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1 INT. CORRIDOR/SIDE ROOM, HOSPITAL. NIGHT FB1 21:00

1

A black NURSE, 30, walks towards us down the empty corridor. Stops outside a room with a single cot inside.

She deliberates then crosses to the cot. Studies the sleeping TWO-YEAR-OLD BOY lying within intently. As she does so her hand compulsively twists the CHEAP PLASTIC CRUCIFIX around her neck, twisting, twisting, twisting, as if wrestling with some terrible inner demon...

CUT TO:

2 INT. WAITING AREA, HOSPITAL. NIGHT FB1 21:05

2

In the busy waiting area find a tearful GIRL of 15 and an anxious-looking couple - the GEIGERS, late 40s.

An ALARM sounds - we hear the words CRASH TEAM - EMERGENCY - ROOM 5E, then the CRASH TEAM piles past.

MR GEIGER
(he knows)
Andrew...

CUT TO:

3 INT. CORRIDOR, HOSPITAL. NIGHT FB1 21:10

3

MR GEIGER struggles to get past two PORTERS to reach his son - MRS GEIGER and the GIRL right behind him.

MR GEIGER
Andrew! Andrew!

Inside the room we glimpse the DOCTOR and a CRASH TEAM swarm around little ANDREW. Abruptly the frantic activity comes to a messy halt. Someone shakes their head. They've lost him.

The DOCTOR emerges, approaches the GEIGERS and the GIRL. They read his expression before he opens his mouth.

MRS GEIGER
No! NO!

MR GEIGER
You said he'd be fine! You stood there and told me he'd be fine!

MRS GEIGER lets tears overwhelm her. Clutching the GIRL - that special comfort children offer in the darkest times - and in turn MR GEIGER puts clumsy arms around his wife.

ANGLE on the NURSE, UNA MASON, on the periphery of the dwindling activity around the dead child. Still twisting the crucifix around her neck. Decided, she crosses over to them.

UNA
Was your son baptized, Mrs
Geiger?

MRS GEIGER blinks at her. Shakes her head.

UNA (CONT'D)
Then I'll say a prayer for him.

She takes off her plastic crucifix necklace and puts it solemnly over the bewildered MRS GEIGER's head.

MR GEIGER
(sobbing, angry)
Get away from us!

The NURSE smiles, oblivious, gnomic, then walks away.

CUT TO:

4

EXT/INT. HOSPITAL/CAR. NIGHT FBI 22:20

4

Later night. Drizzle. The NURSE coming off her shift. Looking thoughtful as she trudges out of the staff entrance in her ratty coat.

She approaches a lighted fifth-hand Volvo estate from where we hear the loud muffled strains of Gene Vincent's *Baby Blue*, the DRIVER singing along loudly.

GENE VINCENT/DRIVER
*Well, I know my baby loves me
I know that she'll be true
I'm sure of this each time I look
Into her eyes of blue...*

The NURSE climbs into the passenger seat. The DRIVER, her boyfriend GLENN - a big man with sideburns, rockabilly quiff and brothel creepers - carries on singing then catches her mood and punches the cassette deck silent. Looks at her intently.

GLENN
Someone's had a bad day...
(big shit eating grin)
...but someone's going dancing.

The NURSE reaches into the back seat, scrabbles in a tattered shoe box stuffed with hundreds of identical CHEAP PLASTIC CRUCIFIXES. She puts a new one around her neck and a slow smile spreads over her face.

CUT TO:

5 EXT. NEW SCOTLAND YARD. DAY 1 09:50

5

New Scotland Yard. DETECTIVE SUPERINTENDENT PETER BOYD approaches. His expression tells us he won't be spending one second longer inside than he needs to.

CUT TO:

6 INT. CONFERENCE ROOM, NEW SCOTLAND YARD. DAY 1 10:10

6

BOYD opposite three people. Director of Personnel KEN DEIGHTON and two Top Brass uniformed MET officers, but we will only hear from Deputy Chief Commissioner **MAUREEN SMITH**. Deighton an arrogant suit used to getting his own way - is talking.

*
*

DEIGHTON

She's brilliant. Exceptional.
Youngest Super they ever had in
Counter Terrorism.

BOYD

Wow.

DEIGHTON

Third youngest in the whole of
the Met, right?

He glances at the other TOP BRASS who nod.

BOYD

Sounds like we'll be lucky to
have her.

DEIGHTON

She'll be a blessing and an asset
to your Unit. Unquestionably.

BOYD

Unquestionably? In that
case...thanks for sending her my
way.

DEIGHTON

Pleasure.

BOYD

I do have one question. If I
may?

(DEIGHTON nods
impatiently)

Seeing as you're imposing her on
me why are you bothering to sell
her? I mean that's just stupid
isn't it? That's just a waste of
everyone's time?

(pleasant smile)

Unless of course you've got a
guilty conscience.

DEIGHTON

About what?

BOYD

About what's in the box. The damaged goods. The reason Terrorism are so keen to see the back of this "brilliant, exceptional officer".

DEIGHTON sighs impatiently.

DEIGHTON

An incident precipitated her leaving Counter Terrorism but the Official Secrets Act prevents me-

BOYD

Is she seeing a shrink?

DEIGHTON

Excuse me?

BOYD

How often? Weekly? Monthly? Does she have a say in the matter?

DEPUTY CHIEF COMMISSIONER **MAUREEN SMITH** interjects.

*

DCC **SMITH**

Yes, she's seeing a shrink, no, she doesn't have a say in the matter.

