

ÅNGSTRÖM

Jason Hazeley & Joel Morris

Episode Four – “The Hunter Is The Hunted And The Hunter”

CAST

Character.....Actor
Character.....Actor
Character.....Actor
Character.....Actor

Producer: Lyndsay Fenner

REH/RECORD: dates, time XXXX-XXXX
STUDIO: ADDRESS
SMs: XXXX
BA: NAME, 521 HWH EXT: XXXXX
 DDI: 020 7765 XXXX
TAPE: XXXX PROG: XXXX
TX: R4 DAY/ MONTH/ YEAR/ TIME
CHARGE: XXXX

SCENE 1

1. **GRAMS** **NARRATOR BED: SIGUR ROS / MAX RICHTER / MOGWAI**
2. NARRATOR (SCANDI ACCENT) Angstrom. Adapted from the best-selling Angstrom Trilogy. By Martin English, writing as Bjorgen Swedenssonsson. Chapter Four: "The Hunter Is The Hunted And The Hunter".
3. **GRAMS** **BUILD**
4. NARRATOR Previously on Angstrom... there were some unsolved murders. That'll do.
5. **GRAMS** **BUILD MUSIC. FADE UNDER.**
6. NARRATOR The Njalsland Peninsula is the home of cold. But not just ordinary cold, like December or ice-cream – a deep, pitiless cold – the kind that gets inside you and seems to make even your skeleton feel like the inside of a corpse. And the corpses had been piling up for Inspector Knut Angstrom and his co-investigator, online journalist Mina Oblong. But for now, at least, they were alive. And riding in a boat. A boat that took them away from the warmth of the mainland. Into that terrible, terrible cold.
7. **GRAMS** **FADE**
8. **ATMOS** **SMALL FERRY BOAT ENGINE, WIND, WAVES**
9. ANGSTROM There it is. Celibate Puffin Island. It's all one word in Swedish.

10. MINA I can't work it out. Why was Councillor Lundstrom doing business here? Nobody comes here. I've hacked in but all I can find is the digital shadow of a deleted entry in the land registry. Some sort of a land deal they wanted hushed up. I assume she rubber-stamped it. Nobody else could.
11. ANGSTROM You're a good journalist, Mina. You think you've any chance of finding some paperwork?
12. MINA No. The papers aren't hiring. That's why I ended up in online work.
13. ANGSTROM I meant paperwork connecting Birgit Lundstrom to this place.
14. MINA Just the delivery invoices. But the dates don't add up.
15. ANGSTROM Have you tried?
16. MINA Yes, but I just got twenty five million and something. Then I wrote the dates down in words instead, and something's very wrong. She was dead by the time someone signed her name.
17. ANGSTROM We need to ask some questions.
18. MINA How? And to whom?
19. ANGSTROM Yes. Write those ones down. We'll start with them.

SCENE 2

1. **GRAMS** **NARRATOR BED**

2. NARRATOR Angstrom's sturdy walking shoes crunched up the foreshore, and at exactly the same time, his feet. Slightly behind them, the shoes of Mina Oblong, and, eager to keep up, her legs, arms, head and blue hair. They were working together, at last.

3. **GRAMS** **NARRATOR BED OUT**

4. **ATMOS** **WIND, LONELY FORESHORE, CREAKING WOOD**

5. MINA We're at the coldest point of The Njalsland Peninsula. It's about 80km due north by south-west from downtown Grötby. Celibate Puffin Island – it's all one word in Swedish. You could say it was the end of the world. Which is also all one word in Swedish.

6. ANGSTROM I've seen more welcoming islands. But that's not surprising. They were in a tourist brochure for Hawaii, and Hawaii is famously welcoming.

7. MINA Hardly anything lives here. Even the island's famous celibate puffins have died out. (REFLECTIVE BEAT) Nobody knows why.

