips.

JEROVE

Run.

SARAH

Screw you!

She won't give him the pleasure. Jerome points the rifle at her. She turns and throws herself off a cliff.

Off Jerome, furious -- denied and outsmarted -- unloading the rifle into thin air.

He peers over the cliff edge. Sarah's body is dragged away by the wild rapids of the river below.

171 INT. LAING'S HOUSE - DAY 4

NIKKI enters after her call. JACK and DS ROSS intuit she's learned something significant. She turns to DI LAING, shows him the mugshot of Maxine Clay that Clarissa sent on her phone -- we see it is in fact a very young Stella Nelson.

169

170

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 171 CONTINUED: 58A.

171

NIKKI Who is Stella Nelson, born Maxine Clay, to you? SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 171 CONTINUED: (2)

DI Laing can't but realise that it's over. He looks up at Nikki and finally answers her question.

DI LAING Stella Nelson is the mother of my son. My son...

172 <u>EXT. MACROOM FOREST - DAY 4</u>

JEROME is alone in the forest wilderness.

DI LAING (V.O.) ... My son is a troubled soul.

Jerome bellows at the heavens -- raging, cursing, twisting, bending. Frightening. Just giving himself up to all the anger and frustration and poison inside him

173 INT. LAING'S HOUSE - DAY 4

JACK has heard enough.

JACK Where is Sarah O Keefe? Where has he taken her?

DI Laing shakes his head.

DI LAING If I knew, I would tell you.

Jack charges at Laing and belts him in the face. The violence shocks everybody. Including Jack. No-one moves.

DI LAING (CONT'D) If anyone can make him talk it's me. (a beat, shakes his head in wonder) God knows why, but he worships me. Worships me and blames his poor mum in equal measure...

- 174INT/EXT. VAN/MACROOM FOREST DAY 4174JEROVE drives. Flooring it. Murder in his eyes.
- 175 <u>INT. LAING'S HOUSE DAY 4</u> 175 NIKKI fixes DI LAING with a look.

172

NI KKI

176 <u>EXT. MACROOM FOREST - DAY</u>

FLASHBACK -- DI LAING and 14 year-old JEROME out in Macroom Forest, Laing showing him how to line up a shot as an unsuspecting deer idles in a clearing.

> DI LAING If you're not sure you can kill it outright, maim it first...

Teenage Jerome nods, taking that on board. Staring at his father with undilated admiration and devotion.

DI LAING (V.O.) It was a mistake. The more he saw of me, the more he resented that he hadn't been raised by me - blamed his mum and what she'd been.

177 <u>INT. LAING'S HOUSE - DAY 4</u>

Back with DI LAING explaining.

DI LAING

He was just full of hate. I mean <u>consumed</u> by it, running his mum down every other minute. One day I'd had enough, plus my wife had fallen pregnant so I knocked it on the head...

NI KKI

The hunting trips? (Laing nods) Did you tell Jerome about the pregnancy?

DI LAING

(nods) Big mistake. He was devastated. Guilt-mongered me into taking him out one more time...

178 <u>EXT. MACROOM FOREST - DAY</u>

FLASHBACK -- DI LAING and 14 year-old JEROVE stalking a deer.

Jerome's position commands a view down a slope to where PETER WALLACE can be seen clearing scrub from the forest floor in the distance.

Jerome -- a diabolical idea twitching to life in his eyes. Laing doesn't see Jerome slowly edge away from him ..

A beat on NIALL fishing by the stream -- hearing a GUNSHOT.

177

176

A beat on Jerome -- watching, fascinated, as Peter Wallace stumbles through the trees, blood leaking from his leg.

A beat on Laing -- racing through the trees, searching for Jerome. Tearing along a rutted path abutting a stream -- WHAM -- suddenly 16 year-old Niall lies sprawled in his path.

179 INT. LAING HOUSE - DAY 4

Back with DI LAING.

DI LAING

He told me Peter Wallace was an accident and I wanted to believe him..

NI KKI

No, it suited you to believe him Turning him in would've meant your wife finding out. But now Jerome had you over a barrel. He could call you any time he got into trouble...

180 <u>INT. DERELICT WAREHOUSE - DAY</u>

FLASHBACK - Danielle, blindfolded, walks to the centre of a derelict warehouse. She smiles, thinking this is some sort of sex game.

Close on JEROME telling her to remove her blindfold. She does so and turns to him Her face fills with horror. He's aiming a gun at her and tells her to run.

She sprints to the far end of the building, desperate to escape. But Jerome shoots her in the back.