BOYD gives DCC **MAUREEN SMITH** his full attention.

*

BOYD

Thank you, Deputy Chief Commissioner **SMITH**.

*

BOYD ignores DEIGHTON for remainder of the scene.

BOYD (CONT'D)

What was it? Drugs? Alcohol? She shoot the wrong Arab-looking guy?

And now it's plain to everyone around the table how angry BOYD is. DCC **MAUREEN SMITH** smiles indulgently.

*

DCC **SMITH**

Look, Peter, lets cut the crap. We've let you alone at the Cold Case Unit. Let you have your head. Do your thing. And Christ you've got results. But we're in a bind here. The Mothership's calling. We just don't know what to do with Sarah Cavendish.
(MORE)

*

DCC SMITH (CONT'D)
Too young to kick upstairs, too
high ranking to bury in Traffic.
She's the expensive wedding
present you've already got.

BOYD
So you want to stick her in a
cupboard for a while?

DCC SMITH
We want you to put Humpty Dumpty
back together again.

BOYD
Then I need to know what wall she
fell off.

DCC SMITH
(with regret)
It was a high one - that's all I
can tell you.

CUT TO:

7 **INT. LIFT AREA. DAY 1 10:42**

7

BOYD storms into the lift area. Jabs the up and the down
buttons impatiently to call the lift.

BOYD
Bastards. BASTARDS.

SARAH (o.s.)
Press up and down and it never
comes. You'll be stuck here
forever.

BOYD turns. Takes in DETECTIVE SUPERINTENDENT SARAH
CAVENDISH, 38, beautiful, composed. Eyes that have seen
things.

BOYD
Forever?

SARAH
Forever.

BOYD
Thank God you came along then.

SARAH presses the down button once. The lift clunks
obligingly and the doors purr open. They step in.

BOYD (CONT'D)
You're not...um...you wouldn't
happen to be-

The lift doors close shutting us out.

CUT TO:

8 INT. LIFT. DAY 1 10:43

8

BOYD and SARAH ride down in the lift. Awkward silence.

BOYD

Want to get a coffee or
something?

SARAH

I'm fine, thanks.

(beat)

Unless you want one?

BOYD

No, I'm alright.

The silence grows.

SARAH

I guess...I guess you normally
have a say?

BOYD

Normally.

(beat)

Normally I have the say.

SARAH

Sorry.

BOYD

What about you?

SARAH frowns across. What about me?

BOYD (CONT'D)

Did you have a say?

SARAH

No.

Look between them. Okay, they have that much in common.

CUT TO:

9 EXT. ST JAMES PARK STREET. DAY 1 11:00

9

Busy formal street. Boyd and Sarah coming towards us.

SARAH

Bangladeshi mate of mine from Uni
had an arranged marriage. She
and her guy had a motto: "I
pretend I picked you, you pretend
you picked me, The End."

BOYD

Think we should appropriate it?

SARAH

Can't hurt.

Silence.

BOYD

What happened to your mate?

SARAH

(small smile)

Knew you were going to ask that.

BOYD

Divorced, right?

SARAH

She lives with a tattoo artist on
Bondi Beach.

They share a smile. Pressure drop. BOYD's phone starts RINGING.

BOYD

(off caller display)

Spencer...

CUT TO:

10

EXT. RAVINE, SURREY HILLS. LATER DAY 1 11:58

10

Eve and Spencer survey an overturned BMW screened by brambles and bushes. CRIME SCENE tape tells us regular plods were here earlier.

BOYD

Forty grands worth of vehicular
real estate covered in weeds.

That's got to be a metaphor
for...something.

Eve and Spencer turn at Boyd's voice. Clock Sarah.

BOYD (CONT'D)

Please welcome Detective
Superintendent Sarah Cavendish to
the team. We're lucky to have
her.

Sarah looks to see if he's taking the piss. Can't tell.

BOYD (CONT'D)

(gestures)

DI Spencer Jordan, Dr Eve
Lockhart...

SARAH

(easy smile, shaking
their hands)

Hi. Hello.

SPENCER is a little taken aback by the Superintendent bit.

EVE

Welcome.

SPENCER

Yeah. Welcome. Sarah.

BOYD surveys the car. Spencer is still surveying Sarah.

BOYD

Who found it?

EVE

Council foresters clearing the
wood.

BOYD and SARAH begin skirting the car.

SARAH

(genuinely curious)

So why's this come to you?

BOYD

Car belongs to Donald Rees,
investment banker who went
missing three years ago.

ANGLE ON SPENCER leaning down to whisper in EVE's ear as
she removes trace evidence from the car seat.

SPENCER

Did he say...Superintendent?

ANGLE ON SARAH and BOYD at the rear of the car.

SARAH

So it's a missing persons case?

BOYD

(nods)

After two years it came to us.

EVE approaches. Indicates the driver seat.

EVE

There's traces of what looks like
blood on the driver's seat.
Seatbelt was unfastened and front
door open so it's possible he
crawled away then succumbed to
his injuries...

CUT TO:

11 EXT. WOOD, SURREY HILLS (RECONSTRUCTION). DAY FB13 08:00

11

A battered bloody DONALD REES crawls through the trees. Collapses. Dies.

CUT TO:

12 EXT. RAVINE, SURREY HILLS. DAY 1 11:59

12

EVE

I've got SOCOs and cadaver dogs
on their way.

(peering into trees)
If he's out there we'll find him.

BOYD absorbs this silently. His gaze falls on the back window.

