

SHADOWS OF LONDON

REVISED DRAFT

ORIGINAL DRAFTS BY PAUL WALTON

REVISED DRAFT WRITTEN BY PAUL WALTON AND MICHAEL WOOD © 2008

FADE IN:

1. TITLE CARD:

A black title screen with the writing: "THERE WAS A GENERAL PANIC, A GREAT MANY EXCITABLE PEOPLE DECLARING THAT THE EVIL ONE WAS REVISITING THE EARTH" - H.M., ANONYMOUS EAST END MISSIONARY, 1888

2. INT - A HOUSE IN GREENWICH, LIVING ROOM, MORNING

A normal, if slightly cluttered with crystals and paperwork living room. We see a woman - EDA HARRISON sat on her sofa with her coat on and her handbag perched on her lap, as if waiting for somebody to come and collect her. She looks at her watch, looks towards the window, and then continues staring straight ahead. After a short while, we can faintly hear police sirens in the distance outside. On hearing this, Eda gets up from her sofa and walks through the living room towards -

3. EXT - EDA'S HOUSE, FRONT, DAY - CONTINUOUS

Eda steps out of the front door and waits there, as we see 2 police cars with wailing sirens stop outside her house. The sirens stop, and from one car comes two POLICE OFFICERS, who stand by their car, and from the other, DS SARA CHALKE, and DCI JAMES PORTER, who both walk up to Eda.

DS SARA CHALKE:
Eda Harrison?

Eda silently nods her head.

DCI JAMES PORTER:
I think that you had better be coming with us.

FADE INTO:

4. EXT - EDA'S HOUSE, FRONT, NIGHT

A REPORTER is stood outside the front of a standard looking house in Greenwich, London. It is night time, it is very bleak and cold weather and the REPORTER'S breath catches the cold night air - we have come in part way through the report that he is making into a television camera:

REPORTER:
Was arrested early this morning after being linked to the recent series of ritualistic murders around London...

FADE INTO:

5. EXT - CLAPHAM COMMON, LATE EVENING

There are some POLICE milling around doing various things behind another REPORTER and an area of the common is cornered off there are a few PEOPLE watching the scene with some kind of gruesome interest as the POLICE are seen moving various things, talking to one another, searching in the grass for any clues and generally going about their business.

REPORTER:

The last victim was discovered here early yesterday morning by a young couple walking their dog...

DISSOLVE INTO:

6. INT. A POLICE STATION INTERVIEW ROOM, LATE EVENING

The interview room is dimly lit, sat quietly at one side of the table is EDA. She looks very gaunt and tired and withdrawn and as if she could collapse at any moment. Then, the door to the interview room opens and in walks DCI James Porter and DS Sara Chalke. They sit opposite Eda - who now looks sick to her stomach and James and Sara Both give Eda a very serious and hard look. James switches on the tape recorder and speaks.

DCI JAMES PORTER:

Detective Chief Inspector James Porter and Detective Constable Sara Chalke interviewing Eda Harrison. The date is the twenty second of September. Time is Eleven thirty PM. Now, Eda - you have refused to your right to a solicitor, correct?

EDA:

Yes.

DS SARA CHALKE:

And you are aware of the charges and why you are here?

EDA:

Yes.

DCI JAMES PORTER:

Five people dead, Killed in a seemingly ritualistic way. Andrew Bishop - found hung upside down over a pentagram drained of all his blood, Emma Hatfield - found on Clapham common with ritualistic symbols carved into her body...

EDA:

But I did not do that.

DS SARA CHALKE:

Then how do you know their names,
and are able to give accurate
descriptions of them?

EDA:

They came to me after their deaths -
To show me.

DCI JAMES PORTER:

They came to you after they were
killed?

EDA:

Yes. They came and told me how they
died, and how their families would
be missing them and how their deaths
were all part of a bigger plan. I
know who killed these people - they
are called the circle of the black
moon - I am a member, that I admit
but I COULDN'T have killed these
people - did you see the size of
Andrew Bishop? He would have
overpowered me in a second.

DS SARA CHALKE:

You have visions of dead people?

EDA:

Ever since I was little. My
grandmother, who died before I was
born, used to come and talk to me in
my room. Then - my mother found out
and started taking me to meetings of
the circle of the black moon - and
when my mother died I was put into
their care at my mother's request.
You don't believe me - do you? You
think that I killed those people and
nothing is going to change your
minds - is it?

DS SARA CHALKE:

I'm sorry Eda - it all sounds very
implausible to me. Now, we have
searched for any trace of the people
involved in this supposed Circle of
the black moon but nothing has
turned up. It sounds to me like you
killed those people, given that you
know their names and are able to
give personal information on them...

EDA:

That's because they came to me after
they were killed! Why won't you
listen to me?

DCI JAMES PORTER:
 Eda Harrison we are charging you
 with the murder of Andrew Bishop,
 Emma Hatfield...

EDA:
 (Interrupting)
 No, no, no... please listen to me...

FADE INTO:

7. EXT - A POLICE STATION, MORNING

Outside the police station, the next morning after the interview, there is a WHOLE CROWD OF REPORTERS and a CROWD OF PEOPLE waiting, and there are some POLICE OFFICERS keeping things under control and a police van, sat waiting. We see one reporter - KARL HIGGINS talking into a camera held by his CAMERAMAN.

KARL:
 The suspect - Eda Harrison still maintains her innocence in these ritualistic murders; however the police are seeking out what they claim to be a whole cult who was reportedly responsible for these killings. And - here she comes now...

We see Eda being escorted through the CROWD of REPORTERS by DCI James Porter and Ds Sara Chalke. There is much noise, questions being shouted, CROWD MEMBERS shout out various things to her - taunts, etc Lots of cameras are flashing and Eda looks even more withdrawn and quite detached from the scene as she is led, in handcuffs towards the police van. Then - she passes by Karl.

CLOSE UP - EDA AND KARL

KARL:
 Are you guilty?

EDA stops dead and gives Karl a very long, hard look, - she has never been asked if she was guilty or not. Karl lowers his microphone and stares right back into Eda's eyes - as if they are the only two people in the world, and sees all of the fear in Eda's face - and she, continues to stare as if looking into KARL'S soul - then, Eda is pulled away by DCI James Porter and Karl stands there, momentarily shocked. Then, as we see Eda getting almost to the police van, Eda hears MAN'S VOICE call her name:

MAN'S VOICE:
 Eda...

Eda looks into the crowd. And she picks out a man - a very unassuming looking man called ALEISTER BOOTH. Eda obviously knows Him as Aleister gives her a very sinister looking smile. Then, he looks up towards a window in the police station, which causes Eda to look up, too.

EDA'S P.O.V -

Her attention is focused on a very dark window of the police station where we can just about see a SHADOWY FIGURE.

CUT TO -

8. CLOSE UP - EDA'S FACE -

A look of horror dawns on Eda's face as she continues to stare into the dark police station window. She looks around for a moment - and then, is put into the back of the police van.

FADE INTO -

9. EXT. WHITECHAPEL, EAST LONDON, NIGHT

We see an overview of the streets of Whitechapel, East London. It is night, and there is rain hammering down very heavily. There are a few people running around the streets, their shadows silhouetted against the dimly lit streets, and there seems to be a general sense of gloom in the air.

8. EXT. WHITECHAPEL TUBE STATION, MAIN ENTRANCE, NIGHT

We are outside the front entrance of Whitechapel tube station. A few people come out of the station, in particular a YOUNG WOMAN - CHARLOTTE HIGHFIELD. she comes gingerly out of the main entrance, tries to put up an umbrella that she is carrying, it breaks, and throws it to one side, and looks around. She starts dashing to:

11. EXT - A BUS STOP SHELTER, NIGHT

Charlotte dashes under cover. There is someone else standing there - a CREEPY MAN. He eyes Charlotte intently. She looks at him nervously.

CREEPY MAN:

You shouldn't be out this late -
HE knows you're here.

CHARLOTTE:

(Warily)
Excuse me?

CREEPY MAN:

He has become restless.

CHARLOTTE:

(Nervously)
Thanks for the warning.

Charlotte eyes the Creepy Man nervously and starts to walk off, but the Creepy Man gaze never leaves Charlotte once.

12. EXT. STREETS OF WHITECHAPEL, NIGHT

Charlotte is walking through the streets, the rain hammering down harder than ever. She carries on walking to -

13. EXT. SPITALFIELDS MARKETS, NIGHT

Charlotte is now walking through Spitalfields market looking around rather cautiously. Then - unexpectedly all of the streetlights go out plunging the whole street into total darkness. CHARLOTTE looks around herself, then carries on walking - a little faster to -

14. EXT. FRONT OF CHRIST'S CHURCH, SPITALFIELDS, NIGHT

Charlotte walks out to the front street area of Christ's church, and stands there, dumbfounded. Something is VERY wrong - this is not the East End of London as it is today - it is the East End of Victorian times - There are gas lamps dimly lighting the cobbled streets, a light mist hangs in the air, horses go past pulling carts, people in Victorian dress bustle about, It is not raining anymore, but there is a heavy hanging fog in the air instead. and there are TWO VICTORIAN GIRLS skipping with a rope and singing a rhyme, which we hear a snippet of:

VICTORIAN GIRLS:
I'm your own light-hearted friend
Yours Truly...

Charlotte is rooted to the spot - terrified. Then, she cries out:

CHARLOTTE:
WHERE AM I??

Nobody walking past appears to pay ANY attention to Charlotte's pleas, it is as if she doesn't exist, then, we notice the Two Victorian Girls looking at her, staring... Charlotte notices, and starts to walk away, and, suddenly the Two Victorian Girls are standing right in front of Charlotte.

GIRL #1:
You are lost.

GIRL #2:
You don't belong here.

CHARLOTTE:
And just where am I?

GIRL #1:
You're in his playground.

The Two Victorian Girls then skip off, away from Charlotte. She starts to walk away really quickly, down a street, into -

15.EXT. AN ALLEYWAY, NIGHT

Charlotte walks up through the alleyway faster and faster but is suddenly grabbed out of the shadows by an unseen person. We hear a brief struggle and a muffled scream, then, nothing more. All of the streetlamps fade again, and all come on again and we are:

16. EXT. FRONT OF CHRIST'S CHURCH, SPITALFIELDS, NIGHT.

We are back in modern day, and it is raining heavily again. At the bottom of the steps of the church, Charlotte is lying dead, and we

only see her hand and a bloodstained purse, open on a photo of Charlotte, as the rain washes blood away and off the purse.

FADE TO MAIN TITLES

Main titles fade into -

17. INT - A COFFEE SHOP, CAMDEN, MORNING

A trendy "chain" coffee shop in Camden, full of people sat at tables chatting animatedly, Baristas serving coffee, outside the rain is pouring down still, but it is rather cosy and warm here. We focus on one group of people - in the corner there are two tables pulled together with four people sat around them - JAMES WILLIAMS, who is fiddling with a camcorder, SCOTT YOUNG, who is engrossed in a book, GREG JOSEPH, who is taking constant sips of his coffee, and chatting to HELEN BARKER. Another young woman - ROSIE JENKINS comes over to the table and sits next to Helen and passes over a chocolate muffin on a plate to Greg. She is blushing slightly.

ROSIE:

Oh my god!

HELEN:

What?

ROSIE:

The dark haired guy at the counter was SO flirting with me!

Helen turns around slightly to have a look at the counter.

HELEN:

Wow, he IS nice...

GREG:

He's gay.

ROSIE:

Excuse me?

GREG:

Look at him... the obviously straightened hair, fake tan... Scott, am I right?

Scott doesn't look up from his book

SCOTT:

Yes, most definitely.

ROSIE:

No way! His hand brushed mine when he gave me change - he purposely brushed my hand.

GREG:

He was probably thinking "I wonder how's she gets her skin so soft"

JAMES:

Any chance we could concentrate on work anytime soon? We have a documentary to make.

GREG:

Can't we all just grab books, make notes and discuss it?

JAMES:

You wouldn't read it. You'd get bored and play on your x-box instead.

ROSIE:

What kind of angle are we going for with the documentary? I mean, everyone knows the name Jack the Ripper - are we going to try and discover who he was?

JAMES:

Good question - but first, what do we actually know about Jack the Ripper?

GREG:

He had a large knife and commitment issues?

HELEN:

Not funny, Greg.

JAMES:

Good point Greg, maybe we should look into his psychology and motives.

ROSIE:

Jack the Ripper stalked Whitechapel in 1888. He murdered five women, prostitutes, although it is thought that he murdered more than five. However, due to the fact that the police weren't solving the murders, the press simply stopped writing about them. His identity, even to this very day, remains a total mystery.

JAMES:

How do you know so much about Jack the Ripper?

HELEN:

Because she's in love with Johnny Depp and has seen that Jack the Ripper film he's in like a thousand times!

Everyone except James has a laugh at this. Scott finally closes his book and looks at everyone.

JAMES:

Have all of you got the attention span of a five year old? Can we please get on with it?

ROSIE:

Sorry, James.

SCOTT:

All right James, calm down, fella!

JAMES:

Thank you. Sorry to shout but this is really important if we are to pass the course.

ROSIE:

Of course we'll pass; you're really good at this stuff.

GREG:

You know what I don't understand about Jack the Ripper?

ROSIE:

What's that?

GREG:

Well, I know that killing is a bad thing, but here we are more than one hundred years later doing a documentary on him. There's an official tour, Hollywood movies are made about him, and hundreds of books are in print about him, that's fantastic staying power. He's like a celebrity. I mean, in one hundred years time, who is actually going to remember someone like Britney Spears?

JAMES:

You're right about that Greg and that's another angle we could cover in the documentary; what's the fascination about a serial killer from 1888?

James gets up from the table to get another coffee, as he is walking past the tables; he notices a discarded newspaper and the headline reads "Murder in Whitechapel". James snatches the paper up, and carries it back and throws it down into the centre of everyone, and they all have a look at it.

ROSIE:

Oh my god, that could be from Jack the Ripper's day...

GREG:

Jack the Ripper strikes again, and
this time he's packing heat!

SCOTT:

Oh god, not a sequel!

HELEN:

Oi! A woman is dead, show some
respect!

Rosie picks up the newspaper and starts reading aloud:

ROSIE:

The body of a young woman was
discovered on the steps of Christ's
Church in Spitalfields, Whitechapel,
in the early hours of this morning.
Police have not revealed any
information regarding the identity
of the victim until the next of kin
has been informed. They are not
saying if the death was suspicious,
but detectives from the murder squad
have been at the scene since the
early hours...

During the last speech, James has started packing his camcorder away,
and putting his coat on.

SCOTT:

Where are you going?

JAMES:

I'm going to get some footage from
the crime scene.

SCOTT:

Why?

JAMES:

It's perfect for the documentary. A
present day murder against set
against the backdrop of 1888 crimes
and how policing has changed through
the ages. It's another great angle
for the film.

And with that, James puts his hood up and leaves.

HELEN:

I think that's a bit bad taste.

GREG:

What?

HELEN:

It's like he's intruding on
someone's grief.

ROSIE:

Yeah, I suppose it is rather bad taste.

GREG:

It is exciting though.

SCOTT:

Oh yes, definitely.

HELEN:

Shall we go too?

They all look at each other, get up and put their coats on and hurry off after James.

FADE INTO -

20. INT - BETHENAL GREEN POLICE STATION, INCIDENT ROOM, MORNING

We find ourselves in a large, open plan incident room with several POLICE OFFICERS on telephones, typing up on computers, and just generally very busy. At the top of the incident room, in front of a large whiteboard with pictures and writing on, there is a picture of Charlotte Highfield taking prominence and there is a woman briefing a group of OFFICERS and PC's. She is DETECTIVE INSPECTOR KATE HART, an attractive blonde haired woman in her early forties; she is looking a little overworked but she commands great authority.

KATE:

Charlotte Highfield. Twenty four years old, worked for Barclay's Bank in Farringdon in their customer service department, lived with her boyfriend Adam. This morning, her body was found on the steps of Christ's Church in Spitalfields, all of her possessions still in her handbag. What do we know?

OFFICER #1:

She'd missed her usual tube train and had to wait for the next one. And it looks like she decided to walk home, even though it was pissing down with rain, but no-one saw her.

KATE:

What about any CCTV footage?

OFFICER #1:

CCTV from the tube station shows her getting off the train and leaving the station. She did walk across the road to stand in the bus stop but walked away from there.

KATE:

What about the boyfriend?

OFFICER #2:

I was having a chat to him earlier; he seems like a nice bloke. He doted on Charlotte, absolutely loved her. He sometimes met her from work in Farringdon because he works quite close by, but yesterday he was working from home and Charlotte had told him not to both going for her. He was on the phone to Charlotte a few minutes before she was killed and the phone records have backed that up.

KATE:

Right then, I want teams knocking on doors and shops. I find it hard to believe that in rush hour traffic, no one sees a young woman being murdered. I've got a team of uniforms going out at the same time she was killed with photographs to stop traffic, see if anyone remembers her from yesterday. Rob, can you sort the door to doors? Get going.

The Officers start to leave, and a plain clothed officer, DETECTIVE SERGEANT ROB LEWIS, a slightly weather beaten police officer in his fifties comes up to Kate.

ROB:

Kate, can I have a word?

KATE:

Sure Rob, what can I do for you?

ROB:

I'm just wondering how you are?

KATE:

How I am? I'm fine, why do you ask?

ROB:

It's just that you look a little off.

KATE:

Off in what way?

ROB:

A little bit pale. I didn't mean to be rude or anything.

KATE:

Really rob, I'm fine. It's nothing that a good night's sleep won't cure. Thanks for your concern though, it means a lot.

Kate walks off; Rob stands there momentarily and follows her.

21. INT - STAIRWELL BETHENAL GREEN POLICE STATION, MORNING -
CONTINUOUS

Kate is walking down the stairs and Rob catches up to her.

ROB:

So, what are we up to then?

KATE:

We're going to talk to her
colleagues in Farringdon. See how's
she's been acting lately, if there's
been anything troubling her.

22. INT - RECEPTION AREA, BETHENAL GREEN POLICE STATION, MORNING -
CONTINUOUS

Kate and Rob walk into the reception area and walk through it, still
talking.

KATE:

This may have been a random
motiveless attack; on the other
hand, it may have been someone out
to kill her and made it look like a
random attack. Either way someone at
her offices may know something.

They reach the front doors, and open them.

23. EXT - POLICE STATION, FRONT, MORNING - CONTINUOUS

Kate and Rob walk outside and there are a few PRESS MEMBERS there.
Karl Higgins is there, too. Kate stops momentarily when she sees him.

KARL:

Detective Inspector Kate Hart, one
of the metropolitan police forces
finest and looking lovely as ever if
I may say so.

KATE:

What do you want, Higgins?

KARL:

Just wondered how things were going
with the murdered woman?

KATE:

They'll be a press release coming to
your paper before the deadline for
final print Higgins, don't worry.

KARL:

I'm not worried about that Kate. I know you always come good for us journalists. Just wondered how the case was going?

KATE:

It's still in the early stages. Obviously, I can't give you any more information at this time.

KARL:

Are there any suspects at this time?

KATE:

No comment.

Kate and Rob start walking towards Kate's car. Karl follows.

KARL:

Is the boyfriend a possible suspect?

KATE:

No he isn't, and I certainly hope for your sake that you're not going to print anything to the contrary.

KARL:

Not one word, I promise. Was she mugged, or raped?

KATE:

No.

They all reach Kate's car, Kate unlocks it and opens her door.

KARL:

Do you have anything you can tell me at this time Kate?

KATE:

Not one single thing.

