

SMEAR WITH WATER

written & created by

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Kiki Carruthers E4 (c) 2025

TV Crime Drama

EXT. CANAL PATH - NIGHT

In the darkness and glistening of the water, panicked Turkish au pair SORAYA NIAZI 18, sobs as she runs for her life while being pursued by a broad shouldered MAN.

INT. PRISON CELL - DAY

Blonde ex cop SHELLEY PETERS 30s is ushered out by a burly female WARDEN.

WARDEN

You're going home, Shelley.

SHELLEY PETERS

(smiles)

Thanks, Lesley.

WARDEN

Just stay out of trouble this time.

SHELLEY PETERS

That's a joke. Trouble finds me, Lesley.

She's taken out through the iron gates.

EXT. HM PRISON - DAY

The gates open and leggy Shelley Peters steps out. She carries a large shoulder sack.

She waits before a VEHICLE pulls up. She throws her sack in the boot and climbs into the passenger side.

A WHITE VAN also pulls up.

INT. WHITE VAN - DAY

Flat nosed DOG 50s sits behind the wheel. He observes as he makes a call on his mobile phone.

DOG

(on phone)

She's out. What' d ya want me to do-? Right.

He ends the call.

INT. VEHICLE - DAY

Shelley Peters pecks her younger brother TONY 40s on the cheek before he drives off. The White Van follows.

SUPER: ONE WEEK LATER.

INT. REGISTRY OFFICE - DAY

CARRUTHERS 30s wears a silk navy suit and a frilly white blouse. Her long red curls cascade her shoulders as she stands beside pixie blonde NANCY BURROWS 30s. She wears a slimline cream dress and blue jacket.

A mature FEMALE REGISTRAR conducts their civil wedding in front of FAMILY and FRIENDS.

She turns to Kiki Carruthers.

REGISTRAR

Are you, Kiki Jane Carruthers
free, lawfully to marry Nancy
Lulu Burrows?

CARRUTHERS

(smiles warmly)
Yes, I am.

REGISTRAR

Then repeat after me.
(pauses)
I call upon these people here
present.

CARRUTHERS

I call upon these people here
present.

REGISTRAR

To witness that I, Kiki Jane
Carruthers.

CARRUTHERS

To witness that I, Kiki Jane
Carruthers.

REGISTRAR

Do take thee, Nancy Lulu Burrows
to be my lawful wedded wife.

CARRUTHERS

Do take thee, Nancy Lulu Burrows
to be my lawful wedded wife.

Registrar now turns to Nancy Burrows.

REGISTRAR

And are you, Nancy Lulu Burrows
free, lawfully to marry Kiki Jane
Carruthers?

NANCY BURROWS

(smiles)

Yes, I am.

EXT. CANAL - DAY

A GLOVED HAND rises from beneath the water clutching a GREY
CELLPHONE.

EXT. TOWN HALL - DAY

Kiki Carruthers and Nancy Burrows stand upon the white steps.
They clutch bouquets as a PHOTOGRAPHER flashes her camera
lense at them.

STREET VIEW:

Some distance away Shelley Peters wipes a tear from her eye
as she observes them.

INT. CAFE - DAY

Dog also observes from inside a nearby cafe window.

DOG

(on phone)

What'd ya want me to do now-?
Fair enough.

He ends the call.

INT. INCIDENT ROOM - LIT

Kiki Carruthers clutches a clipboard, and kicks her heels as
she sits down at a table and logs on to her computer.

As she waits for her login to appear, she's joined by South Afrikan DCI MILLIE NUNN 40s.

NUNN

Morning, Kiki. I believe congratulations are in order.

KIKI

(smiles)

Thanks.

NUNN

(pauses)

I've been asked to assign you to a cold case, since there's not much going on around here at the moment.

KIKI

I thought they were for old Moustached Pete's. But if you can't find anyone else, I'll be happy to take a look at it.

NUNN

Great! I'll let the Super know. I wouldn't want you getting bored looking at your wedding snaps all day.

KIKI

Just as long as he doesn't stop me half way through and tell me they're cutting back.

NUNN

I'll remind him. But you know what it's like around here... if another case takes precedence you will have to put it aside.

KIKI

I get it.

(pauses)

Oh, and do I get to choose my own partner?

NUNN

Who've you got in mind?

KIKI

DS Johnson. I know he's not happy at Loughton. I spoke to him the other day and he told me.

NUNN

OK. I'll ask the Super if they'll second him.

KIKI

Appreciated.

NUNN

The file can be located under the title Operation Reactivate. It's a twenty-five year old case involving the rape and murder of an au pair named Soraya Niazi. She was found with a plastic bag over her head. It was called in by a cyclist who discovered her body by the Regents Canal.

KIKI

(raises a brow)

Raped and murdered?

NUNN

Yes, and apart from the cyclist they never spoke to a single witness, even after DCI Grayson Fields appealed on Crimewatch. He led the case. You'll need to speak to him at some point. He's retired from the force now.

KIKI

Are there any new leads?

NUNN

There is. Her mobile phone turned up when divers were dredging the canal during a missing person's search in Hackney.

KIKI

Has it been analysed?

NUNN

Don't get too excited. I haven't heard zilch from CSI at the moment. But don't worry, I'm on it.

KIKI

How d' you know it belongs to the victim?

NUNN

It was spotted by DCI Wellman. she also worked on the case with DCI Fields.

KIKI

OK.

NUNN

Read the file and come back to me.

EXT. CANAL PATH - DAY

A beautiful sunny day as Kiki and slick Glaswegian DS JOHNSON 40s stroll along the walkway towards a hump bridge where Soraya Niazi's body was discovered twenty-five years previously.

KIKI

This is it? This is where she was found with a plastic shopping bag over her head.

JOHNSON

Suffocated, then.

KIKI

Yep. According to pathology.

Johnson scratches his goatee as he spots the name written on the side of a canal boat.

His POV: THE FLYING SCOTSMAN.

JOHNSON

(accented)

Now there's a classy name that evokes time and place.

KIKI
 (chuckles)
 It's a train, isn't it?

JOHNSON
 Aye.

KIKI
 How fast do these narrow boats
 travel, anyway?

JOHNSON
 Aww, let's see. Probably at a
 massive four-to-five miles an
 hour.
 (pauses)
 You can walk quicker if you take
 long strides

Kiki clocks the name of another pretty yellow boat decorated
 with hanging plants and colourful flowers.

Her POV: LUCY'S GOLD.

KIKI
 I like this one- Lucy's Gold.

JOHNSON
 Sounds like a name of a racehorse
 if I remember correctly. The
 Grand National.

KIKI
 That would suit me. I can imagine
 me and Nancy cruising up and down
 the canal with a glass of
 prosecco in hand.

JOHNSON
 Aye. Up yours!

They share a laugh when Kiki's phone rings. She dips her hand
 inside her pocket and looks at the screen.

KIKI
 (to Johnson)
 Unknown caller.
 (on phone)
 Hello-?

CLICK.

KIKI (CONT'D)
(dismayed)
They hung up.