BOYD

Donald Rees was old school.
(off SARAH's look)
Umbrella and gloves on the parcel shelf.

Black leather gloves and a wooden-handled umbrella pressed against the smeared glass.

SPENCER cranes up at the road above - the SOUND of a passing CAR.

SPENCER

So was it a fall, a jump or a push?

BOYD

If memory serves Rees' daughter died a few months before he disappeared.

SPENCER

(nods)
The original investigation didn't rule out suicide.

SARAH

Suicide doesn't seem right.

SPENCER

Why not?

SARAH

(polite smile)
Investment banking's all about risk management - a drop like that you're more likely to land in a wheelchair than a coffin.

SPENCER looks a little irked, BOYD amused.

EVE squints, falls to a crouch - she's seen something. Go CLOSE on the dented bumper where we see TINY PARTICLES of embedded RED PAINT.

EVE

There's bumper damage and what looks like red paint flecks embedded in the metal...

BOYD. His gaze sharpening. A lion scenting blood.

BOYD

Fender bender?

EVE

Maybe.

CUT TO:

13

EXT. ROAD (RECONSTRUCTION). NIGHT FB6 20:00

13

DONALD REES is driving along at night when the car behind switches its headlights to FULL BEAM, dazzling him and- BANG, the car behind slams into his rear.

CUT TO:

14

EXT. RAVINE, SURREY HILLS. DAY 1 11:59

14

BOYD

So he was run off the road?

EVE

(don't push me!)

Maybe.

OUT on BOYD, his gaze falls once again on the black leather gloves and the umbrella wedged against the back window. The splayed black gloves pressed against the smeared filthy glass like two hands trying to push their way out.

CUT TO:

15

INT. MAIN OFFICE, CCHO. DAY 1 14:35

15

TIGHT ON A SCREEN showing JULIE REES - identified by a place name - JULIE partaking in a police appeal for information after DONALD's disappearance, the date 02.12.07 emblazoned in the corner of the screen.

JULIE

I don't know what's happened to Donald so I don't know who I'm appealing to...

CUT WIDE to find BOYD, SARAH, SPENCER watching - and now GRACE is joining them.

JULIE (CONT'D)

...I just know that earlier this
year I lost a daughter and now
I've lost a husband...

(fights tears)

...so if anyone can tell me where
Donald is, or what happened to
him on November 10th 2007, then
please please make contact.

BOYD hits PAUSE.

BOYD

And the postscript to that is
that Julie Rees herself now has
terminal cancer.

All eyes on the screen. JULIE's beseeching, frozen face.

CUT TO:

15A INT. BATHROOM, REES HOUSE. DAY 1 14:36

15A

JULIE sat in front of the mirror tying a scarf around her bald head. She looks at herself in the mirror, runs a finger across her hairless eyebrow...

CUT TO:

15B INT. MAIN OFFICE, CCHQ. DAY 1 14:37

15B

SARAH

One unlucky family.

SPENCER

(chilled, shakes head)
That's more than bad luck...it's
like they're cursed or something.

GRACE

(to SARAH, offers hand)
I'm Grace by the way.

GRACE rolls her eyes re: BOYD not introducing them.

SARAH

Sarah. Good to meet you Grace.

BOYD nods back to JULIE on screen.

BOYD

A year from now Julie's children
are likely to be orphans.

SPENCER

But we can't fix that - tragic
though it is.

GRACE

Schultz Neumann - the German bank where Rees worked - were one of the first casualties of the 2007 meltdown. He loses his daughter, he loses his job...

SPENCER

(nods)

Motive to fake his own death and leave it all behind.

SARAH

Is it? Why go to all that trouble?

All eyes on Sarah. She smiles reasonably.

SARAH (CONT'D)

Why not just get a divorce and another job? Go and grieve for his daughter in Mauritius?

BOYD

(nods his agreement)

Which he didn't. His passport was found locked in a desk drawer.

EVE enters.

EVE

SOCOS have completed a search of the area around Rees' BMW. If he was in the car when it went over the side he either walked away with minor injuries or someone moved his body.

GRACE

If Rees was in the car at all.

EVE

Well, the blood on the seat was his, DNA confirms it.

BOYD

Thanks, Eve.

BOYD tucks up a picture of DONALD REES smiling with JULIE and their three children in happier times.

BOYD (CONT'D)

Until we know better we're treating Rees' disappearance as suspicious.

(last look in REES eyes)

As murder.

Out on Spencer watching Sarah warily.

CUT TO:

16

INT. ENTRANCE HALL, CCHO. DAY 1 16:15

16

GRACE, SPENCER and SARAH look on as BOYD welcomes JULIE REES, bald head wrapped in a scarf, frail, no eyebrows, in a wheelchair, into the base accompanied by her daughter MIRANDA - 15, feisty, not-as-tough-as-she-looks - and son TOBY, 9.

BOYD

Hello Julie - Peter Boyd - we spoke on the phone.

JULIE

This is my daughter Miranda and my son Toby.

They shake hands.

JULIE (CONT'D)

I couldn't arrange childcare for Toby but I'd rather he didn't have to hear...

BOYD

Of course.

(beat)

Spence, could you give Toby The Tour?

SPENCER gives BOYD a look - later! - and takes TOBY off.

CUT TO:

17

INT. BOYD'S OFFICE, CCHO. DAY 1 16:21

17

JULIE and MIRANDA with BOYD, GRACE and SARAH...

JULIE

...if he's alive, I want him to know that I'm dying. That his children are in urgent need of a father. And if he's dead...at least we can stop hoping.