Danielle dead on the floor, a bullet wound in her chest which disappears from view as 18 year-old JEROVE excitedly buttons up her jacket to cover the wound.

Then, behind, the door opens and DARREN enters. Stares at Jerome, aghast. Jerome fumbles for the gun. Darren is about to turn and flee. Can't have that. BLAM

181 INT. LAING'S HOUSE - DAY 4

Back with DI LAING, NIKKI and ROSS.

DI LAING

I thought Danielle was a one-off. Tried to keep an eye on him after that -- I had no idea he'd gone on to kill other girls, I swear. 181

180

179

SW XVI I -	IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13	62A.
181	CONTI NUED:	181

But that's not cutting any ice with NIKKI at this point -- or DS $\ensuremath{\mathsf{Ross}}$.

DS ROSS You need to make this right, sir. As much as you ever can...

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 182A CONTINUED:

182A

183

A quietly triumphant moment for Jack.

183 <u>INT. MANHATTAN BAR - DAY 4</u>

CLOSE ON FINGERTIPS whitening as black material is RIPPED away. Wider to find STELLA up a ladder, replacing a piece of worn blacking that's peeled away from the window. She discards the old material into a bin by the ladder.

JEROME enters with his rifle. Shaken and angry from losing Sarah in the woods. Dumps the rifle when he sees his mother up the ladder.

JEROVE

Get down.

Stella isn't used to him talking this brusquely.

JEROME (CONT'D) I feel bad. (a strangely mild, distracted tone) Took it out on all those girls when I just wanted to hurt you.

STELLA (dumbly repeating) Hurt me...? (shakes her head, utterly confused) Why?

And in this moment, looking into those cold-but-furious eyes, she <u>knows</u>. A soft moans escapes her...

STELLA (CONT'D) ...He's right... Oh my God...

She's backing away. Almost gagging. Doesn't want it to be true. Jerome suddenly senses that, despite the gun, that he's losing control.

JEROVE

Mum?

Get away from me.

JEROME "Right?" Who's "right", Mum? (she can't speak) Someone been pouring poison in your ear? Who's right?

Right then, DI LAING enters the room Alone.

DI LAING Jerome. Put it down. If anyone deserves your anger, it's me.

Jerome just stares at his father. Paralyzed. Almost swooning.

DI LAING (CONT'D) If you do the right thing I'll always be there for you. I'll be the dad you always wanted. Deserved.

NIKKI and DS ROSS now watch from the entrance.

JEROVE You mean that?

DI LAING

I do.

SW XVII - IN A LONELY PLACE - PART TWO - AMENDMENTS 27.09.13 183 CONTINUED: (3)

Finally, the stricken, moved Jerome puts the rifle down and Laing steps forward to embrace him as Stella runs for cover.

DS Ross -- watching the scene intently, noticing Laing hasn't secured the rifle yet. Because he isn't finished with it...

Laing swings the rifle wide and steps back in the same fluid motion. A look of total heartbreak in Jerome's eyes as he sees what his father means to do --

DS Ross -- running -- sliding -- scissor kicking his legs wide as his backside hits the floor and --

WHAM Ross's legs clamp around Laing's ankles, bringing him down HARD as -- KERBOOM -- the rifle discharges into the ceiling, throwing plaster.

In a heartbeat, DS Ross has got the gun out of DI Laing's grip. And it's over.

DS Ross grabs Jerome. A strange look between Stella and Laing -- between them they created this monster -- then Nikki escorts Stella out.

184 <u>EXT. MANHATTAN BAR - DAY 4</u>

Brief silent montage as JACK carries out an evidence box from the bar. As he places it in the open trunk of the car we go CLOSE to see jewellery belonging to the dead girls --Jerome's trophies. Purses and bus passes, etc...

> NIKKI (O.S.) Any luck ID'ing Caitlin?

Jack starts. Looks over to see NIKKI.

JACK (shakes his head 'no') Look like she'll just be Caitlin forever...

From his pocket Jack hands Nikki that picture of Caitlin with her daughter that was pinned up in her locker.

JACK (CONT'D) (emotional) Her daughter will never know that she didn't just abandon her, that she couldn't come home...

Jack can't continue. Too upset. Off Nikki, feeling for him

183

185 <u>EXT. WALLACE FARM. BACK GARDEN - DAY 4</u>

Find NIALL WALLACE sitting on the rope swing on his lawn. His mother BRIDGET approaches. A sad smile between them They can finally rebuild their lives.

186 EXT. MACROOM FOREST - NIGHT 4

High angle on Macroom Forest as the night fog closes in. A cry in the night -- human or animal we can't tell --

CUT TO BLACK.

END CREDITS

THE END

185