

THE SIXTH COMMANDMENT

EPISODE 3

POST PRODUCTION SCRIPT

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<p>OPEN TO BLACK SCREEN:</p> <p>FADE TO BLACK:</p> <p><u>INT. UNIVERSITY OF BUCKINGHAM. STUDENT'S UNION BAR - NIGHT</u></p>	<p>THIS IS A TRUE STORY.</p> <p>WHAT FOLLOWS IS BASED ON EXTENSIVE RESEARCH, INTERVIEWS AND PUBLISHED ACCOUNTS, WITH SOME SCENES CREATED FOR DRAMATIC PURPOSES.</p>	<p>Caption, Music In & Music In:</p> <p>10:00:00</p> <p> </p> <p>Caption In:</p> <p>10:00:04</p> <p> </p> <p> </p> <p> </p> <p>Fade to Black:</p> <p>10:00:11</p> <p> </p> <p>Scene:</p> <p>10:00:12</p> <p> </p> <p> </p>
<p>The atmosphere of a bear pit. Cheap lager, jugs of cocktails, pickle shots. A predominance of LADS in rugby shirts, GIRLS with shiny hair, the sort to hang around with rugby lads. A few emo types, happily despising the rugby lads.</p>	<p>GIRL</p> <p>Hiya! You made it!</p>	
<p>CUT TO:</p> <p><u>INT. UNIVERSITY OF BUCKINGHAM. STUDENT'S UNION BAR. BACKSTAGE - NIGHT</u></p>		<p>Scene:</p> <p>10:00:20</p> <p> </p>
<p>Backstage, MARTYN is breathing deeply, trying to control his nerves. He wears a sparkly bow tie and a suit, the suit is a little tight.</p> <p>He shuffles and cuts his cards.</p> <p>CUT TO:</p>		



<p>INT. UNIVERSITY OF BUCKINGHAM. STUDENT'S UNION. BAR - NIGHT - LATER</p> <p>We are some way into MARTYN's act. It's not going well. MARTYN steps off the stage into the audience. Nervous, he hands a GIRL his deck of cards.</p> <p>The GIRL cuts the cards. Standing up she turns to the CROWD.</p> <p>HOOTS of derision from the CROWD.</p> <p>Laughter and derision. He's so easy to mock, MARTYN. Trying too hard, so desperate to be liked. The CROWD start chanting "You're shit! You're shit!"</p> <p>And in the CROWD we see a tall, silent, still young man BEN FIELD. He has dark cropped hair, a muscular, powerful physique. A neat, cropped beard, glasses. He has charisma, the stillness of him in this crowd. He watches MARTYN in the spotlight stumbling and failing, the baying crowd.</p>	<p>MARTYN Cut anywhere you like, and it will be your card. It will be nine of clubs.</p> <p>GIRL Two of diamonds.</p> <p>MARTYN Erm... If you could just, um... cut the deck again.</p> <p>GIRL Piss off, wanker.</p> <p>RUGBY LAD Mate, mate, mate you are a loser.</p> <p>CROWD You're shit! You're shit!</p>	<p>Scene: 10:00:24</p>
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<p>MARTYN turns and heads backstage. The chants rise, the hooting boys, the shrill girls...</p>		
<p>OUT on BEN at the bar looking after MARTYN.</p>		
<p>CUT TO:</p>		
<p><u>INT. UNIVERSITY OF BUCKINGHAM.</u> <u>STUDENT'S UNION</u> <u>BAR. BACKSTAGE - NIGHT</u></p>		<p>Scene, Music Out & Music In: 10:01:04</p>
<p>Back in the passageway. Shattering levels of noise from the bar with music now. MARTYN sits, exhausted, almost broken by the experience. The humiliation of it. Perhaps he's shed a few tears. Footsteps nearby and he looks up to see BEN looking down at him, kind, concerned.</p>	<p>BEN They're oafs. Gibbering, entitled bullying oafs. Don't give them another second of your time.</p>	
<p>A moment. MARTYN nods.</p>	<p>MARTYN I've seen you in the library.</p>	
<p>A beat. MARTYN is surprised. Perhaps he never expects to be noticed. He's flattered. BEN holds out a hand to shake his. A wide sweet smile. MARTYN is astonished that this tall, confident man is friendly to him. He smiles, shakes BEN's hand. His life will never be the same again.</p>	<p>BEN I've seen you too.</p> <p>BEN (CONT'D) It's Martyn, right? I'm Ben. Ben Field.</p>	



CUT TO TITLES:	THE SIXTH COMMANDMENT	 Titles In, Music Out & Music Out: 10:01:42
<u>EXT. ROAD.</u> <u>COUNTRYSIDE - DAY</u>		Scene: 10:01:47
The deafening roar of a motorbike as it flies down a quite country road. The grass in the verges shuddering and swaying in the wake as the bike passes.	ÉANNA HARDWICKE	Credit In: 10:01:49
CUT TO:		
<u>EXT. POLICE STATION</u> <u>CAR PARK - DAY</u>	ANNABEL SCHOLEY	Credit In: 10:01:53
The motorbike pulls into the carpark.	CONOR MACNEILL	Credit In: 10:01:57
The bike comes to a stop and the rider gets off, pulls off his helmet to reveal DCI MARK GLOVER. He's 49. Quiet, intense and utterly driven. He rarely smiles. When he does, you know about it.	ADRIAN RAWLINS AMANDA ROOT	Scene: 10:02:00
		Credits In: 10:02:03
	BEN BAILEY SMITH	Credit In: 10:02:08
	JONATHAN ARIS JAMES HARKNESS ANNA CRILLY	Credits In: 10:02:11
	WITH SHEILA HANCOCK	Credit In: 10:02:16
	AND TIMOTHY SPALL	Credit In: 10:02:21
	EXECUTIVE PRODUCERS DEREK WAX BRIAN WOODS	Credits In: 10:02:26
CUT TO:		



<p><u>INT. POLICE STATION. CORRIDOR - DAY</u></p> <p>MARK, now dressed in a suit, waits. This is obviously a high level admin area of the station. Hushed because of a better quality of carpet. MARK waits, impatient.</p> <p>Another man in a suit comes hurrying up the corridor. CHRIS WARD Head of Major Crime. Burly, overworked, seen it all and not much of it is good.</p> <p>We go with MARK as he follows CHRIS into his office, crowded with files, papers, a computer. CHRIS dumps his briefcase, takes a file OPERATION NASEBY from his desk and passes it to MARK. CHRIS shuts the door.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION. OFFICE - DAY - CONTINUOUS</u></p> <p>MARK who opens the folder and sits down.</p> <p>The first thing MARK sees is ANN's face.</p> <p>MARK turns the page.</p>	<p>EXECUTIVE PRODUCERS SARAH PHELPS SAUL DIBB</p> <p>CHRIS Sorry to keep you waiting. Days...</p> <p>CREATED & WRITTEN BY SARAH PHELPS</p> <p>CHRIS (CONT'D) ...barely started it's already a giant pain in my arse.</p> <p>PRODUCED BY FRANCES DU PILLE</p> <p>DIRECTED BY SAUL DIBB</p> <p>MARK What is this?</p> <p>CHRIS Will fraud. Suspected homicide. I've got that feeling about it though. Which is why I'm giving it to you.</p> <p>MARK Uh thanks.</p> <p>CHRIS Requires delicate handling is what I mean.</p>	<p>Scene: 10:02:28</p> <p>Credits In: 10:02:29</p> <p>Credit In: 10:02:34</p> <p>Credit In: 10:02:38</p> <p>Credit In: 10:02:42</p> <p>Scene: 10:02:45</p>
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On image of PETER.	CHRIS (CONT'D) Ah! He, is another potential victim.	
MARK continues to flip through. Lands on MARTYN and BEN's faces.	CHRIS (CONT'D) A retired teacher from Stowe.	
	CHRIS (CONT'D) (O.O.V) And those two are suspects. That's a trainee vicar. And the other is a wannabe magician.	
A beat.	CHRIS (CONT'D) Headlines just write themselves now days don't they? How long till you retire, is it a year?	
MARK	MARK Just under.	
MARK nods as CHRIS's desk phone starts ringing.	MARK (CONT'D) If I wasn't retiring, I'd be asking for a desk job.	
CHRIS	The bodies do pile up... Well that'll keep you ticking over till then.	
MARK	CHRIS (CONT'D) I've gotta crack on, Mark. I am sorry.	
CHRIS (INTO PHONE) (CONT'D) (O.O.V) Chris Ward.	CHRIS (INTO PHONE) (CONT'D) Why have I gotta hold? You called me?	
MARK exits.		
CUT TO:		
<u>INT. POLICE STATION.</u>		
<u>STAIRCASE /</u>		
<u>CORRIDOR - DAY</u>		
		Scene: 10:03:52
MARK makes his way down the stairs and through the corridor greeting COLLEAGUES in passing.		
	COLLEAGUE	
	Morning, boss.	
	MARK	
	Morning.	



On MARK.	MAN (O.O.V) Sir.	
CUT TO: <u>INT. POLICE STATION. KITCHEN - DAY</u>	MARK Hi.	Scene: 10:03:59
MARK boils the kettle and opens a Pot Noodle.		
CUT TO: <u>INT. POLICE STATION. CORRIDOR OUTSIDE MARK'S OFFICE - DAY</u>		Scene: 10:04:02
MARK enters his office with the file and his Pot Noodle.		
CUT TO: <u>INT. POLICE STATION. MARK'S OFFICE - DAY - CONTINUOUS</u>		Scene: 10:04:09
The office is plain, neat, ascetic. MARK opens the file looking at the reports. He opens his laptop and starts listening to audio data files from the police archive of recordings of 999 calls. MARK listens, attentive, finishing his Pot Noodle.	ANN-MARIE (THROUGH LAPTOP) I need to talk to someone about what's been going on with my Aunt. She's er in hospital right now. But she's been spending a lot of time with this young man. He's sort of moved into her house. His name is Ben Field and I think um, I think he's been doing something to her.	Music In: 10:04:17
MARK plays the next one.	BEN (THROUGH LAPTOP) Good morning, I'm err my name's Ben Field. I'm calling because in, in brief a friend of mine was been admitted to hospital-	
	OPERATOR 1 (THROUGH LAPTOP) Right?	