BOYD nods respectfully, checks a detail in the file.

BOYD

A month before he disappeared, Donald quit his job at the bank. Can you tell us more about that?

JULIE

He had to make a lot of redundancies. He hated it, it really got to him.

BOYD

But even if he'd given a month's notice he'd have received a hefty severance package...

JULIE

(not grasping meaning)
That's right.

BOYD

Why the urgency is my point?
(no response)
Was he forced out? Was he in trouble?

JULIE

(fond smile)
You couldn't force Donald to do anything he didn't want to.

GRACE

But some of those people he made redundant must've been pretty angry?

JULIE

I think...I think it was a delayed reaction to Nicola. He never faced up to her condition. He avoided the hospital...and then he avoided the hospice. He just couldn't accept she wasn't going to get better.

CUT TO:

18 INT. PASSAGE, CCHO. DAY 1 16:25

18

SPENCER is leading TOBY down the passage towards the INTERVIEW AREA.

TOBY

What's going to happen to Dad's car? Mum can't drive because of the cancer...

SPENCER

We're going to hang on to it for now.

TOBY

Dad hated waste. When you've finished with it you should give it to another family.

SPENCER blinks at him. TOBY drops his eyes, almost ashamed.

CUT TO:

19 INT. BOYD'S OFFICE, CCHO. DAY 1 16:27

19

SARAH digs a PHOTOGRAPH from her file, but does not show it to JULIE - it shows REES caught on CCTV in a posh, oak-paneled bank.

SARAH

The initial inquiry learned that Donald withdrew a hundred thousand pounds cash from Coutts Bank on the Strand the same week he quit his job...

JULIE nods warily - she's been questioned on this before.

SARAH (CONT'D)

And your original statement holds true? You've no idea what that money was for or what became of it?

JULIE shakes her head firmly. Reflects.

JULIE

I know some people thought it meant he'd run away and...
(swallowing tears)
...a big part of me still wants to believe they were right.

SARAH nods. Satisfied.

GRACE

So after Donald resigned on October 5th, he was at home with you and the children until he disappeared?

JULIE

Yes.

GRACE

Can you describe his mood that last month? Happy? Sad? Removed? Resigned?

Unexpectedly MIRANDA grins, almost splutters.

MIRANDA

Actually he was a complete pain in the arse.

JULIE and MIRANDA exchange tearful affectionate smiles.

JULIE

(nods her agreement)
Fussed over us the whole time.
(MORE)

JULIE (CONT'D)

As if we'd never had to get along
without him.

CUT TO:

20 **INT. INTERVIEW ROOM, CCHO. DAY 1 16:30**

20

SPENCER lets TOBY into the interview room.

TOBY

Is this where you interrogate
people?

SPENCER

Ah...we prefer the word
"interview".

Awkward silence. TOBY roots in his little rucksack. Hands SPENCER a well-thumbed copy of the Readers Digest.

SPENCER (CONT'D)

(surprised)

Readers' Digest?

TOBY

I collect them. I pick them up
in doctor's waiting rooms.

SPENCER

Right.

TOBY

You can have that one. I've got a
spare. There's an article about
whether or not torture is an
effective way of getting people
to tell the truth.

SPENCER

(small smile)

I'll read and learn. Thanks.

TOBY is staring intently.

TOBY

Do you think my Dad's dead?

(SPENCER looks startled)

Honestly?

SPENCER

I don't know. That's what we're
trying to find out.

TOBY turns, carefully taking in the room. His eyes fall on the one-way glass. His reflection and SPENCER's reflection side-by-side.

TIGHT ON TOBY, something building inside him, his face contorting with apprehension.

TOBY's POV in the one-way glass - suddenly it's not him and SPENCER he sees staring back in the reflection - it's A WHITE-HAIRED COUPLE in their mid-sixties dressed in OLD-FASHIONED FUNERAL BLACKS. A sinister, spectral sight.

SPENCER (CONT'D)

What is it, Toby?

TOBY

I saw them.

SPENCER

Who?

TOBY

The old couple.

(off SPENCER's frown)

They followed me and Miranda to school. She thinks they took Dad.

Suddenly TOBY clasps a hand to his face and a few splashes of blood appear on his white shirt. SPENCER looks alarmed.

SPENCER

Shit. I'll-I'll get you some tissues. Don't move.

SPENCER hurries out.

HOLD on TOBY clutching his nose to stem the blood, his hollowed-out eyes staring back at the one-way glass where the WHITE HAIR COUPLE have reappeared.

CUT TO:

21 INT. BOYD'S OFFICE, CCHO. DAY 1 16:35

21

BOYD

(warm, encouraging)

Describe Donald for us. What kind of man was he?

JULIE

(finally, fond)

Serious. Methodical. Devoted. Generous. Brilliant. Cautious.

(beat)

He used to say I was his one rash decision, the king of control freaks one roll of the dice.

GRACE

And was spending Monday to Friday in his London flat a function of that control?

(off JULIE's look)

I mean the family house is in Surrey - not much of a commute?

JULIE gives a calm, philosophical smile.

JULIE

Donald was a private person...
loving him meant accepting that
you'd never have all of him.

(looks up at them
brightly)

Do you really think there's a
chance you're going to find him?

SARAH can't meet JULIE's bright expectant gaze.

CUT TO:

22

INT. HOSPITAL. DAY 1 16:55

22

A new-born BABY is crying on the breast of an exhausted MOTHER who literally can't keep her eyes open.