JOHNSON
Aye. Ring back.

KIKI
No. Sod 'em.

Johnson stops in his tracks and takes off his shades when he notices an elderly, well-kept, grey haired WOMAN dressed in a wax jacket and Wellington boots. She climbs aboard a canal boat up ahead.

JOHNSON
I know that woman from somewhere.

KIKI
(interestedly)
Who?

JOHNSON
That's missus Grayson Fields -
Molly. The last time I saw her, I
was just a cadet.

Kiki removes her sunglasses to catch a clearer view.

KIKI
Are you sure?

JOHNSON
Aye. I met her and DCI Fields
when he worked out of Soho with
my ol' pa.

KIKI
(suspiciously)
Are you thinking what I'm
thinking?

JOHNSON
Aye. He led the case.

KIKI
That's right.

JOHNSON
Aye.

KIKI

C'mon. Let's do some fishing.

They march towards the narrow boat.

They climb on deck. Kiki clocks the name of the boat:

Her POV: SULA BULA.

KIKI (ASIDE)

That's original.

Grey haired MOLLY 68. She appears in front of them.

MOLLY

(irked)

Can I help you?

JOHNSON

(brightly)

Awright, Molly. Remember me-
Jamie? James Johnson?

MOLLY

(confused)

I don't know you. Who are you?
What do you want?

JOHNSON

Your husband Grayson used to work
with my ol' pa... out of Soho
nick? Aww, let's see, about
thirty years or so ago now.

MOLLY

(reflects)

Oh yes! I do remember you! Jamie,
isn't it?

JOHNSON

(chuckles)

Aye. Correct.

(to Carruthers)

See. I told ya she'd remember me.

MOLLY

The last time I saw you, you were
just a cadet.

JOHNSON

(coyly)

So, how's he doing these days?

MOLLY

Oh, he never changes. He's at home watching the horse racing. I've just popped down to water the flowers, and tidy up a bit, seeing it's such a nice day.

She shakes Kiki's outstretched hand.

KIKI

DI Carruthers. I love the name of your boat. What does it mean?

MOLLY

Oh, that was my husband's idea. He changed it after they found that young girls body along the path way back when. It used to be called.... I can't remember now.

KIKI

That's okay, Mrs Fields.

MOLLY

It means, smear with water, apparently.

(intolerantly)

Don't ask me.

KIKI

I've been thinking about buying a narrow boat myself. It's really lovely.

MOLLY

It used to belong to my father. We took it over after he passed. It holds a lot of memories. He used to bring me here at weekends for trips up and down the canal.

(reflects)

I miss him, dearly. He was a lovely man, my father.

KIKI

It must have been quite a shock for you when they discovered that au pair's body just yards away from your boat.

MOLLY

Oh, tell me about it. Grayson still hasn't quite gotten over it. He suffered terrible nightmares. That was after they closed the case. It led to his early retirement, you know.

KIKI

Did he ever discuss the investigation with you?

MOLLY

No, he wouldn't do that. He never brought his work home with him.

KIKI

I see.

MOLLY

Would you like a nice cold drink, since you're here?

Johnson glances at Kiki with a suggestive brow.

KIKI

(empathetically)

Another time, maybe.

MOLLY

Are you sure? I've got a nice cold jug of Pimms in the fridge, waiting for someone to share with me.

JOHNSON

(to Kiki)

Oh c'mon. One won't hurt.

KIKI

OK. Just the one though.

They duck their heads as they enter below deck.

CABIN.

A fully furnished lounge area contains a three seater sofa. Turkish artefacts decorate the shelves, and a HOOKAH is situated next to a piped wood burner.

Kiki picks up a late 5X8 photograph of Grayson Fields next to Molly. Johnson follows Molly towards the galley.

KIKI (ASIDE)
(suspiciously)
All things Turkish, I see.
(mumbles)
Bastard.

INT. DCI NUNN'S OFFICE - LIT

Kiki faces DCI Nunn who is seated behind her desk. she chews on biltong. She offers a piece to Kiki.

NUNN
You want some?

KIKI
Thanks.

She hands Kiki a small piece.

NUNN
Have you deduced anything from
the file?

KIKI
Actually, I want to talk to you
about that.

NUNN
Go on, give me both barrels,
then.

KIKI
The CCTV footage from the night
Soraya Niazi was murdered is
missing. I've searched every file
and can't find it anywhere.

NUNN
You've gotta hunch, I can tell.

KIKI
Well, I need the actual computer
that Grayson Fields used when he
was leading the case. And I need
to speak to DCI Barbara Wellman
as well.

NUNN
But you do have access to all the
files, I take it?

KIKI

I do, but according to what's been logged, four of the six canal boats along that stretch of water were deemed vacant, of which two, at that time, were owned by The River Cruise Company. That leaves Sula Bula and one other unchecked.

NUNN

That's an anomaly straight off the bat.

KIKI

I know.

(pauses)

The boat is registered to Molly Fields, but what I can't understand is why DCI Fields never stated that during the investigation. He chose to withhold that information for some reason. There is nothing in the file to suggest his wife owned Sula Bula.

NUNN

Maybe he thought it wasn't relevant to the investigation, since it belonged to his wife.

KIKI

To be fair, it should've been noted.

NUNN

(dismayed)

Would you like me to speak to him?

KIKI

No, I'll speak to him myself.

NUNN

If that's your wish. But I must warn you he can be a right pig when he wants.

KIKI

I know. Molly told us when we spoke to her. This caused alarm bells to ring. You just feel it, don'tcha?

NUNN

You certainly do, Kiki. So do you want me to see if I can get my hands on that CPU?

KIKI

Yes, I do. There might be something incriminating that was deleted from the file.

NUNN

Leave it with me.

KIKI

I need to get my hands on that hard drive.

NUNN

Well, let's hope your wrong, otherwise, there'll be an investigation involving AC20.

KIKI

I hope so too.

NUNN

Maybe it'll be best to let Johnson speak to him. He might drop him a few crumbs. I'll speak to DCI Barbara Wellman and get her to meet you. You'll find her at Paddington nick. She's head of recruitment now.

KIKI

OK. Great!

She gets to her feet and steps towards the door.

NUNN

Oh, I nearly forgot...

KIKI

What is it?

NUNN

Your ex colleague was released
last week. She's out.

KIKI

(gasps)
Shelley Peters?

NUNN

That's right.

KIKI

Now I know who's been pranking
me.

NUNN

D' you want me to get a
restraining order?

KIKI

No... I'll catch up with her when
she's willing to show herself.

INT. GRAYSON LOUNGE - NIGHT

Balding GRAYSON 60s sits in an armchair and watches the TV.
His heavy beard dishevelled, his tired eyes reflect a lack of
sleep.

Molly brings his dinner on a tray and places it on his lap in
front of him. He begins to eat.

She takes a seat opposite him.

MOLLY

I had some interesting company
today on the boat.

GRAYSON

Who was that, then?

MOLLY

Do you remember young Jamie
Johnson- Sidney's boy?