	<p>BEN (THROUGH LAPTOP) When I've called the hospital or tried to visit, the security have said that I can't see her. Her, her name is Ann Moore-Martin.</p> <p>YULIA (THROUGH LAPTOP) Hello, can you hear me?</p> <p>OPERATOR (THROUGH LAPTOP) Yeah I can hear you. Is he responding to you at all?</p> <p>YULIA (THROUGH LAPTOP) No he's very cold.</p> <p>OPERATOR (THROUGH LAPTOP) He's very cold?</p> <p>YULIA (THROUGH LAPTOP) Yeah he's very cold. Peter? Peter?</p> <p>From MARK.</p> <p>CUT TO:</p> <p><u>INT./EXT. NATALIE'S CAR/LONDON ROAD - DAY</u></p> <p>A residential suburban area. NATALIE drives with MARK sitting next to her. The ordinary day slides past the car windows. NATALIE turns onto a residential road, finds a space and pulls up. Her SAT NAV continues to instruct.</p> <p>NATALIE turns off the engine. They sit for a moment. Gather themselves.</p> <p>NATALIE and MARL exit the car.</p>	<p>Scene: 10:05:10</p> <p>Music Out: 10:05:13</p>
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<p>CUT TO:</p> <p><u>INT. IAN AND SUE'S HOUSE - DAY</u></p> <p>IAN enters the living room and joins SUE at the window, looking out at the drive. They stiffen lightly as they see NATALIE and MARK heading up the drive. IAN leaves to answer the door.</p>	<p>Scene: 10:05:34</p>
<p>CUT TO:</p> <p><u>INT. IAN AND SUE'S HOUSE - DAY</u></p> <p>At the front door with IAN as he opens it.</p>	<p>Scene: 10:05:46</p> <p>NATALIE (CONT'D) Mr Farquhar, we spoke on the phone, I'm Natalie Golding. This is Detective Chief Inspector Mark Glover.</p> <p>IAN Please come in.</p> <p>MARK Thank you.</p>
<p>They enter.</p>	<p>NATALIE (V.O) Recently...</p>
<p>CUT TO:</p> <p><u>INT. IAN AND SUE'S HOUSE. LIVING ROOM - DAY</u></p> <p>IAN, SUE, MARK and NATALIE. Coffees have been poured. No-one drinks.</p>	<p>Scene: 10:06:00</p> <p>NATALIE (CONT'D) ...a neighbour of your brother passed away. Ann Moore-Martin.</p> <p>SUE Oh the lady with the little dog? The um headmistress? Oh, dear I'm sorry.</p> <p>IAN That's very sad but I don't understand what that has to do with us?</p>



	<p>NATALIE In the months leading up to Miss Moore Martin's passing, she'd become involved with a young man called Ben Field. Miss Moore-Martin's family have raised concerns about the relationship and the fact that Miss Moore-Martin changed her will in favour of Ben. We're also extremely concerned about the sudden deterioration of her health.</p> <p>IAN What did he do something to her?</p> <p>MARK That's what we're looking into.</p> <p>Another long silence. The shock waves eddy and ripple. Like a muscle coiling. SUE takes IAN's hand.</p> <p>A beat.</p> <p>A moment.</p> <p>On IAN.</p> <p>A beat. The words are ashes in his mouth.</p>	
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<p>A few moments tick away. SUE swallows.</p> <p>A beat.</p> <p>A moment as SUE gathers herself for this disclosure. On NATALIE.</p> <p>To IAN.</p> <p>IAN's drawn face, the slightest move of his head, he knows she's right.</p> <p>From SUE.</p> <p>CUT TO:</p> <p><u>INT. IAN AND SUE'S HOUSE - DAY - LATER</u></p> <p>MARK, wearing evidence gloves, flicks through one of PETERS journals as IAN arrives with another box.</p> <p>On NATALIE and MARK.</p>	<p>SUE They were very close. Very...</p> <p>SUE (CONT'D) Peter loved him.</p> <p>SUE (CONT'D) (O.O.V) Was in love with him.</p> <p>SUE (CONT'D) If something's been done then they need to know. They do.</p> <p>SUE (CONT'D) There were probably things that er, Peter didn't tell us about Ben, about um their lives together. But he might have written about them. He wrote about everything.</p> <p>IAN He, Ben, said he wanted to write something for Peter. He wanted the last diaries. The final ten months of Peter's life. When he was so ill.</p> <p>NATALIE He never gave them back?</p> <p>SUE (O.O.V) No.</p> <p>SUE (CONT'D) No, he didn't.</p>	<p>Scene: 10:08:37</p>
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<p>Both SUE and IAN look like they've had the breath knocked out of them.</p>		Music In: 10:09:11
<p>CUT TO:</p>		
<p><u>INT. BEN'S FLAT - DAY</u></p>		Scene: 10:09:13
<p>BEN in a scrappy singlet and joggers is lifting weights. His flat is untidy, papers, books everywhere. A weights bench set up, expensive looking weights. A Bluetooth loudspeaker thumping out rap from his mobile.</p>		
<p>JUMP CUT TO:</p>		
<p>BEN takes a tape measure, measures his biceps. Records the result in a black moleskin workbook. We see over his shoulder as he writes, the pages crowded already with writing. Lines of poetry, quotes from the bible. He writes the results sideways in a narrow margin along the spine.</p>		
<p>JUMP CUT TO:</p>		
<p>He drinks from his massive shaker of whey protein. He strips off his singlet. Admires his appearance in the mirror.</p>		
<p>CUT TO:</p>		
<p><u>INT. BEN'S FLAT - DAY</u> <u>- LATER</u></p>		Scene: 10:09:33



<p>BEN now dressed in chinos and a polo shirt with the logo of the care-home. He takes his phone and changes the music from the speaker from rap to a Bach chorale.</p> <p>He pulls the cross out from round his neck so it sits on the front of his shirt. He smiles gently at his own reflection. Transformed from beast to lamb.</p> <p>CUT TO:</p> <p><u>INT. LAVENDER TREE CARE HOME. CORRIDOR - DAY</u></p> <p>The Bach chorale plays over. BEN walks up the corridors of the nursing home. To RESIDENTS in passing. He has a rucksack slung over one shoulder, he carries his Bible. He wears his cross.</p> <p>BEN turns into a RESIDENTS room and shuts the door.</p> <p>CUT TO:</p> <p><u>INT. LAVENDER TREE CARE HOME. DYNNAH'S ROOM - DAY - CONTINUOUS</u></p> <p>In the residents room, an elderly frail lady APRIL HEXTON is sitting in a chair staring out of the window.</p>	<p>BEN Good morning.</p>	<p>Music Out & Music In: 10:09:44</p> <p>Scene: 10:09:56</p> <p>Music Out: 10:10:06</p> <p>Scene: 10:10:15</p>
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<p>Her face is furrowed with anxiety, an unhappy, untethered tension to her. Her eyes are confused and lost. BEN sits down opposite her.</p>	<p>BEN (CONT'D) I'm here to bring you the joyful word of Christ.</p>	
<p>He goes into his rucksack and takes out a digital camcorder. He switches it on.</p>		
<p>No answer. He wasn't expecting one.</p>	<p>BEN (CONT'D) How are you feeling today?</p>	
<p>A beat.</p>	<p>BEN (CONT'D) You might feel confused because you've got dementia. You always used to feel sad, didn't you?</p>	
<p>APRIL gets up as if she desperately wants to get away from him, BEN puts out a gentle hand to stop her. APRIL sits. BEN studies her.</p>	<p>BEN (CONT'D) Is that because you were always lonely?</p> <p>BEN (CONT'D) Sit back down.</p>	<p>Music In: 10:10:59</p>
	<p>BEN (CONT'D) And why did you feel lonely?</p> <p>APRIL Because I...haven't got anybody.</p>	
<p>APRIL turns to look at him. And we see her eyes through the camera. Lost yes, but not so lost that she doesn't know that what is happening to her is very bad indeed.</p>	<p>BEN Because you haven't got anybody, yes. And, and you don't have any friends. No family. Why is that?</p>	<p>Music Out: 10:11:27</p>
<p>CUT TO:</p>		



<p><u>INT. AYLESBURY POLICE STATION. CORRIDORS / INCIDENT ROOM - DAY</u></p> <p>NATALIE follows a large trolley stacked with the boxes of PETER's diaries through the corridor and into the incident room.</p> <p>It is full of desks and computers, staffed by plain clothes detectives. NATALIE heads over to DS RICHARD EARL. He's crouched over his laptop watching bodycam footage. It's PETER's living room. PETER's body, turned away from the black square of the television. Next to him on a small table, an almost empty bottle of whiskey. There is a tumbler on the floor by PETER's feet.</p> <p>From NATALIE.</p> <p>CUT TO:</p> <p><u>INT. EVIDENCE ARCHIVE ROOM - DAY</u></p> <p>Long stacks of shelves with evidence bags.</p>	<p>NATALIE The diaries are here Rich.</p> <p>NATALIE (CONT'D) Is that Peter's living room?</p> <p>RICHARD Attending officer did a body cam sweep.</p> <p>NATALIE What did you find?</p> <p>RICHARD Bottle of whiskey...a glass...seized as evidence. Never got called.</p> <p>NATALIE Probably thrown away by now.</p> <p>RICHARD Probably. Maybe it just got forgotten about. Worth a look?</p> <p>NATALIE M-hm.</p>	<p>Scene: 10:11:39</p> <p>Music In: 10:12:11</p> <p>Scene: 10:12:11</p>
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<p>RICHARD enters and starts searching boxes, looking for the right label, the right year, the right log numbers.</p> <p>He finds one behind some evidence bags. A label showing '2015 Maids Moreton'.</p> <p>He pulls the box towards him and opens it, searches through the other bagged pieces of forgotten evidence. And there at the bottom, the whiskey glass.</p> <p>RICHARD does a quiet fist pump "yes!", repacks the box and returns it to the shelf.</p> <p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p> <p>MARK is at the head of the table. The table is crowded with plain clothes officers, men and women, NATALIE, RICHARD. EVERYONE taking notes, everyone with files.</p> <p>Now we see the nine seconds of the bodycam footage properly as it plays on the screen. The sweep of PETER's room. The closed curtains to the street.</p>	<p>RICHARD Yes!</p> <p>MARK The coroner ruled that Peter Farquhar died from <i>alcohol asphyxiation</i>. He drank himself to death. Ben Field told the attending officer that Peter had a long history of alcoholism, something that Peter's family refute. Field also told the attending officer that Peter took sleeping pills regularly and that's true, so perhaps Peter did have a problem with alcohol and hid his addiction from his family. Perhaps Field was being truthful. Perhaps. However. Let's have another look at the crime scene.</p> <p>MARK (CONT'D) The lights are off. The TV is off. The curtains on the window to the road are drawn.</p>	<p>Scene: 10:12:45</p> <p>Music Out: 10:12:51</p>
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The angle of PETER's body. The bottle, the glass. The dark TV. Nine seconds, that's all. And then it's over.	MARK (CONT'D) So, Peter, who had recently recovered from a mystery illness, an illness that strongly resembles Ann Moore-Martin's symptoms of seizures and hallucinations, Peter who is so happy, so relieved to be feeling better, he sits facing a curtained window, downs a bottle of single malt. He drinks it alone...in darkness. Perhaps. Rich?	
RICHARD, presses keys on the laptop and on the screen, high definition photographs of the bottle and the glass showing finger prints.	RICHARD The whiskey's just whiskey, no noxious substance, no poisons. There's partials on the outside of the bottle and the glass and then there's this-	
On another HD image. An inverted fingerprint of the inside of the glass. As clear as a boot-print on the moon.	MARK (O.O.V) I don't think that is Peter Farquhar's...	
On RICHARD.	MARK (CONT'D) ...fingerprint. I think <i>that</i> fingerprint belongs to Ben Field. And I think he was there when Peter Farquhar died. That's the working hypothesis. We've just got to prove it and right now, the best evidence we've got are Peter's diaries and they're being transcribed as we speak.	
	RICHARD And Ben Field took the last two diaries.	
	MARK (O.O.V) We have to assume they've been destroyed. But the...	
	MARK (CONT'D) ...ones we've got are still gonna give us the <i>best</i> picture of what was going on in that house. Now obviously we don't have Peter's body and unfortunately the forensic examinations of Ann and her house haven't given us any results. So read absolutely everything because the devil is in the details. OK thank you.	
On the OFFICERS as they start to file out.	OFFICERS (AT THE SAME TIME) Thanks. / Thank you boss.	
NATALIE stays behind.		