The NURSE we met in the opening scene - now twenty-one years older and identified by a name badge as UNA - is watching mother and baby steadily, playing with the PLASTIC CRUCIFIX around her neck. She comes over, gives the MOTHER a big understanding smile.

UNA

Give him to me, I'll get him off.

The MOTHER smiles gratefully and the NURSE takes the baby. Instantly the baby falls quiet - so abruptly it's spooky.

One of those white-cased hospital TVs hangs over the bed. BBC News is playing, the sound muted. DONALD REES' face fills the frame, followed by an image of SOCOs searching the ravine where the BMW was found.

The NURSE's face creases with anxiety. Still cradling the baby, she leans over and turns the volume right up to hear the report. The MOTHER wakes, alarmed and worried, about to complain.

UNA (CONT'D)

(grim, never taking her
eyes off the TV)

Go back to sleep.

CUT TO:

23

INT. ENTRANCE HALL. DAY 1 17:05

23

BOYD and SARAH watch JULIE and her children leave.

SARAH

Without a body there's not much
to go on.

BOYD

We've got the paint transfer.

SARAH

Is that reason enough to reopen
the case? Spend money, raise
hopes?

BOYD

Are you asking me if it is or
suggesting it's not?

SARAH

(easy answer)
It's my first day. I'm watching
and learning.

BOYD

(returning the smile)
Good answer.

BOYD moves away back into the building.

SARAH

(after him)
We're taking the case because
mum's got cancer.
(BOYD turns, meets her
gaze)
Basically?

Look between them then SPENCER appears. Animated.

SPENCER

My babysitting duties weren't a
complete waste of time...

CUT TO:

24

INT. MAIN OFFICE, CCHO. DAY 1 18:20

24

SPENCER, juiced, addressing BOYD, GRACE and SARAH.

SPENCER

Toby told me something about an
old couple approaching him so I
checked the file...

SPENCER approaches the board, tacks up an E-FIT of the
elderly WHITE HAIRIED COUPLE.

SPENCER (CONT'D)

Toby claims he was standing in
the school playground when he
noticed a white-haired couple...

CUT TO:

25 EXT. PLAYGROUND (FLASHBACK). DAY FB7 10:05

25

SPENCER (V.O.)

*...dressed in old-fashion funeral
blacks watching him intently...**The BLACK-CLAD COUPLE stand in the street behind the bars
of TOBY's school playground, watching him.*

CUT TO:

26 INT. MAIN OFFICE, CCHO. DAY 1 18:20

26

SPENCER

*...he thought it was weird but
much weirder when he learned his
sister and mother had also seen
the couple that same day.**Miranda Rees was playing a hockey
match at her school in
Richmond...*

CUT TO:

27 EXT. SCHOOL HOCKEY PITCH(FLASHBACK). DAY FB7 11:45

27

SPENCER (v.o.)

*...when she saw the same couple
standing on the touchline...**QUICK CUTS (i.e. we won't need a whole team!) of MIRANDA
playing hockey and the OLD WHITE-HAIRED COUPLE on the
touchline watching her - and only her - fixedly.*

CUT TO:

28 INT/EXT. REES HOUSE (FLASHBACK). DAY FB7 09:07

28

*JULIE (with hair, pre-cancer) stands at the kitchen, sink.
Looks up, frowns...*

SPENCER

*...and Julie Rees saw them at the
gates of the house...**JULIE'S POV: The black-clad couple standing at the entrance
gates.**Now JULIE's approaching the gates on foot but the funereal
couple have mysteriously vanished...*

CUT TO:

29 INT. MAIN OFFICE, CCHO. DAY 1 18:21

29

BOYD

When was this?

SPENCER

The start of Rees' final week at
the bank - Monday October 1st
2007.

BOYD

And the '07 inquiry never traced
the couple?

SPENCER

(taps their E-FIT)

No, but they suspected they might
be Schultz Neumann shareholders
who got burned...

GRACE

Why would they single out Rees?

BOYD

His four million bonus that year
got his picture in the paper...

BOYD tucks up a newspaper - a self-conscious looking Rees' pictured climbing in his car on his gated drive under the headline: **BANKER RECEIVES £4 MILLION BONUS.**

BOYD (CONT'D)

He gave half of it to UNICEF but
that didn't make the papers.

GRACE

(studying BOYD)

Someone's been doing their
research.

SARAH

If these two were angry
shareholders...

SARAH's staring at the E-FIT of the OLD COUPLE.

SARAH (CONT'D)

...approaching Rees' kids in
funeral garb seems a bit extreme.

GRACE

I don't know, look at Fathers for
Justice. Nothing inspires a bit
of fancy dress and trespassing
like envy and desperation.

BOYD

But then they would've gone to
Rees directly...which they
didn't, right?

SPENCER

No, Rees didn't see them but
you'd still expect him to call
the cops given his wealth and the
approach to his kids.

BOYD

Yes, you would. So why didn't
he?

SPENCER

(shrugs, it's obvious)
The old timers had something on
him.

SARAH

(nods)

Something that worried him more
than the safety of his children.

OUT on BOYD. Computing this. Non-committal. His eyes
travelling back to REES' PHOTO on the board.

CUT TO:

30

EXT. SPITALFIELDS. DAY 2 09:00

30

Under a cracked grey sky a worry of CROWS explode from
Nicholas Hawksmoor's Christ's Church on Commercial Street.
BOYD walks through the dregs of Spitalfields Market. It's
late, closing down. A desolate, forbidding air.