GRAYSON

Not really, but carry on.

MOLLY

(agitated)

Yes you do. Detective Sergeant Sidney Johnson's son. He brought him here once, after he'd graduated from the academy, remember?

GRAYSON

(dispassionately)

Whatever.

(eats)

What did he want, then?

MOLLY

Not much. He was passing when he spotted me watering the flowers. I gave them a glass of Pimms. We drank it on deck. It was a really lovely afternoon. We talked a lot about the past. He's grown into a fine detective, you know? And he hasn't lost his accent. It was just like listening to his father speaking.

GRAYSON

(blank gaze)

Them.

MOLLY

What?

GRAYSON

Who was the other person? You said them.

MOLLY

Oh, just some woman detective inspector.

GRAYSON

(wide eyed)

Detective inspector?

MOLLY

DI Kiki Carruthers. A woman... you know? She had such beautiful red hair, and piecing green eyes. A real woman's woman, she was. She said she was born in Paris, and that her parents worked in the French judiciary. I was impressed to hear her speak highly of them.

GRAYSON

(knowingly)

What did she have to say of importance, then?

MOLLY

She wanted to know about that murder. I told her you worked on the case, but gave it up, due to a lack of witnesses.

GRAYSON FIELDS

(vexed)

What'd you tell her that for?

MOLLY

Because she was interested, that's all. She said they're reopening the file. They found the girl's mobile phone last week. It was discovered not far from Sula Bula.

(reflects)

Imagine that. All the time it was right under your nose. They say you can't always see what's right in front of you, don't they?

GRAYSON

Shut up, woman!

He coughs and splutters and almost chokes on a piece of meat, before she quickly gets up and pats his back.

MOLLY

Oh, don't worry, Grayson, I never said anything to raise their suspicions.

GRAYSON

Good, because you're just as guilty as I am.

MOLLY

(aback)

How am I?

GRAYSON

You just are, that's all.

MOLLY

(tearfully)

I didn't know anything about it, until you told me what happened.

(reflects)

Poor dear. And you've never explained what really happened, have you?

GRAYSON

I told you, she left me no choice. She was going to put me right in it. And to think, I only tried to give her somewhere to stay until the morning.

MOLLY

There's always a choice, Grayson. You made yours, so leave me out of it.

She storms out.

INT. INCIDENT ROOM - CONT'D

Phones ring while Kiki sits at her desk. She sifts through PHOTOS of the dead victim and previous notes before she is joined by Johnson.

She gets to her feet and grabs her coat.

KIKI

(to Johnson)

Ready?

JOHNSON

Aye. Where are we going now?

KIKI

Dr Khan's house. He was the first to be interviewed by Grayson Fields. Soraya was his au pair.

JOHNSON

This should be interesting.

KIKI

It's better than nothing, Johnson. C'mon.

They exit.

INT. DR KHAN'S HOUSE - DAY

Kiki and Johnson occupy the sofa as DR KHAN 70s shows them a photograph of brown haired, brown eyed Soraya Niazi.

DR KHAN

This is she. She was studying English at Westminster University when she was here.

KIKI

What was she like?

DR KHAN

(reflects)

Very professional. She had a way with the children.

KIKI

Did you ever see her with a mobile phone?

DR KHAN

Oh yes, several times. A Motorola flip she had, if I remember. She kept complaining about its dodgy connection every time she opened it up.

Johnson reveals a transparent bag containing the MOBILE PHONE lifted from the canal.

JOHNSON

Was it similar to this one?

DR KHAN

Yes. Exactly. Is that hers? Where did you find it?

JOHNSON

It was in the Regents Canal.

DR KHAN

You mean you've been searching for all these years?

JOHNSON

Police divers were searching for the body of a missing person, thought to be in the canal when they came across it.

DR KHAN

(sighs grief)

Oh my dear God. Poor girl.

(reflects)

She never left the house without it... or her door keys, until that dreadful night when she-

(pauses)

Well...

KIKI

In your statement, you told the detective leading the case that you were in the Lake District that night she was murdered.

DR KAHN

Yes, of course. We were.

(pauses)

My wife and I were away with the children that weekend. We asked Soraya if she'd like to come along, but she declined. She said she needed to study. We learned from detectives that she'd only popped out to buy some confectionery.

KIKI

That would have been DCI Grayson Fields.

DR KHAN

That's right. An empathetic individual if I remember correctly. He was very polite.

KIKI

(surprised)

Was he?

DR KHAN

Oh yes, under the circumstances. It was very hard to take.

KIKI

Well, thank you for your help, Dr Khan.

DR KHAN

Oh, don't thank me. I'm only too glad to be able to assist in any way I can. I'm pleased you've reopened the case. I loathe the thought of knowing her killer could still be out there somewhere.

EXT/INT. GRAYSON'S HOUSE - DAY

DOOR CHIME.

Grayson opens the door. He dons a creased blue shirt and jogging bottoms.

GRAYSON

(irksomely)

Yes?

JOHNSON

(grins)

Awright, Grayson?

GRAYSON

Who are you?

JOHNSON

James Johnson? Molly said it'll be okay if I popped round for a little chat.

GRAYSON

Oh, of course, I remember. Me and your father worked on more cases than you've sniffed eggs.

JOHNSON

(chuckles)

Very good.

GRAYSON

I didn't recognise you. You've grown, a lot.

JOHNSON

It's understandable. I never had a goatee either.

GRAYSON

Come in-Come in, son.

JOHNSON

Thanks. Did Molly tell you I bumped into her down by the canal the other day?

GRAYSON

Yes, she did mention something about that, but I cocked a deafen. I'm not listening to her half the time. When you've been married as long as we have you tend to let your concentration stray. Anyway, how is the old bugger these days?

JOHNSON

He's in a home.

GRAYSON

That's a damn shame. Give him my regards when you next visit him.

JOHNSON

I will.

GRAYSON

What about Irene?

JOHNSON

Oh, she's okay. She moved to the coast.

GRAYSON

Well, give her my regards.

JOHNSON

I will.

(awkwardly)

Look, the reason I came here is to see if I can jog your memory concerning a murder case you worked on before you retired. Soraya Niazi? You were in charge of the investigation as I understand it.

GRAYSON

I was, to my despair. We had to stand it down. We drew a blank, unfortunately.

JOHNSON

Why didnae you document Molly's canal boat? It's just a stones throw from where the body was found? Only hundred yards from the boat.

GRAYSON

(furrowed brow)

I didn't think it was relevant to the investigation. Molly wasn't there that night. She was here with me.

JOHNSON

I'm sorry, Grayson, I have to beg to differ. It was paramount to the investigation. Molly's barge was the only boat along that stretch of water not mentioned in your report.

GRAYSON

Yes, but I couldn't have my wife dragged into a murder inquiry, simply because one the boats belonged to her. It might have compromised my investigation. A conflict of interest. I would have been taken off the case.

JOHNSON

May I ask, did you have access to the boat yourself?