A slight pause, then -

KARL:

Are you doing anything special for the anniversary of your father's death next week?

Kate gives Karl a very hard look as if she wants to hit him. Then -

ROB:

Kate, let's go.

Kate and Rob get in the car and drive off without another word; Karl stands there with a rather self satisfied smile on his face.

21. INT. A CORRIDOR IN ROYAL LONDON HOSPITAL, DAY

A long and gloomy looking hospital ward. There are various DOCTORS going about their business. NURSE FRIEDMAN and DOCTOR SMITH are stood outside the door to a private room, talking.

SMITH:

Has she calmed down after last night's episode?

FRIEDMAN:

She became quiet at about three o'clock this morning. We haven't heard anything out of her since.

SMITH:

Right, let's go and check on her.

22. INT. EDA'S ROOM, ROYAL LONDON HOSPITAL, DAY

The room is quite dimly lit and ostensibly gloomy looking. Eda is stood staring blankly out of the window, not looking at anything in particular. Doctor Smith and Nurse Friedman enter the room cautiously.

FRIEDMAN:

Good morning, Eda.

EDA:

(Staring blankly out of window)
Leave me alone...

SMITH:

How are you feeling this morning, Eda?

EDA:

(Still staring blankly)
Why won't you leave me alone?

FRIEDMAN:

You want us to leave you alone?

EDA:

(Turning sharply from window)
Oh, Doctor Smith, nurse Friedman, I'm sorry; I thought you were someone else. I thought that you were HIM.

FRIEDMAN:

Who did you think we were, Eda?

EDA:

He who visits me in the night... he shows me things...

FRIEDMAN:

What do you mean?

EDA:

There's always so much blood...

SMITH:

You are not making any sense, Eda.
Perhaps we ought to come back...

EDA:

NO! Please don't leave me! He will
keep talking to me!

FRIEDMAN:

We will come back later, Eda.

EDA:

Fine; leave. You can't help me
anyway.

EDA turns her back on them and continues staring blankly out of the window. SMITH and FRIEDMAN leave.

EDA: (CONT'D)

It's happening again and only I can
see it.

23. EXT. A POLICE STATION, BETHENAL GREEN AREA, EARLY EVENING

DETECTIVE INSPECTOR KATE HART'S car pulls up in the car park; SHE gets out of her car and walks into the police station.

24. INT. BETHENAL GREEN POLICE STATION, RECEPTION AREA, EARLY EVENING

Kate walks into the reception area and she stops a large picture of a uniformed officer in his late forties. Beneath the picture reads "DETECTIVE SERGEANT BRIAN HART, GONE BUT NEVER FORGOTTEN". Kate looks very saddened by this momentarily, and then walks off as fast as she can. She is stopped by a DESK OFFICER on reception.

DESK OFFICER:

I've got a letter for you, Kate.

KATE:

Cheers. (She looks at the letter,
there is no stamp on it or
postmarks) any idea who it's from?

DESK OFFICER:

No, sorry it was here when I came
back off my break half an hour ago.

KATE:

Thanks.

KATE walks off.

25. INT. KATE'S OFFICE, BETHENAL GREEN POLICE STATION, EARLY EVENING

KATE enters the office holding a cup of coffee. She sits down at her desk, has a drink of the coffee, puts the cup down and sees a letter on her desk. She looks at the letter for a moment, then opens the envelope and takes the letter out. A newspaper clipping falls out of the letter. KATE looks at the newspaper clipping, and the look on her face darkens. She then reads the letter, and all of a sudden looks momentarily horrified. She reaches for her phone, and there is a knock at the door.

KATE:

Yes?

Rob enters smiling and carrying two proper mugs of coffee.

ROB:

I thought you might like one of these.

KATE:

Rob, I was just about to call you.

Rob sits in the chair opposite Kate.

ROB:

Oh yes?

KATE:

I've had a letter.

Kate throws the letter and press clipping to Rob, he reads it quickly.

ROB:

Who's "J"?

KATE:

No idea.

ROB:

Do you think it's a hoax or the real thing?

KATE:

Oh, the real thing. He's playing with us.

ROB:

How do you know?

KATE:

Well, if he didn't want us to know who he was, then the letter would be unsigned. If he put his full name on then obviously we would be onto him. By putting an initial, he could be anyone.

A slight pause for thought, then -

ROB:

But if you're going to brag about killing someone, you don't remain anonymous.

KATE:

You do if you plan to kill more.

ROB:

You think he'll kill again?

KATE:

Oh yes.

ROB:

When?

Kate sits back in her chair for a moment, takes a drink of coffee, then -

KATE:

The letter was delivered by hand around half an hour ago - he sent it now to get our attention. He's going to kill again tonight.

ROB:

You think so?

KATE:

Get the letter to forensics, I want it checked for prints, watermarks, what kind of paper it is and the kind of printer that was used. When you've done that, meet me in the incident room.

ROB:

Where are we going?

KATE:

We're going to catch a killer.

27. EXT. TOWER HILL STATION, EARLY EVENING

There are the usual crowds of people going in and out of the station. Then, James, Scott, Rosie, Helen and Greg emerge from the station. They look around themselves, looking for the tour group.

JAMES:

Where's the tour group then?

ROSIE:

We have a few minutes yet.

Greg lights a cigarette up.

GREG:

Good. That gives me time to prepare for a long walk, then.

Then, they all notice a small group of people and a TOUR GUIDE.

TOUR GUIDE:
Is there anyone else here for the
Jack the Ripper tour?

JAMES:
That's us.

James, Scott, Rosie, Helen and Greg move into the GROUP OF PEOPLE.

TOUR GUIDE:
Okay everybody; welcome to the
guided walk of Jack the Ripper's
murder sights. Does anybody have any
questions before we go? No? Then
let's get walking!

James has gotten his hand-held video camera out and is pointing it
around. Scott looks at him.

SCOTT:
Is that really necessary?

JAMES:
Well genius, we are making a
documentary about Jack the Ripper -
what do you think?

The Group starts to walk off.

28. INT. EDA'S ROOM, ROYAL LONDON HOSPITAL, EARLY EVENING

It is quite dark in the room. Eda is sat on her bed, and appears to
be having a conversation with somebody who we cannot see.

EDA:
Why are you doing this? Wasn't last
night enough? Last night was only
the beginning? Why do you keep
coming to me, showing me things that
I do not want to see? I see you, but
they don't as you scuttle through
the shadows hunting for your prey.
This has to stop; I cannot allow you
to continue with this, killing
innocent people... THEY DO NOT
DESERVE TO DIE! They have not
committed a crime, unlike you,
spilling the blood of innocent
people, and then returning to me to
torment me, to mock me as I can only
sit here, helpless, unable to stop
you. (She suddenly looks horrified)
what do you mean tonight is a
special night?

29. EXT. MITRE SQUARE, WHITECHAPEL, NIGHT

The TOUR GROUP - with James, Scott, Rosie, Helen and Greg are stood in Mitre Square. It is quite dark and some of the Tour group are chatting animatedly, and looking around in fascination.

TOUR GUIDE:

Okay ladies and gentlemen, this is Mitre Square. The body of Catherine Eddowes was found here shortly after the body of Liz Stride was found. This "double event" as it was called sent shockwaves through Whitechapel, mobs formed, and citizens demanded that the killer be brought to justice.

30. INT - THE POLICE STATION, INCIDENT ROOM, NIGHT

Kate is briefing a group of POLICE OFFICERS who are lined up smartly.

KATE:

There is a very real chance that the killer is going to strike again tonight, so, I am placing as many of you in Whitechapel as I can - until morning if needs be. If you see anyone suspicious call me.

31. EXT. MITRE SQUARE, WHITECHAPEL, NIGHT

The place is now deserted, and dark, and has a certain eerie quality about it. all except for a young woman - TINA FORBES.

KATE:

(V.O)

I'm not going to have another Charlotte Highfield happen.

Tina looks around herself and starts wondering around the square. SHE takes her mobile phone out of her handbag, looks at it, and puts it back in her handbag and sighs. SHE then sits down on a wall and looks around - the square appears to be getting darker and the shadows are closing in on her. Tina looks around warily.

TINA:

Come on, where are you?

Tina gets up off the wall and starts pacing nervously. Then, we realise that one by one the lights in the square are extinguishing, plunging the area into darkness, Tina starts to walk away from the square but is grabbed into the shadows by an unseen person. We hear a loud scream and nothing more.

32. EXT. DORSET STREET, WHITECHAPEL, NIGHT

The Tour Group with James, Scott, Rosie, Helen and Greg are crowded around.

TOUR GUIDE:

Just down here, ladies and gentlemen, used to be Millers Court, a place where for a couple of pence, you could get a room to stay in. it was here where the body of Mary Jane Kelly was found mutilated beyond all recognition. This brought even bigger outrage to the population and made a lot of people very frightened, it was as if an even bigger line had been crossed.

Then, in the background, we hear police sirens going off.

GREG:

What's that?

JAMES:

Let's go and have a look!

ROSIE:

We can't just leave the tour group!

JAMES:

Came on this could be far more interesting!

James starts to walk off.

ROSIE:

James!

They all start to follow James quickly.

33. INT. KATE'S CAR, NIGHT

The car is stationary. KATE is behind the wheel; Rob is in the passenger seat, eating a greasy looking sandwich. Kate is giving the sandwich a look as though it has done her some personal harm.

KATE:

How can you eat that?

ROB:

What do you mean?

KATE:

Well, for one it stinks, and two it looks revolting. Not to mention what it's going to do to your arteries.

ROB:

My arteries are bugged anyway. When I was growing up, my mum used to fry everything - There was no talk of low fat in our house. Even the corn flakes were deep fried.

Kate's mobile phone rings. She reaches into her jacket pocket and answers it.

KATE:

Yeah. (Pause) We'll be ten minutes.
(She hangs up the phone) a dead
woman has been found in mitre
square.

Another slight pause, then Kate quickly does up her seatbelt, turns the ignition on, the car roars to life and speeds off.

34. INT. EDA'S ROOM, ROYAL LONDON HOSPITAL, NIGHT

EDA is staring out of her window, once again looking at nothing in particular, looking as though she has the weight of the world on her shoulders.

EDA:

Oh god... you've done it again
haven't you? I can feel it... and
you're not finished, are you?

36. EXT. MITRE SQUARE, NIGHT

The place is now cordoned off and swarming with POLICE and REPORTERS taking pictures and grouping together Karl Higgins is, once again, on scene snooping for information. Just then, Kate and Rob arrive on scene, and they pass by Karl. Karl grabs Kate's arm gently, to stop her.

KARL:

Detective Inspector Hart! Twice in
one day, people will start to
talk...

KATE:

Rob; let's go through the whole
crime scene.

KARL:

Another murder then, so, what can
you tell me then Kate?

KATE:

Karl, do us all a favour and piss
off will you?

KARL:

Is that on the record?

KATE:

If you don't get out of my face
right now, I'll...

KARL:

You'll what?

Kate gives him a very hard look; she looks to Rob, who shakes his head "No"

KATE:

You know what, Karl? I'm not going to give you the pleasure. Now, this is a crime scene and if you do not leave I will have you arrested for obstructing a police officer who is trying to go about their duties.

The smile quickly vanishes off Karl's face and without another word he leaves. In the corner of the square, we see James, Helen, Scott, Rosie and Helen arrive, James eagerly filming with his camera.

GREG:

Jesus Christ, you would think someone had died or something...

SCOTT:

I think somebody did. It looks like there is a body covered up over there...

ROSIE:

What do you think you are doing James?

SCOTT:

Give it a rest James.

JAMES:

But this would be perfect footage!

Kate has noticed that James is filming the scene and goes over to James, Scott, Rosie, Helen and Greg.

KATE:

Excuse me; what are you doing?

JAMES:

Who are you?

KATE:

I am Detective Inspector Kate Hart with the metropolitan police. Would you like to tell me what you are all doing here?

JAMES:

Nothing...

GREG:

We heard the police sirens and I guess curiosity got the better of us.

KATE:

(Taking out a notebook)
I'd like to take your details, please. What are your names and addresses please?

SCOTT:

(Taking the notebook off Kate)
We all live together in Camden.
Here, I'll write our details down
for you. (Hands notebook back)

KATE:

Thank you. I will be contacting you
in a couple of days. Why were you
all in this area?

ROSIE:

We were on a Jack the Ripper walk
and... kind of... left the group.

KATE:

Okay. Oh one more thing: (turns to
James) hand over the tape, please.

James looks pleadingly around the group, then, grudgingly takes the
tape out of the hand held video camera and hands it to Kate.

KATE:

Thank you. Now go home.

SCOTT:

Come on guys, let's go. There's
nothing to see here.

JAMES, SCOTT, ROSIE, HELEN and GREG walk away. ROB comes up to KATE.

ROB:

Who were they?

KATE:

Some people who were in the wrong
place at the wrong time, I think. I
am going to see them later on in the
week. So, do we have anything more?

ROB:

Yes. There is something that you
NEED to see.

ROB walks over to a wall near the bench and Kate follows him.
Scrawled on the wall is a message that reads "Catch me if you can"
with, once again, the initial "J" under it. Kate and Rob stare at the
message.

ROB: (CONT'D)

It's another message from your
friend "J".

KATE:

So it appears.

ROB:

Same killer?

KATE:

Definitely; nobody else would or could have known about the first message.

ROB:

What do you want to do?

KATE:

I want everything photographed. Get forensics to get a sample of the spray paint and get it analysed. Find out what kind it is, who sells it and then get information on every single can brought in London over the past couple of weeks.

ROB:

That's not going to be a small list.

KATE:

I don't care. When forensics has finished get the message scrubbed off the wall, the last thing I want is the press getting any whiff of this. Nobody says anything to anyone. Understood?

ROB nods and walks off, KATE walks into the crowd of police and underneath the police cordon. Karl appears out of nowhere and almost makes Kate jump.

KATE:

I thought that I told you to piss off?

KARL:

I'm standing behind the police cordon; I'm not obstructing your crime scene. Is it true that a message has been left?

KATE:

No comment.

KARL:

Well then, is it true you received a letter from the killer today?

KATE:

Where are you getting your information from?

Karl gives her a sneering look.

KARL:

No comment.

KATE:

You're a bastard. You know that?

KARL:

So you keep telling me. Back to this message though, it's a bit "Seven" isn't it? Which one of you is Brad Pitt?

Kate simply walks back under the police cordon. Karl walks away after realising he's getting nothing out of her.

37. INT. EDA'S ROOM, ROYAL LONDON HOSPITAL, NIGHT

Eda is still staring out of her window.

EDA:

You have got their attention now, haven't you? Look at all of those people out there, walking around, unaware that you are silently watching from the shadows, ready to make any one of them your next victim, to strike fear in people's hearts. It's just like before...

38. EXT. WHITECHAPEL ROAD, NIGHT

Another YOUNG WOMAN - CHRISTINE ROBERTS is walking along the Whitechapel road, talking on her mobile phone. She stops at an alleyway between two shops.

CHRISTINE:

Hello? You're breaking up. It must be my signal. I'll call you back in a minute. Okay? Bye.

Then, an unseen person grabs her into the shadows of the alleyway. She drops her mobile phone. There is total silence. Then, her mobile phone starts ringing, and a MAN is passing by, he looks down at the phone and sees a trickle of blood coming from the alleyway.

39. EXT. MITRE SQUARE, NIGHT

Kate is sat on a wall looking up at the sky, deep in thought. It is a lot quieter than before, but there are still a few OFFICERS around on the scene. Then, Kate's mobile phone rings, she gets it from her coat pocket and answers it.

KATE:

Hello, Detective Inspector Kate Hart speaking. Rob, hi... what's the matter? Are you serious? Okay, I'm on my way. (Pause) shit.

KATE hangs up the phone, and sits there in stunned silence for a moment. Then, she quickly gets up and walks away.

40. EXT. WHITECHAPEL ROAD, NIGHT

Back where Christine was murdered. Rob is interviewing the MAN who found the phone and blood; there are a few more POLICE about, and, Karl is once again there there, and writing stuff down; Rob notices this and goes over to him.

ROB:

Do you have some kind of radar that finds us? Kate is on her way and if she sees you here she will not be happy.

Karl gives Rob a hard look.

KARL:

I am here because the people of London have a right to know what's going on in their city. If they are in danger they need to be warned.

ROB:

Since when did you become the people's hero, Higgins? I rather had the opinion that you were nothing but a low life piece of slime, regurgitating blurred truths and misery for all to see.

KARL:

(Completely ignoring the last speech)
Do you think we have a serial killer on the loose, Detective Inspector?

ROB:

Here comes Kate, I'd leave if I were you.

KARL:

I've got all I need. See you around.

Karl walks off as Kate comes up to Rob.

KATE:

Please just tell me what happened, I can't think straight, I am that tired.

ROB:

A man was passing by here and he saw a mobile phone on the floor ringing, and he also saw a trail of blood by it, and came across the body of another young woman.

KATE:

There is no way we are going to catch the killer tonight. They are probably long gone.

ROB:

You are probably right. The best thing you can do right now is go home and get some sleep. I will clear up here and we will get back on it first thing in the morning, appeal for witnesses, even hold a press conference if needs be. Okay?

KATE:

(With a weak, tired smile)
Thank you, Rob.

ROB:

(Returning the smile)
Not a problem.

And with that, Kate walks off, leaving Rob in charge amidst all the hustle and bustle.

41. INT - STUDENT'S HOUSE, LIVING ROOM, MORNING

JAMES is lying on the sofa staring at the ceiling clearly deep in thought. Rosie enters the room, bright and bouncy.

ROSIE:

Have you been to bed?

JAMES:

Yeah. I didn't sleep though; far too many thoughts going around in my head.

ROSIE:

Me too. I kept thinking about that murder. You see it on the news all the time but it doesn't prepare you for seeing it with your own two eyes.

JAMES:

I can't believe she took my footage.

ROSIE:

Who?

JAMES:

That bloody police woman.

ROSIE:

Christ James I just don't believe you sometimes! Someone has been murdered and all you can think about is your bloody film!

JAMES:

Look, it's sad and everything but at the end of the day this film could be the start of something.

ROSIE:

I can't believe how insensitive you're being. It's just a documentary for university it is not going to be on BBC one or win any BAFTA awards!

Rosie storms over to a chair and sits down hard in it crossing her arms and throws James a filthy look. Scott enters the room with a book in his hands, and sensing the tension he tosses the book onto the coffee table and sits on an arm of the sofa.

SCOTT:

What's going on?

ROSIE:

James is being his usual tactful self.

JAMES:

All I said was...

Helen appears in the doorway in pyjamas, hair all askew.

HELEN:

If you lot are going to argue, do you think you could turn the volume down? I didn't get to sleep until gone three, have some consideration.

SCOTT:

Don't look at me, I just got up.

ROSIE:

Sorry Helen, I didn't mean to shout. James was being an arse again.

HELEN:

What's he done now?

JAMES:

You can talk to me; you know I am still in the room!

Just then, we hear the front door open and slam shut, and Greg comes into the room brandishing a newspaper.

JAMES: (CONT'D)

Where have you been?

GREG:

I went for a walk to clear my head, and picked up a newspaper. Look at the front page.

He holds up the newspaper and we see the headline "DOUBLE MURDER IN WHITECHAPEL", everyone looks at each other with obvious unease.

ROSIE:

Oh god, two people dead...

GREG:

Three; don't forget the woman found on the steps of Christ's church.

ROSIE:

Oh god...

JAMES:

You all are going to hate me for this and think that I a heatless bastard, but this is great for the film. No, listen to me the legend of an infamous serial killer against the backdrop of a twenty first century killer...