MARK nods.	NATALIE I'll arrange a meeting with Ann-Marie.	
CUT TO: <u>INT. NATALIE'S CAR - DAY</u>		Scene: 10:15:15
NATALIE drives, MARK in the passenger seat.		
CUT TO: <u>EXT. BLAKE HOUSE - DAY</u>		Scene: 10:15:18
NATALIE's car pulls in. She and MARK get out and head to ANN-MARIE's front door.		
CUT TO: <u>INT. BLAKE HOUSE. LIVING ROOM - DAY</u>		Scene: 10:15:25
Round the living room table with mugs of tea, SIMON, ANN-MARIE, MARK and NATALIE. On ANN-MARIE and SIMON.	ANN-MARIE But he <i>was</i> drugging her. Auntie Ann said he was giving her a white powder.	
ANN-MARIE ringing with tension, SIMON looking as if his life is increasingly sliding away from his control, trying to keep track of details.	MARK (O.O.V) Her house has been searched, there's no trace-	
On ANN-MARIE and SIMON.	SIMON Perhaps he was cleaning up after himself-	
	ANN-MARIE It would be in her hair, in her body.	
	MARK (O.O.V) We haven't been able to find evidence...	
	MARK (CONT'D) ...of any drugs or poisons.	



<p>A moment passes as ANN-MARIE absorbs that, or tries to because how does anyone process this?</p> <p>SIMON puts his hand over hers, a familiar gesture. Normally, ANN-MARIE would hold his hand back, but she moves it away.</p> <p>But for ANN-MARIE, it's not enough. Not enough.</p> <p>Silence, a tableau, ANN-MARIE turned away from them.</p> <p>CUT TO:</p>	<p>NATALIE Your aunt was in hospital for a long time. And then the nursing home. She'd had a lot of other medications.</p> <p>ANN-MARIE I should never have left her. She shouldn't have died alone. Should've been by her side. Holding her hand.</p> <p>SIMON Can we have a funeral? Lay her to rest?</p> <p>MARK Yeah.</p> <p>SIMON That's something, Ann-Marie-</p> <p>ANN-MARIE He could be doing anything right now. Anything at all. And what if he leaves the country? He can do that. He can just leave.</p> <p>MARK Field and Smith don't know that we're looking at them. But we know where they are, we know what they're doing. This isn't the end Ann-Marie. We're not forgetting about your aunt, far from it, we're barely getting started.</p> <p>ANN-MARIE You didn't look him in the eyes, we did, me and Simon and he doesn't care about anything. Not one single thing. He does not care. He's just walking around doing what he wants. I feel like I'm going mad from it.</p>	<p>Music In: 10:16:42</p>
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<p><u>INT. POLICE CAR / EXT. GIRLFRIEND'S HOUSE - DAY</u></p> <p>We'll come to recognise this street. From inside the car we see BEN exit the front door.</p> <p>JUMP CUT TO:</p> <p>BEN turns back and shares a lingeringly kiss with a YOUNG WOMAN, in her kimono dressing gown, her hair bundled up. BEN is dressed vest and shorts for running heads away.</p> <p>JUMP CUT TO:</p> <p>From the car we see BEN run into the park.</p> <p>CUT TO:</p> <p><u>EXT. PARK - DAY - CONTINUOUS</u></p> <p>BEN starts his run.</p> <p>CUT TO:</p> <p><u>EXT. GIRLFRIEND'S HOUSE - DAY</u></p> <p>A few moments later, we see a plain saloon driven by TWO OFFICERS we recognise from the incident briefing. They pull on their seat belts.</p> <p>CUT TO:</p> <p><u>INT. LIZ'S HOUSE - DAY</u></p>	<p>BEN Bye.</p> <p>BEN (CONT'D) I'll text you later.</p>	<p>Scene: 10:16:47</p> <p>Scene: 10:17:08</p> <p>Scene: 10:17:12</p> <p>Scene: 10:17:16</p>
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Living room. MARTYN changes the batteries in the TV remote and turns the tele on. They grin at each other happily, enjoying the back and forth-	MARTYN They you go. LIZ Brilliant! Now you can fix my guttering. MARTYN I don't know anything about guttering. BEN (O.S) I'll do it. LIZ Oh! Oh you made me jump. BEN Back door was open. You should be more careful, Martyn. Anyone can walk in. MARTYN I'll er, I'll see you later Liz. LIZ Okay. To LIZ. On MARTYN and BEN. To BEN. To LIZ. On BEN and MARTYN. To MARTYN. MARTYN and BEN exit. Out on LIZ, happy.	
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<p>CUT TO:</p> <p><u>EXT. STOWE SCHOOL - DAY</u></p> <p>The beautiful grounds, parklands and woods. BEN runs, athletic and agile. MARTYN toils behind, his breath rasping. He stops and leans against a tree. BEN checks over his shoulder at MARTYN collapsing, the hoarse breathing. He jogs back to him.</p> <p>A beat.</p> <p>BEN starts to head away. A beat as BEN comes back.</p> <p>A long watchful silence. The dappled light of the parkland seems dangerous suddenly. Apex predator and dumb ox.</p>	<p>BEN (CONT'D) What's wrong, Martyn? I know there's something.</p> <p>BEN (CONT'D) It's Ann-Marie, isn't it? You haven't been the same since she vented her bile. Don't worry about her, you know I've got plans if she carries on.</p> <p>MARTYN Ben?</p> <p>MARTYN (CONT'D) About Liz...</p> <p>BEN Yes?</p> <p>MARTYN It-</p> <p>BEN Hm?</p> <p>MARTYN I-</p> <p>BEN It's your anxiety. It's derealisation. That's all.</p>	<p>Scene: 10:18:01</p> <p>Music Out: 10:18:34</p>
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<p>BEN sets off running again. Shouting back over his shoulder.</p> <p>MARTYN watches him run forward into the trees and then he stumbles after him.</p> <p>JUMP CUT TO:</p> <p>BEN runs along a path. MARTYN follows a distance behind. On MARTYN.</p> <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE. BEDROOM - NIGHT</u></p> <p>The room is dark. SIMON sleeps, ANN-MARIE lies awake, staring at the ceiling. A DOG BARKS. ANN-MARIE gets out of bed and goes to the window. She looks out.</p> <p>ANN-MARIE gasps, frozen because standing in a pool of light from the streetlight is BEN, staring up at the house. Stock still. ANN-MARIE doesn't take her eyes off him.</p> <p>SIMON bolts out of the bed and comes to the window-</p> <p>SIMON looks out the window.</p>	<p>BEN (CONT'D) Breathe, Martyn. Breathe!</p> <p>BEN (CONT'D) (O.S) BREATHE!</p> <p>ANN-MARIE Simon. Simon, wake up. Wake up now, he's outside.</p> <p>SIMON What?</p> <p>ANN-MARIE He's outside. He, he's looking up!</p> <p>SIMON There's no-one there... Hey Ann-Maire, hey?</p>	<p>Scene: 10:19:39</p> <p>Music In: 10:20:34</p>
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<p>And only then does ANN-MARIE look at him in shock- A long beat.</p> <p>SIMON watches her head downstairs. How unreachable she is, death or BEN Field the third person in their marriage.</p> <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE.</u> <u>KITCHEN - NIGHT</u></p> <p>ANN-MARIE boils the kettle. Rubs her hands over her face and then through her hair.</p> <p>The sound of the kettle getting louder and louder.</p> <p>CUT TO:</p> <p><u>EXT. ST MARY'S.</u> <u>STOWE - DAY</u></p> <p>Establishing shot.</p> <p>CUT TO:</p> <p><u>INT. ST MARY'S.</u> <u>STOWE - DAY</u></p> <p>The VICAR, BEN and the CONGREGANTS singing lustily "Dear Lord and Father of Mankind". The hymn finishes, the congregants sit and BEN walks to the pulpit.</p>	<p>SIMON (CONT'D) There's no-one there.</p> <p>ANN-MARIE I'm gonna go make a cup of tea.</p> <p>Scene: 10:20:58</p> <p>CONGREGATION (SINGING) (O.S) O still, small voice of...</p> <p>Scene, Music Out & Music In: 10:21:19</p> <p>CONGREGATION (SINGING) (CONT'D) ...calm! O still, small voice of calm!</p> <p>Scene: 10:21:23</p> <p>BEN Good morning.</p> <p>CONGREGATION (TOGETHER) Good morning.</p> <p>Music Out: 10:21:35</p>	
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	<p>BEN Can you all hear me?</p> <p>CONGREGATION (TOGETHER) Yes.</p> <p>BEN Good. Because if I'm going to speak, then I want you to listen. Who here lives by a moral code?</p> <p>BEN (CONT'D) I'm glad I'm not alone. I want us all to think today about the moral codes and Christian principles we practise as devout believers in God's holy word. I want us to consider the commandments. Now, I'm thinking of one specifically. Can anyone guess which one?</p> <p>BEN (CONT'D) It rhymes with... Thou shalt not thrill?</p> <p>CONGREGATION Thou shalt not kill.</p> <p>BEN (O.O.V) Yes.</p> <p>BEN (CONT'D) Fantastic. Thou shalt not kill. That is the benchmark of our entry into heaven.</p> <p>From BEN.</p> <p>CUT TO:</p> <p><u>INT. CATHOLIC CHURCH - DAY</u></p> <p>The church empty. At the front of the church on a trestle, a coffin. ANN-MARIE is alone with the coffin. The church is silent around her.</p> <p>BEN (CONT'D) (V.O) Thou shalt not kill because it's illegal. It's a monstrous, heinous act to take the life of another.</p>	Music In: 10:22:26
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ANN-MARIE places her shaking hand on the coffin.	BEN (CONT'D) (V.O) But what about...	
CUT TO: <u>INT. ST MARY'S. STOWE - DAY</u>		Scene: 10:23:22
Back with BEN on the pulpit.	BEN (CONT'D) ...as an end to people's miserable conditions? Or the greater good? What then?	
CUT TO: <u>INT. CATHOLIC CHURCH / ST MARY'S. STOWE - DAY</u>		Scene: 10:23:30
Back with ANN-MARIE as she lays her head on the coffin.	BEN (CONT'D) (V.O) I'm not going to tell you what to think...	
JUMP CUT TO: Back with BEN on the pulpit.	BEN (CONT'D) ...but if you know what's right, you must act accordingly and live as your conscience dictates.	
CUT BACK TO: ANN-MARIE straightens up and she puts one hand where ANN's head would be and another at ANN's feet.	BEN (CONT'D) (V.O) I am bound by scripture. My conscience...	
JUMP CUT TO: Back with BEN on the pulpit.	BEN (CONT'D) ...is captive to the word of God. Here I stand. Amen.	
He bows his head and the CONGREGANTS murmur with him.	CONGREGATION Amen.	
CUT TO:		