GRAYSON

Of course I bloody well had access! Now get out, before I lose my rag! Bloody nerve coming here with your impertinent questions about something that happened twenty-five years ago! Who do you think you are?! Bloody upstart! Get Out!

Johnson retreats.

JOHNSON

It might come as a shock to you but we've reopened the investigation. I've been assigned to the case. My job is to investigate all avenues that should have been investigated at the time.

GRAYSON

Your father'll be spinning if he knew you were here laying judgement upon me. You should be ashamed of yourself coming into my home and suggesting a cover up!

JOHNSON

Aye. I didnae mean to cause you any stress, Grayson. I just want to get to the bottom of why this girl was murdered just a hundred yards from Molly's boat. I'm not pointing the finger at anybody just yet. Just consider this for a moment- Sorays Niazi's phone was lifted from the canal, just fifty yards away. Now does that set alarm bells ringing for you?

GRAYSON

Oh yes, loud and clear. But don't think I don't know all about you and your relationship to that murdering gangster Kris Savva. How many cover-ups have you been involved with, since your time in the force? Answer me that, Jamie?

JOHNSON

There were no cover-ups. We were bonded by the brotherhood, that's all.

GRAYSON

Then so are we. So I'd watch my back if I were you.

JOHNSON

Are you asking me to walk away from a murder investigation, based on the same principles I had with Kris Savva?

GRAYSON

You just do the right thing for the family. And never throw stones at glass houses.

JOHNSON

I cannae do that... not when it comes to the murder of a wee lass. Anything else and I might lose sight, but not this.

GRAYSON

(furiously)

Then get out of my house!

Johnson opens the front door to leave.

GRAYSON (CONT'D)

And don't come back here unless you have something substantial to put to me, you imbecile!

(rages)

You're finished!

Johnson shakes his head as he key fobs his car then jumps in and starts the engine.

EXT/INT. COFFEE BAR - NIGHT

Kiki and DCI WELLMAN late 50s take a window seat with their coffee.

Across the street Shelley Peters observes them closely.

KIKI

So what was he like to work for?

DCI WELLMAN

Oh, he wasn't so bad. He played by the book which was unusual back then. Half the force was on the take.

KIKI

Did you know his wife owned one of the canal boats close to where Soraya Niazi was murdered?

DCI WELLMAN

(aghast)

No! I did not! In fact, I'm flabbergasted. He kept that quiet.

KIKI

Did you know he was a Turkophile?

DCI WELLMAN

No!

KIKI

His wife's boat is called Sula Bula. It's Turkish for smear with water.

DCI WELLMAN

I do remember the victim being Turkish.

KIKI

She was indeed Turkish. Soraya Niazi was an au pair studying English at a London university.

DCI WELLMAN

That's right. I remember.

(stirs coffee)

I trusted him. We all did.

KIKI

We need to look at that hard drive from the CPU he was using at the time. D 'you know if they were updated during your time there?

DCI WELLMAN

They were serviced once a year. Why'd you ask?

KIKI

Can you remember which desk he used?

DCI WELLMAN

The one in front of the round window next to the kitchen.

KIKI

Thanks.

DCI WELLMAN

I can't believe he would withhold evidence. Are you going to arrest him?

KIKI

No, not yet. But when, and if we do, it's going to cause a few tremors, particularly if the media get a whiff of a cover-up.

DCI WELLMAN

They were all over it back then. Because she was an au pair... a foreign student.

KIKI

I bet.

DCI WELLMAN

He said the CCTV was unusable. I never got to see it myself. And like a fool I just took his word for it. I thought no more of it.

BEGIN FLASHBACK:

INT. LOCAL GROCERY SHOP - DAY

A younger DS BARBARA WELLMAN early 30s enters. She flashes her badge as she approaches the bearded Sikh PROPRIETOR 50s. He stands behind the counter. She shows him an image of Soraya Niazi.

DS BARBARA WELLMAN
Have you seen this girl before?

PROPRIETOR
Yes, many times. She comes here often.

DS BARBARA WELLMAN
When was the last time you saw her?

PROPRIETOR
(recollects)
She came Saturday night to buy a can of drink and a chocolate bar.

DS BARBARA WELLMAN
What time was that?

PROPRIETOR
It was very late. I was just about to close.

DS BARBARA WELLMAN
What time do you close?

PROPRIETOR
Eleven p.m.

DS BARBARA WELLMAN
Did you see where she went after she left your shop?

PROPRIETOR
Yes, I can, because she was very upset. She forgot to bring her purse with her. She was upset. She had no money to pay for anything.

DS BARBARA WELLMAN
What did she do?

PROPRIETOR

She ran out of the shop, after asked me if I could stay open until she came back. But she never came back.

DS BARBARA WELLMAN

Thanks for your help.

She exits the shop.

EXT. STREET - DAY

She looks up at the CCTV CAMERA.

INT. INCIDENT ROOM - LIT

A younger DCI GRAYSON FIELDS 40s studies CCTV footage from the night in question. It shows Soraya Niazi walking south of the shop.

DS Barbara Wellman looks across the room, before she picks up a folder and marches towards his desk.

His eyes follow her and he quickly deletes the CCTV footage.

DCI GRAYSON FIELDS

(sighs)

What have you got?

DS BARBARA WELLMAN

Toxicology results.

DCI GRAYSON FIELDS

And?

DS BARBARA WELLMAN

The victim was clean. No alcohol, or stimulants found in her bloodstream, except for traces of caffeine.

DCI GRAYSON FIELDS

I see.

DS BARBARA WELLMAN

There's DNA, but no matches on the database for the fingerprints on the plastic bag.

DCI GRAYSON FIELDS

Right.

DS BARBARA WELLMAN

On top that, the CCTV camera covering the canal path has been out of action for the past year. However, there's a traffic camera that points in the direction of the grocery shop that she used that night. I've requested for it to be looked at.

DCI GRAYSON FIELDS

Ah, I've seen it. I couldn't make head nor tail of it. It's unusable.

DS BARBARA WELLMAN

(aback)

Oh no! I was hoping for something significant with that line of inquiry.

DCI GRAYSON FIELDS

What about fibres?

DS BARBARA WELLMAN

There are woollen fibres on her sweater, but nothing to match them with at the moment.

DCI GRAYSON FIELDS

(tuts)

I get the feeling this is going to be a slow burner.

DS BARBARA WELLMAN

Worrying, especially for the parents.

DCI GRAYSON FIELDS

OK. Let's see if we can jog someone's memory. Tell uniform to get the boards out. And get on to Crimewatch UK. Ask if they'll run it for us. We need to solve this case, otherwise we're going to look like idiots.

DS BARBARA WELLMAN

What about the canal boats? Shall I talk to the owners and see if they heard anything?

DCI GRAYSON FIELDS

No-no. I'm popping down there myself this afternoon. I'll give them knock and see what I can find out.

DS BARBARA WELLMAN

OK.

DCI GRAYSON FIELDS

Did you get that cyclist's statement?

DS BARBARA WELLMAN

He came in this morning. His story matches what he told us when he called it in. And he has a very strong alibi.