CUT TO:

31

INT. DONALD REES' FLAT. DAY 2 09:05

31

BOYD lets himself into DONALD REES' apartment. Open plan,
spare, bare floorboards. A TV with no plug on the flex.

In the kitchen area BOYD switches on the radio and the
reassuring tones of Radio Four purr out. He opens a
cupboard - one glass, one mug, one cup and saucer. Clearly
REES didn't do much entertaining.

CUT TO:

32

INT. DONALD REES' FLAT. DAY 2 09:15

32

BOYD searching REES' flat. He opens a door into a small
study. More stuff in here than the rest of the flat put
together. A bureau, a bookcase, neat piles of papers and a
computer. He pulls open a drawer and finds a spare pair of
REES' distinctive black framed glasses.

Now BOYD scans the book spines. Most of them are about
cancer.

CUT TO:

33 INT. LABORATORY CCHO. DAY 2 09:30

33

MONTAGE - Eve has removed the car seat and is searching the fabric for trace evidence with tape. Black wool fibres adhere to the tape.

Under the microscope, Eve notices small globules of blood attached to them. She takes a sample of the blood to test.

Now Eve examines the removed car bumper and finds paint chips trapped underneath.

EVE studies a red paint fragment and a silver paint fragment on two side-by-side screens. She enlarges both images and looks between them urgently, clearly clocking something significant...

CUT TO:

34 EXT. ROAD (RECONSTRUCTION). NIGHT FB6 20:00

34

DONALD REES is driving along at night when BANG, the car behind slams into his rear.

CRASH ZOOM into the rear of REES's car as particles of red paint from SCOBLE's car accumulate there in SLOW MOTION.

CUT TO:

35 INT. STUDY, REES FLAT. DAY 2 09:50

35

BOYD is completing his methodical search of REES' crammed bureau. At the bottom of the drawer BOYD finds a recordable mini-DVD disc labelled Nicola **06/06** in markerpen. He takes it out and puts it in the CD-ROM of REES' desktop computer. Will it play...?

Yes, it will. The SCREEN shows a few seconds of black then judders into a home movie as we go in TIGHT ON THE MONITOR:

CUT TO:

36 EXT. BALCONY, REES FLAT (HOME MOVIE). DAY FB2 12:00

36

DONALD REES stands on the balcony on a bright summer day, the TELESCOPE visible behind.

NICOLA (O.S.)

(from behind the camera)

Why can't we tell Mum we're here?

DONALD REES

Because then Mum would want in on the act. And Miranda. And Toby.

NICOLA (o.s.)

And...?

DONALD REES

*And Dad wants you all to himself
for once.*

NICOLA (o.s.)

You're greedy.

DONALD REES

*A greedy fat pig when it comes to
you.*

NICOLA (o.s.)

You're crying.

DONALD REES

*I'm not crying. My eyes are
watering.*

(looking away)

Turn that off.

NICOLA

*You're thinking about when I'm
not here anymore.*

DONALD REES

Yes.

NICOLA

That's silly. Stop it.

DONALD REES

Stopped.

Nicola plonks the camera down, comes into the skewed frame.

NICOLA

Promise and hope to die?

DONALD REES

Promise and hope to...

(can't say it)

Dad's got the rest of the day

off. What do you want to do?

More than anything in the world?

*(quickly and awkwardly
qualifies)*

Anything Dad can make happen?

NICOLA

I want to go to the zoo.

DONALD REES

Done. What else?

Her reply is calm, definite, immediate:

NICOLA

*I want to never see any more
doctors ever again.*

DONALD studies NICOLA a moment then the recording cuts to STATIC and ends.

HOLD ON BOYD, the tape's impact on him. He turns and looks out of the window at the two empty chairs on the balcony where REES and NICOLA sat three years ago.

CUT TO:

37 INT. LABORATORY, CCHQ. DAY 2 11:00

37

EVE'S SCREEN, RED and SILVER CAR PAINT FRAGMENTS magnified.

EVE (o.s.)

I analyzed the foreign red paint
and silver paint chips from Rees
car.

CUT WIDE to find EVE with SPENCER, SARAH and BOYD.

EVE (CONT'D)

Both samples contain a
chlorinated anti-rusting agent
that's only marketed in Germany.

BOYD

Two cars collide on a country
lane with the same anti-corrosive
agent...

EVE

(nods her agreement)

Probably not a coincidence. I'm
thinking they could be from the
same batch or pool of imported
cars...

SARAH computes this, an idea.

SARAH

German rust paint, German car,
German bank...

BOYD

...where Donald Rees had to fire
a lot of big shots with big
egos...

SARAH

...and we all know there's no
honour among thieves.

Look between BOYD and SARAH - have they broken the case? -
and again SPENCER feels a little left out.

CUT TO:

38 INT. INTERVIEW ROOM, CCHO. DAY 3 10:10

38

TWO PHOTOGRAPHS, one of the vastly magnified RED PAINT CHIPS and one of the RED BMW COUPE.

BOYD and SARAH opposite RICK SCOBLE, 35.

BOYD

Binder types, pigments and other spectroscopic information tell us these paint fragments come from the complementary BMW you drove while working at Schultz Neumann. The smashed front light helpfully documented by the bank's insurers is just the cherry on the cake.

SCOBLE looks at the pictures gloomily. Pushes them away.

SCOBLE

(finally)

Seven years I worked for Schultz Neumann. Seven years then Rees tells me I'm out like he's telling me what sandwich he had for lunch. Next thing security are getting me to clear my desk. In front of everyone. Like I've done something wrong, like I never made that bank bloody millions.

