

OPENING TITLES

As directed.

CAPTION: Day 1

1 EXT. HOSPITAL - DAY 1

A little newborn BABY in a buggy, trundling quietly along in an unidentifiable exterior, where high summer sunlight comes through the trees and flickers across his face.

We are in the grounds of a hospital in a busy market town in Yorkshire, but we don't know that yet. And we never see the person pushing the buggy.

We just stay close on that BABY. He's only a few days old. He looks happy, sleepy and well fed.

If such a tiny baby can be said to have a point of view, these first hospital scenes are in his.

2 EXT. COMMUTER STATION - DAY 2

Two boys aged about ten, ROSS and LUKE, are wheelying about the station car park on their bikes.

A train is visible in the distance, coming towards this semi-rural commuter railway station in the North of England.

3 EXT. HOSPITAL - DAY 3

There's a problem with a wheel on the buggy. It jumps, and pulls, and stops, near a big building which looms overhead.

The unidentified CARER struggles for a moment with the buggy, and then gives up.

The BABY is lifted out in his carrying seat, and the CARER walks away with him, leaving the buggy frame behind.

4 EXT. COMMUTER STATION - DAY 4

A car hurtles into the car park in a tearing hurry.

5 INT. HOSPITAL - CORRIDOR - DAY 5

The BABY is now being carried along in his seat, down an unidentifiable corridor.

A vague impression of a public place, and a few other people walking purposefully.

6 INT/EXT. LAURIE'S CAR/COMMUTER STATION - DAY

6

The car belongs to driver LAURA "LAURIE" FRANKLIN, aged 36, charging about the crowded car park in search of a place. Her mother JENNIFER "JEN" MASON, 71, is panicking in the passenger seat.

JEN

We'll be late.

LAURIE

(the hundredth time)

We won't be late!

JEN

I told you but you never listen.

LAURIE

Who are all these bloody people and why can't they just stay at home?

7 INT. HOSPITAL - CORRIDOR - DAY

7

The baby's CARER gets to an unidentified door and opens it, a bit furtively.

One or two of the people walking down the corridor now come into focus. They are NURSES and PATIENTS. We see enough now to understand we are in a hospital.

Nobody notices the CARER slipping inside with the BABY and locking the door.

8 EXT. COMMUTER STATION - DAY

8

The train is pulling in, as LAURIE struggles to get her mum JEN out of the car.

The boys are still careering about, too close to the car.

JEN

I can't go any faster, you'll have to go without me.

LAURIE

Come on, you can do it.

(to the boys)

Do you want to watch where you're going?

ROSS

Bugger off, minger!

Ringleader ROSS leads his pal LUKE away sniggering. They stop a little way off and wait to see if LAURIE will respond - and she'd like to, if only she didn't have her hands full of difficult mother.

JEN

(close to tears)

Go on your own, I don't mind, I don't want to get in your way.

LAURIE

Oh Mum! I'm not the one with the appointment, am I!

JEN

There'll be another one along in a minute.

The train arrives and one or two doors open. Now that it's clear that they will never make it, and that there is nothing LAURIE can do about any of it, she relaxes.

LAURIE

Another what, Mum?

JEN can't remember the word for train, but she won't admit it. So she changes the subject.

JEN

I know what you need, Laurie my girl. A nice cup of coffee.

LAURIE hears the train doors slam. She sighs.

LAURIE

What I need is more than twenty four hours in a day.

The boys come hurtling by again. This time it's the quieter, more human boy who speaks.

LUKE

You can't park that car here, miss.

LAURIE

And you can't ride that bike here, mister, so that makes us both villains.

LUKE

(persisting)

They have bastard clampers, innit.

JEN

I'll clamp you if you're not careful, potty mouth.

ROSS

Silly old cow.

ROSS leads his friend off, giggling and gesticulating. LUKE turns and looks over his shoulder, a bit sorry. LAURIE grins at him, and gets a winning smile back. Connected.

JEN

(sour)

I blame the parents.

LAURIE

(joshing her)

So do I.

9 INT. HOSPITAL - DISABLED LOO - DAY

9

Still tight on that baby. Still inside his experience.

An unidentifiable hand straightens his clothes, and caresses his face.

The hand opens a window latch for fresh air.

The sound of the lock turning, and then the door closing quietly as the CARER departs.

A beat. It's very quiet.

For the first time, we come out of the baby's pov. We get a proper look at his situation.

The BABY is plonked in his buggy seat on the floor in a corner of a public disabled toilet.

He is all alone.

It seems pretty scary now. Ordinary noises, sounding strangely threatening. There's a tap dripping. The window is open and creaking in the breeze. A distant emergency siren.

A bit of a wriggle in the seat. And then a whimper, not quite resolving into a weak cry.

10 EXT. CORNER SHOP - DAY

10

LUKE and ROSS ride their bikes past a corner shop, yakking away, just tooling around, without a plan.

They turn the corner and ride over a railway bridge.

The train line stretches away.

11 EXT. COMMUTER STATION - PLATFORM - DAY

11

Further up the railway line, LAURIE and JEN sit on a bench on the platform, drinking machine coffee out of plastic cups.

JEN
(a bit impatient)
Apple, penny, table. Apple penny
table.

LAURIE
OK. Now world backwards.

JEN
This coffee's cold.

LAURIE
Mum...

JEN
(bored)
D, L, O, no D, L, R, O, L, D...

The next train is crawling along towards them. It's a small, two carriage, local commuter service.

LAURIE stands up and checks her watch anxiously.

12 INT. HOSPITAL - CORRIDOR - DAY

12

Staff and patients, coming and going along this long, long corridor, walking fast, passing the disabled loo and paying it no attention.

They clear to reveal a fortyish West African cleaner, DIEUDONNE "DIDI" MPUTU. The only person here who is not in a hurry, DIDI is tooling slowly along the corridor in the distance.

His machine whirring and humming, DIDI is thinking of home.

13 INT. TRAIN - DAY

13

LAURIE and JEN are sitting on the train, which is still in the commuter station and going nowhere. JEN has a notepad in front of her. She is drawing a small circle on it.

LAURIE
No, Mum, how many more times, you
need to make it bigger.

JEN
Stop going on at me.

JEN is carrying on with her small circle and now she is putting a clockface on it.

LAURIE

I'm not, I'm just saying... God, is this train ever going to leave?

GERARD

It's the new timetable. They've made a right mess of it.

GERARD HOPKIRK is a bright-eyed elderly gentleman, kitted out for a serious country walk in boots and breeches and day sac.

GERARD (CONT'D)

And last week I were stuck two hours cos of blooming thieves stripping out the copper wire.

He is smiling at the women and clearly hoping to be drawn into their conversation.

GERARD (CONT'D)

It runs alongside the track.

Too much information. LAURIE blanks him.

LAURIE

That's it, ten to two.

JEN draws ten to two, but she thinks LAURIE is being rude, and explains to GERARD:

JEN

My daughter's been living down south.

GERARD

Poor lass!

JEN

Where are you from?

GERARD

Wrong side of Pennines, me, can't you tell?

LAURIE

Mum, concentrate please, just show ten to two, it's always ten to two... God.

LAURIE checks her WATCH nervously.

The train doors slam, to her great relief.

28 EXT. RAILWAY LINE - CONTINUOUS

28

Halfway down the embankment, the two boys stand open mouthed, looking towards the bridge, still holding on to each end of their log.

ROSS

Gross! I mean really, really gross.
Like, splat! Ugh! Let's go and see.