HELEN:

You're sick, you know that James?

JAMES:

Sick? I'm being realistic. It's sad that people have died but the world keeps on turning.

HELEN:

Do you really think we should be making a documentary on Jack the Ripper with all of this going on? Should we ask if we can do one on another famous London figure?

ROSIE:

Helen's right. I don't want to sound like a coward or anything but I don't think I would feel comfortable going around Whitechapel knowing there is a killer loose.

SCOTT:

Don't worry Rosie, I'd never let anything happen to you.

Rosie looks at Scott and blushes slightly; Scott has a very shy smile on his face.

JAMES:

Come on then guys; we have a documentary to make.

James jumps off the sofa and leaves the room.

HELEN:

Am I the only one who hates him sometimes?

42. INT - EDA'S ROOM, ROYAL LONDON HOSPITAL, MORNING

EDA is lying on her bed, her eyes are closed, but she is not asleep.

FADE TO -

43. INT. A LIVING ROOM, YEARS AGO - CONTINUOUS

The living room is in candlelight, we can just about make out figures dressed in hooded robes sat around a table, and at the end of the table we see a YOUNG EDA aged about 12, EDA'S MOTHER is sat next to her.

MOTHER:

It'll be alright Eda; we're just going to do exactly what we did last time. Do you remember? I want you to listen to Aleister and he's going to give you the name of the person he wants you to talk to. Then, all you need to do is talk to them using your special gift. You can do that, can't you Eda?

Young Eda gives her mother a frightened nod and then looks to the other side of the table where we see the unassuming man that Eda picked out of the crowd at the beginning - Aleister Booth.

Aleister gets up from his chair and goes over to Eda and crouches down by her chair and takes a piece of paper out of his pocket and unfolds it. He has a cold, unsympathetic smile that never reaches his eyes.

ALEISTER:

Okay sweetheart, its okay - don't be afraid. This is the man I want you to contact.

He hands young Eda the paper, she looks at it and closes her eyes. Aleister goes back to his seat. After a moment's silence -

YOUNG EDA:

I would like to speak to the man who calls himself Jack...

CUT TO -

44. INT. EDA'S ROOM, ROYAL LONDON HOSPITAL, DAY - CONTINUOUS

Eda is still lying on her bed, her eyes closed. Doctor Smith is standing at the end of the bed unnoticed by her.

SMITH:

Eda, are you alright?

Eda opens her eyes and looks at Doctor Smith.

EDA:

I'm fine.

SMITH:

Are you sure? You look drained.

EDA:

I said I am fine.

SMITH:

Who is "Jack"? I just heard you say that you would like to speak to the man who calls himself "Jack".

EDA:

You wouldn't believe me if I told you.

A slight awkward pause, then -

SMITH:

Nurse Friedman said you had a request.

EDA:

Yes, I would like to make a telephone call please.

CUT TO -

45. INT. INCIDENT ROOM, BETHENAL GREEN POLICE STATION, MORNING

KATE is stood by the whiteboard again, with several police officers getting ready for the briefing. They are all being noisy, Kate bangs her folder down on the desk, and everyone immediately falls silent.

KATE:

Ladies and gentlemen, while you were all sleeping two more women were being brutally murdered in Whitechapel. I want all uniformed officers in teams on the streets doing house to house. Knock on doors, talk to people at the bus stops, train station platforms, shop keepers, absolutely every single person you meet I want you to find out what they saw last night. I want family liaison officers at the homes of the victims' families. I also want a team going through the background of each of our three women, see if there's a connection. Anything you may think is trivial, I want to know about it, understand?

All officers nod and disperse. Rob comes over to Kate.

ROB:

Kate, there's someone on the phone who says she has information but will only talk to you about it.

KATE:

Okay.

Kate goes to the phone.

KATE: (CONT'D INTO PHONE)

Hello, incident room, Detective Inspector Kate Hart speaking.

EDA: (O.S)

Are you in charge of the investigation into the recent Whitechapel murders?

KATE:

Yes, I am. Do you have some information?

EDA: (O.S)

Yes I do, but I'd rather not discuss it over the phone.

KATE:

That's all right. Would you like to come down to the station?

EDA: (O.S)

I'm afraid that's not possible.

KATE:

Oh? Why not?

EDA: (O.S)

I'm staying in the Royal London Hospital. My name is Eda Harrison. I really do think it is in your best interest to come and see me.

The line goes dead. Kate stares at the phone for a moment and then replaces the receiver. Rob looks at her quizzically.

ROB:

Who was it, the local nutter?

KATE:

I don't know. Does the name Eda Harrison mean anything to you?

CUT TO -

45. INT. THE KITCHEN, THE KELLY HOUSE, MORNING

We are in the kitchen of the KELLY house. It is quite a posh looking house, very modern decorated, but definitely lived in. JANE KELLY is stood at the counter drinking a cup of coffee watching the small television on the counter. Kate is on television doing a press conference. Then, CONNOR KELLY comes into the room in his school uniform, bag slung over his shoulder.

JANE:

Good morning, Connor.

CONNOR:

Morning mum. (Looks at television)
what is Kate doing on the
television?

JANE:

It's to do with those murders around
Whitechapel - I must remember to
give Kate a call later. I called
your father earlier.

CONNOR:

You mean Pete.

JANE:

Connor, you may not like him at the
moment but at the end of the day, he
is still your father.

CONNOR:

And is he coming to my open evening?

JANE:

He can't. He apologised, but he has
to go away on business tonight.

CONNOR:

Roughly translated into he can't be
bothered as he's taking his latest
tart out.

JANE:

Connor, that's enough.

CONNOR:

Mum, don't cover for him. He doesn't
want to know either of us. I don't
know why you bothered phoning him in
the first place. He's not
interested.

JANE:

Let's just forget it, shall we? I
don't want you being late for school
again. They'll probably roast me
about that tonight at the open
evening.

CONNOR:

If they do, tell them to have a word with Ian Jenkins' parents. Ian's been stealing supplies from the art block.

Jane is amused by this.

JANE:

Thanks for that. Now, my appointment with your form tutor is 4.30. There's no unexpected surprises waiting for me is there?

CONNOR:

Of course not mum I'm a good boy, you know that.

He gives her an innocent holier than thou smile.

CUT TO -

46. A CORRIDOR, ROYAL LONDON HOSPITAL, MORNING

Kate is seated, looking a little on edge at being kept waiting. Doctor Smith comes up to her, and Kate stands.

SMITH:

Sorry to keep you waiting, I'm Doctor Smith - Eda's personal doctor. Now, I was a little surprised as Eda never gets any visitors. Is there anything you would like to know?

KATE:

I'm guessing she's the one who committed the five murders?

SMITH:

Yes, that's right. However, you must understand that Eda has always maintained her innocence. She admits to being part of a group, but believes they framed her for the killings.

KATE:

Who is this group?

SMITH:

They're called the circle of the black moon.

KATE:

I've never heard of them.

SMITH:

I've trawled the internet and found no record of them at all.

KATE:

Is she deluded?

SMITH:

Eda Harrison is a highly intelligent woman. She has an IQ of over one hundred and fifty and is extremely well read. However, her intelligence is also her downfall. She is ill. She believes the Circle of the Black Moon is real, yet cannot provide a scrap of evidence to prove this. Follow me; I have set up a conference room for you. Eda is waiting.

47. INT. CONFERENCE ROOM, ROYAL LONDON HOSPITAL, DAY - FROM HERE

Eda is sat nervously at the end of a long table. Kate and Doctor Smith enter the room.

SMITH:

Eda, this is Detective Inspector Kate Hart...

EDA:

Yes, I know.

SMITH:

I'll be outside if you need me.

Smith leaves, there is an uncomfortable silence between Kate and Eda.

KATE:

How are you?

EDA:

I'm fine, thank you for asking. You?

KATE:

I'm fine, thanks. You called me earlier this morning because you have information regarding the recent murders in the Whitechapel area?

EDA:

I do have information. Whether or not you believe me is another thing entirely.

KATE:

Miss Harrison...

EDA:

Please, call me Eda. Are you an open-minded person, Detective Inspector Hart?

KATE:

Eda, I am a detective with the murder squad. I have seen and heard many things over the years. I'm very open.

EDA:

I know. You've been through a lot in such a short space of time. Most people would have given up, but you've soldiered on, you've come out the other side and you're respected for that.

KATE:

Are you trying to read me?

EDA:

I'm sorry. I don't mean to. I hope I'm not making you feel uncomfortable. Do you know why I'm here?

KATE:

You murdered five people.

EDA:

That's not the reason. I didn't kill them. I couldn't have, but that's a different story entirely. I'm here because I see things. I see things that other people don't. I have visions.

KATE:

Like a psychic?

EDA:

Yes. You think I'm crazy, don't you?

KATE:

I haven't made up my mind yet.

EDA:

Let me tell you what I think. Allow me to tell my story before you make any harsh judgements. Please?

KATE:

Go ahead.

EDA:

The visions come and go. They're not constant. Lately I've been having them all the time and all of them have been about the murders in Whitechapel. I know the victims. I've seen the horror on their faces as they've had every last ounce of life snuffed out of them.

KATE:

I'm sorry to interrupt you Eda, but this isn't anything we don't already know.

EDA:

You're a busy woman I know and I'm sorry for taking up so much of your valuable time. It's not been easy for me having to witness such horror and not being able to do anything about it.

KATE:

What are you trying to tell me, Eda?

EDA:

The one you seek is an old enemy of London.

KATE:

An old enemy, what does that mean? Someone who has killed before? Are we talking about someone who has been in prison and is now free?

EDA:

Jack the Ripper.

There is a long, tense pause.

KATE:

So you're saying that the person who killed three women here in 2008 is the same person who killed five women back in 1888?

EDA:

I didn't expect that you would believe me.

KATE:

Believe you? Even the most open minded person in the world would find it difficult that a man could go on a murder spree over a hundred years apart. There's no wonder you're in a psych ward.

Kate stands up and goes towards the door.

EDA:

I can tell you who some of the targets are.

Kate stops and turns around to Eda.

KATE:

Who are you talking about?

EDA:

Jane Kelly and her son, Connor.
Descendants of an 1888 Jack the
ripper victim. Also five film
students who you met in Mitre Square
last night. Their lives are in
danger, too.

KATE:

How did you know all this?

EDA:

Sit down, please.

KATE:

I ask you again, how do you know
this?

EDA:

He shows me.

KATE:

Jack the ripper shows you?

EDA:

Yes.

KATE:

If this person really is jack the
ripper and he has targets, why did
he kill three random women?

EDA:

He wanted to get your attention.

KATE:

Well, he's certainly done that.
Look, I'm going to go now. I'll have
a talk to the students and to Jane
and Connor and tell them to be on
the look out for any strange men in
black capes.

EDA:

You don't believe me, do you?

KATE:

I'm having trouble believing you
Eda, yes. I'm sorry, but if you
actually take a step back and listen
to yourself, you must realise how
implausible this all sounds.

EDA:

Before you go, promise me one thing.

KATE:

Go on.

EDA:
Take care of yourself.

Kate gives Eda a look, knocks on the door, and leaves the room, Eda is left alone.

48. EXT. THE KELLY HOUSE, FRONT, DAY

Kate's car pulls up at the front of the house, parks, Kate gets out and knocks on the front door, Jane answers, and they both go in the house.

49. INT. THE KELLY HOUSE, KITCHEN, DAY

KATE and JANE walk into the kitchen.

JANE:
Would you like a coffee?

KATE:
Yes, please.

JANE puts the kettle on.

JANE:
It's nice to see you. I thought you were working today?

KATE:
That is partly why I am here.

JANE:
What has he done?

KATE:
Who?

JANE:
Connor.

KATE:
No, it's nothing like that.

JANE:
Oh! Thank god...

KATE:
Why would you think I was here about Connor?

JANE:
It's nothing; we are just having a few problems.

KATE:
He's a good kid. You know that.

JANE:
Yes, I do. So, what are you here about then?

KATE:

It's a little hard to explain...
have you heard about the recent
murders in Whitechapel?

JANE:

I have seen about them on the news
briefly. Why do you ask?

KATE:

Well, I questioned a woman today. A
woman who claims to be psychic...

JANE:

(Disbelievingly)
Oh god...

KATE:

Well, that was my first reaction
too. The thing is she mentioned you
and Connor by name, saying you were
in danger.

JANE:

Why on earth would Connor and I be
in danger?

KATE:

She claimed that the killer was Jack
the Ripper.

JANE:

Jack the ripper? As in 1888 Jack the
ripper?

KATE:

Yes.

JANE:

You don't honestly believe her, do
you?

KATE:

I don't know. It's just...if you'd
been at the hospital this morning
and spoken to her...she was so
certain, the determination in her
voice was so clear. She really does
believe she hears these voices and
she believes Jack the Ripper is the
killer.

JANE:

Kate, look at me. You're a level
headed police officer, which is why
you've made it to detective
inspector. You can't be taken in by
ramblings of a crazy woman.

KATE:

You're right. I know you're right.

JANE:

Of course I'm right. Look, why don't you come over for lunch this Sunday?

KATE:

I'd like that.

We hear the front door open and close, Connor walks in.

CONNOR:

Hi mum, I thought I'd come home for lunch. Hello, Kate.

KATE:

Hello, Connor. How are you?

CONNOR:

I'm okay.

KATE:

Doing well at school?

CONNOR:

Yes, it never changes.

KATE:

(Jokingly)
Just don't let me catch you skipping school or I'll put you into a detention centre.

CONNOR:

(Also joking)
You could try...

KATE:

Right, I should go the work never ends. I'll give you a call tomorrow okay Jane? Connor, I'll see you soon.

CONNOR:

Bye, Kate.

KATE leaves.

CONNOR:

What was all that about?

JANE:

I think that Kate has been working a little too hard. And I am not convinced she is really over the death of Michael. Anyway, what can I get you for lunch?

50. EXT. FRONT OF CHRIST'S CHURCH, AFTRENOON.

James, Scott, Rosie, Helen and Greg walk to the front of the church and stare up at it.

GREG:

This is where that woman died -
Charlotte. I wonder who killed her.

SCOTT:

Probably someone with a meaningless
job, no girlfriend and gets little
social interaction. They Might even
still be living with their mother.

ROSIE:

That's true that isn't it? They
always live with their mum's and
have low paid jobs.

SCOTT:

Maybe it's the frustration of not
doing anything with their lives that
makes them go to the extreme. We all
have a breaking point; some of us
scream or kick a wall for release,
some visit prostitutes or go
clubbing seven nights a week. If
you're a loner and don't have any
form of social interaction it's
going to build up inside until you
just snap.

GREG:

Since when did you go in for all
this psychology crap?

SCOTT:

I took psychology as an A level. I
did very well.

JAMES:

If you guys are going to piss about,
can you at least do it out of shot?

ROSIE:

What are you doing?

JAMES:

Getting some tracking shots, then I
want you to do a piece to the
camera.

ROSIE:

But I've not got anything prepared.

JAMES:

I wrote something last night (hands
her a piece of paper)

ROSIE:

Oh, right. You could have said something this morning. I would have worn something better and done my hair a least, Helen, have you got a brush with you?

HELEN:

No, I didn't bother bringing anything. I didn't think we'd be out long. This isn't going to take too long is it James; only I've got my dress to pick up for the ball tonight.

ROSIE:

What are you wearing?

HELEN:

The baby pink one we saw with the straps and the mauve belt. And I'm having my hair up. How about you?

ROSIE:

The black floor length one that we saw last week, I hope I've got the boobs for it!

HELEN:

Oh, don't worry you will look gorgeous. You'll definitely fill it!

They both giggle, and stop when they notice Greg smiling at them, obviously amused, Scott looking embarrassed about it all and James giving them both a sour look. Rosie gives an apologetic smile and stands on the steps of the church.

ROSIE:

Am I okay here?

JAMES:

Perfect, now do your introduction, like the speech you gave us in the coffee shop whilst walking down the streets, then the piece I wrote. Okay?

ROSIE:

Okay. Fame at last, eh Helen?

JAMES:

Action.

ROSIE:

It was in 1888 when the city of London was gripped by fear. When darkness fell, the working girls of Whitechapel walked the streets in constant fear of becoming the latest victim...

JAMES:

Cut!

ROSIE:

What did I do wrong?

James is looking up at the sky, the clouds have suddenly become very dark, and an icy wind is building up. It gets darker and darker, until -

51. EXT. FRONT OF CHRIST'S CHURCH, VICTORIAN LONDON, NIGHT

It is no longer modern London. The streets have cobbled and once again we see lots of people in Victorian dress. A PAPERBOY walks past.

PAPERBOY:

Extra! Extra! Double murder in
Whitechapel!

James, Scott, Rosie, Helen and Greg huddle together in a group.

SCOTT:

Um, Guys...

GREG:

What the hell...?

A POLICEMAN walks past the GROUP.

ROSIE:

(To POLICEMAN)

Excuse me - can you help us?

The policeman just walks by as if he hasn't seen rosie.

GREG:

This is totally wrong...

HELEN:

(Sarcastically)

No, really?

ROSIE:

Is this a dream?

Rosie slaps James.

JAMES:

OW! What was that for?

ROSIE:

I guess not...

SCOTT:

How did we end up in Victorian
London?

GREG:

It's impossible!

HELEN:

Look around yourself! I guess it isn't as impossible as you would think...

SCOTT:

I don't think anyone around here can see us or hear us, either...

Just then, we see a WOMAN - Charlotte Highfield (The character who dies at the beginning of the film) walking towards The students.

GREG:

Oh my god...

ROSIE:

What?

GREG:

(Pointing to Charlotte)
That woman over there.

HELEN:

What about her?

GREG:

Don't you recognise her?

JAMES:

She looks vaguely familiar...

GREG:

She should - her picture was on the front of the newspaper - she was found dead outside the front of Christ's Church a couple of days ago.

JAMES:

That's impossible! How could she be here?

SCOTT:

Question: how do we get out of here?

Suddenly, all of the VICTORIAN PEOPLE in the street stop dead and give the group piercing looks.

JAMES:

I think they can see us now...

Then, as quickly as it happened, all the buildings return to normal, daylight returns and we are:

52. EXT FRONT OF CHRIST'S CHURCH, PRESENT DAY, AFTERNOON

James, Scott, Rosie, Helen and Greg look around themselves, at a loss to explain what just happened.

HELEN:

I don't think I want to do this anymore...

ROSIE:

I agree with Helen, I'm not backing out or anything, I just think that they're things going on here that we can't explain and I'd rather we did something different.

JAMES:

Are you nuts? Do you have any idea what we just witnessed?

HELEN:

Yes, we saw a dead woman who, for some reason, was very much alive and a load of Victorian people. Now, I know you have ambitions of being a great movie director James and I really admire you for it. You have the guts and the determination to achieve everything you want out of life. However, I think we should leave this alone. I don't know what happens to us when we die and I never thought of an afterlife before and you're probably going to take the piss out of me or something, but we have stirred something up here that we shouldn't have. Now, I'm going home to have a long hot bath, drink my body weight in vodka and get ready for the ball.

Helen leaves, the rest of the group look awkwardly at each other and leave too.

53. INT. KATE'S OFFICE, POLICE STATION, EARLY EVENING

Kate is sat at her desk, reading a book and there are many other books piled onto her desk. Then, Rob comes into her office with an envelope in his hand.

ROB:

Kate, there's another letter for you.

Kate buries her head in her hands momentarily, and then looks back up at Rob.

KATE:

Read it to me, please.

Rob opens the letter.