8. **FX** **LIGHT, SNOWY WIND**

9. ANGSTROM Why was Councillor Lundstrom doing a land deal here? There's nothing here.

10. MINA There is. There's land. And nobody makes that any more.

11. ANGSTROM But what would she want this land for? No-one wants to be here.
12. MINA What about that fisherman?
13. ANGSTROM He doesn't want to be here. He's only here to catch the fish he needs to eat to stay alive long enough to catch the next fish. Caught in an existential loop. Catch fish – eat fish – need fish. Catch fish – eat fish – need fish. He is all of us. But with worms and a rod.
14. MINA You're brooding again.
15. ANGSTROM (ANGRILY) It's what I do.
16. **FX** **CRUNCH OF BOOTS IN SNOW APPROACHING**
17. ANGSTROM Greetings, humble, pointless fisherperson.
18. FISHERMAN (STRANGE OLD MAN, A BIT WERNER HERZOG) It is in its most hopeful moment that the fish becomes the sacrifice.
19. ANGSTROM (ASIDE, TO MINA) Oh, God. There's always one.
20. MINA One what?
21. ANGSTROM Talking in riddles through a beard. Every bloody case. (TO FISHERMAN) My name is Knut Angstrom. This is Mina. She's got blue hair and a pierced lap. We need answers.
22. FISHERMAN (PLEASED WITH HIMSELF) They think they will eat. They think they are the hunter. But they do not realise they are the hunted.
23. MINA Who?

24. FISHERMAN The fish.
25. ANGSTROM Right. Anyway – what’s your name, friend?
26. FISHERMAN Nod. With one dee.
27. MINA That’s an unusual name.
28. FISHERMAN It is short for Nodd. With two dees.
29. ANGSTROM Well, Nod with one dee, which I’m assuming is all one word in Swedish – we’re investigating some crimes. Has anyone out-of-the-ordinary been to your lonely home recently? And by ‘out of the ordinary,’ I mean, ‘not a fish’.
30. FISHERMAN People came.
31. MINA What people?
32. FISHERMAN People in suits.
33. ANGSTROM What people in suits?
34. FISHERMAN People in suits with maps.
35. ANG+MINA What people in suits with maps?
36. FISHERMAN They took core samples. They took photographs. They took about four hours.
37. ANGSTROM Did they say who they were?
38. FISHERMAN Forgive me, detective – But I’ve already told all this to your counterpart.

39. MINA Me?
40. ANGSTROM What?
41. FISHERMAN Here on the island, you will find yourself a Finnish detective.
42. ANGSTROM Well I hope so. Otherwise this case is going to go on forever.
43. FISHERMAN As in 'a detective from Finland'. She's over by the rowing boats.
Brooding.
44. ANGSTROM (EXCITED) Brooding?

SCENE 31. **GRAMS** **NARRATOR BED**

2. NARRATOR There she was. In the cold. Sigrid Landlordsdottir was a detective in the Finnish equivalent of the police. Early forties, probably in a relationship which was complicated. Dedicated to her job. Resolutely sober. Protected by a shell of reticence and patterned knitwear. She was quiet, clever and, in spite of the knitwear, she was cold.

3. **MUSIC** **NARRATOR BED OUT**

4. ANGSTROM Detective Knut Angstrom.

5. SIGRID Detective Sigrid Landlordsdottir.

6. MINA Non-detective Mina Oblong.

7. SIGRID What brings you to Celibate Puffin Island? It's all one word in Finnish, by the way.

8. ANGSTROM (INSTANTLY IN LOVE WITH HER) It's all one word in Swedish, too! We have so much in common, you and I.

9. MINA We think the answer to a string of bizarre and sometimes unprovable murders is here.

10. ANGSTROM I like what you've done with your eyes.

11. SIGRID What have I done with my eyes?

12. ANGSTROM Well... left them... open.

13. SIGRID It's what I do during the day.
14. MINA Sigrid – sorry, I didn't catch your surname.
15. SIGRID It's... complicated.
16. ANGSTROM Sigrid Complicated. Such a pretty name.
17. MINA We've discovered that Councillor Birgit Lundstrom organised a land deal here before ending up fatally dead in the back of my briefly exploding car. Do you know anything about the deal?
18. SIGRID It was... complicated. Hans Lotto masterminded it. A lobbyist with some very interesting clients.
19. ANGSTROM Please tell me about them. Please. Or just say anything.
20. SIGRID What would you say if I said Bolax to you, Inspector?
21. ANGSTROM I'd say, 'I love a woman with a sailor's mouth'.
22. MINA Bolax – the nuclear waste disposal multinational?
23. SIGRID Uh-huh.
24. ANGSTROM Oh, God, that's exciting. Isn't this exciting, Mina?
25. MINA There's only one way of getting rid of nuclear waste.
26. ANGSTROM Hang on. Let me guess. Shooting it into the sky? Holding a raffle?
Painting it brown and pretending it's cows?
27. SIGRID Burying it somewhere remote.