Thrilled to bits, ROSS drops his end of the log and starts to scramble down the hill. LUKE stops him, fearful that the police will soon come.

LUKE

Nee na nee na.

ROSS

Come on, Luke!

LUKE

Come on nothing, if coppers catch us down there.

This time it's ROSS who is reluctant, but he follows his friend back up the hill.

29 INT. HOSPITAL - DISABLED LOO - DAY

29

Quietly, calmly, with great tenderness, DIDI crouches down to the BABY, undoing his straps.

DIDI

Tu es tombe du ciel, quoi? Mais ou es ta maman? Tu l'as perdue, mon petit? Tu l'a cachee quelque part?

He lifts the child out into his arms. This is a man who knows babies.

DIDI (CONT'D)

Where is your Maman?

30 EXT. RAILWAY LINE - DAY

30

The boys' log rolls lazily down to the track, and comes to rest by a bloodied trainer shoe.

Further up the track, the train is coming to rest, with its front end underneath the next bridge.

LUKE sees everyone's faces peering out of the windows.

One worried face appears in the window of the back cab of the train: DANNY, the conductor.

DANNY opens the window and looks up and down the track.

He sees the lads scrambling to the top of the hill and thinks - vandals.

31 INT. TRAIN - BACK CAB - DAY

31

DANNY has the cab to cab phone in his hand but the driver is not answering.

DANNY
(into phone)
Can you pick up? Pat, just pick it
up, for God's sake.

He's frantically pulling on a "High Vis" - the high visibility vest train workers must wear if they might have to go on the track.

32 INT. TRAIN - DAY

32

Everyone on the train is peering out of the windows and trying to work out what's going on.

GERARD
We definitely haven't been
derailed, because if we had of
done, there'd have been gravel and
all sorts flying past the window.

JAMAL
Looks to me like we ran over
someone.

KIMBERLEY BRIGGS is a 16 year old girl shopper, out with her friend ROWAN PORTER. Everyone now talks over each other.

JEN
It might have been just something
on the track.

KIMBERLEY
Yew, what if we have run over
someone.

LAURIE
Shh, Mum, just let's get sat down.

GERARD
More likely thieves, or vandals.

Out of long habit, as LAURIE sits her mother in a new seat, she inspects the other passengers: they include SOHEL HUSSAIN, a 29-year-old Asian, who is describing the situation into a mobile phone in muttered Punjabi.

JAMAL

How long we going to be stuck here?

ROWAN

(into her phone)

It's me, guess what, we've run over someone. No, no on the train.

She carries on talking excited gibberish to her Mum in the background, while we stay with the other characters.

GERARD

(enjoying himself)

The rules say they've got ninety minutes now to get the train rolling again.

JAMAL

(appalled)

Ninety minutes! I've got a job interview.

JEN

(of the girl shopper)

Does she have to shout?

ROWAN

I'm talking to my Mum!

Ticket collector DANNY comes out of the back cabin.

JAMAL

Can you open the doors?

GERARD (B/G)

(annoyed)

Of course he can't open the doors. There are trains out there!

On DANNY's face, set and white and anxious as he walks through the crowd. We are moving into his POV and will stay there for the rest of the sequence.

JAMAL

Next station's only round that corner. I could walk from here. Catch a bus.

KIMBERLEY

I'll come with you.

JEN

(stage whisper)

In those shoes?

Laurie
(amused)
Keep your nose out, Mum.

The chat moves into the b/g as we leave the scene with DANNY.

33 INT. TRAIN - CONTINUOUS

33

DANNY moves from bright day to relative darkness, as he enters the forward part of the train under the bridge.

The TROLLEY GUY is there, picking up some of his wares which fell off the trolley during the emergency stop.

DANNY
Run up and down for me, do a free issue.

He keeps going forward, making for the driver's cabin.

We hear the TROLLEY GUY arrive at the bright end of the train, and everyone cheer up.

JEN (O.C.)
Ooh yes please, I'd love a cup of coffee.

But by now we have reached the door to the driver's cab with DANNY. He knocks on it, quite gently.

DANNY
It's me, Danny. Let me in mate. Let me in.

A long beat, and the door opens.

34 INT. TRAIN - DRIVER'S CAB - CONTINUOUS

34

DANNY enters the driver's cab and shuts the door behind him. The driver is PATRICK "PAT" DOWLING, early fifties.

DANNY
First off I thought someone had managed to lock themselves in that bloody loo again and pulled the passcom.

PAT can't speak. He clings to the controls. DANNY talks too fast, too much, filling the space.

DANNY (CONT'D)
I looked out of the window but the warning light weren't on so I knew that weren't it and that's when I saw them. Bloody kids.

PAT

She looked straight at me.

DANNY, shocked into silence, now realizing they have hit someone. PAT is shivering now.

PAT (CONT'D)

She had her arms out like this.
Like this.

But he can't take his hands from the controls. His hands are rigid and white and he can't move. DANNY touches his arm.

DANNY

It's all right, mate.

Poor PAT just starts trembling and crying.

PAT

I can't move.

DANNY

I'll do it.

PAT

She chose me.

DANNY reaches across him to a big red emergency button and presses it importantly.

DANNY (INTO PHONE)

Hello? Hello? Control? Can you hear me? I'm the conductor on 101275 and we've struck a member of the public.

PAT starts to laugh.

PAT

I only came in for the overtime.

35

INT. TRAIN - DAY

35

DANNY comes storming back down the train and meets the TROLLEY GUY sorting himself out.

He shows DANNY his takings, grinning.

DANNY

(whisper)

I said free issue, you tosspot.

The TROLLEY GUY's face falls, as DANNY storms onwards.

LAURIE is at a window with GERARD.

GERARD

I'd expect to see that signal on red by now.

36 EXT. RAILWAY LINE - DAY

36

The signal turns red.

37 INT. TRAIN - DAY

37

GERARD looking very satisfied with himself.

GERARD

They've an emergency button in the driver's cab.

LAURIE is looking at him quizzically, wondering how he knows so much train stuff. He grins, enjoying her interest.

DANNY

I'm sorry, ladies and gentlemen, I'm still not sure what's happened here, but I don't think we'll be moving for a while yet.

JAMAL

Oh man.

DANNY

Can I just ask if we've got any "competent person" here?

It's a technical term - all look blank, and a bit insulted.

DANNY (CONT'D)

I just mean, anyone who works for the railways?

No-one. DANNY sighs. It was a long shot. Then, reluctantly:

LAURIE

I'm a police officer.

Everyone looks amazed, pleased, or anxious. DANNY looks really relieved.

JEN

It's her day off! Oh, honestly.

LAURIE gets up to go with DANNY, who is heading for the back cab. DANNY speaks very quietly.

DANNY

We've had a person under our train.

LAURIE

Right. What do you want me to do?

DANNY

Can you just give me a minute.

To her great surprise, DANNY goes in and closes the door behind him.

38 INT. TRAIN - BACK CAB - DAY

38

DANNY urgently fiddling in the pockets of his jacket. He finds his mobile phone and switches it on, cursing the couple of seconds' delay as it organizes itself. As soon as it works, he tries to ring.

He's got hardly any signal and not much battery. Just splutter and interference from the other end.

DANNY

It's me. I'm sorry, I'm not going to make it. Oh God, can you hear me? I'm really sorry, Nuss, really really sorry, I'll get there as soon as I can...

The cab to cab phone buzzes and he picks up, instantly calm.

DANNY (CONT'D)

Yes, Pat.