<p><u>INT. CATHOLIC CHURCH - DAY</u></p> <p>SIMON dressed in black enters, carrying a box and flowers.</p> <p>ANN-MARIE takes a deep breath and stands straight as SIMON approaches. Silently, they start to unpack flowers and photos from the box, placing them on the coffin. ANN at every stage in her life, the model, the headmistress, the adored aunt and grand-aunt, surrounded by family.</p> <p>A little moment. SIMON goes to her, tries to embrace her but ANN-MARIE steps back.</p> <p>A long moment. Movement at the back of the Church as MOURNERS arrive.</p> <p>After a beat, SIMON nods and goes. The PRIEST welcomes the MOURNERS. SIMON joins him.</p>	<p>ANN-MARIE</p> <p>I used to follow her everywhere when I was little. Toddling along, like a little duckling, holding her finger. She taught me to read. How to tell the time. I always knew I mattered with her.</p> <p>ANN-MARIE (CONT'D)</p> <p>Please don't.</p> <p>SIMON</p> <p>You know you haven't even cried. It's not good to bottle everything up. You need to let it out-</p> <p>ANN-MARIE</p> <p>I can't. I'm too angry. I don't want to stop being angry. And I will if I break.</p> <p>ANN-MARIE (CONT'D)</p> <p>Can you talk to them for me please?</p> <p>PRIEST</p> <p>Hello, welcome. Welcome. How are you?</p>	<p>Scene: 10:24:31</p> <p>Music Out: 10:24:43</p> <p>Music In: 10:26:09</p>
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On ANN-MARIE trying to gather herself.	SIMON Yeah.	
On ANN-MARIE.	PRIEST (O.O.V) Ann-Marie?	
CUT TO: <u>INT. NASEBY INCIDENT ROOMS - DAY</u>	SIMON (O.O.V) Yeah she's um. She's being very strong.	Scene: 10:26:41
A Sunday quiet. Desks empty.		Music Out: 10:26:43
RICHARD sits at his desk reading a transcribed copy of PETER's diaries. There's a tall pile next to him on the desk with a cover page THAMES VALLEY POLICE: MAJOR CRIME UNIT. Transcript of journals belonging to Peter A S Farquhar MAY- JUNE 2014. The transcription RICHARD reads from is bristling with post-it notes. He reads with absolute concentration, hand in hair. RICHARD leans closer to the page, frowning. He reads again. Then flicks through to another page looking for something.		Music In: 10:26:47
CUT TO: <u>INT. PETER'S HOUSE. HALLWAY - DAY / FLASHBACK</u>		Scene: 10:26:59
FLASHBACK: Through the obscured glass we see BEN leaving for a run.	PETER (V.O) I love him so much.	



<p>JUMP CUT TO:</p> <p>PETER about to head into the living room with a cup of tea clocks BEN's rucksack hanging on the banister. He is compelled by curiosity. Unzipping the rucksack he pulls out the notebook.</p> <p>CUT BACK TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p> <p>MARK flicks through the transcript.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE. HALLWAY - DAY / FLASHBACK</u></p> <p>FLASHBACK: PETER opens the notebook and reads, excited, anticipatory, a glimpse into his lover's private thoughts. And his face falls.</p> <p>We see a page written quite clearly:</p> <p>At least 1. Gin and tonic (large) 2. whiskey (neat) 3. Bottle of red 4. Neat vodka !!!</p> <p>He frowns, turns pages, disbelieving. The pages are covered with a record of his drinking...</p> <p>CUT BACK TO:</p>	<p>PETER (CONT'D) (V.O) Except for one very disconcerting aspect.</p> <p>PETER (CONT'D) (V.O) Some days ago, I noticed a black notebook. I know, I should not have read it.</p> <p>Scene: 10:27:31</p> <p>PETER (CONT'D) (V.O) Ben fictitiously records how much alcohol I drink.</p> <p>PETER (CONT'D) (V.O) Ludicrous quantities are invented.</p> <p>Scene: 10:27:33</p>	
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<p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p> <p>MARK reading through the transcripts.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE. KITCHEN - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: BEN tears pages out of the notebook and leaves. PETER tries to say goodbye but BEN exits.</p> <p>PETER, picks up the shredded pages of the notebook littering the kitchen floor. And sudden fear in PETER of BEN leaving, not loving him anymore.</p> <p>CUT BACK TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p> <p>MARK reading through the transcripts. MARK gets up.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: The upstairs landing. PETER stands at the spare room door. He knocks softly. The door opens and BEN is stood there, wearing just his pants. The soft light gilds him. He waits.</p>	<p>Scene: 10:27:44</p> <p>PETER (CONT'D) (V.O) When I confronted him...</p> <p>PETER (CONT'D) Err- Er-</p> <p>PETER (CONT'D) (V.O) Ben was furious.</p> <p>PETER (CONT'D) (V.O) He said it was for a play he was writing.</p> <p>PETER (CONT'D) (V.O) I genuinely feared that I would lose him.</p>	<p>Scene: 10:27:46</p> <p>Scene: 10:27:54</p> <p>Scene: 10:27:58</p>
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<p>BEN steps forward and takes PETER in his arms and PETER clings to him tightly.</p>		
<p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p>		<p>Scene: 10:28:09</p>
<p>RICHARD look over to MARK.</p>	<p>RICHARD I've got it.</p>	
<p>MARK looks up from his own pile of transcripts. RICHARD picks up the transcript and heads over.</p>	<p>RICHARD (CONT'D) Really early doors, Ben's laying the groundwork. Peter and his drinking problem. The addiction that only Ben sees. Well Ben and Martyn, because he's in the house too. And then when Peter dies, Ben makes his statement to the police about Peter's cause of death being alcoholism. This was a long-term plan.</p>	<p>Music Out & Music In: 10:28:14</p>
<p>MARK goes patting RICHARD on the shoulder as he leaves. RICHARD smiles shyly to himself, pleased.</p>	<p>MARK Alright. How many addresses we got for Field?</p> <p>RICHARD Two. His own and his current girlfriend.</p> <p>MARK We'll pull Martyn too. Phones. Laptops. Everything they've got. Nice. Good.</p>	
<p>CUT TO:</p> <p><u>EXT. GIRLFRIEND'S HOUSE / INT. POLICE CAR - DAWN/DARK</u></p>		<p>Scene: 10:29:02</p>



<p>A convoy of police cars drive down the road slowly.</p>		<p>Music Out: 10:29:03</p>
<p>CUT TO:</p> <p><u>EXT. BEN'S BUILDING - DAWN/DARK</u></p>		<p>Scene & Music In: 10:29:10</p>
<p>On feet and shadows passing a gate.</p>		
<p>CUT TO:</p> <p><u>EXT. GIRLFRIEND'S HOUSE - DAWN/DARK</u></p>		<p>Scene: 10:29:13</p>
<p>The police cars come to a stop and turn off their headlights.</p>		
<p>CUT TO:</p> <p><u>INT. BEN'S BUILDING - DAWN/DARK</u></p>		<p>Scene: 10:29:20</p>
<p>A dark stairwell. Automatic lights flicker on as OFFICERS head quietly up the stairs. One of them is carrying an Enforcer battering ram.</p>		
<p>They reach the top of the stairwell and congregate outside a door.</p>		
<p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAWN/DARK</u></p>		<p>Scene: 10:29:28</p>
<p>MARK with two-way radio for contact, RICHARD, NATALIE. A clock on the wall shows the second hand ticking round to 6...</p>		



<p>Everyone tense, waiting. They watch the clock inching round, it hits six on the dot.</p>	<p>POLICE OFFICER (THROUGH RADIO) Outside location one.</p>	
<p>Picking up the radio.</p>	<p>MARK Right let's do it.</p>	
<p>CUT TO:</p>	<p>MARK (INTO RADIO) (CONT'D) Location...</p>	
<p><u>INT. BEN'S BUILDING - DAWN/DARK</u></p>		Scene: 10:29:38
<p>The OFFICERS wait outside bens door.</p>	<p>MARK (THROUGH RADIO) (CONT'D) ...one. Go!</p>	
<p>With a nod. An OFFICER smashes the door open.</p>		
<p>CUT TO:</p>		
<p><u>INT. BEN'S FLAT - DAWN/DARK - CONTINUOUS</u></p>		Scene: 10:29:40
<p>All dark. The door flies open and bangs against the wall and the flat is flooded with POLICE and torchlight, shouting. The shouts are jagged as the POLICE search the dark flat.</p>	<p>POLICE OFFICER 1 (O.O.V) Police! POLICE OFFICER 2 (O.O.V) Go! Go! Go! POLICE OFFICER 1 (O.O.V) Police, we're coming in! FEMALE OFFICER (O.S) Living room, clear! POLICE OFFICER 2 (O.S) Bedroom, clear!</p>	
<p>CUT TO:</p>		
<p><u>INT. NASEBY INCIDENT ROOMS - DAWN/DARK</u></p>		Scene: 10:29:45
<p>Back with MARK, NATALIE and OTHERS listening to the radio.</p>	<p>POLICE OFFICER 1 (THROUGH RADIO) Male, not present. Repeat, male not present.</p>	



MARK switches channels-	MARK (INTO RADIO) (CONT'D) Location...	
CUT TO: <u>EXT. GIRLFRIEND'S HOUSE - DAWN/DARK</u>		Scene: 10:29:50
The POLICE get out of their cars and move quietly down a residential road. A nice residential road. Front gardens, gates leading to back gardens. Silent, silent, just the tread of boots and the rustle of clothing. They stop. On a signal. They wait. Taut, silent.	MARK (THROUGH RADIO) (CONT'D) ...two. Go!	
CUT TO: <u>INT. NASEBY INCIDENT ROOMS - DAWN/DARK</u>		Scene: 10:30:15
MARK and his TEAM listen through the radio.		
CUT TO: <u>INT. GIRLFRIEND'S HOUSE. BEDROOM / LANDING / STAIRCASE / HALLWAY - DAWN/DARK</u>		Scene: 10:30:18
Dark. Sleeping shapes in a feminine bedroom. Distantly, the sound of knocking on the door and a voice- On BEN up and out of bed.	POLICE OFFICER 1 (O.S) BEN FIELD! THIS IS POLICE! WE'RE COMING IN!	
BEN races down the corridor.	GIRLFIREND (O.O.V) What the fuck is going on?	
BEN races down the stairs.	POLICE OFFICER 1 (O.S) POLICE! WE'RE COMING IN!	