28. MINA And there were people here taking core samples.
29. SIGRID The trouble is that very few places want something with a half-life of 100,000 years hanging around. So the licences are in short supply.
30. ANGSTROM Can we speed this bit up a bit? Then we can all go and have dinner – well, we don't all have to go – maybe just two of us. You won't be hungry, will you, Mina? You had all those herrings in the car on the way here. Well, the ones I couldn't manage.
31. MINA So Councillor Lundstrom's deal was literally toxic?
32. SIGRID And there it is. Case solved.
33. ANGSTROM What? Oh! Great. Dinner?
34. MINA Wait – so who wanted her dead?
35. SIGRID It's... complicated. But that's the question I'm here with too.
36. ANGSTROM You've come here with a question. So have I. Amazing. So much in common. We could talk and talk. Have all three courses.
37. SIGRID Who were her enemies?
38. ANGSTROM (DISAPPOINTED) What? We haven't reopened this old case, have we? Guys, we need to keep moving on, stop living in the past –
39. MINA What sort of enemies are we looking for?
40. SIGRID It's complicated.

41. MINA Powerful enemies?
42. SIGRID It's complicated.
43. ANGSTROM Can I just ask – are you seeing anyone at the moment?
44. SIGRID It's complicated.
45. MINA Is anyone else getting cold out here?_Let's see if Nod with one dee
will let us borrow his hut with one t.
46. FISHERMAN The cold will always find you.
47. MINA I'm calling that a 'yes'.

SCENE 4

1. **FX** **HUT DOOR SHUTS; WIND STOPS**
2. ANGSTROM Ooh. Look. There's some food in the pot. We could have dinner here.
3. MINA Sigrid, what do you know about the Ash Lad?
4. ANGSTROM Come on! Stick to the dinner in hand!
5. SIGRID Who is the Ash Lad?
6. MINA A figure from folklore. Little troll effigies of him keep turning up. I've got a picture on my phone.
7. ANGSTROM You kids and your jpegs. They'll never replace the Bohman Forsblom, the largest art gallery in Stockholm, citation needed.
8. SIGRID That's the Ash Lad?
9. MINA Yup.
10. SIGRID Let me Google you something.
11. ANGSTROM You kids and your Googles. They'll never replacing asking a policeman the way to the reference library where you can look up photos of cats.
12. SIGRID Here.
13. MINA That's the Ash Lad!
14. SIGRID It is also the logo of Bolax.

15. MINA Angstrom, things just got hotter.
16. ANGSTROM I know. I just sat down and started poking the ashes of the fire.
(BROODING) Just like I used to when growing up with my two
older brothers.
17. SIGRID Tell me about this Ash Lad.
18. MINA The Ash Lad, or Askeladden, is a figure from Scandinavian
folklore. He is the youngest of three brothers. A loner.
Misunderstood.
19. ANGSTROM You'll never understand me, I used to say to them.
20. SIGRID Let me guess: he sits by the fire, lost in thought, poking the ashes.
21. ANGSTROM Fat lot of good being the clever ones did them.
22. MINA The older brothers, though, tend to be tripped up by their
intelligence.
23. ANGSTROM I was tactical. Got by on my wits.
24. SIGRID So the Ash Lad is tactical.
25. MINA Exactly. He gets by on his wits.
26. SIGRID This is our suspect. You're describing the murderer.

27. ANGSTROM That's not how you profile a killer. Good grief. You kids and your Wikiprofilng. It'll never replace elbow grease. Or knee wax. Or shoulder butter. The murderer, whoever he or he is, is likely to be a lonely middle-aged man or man, white, broody, possibly a widower, lives alone, does things his own way, has trouble in relationships, doesn't listen when people are describing him exactly – and is given to describing himself at length without realising it.
28. SIGRID Then how do we find him?
29. ANGSTROM Oh, and he probably also has sudden blinding reve – Just a minute. I know what's going on here.
30. MINA What?
31. ANGSTROM Isn't it obvious? I'm being fitted up for the crime. The profile. It can only match one person. Me. And I've been set up.
32. SIGRID By whom or whom?
33. MINA It would need to be someone who knew every detail of the case. Who would know exactly how much we knew. Not one step behind us, or one step ahead of us, but exactly where we were.
34. ANGSTROM It's obvious.
35. SIGRID Is it, Inspector?
36. ANGSTROM It's me.
37. MINA You?