PAT (OUT OF PHONE)

Ambulance, need to ring the ambulance...

DANNY

Control will sort it all out.

PAT (OUT OF PHONE)

It's so dark.

DANNY rests his head against the wall of the cabin and takes a deep breath.

39 INT. TRAIN - DAY

39

DANNY comes back out of the cab to rejoin LAURIE. He's calm now and in control, buttoning up his High Vis vest, clearly proposing to get out of the train.

LAURIE

You're not going on the track?

DANNY

Signal's on red, so he's right, is Pat, it's quite safe.

LAURIE

Yes, but...

DANNY

He's scared she's still alive out there.

They both know there is no hope of that.

LAURIE

I'm Laurie.

DANNY

Danny. You know you're going to get a jumper one day. You train for it, but...

LAURIE indicates the driver's cab.

LAURIE

I'll sit with him.

DANNY

Member of the public, you're not allowed in the cab...

(giving in)

Yeah, OK. Thanks.

LAURIE

You put that old trainspotter in charge of keeping my Mum happy. And Danny... no need to go closer than you have to.

He grins briefly and walks away.

LAURIE watches him reach GERARD, have a quick word, then reach up with his key and unlock the door.

KIMBERLEY

Where do you think you're going?

DANNY jumps out of the train and locks the door behind him.

JAMAL

One law for him and another one for the rest of us.

JAMAL

I miss this job because your train's late and I'm going to sue. You want to tell him in there to get on to his governors and get this train moving. You want to tell him to open the bloody doors.

LAURIE

I don't want to do any of those things. Please go and sit down, sir.

JAMAL tries to peer inside the cab, and LAURIE tries to fill the space in the doorway without actually pushing him.

JAMAL

(to Pat)

There's people on here getting in a right panic. That old lady's claustrophobic.

LAURIE

That old lady is my mother and she's nothing of the kind. Please go and sit down and stop winding the other passengers up.

She does almost push him now, to his delight.

JAMAL

That's assault, that is. What's your number? Go on, give me your number.

LAURIE

DC Laurie Franklin 100893. Complaints phone number is 0845 935276. Be my guest.

She slams the door on him.

44

EXT. RAILWAY LINE - DAY

44

DANNY has reached the log.

He gives the log a kick, and reveals the single bloodied trainer. He gets down to look at it, then looks all round carefully, but he can't see anything else.

He stands up very slowly and looks back along the length of the train towards the tunnel.

It's very quiet.

Then he hears a crow cawing.

He looks back along the track. The crow has landed on something in the undergrowth.

DANNY plucks up his courage. And sets off towards it.

45 INT. TRAIN - DAY

45

GERARD and JEN bonding in moral superiority against the other passengers, most of whom are ranting into their mobiles, drumming their fingers, trying to get some shuteye.

JEN

The older you get, the less time you have left, the more of it you spend hanging around waiting for God knows what.

GERARD smiles at her, a bit sadly. He understands.

GERARD

Draw some more of your clocks.
Passes the time.

JEN giggles. Then whispers:

JEN

See that lad over there?

She means SOHEL, sitting with his rucksack on his knee.

GERARD

What about him?

JEN

Do you think he's a terrorist?

SOHEL sees them watching, and though he didn't look furtive before, he does now, under their scrutiny.

GERARD

(giggling)

Shhhh!

46 EXT. RAILWAY LINE - DAY

46

DANNY has left the track and is stumbling through the undergrowth, very upset. We never see quite what he is seeing, and he tries not to look, too, at the fragments of the woman hit at speed by his train.

47 INT. TRAIN - DRIVER'S CAB - DAY

47

PAT is crying. LAURIE sits and waits for him to stop. In a bit, he subsides and blows his nose.

LAURIE

I don't suppose the thought of you ever crossed her mind, Pat. She just saw a train. She thought - escape. She didn't think, there's someone looking out of that window who doesn't deserve this.

A beat. PAT dries his eyes.

PAT

I was three miles out of Castlebury and had just passed the signal on green...

LAURIE

Save it, Pat. British Transport Police will be here soon.

PAT, agitated, desperate to talk about it.

PAT

They're always bloody hours.

LAURIE

You don't want to go through it all twice.

PAT

(dogged)

I was three miles out of Castlebury and had just passed the signal on green.

Reluctantly, LAURIE gets her pocketbook out of her bag, and starts to take notes.

PAT (CONT'D)

I was taking power when I saw her looking down at me. She stood on the bridge and she looked into my cabin and then all of a sudden she was jumped up on the bridge and on her way down. Arms out like this, like wings flapping. And she fell and her eyes were wide open. She fell right into the path of my train.

48

EXT. RAILWAY LINE - DAY

48

DANNY sees what looks like a large bunch of rags and approaches it cautiously. Claps his hands to drive the crow away.

49 INT. TRAIN - DRIVER'S CAB - DAY

49

LAURIE and PAT.

PAT

I thought, she's going to come
right into the cab, she's going to
smash right through the window and
land right on me...

(beat)

She were a looker, too, under all
that bloody black sheeting they
wear.

LAURIE's face - what?

50 EXT. RAILWAY LINE - DAY

50

DANNY's view of the dead girl: a dark jilbab. Young, female,
dead.

And Muslim.

DANNY crouches down beside her and weeps.

The two of them alone in the landscape.

51 INT. HOSPITAL - A&E - DAY

51

The West African cleaner DIDI stands in a corner looking a
bit nervous and aggrieved, as medical and nursing staff
bustle about unpicking the baby's clothes and sticking
thermometers in him and so on. Among them, a young senior
registrar from Iraq, DR ADEL HAYDAR, and a nursing sister,
SIOBHAN DOOLE.

In the foreground, a bossy young woman social worker, COLETTE
"COLLY" TRENT, black or mixed race with a Caribbean
background.

COLLY

(into the phone)

We've acquired a baby down here in
A&E who's lost his mother. Can
you...? Thanks, yeah.

(to the nurses)

Maternity unit are checking now if
any of their mothers and babies
have parted company. In the
meantime...

DIDI

(interrupting)

Not that way. You hurt him.

All look dischuffed at this intervention from a cleaner, and gimlet eyes stare at him.

COLLY

They're nurses. They do know what they're doing.

COLLY can see he is genuinely concerned, and her face softens. She tries to jolly him out of it.

COLLY (CONT'D)

When I was a few days old, my mother left me outside the baker's shop. Half an hour before she realized.

DIDI

(stony)

The lady who abandoned this baby did not make a mistake.

COLLY

She made sure to leave him somewhere he would be found by kind people.

DIDI

She did a terrible thing. For who will be his mother now?

COLLY

That'll be social services. Or to put it another way, me. Oh don't look so worried! I'll get him a proper foster mother who knows which end is up.

DIDI is not amused and is beginning to look a bit upset.

COLLY (CONT'D)

What's your name, flower?

DIDI

Dieudonne Mputu.

COLLY looks a bit stricken, and tries not to laugh.

DR HAYDAR

The police are here.

COLLY looks - a pretty uniformed policewoman who looks about 12 stands a little way off. PC NATALIE CRYER is actually pushing 30. She is asking directions from another nurse.

COLLY

Babies, babies, everywhere.

She hurries off to greet PC CRYER in the b/g.

At the sight of the uniform, DIDI shrinks into a corner, but his voice is urgent now.

DIDI
Why is she laughing at me?

SISTER DOOLE
Well, Doody whatever your name
is...

DIDI
Dieudonne Mputu. You can call me
Didi.