DCI GRAYSON FIELDS

Well, unless we get something concrete, we're heading up Creek Street.

DS BARBARA WELLMAN

Yes.

END FLASHBACK.

EXT/INT. CAFE - CONT'D

Shelley Peters continues to observe the cafe.

KIKI

That's because he deleted the file.

DCI WELLMAN

When she left the grocery shop that night, she completely disappeared off radar. There were no sightings of her.

KIKI

She was raped. The pathologist report states she had light contusions to her inner thigh, and traces of semen inside her vagina and underwear.

DCI WELLMAN

I never got to see the pathologist's report. It went straight to DCI Fields.

Kiki finishes her coffee and gets to her feet.

KIKI

What a bastard.

DCI WELLMAN

I'm really sorry. I should've realised.

KIKI

It's fine.

(pauses)

Well, it's been great meeting up with you. You've been a massive help. Let's keep in touch in case you think of anything else that we can pin on him.

DCI WELLMAN

Of course. I want that bastard nailed to the cross if he is involved.

KIKI

Me too. And I'm so glad we had a chance to talk.

DCI WELLMAN

I can't believe I let him pull the wool over my eyes like that.

KIKI

It happens to the best of us.

Beat.

Shelley Peters crosses the busy road and taps Kiki on the shoulder. She gasps when she sees her standing in front of her.

SHELLEY

(smiles)

Hello Kiki.

KIKI

(aback)

Shelley! When did you get out?

They hug.

SHELLEY

Last week. They cut my sentence
by two thirds.

KIKI

That's fantastic! Brilliant! Have
you been ringing me?

SHELLEY

Yes. I was afraid you might not
want to talk me.

KIKI

Why not? Of course I want to
speak to you. Besides, what are
you doing now?

SHELLEY

Just what I'm good at.

KIKI

They reinstated you?

SHELLEY

No, if only. Pole dancing again.

KIKI

I'll come and have a celebration
drink with you.

SHELLEY

It's The White Leopard Club in
Denmark Street.

KIKI

Where are you staying?

SHELLEY

In the roof terrace, above the
club.

KIKI

OK. I'll text you soon as I'm free.

SHELLEY

Fantastic!

KIKI

By the way, I got married.

SHELLEY

I know. I saw you. I was there.

KIKI

Oh, Shelley, no! Why didn't you let me know you were out?

SHELLEY

I wasn't sure if it would be a good idea, particularly after everything, you know?

KIKI

I'm leading a cold case.

SHELLEY

How's it going?

KIKI

Oh, you know... getting there.

SHELLEY

Yeah, I know.

KIKI

Look, I'm really sorry, but I have to dash. I'm needed back at the yard.

SHELLEY

No yeah, I get it.

KIKI

I'll text you soon as. We'll definitely catch up.

SHELLEY

I look forward to it. You can have a go on the pole.

KIKI

(chuckles)

You'll be lucky. Those days are well and truly over for me. I can barely jog around the lawn these days.

SHELLEY

You haven't lost your humour, I see.

KIKI

(chuckles)

Bye, Shelley. We'll catch up real soon.

They go their separate ways.

Some distance away Dog observes them with a keen eye.

DOG

(on phone)

I can take them both right now-
Rightyo, I'll wait.

He ends the call.

INT. UNUSED ROOM - LIT

Kiki leads Police Data Technicians to a table with a desktop computer situated by a round window.

KIKI

This is the one. I'm only interested in what's on the hard drive regarding the files for Operation Activate.

They immediately begin uninstalling the CPU.

EXT. TURKISH VILLA - PATIO - DAY

A six bedroom dwelling, surrounded by landscaped gardens, could easily replicate an English country garden.

The victim's father, unshaven EMVA NIAZI 70s reads a newspaper while he drinks coffee at a table.

His iPhone rings. He grabs it from off the table and brings it to ear.

EMVA

(on phone)

Selam- I am sitting- What is it-?

(angrily)

Oruspu cocugu-!

He throws his coffee down his throat and ends the call, then gets to his feet and marches inside the villa.

INT. TURKISH VILLA - DAY

EMVA (CONT'D)

Seville? Seville? I'm going to London immediately.

Dyed black haired SEVILLE late 60s descends the stairs with a bellyful of laundry.

SEVILLE

(panicked)

Why? What has happened?

EMVA

I just had a call from Dr Khan. He says the police came to his house. They have reopened the case, and the detective who was in charge of Soraya's murder is now the prime suspect.

SEVILLE

What? Oh my God!

EMVA

I will kill him with my bare hands!

She drops the laundry and rushes towards him.

SEVILLE

Emva, no! Please, just wait until we have all the facts. Speak to the police first.

EMVA

No! I must do this myself.

INT. INCIDENT ROOM - NIGHT

Kiki sits behind a desk and carefully studies the CCTV FOOTAGE from the night of the murder.

VIDEO FOOTAGE:

A red saloon CAR parked on a side road. Long haired SORAYA NIAZI 18 appears troubled as she heads towards the Car. She looks distressed and gesticulates her frustration with the DRIVER, before she opens the passenger door and climbs inside.

KIKI (ASIDE)

(mumbles)

Bastard!

BACK TO SCENE

She enhances the footage.

CU: Vehicle Registration GMSB 101T.

She jots down the registration then feeds it into the computer. Moments later she gasps as the registration details are revealed.

CU: VEHICLE OWNER: GRAYSON FIELDS.

BACK TO SCENE

She stares at the footage once again, before she picks up the phone.

INTERCUT: With Johnson who sits behind the wheel of his car.

KIKI

(on phone)

We've got him!

JOHNSON

Who?

KIKI

It was his vehicle that picked her up that night- A red BMW.

JOHNSON

(grimaces)

I knew he was hiding something. I could see it in his eyes.

KIKI

Let me speak to DCI Nunn. I need to get the go-ahead to bring him in.

JOHNSON

Keep me posted. I wanna be there when it happens.

KIKI

I will.

She ends the call then punches the air jubilantly.

KIKI

Gotcha! Bastard!

END INTERCUT.

EXT/INT. GRAYSON HOUSE - NIGHT

The house is in darkness. The curtains twitch as Grayson covertly spies the street.

His POV: A BLACK FOUR WHEEL DRIVE parked across the road. The DRIVER cannot be seen behind the tinted glass.

INT/EXT. FOUR WHEEL DRIVE - NIGHT

Emva Niazi fixes a SILENCER to a HANDGUN then exits the vehicle and quickly skips towards the rear of the house.

EXT. HOUSE REAR GARDEN - NIGHT

He sets off a sensor light as he stumbles and trips over a loose piece of concrete.

By the time he looks up, Grayson stands by the patio door frame. He points a SHOTGUN at him.

GRAYSON

(aims barrel)

DON'T FUCKING MOVE UNLESS I SAY
SO!

Emva Niazi quickly rolls over.

BANG!!

He misses the target.

PFF! PFF!

Emva Niazi also misses.

Grayson disappears back inside the house. Emva Niazi gets to his feet and follows him inside.