38. ANGSTROM I've framed me for a crime I didn't commit.
39. MINA What?
40. ANGSTROM It's exactly what I'd do. I know me. I'd pull a trick while I was looking the other way. Staring into the cooking pot. Bam! There I'd be behind me. Stabbing me in the back behind my own back! You idiot, me. You were just a sitting target. A lamp to the slaughter.
41. SIGRID I think it's lamb.
42. ANGSTROM I don't care about dinner any more.
43. SIGRID What are you doing, Inspector?
44. ANGSTROM Knut Utteknutte Angstrom, I'm arresting you – me – on a trumped up charge of murder.
45. MINA No! Don't!
46. ANGSTROM I'm an innocent man! You do not have to say anything, but anything you do say may be taken down and used as a contribution to the word count of a bestselling thriller.

SCENE 51. **GRAMS** **NARRATOR BED**

2. NARRATOR Angstrom hadn't realised he was a wanted man. He'd spent so long being unwanted that even the idea of being wanted was, to him, as alien as the idea of affection or salad or fingerless hats, even though every hat is technically fingerless, without that ever having been adopted as a selling point. But now Angstrom knew what it was like to be wanted: he was under arrest, and being held in a police cell in Grötby by his brutal and corrupt arresting officer, himself. Things had come to a complicated midpoint.

3. **GRAMS** **BED OUT**4. **FX** **CUSTODY CELL DOOR UNLOCKED AND OPENED**

5. POLICE OFFICER You've got a visitor, Mr Angstrom.

6. ANGSTROM Send them or them in.

7. POLICE OFFICER Can't do that, I'm afraid. You have to meet them in the interview room.

8. ANGSTROM How do you expect me to get out of here? I'm behind bars, damn you. Do you think someone just speaks over some music and I magically move from place to place?

9. **GRAMS** **NARRATOR BED**

10. NARRATOR Angstrom was moved from the police cells to the interview room. It was a bleak, grey cube. And inside that bleak, grey cube it was bleak, and grey and cubular. The sort of bleakness and greyness and cubularity that could drive a person to despair. But the Swedes are a progressive-thinking people, and in order to keep the bleakness and greyness and cubeness at bay, every one of their bleak, grey interview cubes had birdsong piped into it.
11. GRAMS BED OUT
12. FX BIRDSONG
13. MINA Knut.
14. ANGSTROM Mina.
15. MINA How are they treating you?
16. ANGSTROM Very well. They've given me two cups of fish and a hot-water blanket.
17. MINA You've got to let yourself go.
18. ANGSTROM I was planning on doing that after I turned fifty. Potter about in shorts and get beer knockers.
19. MINA No. Release yourself. Drop the charges.
20. ANGSTROM I've got to clear my name. And I need you to help me, Mina.
21. MINA How can I help you?

22. ANGSTROM Find the real killer. You and Sigrid. How is Sigrid? Did you notice her face? It's amazing. It's got eyes and a sort of enigmatic half-smile, but not a half mouth, which would be alarming.
23. MINA Sigrid's on it.
24. ANGSTROM She's on her face? Did she fall over? For god's sake, go and help her up.
25. MINA She's on the case. There's some evidence she's going to run past past her office in Finland.
26. ANGSTROM She shouldn't run it past, she should stop and take it in. You've got to start a huge online campaign to clear my name. Kickstarter, eTunes, iBay – I don't know. You kids and your online campaigns. They'll never replace sending milk bottle tops to the Swedish version of Blue Peter, which is also called Blue Peter, but is all one word in Swedish. If I'm convicted of a crime I didn't commit just because I was so corrupt that I set myself up, it'll be the greatest miscarriage of justice since Hitler won the war.
27. MINA He didn't win the war.
28. ANGSTROM Yes he did – he killed the baddie.
29. MINA The only person who can clear your name is the person who framed you for this crime in the first place.

30. ANGSTROM Exactly. Me. And I can't prove my innocence on here, in my own, when I'm – wait a minute. Of course I can. I'm not just the victim here. I'm the arresting officer. Get me Bols.
31. MINA You can't drink Dutch spirits in here.
32. ANGSTROM Bols Aashol, my superior.
33. **FX** **DIALING ON IPHONE**
34. BOLS (D) Aashol speaking.
35. ANGSTROM Bols – it's Angstrom. Listen up. I'm releasing the suspect.
36. BOLS (D) Which suspect?
37. ANGSTROM Me. I was framed.
38. BOLS By whom or whom?
39. ANGSTROM By me. The bastard.
40. BOLS (D) This doesn't look good.
41. ANGSTROM I know. But for now, put the word out – Knut Angstrom is a free man.
42. BOLS (D) Welcome back to the force, Angstrom.
43. ANGSTROM Thanks, Bols.
44. **FX** **IPHONE CALL HANG-UP**
45. **FX** **CELL DOOR OPENING; FOOTSTEPS; FADE BIRDSONG**