SISTER DOOLE
OK, Didi. With abandoned babies,
sometimes they like to name him
after the person who found him. And
your name... well. Bit of a
mouthful.

DIDI
My brother is called Michael.

SISTER DOOLE
Michael. Nice.

DIDI stands there and suddenly he is all smiles.

DIDI
Michael.

He gazes down at baby MICHAEL, beaming.

COLLY and PC CRYER come back in.

SISTER DOOLE
Didi has a brother called Michael.

She turns to smile at DIDI, but he has melted away.

COLLY looks down at the baby, and accepts.

COLLY
Hello, Michael.

52 INT. TRAIN - DAY

52

The passengers are sitting in sullen heaps now, asleep, or eyes shut anyway, locked behind their I-pods or Sudokus or texting away on their mobiles.

The only ones talking are GERARD and JEN, sitting together, all friends.

GERARD is fanning her with his ordnance survey map. It is very hot in the train now, and she is visibly wilting.

JEN

She has me practising every time we go. She reckons they always ask the same question. I can't remember if they do or not!

(beat)

Oh dear. It's awfully hot in here, awfully hot.

(about the trolley guy)

Has he got a bottle of water on there?

GERARD

All I can see is two cans of Stella.

JEN

I really think I need to get out of this train.

She is starting rather quietly to move into a panic attack; pale and sweaty and sad rather than loud and annoying.

JEN (CONT'D)

I really think...

She throws up - not much, just a posset really, but enough to upset everyone. GERARD just about manages to dodge it.

JAMAL

Right, that's it. I'm getting off this train.

ROWAN

(sneering)

What you going to do, storm the doors?

KIMBERLEY

(admiring)

Cool!

At this moment, DANNY arrives back and lets himself in.

A very determined look on the faces of all his passengers.

But, surprisingly, it's SOHEL who launches himself at DANNY.

DANNY lands on his back at the side of his train. He's not badly hurt, but he is shocked to have been given a shove by a passenger.

He looks up at the train to see SOHEL climbing out.

For a moment we see what only SOHEL sees: which is a little convoy of police cars and train company vehicles arrive in the distance.

SOHEL hurries away.

54

INTERCUT - INT. TRAIN/EXT RAILWAY LINE - DAY

54

LAURIE charges down the carriage, to find a melee by the door as passengers queue up to get out of the train.

LAURIE

What do you think you're doing?

JAMAL

What does it bloody look like?
Unlawful imprisonment, this is.

JAMAL jumps.

KIMBERLEY

Wait for me!

Now KIMBERLEY jumps, to ROWAN's alarm.

ROWAN

Kimberley, no!

LAURIE appears in the doorway to find JAMAL helping KIMBERLEY up. And here's DANNY, pulling himself to his feet, winded and nursing his pride.

LAURIE

What happened to you?

DANNY

Pushed me out of bloody carriage.

He indicates SOHEL, now some way off. JAMAL walks away too.

KIMBERLEY

(to Rowan)

Come on!

So ROWAN jumps out too, and the girls set off after him.

LAURIE

Mum, I'm going to have to get off
the train, it's armageddon out
there.

JEN

Don't be long.

LAURIE climbs out of the train to join DANNY.

DANNY

You got any idea how many forms I'm going to have to fill in after this adventure...

LAURIE

I'm a police officer. Filling in forms is what I do.

Behind her, GERARD has climbed out and is holding up his arms to JEN.

GERARD

Come on, love, I'll catch you.

LAURIE

You will not!

JEN

I don't mind him catching me.

LAURIE

You're staying on that train!

(to Gerard)

You came out to go walking, right? So off you go. Ten miles in those boots by teatime.

GERARD walks away, glowering.

It is at this point that the British Transport Police walk up, and find LAURIE apparently leading a passenger revolt.

The officers are both uniformed men: SGT DON PARKER, 40s, and and PC PAUL TAIT, small and thin, in his mid 20s.

SGT PARKER

What the hell is going on here? Get those people back on the train.

LAURIE

I did my best, but they've all got places they'd rather be, sarge.

SGT PARKER

I'd rather be in Lanzarote myself but I've got a job to do.

LAURIE

Since it's clearly a suicide...

SGT PARKER

I don't think that's for you to judge, is it.

LAURIE shows her warrant card, and he peers at the name.

LAURIE

DC Laura Franklin. The driver says she threw herself off that bridge with open arms...

DANNY

Those two lads I saw on the track, they must have seen her.

LAURIE

Witnesses, good.

SGT PARKER

OK, Miss Franklin, I should say that's quite enough of you for now, so why don't you get your tanks off my lawn and think about what you'll say to your gaffer when you get a tug tomorrow for unauthorized evacuation of a train.

(to Pc Tait)

Shove this numpty and her mates in a corner and glower the buggery out of the lot of them. Where is my driver?

He marches off towards PAT. DANNY gives LAURIE a look - aren't you going to stand up to those cheeky gits?

LAURIE

(dismissive)

Railway bill.

But when he smiles and turns away, she checks her watch again and despairs.

55

INT. HOSPITAL - NURSES STATION - DAY

55

COLLY and PC CRYER are sitting together, winding up their formal multi-agency meeting to plan their response to the day's events. PC CRYER is shoving paperwork into a briefcase, and COLLY hanging on the phone to the fostering service. The atmosphere is urgent but professional.

PC CRYER

If I get off now I can get an appeal out by dinnertime...

COLLY

Asking her to come forward...

PC CRYER

... as she may be in need of medical attention etc.

COLLY

OK.

(into phone)

Using our powers under the Children Act, yeah.

(to PC Cryer)

Catch up with you later.

(into phone)

Great, I'll try her first then.

PC CRYER leaves as COLLY ends the call.

COLLY (CONT'D)

Fostering service have given me some numbers.

(to Sister Doole)

Everyone on the ward does know, don't they, that he isn't to be released? Whoever turns up, even if she claims to be the mother, he's in our care and he's not going anywhere?

SISTER DOOLE

(cheerful)

It'll be like Fort Knox in here.

56

INT. HOSPITAL - DISABLED TOILET - DAY

56

As COLLY hurries down the corridor, DIDI is holding forth in his shy way to a little group of his admiring cleaner colleagues, including MAUREEN HARDY, early 40s.

DIDI

It was just good luck for me, I turned my machine off, and I heard a little cry, and I pushed the door, and there he was.

He pushes the door open, and all peer in.

COLLY passes, smiling, thinking "famous for 15 minutes".

DIDI (CONT'D)

Colly! Can my friends go to see Michael?

COLLY

You can ask, but I don't think they're going to want tourists.

She sails on, watched in a faintly hostile manner by MAUREEN.

MAUREEN

I wonder what his real name is.

DIDI

(firm)

His real name is Michael. After my brother.

57 EXT. MARKET - DAY

57

A busy market, many Asian customers.

COLLY is at a stall, picking babygros and nappies and little jackets. She is also on the mobile phone.

COLLY

No, pet, I understand, of course.
No worries. Hope you feel better soon.

She rings off and tries again.

COLLY (CONT'D)

Hi, it's Colly Trent. Listen, love, I've got an emergency just come in this morning, and the fostering service said... Oh no! Sorry, I didn't know... not serious I hope? Yeah, good luck now, OK.

She finds one last piece of baby clothing - something bright green. It makes her smile.

As COLLY queues to pay, she thinks hard. She takes a deep breath, makes a reluctant decision and dials one last number.

COLLY (CONT'D)

Nick?