ROB:

(Reading the letter)
"Now that I have your attention it is time for the real game to begin. My knife is nice and sharp and ready. You know who I am after, have fun guessing who will die first. Yours truly, Jack". Would you like to tell me what is going on?

KATE:

The other day I interviewed a woman who claims she is psychic, and that the killer is Jack the Ripper.

ROB:

Jack the Ripper?

KATE:

She also claimed that the lives of two of my friends and those film students I met are in danger. Do you understand?

ROB:

Surely you don't believe her?

KATE:

What un-nerves me the most is the way that a lot of the stuff matches up: the taunting letters, writing on a wall...

ROB:

Kate, you're just tired...

KATE:

Yes, I am tired. I have hardly slept since these murders began.

ROB:

Go and get some sleep. I can hold the fort for a while.

KATE:

I can't, I was just on my way out to go and see those students.

ROB:

Do you want me to come with you?

KATE:

No thank you. There is no point in both of us chasing this up. (She gets up and goes to door) I'll call you later.

ROB:

I'm worried about you, Kate.

KATE:
 (Smiling warmly)
 Thanks, Rob.

Kate walks out of the office leaving Rob looking concerned.

54. INT. STUDENT'S HOUSE, LIVING ROOM, EARLY EVENING

We hear someone come thundering down the stairs, then, Helen walks into the living room, talking into the phone, dressed in a big pink dressing gown and her hair wrapped in a towel. She is looking for something as she is rooting around during the conversation.

HELEN:
 Mum, I am fine. Listen to me, you have nothing to worry about, the murders were nowhere near me mum. I don't think you realise how big a place London is mum. I'm fine honestly. Yes, I'm taking all the usual precautions. I don't go anywhere without Rosie. Yes, I've got my whistle and alarm, don't worry. Look mum, I'm going to have to go, I need to get ready for this ball tonight and I can't find my hair straighteners anywhere. Yes, I love you too, goodbye.

Helen takes one last look around, and then leaves and we hear her thunder back upstairs to -

INT. STUDENT'S HOUSE, LANDING, EARLY EVENING - CONTINUOUS

Helen walks past Greg's room, and sees that the door is open and Greg is sat on the edge of his bed, dressed in his suit, his tie loose around his neck, thinking with a deep frown on his forehead. Helen stops.

HELEN:
 What's wrong?

Greg looks up at Helen and offers her a weak smile.

GREG:
 Nothing, I was just thinking. That's all.

Helen walks into Greg's room.

INT. GREG'S ROOM, EARLY EVENING - CONTINUOUS

HELEN:
 No, come on, something's bothering you. It's not like you to sit alone in your room. Is it about what's happened today?

GREG:

What do you think was going on?

HELEN:

I honestly don't know. I was thinking about it while I was in the bath and all I could come up with was some form of mass hallucination, but things like that don't happen, do they?

GREG:

Not really. I mean, we were there weren't we? We were all in Victorian London, the smells, the clothes, everything, it was all real wasn't it?

HELEN:

Yes, it did appear as if we were in Victorian London, but that would suggest some kind of time travel and we don't have a TARDIS. Look, Greg, what happened today was weird, but until we try and work out what happened, there's no sense in dwelling on it is there?

GREG:

No, I suppose not.

Greg stands, Helen comes up to him and starts doing his tie.

HELEN:

So, why don't you give me a hand in finding my hair straighteners and we can all go to this ball, have a few dances, get drunk and then tomorrow, when the hangover has worn off, we can all sit down and talk about this together, Agreed?

GREG:

Agreed.

Helen has finished doing his tie; she stands and looks at him.

HELEN:

You scrub up well, Mister Joseph.

Greg gives her a little smile. We hear Rosie's voice call:

ROSIE: (O.S)

Helen! I've found your straighteners!

Helen dashes out of the room, Greg grabs his wallet and puts it in his pocket and heads downstairs.

INT. STUDENT'S HOUSE, LIVING ROOM, EARLY EVENING - CONTINUOUS

Greg walks into the living room, the front door opens and Scott walks in, and Kate follows him in.

GREG:
What's going on?

SCOTT:
You're ready early. You look good
though.

GREG:
I said, what's going on?

SCOTT:
Detective Inspector Hart pulled up
as I was turning the corner. I'll go
get the others.

Scott dashes upstairs.

GREG:
Does this have to be tonight?

KATE:
This won't take long and is a matter
of urgency. The sooner we start, the
sooner we finish and you can go to
the ball.

We hear everyone coming down the stairs and they all gather in the living room in various states of getting ready for the ball.

JAMES:
What's she doing here?

KATE:
I'm sorry to interrupt you all
getting ready but as I was saying,
this is a matter of some urgency.
Now, you may think I'm going mad,
but has anything strange or bizarre
happened to any of you recently?

All of the students exchange eye contact and furtive looks.

KATE: (CONT'D)
Well, I can see from your furtive
looks that my question wasn't as
bizarre as I thought it to be.

SCOTT:
When you say bizarre, how bizarre do
you mean?

KATE:
What happened?

Greg coughs to clear his throat.

GREG:

This afternoon we were at Christ's Church doing some filming for a documentary we have to do and... I can't even say it.

KATE:

Why not?

GREG:

Because it's stupid, that's why not. It sounds pathetic. You'll think we're on drugs or something.

ROSIE:

We were at the church, then everything went dark and things changed. The next minute we were all in Victorian London. There were people in all that old fashioned clothing, straight out of Dickens. It was as if the world had changed. There was the smell and everything.

KATE:

Okay, I am going to tell you something highly confidential and it is not to leave these four walls, okay? Have any of you heard of a woman called Eda Harrison? (Sees their black expressions) no? She is currently living in the psychiatric unit of the Royal London Hospital. She was convicted of murdering five people. Earlier this week, she contacted me saying she had information regarding the recent killings. I went to interview her and she said the murderer was an old enemy of London. When questioned further, she mentioned two friends of mine who she couldn't possibly have known about and also you five.

SCOTT:

What about us?

KATE:

I'll come to that in a moment. The old enemy of London is Jack the Ripper. She believes he is responsible for the latest killings.

JAMES:

Jack the ripper? Do you have any idea how stupid that sounds?

KATE:

Of course I do and under normal circumstances I would have dismissed them as the ramblings of a crazy loon. However, she said two of my friends were in danger. She also knew they were direct descendants of one of Jack the Ripper's victims, Mary Kelly.

ROSIE:

Wow, you know a descendant of Mary Kelly?

SCOTT:

So, where do we fit into all of this?

KATE:

Eda Harrison also mentioned you five. She said the two friends of mine plus the five students I had recently met were in danger. Now, I have no evidence that anyone's life is in danger and neither of you fit the signature of the killer who seems to be operating in London at the moment. However, I just wanted you to know the score so you can take appropriate action.

JAMES:

And what is the appropriate action of a mental case signing your death certificate?

KATE:

There is evidence, found at the crime scenes and letters sent to me which point to somebody copying Jack the Ripper. Now, Eda is mentally ill and has got it into her head that it is the original Jack the Ripper doing these killings. I have no idea how she is getting her information about the crimes, but she's getting it from somewhere. All I am saying to you is to take extra care when you're out, don't go alone; add extra locks, the usual.

JAMES:

Can I ask you a question? You seem like a very intelligent woman, so what do you make of this?

KATE:

I think Eda is disturbed and the killer is flesh and blood, not some apparition. Therefore, I intend to catch him. I am here just to let you know what is happening. You can take what I have said with a pinch of salt or you can take it on board and take precautions. The choice is yours.

JAMES:

Well, thank you very much for scaring us half to death, as you can tell by Greg's monkey suit and Helen's half straightened hair that we're getting ready for a night out. So, unless you want to arrest any of us, I think your work here is done.

KATE:

Right, well, thank you for your time. I hope you have an enjoyable evening.

Kate leaves, everyone looks deep in thought.

JAMES:

Right, come on everyone - we have to be out in thirty minutes. Chop chop.

He leaves the room.

ROSIE:

This is all becoming too much of a coincidence.

FADE TO

55. EXT. UNIVERSITY, MAIN ENTRANCE, NIGHT

We see lots of students going into the university - among them James, Scott, Rosie, Helen and Greg.

56. INT. A LARGE HALL, UNIVERSITY, NIGHT

The ball is in full swing. There are lots of STUDENTS all very smartly dressed in suits or smart, flowing dresses, a band is playing on a make-shift stage, the person playing lead guitar is SIMON JENKINS - Rosie's brother. There are two mirrors that stretch the whole length of the ceiling, there are various decorations strewn about, people are drinking, dancing and generally having a great time. We then see the gang enter the hall. THEY walk past the stage and ROSIE gives SIMON a little wave and a smile. THE GANG go and get a drink and then watch the band. The song ends and Simon comes off the stage and to them all.

SIMON:

Rosie! I was beginning to think you wouldn't show up!

ROSIE:

What, and miss my little brother? No way!

ROSIE and SIMON hug.

SIMON:

Well, I wouldn't be playing here if it weren't for you, would I? How are the rest of you guys, then?

GREG:

Not bad, thanks.

JAMES:

Been better.

ROSIE:

Just ignore James. He's always in a bad mood. Do you want to stay at our place tonight to save you travelling back?

SIMON:

Yeah, that would be good. Thanks.

ROSIE:

That's what big sisters are for.

HELEN:

The party seems to be in full swing.

SIMON:

Yeah, it's a good crowd tonight. But, we have more songs; so, if you see anyone with lit fire torches or pitchforks, tell me ok?

ROSIE:

We will unless it's us with the torches and pitchforks.

SIMON:

Of course! Look, I had better go; we start again in a minute. I'll catch up with you later, okay?

ROSIE:

Yeah, see you later squirt.

SIMON leaves the group and gets back on stage, then, we see Connor crossing the dance floor, drink in hand, talking to a GIRL. James sees Connor..

JAMES:

Isn't he a little young to be here?

HELEN:

We were all that age once. Leave him be. He's not hurting anyone.

SIMON:
 (Onstage, at microphone)
 Okay, we're back, and we're going to
 slow things down a little.

THE BAND starts playing a slow song.

Helen gives Scott a significant look; Scott goes up to Rosie and nervously clears his throat.

SCOTT:
 Rosie, would you like to uh maybe
 have sort of a dance with me?

ROSIE:
 (Beaming)
 I would like that very much.

Rosie and Scott walk off across the dance floor and start to dance.

ROSIE:
 I had no idea you could dance.

SCOTT:
 I'm a man of many talents.

ROSIE:
 I love a man with depth.

SCOTT:
 Would you like to go out for
 something to eat sometime?

ROSIE:
 (Jokingly)
 Scott, we live together - we eat
 together all the time!

SCOTT:
 I meant just you and me...

ROSIE:
 Why, Scott Young - are you asking me
 on a date?

SCOTT:
 I believe I am, Rosie Jenkins.

ROSIE:
 I'd love to.

Rosie kisses him on the cheek, Scott smiles very widely and goes bright red - proud of himself that he has managed to ask something he has wanted to ask for a very long time.

CUT TO -

A CORNER OF THE HALL

We see a SHADOWY FIGURE standing in the corner of the hall.

CUT TO -

THE CEILING MIRRORS

We see small cracks starting to appear in the mirrors, whilst people dance below, unaware.

CUT TO -

THE DANCE FLOOR

Connor and the Girl are talking, then, a small piece of glass falls on Connor's shoulder.

CONNOR:

What the... (Looks up and sees
cracks in the mirrors) JESUS CHRIST!

CUT TO -

THE CEILING MIRRORS

The cracks are getting larger and more and more bits of glass are falling down.

CUT TO -

THE STAGE

SIMON and the band have stopped playing and are looking on, terrified.

SIMON:

Oh my god...

CUT TO -

THE DANCE FLOOR

James, Helen and Greg scatter together.

JAMES:

What the hell is going on?

GREG:

EVERYONE FIND COVER!

Rosie and Scott run over to James, Helen and Greg.

CUT TO -

LONG SHOT OF THE HALL

We see that there is a large piece of glass above Connor's head ready to snap off.

CUT TO -

THE DANCE FLOOR

Rosie has noticed the piece of glass above Connor's head.

ROSIE:
HEY! GET OUT OF THE WAY!

Rosie runs back across the dance floor and shoves Connor out of the way, sending Connor reeling across the dance floor. We can see that the glass has already snapped off, Rosie looks up for a split second

CUT TO -

THE STAGE

Simon is looking on in complete horror.

SIMON:
ROSIE!!

Simon leaps off the stage and runs across the dance floor.

CUT TO -

THE DANCE FLOOR

The dance floor is covered with broken glass, the glass has stopped falling from the ceiling and people are crowded around something (ROSIE'S body - which we don't see) including James, Scott, Helen Greg and Simon who are looking numb and pale with shock. - Helen begins to cry and Greg puts a consoling arm around her.

CUT TO -

57. EXT. UNIVERSITY COLLEGE LONDON, FRONT ENTRANCE, NIGHT

There are lots of POLICE bustling about. James, Scott, Helen, Greg and Simon are sat on the steps, in a state of shock. HELEN now has her arm around Simon; Greg is smoking a cigarette purely for something to do with his hands.

GREG:
This isn't real...

SCOTT:
It can't be happening...

JAMES:
She died to save somebodies life.

SCOTT:
She's a hero.

HELEN:
I feel as if my insides have been replaced with concrete.

Simon comes up to them all.

SIMON:
Hey.

HELEN:
How are you feeling?

SIMON:
I... don't know. The only feeling I
have is that of wanting to be sick.

JAMES:
I'm so sorry.

Simon gives James the smallest of smiles to say "Thank you" then, he notices Scott just sitting and staring and goes and puts his arm around him.

CUT TO -

EXT - UCL, FRONT, PAST THE CORDONS, NIGHT - CONTINUOUS

Kate is just arriving to the chaos. She surveys the scene and Karl comes up to her. Kate sighs heavily.

KATE:
Why is it that wherever I turn I see
you?

KARL:
Just lucky I guess.

KATE:
What do you want?

KARL:
I want to know what's going on.
We're not allowed in any further.

KATE:
Well of course you're not. That
building is a place of education,
where some of the greatest minds in
the country teach our next
generation. We don't want a gutter
hack sullyng the place now do we?

KARL:
OK, I'll let you have that one, but
come on Kate, give me something to
work on here. All the press liaison
officer is telling us at the moment
is that there's been some kind of
incident in there and a few students
are injured.

KATE:
And that's my problem how?

KARL:
What kind of incident? How many are
injured? Who is to blame?

He grabs her sleeve a little desperately.

KATE:

Karl, as you can see, I've just arrived so I'm clueless as to what's happened. All I know is the same as you. Now, let go of my sleeve please, this was an expensive coat and I don't want to have to get it dry cleaned because it has your cheap aftershave all over it.

Kate steps under the cordon, to be greeted by Rob.

KATE:

What happened?

ROB:

The ballroom was decked out for the Autumn Ball. Everything was going well until the ceiling mirrors collapsed.

KATE:

How many casualties?

ROB:

About fifty injured and one fatality.

KATE:

Oh bloody hell...

ROB:

The fatality was Rosie Jenkins.

KATE:

As in the same Rosie Jenkins I interviewed a few hours ago?

ROB:

Yes, the very same.

KATE:

Oh my god.

ROB:

What do you want to do?

There is a long pause; Kate looks around herself, then

KATE:

Phone the Royal London Hospital. I want a meeting with Eda Harrison as soon as I'm done here.

ROB:

But it's gone midnight Kate.

KATE:

I don't care what time of day it is or what she's doing, I want her up.

ROB:
Okay, anything else?

KATE:
Where are the rest of the students?

ROB:
They're over there on the steps; the
guy in the leather jacket is Rosie
Jenkins' brother, Simon. He was
playing in the band and saw his
sister die.

KATE:
Jesus Christ...

CUT TO -

EXT. UCL FRONT ENTRANCE, NIGHT - CONTINUOUS

The gang and Simon are in the same positions as before.

SIMON:
I should go home.

HELEN:
No you're not. The plan was for you
to spend the night with us and that
still stands. We will take care of
you.

Kate comes over and joins the group, Rob behind her.

KATE:
Hello...

JAMES:
What the hell do you want?

KATE:
I came to offer my condolences.

JAMES:
Bollocks!

HELEN:
James!

JAMES:
You're right Helen that was rude of
me. Say your condolences, then go
and climb back under your rock and
leave us in peace.

KATE:
I know that you are all upset...

JAMES:

Don't you dare try and tell us how to feel! Do you know who this woman is, Simon?

SIMON:

No.

JAMES:

This is the woman who, just a few hours ago came to our house and predicted our deaths.

SIMON:

What?

JAMES:

Yes, she said that some crazy woman who was locked up for murdering five people had some mystical vision that we are all in some kind of danger.

SIMON:

Is this true?

KATE:

I'm investigating a series of murders and I was given information from a psychiatric patient who believes she has conversations with the dead.

SIMON:

But did you tell my sister she was going to be killed?

ROB:

She didn't give names or details. She said the lives of these students were in danger.

SIMON:

And you did nothing about it?

KATE:

I went round and warned them.

SIMON:

Is that all? You went round and had a cosy little chat? You should have protected her!

Kate turns away and notices someone sat on a nearby bench - Connor, looking blank.

KATE:

Oh my god - Connor.

She rushes over to the bench.

KATE:

Connor - what the hell are you doing here? Are you okay?

CONNOR:

That girl saved me...

KATE:

Who?

CONNOR:

That girl, the dead girl, she pushed me out of the way when the glass was over my head. I just froze. I couldn't move. The next thing I remember, she's pushing me out of the way and the glass snapped off and it went into her head. The whole thing just went into her. She saved me and she died.

KATE:

Oh, Connor...

She sits down next to him and hugs him tightly.

CONNOR:

I didn't know. She didn't have a clue who I was, yet she just pushed me, a complete stranger, out of the way. Why? Why did she do that?

KATE:

Some people are like that. They help you no matter who you are.

CONNOR:

Yes, but it's my fault she's dead.

KATE:

Connor, don't say that. It wasn't your fault.

CONNOR:

I shouldn't have even been in there.

Connor reaches into his jacket pocket and pulls out a fake ID card and hands it to Kate.

KATE:

Where did you get it?

CONNOR:

I made it myself. I scanned in a friend's NUS card and put my photo on.

Kate puts the card into her pocket.

KATE:

This is just between you and me.
Understand?

Connor nods and puts his head onto Kate's shoulder. James comes storming over very quickly, Helen, Scott, Greg and Simon behind him.

JAMES:

It was you!

KATE:

What's going on?

HELEN:

What's wrong James?

JAMES:

He was the one Rosie pushed out of the way. He was just standing there. If it wasn't for Rosie, it would have been him who'd been killed.

SIMON:

Is this true? My sister saved your life?

Connor nods, not looking at anyone.

JAMES:

He shouldn't even have been in there; you're not even a uni student are you? Look at his tie, that's one of the secondary school ties.

James picks Connor up off the bench by his jacket and throws him on the floor. Kate stands up and picks Connor off the floor.

JAMES (CONT'D):

You little bastard, you sneaked your way in and Rosie died for it. You should be done for murder.

KATE:

Lay one more finger on my nephew and I'll have you for assault, you'll spend the night in the cells and tomorrow you'll be up in front of a magistrate for GBH.

JAMES:

Oh, he's your nephew? Well, I doubt he'll even get a warning then. Big surprise. Come on guys, let's go.

James storms off, the rest of the group look at Kate apologetically, then leave. Rob comes over to Kate and Connor.

KATE:

Did you phone the hospital?