46. ANGSTROM Now to go after the bastard who tried to frame me for murder. Me.
47. **FX** **FOOTSTEPS OUT**
48. MINA What?
49. ANGSTROM Knut Angstrom, I'm arresting you for obstruction of justice and unlawful arrest.
50. MINA You're arresting yourself for unlawful arrest?
51. ANGSTROM Justice knows no mercy, Mina.
52. MINA Yes it does. That's one of the very few things it does know. That and how to spell 'jurisprudence'.
53. **FX** **CELL DOOR OPENING; FADE IN BIRDSONG**
54. ANGSTROM Get me Bols.
55. MINA You're back in custody. No more strong Dutch booze for you.
56. ANGSTROM Bols Aashol, my superior.
57. **FX** **IPHONE DIALLING**
58. BOLS (D) Aashol speaking.
59. ANGSTROM Bols – it's Angstrom. Listen up. I've arrested the suspect.
60. BOLS (D) Which suspect?
61. ANGSTROM Me. I was framed.
62. BOLS By whom or whom?

63. ANGSTROM By me. The bastard.
64. BOLS (D) This doesn't look good.
65. ANGSTROM I know. But for now, put the word out – Knut Angstrom is under arrest for unlawful arrest.
66. BOLS (D) I'll be honest with you. I'm anxious. This sort of thing could lead to layer upon layer of confusion. And I speak as someone in the present tense.
67. ANGSTROM Arresting an innocent man when there's a murderer on the loose is the act of a coward.
68. BOLS (D) No, no. Jumping up on a chair when there's a mouse is the act of a coward. This is the act of a corrupt officer. An attempt to pervert the course of justice.
69. ANGSTROM This is more serious than I'd thought, and I'd thought it was already pretty serious – like, up there with exams and cholera and chess –
70. BOLS (D) I think we need to make this... go away.
71. ANGSTROM How?
72. BOLS (D) Can I come in there? I'm just out here in the corridor.
73. ANGSTROM Yes, of course.

74. BOLS (NOT ON DISTORT) Ah. There you are. (SUBTONE) Listen, Bols – the charges probably won't stick. You know how it is when the police investigate themselves.
75. ANGSTROM You mean... evidence going conveniently missing.
76. BOLS Some files shredded here...
77. ANGSTROM Some Shreddies filed there. Gotcha.
78. BOLS And besides – we don't actually investigate ourselves. That's a Scandinavian tradition as old as The Christmas Elephant.
79. MINA You mean... drop the charges?
80. BOLS Exactly that.
81. ANGSTROM How?
82. BOLS Very quietly.
83. ANGSTROM OK. (WHISPER) You're free to go. Thanks.
84. MINA Let's get out of here. The killer's still out there. Somewhere.
85. **FX** **FADE BIRDSONG**
86. **GRAMS** **NARRATOR BED**

87. NARRATOR

The net that seemed to be closing in on whoever the murderer was (or was) was suddenly opening out again and revealing the terrible truth about nets: they are mainly holes. With just some tiny bits between them. And Some Tiny Bits sometimes aren't enough bits to catch even a fish, let alone a murderer. Angstrom was beginning to wonder whether using a net was even an efficient method for a detective. Perhaps he should have used something with less hole and more bit, like a colander or a slotted spoon. Frankly, his whole metaphor was in danger of collapse. Oh, and it was snowing again.

SCENE 6

1. **FX** **INTERIOR OF MOVING CAR**
2. ANGSTROM Mina – you’re young, you have blue hair, you’re the only other person in this car with me. Can I ask you something?
3. MINA Only if it’s a question.
4. ANGSTROM Do you get the feeling that this case will never be solved?
5. MINA You mean...?
6. ANGSTROM Call me an old Scandinavian detective, if you like, but I’m thinking this is the sort of mystery that only ties itself up in a sequel. Or a sequel of a sequel.
7. MINA I don’t think I could wait that long to find out who done it.
8. ANGSTROM Oh, come on, Mina. Everyone loves a trilogy. Lord Of The Rings. David Bowie’s Germany albums. The trilogy of the Star Wars trilogies.
9. MINA Nobody loves the trilogy of the Star Wars trilogies.
10. ANGSTROM Yes, but some people love one of the trilogies in the Star Wars trilogy.
11. MINA I think you just like the word ‘trilogy’.
12. ANGSTROM I wish there were two more words after it. Imagine how satisfying that would be. The word ‘trilogy’ being the first of three words that somehow formed a three-word thing describing a trilogy.