NICK

(out of phone)

Colette.

58 EXT. SCARBOROUGH - BEACH - DAY

58

A kindly looking white man in his forties is doing the bucket and spade routine with a little silent mixed race black girl aged five or six.

The man is NICHOLAS "NICK" DURDEN, the child his natural daughter GEMMA.

NICK

(into phone)

Long time since I heard your voice.

Intercut:

NICK (CONT'D)

You must be desperate.

COLLY

I've got an abandoned baby and I understand you're still approved. Are you able to take him? Nick?

NICK

I'm in Scarborough with Gemma.

COLLY

His name's Michael. There are no medical concerns.

He thinks about it just for a moment. COLLY crosses her fingers.

NICK

I must be mad.

COLLY

Thanks, Nick.

NICK ends the call and gets down to the little girl's level.

NICK

Now then. What do you reckon to the idea of a baby brother?

GEMMA's not at all sure she's in favour of that. She gives him a bucket of pebbles, and he stands up.

NICK starts to skip the pebbles out across the sea.

They run a ripple effect out into the water.

NICK and GEMMA laugh with delight.

59 INT. TRAIN - DRIVER'S CAB - DAY

59

We are in the cab with PAT as he drives the train on to its destination.

He exits the gloom of a bridge and bright light suddenly bathes his face. He closes his eyes with relief.

60 SCENE DELETED

60

61 SCENE DELETED

61

62 EXT. TOWN STATION - DAY

62

LAURIE hurries JEN out of the town centre railway station.

They reach the taxi rank. There is a queue, and JEN is panting a bit.

LAURIE
 Oh look at this.
 (to the queue)
 Do you mind, my mother's got a
 hospital appointment, do you mind
 if we...

But the queue shuffles intently together, without looking at LAURIE, doing that strange English thing, blanking her without speaking to her...

LAURIE (CONT'D)
 Yeah right thankyou too.

LAURIE catches sight of DANNY, walking across the road to a minicab waiting in the nearby car park.

LAURIE (CONT'D)
 Danny! Danny!

She sees a middleaged Asian driver, IBRAHIM "IBRA" AKRAM, get out of the cab and open his arms to DANNY. The men hug tight.

She pauses for a moment, then goes for it anyway.

LAURIE (CONT'D)
 Danny!

He breaks off his hug and looks round at her, a bit unwelcoming.

63 INT/EXT. IBRA'S TAXI - DAY

63

LAURIE and JEN in the back of IBRA's taxi, DANNY in the front passenger seat.

LAURIE
 It's really kind of you.

IBRA
 It's on our way, pretty much.

LAURIE
 It's just if you're in a hurry...

DANNY
 It's fine, really.

He is checking his watch. It's not really fine.

IBRA

You've got no chance anyway, now.

A beat, and DANNY relaxes, and smiles. He is trying to agree it's fine after all.

JEN

Very nice having your own personal taxi driver.

DANNY

Except for the earache. Never stops talking, this one.

IBRA

Just sociable. Might as well be friendly as not, isn't it?

IBRA is a bright, cheerful Pakistani in his 40s, who came to this country as a small child. He drives fast and likes to chat.

JEN

Where are you from then?

LAURIE

Oh, I'm sorry, she asks everyone.

IBRA

No problem. I'm from Skipton.

He laughs. And then catches LAURIE's eye in his mirror.

LAURIE

Her appointment was supposed to be 12 o'clock.

IBRA

In a hurry, yeah? Join the club! Look at this traffic, mad innit. Where they all going, all these people?

JEN

We were on the train before.

IBRA

Rubbish trains, taxis better!

DANNY

Careful!

The men giggle. JEN perseveres.

JEN

A girl went under our train. Killed herself. On purpose.

IBRA's face in the mirror, smiling indulgently.

IBRA
That's right, love. That's why
Danny boy called me out.

JEN
She was one of your girls.

IBRA's face, no longer smiling.

LAURIE
Mum...

IBRA
An Asian girl?
(to Danny)
You never said.

JEN
You might know her.

LAURIE
Mum, just because she was Asian...

IBRA
No, your Mum's right, if she were
from round here I probably do know
her. Know everybody, me.

He laughs. And then catches LAURIE's eye in his mirror.

IBRA (CONT'D)
Sad world innit, love, sometimes.
(beat)
It's against our religion, you
know.

DANNY
Suicide? You could have fooled me.

A beat. And IBRA laughs.

IBRA
See the respect my son-in-law shows
me.

But they are both laughing, the best of friends really.

IBRA (CONT'D)
Everybody doing wishful thinking,
innit. We've got lads think all you
got to do is grow a long beard and
tie a bloody scarf round your
bloody head and that makes you a
Muslim.

(MORE)

IBRA (CONT'D)

And we've got politicians think all they got to do is shout louder.

DANNY

You've sent him off on one now!

LAURIE

(ignoring Danny)

And what do you think?

A beat, and IBRA is now serious.

IBRA

I think you can't just do what you like with the body God gave you.

JEN is starting to look a bit green.

JEN

Are we nearly there?

LAURIE

You're not going to...

JEN

I'll be all right! Ooh, you do fuss.

64

EXT. HOSPITAL - DAY

64

IBRA's taxi draws up outside the hospital.

JEN and LAURIE get out.

LAURIE

How much?

IBRA

Don't even think about it.

LAURIE

No, I must...

DANNY

I'll be charging him to the train company anyway.

LAURIE

Give us your card so I can get you later.

IBRA

Wanting a free ride home and all are you?

But he gives her the card, laughing.

As the women walk away, IBRA looks at DANNY, puzzled why he never said the dead girl was Asian. DANNY sighs.

DANNY
Something about seeing her like
that. A Muslim girl, dead like
that. Something...
(beat)
Something a bit close to home.

64PP EXT. HOSPITAL - DAY

64PP

LAURIE and JEN hurry to the hospital entrance.

65 INT. HOSPITAL - CORRIDOR - DAY

65

LAURIE crashes through a door into a corridor, dragging JEN behind her.

She sees a PORTER pushing an empty wheelchair. She commandeers it.

LAURIE
Just for a minute.

LAURIE flashes her warrant card and sits JEN down in the wheelchair.

LAURIE (CONT'D)
Police.

She runs off, pushing the chair with JEN in it.

JEN
Naughty!

LAURIE laughs. Wheeeee! She balances on the wheelchair, as JEN giggles and screams.

They pass the disabled toilet.

As they round a corner they fly straight into MAUREEN, the cleaner. They knock her bucket flying.

LAURIE
Oops!

MAUREEN
You could kill someone!

LAURIE
Sorry!

MAUREEN

I'll give you sorry, what about
this mess!

MAUREEN is upset - a bit more upset than is warranted. She looks close to tears as she surveys the water everywhere.

CLINIC NURSE

Oh, clinic's been cancelled. All the appointments rescheduled. We did write to you.

A beat. We will be expecting LAURIE to lose her rag. We see her beat it down.

LAURIE

I've come a very long way and I need my Mum to see a doctor.

NURSE

As I say, we did write to you...

LAURIE

You deal with patients like this all the time and I imagine you have a good idea how well they cope with random envelopes.

JEN

(helpfully)

Apple penny table.

They both look at her, aghast.

CLINIC NURSE

Have you been rehearsing her?

JEN

I practise all the time, don't I, Laurie? I want to get it right.

(beat)

What's the matter?

LAURIE can see the CLINIC NURSE is very cross now. LAURIE loses it.