ABOVE: Molly looks through the window.

INT. KITCHEN - NIGHT

Emva Niazi attempts to open the locked door, then exits and races back through the garden.

EXT. STREET - NIGHT

Grayson quickly key fobs his new BLACK BMW then drives off.

Emva Niazi appears and jumps back inside his vehicle to give chase.

A protracted CAR CHASE ensues through the streets of London, before Grayson finally loses his tail.

EXT. CANAL PATH - NIGHT

Grayson appears on the walkway and quickly enters the barge-Sula Bula.

INT. FOUR WHEEL DRIVE - NIGHT

Emva Niazi cruises the area as he searches for the BMW.

INT. KIKI'S BEDROOM - NIGHT

Kiki and Nancy make-out inside the sheets as they kiss and caress one another.

CU: iPhone vibrates on side cabinet.

Kiki ignores it, until after she reaches a conclusion to her love making.

INT. DCI NUNN'S OFFICE - NIGHT

DCI Nunn sits behind her desk with the phone to ear. She sighs and tuts as she makes another call.

NUNN

(on phone)

Am I the only one awake-? There's been a shooting incident at Grayson Fields's property- TFU are attending as we speak. Get yourself over there and let Kiki know if you can reach her, cos I bloody well can't- Right- And let me know what's happening when you get there.

She ends call and stares at the wall in annoyance.

INT. KIKI'S BEDROOM - CONT'D

Kiki and Nancy sit up against the pillows.

NANCY

Are you not going to look at who called you? It might be something important.

KIKI

(aback)

Oh shit! Fuck! I forgot.

She grabs her phone and looks at the missed calls log and messages. She gasps in horror.

NANCY

(concerned)

What is it?

KIKI

Fuck! There's been a fucking shooting at Grayson Fields house. Oh shit! I'm toast!

She quickly jumps out of bed naked and throws on her clothes.

Beat.

INTERCUT:

Phone conversation between Johnson and Kiki.

She uses her hands free system whilst behind the wheel. He leans up against his vehicle outside Grayson's house.

KIKI

Where is he?

JOHNSON

I can hazard a guess. Molly's in deep shock. She was awoken by a shoot out between Grayson and his attacker outside in the garden.

KIKI

Is she okay?

JOHNSON

No. She's traumatised.

KIKI

Meet me at Sula Bula. I'll be there in five minutes.

JOHNSON

Okidoki.

KIKI

Bring uniform with you.

JOHNSON

Sure.

END INTERCUT.

EXT/INT. SULA BULA - NIGHT

Kiki races along the canal path towards the boat with Johnson following behind. UNIFORM bring up the rear.

She climbs aboard the boat and bangs her fist on the door.

KIKI

Open up, Grayson! I know you're in there! Open the fucking door, or I'll get uniform to break it down!

He finally opens the door and stands facing her with a defeated look upon his face.

KIKI (CONT'D)

I'm arresting you for the murder of Soraya Niazi in October of 1999. You do not have to say anything. But it may harm your defence if you do not mention now, something which you later rely on in court. And anything you do say may be given in evidence.

GRAYSON

(aback)

You're making a mistake!

KIKI

Yeah, sure. Is that why somebody just tried to murder you in your own home? How could you?

Beat.

Uniform lead him towards an unmarked vehicle.

INT. INTERVIEW ROOM - DAY

Grayson sits at a table next to his overweight SOLICITOR 50s. Kiki and Johnson sit opposite.

KIKI

(to Grayson)

So, what have you got to say for yourself?

GRAYSON

(dispassionately)

Nothing.

KIKI

Oh c'mon. Who was it that tried to shoot you tonight? You must have some idea.

GRAYSON

I have no idea.

JOHNSON

(interjects)

Well, we have the DNA that proves you murdered the au pair, Soraya Niazi. What have you got to say in response to that? And let me remind you this interview is being recorded.

GRAYSON

(irksomely)

I know-I know. I'm being fitted up. It wasn't me.

KIKI

Why would someone fit you up, Grayson?

GRAYSON

You'll have to ask them. But I never killed her, I swear.

KIKI

Tell us what happened, from the very beginning.

GRAYSON

I'm innocent!

Johnson slides a photo image across the table.

Grayson POV: The photo image of a red saloon parked beneath a street lamp. Date and time, top right shows 4/10/1999. 2300 Hours.

JOHNSON

D' you recognise this vehicle, Grayson? Cos I do. It belonged to you, right?

GRAYSON

It was mine. Granted.

KIKI

Soraya Niazi came to you for help, didn't she?

GRAYSON

I can't remember. It was too long ago.

KIKI

Her employer was away that weekend with his family. But you know that anyway, don'tcha? You deliberately misled your team and drove them down a blind alley. You had no intention of finding her killer, because you are her killer, aren't you?

He vigorously shakes head.

JOHNSON

She trusted you before you raped, and then suffocated her with that plastic bag. You left her to die on that canal path.

GRAYSON

(shrugs shoulders)

Prove it.

KIKI

Oh, I can prove it, Grayson. You left your semen inside her.

(eyes him closely)

The DNA belongs to you. You tried to hide it when you deleted those files, didn't you?

GRAYSON

It doesn't mean I killed her. All that means is that I had consensual sex with her.

KIKI

That maybe so. But how do you explain your dabs on the plastic bag that you used to suffocate her?

GRAYSON

I handled it during the investigation.

A short silence as he shifts uncomfortably in his seat.

KIKI

So, where then, did you have consensual sex with her?

GRAYSON

That's my business.

KIKI

In your car?

GRAYSON

No.

KIKI

Where then?

GRAYSON

On the barge.

JOHNSON

You scumbag.

KIKI

Well, I've got some more bad news, Grayson.

GRAYSON

What's that?

KIKI

The CCTV footage of her climbing into your vehicle. How d' you think a jury will see that?

(pauses)

Recognise this?

Johnson reveals a grey mobile phone that shows a photograph of his vehicle.

JOHNSON

She had the insight to take a photo of your vehicle, before she climbed in. She wanted to protect herself from you.

Grayson's eyes roll back in his head as he realises he's dilemma.

Kiki switches on a small monitor which shows Soraya Niazi climbing into the passenger seat of his vehicle.

Grayson folds his arms in a defensive manner.

GRAYSON

Fair enough. I'll give you a statement.

BEGIN FLASHBACK:

EXT. STREET - NIGHT

Soraya Niazi exits the food store. She stands lost and panics as she turns one way and then the other.

Her clothing - Black leather bomber jacket, pink sweater and denims. Black and white sneakers.

Parked across the street DCI Grayson Fields sits inside his red BMW and checks messages on his phone.

A tearful Soraya Niazi gains his attention when she approaches his vehicle and taps lightly on his offside window. He lets the window down to speak to her.

DCI GRAYSON FIELDS

What's the problem?

SORAYA NIAZI

(geticulates)

Can you help, please, I left my door keys at home. I can't get in.

DCI GRAYSON FIELDS

Where do you live?