13. MINA You need to stop saying ‘trilogy’ now. It’s beginning to sound weird.
14. **FX** **PHONE RINGS (ON CAR SOUND SYSTEM); IS ANSWERED**
15. ANGSTROM Angstrom.
16. SIGRID (D) It’s me. Sigrid.
17. ANGSTROM (IN LOVE AGAIN) Sigrid. Hi. It’s so great to hear your nice voice. Mina and I – who are just friends, obviously: none of that – were just talking about trilogies. Do you want to talk about trilogies?
18. MINA Stop saying it.
19. SIGRID (D) Trilogies?.
20. ANGSTROM She said ‘trilogy’.
21. MINA She didn’t. It was ‘trilogies’.
22. SIGRID (D) Angstrom, I know who the murderer is.
23. ANGSTROM I love it when you say ‘I know who the murderer is’. Where did you learn your voice?
24. SIGRID (D) I know who the murderer is. It’s not complicated.
25. ANGSTROM (TO MINA) She said it again.
26. MINA Sigrid – who is it? Who’s the murderer?
27. SIGRID (D) Meet me at City Hall.

28. ANGSTROM Mitmiat Sidi Hall? What sort of name is Mitmiat? Algerian?
29. **FX** **PHONE HANGS UP**
30. ANGSTROM She hung up. Damn it! Why can't someone just call me and tell me they know who the murderer is?
31. MINA Sigrid knows. She's at City Hall.
32. ANGSTROM Well, that makes things simpler. To City Hall, Mina.
33. MINA You're driving.
34. ANGSTROM So I am. To City Hall, me. And get me Bols.
35. MINA You can't drink Dutch spirits behind the wheel of a car.
36. ANGSTROM Bols Aashol, my superior.
37. **FX** **IPHONE OUTGOING DIAL ON CAR SPEAKERS**
38. ANGSTROM We've got to get him there. If Sigrid's cracked this case, he's going to want to be there for when she smashes it to pieces and there's all bits of murder mystery lying in the snow. He loves that stuff.
39. **FX** **CALL ANSWERED**
40. BOLS (D) Aashol speaking.
41. ANGSTROM Bols – No time to explain. Just get to City Hall faster than you can say something that's all one word in Swedish and make it snappy. In Swedish.

SCENE 7

1. **GRAMS** **NARRATOR BED**

2. NARRATOR City Hall: a concrete box, cold and dispassionate, modern and sleek, function following form, two stars on Trip Advisor.
(Apparently the breakfast is a bit hard.) A place of administration.
A place of efficiency. But now, also, a place... of horror.

3. **FX** **CAR PULLS UP; ENGINE CUTS; DOORS OPEN**

4. MINA Where is she? She told us to meet us here.

5. ANGSTROM (ANXIOUS) Sigrid! Sigrid!

6. MINA (PANIC) Oh no. Oh no.

7. **FX** **SECOND CAR PULLS UP; ANOTHER DOOR OPENS**

8. ANGSTROM Sigrid. Sigrid.

9. MINA Check for a pulse. (BEAT) On the body.

10. ANGSTROM Oh. Right. Nothing. She's dead.

11. MINA She's dead.

12. BOLS She's dead.

13. KRISTA She's dead.

14. BOLS Who was that?

15. ANGSTROM That was the ghost of my late wife. She knew too much.

16. BOLS Your wife?
17. ANGSTROM No. Sigrid. She knew who the murderer was, so she couldn't be allowed to live. Why her? Why not me?
18. MINA Because you don't know who the murderer is.
19. ANGSTROM That's true. But why her?
20. MINA Because she did.
21. ANGSTROM Murder has such symmetry.
22. BOLS There's a note. On the body.
23. ANGSTROM Let me see that... It says, "It's over." What's over? What does it mean?
24. BOLS It means it's over, Angstrom.
25. ANGSTROM No it doesn't. It's not over. It's never over. The killer's still out there, even if they've finished killing and gone back to their normal job of being a professional billiards champion or an award-winning robot designer or some other everyday job. I don't know what jobs ordinary people have. I've spent too long as a hard-boiled detective who does things his own way.
26. **GRAMS** **GLOOMY MUSIC**