<p>As he reaches the bottom the front door is forced open. He heads towards the back of the house.</p> <p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAWN/DARK</u></p> <p>As before, the team, hearing the commotion, the girl still screaming-</p> <p>CUT TO:</p> <p><u>EXT. HOUSE. GARDEN / PARK - DAWN/DARK</u></p> <p>All dark, BEN exits the conservatory and jumps the garden fence leaving the commotion behind him. BEN runs but quickly changes direction seeing OFFICERS coming towards him, running back past the garden. More POLICE come at him. BEN changes direction again and runs out into the park. SEVEN OFFICERS are on his tail.</p> <p>Eventually BEN is taken down by the OFFICERS.</p> <p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAWN/DARK</u></p> <p>As before but now they're grinning at each other as we hear over the radio-</p>	<p>POLICE OFFICER 2 (O.S) GO! GO!</p> <p>POLICE OFFICER 3 (O.O.V) He's gone out...</p> <p>POLICE OFFICER 6 (THROUGH RADIO) (CONT'D) ...the back! GO! GO! GO!</p> <p>GIRLFIREND (O.S) ...get out of my fucking house!</p> <p>POLICE OFFICER 3 (O.S) Quick, round the back!</p> <p>POLICE OFFICER (O.O.V) Ben Field! STOP!</p> <p>POLICE OFFICER 1 (O.O.V) Stay there!</p> <p>POLICE OFFICER 3 (O.O.V) There he is! Go! Go! Stop there!</p> <p>POLICE OFFICER 1 Stop! Stop!</p> <p>POLICE OFFICER 5 (THROUGH RADIO) We got him. Suspect's been tapped. Secure.</p>	<p>Scene: 10:30:30</p> <p>Scene: 10:30:31</p> <p>Scene: 10:30:59</p>
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<p>CUT TO:</p> <p><u>INT. AYLESBURY POLICE STATION. CUSTODY SUITE / CELLS - DAY</u></p> <p>BEN stands in front of the CUSTODY SERGEANT being booked in. He's dressed, wearing his glasses. He's adjusted his demeanour, polite, charming, low status, what a horrible mistake this all is. How embarrassing for them. The CUSTODY SERGEANT is blandly polite.</p> <p>To other OFFICERS.</p> <p>JUMP CUT TO:</p> <p>BEN is walked down to the cells by a couple of OFFICERS. When they reach his cell BEN has to remove his shoes. He kicks his trainers off and is shown in.</p> <p>On BEN.</p> <p>BEN enters.</p>	<p>CUSTODY SERGEANT Okay finally what's your occupation, Mr Field?</p> <p>BEN I've just finished a book on the Romantic Poets.</p> <p>CUSTODY SERGEANT So I should put author?</p> <p>BEN Author's fine. Author's fine.</p> <p>CUSTODY SERGEANT Okay thanks guys.</p> <p>BEN I suspect I'm in for a, a rather a dull time. I don't suppose you have such a thing as a book I could read?</p> <p>CUSTODY SERGEANT Sure I'll see what I can do.</p> <p>BEN That'd be great. Thanks so much.</p> <p>BEN (CONT'D) Thank you.</p> <p>FEMALE OFFICER Shoes off.</p> <p>BEN That everything?</p> <p>FEMALE OFFICER (O.O.V) Yeah.</p> <p>BEN Thank you.</p>	<p>Scene & Music Out: 10:31:04</p>
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<p>CUT TO:</p> <p><u>INT. AYLESBURY POLICE STATION.</u> <u>BEN'S CELL - DAY - CONTINUOUS</u></p> <p>BEN steps into the cell, the door is closed and locked behind him.</p>		Scene: 10:31:56
<p>CUT TO:</p> <p><u>INT. AYLESBURY POLICE STATION.</u> <u>BEN'S CELL - DAY - CONTINUOUS</u></p> <p>CCTV FOOTAGE: BEN sits down and clocks a camera on the wall.</p>		Scene: 10:32:06
<p>CUT TO:</p> <p><u>INT. AYLESBURY POLICE STATION.</u> <u>MARTYN'S CELL - DAY</u></p> <p>CCTV FOOTAGE: MARTYN sits on the edge of the bench.</p>		Scene: 10:32:13
<p>CUT TO:</p> <p><u>INT. BEN'S FLAT.</u> <u>LIVING ROOM - DAY</u></p> <p>SOCO in gloves and overalls slowly sifting BEN's belongings with MARK surveying the chaos of the flat. The laptop being placed in evidence bags. So many mobile phones. MARK walks over to the table covered in evidence bags.</p>	<p>SOCO OFFICER (O.O.V) Sir.</p> <p>MARK Alright.</p>	Scene: 10:32:17



<p>Wearing gloves, he picks one up - a clear baggie with packets inside it. Substances. Another bag contains a Dictaphone, MARK, presses play and BEN's voice comes out of it. A rap rhythm but it's terrible. MARK clicks the Dictaphone off. An OFFICER hands MARK a black notebook.</p> <p>On MARK moving towards some light.</p> <p>Inside we see the crammed, chaotic black writing, symbols, dates, abbreviations, a strange, unnerving, illegible riot like hieroglyphs or runes. And written in red: 'I moved in so he could die.'</p> <p>MARK frowns, flips the page. A SOCO OFFICER calls from the bedroom.</p> <p>MARK hands the notebook back to the OFFICER.</p> <p>MARK heads into the bedroom.</p> <p>CUT TO:</p> <p><u>INT. BEN'S FLAT.</u> <u>LIVING ROOM - DAY -</u> <u>CONTINUOUS</u></p> <p>As MARK enters he see a SOCO OFFICER holding two blue journals.</p>	<p>BEN (THROUGH DICTAPHONE) So I'll punch you, not even punk you. Straight up, this is my class and I'm a funk you.</p> <p>MARK What's this?</p> <p>SOCO OFFICER 2 (O.S) Sir?</p> <p>MARK Thank you. Bag that please.</p> <p>OFFICER Yes, Sir.</p>	<p>Music In: 10:32:43</p> <p>Scene: 10:33:37</p>
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<p>MARK flips through the pages with his gloved fingers. MARK's mobile rings and he answers-</p> <p>SOCO puts the journals in evidence bags.</p> <p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p> <p>MARK at the screen. Watching, BEN walking into the interview room to be interviewed he is smiling and friendly to the OFFICER, he is easy and graceful.</p> <p>MARK studies the way he moves, where he looks, who he smiles at. Misses nothing.</p> <p>CUT TO:</p> <p><u>INT. INTERVIEW ROOM 1 - DAY</u></p> <p>NATALIE and a FEMALE DETECTIVE. BEN and his BRIEF. BEN is at his most helpful and charming. He has plastic cups of water in front of him. The tape is running.</p> <p>BEN's BRIEF clears his throat. He has a handwritten statement.</p>	<p>MARK (INTO MOBILE) Nat, we've got Peter's missing diaries. Great, I'm heading back now.</p> <p>BEN (THROUGH LAPTOP) <i>[UNCLEAR DIALOGUE]</i> That's brilliant, thank you.</p> <p>BEN (THROUGH LAPTOP) (CONT'D) Okay.</p> <p>BEN'S BRIEF Before we start.</p> <p>BEN'S BRIEF (READING) (CONT'D) I, Benjamin Luke Field wish to make a statement and I want my legal representative to read it out on my behalf.</p>	<p>Scene: 10:34:13</p> <p>Scene: 10:34:29</p> <p>Music Out: 10:34:38</p>
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	<p>BEN'S BRIEF (READING) (CONT'D) I did not murder Ann Moore-Martin nor did I have any involvement in her death. I did not murder Peter Farquhar nor did I have any involvement in his death. I do not wish to answer any questions at this stage. I have made this statement of my own free will and the contents are true. It bears my signature.</p>	
<p>A moment. BEN sips water. All his muscles relaxed, his limbs easy. He looks big in that small room.</p>	<p>NATALIE Doesn't stop us asking questions though, does it, Ben? When did you decide to target Peter Farquhar?</p>	Music In: 10:35:10
<p>BEN considers. The softness of his expression, as if he pities the OFFICERS for having to perform such a banal process. And even though he doesn't look at it directly, he is profoundly aware of the blinking camera high up in the corner of the interview room. That knowledge of being watched.</p>	<p>BEN No comment.</p>	
<p>CUT BACK TO:</p>		
<p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p>		Scene: 10:35:13
<p>Back with MARK watching the interview through his laptop.</p>	<p>NATALIE (THROUGH LAPTOP) Where were you the night...</p>	
<p>CUT TO:</p>		
<p><u>INT. INTERVIEW ROOM 1 - DAY</u></p>		Scene: 10:35:17
<p>Back with NATALIE interviewing BEN.</p>	<p>NATALIE (CONT'D) ...Peter Farquhar died?</p>	
	<p>BEN No comment.</p>	



	<p>NATALIE You were with him though, weren't you?</p> <p>BEN No comment.</p> <p>NATALIE We found Peter's missing diaries in your flat. Must've been something really important in there for you to want to hide them?</p>	
A beat.	<p>NATALIE (CONT'D) What was Peter writing about you?</p> <p>BEN No comment.</p> <p>NATALIE Got your notebooks too.</p>	
A beat.	<p>NATALIE (CONT'D) What we gonna read in them?</p> <p>BEN No comment.</p> <p>NATALIE Why would Ann-Marie Blake think that you were trying to do something to Ann Moore- Martin?</p>	
On BEN.	<p>BEN No comment.</p> <p>NATALIE (O.O.V) What can you tell us...</p> <p>NATALIE (CONT'D) ...about the events leading up to her death?</p> <p>BEN No comment.</p> <p>NATALIE And what about Martyn Smith, what was his roll in all of this?</p> <p>BEN No comment.</p>	



	<p>NATALIE He moved in with Peter Farquhar first and now he lives with Elizabeth Zettl? What is he? Your scout?</p> <p>BEN No comment.</p> <p>NATALIE And what d'you think Martyn's gonna tell us about you, when we interview him?</p> <p>BEN No comment.</p> <p>From BEN.</p> <p>CUT BACK TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p> <p>Back with MARK.</p> <p>CUT TO:</p> <p><u>INT. POLICE VAN. POLICE YARD - DAY</u></p> <p>A UNIFORMED OFFICER opens the back doors for MARTYN to get in. MARTYN gets in and sits. The door shuts. And for a second, it's just MARTYN, his uncertain breathing. And then the door opens and BEN's getting in. MARTYN's eyes follow him but BEN doesn't seem to look at him. The door shuts and the van starts.</p>	<p>Scene: 10:36:19</p> <p>Scene & Music Out: 10:36:24</p> <p>Music In: 10:36:40</p>
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<p>MARTYN nods.</p> <p>A beat.</p> <p>Out on MARTYN.</p>	<p>BEN (CONT'D) Yeah me too.</p> <p>BEN (CONT'D) They haven't got anything really. Ben's a weird man. That's what they've got. That's all they've got.</p>	
<p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p>		<p>Scene: 10:37:29</p>
<p>A briefing: RICHARD enters with print outs, hands them round to MARK, NATALIE and the TEAM who are gathered around the table.</p> <p>MARK scans the pages of the text message. His face betrays nothing.</p>	<p>RICHARD Right, there are thousands of files and photos. Thousands. But some results from the bottle and glass. Field's fingerprint is on the inside of the glass and around the bottle. And Smith's DNA's round the neck of the bottle. And there's some text messages. They're pretty nasty.</p>	<p>Music Out: 10:37:39</p> <p>Music In: 10:37:49</p>
<p>CUT TO:</p> <p><u>INT. AYLESBURY POLICE STATION.</u></p> <p><u>MARTYN'S CELL - DAY</u></p>		<p>Scene: 10:37:58</p>
<p>MARTYN sits on the edge of the bench, his hands tight between his knees, his shoulders hunched round himself.</p>		
<p>CUT TO:</p> <p><u>INT. AYLESBURY POLICE STATION.</u></p> <p><u>CORRIDOR OUTSIDE CELL - DAY</u></p>		<p>Scene: 10:38:01</p>
<p>An OFFICER opens MARTYN's cell.</p>	<p>OFFICER Follow me then.</p>	