SORAYA NIAZI

Just around the corner. But the house is all locked up. I left my door keys inside by accident.

DCI GRAYSON FIELDS

(deliberates)

Get in and I'll see what I can do for you.

SORAYA NIAZI

Thank you so much.

She climbs into the passenger seat. He starts the engine.

DCI GRAYSON FIELDS

Right then, so where would you like me to take you?

SORAYA NIAZI

I don't know. I have no money. I left my purse at home as well.

DCI GRAYSON FIELDS

Oh dear. You are in a situation,
aren't you?

SORAYA NIAZI

(tries to smile)

Yes.

DCI GRAYSON FIELDS

So what should we do with you,
then? Have you got anywhere you
can stay tonight?

SORAYA NIAZI

I don't know anybody else here in
London.

DCI GRAYSON FIELDS

You don't know anybody at all?

SORAYA NIAZI

No. I'm an au pair. The people I
work for are away for the
weekend.

DCI GRAYSON FIELDS

Can't you ring them and let them
know your situation? I see you've
got a phone.

SORAYA NIAZI

I can't. They will be very angry
with me for leaving home without
my keys.

DCI GRAYSON FIELDS

Is there a window you can climb
through, or a back door left
open?

SORAYA NIAZI

No. They are all locked from
inside.

He stops the car at the side of the road.

DCI GRAYSON FIELDS

You can stay at my house if you
like?

SORAYA NIAZI

Are you married?

DCI GRAYSON FIELDS

Yes, I am married, but I suppose I'll be able to explain to my wife why I brought you home with me.

SORAYA NIAZI

But I don't want you to get into any trouble with your wife.

DCI GRAYSON FIELDS

Well, I really don't know what else to do with you, unless you want me to take you to a police station, and you can sleep in a cell for the night.

SORAYA NIAZI

What about hotel? I will pay you back tomorrow when my employers arrive home.

DCI GRAYSON FIELDS

(deliberates)

OK. You can stay on the barge.

SORAYA NIAZI

Oh, thank you so much. You are so kind.

DCI GRAYSON FIELDS

I'll explain everything to my wife tomorrow.

SORAYA NIAZI

Will it be okay with her? She won't mind?

DCI GRAYSON FIELDS

She'll understand.

EXT. CANAL PATH - NIGHT

He ushers along and onto the boat.

INT. SULA BULA - NIGHT

He switches on a lamp and Soraya Niazi throws herself down on a three seater sofa as he stands over her.

SORAYA NIAZI

This is so cosy. I like it. It's nice.

DCI GRAYSON FIELDS

OK. I've got to go now. Just don't open the door. Make yourself at home. My wife will be down in the morning. You can explain everything when she gets here.

SORAYA NIAZI

No! Please, stay. Stay with me. I'm afraid someone will come and do something.

DCI GRAYSON FIELDS

You'll be fine. No one will come if you don't open the door.

She gets up and grabs his arm, then pulls him down next to her. He begins to kiss her face and lips.

She attempts to push him away as he becomes more excited.

DCI GRAYSON FIELDS (CONT'D)

(forcefully)

C'mon then, if this is what you want. I'll give it to ya!

SORAYA NIAZI

(resists)

No! Please! Stop! I don't want this! I didn't mean like this!

He undoes his flies and pulls down her slacks, then pins her down on the sofa and inserts himself inside her.

SORAYA NIAZI (CONT'D)

(fearfully)

Oh, please, please stop! This is not what I meant! I don't want this! Get off me!

When he finishes, she manages to wriggle her way out from under him, before she quickly exits the boat.

DCI Grayson Fields opens his eyes and jumps to his feet.

DCI GRAYSON FIELDS

Shit! Fuck!

He quickly pulls up his trousers, then goes after her.

EXT. CANAL PATH - NIGHT

He catches up with her beneath a hump bridge. She sobs as he pulls her back by the shoulder, then puts his hand over her mouth to stop her screaming.

DCI GRAYSON FIELDS (CONT'D)

(ominously)

Come back here! Where'd you think
you're going?!

His POV: A discarded plastic shopping bag.

He drags her down to the ground, then grabs the bag and sticks it over her head, until she loses consciousness and becomes unresponsive.

He spots her discarded phone as he looks around himself. He lobbs the phone into the canal.

SPLASH!

CU: Beneath the canal the phone sinks to the bottom.

BACK TO SCENE.

POV: Soraya Niazi lies still. Her head covered with the plastic bag

END FLASHBACK.

GRAYSON (CONT'D)

(guiltily)

How did you find it?

KIKI

I had a data search carried out
of the hard drive that you used.
Everything was on your hard disk.

JOHNSON

What have you got to say?

A protracted silence as he rocks back and forth in his seat.

KIKI

Why did you have to kill the poor
girl?

GRAYSON

(caves in)

Because she just wouldn't shut up!

JOHNSON (ASIDE)

(mutters)

Bad.

GRAYSON

Look, I love my wife! If she ever found out what I did she'd never speak to me again.

KIKI

Why did you have to leave her there like that? That was a stupid thing to do for a high ranking detective.

GRAYSON

It happened all too quickly. I just wanted to calm her down, but she wouldn't listen. And then I saw the mist. I couldn't stop myself. She drove me to it.

The solicitor taps his confession on his iPad.

KIKI

(to Johnson)

OK. Charge him and get him out of here.

GRAYSON

(pleads)

No-no-no-no! You can't let me go, somebody is trying to kill me.

KIKI

Who?

GRAYSON

Turkish. They came to my house tonight. They want to finish me off. Someone is leaking information to whoever they are.

JOHNSON

Are you sure that's what you want?

GRAYSON

Yes. I'm a dead man once I leave here.

KIKI

Are you going to plead guilty to Soraya Niazi's murder, then?

GRAYSON

Yes! Guilty! Guilty! Guilty!

KIKI

You disgusting, depraved human being! You absolute bastard!

EXT. CANAL PATH - NIGHT

Emva walks along the path. He spots Molly stepping off Sula Bula. He observes her, before he follows her towards her vehicle, and grabs her from behind.

EMVA

Where is he? Your husband.

MOLLY

Who are you?! They've arrested him.

EMVA

Where did they take him?

MOLLY

They haven't told me.

EMVA

Tell me where they have taken him, or I will kill you.

MOLLY

I don't know!

He lets her go, then rushes back towards his vehicle and drives off.

She shakes violently as she stumbles back to canal path and fills her pockets with stones, before she falls into the water and doesn't reappear.

Beat.

Blue lights flash at the scene where Molly's dead body is dragged out of the water by DIVERS.

INT. PRISON CELL - DAY

Johnson is ushered towards a cell where Grayson lies upon the bed.

JOHNSON
(solemnly)
Grayson.

GRAYSON
Go away. I've nothing more to say.

JOHNSON
I'm not here to question you.

Grayson climbs off the bed and stares at him in dismay.

GRAYSON
What is it? Have you caught the Turk who tried to kill me?

JOHNSON
No, we havenae.

GRAYSON
What is it then?

JOHNSON
It's your wife- Molly.