ROB:

Yes, they're getting her ready but they're not happy about it.

KATE:

Well, next time I'll just make sure that crime happen within visiting hours. Dome a favour please Rob and take Connor home. I'll speak to you in the morning.

Kate gives Connor one last hug and walks off.

FADE TO -

INT. MEETING ROOM, ROYAL LONDON HOSPITAL, NIGHT

Eda is sat at the end of the table again; her head slumped into her hands. Then, she becomes aware of someone else in the room, turns around on her chair and sees Rosie stood behind her, still in her ball dress.

She looks very pale and translucent and has drops of blood slowly trickling down her face. She has a nasty smile on her face.

ROSIE:

Look at what you've done to me, Eda.
More of us will die unless you do what he wants.

EDA:

I... I can't...

ROSIE:

My blood is on your hands, Eda...

Rosie takes Eda's hand and wipes it on her face, Eda's hand becomes covered in blood, and she lets out a small scream. Then, Rosie wipes her own hand over her head, which also becomes covered in blood, and smears it on Eda's face.

Eda closes her eyes, and then we hear Kate's voice:

KATE:

Eda, are you okay?

Eda opens her eyes, and Rosie is not there, nor is there any blood. She turns around and sees Kate at the other end of the room.

EDA:

Yes, I'm fine.

KATE:

I know it's late, but I needed to talk to you.

EDA:

One of the students has died.

KATE:

How did you know?

EDA:

She just told me. Rosie, isn't it?
She was just here.

KATE:

Is this some kind of a test?

EDA:

What do you mean "A test"?

KATE:

I don't believe what you told me
earlier so you had one of the
students killed to make me think
we're looking for Jack the Ripper?

EDA:

How could I kill one of them when I
am locked away in here?

KATE:

You tell me.

EDA:

You must believe me; I'm not doing
any of this!

KATE:

Then tell me who is.

EDA:

If I tell you, he will kill me.

KATE:

Who will?

EDA:

The one who is controlling it, I'm
sorry I can't.

KATE:

Eda, I've checked your records. I've
spoken to your doctors and nurses
and you haven't had any visitors
since you were brought here. This is
a secure unit, there is no way
anyone can come here and kill you.

EDA:

But you don't understand. None of
you understand.

KATE:

I'm getting tired of this now Eda.
Do you want me to arrest you for
obstructing a police investigation,
for withholding evidence?

EDA:

Do you know something, I'm tired of all this. If he was to come and kill me, then let him kill me. I wish I'd been more like you, you're so strong. You're mind is so powerful. You have great character and affection. You tear yourself up over the people you're trying to help but who's helping you? Who do you have to look after you?

KATE:

I look after myself. I had someone, once... but all that was taken away from me. Who looks after you?

EDA:

Nobody, that's why I'm here, It's all over for me. If I give you the name of the man who is doing this he will get to me and he will kill me, but what kind of a life do I have in here? You need to look for Aleister Booth. Find him and all this will end.

59. EXT. A CEMETARY, A FEW DAYS LATER, DAY

It is ROSIE'S funeral. There is a large crowd of PEOPLE; a VICAR is reading the last rites. WE see ROSIE'S MUM AND DAD looking inconsolable. Kate is in the very back with Rob; we focus on James, Scott, Helen, Greg and Simon. They talk in quiet voices.

SCOTT:

I'm so sorry, Simon.

GREG:

We shouldn't have gone to the ball.

SIMON:

Please, stop blaming yourselves.

HELEN:

There are many things that we could have done but didn't do.

SCOTT:

We all loved her.

HELEN:

(Puts her arm around SCOTT)
Yeah.

James looks around and sees Kate and Rob at the back.

JAMES:

What's she doing here?

HELEN:

She's probably just come to pay her respects.

JAMES:

Respect? She doesn't know the meaning of the word.

GREG:

James if you do anything to upset any of Rosie's family or friends I will cause you some serious physical pain. Do you understand?

James just nods. Then, the vicar has finished, and they all take turns to throw a handful of dirt onto the coffin, along with the mum and dad.

HELEN:

Simon, if you ever need anything, you know where we are.

SIMON:

Thank you, guys. I will do. Look, mum and dad have put a bit of a spread on at a hotel round the corner. It's not much, just for people to have a chat and stuff; you're more than welcome to come along.

HELEN:

Yeah, we'd like that.

They all start to walk off, except for Scott.

SCOTT:

I'm going to stay here for a while; I think I need to be alone. I'll see you all back at the house.

Helen gives Scott a big hug, and then everyone silently walks away. When everyone has gone, Scott takes a rose from the piles of flowers, kisses it and throws it onto the coffin.

He then becomes aware of someone standing next to him; it is Rosie, looking radiant. Scott looks at her in disbelief.

SCOTT:

Rosie, I thought I'd lost you...

ROSIE:

You'll never lose me, Scott.

SCOTT:

I miss you.

ROSIE:

I miss you, too.

SCOTT:

What am I going to do without you?

ROSIE:

You are surrounded by wonderful friends. You won't be lonely, and we will be together soon enough. I promise.

Scott looks away briefly, and then looks back and Rosie isn't there. He looks back down at the coffin.

SCOTT:

I love you.

CUT TO -

INT. KATE'S CAR, DAY

She is parked by the cemetery. She is in the driving seat, Rob in the passenger seat.

ROB:

Are we going then?

KATE:

This case is doing my head in.

ROB:

I know what you mean.

KATE:

Have we made any headway on finding this Aleister person?

ROB:

We're not. The guy doesn't have a criminal record and he's not on the electoral register. I've checked with the department or work and pensions, the local housing offices and come up with less than zero. Did you ever think that maybe Eda was lying?

KATE:

What do you mean?

ROB:

Well, look at her. She's locked up for going loopy and killing five people. She claims to see the dead and believes Jack the Ripper is going around killing woman. Do you honestly think this Aleister bloke exists outside of her mind?

KATE:

I really don't know. But why can't I get her out of my head?

ROB:

Because that's what she does. She's a complete nut job who should be strapped to a gurney and given several volts of the finest electricity there is. Now come on, we'll get back to the station and look through all the evidence again together.

Kate starts the engine and they drive off.

FADE INTO -

61. EXT. FRONT OF CHRIST'S CHURCH, SPITALFIELDS, DAY

James, Scott, Helen and Greg walk to the front of the church. James is armed with his video camera.

JAMES:

Are you sure that we are ready to start this again?

HELEN:

It's for the best.

JAMES:

Okay then, Helen - stand on one of the bottom steps and I'll try and get you into focus.

62. JAMES'S VIDEO CAMERA P.O.V

James points his video camera towards the bottom steps of the church, and, we see TWO VICTORIAN GIRLS skipping with ropes and singing a rhyme:

VICTORIAN GIRLS:

I'm not a butcher; I'm not a Yid not yet a foreign skipper, but I'm your own light-hearted friend, yours truly Jack the Ripper...

63. EXT. FRONT OF CHRIST'S CHURCH, SPITALFIELDS, DAY

James lowers his camera and looks at the spot where the girls were. He looks around, baffled.

GREG:

James?

SCOTT:

What's the matter?

JAMES:

Did you just see that?

Scott, Helen and Greg look around, confused.

HELEN:

See what?

JAMES:

There were two girls in Victorian
dress skipping and singing a rhyme
by the bottom of the steps...

64. JAMES'S VIDEO CAMERA P.O.V

JAMES points the camera towards the bottom of the steps again, and,
once again, we see the two girls skipping and rhyming.

VICTORIAN GIRLS:

I'm not a butcher; I'm not a Yid,
nor yet a foreign skipper, but I'm
your own light-hearted friend, yours
truly, Jack the Ripper...

Then, the girls stop skipping and look directly at James.

VICTORIAN GIRL #1:

Hello, James. We see you.

65. EXT. FRONT OF CHRIST'S CHURCH, SPITALFIELDS, DAY

James lowers his camera very slowly looking un-nerved.

GREG:

What's going on?

JAMES:

Look... look through the camera.

Greg looks through the camera, and then looks back at James.

GREG:

All I see is the church.

JAMES:

No! I swear to God there was two
girls in there. They were skipping
and singing and one said my name.

HELEN:

Did they look anything like those
two?

The two girls are now at the bottom of the steps, observing the
group. In one swift movement, they are right next to them.

VICTORIAN GIRLS:

Hello, James.

The group are rooted to the spot in fear, the wind has picked up, it
seems darker, and suddenly, behind the group there is a deep,
vibrating growl. They daren't turn around. The smile on the girl's
faces is now wide, malicious and evil.

VICTORIAN GIRL #1:
You have a visitor behind you. Why
not turn around and say hello?

Reluctantly they all turn around and see the girls behind them, waving. They all crash into each other in a panic and fall to the ground. Then, the girls are gone. They all look around, confused and frightened.

GREG:
What the hell is going on?

HELEN:
I'm not doing this anymore. Take me
home.

GREG:
Something is happening that is way
beyond our control and we need to
find out what it is.

SCOTT:
I think we need to go and see
Detective Inspector Kate Hart.

JAMES:
Why the hell would we go and see
her?

SCOTT:
Maybe she has some answers. She can
certainly help us.

HELEN:
If you don't come with us to see
Kate then I am having nothing more
to do with this documentary.

JAMES:
Fine I'll come.

They all walk off.

68. INT. HOSPITAL MEETING ROOM, DAY

We find ourselves in a small, private room with a desk and 2 chairs either side of it. EDA is sat, waiting as if waiting for somebody. Then, the door opens and Doctor Smith walks in.

SMITH:
Eda, your visitor is here. If you
need anything there are two members
of staff outside the door. (To
someone we can't yet see) please,
come in. (he leaves)

And as he leaves, in walks the unassuming looking man we saw in the crowd at the beginning - Aleister Booth. Aleister closes the door. Eda looks up at him in horror as he very calmly sits down opposite.

ALEISTER:

Hello, Eda.

EDA:

What are you doing here Aleister?

ALEISTER:

It's nice to see you, too.

EDA:

Why are you here?

ALEISTER:

Well - I wish that I could say that I was here for pleasantries and all of that kind of thing - but I'm not. The fact is that the circle knows of your insubordination and the fact that you have blabbed to Detective Inspector Kate Hart about these - ah - recent unfortunate events.

EDA:

It's not illegal to talk to the police, Aleister.

ALEISTER:

I never said it was, but when you give her my name and tell her to investigate me, then I start to get a little annoyed.

EDA:

You're being investigated?

ALEISTER:

Of course I'm not; there isn't any record of me anywhere. I would have thought you'd have put two and two together by now. Why do you think Kate Hart hasn't been to see you? You give her my name, they find no record of me, so obviously they have come to the conclusion you're absolutely crazy and decided not to have anything more to do with you or your rantings.

EDA:

That's not true, Kate did believe me.

ALEISTER:

Yes she did, up to a point, she doesn't anymore though.

EDA:

What do you want from me?

ALEISTER:

The thing is Eda, the group and I seem to have underestimated your powers. The Circle needs you in order for us to finish what we've started. I'm here to ask you to return and all will be forgiven.

EDA:

Forgiven?

ALEISTER:

That's right. We'll forget about your communiqué with Detective Inspector Hart.

EDA:

He comes to me, you know.

ALEISTER:

I know he does.

EDA:

And his victims come, too.

ALEISTER:

I'm aware of that.

EDA:

Did you have anything to do with those three girls being murdered, and the student girl?

ALEISTER:

You already know the answer to that one, Eda.

EDA:

Why?

ALEISTER:

It's all part of the bigger picture, Eda. If you come back, you'll know the full story. You'll realise why we're doing this and how London will be once it's over.

EDA:

What about those students? One of them is already dead.

ALEISTER:

Well, even your powers can't bring the dead back to life. What happened to Rosie Jenkins was unfortunate. However, if you come back to the group I can promise the rest of her friends will be safe.

EDA:

I can't condone what you're doing.

ALEISTER:

You don't need to.

EDA:

What about those that have already suffered?

ALEISTER:

Call it a means to an end. Within every war innocent casualties have to be made for the fight to be won. It's called collateral damage, Eda.

EDA:

Just like I was, Means to an end. I was a tool you used until you'd finished with me then you sent me here, to be locked up.

ALEISTER:

You were never a tool, Eda. You and your powers are highly respected within the Circle of the Black Moon and as for being locked up in here, all that can be rectified. All you have to do is say you'll come back to the group and you can say goodbye to the visions and being haunted by his victims. It'll just be you and the group, living together, being happy and content, just how it was all those years ago when your mother was still alive. What do you say?

EDA:

If getting out of here means that I have to sell my soul to the devil again, then my answer is no. I may not be free to come and go as I please but at least my conscience will always be clear here.

Aleister takes a deep breath and sighs heavily.

ALEISTER:

And this is your final decision?

EDA:

Yes, it is.

ALEISTER:

Then so be it, but don't say you haven't been warned of the consequences you will face. You know how powerful the Circle of the Black Moon is. You know the havoc we can create and we can bring it to you ten-fold.

EDA:

I'm not afraid of you anymore,
Aleister.

Aleister stands up and goes to the door. He turns back around to Eda.

ALEISTER:

You're an extraordinary woman with
an amazing gift. Your problem was
that you couldn't detach yourself
emotionally to the task in hand,
which is why you ended up here. Your
emotions will be your downfall and
they will kill you in the end. It
was a pleasure working with you,
Eda.

And with those words, Aleister leaves. Eda breaks down in tears,
knowing full well that something is going to happen to her.

69. INT. KATE'S OFFICE, POLICE STATION, DAY

Jane Kelly is in silence with Rob drinking a cup off coffee.

ROB:

Foul, isn't it?

JANE:

I've tasted better.

ROB:

The best thing to say about it is
that it's hot and will warm you up.
It's best not to try and taste it
too much.

JANE:

You think I'm a bad mother, don't
you?

ROB:

No of course not, what makes you say
that?

JANE:

I should have known he was going to
sneak out.

ROB:

It's what kids do. You could have
chained him up and locked him in the
cupboard under the stairs. If
they're determined enough, they'll
find a way to defy you.

JANE:

Do you have children?

ROB:

I have one of each. Does Connor's father have much to do with him?

JANE:

No. He's just not interested.

ROB:

It must be hard for you.

JANE:

I manage. Connor's my life.

Then, Kate and Connor walk in.

JANE:

Is everything ok? Is he in any trouble?

KATE:

He will be if he continues to drink underage.

JANE:

Kate, believe me, if I smell so much as a drop of alcohol on his breath I will send him to live with my mum in Belfast.

James, Scott, Helen and Greg walk in and spot Kate.

HELEN:

Detective Inspector Hart, we need to talk to you.

JAMES:

Oh look, its Kate's little nephew. I hope the little shit has been charged with Rosie's murder.

KATE:

He has been charged with nothing.

JAMES:

What? He as good as killed Rosie!

He lunges for Connor; Rob grabs him and holds him back.

ROB:

Before you do anything stupid Mr Williams, please remember you have just walked into a police station where you are surrounded with witnesses whose evidence in court could see you charged with assault.

JANE:

What the hell is going on Kate?

KATE:

Everybody calm down. Now, what did you want to talk to me about?

HELEN:

Wouldn't it be better if we talked in private?

KATE:

Look, if you've come to talk about what I think you've come to talk about then its okay. Jane and Connor here are involved.

ROB:

Involved in what?

GREG:

We were filming down by Christ's Church in Whitechapel, James said he could see two Victorian girls through the camera but we couldn't. Then, they were in front of us, right there. They were skipping and singing a rhyme about Jack the Ripper.

ROB:

Jack the Ripper?

JANE:

Kate, what's all this about Jack the Ripper? You mentioned something about him the other day. What's happened?

KATE:

Look, everyone just hold your horses for one second please. Now, I can explain everything to everyone, but not here. We need to talk to Eda Harrison. She will be able to answer all your questions, which, I'm sure you all have many. She should also be able to tell us where we go from here. I want everyone here at the Royal London Hospital in one hour.

CONNOR:

Do I really need to be there?

KATE:

Yes you do and whoever doesn't turn up had better get a good solicitor because I'll have a warrant out for your arrest.

71. INT. ROYAL LONDON HOSPITAL, RECEPTION AREA, AN HOUR LATER

Rob, James, Helen, Scott, Greg, Jane and Connor are all either sat or stood in various places of the reception area, all in a stony silence. Kate enters the reception area.

KATE:

Right, we're going up to the fifth floor to see Eda, a meeting room has been prepared for us. Is everyone all right?

THEY ALL start to walk to the lifts.

72. INT. ROYAL LONDON HOSPITAL, MEETING ROOM, DAY

Everybody files into the room

KATE:

Everybody take a seat, I'll be back in a moment.

Everybody starts taking a seat and Kate leaves the room. There is a deadly silence.

GREG:

It's like Jodie Foster meeting Anthony Hopkins in Silence of the Lambs.

JAMES:

I don't think Kate is quite Jodie Foster material.

HELEN:

I'm scared.

GREG:

You're not the only one.

Kate enters the room with Eda.

KATE:

Everybody; this is Eda Harrison.

Everyone is silent.

KATE:

Go ahead and sit down, Eda.

EDA sits nervously in a chair.

KATE:

Okay, you all have questions, and I can now hopefully give you some answers - with Eda's help. The recent murders in Whitechapel are related, and everyone in this room is involved.

EDA:

Protect yourselves from his
onslaught... all the lambs in one
room.

JAMES:

What does that mean?

EDA:

None of you are safe. You can't stop
him from coming. (To Jane and
Connor) you two - the descendants
you aren't safe anywhere. (Turns to
the Students) and one of you is
already missing from the group.

SCOTT:

How did you know that?

JAMES:

She probably read it in the news.

EDA:

He runs through the shadows of this
city like blood through veins;
invisible, silent, but you know it
is there.

ROB:

Kate, do you honestly believe all of
this?

JAMES:

I certainly don't.

EDA:

(To SCOTT)
She misses you, too.

JANE:

I am not going to let anyone or
anything hurt my son.

EDA:

You are a good mother, but you can't
stop what is going to happen.

CONNOR:

We all have a choice. Nobody can
tell us what we can or cannot stop.

JAMES:

Don't tell me that you actually
believe this, too?

EDA:

Please believe me; I am not lying.
He is watching us even now.

JAMES:

I don't have to sit and listen to this.

James gets up out of his chair.

KATE:

Sit down.

James gives Kate a "Look" and grudgingly sits back down.

JANE:

What exactly are we supposed to do?

JAMES:

How about we all stop listening to the ramblings of an insane person?

EDA:

Do you honestly imagine that I am enjoying telling a room of people that they are going to die? Or that I like having this "Gift" as my mother called it? Or that I enjoy having to see things I do not want to see?

KATE:

We are not here to judge you, Eda.

EDA:

I believe that some of you already have.

GREG:

(Getting up)
I can't listen to this.

HELEN:

Greg...

GREG:

Look, I'm sorry; I just can't take in the fact that we are all going to die and nothing can stop it.

KATE:

We will find a way to stop it.

GREG:

I have to go. I'm sorry.

Greg leaves the room.

HELEN:

Greg!

KATE:

Let him go.

ROB:

Say I believe you, Kate. What then?
Do we go chasing after ghosts?

KATE:

I never said that I had all the
answers, Rob. I'm just not going to
let anything happen to anyone.

JAMES:

It's a bit late for that after the
deaths of three women and one of us,
isn't it Detective Inspector?

Eda suddenly stands up.

EDA:

He's here! He's got another one...

She slumps back in her seat.

KATE:

Eda what is it? Say something!

EDA:

Another one down...

HELEN:

Greg!!