<p>MARTYN exits his cell and follows the OFFICER to the interview room.</p> <p>CUT TO:</p> <p><u>INT. INTERVIEW ROOM</u> <u>2 - DAY</u></p> <p>NATALIE, the FEMALE detective, the BRIEF and MARTYN who is beginning to look ragged. His cheeks flushed.</p> <p>On MARTYN.</p> <p>MARTYN, his eyes fixed on the table.</p>	<p>NATALIE Did you know Ben and Peter were in a relationship? A romantic relationship?</p> <p>MARTYN No comment.</p> <p>NATALIE (O.O.V) What about Ben and Ann Moore-Martin? Did you know he'd proposed to her?</p> <p>MARTYN No comment.</p> <p>NATALIE (O.O.V) You must have...</p> <p>NATALIE (CONT'D) ...thought that was a bit unusual, Ben being so young, involved with people that much older than him.</p> <p>MARTYN No comment.</p> <p>NATALIE D'you remember when you came in, we swabbed your mouth for DNA? Your DNA is round the neck of that whiskey bottle. Which means that you drank from it, Martyn. When'd you do that?</p> <p>MARTYN No comment.</p>	<p>Scene: 10:38:23</p> <p>Music Out: 10:38:24</p> <p>Music In: 10:38:59</p>
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	<p>NATALIE Was Ben there, Martyn? Were you there that night?</p> <p>MARTYN No comment.</p> <p>NATALIE We've got texts between you and Ben, and we've seen the sort of things you say about Peter.</p> <p>From CLOSE-UP on MARTYN.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION. MARK'S OFFICE - DAY</u></p> <p>MARK watching the interview through his laptop.</p> <p>CUT BACK TO:</p> <p><u>INT. INTERVIEW ROOM 2 - DAY</u></p> <p>On MARTYN as he stares in shock.</p> <p>On MARTYN.</p>	<p>Scene: 10:39:22</p> <p>Scene: 10:39:24</p>
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	<p>NATALIE (CONT'D) It's quite shocking, when you're arrested. It's quite frightening, so maybe you've forgotten but if there's anything that you're going to mention in court, then you need to say it now.</p> <p>From MARTYN, trembling.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION. MARK'S OFFICE - DAY</u></p> <p>MARK watching the screen closely.</p> <p>CUT BACK TO:</p> <p><u>INT. INTERVIEW ROOM 2 - DAY</u></p> <p>CLOSE on MARTYN.</p> <p>After a long beat.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION. MARK'S OFFICE - DAY</u></p> <p>MARK leans back in his chair.</p> <p>CUT BACK TO:</p> <p><u>INT. INTERVIEW ROOM 2 - DAY</u></p> <p>Back with NATALIE asking questions.</p> <p>But his head is down. His breathing uncertain.</p>	<p>Scene: 10:40:08</p> <p>Scene: 10:40:10</p> <p>SOLICITOR I've advised my client.</p> <p>MARTYN No comment.</p> <p>Scene: 10:40:24</p> <p>NATALIE Do you always do as you're told, Martyn?</p> <p>MARTYN No comment.</p> <p>Music Out: 10:40:30</p>
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<p>CUT TO:</p> <p><u>INT. POLICE STATION. MARK'S OFFICE - DAY</u></p> <p>MARK closes his laptop and leans back in his chair.</p> <p>CUT TO:</p> <p><u>INT. CUSTODY SUITE - DAY</u></p> <p>MARTYN is at the custody desk with NATALIE and some officers, he looks unshelled and numb.</p> <p>MARTYN and the OFFICERS leave.</p> <p>NATALIE takes up a position as BEN is brought down to the custody desk. BEN easy, confident but his eyes cold and hard.</p>	<p>Scene: 10:40:33</p> <p>MARTYN (CONT'D) Um but um my family home is in Cornwall, how will I get there?</p> <p>NATALIE The officers will drive you.</p> <p>MARTYN And my phone, my laptop?</p> <p>NATALIE No. We need to keep those.</p> <p>MARTYN OK.</p> <p>NATALIE You're being released on bail to your family home, the bail comes with strict conditions. You will need to sign in with your local police station and you're not permitted to be in contact with Martyn Smith, nor any members of the Blake or Farquhar families, anyone associated with St Mary's Church, nor are you permitted to enter for any reason, the county of Buckinghamshire.</p> <p>BEN I'll need to explain to the Church and the Bishops Advisory Panel so they can understand what a hideous mess this all is and, and pause my journey to ordination.</p>	<p>Scene: 10:40:37</p>
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	<p>NATALIE They'll be informed. Do you understand the conditions for your bail and that these conditions are binding?</p> <p>BEN I think I've managed to grasp it.</p> <p>MARK Well it's not every day you bail a murderer.</p> <p>MARK (CONT'D) We need a body.</p>	
		<p>Scene: 10:42:02</p>
		<p>Scene: 10:42:08</p>



<p>A long silence.</p> <p>From IAN and SUE.</p> <p>CUT TO:</p> <p><u>EXT. GRAVEYARD.</u> <u>DAWN</u></p> <p>Music. A lament. A muted, washed light. A sombre, overwhelmingly sad atmosphere. So quiet, no-one speaks. The air heavy.</p> <p>OFFICERS erect a temporary wall around the graveyard. SOCO OFFICERS cover headstones in bubble wrap as well as PETER's.</p> <p>TWO GRAVEDIGGERS arrive with shovels and mattocks. They trace knowledgeably the dimensions of the pit.</p> <p>MARK and RICHARD watch as the GRAVEDIGGERS put the blades of their spades into the earth, the spades bite the earth with a rasp.</p> <p>CUT TO:</p> <p><u>INT. PATHOLOGY LAB.</u> <u>CORRIDOR - EARLY</u> <u>MORNING</u></p>	<p>MARK (CONT'D) ...delicate work so the original gravediggers who laid Peter to rest would be lifting him up.</p> <p>IAN We believe that Peter's body's done it's work in this world. His soul is with God. But if his remains still have things to tell us, we have to know the truth.</p> <p>Music In: 10:42:50</p> <p>Scene: 10:42:58</p>	
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<p>The two SOCO officers push the large plain box containing PETER's coffin on the gurney into the examination room.</p> <p>CUT TO:</p> <p><u>INT. PATHOLOGY LAB - EARLY MORNING</u></p> <p>The lid of the box is lifted off and inside we see, tarnished and worn, PETER's coffin.</p> <p>DR BRETT LOCKYER, Home Office pathologist (40's) brushes the earth away from the brass plaque on the coffin lid.</p> <p>Peter Anthony Scott Farquhar. One of the ASSISTANTS leans over to take a photograph.</p> <p>CUT TO:</p> <p><u>INT. PATHOLOGY LAB/VIEWING ROOM - EARLY MORNING</u></p> <p>With RICHARD and MARK as BRETT and the ASSISTANTS cluster round PETER. We see the coffin lid is lifted off.</p> <p>JUMP CUT TO:</p> <p>The ASSISTANTS are gathered round again.</p> <p>On MARK and RICHARD watching from the viewing room.</p> <p>The ASSISTANTS take photos and samples.</p>	<p>BRETT Okay.</p> <p>BRETT (CONT'D) Okay.</p>	<p>Scene: 10:43:55</p> <p>Scene: 10:44:05</p>
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<p>JUMP CUT TO:</p> <p>Back with MARK, just too much. The body. Too much death. He leaves.</p> <p>CUT TO:</p> <p><u>INT. PATHOLOGY LAB.</u> <u>CORRIDOR - DAY</u></p> <p>RICHARD and MARK wait, exhausted MEN under harsh white strip lights. MARK drinks a dismal cup of coffee.</p> <p>Then BRETT is walking up the corridor towards him, holding a cup of coffee.</p> <p>On MARK and RICHARD.</p>	<p>BRETT (CONT'D) We have stomach contents.</p> <p>RICHARD You're joking.</p> <p>BRETT (O.O.V) No, the...</p> <p>BRETT (CONT'D) ...body's remarkably well preserved. There's alcohol in the stomach. We can smell it. Be able to let you know exactly how much alcohol as well.</p> <p>MARK Whether there was enough to kill him?</p> <p>BRETT Maybe, yeah. Well preserved hair too. It's remarkable, really. We send that off to a specialist laboratory in France. It takes time. And you have to let them know exactly what to look for.</p> <p>MARK Well we don't know Brett.</p> <p>BRETT Well when you do we'll send off the samples. Can't do anything with it till then.</p>	<p>Scene: 10:44:36</p> <p>Music Out: 10:44:42</p>
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<p>BRETT leaves. MARK and RICHARD look at each other and leave.</p>		
<p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p>		Scene: 10:45:23
<p>On one of the printers, a page is printing out, we are close on that. It is the front page of the LAST WILL AND TESTAMENT of ELIZABETH SCARLETT ZETTL.</p>		
<p>PULL-OUT TO: the evidence wall of photographs and timelines has grown, taking over the wall.</p>		
<p>RICHARD at his desk, the work of the incident room going on around him. He lays out PETER's missing diaries and the stack of BEN's workbooks. On one side, the neat, ordered entries of Peter's diaries.</p>		Music In: 10:45:41
<p>RICHARD opens one of BEN's workbooks and the comparison is startling, the aggressive, disorienting whirl of abbreviations, the different pens, the scrawl, the symbols. Using his phone RICHARD zooms in on some of the text. We see via the phone, clear in block capitals amidst the jumble 'I have become promiscuous in the matter of death.'</p>		