LAURIE

If you don't want us to cheat, you could try changing the bloody questions once in a while. It's not her fault, is it, if your stupid rules mean she has to keep on passing the same bloody test to prove she's worth you even bothering to bloody treat her.

(beat)

Oh, God, you want me to beg you? Have you got a mother, nurse?

A noise behind her, and LAURIE and the CLINIC NURSE both look at JEN.

JEN is having a seizure.

68 INT. HOSPITAL - BABY WARD - DAY

68

Baby MICHAEL, safe and happy in his cot.

All around him, the people who have been looking out for him.
COLLY, SISTER DOOLE, DR HAYDAR, PC CRYER.

And now NICK, his new foster father, reaches down into the cot and picks MICHAEL up to cuddle.

NICK

Hey, mister. What are we going to do with you, eh? Come here, that's it.

NICK settles down into a chair, and SISTER DOOLE gives him the bottle. He feeds the baby.

Everyone looks sappy and says "aah".

COLLY

His mother will still have had all on, concealing her pregnancy.

DR HAYDAR

We don't know that she concealed it.

COLLY

No, but usually... Listen to me, what's with the "usually", I've never had one of these before!

In the background, an NS NURSE comes to fetch DR HAYDAR quite urgently away to deal with Jen, and he exits.

SISTER DOOLE

She'll come back for him, surely.

Baby MICHAEL snuffles away.

NICK looks up at COLLY, smiling.

NICK

I'm kind of hoping she doesn't!

It's only a joke, and COLLY smiles.

69 OMITTED

69

69A EXT. TOWN STREETS - DAY

69A *

Danny hurries along the street carrying flowers, late and worried about it.

*
*

70

EXT. RESTAURANT - DAY

70

DANNY, carrying a bunch of flowers, reaches a restaurant with lots of tables outside.

A young Asian woman sits at one of them, drinking coffee. She is wearing jeans and a bomber jacket with a dark headscarf. This is Danny's wife NUSRAT, daughter of the taxi driver IBRA.

DANNY breaks into a huge grin when he sees her.

NUSRAT

Even on a normal day I'd say turning up hours late is grounds for divorce. On a day when we were supposed to be playing happy families for our social worker...

DANNY

Was she angry?

NUSRAT

No, she was cool.

She is thrilled with the piece of news she now gives him.

NUSRAT (CONT'D)

She said they give you the questions in advance.

DANNY

(amazed)

How far in advance?

NUSRAT

Just like 15 minutes or whatever. Just while you're sitting outside waiting to go in. Are those for me or one of your other wives?

DANNY laughs and gives her the flowers. She looks at him: so what have I done to deserve these?

DANNY

We're going to walk it.

He grabs the menu and looks down at it. When he looks up, NUSRAT is trying not to cry.

DANNY (CONT'D)

Oh, love. This is all good news.

NUSRAT

It feels like we're giving up.

A beat. DANNY could cry too.

DANNY

We've been all over this.

NUSRAT

Everyone says the minute you adopt a child one of your own comes along too.

DANNY

You've got to let it go, Nuss. You know that's the deal.

NUSRAT gets a grip. The conversation is over. She looks round for a waitress.

NUSRAT

Let's get you a drink.

(beat)

So, what sort of day you had, Tommy the Tank?

DANNY looks at her. He smiles wearily.

DANNY

Nothing special.

She looks up, sees through him.

NUSRAT

You're about three weeks late...

DANNY

Two!

NUSRAT

... and I got flowers.

He is unwilling to tell her, but we know he will.

From across the road, we see him start to tell her about the incident on the train. We see her sit forward, intensely interested.

PASSERSBY, traffic, the rest of the world, all begin to obscure the couple.

71

INT. PUB - DAY

71

A man's pub, with a big TV screen for the sport.

The train driver PAT enters and pushes his way to the bar.

PAT

Pint of best.

The BARMAID starts pulling.

PAT (CONT'D)
And a whiskey chaser.

Now PAT speaks to her and to nobody in particular.

PAT (CONT'D)
It's my day off.

71A INT. HOSPITAL - A&E - CUBICLE - DAY

71A

DR HAYDAR and the NS NURSE enter a cubicle to find JEN on the bed looking bedraggled, and LAURIE sitting beside her.

JEN
I'm all right, really I am, and I'd like to go home if it's all the same to you.

DR HAYDAR
We'll just have a little look at you first, if we may. Is that OK?

JEN looks at LAURIE for confirmation. Wearily, she nods.

JEN
Apple, penny...

LAURIE
No need for that now, Mum.

72 INT. HOSPITAL - A&E CUBICLE - MINUTES LATER

72

LAURIE, waiting alone outside the cubicle. Impatient, frustrated.

DR HAYDAR comes out.

DR HAYDAR
This medication your mother has been taking...

LAURIE
Look, I know, maybe it was wrong to coach her, but if you had seen the way she was before, the confusion, the tears...

DR HAYDAR
Perhaps nobody went through the reported side-effects with you?

LAURIE is silenced for a beat. Then a little laugh as she realizes she already knows the answer.

LAURIE

My Mum's going to be on this trolley all night, isn't she?

SISTER DOOLE looks non-committal.

LAURIE waits there, bored and hungry. Then, checking her mother really is asleep, she goes looking for coffee.

76A

INT. NUSRAT'S FLAT - LIVING ROOM - NIGHT

76A *

DANNY sits at the table, supposedly filling in forms, actually staring into space. IBRA walks in and sits in a chair to read the newspaper. *

DANNY *

Chain of care, they call it. Someone from human resources brings you a cup of tea and you get a bit of stroking and a chocolate biscuit. *

(little laugh) *

And in return you get a bucket load of forms to drown yourself in. *

IBRA *

Good to get it done tonight. Then you don't have to think about it any more. *

IBRA goes back to his newspaper and DANNY thinks about it, but doesn't believe it. *

DANNY *

Yeah. Hope so. *

IBRA *

Same in any job, Danny. Go mad if you dwell on the bad stuff. *

77

INT. HOSPITAL - A&E - WAITING AREA - NIGHT

77

LAURIE clocks a coffee machine and walks towards it.

NICK is there, sorting through his pockets for change.

NICK

Haven't got any change, have you?

She scrabbles in her purse.

LAURIE

I haven't got enough change for either of us.

Suddenly, in front of this stranger, she gets tearful.

LAURIE (CONT'D)

Ignore me. Bloody long day
wrangling my mother up hill and
down dale.

NICK

Hard work being a carer.

LAURIE

Oh it's not full time. She's still
pretty independent, thank god.
Physically, anyway. It's just I'm
not very good at it. I get so
snappy with her, and she doesn't
deserve it.

NICK

Live on her own does she?

LAURIE

She lives with me! Or I live with
her. It was supposed to be
temporary, just till I got her back
on her feet, I mean my life's down
south now, but... Sorry. What am I
like? Ranting on. Are you here
looking after someone?

NICK

A little baby.

LAURIE

I'm so sorry.

NICK

Oh, no, wrong idea, nothing wrong
with him. Apart from his mother
abandoned him.

NICK (CONT'D)
Left him in the disabled loo in
here this morning.

NICK smiles wearily and turns to walk away.

NICK (CONT'D)
Takes all sorts.

LAURIE thinks about it and stops him.

LAURIE
Not Asian, is he, your baby?

78

INT. HOSPITAL - BABY WARD - NIGHT

78

Baby MICHAEL lies there asleep, wearing the bright green outfit COLLY bought him earlier. Around him, LAURIE, NICK, DR HAYDAR, SISTER DOOLE, PC CRYER.