JAMES:

Where is he?

EDA:

A small, confined space...

JAMES:

That could be anywhere!

KATE:

The elevators...

Kate goes running out of the room.

73. INT. A CORRIDOR, ROYAL LONDON HOSPITAL, DAY

Kate comes running down the corridor followed by James, Scott Helen, Connor and Jane. When they reach the elevators HELEN starts pushing the button frantically.

HELEN:

If anything's happened to him...

SCOTT:

Greg's tough, if death came near
him, he'd kick him in the nuts.

The elevator pings, the doors open and a small flood of blood comes out. They all look on, horrified.

74. INT. AN ELEVATOR, DAY

We see a message scrawled in blood - presumably Greg's blood, on the wall. It reads "TOO LATE".

75. INT. A CORRIDOR, ROYAL LONDON HOSPITAL, DAY

Helen lets out an ear piercing scream. James slumps down against a wall; Scott drags Helen away and comforts her. Rob looks horrified, Jane pulls Connor into a hug. Kate storms down the corridor back to -

INT. ROYAL LONDON HOSPITAL, MEETING ROOM, - CONTINUOUS

Eda has Nurse Friedman and another Nurse next to her, trying to calm her down, Rob is sat the other end of the table, and Kate storms in.

KATE:

What's going on Eda, tell me NOW.

FRIEDMAN:

She is not in any fit state to answer your questions.

KATE:

Eda, look at me.

FRIEDMAN:

I think you should leave, Detective Inspector Hart.

NURSE:

I'll go and get Dr. Smith.

The nurse rushes out of the room. Rob comes in.

KATE:

Eda, tell me who is doing this, and don't give me any of that Jack the Ripper bullshit.

EDA:

I told you, you need to find Aleister Booth.

KATE:

We have searched high and low for Aleister Booth. He has no medical records, no criminal records. He's not on any electoral register. He has no National Insurance details. There is no record that Aleister Booth has ever lived.

EDA:

He does exist, he visited me.

KATE:

You're lying. I don't know who you're covering for but you're going to answer my questions.

EDA:

I'm NOT lying!

KATE:

Rob, I want you to get someone to stay with Eda. I don't want her going back to her room. I want it stripped and searched inch by inch. Eda Harrison, I am arresting you for obstructing police inquiries...

FRIEDMAN:

You can't do this.

KATE:

You do not have to say anything, but it may harm your defence if you do not say anything, when questioned, something which you later rely on in court. Anything you do say may be taken down and given in evidence.

Doctor Smith enters the room looking flustered.

SMITH:

What is going on here?

KATE:

Doctor Smith, we need to use this room as an interview room. I don't want anyone coming in or out without my say-so, and keep an eye on Eda, Do you understand?

SMITH:

Yes of course.

Kate shoots out of the room, Rob follows her.

INT. ROYAL LONDON HOSPITAL, CORRIDOR, - CONTINUOUS

Kate and Rob are walking down the corridor at a brisk pace.

ROB:

Where do we go from here?

KATE:

I have no idea.

ROB:

What is going on??

They both stop walking.

KATE:

Get me CCTV footage from the lifts. I want to know exactly what happened to Greg.

Rob looks down at the floor.

ROB:
They don't have CCTV in the lifts.

KATE:
What?

ROB:
I asked one of the nurses. There are
no cameras in the lifts.

KATE:
You have got to be joking?

ROB:
I'm afraid not, no.

KATE:
This hospital houses psychos and
nutters. You're telling me they can
just wonder into a lift and travel
anywhere in the hospital without
being detected?

ROB:
There is CCTV on the wards, but not
in the lifts and stairwells. James
has gone too; he didn't say where he
was going.

KATE:
I don't believe this. I don't
fucking believe this.

Kate storms off leaving Rob looking anxious.

FADE INTO -

MONTAGE:

76. Scott and Helen sat outside the hospital; Helen has her arm
around Scott.

77. Rob in a hospital corridor, trying to get it together.

78. Eda with Doctor Smith in the conference room, Eda has her head
buried in her hands.

79. Jane and Connor walking down a street, both visibly upset.

80. INT. AN UNDERGROUND TRAIN CARRIAGE, DAY

James is sat down looking upset and angry. HE buries his head in his
hands for a few moments, then, straightens up and looks around the
carriage. Then, the lights in the carriage start to flicker a little
bit, and then, the carriage is plunged into darkness. JAMES looks
towards the end of the carriage and sees the Two Victorian Girls
standing there, staring at him with evil smiles.

VICTORIAN GIRL #1:
Another one's gone... it's such a
pity.

VICTORIAN GIRL #2:
Poor little Greg is dead

VICTORIAN GIRL #1:
Would you like to be next, James?

JAMES:
LEAVE ME ALONE!

The lights flicker back on and the girls are gone. Everyone in the carriage is looking at him.

81. INT. CAMDEN UNDERGROUND STATION, DAY

A train pulls up to the station and stops, and a few people get out including James. He looks around and slumps down against a wall, his head in his hands. He hears little girl's laughter, his head shoots up and looks around. He stands up and sees the Two Victorian Girls standing behind him.

He starts retreating toward the platform edge as the girls close in.

JAMES:
Get away from me!

The girls smile maliciously at him; we can hear a train approaching. The girls close in further, the train approaches the platform and the girls grab James and push him in front of the train - we don't see the impact but there is an almighty SPLAT and some passengers on the front of the platform are showered with bits of James.

One of the UNDERGROUND PASSENGERS lets out an almighty scream, causing more to.

CUT TO -

82. INT. MAIN RECEPTION, ROYAL LONDON HOSPITAL, DAY

Kate is sat on one of the rows of seats, her head in her hands. Rob comes in and sits next to her, she sits up.

ROB:
Doctor Smith isn't happy that his
ward has been turned into a crime
scene.

KATE:
I'm not happy that people are
getting murdered and I haven't got a
clue what to do about it.

ROB:
I've had look at the CCTV footage
from the floor.

KATE:

Do I dare ask if you can see a decent image of our killer?

ROB:

I wouldn't if I were you. You can see Greg waiting for the lift and getting inside, but that's about it. I've been back a few hours and no-one got in the lift that didn't get out a couple of floors later.

KATE:

Why aren't i surprised? Do you get the feeling we're being hampered at every single turn?

ROB:

Like someone's playing with us?

KATE:

Exactly like that.

ROB:

Do you think Eda has anything to do with it?

KATE:

She definitely knows more than she's letting on.

ROB:

Do you want to interview her again?

KATE:

Right now, I would be very happy if I never saw Eda ever again. She's so bloody cryptic. I don't deny she has serious mental issues and she may believe she gets visits from the dead, but I'm finding everything she says hard to grasp, especially without serious evidence to back it up.

ROB:

She's been right about the students.

KATE:

Let's just leave Eda and her sixth sense to one side for the moment and work the clues. Surely forensics will get some kind of finger print evidence from the lift and we'll go from there.

Kate stands up to go.

ROB:

Where are you going?

KATE:

I want to find the rest of the students. I want to know everything they know, especially about these so-called time travelling trips they say they took to Victorian England.

ROB:

Scott and Helen are outside. No idea where James has gone.

KATE:

Maybe Scott and Helen will know. How are they?

ROB:

In shock, they have just seen another of their friends killed.

Kate and Rob walk out of the main doors.

EXT. ROYAL LONDON HOSPITAL FRONT, - CONTINUOUS

Scott and Helen are sat on a bench, Kate comes over to them. Rob stands a little bit back.

KATE:

Hi. I'm afraid we will need a statement from you both.

Scott and Helen just look at her blankly. There is an uncomfortable silence.

KATE:

Any idea where Jane and Connor have gone?

SCOTT:

They were gone before we came out.

KATE:

What about James?

SCOTT:

No idea.

KATE:

Rob, can you take them to the police station please?

HELEN:

Why do we need to go to the police station? I just want to go home.

KATE:

Like I said, we need a statement. I'll go and find Jane and Connor and bring them back to the station too.

ROB:
What about James?

KATE:
On your way to the station, swing by their house, if he's not there; give me a call and I'll have a drive round and see if I can find him.

ROB:
Okay, Scott, Helen, come with me.

Scott and Helen get up off the bench and follow Rob. Kate gets her mobile out of her pocket, dials and talks into it.

KATE:
Jane? It's Kate, I'll be at your place in fifteen minutes, we need to speak.

FADE TO -

83. INT. CONNOR'S BEDROOM, THE KELLY HOUSE, DAY

Connor is sat on his bed, deep in thought. There is a knock on his door and he suddenly snaps out of thought.

CONNOR:
Yes?

Jane comes in the room.

CONNOR:
Hi, mum.

JANE:
Are you okay?

CONNOR:
I'm fine.

JANE:
You have been sat up here since we got back.

CONNOR:
Look, mum -

JANE:
There is a lot going on right now. I need you to know that you can talk to me.

CONNOR:
I know I can... it's just that none of this makes sense.

JANE:
I will not let anything happen to you.

CONNOR:

I know that.

JANE:

Can I get you something to eat?

CONNOR:

I'm not hungry.

JANE:

Is there anything I can do?

CONNOR:

Not really.

There is a knock at the front door.

JANE:

That'll be Kate; she called and said she needed to speak with us. I'll be right back.

Jane leaves the room. Connor suddenly gets an idea; he gets off the bed, goes to the wardrobe, gets a jacket out and puts it on. And then, Jane and Kate come into the room.

KATE:

Hello, Connor.

CONNOR:

Hi.

JANE:

Where are you going?

CONNOR:

I need to go and get some air.

JANE:

But Kate needs to talk to us.

CONNOR:

I'm sure she can tell you, and you can fill me in when I get back.

KATE:

Connor, it's not a good idea for you to go off alone.

CONNOR:

Why is everyone treating me like a bloody child?!

JANE:

We're not, we care for you Connor and we need to be extra careful at the moment.

CONNOR:

Fine, I'll be careful. I'll look both ways when I cross the road and I promise not to talk to any strange men.

KATE:

Five people have died...

CONNOR:

I know. I was there for two of them.

JANE:

It's okay to be scared.

CONNOR:

I'm not. I'll see you later.

Connor storms out of the room, we hear him run down stairs and out of the front door. KATE'S mobile phone rings, she takes it out of her pocket and answers it.

KATE:

Hello? Oh my god... I'll be there as soon as I can. (Hangs up her phone)
I have to go.

JANE:

Is everything okay?

KATE:

No.

Kate leaves the room in a hurry.

CUT TO -

85. INT. CAMDEN UNDERGROUND STATION PLATFORM, DAY

Kate arrives on scene. There are a few police officers around taking statements off witnesses. She goes up to a waiting POLICE CONSTABLE.

KATE:

Give me the bad news.

CONSTABLE:

A young male was pushed in front of an oncoming train. We found his wallet, his name was James Williams.

KATE:

Oh no... No, no, no... Who pushed him?

CONSTABLE:

That's the weird thing. Nobody saw anyone push him, but he was definitely pushed according to every eye witness.

KATE:

With a platform crowded with people?
How in the hell can nobody have seen
who pushed him?

Rob walks down onto the platform with Scott and Helen in tow.

ROB:

What's going on?

KATE:

What are you doing here?

ROB:

We heard the call over the radio,
thought they might need help.

HELEN:

It's James, isn't it?

KATE:

You shouldn't be here. Rob, take
them to the station and we'll talk
there.

HELEN:

Oh my god it is, isn't it?

KATE:

He was hit by a train as it pulled
into the station.

Helen bursts into hysterical tears and Scott takes her back and sits
on a bench with her, holding her tight.

ROB:

What happened?

KATE:

Apparently it looks like he was
pushed in front of the train, but
nobody saw the person that pushed
him.

ROB:

On a crowded platform, nobody saw?

KATE:

Yes.

ROB:

That doesn't make sense.

KATE:

None of this makes any bloody sense!
Oh Jesus, this is all I need...

Karl has arrived on scene, all smiles and swaggering.

KATE:

Who the hell let you in Karl?

KARL:

The lovely PC who's guarding the entrance let me through. You really should train them to ask for ID before letting in a supposed forensic photographer.

KATE:

Get out now. This is a crime scene.

KARL:

I know it is. That's why I'm here. You see, I'm a newspaper reporter and when something happens, I turn up, write about it and it gets printed onto paper which people read.

KATE:

Right, that's it. Get out of here now or I'll arrest you, Karl.

KARL:

You wouldn't dare.

KATE:

I believe I just did.

An officer escorts Karl away. Then, another OFFICER comes dashing through to Kate and Rob.

OFFICER:

There's some CCTV footage that you need to see immediately.

KATE:

Okay, Rob you're coming with me. (To officer) Can you look after Scott and Helen please?

ROB:

Actually I'm going to go and have a look in the tunnel.

KATE:

You don't need to go in there. Forensics is on their way.

ROB:

I'm just going to go and have a quick look. Anybody got a torch?

An officer hands him a torch, and Rob jumps down in between the end of the train and the tunnel. Kate walks off to -

86. INT. A CCTV OFFICE, UNDERGROUND STATION, EARLY EVENING

A rather dingy office with lots of monitors, there is a POLICE OFFICER in there already, and a SECURITY GUARD. Kate walks in.

KATE:

Okay, I'm here. Let me see this tape.

The security guard turns the tape on; we can see grainy footage of the crowded underground station. The train arrives, we see James get off the train and slump against a wall.

KATE:

That's him; it's James.

CUT TO -

INT. CAMDEN UNDERGROUND STATION, TUNNEL, EARLY EVENING - CONTINUOUS

Rob is walking through the tunnel, flashing his flashlight all over the place. We can see various pools of blood and gore around. Rob walks further into the tunnel.

CUT TO -

INT. CCTV OFFICE, CAMDEN UNDERGROUND STATION, - CONTINUOUS

We then see footage James get up off the floor, and finally we see - the two Victorian girls standing behind him and all the events leading up to him being pushed in front of the train. Kate looks ashen-faced by this.

CUT TO -

INT. UNDERGROUND TUNNEL - CONTINUOUS

Rob sees blood on the ceiling - it starts to fall down on him, drip by drip covering his head, in his hair - this makes him recoil back and he bumps into - someone in a black hooded robe.

ROB:

Who the hell are you?

The person takes the hood down - it is Aleister.

ALEISTER:

I know who you are Detective Sergeant Robert Lewis; I believe you've been looking for me. My name is Aleister Booth. I am the leader of the Circle of the Black Moon.

Aleister grabs Rob, slams him against a wall and holds him there

ROB:

Circle of the black moon? Oh my god - Eda!

ALEISTER:

Very good, she was a member but failed to live up to expectations. Now, it is time for us to take back what is ours.

And with that, Aleister reaches into his robe, pulls out a large knife and drives it into Rob's stomach.

INT. CCTV ROOM, UNDERGROUND STATION, EARLY EVENING - CONTINUOUS

KATE:
Oh hell - they were telling the truth... Rob...

She tears out of the office to -

87. INT. UNDERGROUND STATION PLATFORM, EARLY EVENING, CONTINUOUS

Kate tears onto the platform and looks around wildly.

KATE:
Has anybody seen...?

Then, there is a HUGE, BLOOD CURDLING SCREAM that makes everyone jump.

KATE:
Rob... ROB!! SOMEONE GET BOTH ENDS OF THE TUNNEL SEALED! I want armed response down here now and every inch of that tunnel torn apart.

CUT TO -

INT. KATE'S OFFICE, POLICE STATION, AN HOUR LATER

Kate is sat at her desk; Scott and Helen are sat on the sofa.

SCOTT:
Shouldn't you be doing something?

KATE:
I'm waiting for news of Rob, and then I am going to get Jane and Connor. I'd prefer it if you were all where I could see you.

SCOTT:
After the business at the hospital, you didn't do a very good job of keeping us all together, how do you expect to do it this time?

KATE:
Look Scott, I can't begin to imagine what you're going through...

SCOTT:

You're damn right you can't.

There is a knock and a POLICE SERGEANT enters.

KATE:

What is it?

SERGEANT:

I've just had a call from the team at the tube station. They've searched it over and over but they cannot find Rob anywhere. CCTV shows him entering but he doesn't come out at either end, it's like he's just vanished.

KATE:

Any emergency exits in the tunnel?

SERGEANT:

The tunnel isn't long enough to warrant having one, apparently.

KATE:

A person can't just vanish into thin air.

SERGEANT:

They found his warrant card.

KATE:

What?

SERGEANT:

It was covered with blood, it has been sent to forensics for testing.

KATE:

Call the lab; tell them to make this a top priority. I need to know if it's Rob's blood. Get them to cross match it with the sample on the police DNA database and either find me Rob or his body. If he's dead I want something for his wife to bury.

SERGEANT:

Yes, ma'am.

The sergeant leaves.

HELEN:

DS Lewis is dead, isn't he?

KATE:

I don't know. (She gets out of her chair) right, come on. We're going to get Jane and Connor.

CUT TO -

89. INT. EDA'S ROOM, ROYAL LONDON HOSPITAL, EVENING

Eda is sat on the edge of her bed staring into space. Then, there is a knock on her door and Nurse Friedman walks in.

FRIEDMAN:
Eda, you have a visitor.

Connor enters the room.

FRIEDMAN:
If you need me, I'll be outside.

Eda gets off her bed and goes over to the window and stares out of it. Nurse Friedman leaves the room.

EDA:
I knew you would come here.

CONNOR:
Then you will know why I am here.

EDA:
You want to know everything.

CONNOR:
Yes.

EDA:
I can't tell you.

CONNOR:
Why not?

EDA:
See? You have so many questions.

CONNOR:
I need to know what is going on.

EDA:
History is repeating itself, Connor.
Time is confused.

CONNOR:
What is that supposed to mean?

EDA:
The past is in a state of unrest.

CONNOR:

Can you please just tell me what that means?

EDA:

You should not be in Whitechapel. It's not safe here; the whole city is tainted by his shadow.

CONNOR:

Jack the Ripper's shadow?

EDA:

You don't understand.

CONNOR:

Then help me to understand!

Eda looks Connor up and down.

EDA:

It is everywhere. The memory of what he did hangs in the air like an everlasting stench that poisons the streets he infected. It will never go away.

CONNOR:

Why is he after my mum and me?

EDA:

In your veins flows the blood of the Kelly's you descend from one of his last original victim. He is finishing a job.

CONNOR:

How is it possible that Jack the Ripper walks the streets of London again?

EDA:

I see only what he wants me to see.

CONNOR:

Eda, please help or else more people are going to die.

EDA:

Yes, they will die.

CONNOR:

You can't know that.

EDA:

Of course I know it. I feel it every second of every day. Nothing that I could do would help any of you.

Eda turns her back on him and gazes out of the window.

CONNOR:

Eda, please...

Eda remains silent.

CONNOR:

Thanks for nothing.

Connor knocks on the door. The door opens and he leaves. Eda turns around, sighs heavily and sits down on the edge of her bed again. Then, she suddenly looks very alert. Jane Kelly suddenly appears in front of her.

EDA:

Jane, I'm so sorry.

JANE:

Help my son, Eda.

CUT TO -

90. INT. THE KELLY HOUSE, HALLWAY, NIGHT

Kate, Scott and Helen enter the hallway.

KATE:

We have to get them both out of here. Hello?

SCOTT:

Where do we go next then?

KATE:

I'm taking you all back to the police station.

SCOTT:

Are they usually this quiet?

KATE:

No

SCOTT:

I'll go and check upstairs.

Scott runs upstairs; Kate and Helen go into the kitchen. Then, we hear a LOUD, PIERCING SCREAM from the kitchen and Kate and Helen walk back into the hallway as Scott runs downstairs. Kate and Helen look pale and in shock.