<p>With NATALIE, at her laptop, what is recognisably one of BEN's phones plugged into it. We see images on her screen, selfies of BEN posing in the mirror with his top off. A selfie of BEN and ANN beaming at the camera and then we look only at NATALIE's face as she sees the next lot of images, her face falls. She angles her laptop screen down and calls to MARK.</p> <p>MARK heads over.</p> <p>RICHARD looks up from the notebooks.</p> <p>NATALIE lifts the laptop screen and shows MARK. MARK gasps.</p> <p>NATALIE lowers the screen. From MARK.</p> <p>CUT TO:</p> <p><u>INT. BLAKE HOUSE - DAY</u></p> <p>Through the window we see MARK and NATALIE exit their car and head towards ANN-MARIE's house.</p> <p>ANN-MARIE steps into vision, sees them.</p> <p>CUT TO:</p>	<p>NATALIE Sir.</p> <p>MARK Yeah.</p> <p>NATALIE He's taken these.</p> <p>MARK Oh, shit.</p>	<p>Scene: 10:47:21</p> <p>Music Out: 10:47:23</p>
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<p><u>INT. BLAKE HOUSE - DAY</u></p> <p>SIMON, ANN-MARIE, NATALIE and MARK round the table. A deafening weight of shock, horror. SIMON and ANN-MARIE just staring at them.</p> <p>A beat.</p> <p>CLOSE on ANN-MARIE.</p> <p>CLOSE on ANN-MARIE, like she's going to throw up.</p> <p>ANN-MARIE suddenly pushes her chair away from the table, she cannons down the room to the doors to the garden, wrenches them open and stumbles outside, vomiting. SIMON goes after her.</p> <p>MARK and NATALIE stay where they are.</p> <p>JUMP CUT TO:</p> <p>The door to the garden open, we can see SIMON trying to help ANN-MARIE.</p> <p>JUMP CUT TO:</p> <p>MARK and NATALIE almost pilloried with the BLAKE's pain.</p>	<p>SIMON W- what do you mean, photos?</p> <p>NATALIE Erm... Intimate photos.</p> <p>SIMON (O.O.V) Intimate. You mean...</p> <p>NATALIE (O.O.V) Sexual. It doesn't look as though your aunt is aware that they're being taken.</p> <p>SIMON Ann-Marie!</p>	<p>Scene: 10:47:35</p>
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<p>NATALIE's mobile beeps for a text, she checks it.</p> <p>From MARK.</p> <p>CUT TO:</p> <p><u>EXT. CREMATORIUM - DAY</u></p> <p>A hearse pulls up outside a chapel. Beautiful shrubs and trees. The tall chimney of the crematorium.</p> <p>CUT TO:</p> <p><u>INT. / EXT.</u> <u>CREMATORIUM - DAY</u></p> <p>The FAMILY exits the cars and head into the chapel. The coffin is brought in on the shoulders of the pallbearers. One of the pallbearers is BEN. He wears the same official suit as the others. The coffin covered with its floral tributes rests on his shoulder, his face pressed against the grained wood. The coffin is laid down and BEN and others leave through a side exit.</p>	<p>NATALIE Oh...</p> <p>MARK What is it?</p> <p>NATALIE It's Ben's bail officer. He's got himself a job.</p> <p>MARK Doing what?</p>	<p>Music In: 10:48:29</p> <p>Scene: 10:48:31</p> <p>Scene: 10:48:40</p>
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<p>On the pall bearers as they leave the chapel but BEN stays discreetly by the wall.</p> <p>His eyes rove over to the weeping WIDOW soft hair under a black hat.</p> <p>BEN watches her.</p> <p>Later: the coffin disappears slowly.</p> <p>CUT TO:</p> <p><u>EXT. CREMATORIUM - DAY</u></p> <p>The weeping WIDOW is sitting alone.</p> <p>BEN walks over and he offers his own sparkling white handkerchief. She gazes at him for a moment.</p> <p>BEN gives her the gentlest, kindest smile and leaves.</p> <p>CUT TO:</p> <p><u>EXT. CREMATORIUM - DAY</u></p> <p>As BEN exits the grounds he pulls out a small black notebook and writes something down. Behind him we see the towering chimney and smoke. A human being in smoke.</p>	<p>PRIEST (O.O.V) We are here today to celebrate the life and times of Thomas Ryan Penwell. Tommy to friends and family.</p> <p>WIDOW Thank you, thank you. That's really kind, thank you.</p>	<p>Scene: 10:49:30</p> <p>Scene: 10:49:40</p>
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BEN turns back and watches it rise up and up with a kind of spellbound wonder.		
CUT TO: <u>INT. POLICE STATION. CORRIDOR - DAY</u>		Scene: 10:50:04
MARK walks along the corridor heading to CHRIS' office. He knocks on the door.	CHRIS (O.S) Come in.	
MARK opens the door and steps in.		Music Out: 10:50:10
CUT TO: <u>INT. CHRIS'S OFFICE - DAY - CONTINUOUS</u>		Scene: 10:50:11
MARK enters.	MARK Have you got a minute?	
CHRIS sits behind his desk.	CHRIS Yeah, come in.	
MARK closes the door and heads to CHRIS' desk.	MARK I can't retire, Chris.	
MARK sits down. And pulls a printout from his pocket. On CHRIS	CHRIS You sort of have to. It's the law. MARK (O.O.V) From Ben Field's notebook.	
MARK reads.	MARK (READING) (CONT'D) I could walk from house to house suffocating otherwise beating neighbours to death and have around fifty in one night. Care homes also.	



<p>On CHRIS.</p> <p>A moment.</p> <p>MARKS stands up and leaves.</p> <p>CUT TO:</p> <p><u>INT. POLICE STATION.</u> <u>CORRIDOR - DAY -</u> <u>CONTINUOUS</u></p> <p>MARK closes the door behind him.</p> <p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT</u> <u>ROOMS - NIGHT</u></p> <p>RICHARD works. Most of the room is dark, the blueish light from screen savers on pcs. Pools of light where RICHARD is hunched over the angry snarl of BEN's workbooks.</p> <p>RICHARD's face is hollowed, dark shadows under his eyes which are red- rimmed.</p>	<p>MARK (CONT'D) (O.O.V) He's just getting started.</p> <p>MARK (CONT'D) Come on Chris.</p> <p>CHRIS I suppose I could bring you back as a civilian investigator?</p> <p>MARK Right. I'll do that then.</p> <p>CHRIS Why don't you think about it.</p> <p>MARK I have. Thanks. I appreciate it.</p> <p>Scene: 10:51:21</p> <p>PETER (V.O) Late evening I can hardly stand up. I feel so tired.</p> <p>Scene: 10:51:23</p> <p>Music In: 10:51:26</p>	
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<p>He cross checks dates in PETER's diaries, goes backwards and forwards through BEN's workbooks.</p> <p>CUT TO:</p> <p><u>INT. UNIVERSITY OF BUCKINGHAM.</u> <u>LECTURE ROOM – DAY/ FLASHBACK</u></p> <p>FLASHBACK: PETER is in the lecture hall. He turns the pages of a book murmuring to himself.</p> <p>CUT BACK TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - NIGHT</u></p> <p>RICHARD has a spreadsheet open, dates from PETER's diary.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE.</u> <u>KITCHEN - MORNING / FLASHBACK</u></p> <p>FLASHBACK: BEN, wearing his pants, looks out of the window as he fills the kettle and puts it on.</p> <p>CUT BACK TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - NIGHT</u></p> <p>RICHARD makes a note about hallucinations.</p> <p>CUT TO:</p>	<p>PETER (CONT'D) (V.O) A bad thing has entered my...</p> <p>PETER (CONT'D) (V.O) ...brain.</p> <p>PETER (CONT'D) (V.O) Ben gave me breakfast in bed.</p> <p>PETER (CONT'D) (V.O) Hideous packs...</p>	<p>Scene: 10:51:39</p> <p>Scene: 10:51:42</p> <p>Scene: 10:51:50</p> <p>Scene: 10:51:51</p>
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<p><u>INT. STOWE SCHOOL. RECEPTION ROOM - DAY / FLASHBACK</u></p> <p>FLASHBACK: PETER hallucinates and points to the ceiling as if seeing something.</p> <p>CUT BACK TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - NIGHT</u></p> <p>RICHARD goes through BEN's notebooks finding what and how much BEN has been putting in PETER's tea.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE. STUDY - DAY / FLASHBACK</u></p> <p>FLASHBACK: PETER sits at his desk. He writes in his diary as BEN brings in a cup of tea and toast.</p> <p>CUT BACK TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - NIGHT</u></p> <p>CLOSE ON spreadsheet dates from PETER's diary.</p> <p>CUT TO:</p> <p><u>INT. PETER'S HOUSE. BEDROOM - MORNING / FLASHBACK</u></p> <p>FLASHBACK PETER wakes up. BEN is looking out the bedroom window.</p>	<p>PETER (CONT'D) (V.O) ...of black insects.</p> <p>PETER (CONT'D) (V.O) Please God reward...</p> <p>PETER (CONT'D) (V.O) ...Ben for his goodness to me.</p>	<p>Scene: 10:51:55</p> <p>Scene: 10:51:56</p> <p>Scene: 10:52:01</p> <p>Scene: 10:52:03</p> <p>Scene: 10:52:06</p>
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<p>CUT BACK TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - NIGHT</u></p> <p>RICHARD makes a note about sickness in PETER's journal then turns his attention to BEN's notebook.</p>	<p>PETER (CONT'D) (V.O) Somethings not right about it!</p> <p>PETER (CONT'D) (V.O) I fell...</p>	Scene: 10:52:09
<p>CUT TO:</p> <p><u>INT. PETER'S HOUSE. KITCHEN - MORNING / FLASHBACK</u></p> <p>FLASHBACK: CLOSE on kettle boiling.</p>	<p>PETER (CONT'D) (V.O) ...over several times.</p>	Scene: 10:52:15
<p>CUT BACK TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - NIGHT</u></p> <p>RICHARD reads BEN's notebook: 'SWARM OF LOCUSTS'</p>		Scene: 10:52:16
<p>CUT TO:</p> <p><u>INT. PETER'S HOUSE. LANDING - NIGHT / FLASHBACK</u></p> <p>FLASHBACK: PETER is frightened, despairing, his legs weak, the vertigo spiralling. We can see his hands tremble.</p>	<p>PETER (CONT'D) (V.O) Utterly humiliated.</p>	Scene: 10:52:18
<p>CUT BACK TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - NIGHT</u></p> <p>RICHARD is exhausted.</p>		Scene: 10:52:20



<p>He cracks open a packet of tablets, washes a few down with Coke, has a stretch and bends over his work again.</p>		
<p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p>	<p>PETER (CONT'D) (V.O) So many things have gone wrong. Please, Dear Lord, let nothing else go wrong.</p>	<p>Scene: 10:52:34</p>
<p>MARK enters the office with a cup of tea and a plate of biscuits. Putting them down he clears his throat. RICHARD is asleep on the floor next his desk. He wakes dazed. Sitting up.</p>		<p>Music Out: 10:52:39</p>
<p>On RICHARD eyes red rimmed, face tight with exhaustion.</p>	<p>RICHARD Morning Sir.</p> <p>MARK (O.O.V) You don't have to call me...</p>	
<p>Re. the spreadsheets and workbooks.</p>	<p>MARK (CONT'D) ...Sir anymore. Just don't make a big song and dance about it or I won't make the tea. God you're a terrier.</p>	
<p>MARK walks away.</p>		
<p>CUT TO:</p> <p><u>INT. NASEBY INCIDENT ROOMS - DAY</u></p>		<p>Scene: 10:53:04</p>
<p>The TEAM gathered. RICHARD sits at his laptop which is cabled to show on the large screen. On the screen, pages from BEN's workbook, the scrawled names of drugs and the doses and the dates.</p>	<p>RICHARD Ben's workbooks are a nightmare. Nothing's chronological. November's at the front of one book, and May of the same year is at the back of a different book.</p>	