CUT TO:

39 INT. LOBBY, SCHULTZ NEUMANN (FLASHBACK). DAY FB5 14:30

39

Two SECURITY GUARDS escort an irate SCOBLE out of the lift. They pass REES as he steps into the opposite lift. SCOBLE breaks free of the security guards and lurches to stop the lift doors closing. REES ignores him, focusing on his Blackberry.

SCOBLE

You know we all hoped losing your little girl would thaw you out a bit. Inspire a little empathy.

SECURITY get hold of SCOBLE.

SCOBLE (CONT'D)

A vain hope, wasn't it Iceman? Did you even shed a tear at her funeral?

(now REES looks at Scoble)

I feel for your wife, I really do.

REES presses the lift door shut as security drag SCOBLE out.

CUT TO:

40 **INT. INTERVIEW ROOM, CCHO. DAY 3 10:15**

40

SCOBLE

(justifying)

...if he'd said goodbye - if he'd just looked up from his bloody Blackberry...

BOYD

Maybe he was ashamed. You consider that?

SCOBLE

(shakes his head)

To feel shame you need a conscience. A heart.

SARAH

So you decided to teach him some humility?

SCOBLE looks grim. Cornered.

SCOBLE

It was the car that really got to me. Asking for it back just seemed petty.

BOYD

You thought the bank should've thrown it in?

SCOBLE

Yeah.

SARAH

And you blamed Rees? For everything?

SCOBLE

(slightly sheepish)

I was sat in the pub one afternoon when I got a really stupid idea...

CUT TO:

41 **EXT./INT. COUNTRYSIDE ROAD (FLASHBACK). DAY FB6 19:19**

41*

DONALD REES pulls up outside a bid neglected house set back from the road. Another car, driven by SCOBLE, appears and parks up a few yards away.

SCOBLE (v.o.)
I knew he'd be working late - he
always did - but it was a Friday
so I thought he'd be heading home
to Surrey...

CUT TO:

42 INT. INTERVIEW ROOM, CCHO. DAY 3 10:26

42

BOYD
What was your stupid idea, Rick?
Spell it out for us?

SCOBLE
I was just gonna put the
frighteners on him on a country
lane.

BOYD
(angry)
Make the Iceman sweat a bit?

SCOBLE
(nods, smug smile)
And I did that alright - 'cause
Clark Kent wasn't going home to
the wife and kids.

They stare at him. SCOBLE enjoys their surprise.

SCOBLE (CONT'D)
A bit of a hippie chick and not
too young - probably an antidote
to all those intimidating City
birds in trouser suits...

CUT TO:

43 EXT. HOUSE (FLASHBACK). DAY FB6 19:24

43*

SCOBLE watches REES walk up to the house. A scruffy but
attractive middle-aged WOMAN lets him in.

Nasty, gotcha! grin spreads across SCOBLE'S face as he sees
curtains being drawn inside. And now SCOBLE gets a
childish but irresistible idea. He sets his mobile phone
to the CAMERA function, then starts his engine and
accelerates into the back of REES car-

SMASH. A CAR ALARM starts screaming.

SCOBLE (v.o.)
I hit him harder than I meant but
I didn't care - wasn't my car
anymore.

CRASH ZOOM into the rear of REES's car as particles of red paint from SCOBLE's car accumulate there in SLOW MOTION.

REES and the woman come running out of the house. SCOBLE starts snapping away with his phone camera then, before REES can do anything, he floors it triumphantly, taillights swimming and vanishing in the night...

HOLD on a frozen image of one of SCOBLE's pictures showing REES and the HIPPIE CHICK standing startled and outraged in SCOBLE's headlights...

CUT TO:

44 **INT. INTERVIEW ROOM, CCHO. DAY 3 10:28**

44

SARAH

What did you do with your pictures, Rick?

SCOBLE

(hint of shame)

I mailed them to Rees' wife.

SARAH

To a woman who'd just buried her daughter?

SCOBLE

Exactly - I thought: "she's suffered enough, she deserves to know who she's shacked up with".

BOYD slides pen and paper across the desk.

BOYD

"Hippy chick's" address. The bloody postcode.

SCOBLE

Sorry. Somewhere off the A3 is all I can tell you.

(off their disbelief)

I was pissed, alright?

CUT TO:

45 **EXT. HALL, REES HOUSE. DAY 3 11:26**

45

GRACE and BOYD wait at the front door. A trim, wary-looking woman in her fifties opens up - JULIE REES' mother SUE.

BOYD

Detective Superintendent Peter Boyd...we wanted to speak to Julie?

SUE
(Cockney accent)
Sue Myers, Julie's Mum.

CUT TO:

46 INT. REES HOUSE. DAY 3 11:27

46

SUE leads BOYD and GRACE into the house. Spare, glacial, not homely. As they pass through the hall we glimpse TOBY loitering at the top of the stairs.

SUE
(calling up,
affectionate)
I see ya Tobe - finish your
homework and you can help Grandad
in the garden.

BOYD
D'you live here permanently?

SUE
(breezy chuckle)
Christ no, too grand for us and
we've got four hungry dogs at
home. She's down there on the
right.

Sue moves into the kitchen. Boyd and Grace exchange a look.

CUT TO:

47 INT. SITTING ROOM, REES HOUSE. DAY 3 11:49

47

Moments later. BOYD and GRACE watch JULIE REES rummage in a bureau. She finds an A4 envelope, fishes out three grainy A4 photos and lays them down on the coffee table between them.