KATE:

Oh god... Jane...

SCOTT:

What happened?

HELEN:

Jane is...

KATE:
We need to find Connor.

KATE gets her mobile phone out and dials.

91. EXT. A BUS STOP, NIGHT

Connor is sat in a bus stop, deep in thought. His mobile phone rings, and he answers it.

CONNOR:
Hello? Kate, hi... oh god... no,
you're lying... okay, I'm on my way.

He hangs up the phone, sits looking numb with shock, then; he quickly gets up and dashes off.

92. INT. THE KELLY HOUSE, FRONT, NIGHT

Kate is sat on the stairs, Scott and Helen are stood by Kate's car, and there are police around, too. Connor comes running in toward the kitchen, Kate grabs him.

KATE:
It's not a good idea for you to go
in there.

CONNOR:
Where's my mum?

KATE:
Sit down with me.

CONNOR:
I WANT MY MUM!

Connor manages to break free of Kate and into the kitchen. We hear Connor's anguished cry.

FADE TO -

93. INT. POLICE STATION, INCIDENT ROOM, NIGHT

Kate, Scott and Helen walk into the room; there are a few police officers there awaiting orders. Scott and Helen move to the side. Kate looks angrier than we have ever seen her.

KATE:
Right, listen up; Charlotte
Highfield, Tina Forbes Christine
Roberts, Rosie Jenkins, Greg Joseph,
James Williams, Rob Lewis, and Jane
Kelly. All of them are dead. I have
just had to have my nephew Connor
sedated and sent to hospital because
he saw the dead and mutilated corpse
of his mother.

There is total silence in the room.

OFFICER #1:

We've been round every house in the road Jane Kelly lived in, nobody saw a thing. Mrs Kelly even has those motion sensor lights at the back of her house. As it was quite dark when she was attacked, the lights should have come on if the killer came in through the back but they didn't. Also, the next door neighbour was working in his garage and didn't hear or see anything from the front.

KATE:

Not good enough. I don't believe someone could be viciously murdered and no-one saw a thing. Get back out there, knock on every door again and ask them again.

OFFICER #2:

We got a description of this Aleister Booth person out of Eda.

KATE:

Go on...

OFFICER #2:

He's about five feet ten inches tall with short dark hair which is greying at the temples. He's got dark, deep set eyes, slim to medium build and is smart but casually dressed. He usually wears a long knee length black coat.

KATE:

It's not much but it's a start I suppose. Get the description out and get him found. Scott, Helen, meet me in my office in a few minutes.

Without another word, Kate storms out of the room.

94. INT. LADIES TOILETS, POLICE STATION, NIGHT

Kate walks in and looks at herself in the mirror. She starts crying uncontrollably, everything is finally getting to her.

99. INT. DAY ROOM, ROYAL LONDON HOSPITAL, NIGHT

Eda is quietly sat watching television, a doctor is sat with her. All is quiet, though she isn't really paying much attention to the television. Then, suddenly, an alarm starts going off in the hospital, Eda jumps to her feet, and Nurse Friedman comes racing in.

EDA:

What's going on?

FRIEDMAN:

Someone has tried to hang
themselves, Doctor I need your help.
Eda, you stay here.

Nurse Friedman and the doctor rush out. Eda is just about to sit back down, when she has a thought. She could escape. She pokes her head out of the door and runs.

100. INT. KATE'S OFFICE, POLICE STATION, NIGHT

Kate, Scott and Helen are all sat in silence, drinking some vending machine coffee.

SCOTT:

Kate, can I ask you a question?

KATE:

Course you can.

SCOTT:

All this business with Eda in the hospital, about her being able to talk to the dead, do you believe it?

KATE:

To be honest Scott, I haven't a clue. It would be nice to think the people we've lost can come back and see us. We've all lost people we'd like to see again, but...

HELEN:

What about what happened to us? When we were in front of Christ Church doing out documentary, it was like we went back in time. Everything around us was like Victorian. You know when you watch some Dickens adaptation on TV, well it was like that. Do you believe that?

KATE:

I can't say whether I believe it or not. In this job you need to keep your eyes open, your mind open and not take anything at face value. I didn't actually experience what you guys did, but I believe that you believe you did.

SCOTT:

What does that mean?

KATE:

You believe you were actually in Victorian London and I don't see why you would lie about that, but as I didn't see it I'm not sure I can believe it.

HELEN:

There's no such thing as time travel. There is no documented evidence that says people can travel through space and time. I read an article once which said that if time travel ever became possible, it would only be possible to go back to the time from when the time machine was built, no further back and I doubt the Victorians had the technology to do that.

SCOTT:

What about ghosts?

KATE:

Where is this leading, Scott?

SCOTT:

After Rosie's funeral, I stayed in the graveyard when everyone had gone. I just wanted to be by myself for a while. I was sat on a bench and Rosie appeared. She sat next to me. Not for long, only for a couple of minutes, but she was there.

KATE:

I don't think that's anything to do with spirits, Scott. It's grief. When someone we love dies, we use everything in our power to make it not be true. We just want to see them and be with them again just one last time, to say a final goodbye.

SCOTT:

No, that's not it, you don't understand. She was actually, really there. I didn't imagine it.

HELEN:

Why didn't you mention it before?

SCOTT:

Because I knew nobody would believe me.

KATE:

When my father died, I saw him everywhere. He was in my flat, in the mirror, across the street, in the park, everywhere I went I saw him, but it was just me wanting to see him because I never got the change to say goodbye to him. It was my mind playing tricks on me.

HELEN:
Where are the toilets?

KATE:
Turn left out of here and it's the
fourth door along.

HELEN:
Thanks.

Helen leaves the office.

CUT TO -

INT. LADIES TOILETS, POLICE STATION - CONTINUOUS

Helen walks into the toilets and goes to the mirror. She looks at herself, then looks down, splashes some cold water on her face and looks back up. Only it's not her reflection looking back at her - it's Rosie.

HELEN:
Rosie? Is that you?

ROSIE:
Yeah, it is.

HELEN:
Oh Rosie, I'm so sorry about what
happened to you.

ROSIE:
Don't be, I'm safe and well.

HELEN:
What's happening?

ROSIE:
I don't know Helen, I really don't,
but there's no need for you to be
afraid, not while Scott's with you.
He's a good man. Will you tell him
that I love him?

HELEN:
Of course I will. He loves you too.

Helen has become so mesmerised by this that she hasn't noticed someone coming in behind her - Aleister Booth dressed in police detective clothing.

He goes up behind Helen, grabs her head and smashes it into the mirror. Then, he pulls her head back, gives her a sadistic smile and cuts her throat from ear to ear with a knife. Blood spurts, she falls down, dead. Aleister looks very happy with his work.

CUT TO -

INT - A CORRIDOR, ROYAL LONDON HOSPITAL, NIGHT

Nurse Friedman is running down the corridor, she comes to a phone. She picks it up and dials.

FRIEDMAN:

Doctor Smith? I think you had better come back to the hospital. Eda Harrison has escaped.

CUT TO -

INT. KATE'S OFFICE, POLICE STATION, NIGHT

Kate and Scott are sat in the same positions as before.

SCOTT:

I'm exhausted.

KATE:

Why don't you try and get some sleep on the sofa?

SCOTT:

I'm frightened to fall asleep.

KATE:

Why?

SCOTT:

I'm scared of waking up and finding out that someone else is dead.

KATE:

You're in a police station, surrounded by officers; nobody would dare to try anything here.

SCOTT:

I didn't think anybody would try anything at the hospital, but looked what happened to Greg. I can still picture him now. Every time I close my eyes, I see the look on his face.

KATE:

I'll arrange for you to talk to someone about this.

SCOTT:

I don't want to see a shrink! I just want this to be over.

KATE:

We all do.

SCOTT:

Then why aren't you out there doing something about it for Christ's sake?

KATE:

Scott, I...

SCOTT:

Hang on a minute - where's Helen?

Kate glances at the clock and rises from behind her desk.

KATE:

Wait here.

SCOTT:

I'm coming with you.

KATE:

You're not. You'll stay here and do as you're told.

SCOTT:

Helen is the only one I've got left in London and I'm going to make sure she's all right. I'm coming with you.

KATE:

Right, you can come, but you wait outside the ladies toilets and let me go in first. Do you understand?

SCOTT:

Yes.

They both walk out of the office.

INT. CORRIDOR, POLICE STATION, - CONTINUOUS

Kate and Scott both walk along the corridor cautiously until they reach the ladies toilets.

KATE:

Stay here and don't wander off anywhere, I mean it.

Scott nods his head. Kate opens the door just enough so that she can get into the toilets without Scott seeing in and goes in.

INT. LADIES TOILETS, POLICE STATION - CONTINUOUS

Kate walks in and sees Helen, dead and a lot of blood. She stares at the corpse, horrified momentarily, then gets her mobile out of her pocket, dials and speaks in a loud whisper.

KATE:

It's Kate; I want you to come to the ladies toilets on the first floor. Scott is waiting outside but I don't want him coming in. Don't say anything to him; just come straight into the toilet. Helen's been murdered.

CUT TO -

INT. A CORRIDOR, ROYAL LONDON HOSPITAL, NIGHT

Eda is walking down an empty corridor, very cautiously. She has a doctor's coat on. She sees someone coming and ducks into a corner. When the person has walked past, she carries on walking, cautiously.

CUT TO -

EXT. ROYAL LONDON HOSPITAL, RECEPTION AREA, NIGHT

Nurse Friedman is waiting nervously in the reception area with a few other DOCTORS and NURSES. Doctor Smith walks into the reception out of uniform having been called back.

SMITH:

Well? Where has she gone?

FRIEDMAN:

I don't know. But she has my key card.

SMITH:

Have you checked with security to see who has entered or left the building?

FRIEDMAN:

Yes, and she is definitely still in the building.

SMITH:

Good. That means she's still here somewhere. We need to check all CCTV footage on all floors. Nobody can come in or out of the building without being checked first. Also, we need to put a trace on your key card. If Eda is using it, we'll know where.

CUT TO -

INT. CORRIDOR, POLICE STATION, NIGHT

Kate comes out of the bathroom, Scott is waiting and distressed.

SCOTT:

What's happening?

KATE:

Helen's been murdered Scott.

Scott looks blank at this news.

SCOTT:

How?

KATE:

You don't want to know.

SCOTT:

What happens now?

KATE:

We leave. We're going to the hospital, picking up Connor, we're going to have another chat with Eda and then we're getting the fuck out of London.

CUT TO -

INT. A CORRIDOR, ROYAL LONDON HOSPITAL, NIGHT

Eda is walking down another corridor, silently and cautiously. She glances over at a lift. She dashes over, pushes the button and dashes back into her hiding corner until the lift opens. When it does, she runs in without glancing into the lift.

INT. LIFT, ROYAL LONDON HOSPITAL - CONTINUOUS

Eda backs into the lift, but there is someone else in the lift who she doesn't see. Aleister with a wheelchair, the doors close.

ALEISTER:

Hello, Eda.

Eda turns around and looks horrified. Aleister grabs her and injects her with something and puts her in the wheelchair.

CUT TO -

INT. EMPTY OPERATING ROOM, ROYAL LONDON HOSPITAL, TEN MINUTES LATER

Aleister is dressed in a lab coat, a surgical cap and latex gloves. Eda is lying on an operating table.

ALEISTER:

Eda, can you hear me? You won't be able to talk of course due to the injection of Suxamethonium Chloride, or if you prefer laymen's terms, paralysis drug. So if you can hear me, blink once for yes, twice for no. (He sees her blink) good. I'm glad you can hear me. It means I can give a running commentary while I'm killing you. You may not be able to see the mess I'm making, but that doesn't mean to say you can't hear all about it.

Eda closes her eyes. Aleister gets a pin off the tray of surgical tools he has and pricks her with it.

ALEISTER:

Did you feel that, Eda?

She blinks once again.

ALEISTER:

Good.

Aleister picks up a scalpel.

ALEISTER:

Before I begin, I would like to say a few words to you Eda. I'm thankful for the times we had together. Without you, the Circle of the Black Moon would still be scratching their heads trying to figure out how to reclaim what is rightfully ours. With you, we have had our prayers answered. I have you to thank for everything Eda. You were an important member of our group and I want you to know how great a part you have played in everything that's happened. Remember though, your demise is all down to you, too. I offered forgiveness and you spat on that. Now, for the benefit of the tape, I am about to make a Y incision into Eda Harrison.

He takes the scalpel and starts cutting into her chest.

INT. RECEPTION AREA, ROYAL LONDON HOSPITAL, A FEW MINUTES LATER

Kate and Scott arrive into the reception area. Kate goes up to a receptionist and flashes her ID badge. The receptionist nods and Kate and Scott go to the lifts.

CUT TO -

INT. WARD, ROYAL LONDON HOSPITAL, - CONTINUOUS

Kate and Scott storm into a ward, a nurse follows them in.

NURSE:

You can't do this!

KATE:

I think you'll find I can.

Kate and Scott walk over to a bed. Connor is sat upright in bed.

CONNOR:

Kate, what are you doing here?

KATE:

It's not safe for you here; you have to come with me.

NURSE:

I'm sorry, but he needs to rest.
He's been through a terrible ordeal
and he needs to recover.

KATE:

I'm aware of that, but there's
nothing physically wrong with him is
there?

NURSE:

He's under aged. He'll need a parent
or guardian to sign for him.

KATE:

Then get the papers and I'll sign.
He's coming home with me. Scott,
stay with him.

Kate's mobile rings, she looks at the nurse apologetically, mouths
"Sorry" and answers it. It is Doctor Smith on the phone.

SMITH: (O.S)

Detective Inspector Hart, it's
Doctor Smith here from the
psychiatric unit at Royal London
Hospital. I'm sorry to call you so
late.

KATE:

I'm actually in the hospital now,
Doctor. Is there a problem?

SMITH: (O.S)

Eda Harrison has escaped.

CUT TO -

INT. A LIFT, ROYAL LONDON HOSPITAL, A FEW MINUTES LATER

Kate, Scott and a now fully dressed Connor are in the lift.

SCOTT:

Why would she escape?

KATE:

I don't know.

SCOTT:

Does this mean that she has
something to do with the killings?

CONNOR:

How can she? She's locked away in
this hospital twenty four hours a
day. How could she escape to kill
all those people?

SCOTT:

Maybe she's got someone on the outside doing the killing for her. Maybe this whole talking with dead people is a ruse to throw us all off the scent.

The lift stops, the doors open everyone makes to step out but Doctor Smith gets in and pushes the button.

SMITH:

We've found Eda. She's dead. The next floor up, I think you need to take a look.

CUT TO -

INT. OPERATING ROOM, ROYAL LONDON HOSPITAL - CONTINUOUS

Kate is stood with Doctor Smith Connor and Scott are stood at the open door, Connor is trying not to look. We can see a lot of blood splattered around.

KATE:

Jesus Christ, she's been torn to pieces... Whoever did this must be covered in her blood. Surely someone has seen something.

SMITH:

Nobody has seen anything.

KATE:

I find that very hard to believe. When he left this room he would have been dripping in it. He would have left footprints.

SCOTT:

Maybe he wore those over shoe things? Those blue plastic things you wear on your shoes, you know when you're attending a crime scene and you have to wear a paper suit so you don't contaminate anything? Maybe he was wearing those.

KATE:

Great, He's equipped for every eventuality.

SMITH:

What happens now?

KATE:

I'm going to have this whole hospital closed down to new admissions.

SMITH:

You can't do that.

KATE:

I think you'll find I can. There is a murderer on the loose and he may strike again. He may even strike again in this hospital. I want all wards searched and sealed. All patients must be kept in their beds and rooms until they've been questioned by a police officer. All staff are to stay where they are and no go anywhere unless it's an absolute emergency. I want a full team of officers here and I want all of the management of this hospital here right now.

SCOTT:

What about us?

KATE:

You and Connor are coming with me. We are going to see the last person I want to see.

CUT TO -

104. INT. NEWSPAPER OFFICES, NIGHT

KARL is sat typing on his computer. There are lots of empty desks, he is the only one there, and the office is dimly lit. He gets up, gets himself a cup of coffee and returns to his desk. Then, Kate walks in and sits down opposite him.

KATE:

Did I wake you?

KARL:

It's not like you to pay me a visit. I would have thought you'd have an injunction out against me?

KATE:

Why would I do that?

KARL:

Ok, now you're freaking me out. What have I done?

KATE:

You haven't done anything as far as I know. Do you know your problem, Higgins, you're too paranoid.

KARL:

That's not a problem when a DI starts smiling at you.

KATE:

Ok. I need a favour?

KARL:

(Positively lighting up)
Oh really? Detective Inspector Kate Hart needs a favour from a member of the gutter press? I am surprised.

KATE:

Cut the sarcasm Higgins. This is serious. Eda Harrison's dead.

KARL:

What? When? How?

KATE:

Whoever killed her did it by giving her a post-mortem... while she was still alive.

KARL:

Jesus...

KATE:

Against my better judgement, I think Eda might have been right. There are darker forces at work here. I want to know everything I can find about Eda Harrison. So, what can you tell me?

CUT TO -

INT. NEWSPAPER OFFICES, RECEPTION, NIGHT

Scott is sat on a row of seats; Connor comes over carrying two cups of coffee. He gives one to Scott and sits.

SCOTT:

Thanks.

CONNOR:

Are you hungry?

SCOTT:

No.

CONNOR:

Me neither.

SCOTT:

I'm sorry about your mum.

CONNOR:

Thanks. I don't know what I'm going to do without her.

SCOTT:

Where's your dad?

CONNOR:

He's way out of the picture. He's got a new life with a new woman. He doesn't care about me.

SCOTT:

He'll want to know you're safe though? He'll look after you, surely?

CONNOR:

I don't want him to look after me. As far as I'm concerned he's dead. I'm an orphan now.

There is an uncomfortable silence.

CONNOR:

I'm sorry about your friends.

SCOTT:

Thank you.

CONNOR:

The girl at the ball, was she your girlfriend?

SCOTT:

Yes. Well, sort of.

CONNOR:

She was nice.

SCOTT:

Yes, she was. Intelligent, beautiful and never had a bad word to say about anyone. But that seems like part of a past life now.

INT. NEWSPAPER OFFICES, NIGHT

Karl leans back in his chair.

KARL:

Well, I was at the hearings and when they first brought Eda into and out of the police station.

KATE:

You were?

KARL:

Yes, it was just after you and I... well...

KATE:

So, what happened?

KARL:

It was complete mob rule. People were shouting and throwing things at her as she came out of the station. As she passed me I asked her if she was innocent and she looked straight at me. I'll never forget that. She just stopped dead in her tracks and turned to me.

KATE:

Did she say anything?

KARL:

She didn't need to. She looked deep into my eyes, into my soul and I knew there and then that she was innocent. I could see it in her eyes. Fear was etched on every part of her face.

KATE:

Karl, why didn't you say anything?

KARL:

Oh come on Kate, what could I have said? I knew she was innocent because I saw it in her face? I don't think you guys would have believed me, do you? Besides, there were rumours going around that Eda belonged to some kind of satanic cult. Whether that could be confirmed or not didn't matter. Everyone already had her down as some kind of lunatic.

KATE:

What were the group called?

KARL:

I think they were called the circle of the black moon.

KATE:

That name has been mentioned to me a few times now. We've not been able to find anything on them.

KARL:

You won't do, either.

KATE:

Why not?

KARL:

They kill people. They're all about returning London to the people and they raise spirits of the dead to complete their missions and goals.