<p>The camera PANS around the table on the TEAM listening, then on the projector screen.</p> <p>RICHARD shows on screen a clip of Peter's diary.</p> <p>On the TEAM, listening carefully.</p> <p>On NATALIE.</p> <p>On NATALIE and MARK.</p> <p>MARK nods to RICHARD.</p> <p>CUT TO:</p> <p><u>EXT. RESIDENTIAL ROAD - DAY</u></p> <p>BEN running. His t-shirt dark with sweat. He puts on a sprint as he heads down the road and then slows.</p>	<p>RICHARD (CONT'D) (O.O.V) Now the one thing that Ben does keep an ordered record of, where he does date things, is all the drugs that he gives to Peter. Now, its' all on different pages, but it's dated.</p> <p>RICHARD (CONT'D) Peter never mentions that Ben is giving him anything unfamiliar. No white powder, like Ann mentioned she was given. Peter gets ill, so Ben brings him cups of tea, makes him dinner. Tea in bed.</p> <p>RICHARD (CONT'D) (O.O.V) The only medication that Peter thinks he's taking is the one prescribed to him by his GP, the one that he's been on for years.</p> <p>RICHARD (CONT'D) Peter drinks his tea, eats his toast grateful to Ben for taking such good care of him.</p> <p>NATALIE Fucking hell.</p> <p>RICHARD (O.O.V) Anyway.</p> <p>RICHARD (CONT'D) I've made a table of all the drugs that Ben gives to Peter. And how it affects him... It's Benzodiazepines and psychoactives. That's what we're looking for in Peter. That's what will be in his hair.</p>	<p>Music In: 10:54:08</p> <p>Scene: 10:54:19</p>
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<p>Ahead of him, NATALIE and a group of uniforms. BEN stops, starts walking as he eyeballs NATALIE. He looks behind him. Spread out on the pavement and road more uniforms. NATALIE and the OFFICERS approach him, he doesn't look trapped or cornered.</p> <p>On BEN, he just looks... dismissive.</p> <p>BEN doesn't say anything, he's almost smiling. He looks up to the sky.</p> <p>CUT TO:</p> <p><u>INT. POLICE VAN. POLICE YARD - DAY / FLASHBACK</u></p> <p>FLASHBACK: A UNIFORMED OFFICER shuts the back door on BEN and MARTYN. The van starts. On MARTYN.</p> <p>MARTYN affects a half-smile.</p> <p>Out on MARTYN.</p> <p>CUT TO:</p> <p><u>EXT. HMP BULLINGDON - DAY</u></p>	<p>NATALIE (O.O.V) Hello Ben.</p> <p>BEN (O.O.V) Sorry about all this.</p> <p>BEN (CONT'D) Not exactly the 2017 we had planned is it?</p> <p>BEN (CONT'D) Reckon I'm gonna get a trial though... Yeah, I'm gonna get a trial... I think I'll get away with most of it.</p>	<p>Music In: 10:54:45</p> <p>Scene: 10:54:55</p> <p> </p> <p>Music Out: 10:54:56</p> <p>Music Out & Music In: 10:55:27</p> <p> </p> <p>Scene: 10:55:31</p>
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<p>BEN is brought out of the police van in the clothes he was wearing. His hands are cuffed. To OFFICERS as he is lead through the gates.</p> <p>CUT TO:</p> <p><u>INT. HMP</u> <u>BULLINGDON.</u> <u>CORRIDORS / CELL - DAY</u></p> <p>BEN in the prison grey of sweatshirt and joggers follows an OFFICER along corridors.</p> <p>BEN carries his prison issue folded blankets, a small pack of toiletries. The PRISON WARDEN stops at a cell door, unlocks it and gestures for BEN to go in.</p> <p>CUT TO:</p> <p><u>INT. HMP</u> <u>BULLINGDON.</u> <u>CORRIDORS / CELL - DAY</u></p> <p>MARTYN is being shown to his cell.</p> <p>CUT TO:</p> <p><u>INT. HMP</u> <u>BULLINGDON. BEN's</u> <u>CELL - DAY</u></p> <p>BEN stands and paces the confines of the cell. And then he is shadow boxing, uppercuts, an elbow to the face, a knee to the balls.</p>	<p>BEN (CONT'D) Morning. Morning.</p>	<p>Scene: 10:55:39</p> <p>Scene: 10:55:53</p> <p>Scene: 10:55:58</p>
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CUT TO: <u>INT. HMP</u> <u>BULLINGDON. CELL - DAY</u> MARTYN sits on his bed crying.		Scene: 10:56:16	
CUT TO: <u>INT. HMP</u> <u>BULLINGDON. BEN's CELL - DAY</u> Through the small window in the door we see BEN come close.		Scene: 10:56:20	
CUT TO BLACK:		Cut to Black: 10:56:26	
CUT TO END CREDITS:	<p>MARTYN SMITH DAYA CHANBAL BEN FIELD DCI MARK GLOVER CHRIS WARD DS NATALIE GOLDING</p> <p>IAN FARQUHAR SUE FARQUHAR APRIL HEXTON DS RICHARD EARL PETER FARQUHAR ANN-MARIE BLAKE SIMON BLAKE</p> <p>BEN'S GIRLFRIEND ELIZABETH ZETTL VICAR CUSTODY SERGEANT BEN'S BRIEF OFFICER MARTYN'S SOLICITOR DR BRETT LOCKYER</p> <p>FIRST ASSISTANT DIRECTOR SECOND ASSISTANT DIRECTOR THIRD ASSISTANT DIRECTORS</p> <p>FLOOR RUNNERS</p> <p>STUNT COORDINATOR</p>	<p>CONOR MACNEILL NIKHITA LESLER ÉANNA HARDWICKE JONATHAN ARIS BARRY AIRD ANNA CRILLY</p> <p>ADRIAN RAWLINS AMANDA ROOT MARY McCALLUM JAMES HARKNESS TIMOTHY SPALL ANNABEL SCHOLEY BEN BAILEY SMITH</p> <p>ZANNAH HODSON SHEILA HANCOCK JON BARD MICHAEL CUSICK TOM SWALE MATTHEW BROMWICH BENEDICT HURLEY JOSEPH THOMPSON</p> <p>GERAINT HAVARD JONES BEN TABINER</p> <p>LAURA RICKARD JASMIN GREENLAND ALICE ONISTO OWEN DEAN DANI BIERNAT</p>	End Credits In, Music Out & Music In: 10:56:28



	STUNT PERFORMERS	CHRISTINA LOW ELDREDD WOLF GEORGE HARRIS ROBBIE KEANE LLINOS WYN JONES	
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	PRODUCTION MANAGER PRODUCTION COORDINATOR	KIZZY DHALIWAL RODERICK KERGOZOU DE LA BOËSSIÈRE ANGHARAD WILLIAMS	
	ASSISTANT PRODUCTION COORDINATOR		
	PRODUCTION RUNNER RUSHES RUNNER	NAJMA ALINOUR NANCY-BELLE HANNAH	
	ASSISTANT ACCOUNTANT ACCOUNTS ASSISTANT	SUSAN R. WALL JACK WHITBY	
	LOCATION MANAGER ASSISTANT LOCATION MANAGER	JASON KEATLEY JES FLAY	
	UNIT MANAGER LOCATION ASSISTANTS	IZZY ISLAM MIAH DEAN MICHAEL CUMMINGS STEVE WARD SCOTT WEAVERS	
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	TRANSPORT CAPTAINS	SVEN HAYWARD RICH COLLINGS	
	UNIT DRIVERS	STEVE PALMER ANDY BOULTON SEAN EVANS JAMIE VOWLES	
	2ND UNIT DOP / STEADICAM OPERATOR	NICOLAS SAVARY	
	FIRST ASSISTANT CAMERA	RICH TURNER MANI BLAXTER PALIWALA DUNCAN FOWLIE	
	SECOND ASSISTANT CAMERA	CONNOR TRAVIS-HUNTER VIVIEN GODDARD-STEVENS EVANGELINE DAVIES	
	CAMERA TRAINEES	OWEN EDWARDS NABEEL MAHMOOD	
	DIT GRIP B CAM GRIP GRIP TRAINEE	CONOR GILMOUR BEN MOSELEY AARON WILLIAMS GARETH WYN ROBINSON	
	GAFFER BEST BOY ELECTRICIANS	GRANT ARMSTRONG LEE MASTERS KEVIN STANWORTH GARETH CREAN GEOFF HOLLOWAY	
	STANDBY RIGGER	NEIL ECKERSLEY	
	FIRST ASSISTANT SOUND	SARAH QUINN	
	SECOND ASSISTANT SOUND	TASHA ROPER	
	SOUND TRAINEE	AARON KENNEDY	
	ART DIRECTOR	NANDIE NARISHKIN	
	ASSISTANT ART DIRECTOR	KATYA CROYDON	
	PRODUCTION BUYER	DAISY MASON	
	PETTY CASH BUYER	INDIA FOSTER	
	STANDBY ART DIRECTOR	CASSIE AUSTIN	
	GRAPHIC DESIGNER	EMMA SAUNDERS	
	GRAPHIC ASSISTANT	CAROLYN BROWSE	



	PROPS MASTER STORE PERSON PROP HANDS STANDBY PROPS ACTION PROP BUYER SET DECORATOR SET DECORATOR ASSISTANT COSTUME SUPERVISOR COSTUME STANDBY JUNIOR COSTUME STANDBY COSTUME TRAINEE MAKE-UP & HAIR SUPERVISOR MAKE-UP & HAIR ARTISTS JUNIOR MAKE-UP & HAIR ARTIST POST PRODUCTION SUPERVISOR POST PRODUCTION COORDINATOR POST PAPERWORK COORDINATOR FIRST ASSISTANT EDITOR ASSISTANT EDITOR MUSIC EDITOR MUSIC SUPERVISOR SUPERVISING COLOURIST COLOURIST ONLINE EDITOR CONFORM ARTIST POST FACILITY PRODUCERS POST FACILITY COORDINATOR VFX TITLES FOLEY ARTISTS FOLEY MIXER FOLEY EDITOR DIALOGUE EDITOR SOUND EFFECTS EDITOR SUPERVISING SOUND EDITOR RE-RECORDING MIXER FOR WILD MERCURY PRODUCTIONS HEAD OF PRODUCTION HEAD OF LEGAL & BUSINESS AFFAIRS LEGAL & BUSINESS AFFAIRS EXECUTIVES FINANCE DIRECTOR FINANCIAL CONTROLLER HEAD OF POST PRODUCTION POST PRODUCTION COORDINATOR PRODUCTION ASSISTANT FINANCIAL CONTROLLER CASTING BY CONSULTING PRODUCER SCRIPT EDITOR SCRIPT CONSULTANT PRODUCTION SOUND MIXER	MIKE PARKER LILLY ROBBINS AXI BUTTERWORTH GEORGE NELMES CHRIS BUTCHER RICH MOULES GENAYA HARTLEY GORDON ELIZABETH MARCUSSEN SOPHIE BLAKE CHARLIE BESTWICK CHLOE HENDERSON IMMY HOWARTH NIA KANELAKI INMA AZORIN HEATHER JONES ZARA BRAY ISSY GRIGSBY NATALIE PARKER SUZIE VOCE ANASTASIA KYRIACOU GARETH PUGH CHARLOTTE BAKER JUSTIN KWOK AMELIA HARTLEY THOMAS URBYE GRACE WESTON AIDAN BENNETT LLOYD THOMAS ALEXANDER COHEN SOL RIKWEDA SAMUEL ALLGOOD THE FLYING COLOUR COMPANY NANOOK STUDIOS LOUISE BROWN MELTEM BAYTOK JAMIE TALBUTT HELEN FAULKNER JAMIE CAPLE FREYJA ELSY DOUG SINCLAIR NEIL COLLYMORE FOR WILD MERCURY PRODUCTIONS ALISON BARNETT SARAH KITTERHING-BEST EMILY HOBAN OLIVIA DUNGATE-JONES JAMES FORDE MICHAEL WILSON DANI GORDON JASMIN AMBROSE JESSICA GAGE SANDRA STEWART JULIE HARKIN & NATHAN TOTH JEZZA NEUMANN JESSICA LEECH JESSICA STEVENSON CHRIS DURFY CAS/AMPS	
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MAKE-UP & HAIR DESIGNER
COSTUME DESIGNER

MUSIC BY
EDITOR
PRODUCTION DESIGNER
DIRECTOR OF PHOTOGRAPHY
CO-PRODUCER
EXECUTIVE PRODUCER
FOR THE BBC

ROSEANN SAMUEL
AMANDA PERRYMAN

RAEL JONES
STEVEN WORSLEY BFE
GEMMA RANDALL
RIK ZANG SBC
MATT BROWN
LUCY RICHER



End Card with
Logos In:
10:56:55

Music Out:
10:56:58

Cut to Black:
10:57:03