NICK
He's not been circumcised.

DR HAYDAR
Too young. Seven days is more normal. That's assuming he comes from a Muslim family.

LAURIE
(disappointed)
Maybe I'm barking up the wrong tree. Now I'm looking at him he does look pretty white.

During DR HAYDAR's next speech, COLLY bustles in.

DR HAYDAR
It's honestly quite hard to tell when they are so small. And he is a bit jaundiced, which makes his skin colour even harder to interpret.

COLLY
(trying to joke)
You're going to have to knock this idea on the head, guys. I've already named him Michael. Which is so not a Muslim name.

The joke falls very flat and NICK gets cross.

NICK
Oh, come on, we don't even know if he's brown yet, leave alone if he's Muslim.

COLLY

Since when were all Muslims
"brown", as you so charmingly put
it?

They glare at each other, and SISTER DOOLE mends it.

SISTER DOOLE

I think Michael is a lovely name.

DR HAYDAR

The Archangel Michael (PRON:
MIKA'EEL) is mentioned in the Holy
Qu'ran, actually.

(in Arabic)

Whoever is an enemy to Allah, and
His angels, and His Messengers, and
Gabriel, and Michael, then surely,
Allah is an enemy to such
disbelievers.

(in English)

In our tradition, Michael lives in
the seventh heaven and has wings of
emerald green.

Charmed by this thought, they all gaze at the baby in his
suit of bright green.

NICK

(conciliatory)

See, Colette, you got the green bit
right.

DR HAYDAR

Michael is the angel of blessings.

LAURIE

Tell that to his mother.

Her tone is harsh, and spoils the sweet moment. COLLY glares -
who the hell is this?

NICK

This is Detective Constable
Franklin. Colly Trent is the social
worker.

COLLY

So is that his mother in the fridge
downstairs or not?

LAURIE

No idea, I'm afraid. And no chance
of finding out till after the
weekend.

LAURIE moves away to the door, cheerful enough, dismissing the whole problem from her mind.

COLLY

You mean I've dragged myself back in here for nothing?

LAURIE

Suicide is not a crime, is it. So the girl in the morgue is not urgent. She's not even interesting. She'll be waiting her turn for a pathologist with all the boring dead people.

She exits. NICK gives COLLY a cross paternal frown, and gets an adolescent look back.

COLLY

Up herself, or what?

PC CRYER

Wait!

She follows LAURIE.

79

INT. HOSPITAL - CORRIDOR - NIGHT

79

PC CRYER stops LAURIE in the corridor.

PC CRYER

I'm just thinking - if there is any chance of a link between my baby and their body, maybe I should call the transport police back out?

LAURIE

Rather you than me, love!

LAURIE walks away, leaving PC CRYER confused and anxious.

PC CRYER takes out her mobile phone anyway and dials.

80

INT. HOSPITAL - A&E - NIGHT

80

LAURIE arrives back to the A&E corridor where she left her mother.

The trolley is empty. Panic!

The NURSE appears.

LAURIE

Where is she? Where's my Mum?
You're supposed to be looking after
her!

JEN appears round the corner, on the arm of an NS NURSE who has found her wandering. She smiles broadly at LAURIE.

JEN

There you are! I've been looking
for you to tell you they found a
little baby in the toilet.

LAURIE

Really? Good Lord.

JEN picks up her handbag to leave.

JEN

I'll be glad to get home.

LAURIE sighs. No chance.

LAURIE

They're looking for a bed for you,
remember?

JEN

Of course they are, how could I
have forgotten that.

She slumps back down on the trolley, and LAURIE sits by her.

JEN (CONT'D)

I'm losing my marbles, aren't I.

LAURIE

Marbles all present and correct
last time I looked.

JEN

There's no need to stop here with
me, Laurie. I've got more pride
than to turn up my toes in this
horrible place.

LAURIE

(jocular)

Don't even think of it unless your
bra and pants match.

JEN

Supposed to be me worrying about
you! Can't remember now when it
turned the other way round. Lots of
things I can't remember.

LAURIE

It's all going to be all right.

JEN

No it's not.

They don't touch. They definitely do not hug. They don't even really look at each other properly. They just sit there in the moment and try not to cry.

JEN (CONT'D)

But we'll have some fun while we can, eh. And now go home, love. You need your sleep.

LAURIE

I'll just sit here with you for a while.

JEN

You don't have to.

LAURIE

I want to.

LAURIE takes her mother's hand - an unusual gesture, for them. We leave them together in silence.

80A INT. NUSRAT'S FLAT - KITCHEN - NIGHT

80A

DANNY is making a cup of tea for IBRA.

DANNY

There's me thinking it might upset her, but no, her eyes light up and she starts texting her mates for the gossip.

IBRA

You worry too much about her.

DANNY

Ibra, she's still not right.

They hear the door open and shut up.

NUSRAT comes in to find DANNY putting on the kettle again. She is bright, a bit glittery, maybe a bit too cheerful.

IBRA

Hello love, what's the gossip then?

NUSRAT

Hey, Dad.

(kissing him)
(MORE)

NUSRAT (CONT'D)

OK, the party line is your dead girl can't be a Muslim, or if she is, she can't have killed herself on account of it's a sin.

IBRA gives her a look - yeah, right!

NUSRAT (CONT'D)

Actually, Amira thinks it's some sort of runaway bride thing, Shaista says Amira's been reading too many detective stories, and Rukhsana says

(mimicking)

if that dead girl's mother-in-law is anything like mine I don't blame her for jumping in front of a train!

IBRA

Someone knows her.

NUSRAT

She won't be local. No Asian girl could go missing from round here without you'd know about it already.

IBRA laughs, but his face is full of questions.

IBRA

Someone knows what's going off.

81 SCENE DELETED

81

82 INT. SWIMMING POOL - NIGHT

82

A big thundering splash.

A human body powering through the water. Goggles, speedos, bubbles. Pure sporting adrenalin.

A group of serious competitive swimmers are training. They charge up and down the pool in strict lanes, under the watchful eye of a young woman coach, SALLY SMALE. All her dialogue is background.

SALLY

(shouting)

Bring your arm further round, bring it round, yes, you.

A mobile phone goes off in the coach's tracksuit pocket. She gets it out and looks.

SALLY (CONT'D)

Mal. Mal! Lane six!

One swimmer reaches the end of the pool and looks over to her. This is Detective Inspector MALCOLM "MAL" CRAIG, aged 43.

He takes his goggles off and she waves the phone at him.

MAL starts to climb out of the pool. All the others are finishing their round now, and the coach throws them straight into the next exercise.

SALLY (CONT'D)

Good effort, right, now we're going to do a set of ten one hundreds on 140. Go off the red top. OK.

And the rest of the swimmers start to race again.

MAL gets to the coach's side and she hands him the phone.

SALLY (CONT'D)

Things some people will do to get out of training.

He says nothing. He just grins.

83

EXT. SWIMMING POOL - NIGHT

83

MAL exits the pool in a tracksuit, his hair still damp, calm and cheerful.

He laughs when he sees anxious SGT PARKER waiting for him in off duty clothes.

MAL

Smile, old love, this is fun.

SGT PARKER

All right, yes, it was an unusual one, you don't see a lot of jumpers wearing burkas, but unusual's not enough to justify suspicious, is it.

They walk away towards a car.

MAL

So you screwed up, but we're on it now, look, here we are, on it.

SGT PARKER

And then Natalie Cryer rings up about this bloody baby...