27. ANGSTROM Oh, Sigrid. We could have been happy together. We may have been opposites – me an emotionally uptight detective, you an emotionally uptight detective from a completely different very similar neighbouring country – but we had something. You were the only woman I ever nearly loved. Apart from Mrs Gunillasson, my art teacher at school. Oh, and the presenter of the Swedish version of Countryfile, Johanna Cravinsdottir. Maybe it was... complicated. Maybe everything's a bit... complicated.
28. **GRAMS** **OUT**
29. BOLS Stop talking to the dead, Angstrom. They can't hear you.
30. **FX** **DUCK QUACK**
31. BOLS What was that?
32. ANGSTROM That was the ghost of Elvin, my late duck. He can hear me.
33. BOLS You seem to have more than your fair share of ghosts.
34. ANGSTROM Death follows me everywhere. It surrounds me. It seems to like me. Why? Why me? Why couldn't I be liked by warm weather? Or good luck? Or TV's Johanna Cravinsdottir?
35. BOLS It's the price we pay. We chose this path. When the path came calling, as paths do, we heeded its cry. The cry of the path. You and I, Angstrom, we make our own destinies.
36. ANGSTROM Speak for yourself. I buy the frozen ones.
37. **FX** **IPHONE RINGS; IS ANSWERED**

38. ANGSTROM Angstrom. On the phone.
39. LUNDSTROM (D) (STRAIGHT, SINISTER) Hello, Mr Angstrom.
40. ANGSTROM Who's this?
41. LUNDSTROM (D) It's... Councillor Birgit Lundstrom.
42. ANGSTROM But you're dead. You died pages ago.
43. LUNDSTROM (D) That's what I wanted you to think.
44. ANGSTROM Mina found your body in the back of the car. Then the car blew up.
No-one survives two deaths like that, let alone one.
45. LUNDSTROM (D) Meet me on the roof of City Hall. Alone. And I'll explain everything.
46. ANGSTROM What? We don't have time for that! Suspension bridges and meringues and how the grass gets in the box in the lawnmower.
Just tell me about the case!
47. **FX** **IPHONE HANG UP**
48. MINA Who was that?
49. ANGSTROM That... was Councillor Lundstrom.
50. MINA But she's dead.
51. ANGSTROM It was her. It was her voice.
52. MINA But it's possible to make a voice sound like another voice – remember Mexican Benny From ABBA creating a fake you?

53. BOLS Of course, if it is Councillor Lundstrom, that means there was no dead body in that car, and no case, Angstrom. Like I always said.
54. ANGSTROM You don't get to take this case from me again, Aashol. This town is dripping with murder. And if you don't believe me, I'm prepared to do one myself, right here, right now, if that means I can bring a maniac to justice before they kill again – and even if that maniac would then inevitably turn out to be me.
55. MINA (ANXIOUS) Angstrom – be careful up there. It could be a trap.
56. ANGSTROM (CARING) Mina. If I've learned one thing in my career, it's that a call luring the investigating detective on to the roof of a tall building by someone claiming to be one of the corpses in his case towards the climactic moment of the story is almost never a trap. You've been reading too many true-life crime stories. You young people. When will you understand true-life crime is just a story? It can't happen. Besides, it would only be a trap if it were raining.
57. **FX** **THUNDER, RAIN STARTS**
58. ANGSTROM Anyone got an anorak?

SCENE 81. **GRAMS** **NARRATOR BED**

2. NARRATOR The rain fell as Angstrom climbed the lift to the roof of City Hall. Up here, the air was somehow... higher than on the ground. The sky glowered. He stood there in the gloaming. Then noticed he'd trodden in some gloaming, and shook it off his shoes. On the far side of the roof was a figure, little more than a silhouette on a wet and windy rooftop, but somehow, she seemed familiar.

3. **FX** **RAIN ON ROOF; SLIGHT WIND**

4. ANGSTROM Lundstrom? Is that you?

5. NARRATOR The figure turned on its heels, and Knut Angstrom came face to heels with Birgit Lundstrom, looking very much as she did the last time he'd seen her, in her office, except now she was on the roof, where there were no filing cabinets or flip-charts, because they tend to get blown off the roofs of tall buildings.