GRAYSON
You leave her out of this! She's done nothing wrong!

JOHNSON
I'm afraid her body was pulled out of the canal this morning. Uniform thinks she must have taken her own life.

GRAYSON
(mortified)
What? What did you say?

He breaks down and sobs.

JOHNSON

I'm very sorry to be bearer of bad news, Grayson. She was a lovely woman.

GRAYSON

Just leave me alone! This is all your fault! You caused all of this, you bastards! Go away! Leave me alone!

JOHNSON

I just want you to know how sorry we all are. She certainly didn't deserve this, or you.

Johnson deliberately drops a RAZOR BLADE inside the cell as Grayson laments.

JOHNSON (CONT'D)

Just do the right thing.

He walks off.

INT. DCI NUNN'S OFFICE - DAY

Kiki sits and shares biltong with DCI Nunn.

NUNN

Congratulations are in order, again. That was an efficient investigation. Well done.

KIKI

Thanks. But it wasn't difficult once I established those missing files.

NUNN

You and Johnson make a good team. I'll let the Super know my thoughts on that score.

KIKI

To be honest, I don't know how it wasn't spotted by one of the detectives on the case back then. It was staring right at me. A completely blank folder. Then when I spoke to his wife.

(pauses)

You just get that feeling. It comes over you like a great white wave and feels you with hope.

NUNN

(agape)

Wow! Where did that come from, Kiki? I never had you down as a philosopher. You've been reading Niche.

KIKI

(grins)

No, it's the biltong, cos I don't read anything, except witness statements.

NUNN

Well, I wish it had the same effect on me.

They share a chuckle.

INT. WHITE LEOPARD CLUB - NIGHT

Kiki and Nancy sit at a table with a bottle of bubbly as they watch Shelley Peters caress the pole.

NANCY

She's amazing, isn't she?

KIKI

Yeah, she is. She's hot.

NANCY

(angrily)

Alright, Kiki! Calm down. I know you still fancy her, I can tell.

Shelley Peters looks over and smiles as she positions herself upside down.

KIKI

Don't be silly. We were partners. we go back a long way. We worked together undercover as pole dancers at Tiffany's night club.

NANCY

You've never told me that before.

KIKI

I know. It makes my stomach churn, that's why. The thought of Kris Savva. He put a hit out on me before he was murdered.

A protracted silence as they drink and watch Shelley Peters performance at the pole.

NANCY

Do you still like her, then?

KIKI

Yes, but not like that. She had my back.

NANCY

(chuckles)

I bet she did.

KIKI

Oh, stop it.

NANCY

Are you still indebted to her?

KIKI

I am, actually. She did time for me.

NANCY

Are you going to let her come between us, then?

KIKI

No... we're unbreakable.

NANCY

D' you mean that, Kiki?

KIKI

One-hundred percent. I love you, Nancy Burrows.

Nancy raises her glass.

NANCY

Touche!

KIKI

(flippantly)

What are you like?

They kiss as Shelley Peters swings her legs around the pole and smiles over at them.

INT. PRISON CELL - NIGHT

Grayson lies on the bed. His eyes rolled back inside his head as blood drips like a leaking tap from his sliced wrists.

EXT. WINE BAR - SUNNY DAY

Kiki and Shelley share a bottle of prosecco as they sit at a table. They wear shades as they soak up the beautiful weather.

SHELLEY

Just like old times, isn't it?

KIKI

I know, it is. I can feel the nostalgia.

SHELLEY

I miss those times.

A protracted silence as they drink and take in the aesthetic.

KIKI

Look, I've been asked to go to Turkey- Kaleche. It's in Antalya. D' you know it?

SHELLEY

No. Why?

KIKI

It's to do with this flipping case, and the shooting at Grayson Fields's property.

SHELLEY

Oh really?

KIKI

Yeah. I've got to speak to the father of the victim- Soraya Niazi.

SHELLEY

Why are they asking you? Can't he be extradited?

KIKI

I know. I think it's my reward for closing the file. Anyway, I was wondering if you'd like to come along? We can make a short break of it. It'll only be three days- two whole days with the flight times, I reckon.

SHELLEY

(aback)

What about Nancy? She's your wife. Haven't you asked her?

KIKI

(tuts)

No. I'd like to pay you back for standing by me, you know? C'mon... it'll be fun.

SHELLEY

You don't owe me anything, Kiki. We did what we had to do. Besides, the evidence they had for you wasn't as strong as the case against me.

(pauses)

I still feel myself looking over my shoulder, even though they're-

KIKI

-They're never all dead, Shelley. I'm the same. I'm a paranoid wreck sometimes. I wake up in the middle of night sweating occasionally. Nancy must think I'm a neurotic, or something.

SHELLEY

Oh no!

KIKI

My doctor has prescribed me with
beta blockers.

SHELLEY

Do they work?

KIKI

Sometimes, not all the time.

Short silence as they drink.

SHELLEY

I'd love to come to Kaleche.
It'll be just like old times for
a few days.

KIKI

Yes, it will.
(toast)
Let's drink to that.

A MOTORCYCLE stops beside them with two leather clad persons
on board.

The PILLION RIDER unloads the chamber of his FIREARM at them.

BANG! BANG! BANG! BANG!

Two shots each, as Kiki and Shelley instantly slump over the
table covered in blood.

PILLION RIDER

(male voice)

GO! GO! GO!

The RIDER roars the engine and speeds off during their
getaway.

EXT. STREETS OF LONDON - DAY

The motorcycle reaches breakneck speeds as the rider races
through the city, jumping red traffic signals and mounting
pavements to get away.

INT. LOCK-UP - SUNNY DAY

Dog climbs off the motorcycle, pulls off his helmet and
climbs out of his leathers. He throws them inside the back of
his BLACK 4X4.

He is joined by Kris Savva's daughter BETHANY 30s. Her wild brown eyes follow him as she takes off her leather clad clothing.

BETHANY

About time they got their
comeuppance.

DOG

Are we done now? Can I go?

BETHANY

Yeah.

(pauses)

Did you get both of 'em?

DOG

Yep.

She hands him a brown package. He opens his car door and throws it on the passenger seat.

BETHANY

I don't want comebacks? Make sure
you burn those suits.

DOG

I will, don't worry.

BETHANY

I hope dad's watching from
wherever he is. He can rest in
peace now.

DOG

Yeah.

They hug one another before he gets in his car and drives out of the lock-up.

EXT. WINE BAR - SUNNY DAY

A CROWD gathers as BLUE LIGHTS flash while PARAMEDICS attend to the bodies of Carruthers and Shelley Peters.

PARAMEDIC#1 lifts Shelly head and feels her neck for a pulse. He shakes his head.

PARAMEDIC#2 attends to Kiki as she lies slumped over the table. Her red mane covers her face.

PARAMEDIC#2

This one's still got a pulse!
Bring a stretcher.

An OXYGEN MASK covers Kiki's face as she is lifted into the
back of the AMBO.

FADE OUT.

SMEAR WITH WATER