MAL

Don, save your worrying, all right.

SGT PARKER

Easy for you to say. You didn't classify the death non-suspicious.

MAL

(laughing)

Save it till things really go wrong.

84 BECOMES SCENE 80A 84

85 EXT. HOSPITAL - NIGHT 85

The hospital looking spooky and not at all safe.

86 INT. HOSPITAL - BABY WARD - NIGHT 86

NICK has nodded off on his chair by the cot. He looks vulnerable and tired sitting there.

A shadow crosses his face, and he wakes suddenly.

DIDI is standing there.

NICK

Who the hell are you?

DIDI

I am Didi.

NICK

I don't think you're supposed to be in here. There's supposed to be security.

DIDI

They said I can come and check up on him whenever I like. I'm Didi. They must have told you about me.

NICK

No.

DIDI

(hurt)

I found him. I saved him. He is named Michael, after my brother.

(beat

Are you a policeman?

NICK
No. I'm his foster father.

DIDI
Where is your wife?

NICK is a widower, so this line of questioning is not pleasant for him.

NICK
Nobody here but us chickens, pal.

DIDI
But your wife is his foster mother?

NICK
There's no wife and no mother.
There's only me.

DIDI
But that's not natural.

NICK
Where you from, what did you say
your name was?

DIDI
I am Dieudonne Mputu.
(stout)
In my country no mother ever
abandoned a child. In my country
when there are children without
mothers it's because the mothers
are dead in the war.

NICK
(quietly)
Well now, if your country's so
bloody marvellous why don't you
just sod off back there?

A beat.

DIDI
Since I came to England nothing
good has happened to me except for
this child. He was given to me and
I will always watch over him. I
warn you. Always.

DIDI walks away.

DIDI, walking home, shrinks away from MAL and SGT PARKER as they enter the hospital.

88

INT. NUSRAT'S FLAT - BEDROOM - NIGHT

88

NUSRAT sits up in her pyjamas at a little desk, reading an online adoption site advertising "Children Who Wait".

DANNY enters with two cups of tea.

NUSRAT

One here described as half Turkish.

DANNY

Muslim?

NUSRAT

Doesn't say. They're looking for a one or two parent adoptive family of similar mixed ethnicity, or you know, the usual, yadda yadda, "able to broadly reflect her ethnic origins".

DANNY

(looking)

She's six years old though. What about him? Six months old. He's got a lovely smile.

NUSRAT

Irish mother, Ghanaian father.

DANNY

Oh look, look at those two little sisters. They're Asian.

NUSRAT

Bangladeshi. Not going to give them to a Pakistani, are they.

DANNY

It's mad this. I don't care whether they're pink blue or mustard coloured. All these little kids needing homes.

NUSRAT

Don't come out with any of that nonsense tomorrow, will you?

DANNY does a zippy mouth, and NUSRAT laughs. They have a little hug.

DANNY

I love you. Did I ever tell you that?

PC CRYER
Looks like it.

MAL
Anyway, makes no difference...

SGT PARKER
(relieved)
...to you deciding to reclassify it
as a suspicious death?

MAL
Safe side, yes, I'm going to call
in the Home Office pathologist
first thing in the morning. In the
meantime...

LAURIE races in, looking for PC CRYER, the one in charge of
the baby story.

She clocks MAL, a stranger to her. And blunders on anyway.

LAURIE
Why did his mother leave him in the
disabled toilet?

PC CRYER
As opposed to...?

LAURIE
Why not the ladies?

MAL
Why not the gents?

SGT PARKER is sniggering now, which mystifies LAURIE.

LAURIE
Nobody would leave a baby in the
gents. Not even a caveman would
leave a baby in the gents.

MAL just looks at her steadily. She challenges back.

LAURIE (CONT'D)
DC Franklin. And you are?

SGT PARKER
My boss, DI Craig.

LAURIE is surprised: a Detective Inspector's involvement.

LAURIE
Sir?

MAL

You think this woman left her baby
in the toilet and then went to
throw herself under your train.

LAURIE

It's a hypothesis.

MAL

The train hit your victim at 10.09.
Want to know what time the cleaner
found the baby?

LAURIE

Well...

(defeated)

10.09?

MAL

Near enough. I've got the cleaning
rota here if you want to check.

A beat. And LAURIE fights back.

LAURIE

No, listen, that's right, if she'd
left him here herself, she would
have left him in the ladies, right.
(excited)

Even if she had a sister or a
friend to help her, they'd have
done the same. But a man wouldn't
risk being caught in the ladies.

PC CRYER

No, Laurie, listen...

LAURIE

If Michael was abandoned by his
father, that could still be his
mother under our train.

LAURIE is very pleased with herself. But SGT PARKER is
laughing at her.

DR HAYDAR

(kindly)

The body under your train wasn't
his mother.

LAURIE

You don't know that.

MAL

The body under your train wasn't
anyone's mother.

LAURIE looks blank.

MAL (CONT'D)

It's a man.

Her face, completely shocked.

MAL (CONT'D)

The driver was deceived by the clothes. Your train hit a man.

94A EXT. RAILWAY - NIGHT

94A

A train thunders by.

95 EXT. PUB - NIGHT

95

PAT the train driver, weaving out of the pub, alone and quite drunk.

95A EXT. ROAD BY RAILWAY - NIGHT

95A

A pavement runs alongside the train track. PAT weaves his way along it, as the train passes behind him.

95B EXT. DARK STREET - NIGHT

95B

PAT turns the corner into a street he knows.

It's hard to see clearly, but there are one or two WOMEN waiting in doorways.

One woman steps forward and offers him business. PAT pushes her away.

PAT

No, not you.

He reaches another one, and rejects her too.

PAT (CONT'D)

Where is she?

PAT, desperate, running and stumbling down the road.

PAT (CONT'D)

Where is she?

96 EXT. ROSS'S FLAT - NIGHT

96

A scruffy high rise council block. Windswept, littered, distant sirens.

ROSS and LUKE, whispering on the bunk beds in Ross's scruffy council flat. They're still dressed, well past bedtime.

ROSS
Show us again.

LUKE
No point.

ROSS
Go on.

LUKE
You keep saying you can't see
anything anyway.

ROSS
I might this time.

LUKE hands him up the mobile phone, on which they shot their wobbly bit of video by the railway track earlier.

ROSS hangs down over the edge of his bed. We see the screen, bright and flickering in the darkness, but we can't see what it shows.

ROSS (CONT'D)
It just looks like a seagull or
something.

LUKE
Don't have seagulls on't moors.

ROSS
They do and all!

Ross's father shouts from downstairs.

ROSS'S DAD (O.C.)
I told you once to send that lad
home!

A beat of scared silence. Then LUKE grabs his phone back.

ROSS
(whispering)
I'm not saying you didn't see
owt...

ROSS'S DAD (O.C.)
I said, it's time to bugger off
home!

LUKE

There's you, right. There's that lady what jumped off. And there...

LUKE jumps up, doggedly watching the footage on the mobile phone screen.

LUKE (CONT'D)

Not a seagull. A person, up there on the bridge behind her.

Now at last we see it: a flickering image: a shape standing on the bridge. At the last moment, a second figure seems to hurtle up. The two figures become one for a single moment - grabbing? Shoving? A fight? Or a reunion?

The shot veers away.

ROSS

Luke. Luke! You can't tell noone.

LUKE replays it again.

ROSS (CONT'D)

Promise, you'll not tell noone.

TO BE CONTINUED