6. **GRAMS** **BED OUT**

7. LUNDSTROM Detective. We meet again. Again.

8. ANGSTROM You'd better tell me what's going on, because... well, because I don't know what's going on and I'm a detective and those two things go together like... rabbit and chips.

9. LUNDSTROM One thing at a time, Mr Angstrom.

10. ANGSTROM OK. Those two things go together like rabbit. (BEAT) And chips.

11. LUNDSTROM You and I are a lot alike, aren't we?
12. ANGSTROM We're both on this roof, if that's what you mean. But is that "a lot"?
What's "a lot" in the world of municipal administration, Councillor?
A party wall agreement?
13. LUNDSTROM We've both got enemies. Mine because of some land deals. Yours
because you're trying to find out things that people don't want you
to know.
14. ANGSTROM (CROSSLY) What I'm trying to find out, Councillor, is – (DOWN A
PEG) yes, it is things people don't want me to know. Sorry. Carry
on.
15. LUNDSTROM Questions, questions...
16. ANGSTROM No more questions, Lundstrom. I want answers.
17. LUNDSTROM What sort of answers?
18. ANGSTROM You won't fool me. I know that's a question.
19. LUNDSTROM But I thought you wanted answers?
20. ANGSTROM All right – that's technically not a question, but it's inflected to
sound like one, and it's still not an answer.
21. LUNDSTROM I suppose it isn't, isn't it?

22. ANGSTROM And that's a rhetorical question. Which is still a question. Damn it. Listen here, Lundstrom – why aren't you dead? What does Bolax want with Celibate Puffin Island? Who killed Mexican Benny From ABBA and the trollmaker and all those other dead people who were alive before the killer staged a murderous intervention? And why have you lured me on to this roof?
23. LUNDSTROM I will answer all your questions with one answer.
24. ANGSTROM It'd better be a long and detailed one, then.
25. LUNDSTROM I am... The Ash Lad.
26. ANGSTROM What? But you're a woman.
27. LUNDSTROM I am The Ash Lad.
28. ANGSTROM But if you're The Ash Lad... did you kill all those people? Did you fake your own death so you could pull off a corrupt land deal with a nuclear waste disposal company? So you could hijack a lonely island and fill it with defeated plutonium?
29. LUNDSTROM I am The Ash Lad.
30. ANGSTROM That doesn't explain anything. That's just a fudge. And not in the nice holiday sweetie sense. (BEAT) Stop edging towards me.
31. LUNDSTROM I am The Ash Lad.
32. ANGSTROM Lundstrom – stop opening your coat like a bat! You're making me back dangerously near the edge of this rooftop – can we go the other way?

33. MINA (OFF MIC) Angstrom! Get away from the edge.
34. ANGSTROM (SHOUTS OFF) That's what I was just saying.
35. LUNDSTROM I am The Ash Lad. (BUTTER WOULDN'T MELT) Don't slip, will you?
36. ANGSTROM I – I –
37. **(A HUGE YELL, GRADUALLY OFF MIC, AS ANGSTROM FALLS TO THE GROUND)**
38. **FX CRUNCH OF BODY ON TARMAC**
39. MINA Angstrom!
40. BOLS Knut!
41. **FX AMBULANCE SIRENS APPROACHING**
42. **GRAMS SIG MUSIC UP**

43. NARRATOR As the rain fell around his body, but not on it – a phenomenon climatologists call “absolutely shown not to be true” – Mina Oblong and Bols Aashol rushed in. People soon surrounded the fallen man: paramedics, bystanders, a person from a news kiosk, a retired cellist, the curator of the Museum Of Cosy Knitwear – everyday figures of Swedish life. Somehow, this was the extraordinary surrounded by the ordinary, like a magician in a wallpaper shop. Mina stroked Angstrom’s brow – a touching gesture, quite literally, because it was a gesture which involved touch – and in sort-of-slow-motion looked up, tossing her wet blue hair from her eyes, to try to see the mysterious, dark figure on the roof of City Hall – but the figure, like so much else in this story, was gone. Nothing was left. Except... Angstrom.
44. **GRAMS** **MUSIC CLIMAX**
45. **FX** **URGENT ‘NEXT TIME’ SLAM**
46. NARRATOR Next time, on Angstrom...
47. ANGSTROM (BRIGHTLY) It’s OK. I’m not dead.
48. **FX** **FINAL BIG SLAM**
49. **GRAMS** **END SIG**