KATE:

How do you know this?

KARL:

I have some very frightened sources and before you ask, you're not getting their names.

KATE:

Don't worry, I don't want to know. Do you believe in the Circle of the Black Moon?

KARL:

I think that there are dark forces at work in the world that we cannot understand. I've done a lot of research into waking the dead and it does seem like it's possible.

KATE:

So if the Circle of the Black Moon brought back say Jack the Ripper for him to continue with his killings, do you think that's possible?

KARL:

Is that what's happening here?

KATE:

Hardly, nobody knew who Jack the Ripper was, how could he be brought back? I was just asking as an example. Well, could it be possible?

KARL:

I think it could, yes.

CUT TO -

INT. NEWSPAPER OFFICES, RECEPTION, NIGHT

Connor and Scott are sat in silence again.

SCOTT:

What do you think's going to happen?

CONNOR:

No idea. Maybe we'll need to give evidence at a trial or something.

SCOTT:

What do you think they're talking about up there, anyway?

CONNOR:

I don't think I want to know.

SCOTT:

Do they have a history or something?

CONNOR:

You could say that. Kate was married to my mum's brother. He worked as a paramedic and was stabbed by a drug dealer one night. Someone called 999 and it was Kate who answered the call. She turned up on the scene to find her husband dying.

SCOTT:

Jesus... where does Karl fit into it though?

CONNOR:

Karl was the first and only person Kate went out with once she'd managed to get herself back on track. At first she was inconsolable. She took months off work, stopped eating and sleeping, she turned into a wreck. She moved in with me and my mum for a while to get herself sorted out. When she did, Karl was the first person she dated.

SCOTT:

I'm guessing it didn't end well?

CONNOR:

Not at all, Kate just kept seeing her dead husband. She tried and tried to love Karl but it was no good. She hurt him in a big way. Now, they're more like enemies at arms length.

CUT TO -

INT. NEWSPAPER OFFICES, NIGHT

KATE:

Who originally headed up the case?

Karl sifts through some paperwork.

KARL:

It was Detective Chief Inspector James Porter and Detective Constable Sara Chalke of Kennington police station.

KATE:

Any idea where the Circle of the Black Moon operate? Do they have like a base or something?

KARL:

Well, there were a lot of rumours at the time about them. It was alleged that they are somewhere beneath the city. There was talk of an abandoned underground station but I tried looking for one and the council's weren't much good at giving any information.

KATE:

Well, that's typical.

KARL:

So, what are you going to do now? It's gone midnight.

KATE:

I've absolutely no idea. I've got two left to look after and dead bodies piling up right left and centre.

KARL:

You've got people around you to help you. Use them.

KATE:

I'd better go.

Kate has been making a chain out of paperclips during conversation. She fastens it all together like a bracelet and hands it to Karl.

KATE:

Here you go. Present for you.

KARL:

You've never given me jewellery before.

KATE:

Well, keep it to yourself. I don't want people thinking I've gone soft. Thanks for your help Karl.

They both get up, there is an awkward pause, both unsure how to end this meeting, and finally Kate goes up to Karl and kisses him on the cheek and walks away.

CUT TO -

INT. NEWSPAPER OFFICES, RECEPTION, NIGHT

Kate comes down and walks to Scott and Connor.

KATE:

We're going to Kennington police station and I need to look into disused underground stations.

SCOTT:

That's easy. Aldwych station is really the only disused station on the underground system.

KATE:

How do you know that?

SCOTT:

I read a lot.

KATE:

Aldwych it is then.

CUT TO -

106. INT - KENNINGTON POLICE STATION RECEPTION - EARLY MORNING

Kate, Scott and Connor walk into the lobby. A POLICE OFFICER approaches them.

POLICE OFFICER:

Can I help you?

KATE:

My name is Detective Inspector Kate Hart I am here to see Detective Constable Sara Chalke and Detective Chief Inspector James Porter - are they in?

POLICE OFFICER:

Sara's in on night duty. I'll go and get her for you.

The Police Officer leaves Kate, Scott and Connor.

SCOTT:

So, what are we hoping to get from her?

KATE:

Detective Chief Inspector James Porter and Detective Constable Sara Chalke were the ones investigating the murders that Eda was linked to. We may be able to get some more information.

CONNOR:

I hope so.

Just then DC SARA CHALKE comes up to KATE, SCOTT and CONNOR.

DC SARA CHALKE:

Detective Inspector Kate Hart, I was told you wanted to talk to me?

KATE:

Yes.

DC SARA CHALKE:
Shall we sit down?

KATE:
It's ok - this won't take long, I
need to speak with you regarding Eda
Harrison.

DC SARA CHALKE:
How can I help?

KATE:
Eda's dead.

DC SARA CHALKE:
How?

KATE:
She was murdered. I won't go into
details right now, but I was
wondering what you could tell me
about Eda?

DC SARA CHALKE:
What would you like to know?

KATE:
I want to know about what she said
in your initial interviews, about
this cult she said she belonged to.

DC SARA CHALKE:
Eda said a lot of things during our
interviews and I mean a lot. She was
a difficult woman to shut up. Even
when she was locked up in the cells,
she kept talking. We tried to find
everything we could about the
supposed cult - the circle of the
black moon if I recall correctly,
but there was nothing. Nobody had
heard of them before we met Eda and
nobody has heard of them since.

KATE:
Did she say what kind of a group
they were?

DC SARA CHALKE:
She said they were into witchcraft
and dark magic. Eda claims to be
able to talk with the dead. She said
it was these powers which interested
the Circle of the Black Moon and
they used her to contact evil
spirits. You don't believe in
ghosts, do you?

KATE:
No idea.

DC SARA CHALKE:

Well I don't and I had a hard time trying to believe what she was saying. I don't think it's possible to talk to the dead. I don't think spirits, whether good or evil can be connected and I certainly don't think spirits can commit crimes. She said the leaders of the group were not happy that she had decided to leave them so they raised a spirit from the dead to punish her.

KATE:

Why not just kill Eda? Why kill five innocent people?

DC SARA CHALKE:

Your guess is as good as mine on that one.

KATE:

Do you think Eda made the group up?

DC SARA CHALKE:

I think she believed they existed and that was why she was petrified. I don't think they existed in reality. If you don't mind me asking, why the sudden interest in the Circle of the Black Moon? Is it just because Eda has died?

KATE:

Yes, just interested, that's all. Well, thank you for your time.

And with that, Kate, Scott and Connor leave the station.

107. INT. KATE'S CAR, NIGHT

KATE:

I think we need to go to Aldwych and see for ourselves.

SCOTT:

But what if Eda's lying?

KATE:

Then we're back to square one.

CONNOR:

And what if she wasn't lying?

KATE:

Then we deal with that when we come to it.

CUT TO -

108. EXT. ALDWYCH UNDERGROUND STATION FRONT, NIGHT

Kate, Scott and Connor are at the station front, Kate finishes opening the metal trellis with a crowbar.

KATE:
You don't have to do this if you
don't want to.

SCOTT:
We're with you all the way.

CONNOR:
Agreed.

They all walk into the station.

INT. ALDWYCH STATION, PLATFORM A, NIGHT

Kate, Scott and Connor walk onto the platform, it is deserted except for litter and old posters.

CONNOR:
I don't think there's anything down
here.

SCOTT:
If I belonged to a group and this
was where they held their meetings,
I'd ask for my subscription back.

CONNOR:
Where now then?

KATE:
We'll give the other platform over
the bridge the once over, then we'll
leave.

They go up the stairs leading to the bridge.

109. INT. BRIDGE BETWEEN PLATFORMS, ALDWYCH U/S, EARLY MORNING

It is a little darker than on the platform, but there is a flickering light at the far end of the bridge.

KATE:
There's light...

SCOTT:
Usually that is a good thing.

CONNOR:
For some reason, I don't think it
will be in this case.

KATE:
Come on; let's keep going.

110. INT. ALDWYCH UNDERGROUND STATION, PLATFORM B, NIGHT

This platform is very different to platform A - It is done up like a sunken church, symbols everywhere, an altar, candles all over the platform, benches in rows to sit on. There are lots of MEMBERS OF THE CIRCLE OF THE BLACK MOON all sat, obviously in congregation - all wearing long black robes, and we never see their faces because they are covered with hoods - except for one of them - Aleister Booth has his hood down and is stood at the altar, preaching to the congregation.

ALEISTER:

Empower us with knowledge, so that we may become wise beyond all others.

ALL CIRCLE MEMBERS:

So it is spoken, so it shall be.

ALEISTER:

Empower us with strength, so that we may become powerful beyond all others.

ALL CIRCLE MEMBERS:

So it is spoken, so it shall be.

Kate, Scott and Connor all walk onto the platform. The circle members do not immediately notice.

ALEISTER:

Empower us with... I've been expecting your visit Detective Inspector Kate Hart.

Aleister looks up towards the back where Kate is with a smile on his face.

KATE:

I'm guessing you are Aleister Booth?

ALEISTER:

You are correct in your assumption. How may I help? Do you wish to join us?

KATE:

No thank you organised religion isn't for me; I'm already a member of the Eurovision Song Contest Appreciation Society and the RSPB. I have a full calendar as it is.

ALEISTER:

I don't think you're taking this seriously, Kate.

KATE:

Am I supposed to? You're standing in an unused underground station talking about being empowered. Who are you actually talking to?

ALEISTER:

We're not talking to anyone. We're reciting out pledge. As a group, we summon the spirits and plan our mission.

KATE:

Mission?

ALEISTER:

To reclaim London of course; would your friends be so kind as to step out of the shadows? I do hate talking without being able to see who I'm addressing.

Scott and Connor step into full view.

ALEISTER:

Well look who it is. Scott Young, A man who is full of love for a lady no longer with us. Your love was doomed from the start Scott, you should have known that. Rosalind Jenkins was destined for tragedy from the second she came into this world. By attempting happiness by giving you her heart, she doomed you to her fate. And also with us is the prize of the bunch, the young Connor Kelly. You are special Connor. Your veins run with the blood of the original Kelly's.

CONNOR:

You killed my mum, you bastard.

ALEISTER:

I did not kill your mother. I was busy with other tasks. No, it was Jack who took your mother.

KATE:

By Jack, I'm guessing you mean Jack the Ripper?

ALEISTER:

You're learning fast, are you sure you wouldn't like to join us?

KATE:

How is it possible for Jack the Ripper to be killing again?

ALEISTER:

Jack the Ripper, as you call him, does not have to be here in physical form to be able to continue his killings. We brought Jack's spirit back from beyond to help us with our plan and he gladly agreed.

KATE:

So, your plan is to reclaim London.
Why?

ALEISTER:

London is evil Detective Inspector
Kate Hart. It is ruled by money and
governed by corruption. It needs to
be liberated and freed. It needs to
be given back to the people, to my
people. Everything is based on money
and greed, technology and power.
Life isn't about the stock market of
the latest time-saving gadget, it's
about life, people, us.

KATE:

Times change and move on.

ALEISTER:

Not for the better they don't. Look
around you, nobody wants to live in
this world, haven't you noticed that
yet? Every time you pick up a
newspaper or turn on the news, you
see another story of a teenager
being stabbed to death or having a
mobile phone someone else wants. An
elderly woman viciously attacked in
her own home for the sake of a few
pounds. Society is crumbling, it's
on its knees and nobody can stop it.

KATE:

Except for you?

ALEISTER:

Nobody wants a world full of death,
destruction and fear.

KATE:

Then why kill innocent people?

ALEISTER:

to get you to realise why we need
London back. If we don't reclaim
what is rightfully ours then you're
going to continue to grow, to
expand, to live in a perpetual state
of decadence until you're all
carrying knives and guns as a way of
life. All it takes is for someone to
carry a flick knife before someone
starts to carry a kitchen knife,
then someone carries a machete, then
a sword, then what? Before you know
it you're surrounded by enemies.

SCOTT:

What had we done? We were five students working hard to achieve some kind of future. We didn't carry knives, we didn't take drugs, we didn't bring about the cause of society failure.

ALEISTER:

You were all in the wrong place at the wrong time. I was looking for some victims to grab the attention of London and heard you discussing a Jack the Ripper documentary in a coffee shop; I was sitting at the next table. It was almost too good to be true when I saw you all; I thought you would all appreciate an interactive history lesson.

SCOTT:

You bastard, what about what happened outside Christ's Church? How did you pull that off?

ALEISTER:

The spirit of Jack came through that way. It left a small tear in the rift between this world and the next. You weren't the only ones to have discovered the tear, there were many like you.

CONNOR:

What about my mum? Why did she have to die?

ALEISTER:

You'd need to ask Jack about that. Like I said, the blood of one of his victims runs through your veins. He was picking up where he left off.

KATE:

What was Eda's role in this?

ALEISTER:

Poor Eda, Another soul doomed from the beginning. For some reason, she couldn't see the bigger picture. She couldn't understand why we were doing what we were doing. She gave us Jack but couldn't keep her mouth shut and had to be silenced.

KATE:

Then why not kill her instead of five other people and framing her for it?

ALEISTER:

Eda was special. She had great power and we needed her alive. I killed her this time though because she was a liability. She'd told you about me, she made me known to the police. That would never do.

Then, a lot of the candles start to flicker oddly and a collective chill goes through everyone.

CONNOR:

What's going on?

ALEISTER:

He knows you're here. He knows what you're trying to do and he's not happy that you want to stop him.

KATE:

Who?

ALEISTER:

Jack the Ripper, of course.

Some of the candles start extinguishing; a candle by the altar falls and starts a fire.

SCOTT:

I think we need to leave now...

CONNOR:

No way, he's not getting away with it that easily. YOU KILLED MY MOTHER
YOU...

Then, the fire explodes out throwing Kate and Connor to the ground and Scott onto the train tracks. Kate and Connor stand back up.

Then, there is silence and a CIRCLE MEMBER makes an odd movement as if stabbed in the back by something. He spits up some blood and falls to the ground, dead.

ALEISTER:

Oh god...

CONNOR:

Why would he help you?

Another CIRCLE MEMBER now makes the same movement, as if stabbed in the back, and falls down dead. Everyone looks on, horror-struck.

SCOTT:

We have to leave, now!

KATE picks up a candleholder stand, and runs after Aleister who is going for the tunnel. She hits him in the chest, sending him reeling into a wall, she pins him against the wall with the candle holder.

ALEISTER:

You can't stop me, our numbers grow every day. We will take back London.

KATE:

No you won't. You're nothing. You're a sick, twisted murderer hiding behind false hopes and fake ideals. There's no such thing as spirits and ghosts and communicating with the dead. I don't know how you've done any of this and I don't care. All I know is that you're guilty and you're going to rot in hell.

ALEISTER:

I'll say hello to your father and husband for you.

CONNOR:

KATE!

Kate turns around to see Connor by the stairs trying to help Scott back onto the platform. She turns around to see Aleister has gone. She runs towards Connor. She tries to pull Scott back up and flames engulf around Scott.

KATE:

No!

SCOTT:

Go! NOW!

The fire starts to get bigger and bigger, Circle members are fleeing, Kate and Connor hesitate for a second, and then run. Scott looks up to the platform and he sees ROSIE standing on the edge of the platform. HE smiles.

SCOTT:

Rosie?

ROSIE:

It's going to be okay, Scott. Just close your eyes and we will be together again.

Scott smiles contentedly and closes his eyes as the flames grow.

111. INT. ALDWYCH UNDERGROUND STATION, PLATFORM 1, MORNING

KATE and CONNOR run onto the platform from the stairs and stop.

CONNOR:

We have to go back for Scott...

KATE:

Connor, it's no use. He's dead.

CONNOR:

No... He can't be...

KATE:
Connor, I'm sorry...

Connor collapses, crying, into Kate's arms.

FADE INTO -

EXT. ALDWYCH STATION, FRONT, AN HOUR LATER

Kate and Connor are sat wrapped in blankets, on the steps of the back of an ambulance. There are police everywhere.

CONNOR:
He shouldn't have died.

KATE:
I know he shouldn't, but he didn't die in vain. Without him, we wouldn't be sitting here now. He sacrificed himself so that you and I could get out. He's a hero.

CONNOR:
There's no such thing as heroes.

KATE:
That's not true. My father was a hero. He helped make the world a better place, and so did Scott. For every one Aleister Booth there are at least ten Scott Young's. I think it's over now.

CONNOR:
And I've lost everything. I've lost my mum and my home. There's no way I can go back to that house.

KATE:
You don't need to. I'm here to look after you. You're going to come home with me. When your mum and dad split up, your mum made me promise that if anything ever happened to her that I was going to look after you and I never go back on my promises.

CONNOR:
I'll be living with you? I don't know what I'd do without you, Kate.

KATE:
You'd survive. You're a Kelly. Now, let's go home. I badly need a shower and I'm sure your mum mentioned something to me the other day about you having some important homework due.

Connor gives a little smile.

FADE INTO -

EXT. A COFFEE SHOP, TWO WEEKS LATER, DAY

Kate is sat at a table outside a coffee shop, with two coffees and muffin. She looks a lot more at peace than she has in a long while. She takes a sip of her coffee, and looks around at the world. Then, Connor arrives and sits down opposite her; he is in school uniform and drops his bag under the table.

CONNOR:

Hello, copper.

KATE:

How was your day?

CONNOR:

Boring as usual, have you ever had to learn pie theories in maths? As if we'll ever need them in the real world.

KATE:

I'll help you later if you like.

CONNOR:

Thanks. How was your day?

KATE:

Nothing much, had another interview about Aldwych.

CONNOR:

Any use?

KATE:

No. We're going over the same ground. All the bloody forms we have to fill in and the reports we have to write out and copy in triplicate. If I had known becoming a police officer would have turned out to be a desk job, I would have become a secretary. Regular hours, proper lunch break and maybe even an affair with the boss.

CONNOR:

I don't really see you being a secretary type, Kate. I'll be back in a minute, just going to use the toilets.

Connor gets up and goes into the coffee shop. As he does, somebody else comes and sits opposite Kate - Aleister.

ALEISTER:

Good afternoon Detective Inspector Kate Hart. How's the role of surrogate mum going?

KATE:

You're dead...

ALEISTER:

Is that a threat or a statement?

KATE:

How on earth did you escape?

ALEISTER:

I have my ways. I would explain them to you but I think the majesty would be lost on a non-believer like yourself.

KATE:

Were you injured?

ALEISTER:

Are you asking out of sympathy or pleasure? I have a few minor burns but nothing that will keep me out of action for long.

KATE:

What are you planning?

ALEISTER:

You know exactly what I'm planning.

KATE:

You're a murderer.

ALEISTER:

Then, if you're so sure of yourself, why don't you prove it?

KATE:

I intend to.

ALEISTER:

Good for you. Now let me give you a few words of advice that will stand you in good stead for future investigations; open your mind. Now, I really should be going. I have work to do. I shall look forward to seeing you again Detective Inspector Kate Hart. Give my regards to Connor.

Aleister gets up and walks away. Connor comes out of the toilet, Kate is looking shell-shocked.

CONNOR:

Are you okay, Kate?

KATE:

Yes, fine. Come on, let's go.

They grab their things and leave. Connor looks worried about Kate.

FADE INTO -

EXT. CHRIST'S CHURCH, EARLY EVENING

Karl is at the front of the church, taking some pictures and notes. He looks up at the church, and a chill goes through him. He looks unnerved. He looks around himself and decided to go. Then, after he has gone, we see the Two Victorian Girls skipping by the church steps.

They laugh and giggle as they play, and then, as suddenly as they appeared, they disappear again.

FADE TO TITLES

THE END.