JULIE
D'you mean these pictures?

BOYD and GRACE look at the pictures - DONALD and the HIPPYISH WOMAN caught in HEADLIGHTS outside her house - exactly as SCOBLE described - then at each other. They weren't expecting it to be this easy.

BOYD
Yes...I think we do.

JULIE
What about them?

GRACE
The original investigation into
Donald's disappearance makes no
reference to these pictures.

JULIE

That's because they didn't know
about them.

BOYD

Why didn't they know, Julie?

JULIE

It didn't strike me as relevant.

BOYD

You'll have to do better than
that.

JULIE

Because it was humiliating and
painful and weird.

(glaring at him)

That better?

BOYD

No. Sorry. These pictures are
motive for murder.

JULIE starts coughing. A horrible agonized sound that
makes her whole body quake.

JULIE

Sorry. Bad day.

GRACE gives BOYD a look. Go easy for Christ's sake.

JULIE (CONT'D)

(nods to photos)

That woman had lost a son to
cancer. Donald found it
comforting to share his loss with
someone who'd been through the
same thing.

GRACE

And who did you share your loss
with?

JULIE

I had the children with me.
Children can be very
comforting...

She breaks off, her voice thick with tears.

BOYD

Come on, Julie.

JULIE looks BOYD right in the eye.

JULIE

Was I hurt that he unburdened
himself to a total stranger?
Yes. Was I surprised? No.
(MORE)

JULIE (CONT'D)

Did I think for one single moment
he'd been unfaithful to me?
Never.

BOYD

But he still sought the comfort
of a stranger?

JULIE

I think he was looking for an
explanation for our daughter's
death. Cancer was...insufficient.

GRACE

He wanted someone to blame?

JULIE

(nods)

And this woman - her name was
Denise - had all these theories
about secret plots to hide the
dangers of X-rays and radiation.
Crazy stuff. He only met her a
couple of times before he
realized it wasn't going to help.

BOYD

You any idea where we can find
Denise?

JULIE

Sorry. She had an organization -
or at least a website - The Big
Lie or something...

BOYD

Thank you.

(rising)

We can get a physical address
from the URL...

JULIE

Wait - do you think this woman
hurt Donald?

BOYD

I don't know - I think it's
bloody weird you didn't tell us
about her before.

BOYD exits, already on the phone, leaving GRACE caught in
JULIE's stunned, furious, trembling gaze.

JULIE

He's got no right to speak to me
like that - no bloody right at
all.

GRACE

(woah!)

He's...just very committed to
finding out what happened to your
husband.

JULIE

(over her)

He has no idea what I'm going
through, what I'm living through.
Trying to be the cancer survivor
and not the cancer sufferer and
all that stiff-upper-lip
bullshit...

(her voice catches)

GRACE

(it's simpler)

I'm sorry.

JULIE fixes GRACE with an intense earnest look.

JULIE

I only want to deal with you from
now on, Grace. Only you.

OUT on GRACE, caught in that anguished little girl gaze.

CUT TO:

48

EXT. ROAD/HOUSE. DAY 3 16:38

48

A CAR pulling into the road. Inside SPENCER drives, BOYD
next to him, SARAH in the back finishing a call on her
mobile. They park up outside the house we'll recognize as
DENISE METCALFE'S.

SARAH

Denise Metcalfe's TheBigLie
website was shut down eighteen
months ago by the parent server.
She'd used the site to make
unfounded allegations against
various prominent scientists and
doctors.....

They get out of the car and head towards the house.

BOYD

Interesting.

SARAH

It gets better. Last year she
was sectioned for three months
after physically and verbally
abusing the staff at a private
radiology clinic.

Looks are exchanged inside the car about this news.

CUT TO:

49 **EXT. HOUSE. DAY 3 17:05**

49

The house is big, crumbling, very shut-up - steel shutters on the windows. SPENCER is BANGING on the fortified front door, SARAH looking on.

SPENCER

(studying metal plated windows)

Last time I saw fixtures like this was a crackden in Camberwell.

SARAH

What you get up to in your spare time is your business, Spence.

Tenative smile between them. Bit of ice broken.

BOYD appears from the side of the house.

BOYD

A push and a shove and we're in round the back, Spence.

SPENCER

(with a glance at SARAH)

O-kay.

SPENCER heads off round the back. SARAH is watching BOYD steadily. Unsure she's heard this exchange right.

SARAH

"We're in"? We've no warrant.

BOYD

Denise has documented mental health problems - could be an emergency.

SARAH

What could?

BOYD

That distressed cry I heard just now.

They lock eyes, then BOYD heads off. SARAH doesn't follow. BOYD turns back to see if she's coming.

From the rear of the farmhouse a muffled CRASH. SARAH holds BOYD's gaze a moment - To Be Continued - then makes her way around the back to find SPENCER. BOYD watching her go, his face in shadow, impossible to read.

CUT TO:

50

INT. OFFICE, FARMHOUSE. DAY 3 17:08

50

Darkness. SPENCER, BOYD and SARAH creep into a chaotically untidy office. BOYD tries the light switch. Doesn't work.

HOLD ON SARAH coming to a creeping halt. Up this close we can see she is freaking out. Afraid of this place. Her panic building horribly as we go inside her head and hear Arabic voices and calls to prayer.

She looks up and sees flitting shadowy figures. FLASHBANGS - EXPLODING GLASS - SCREAMING.

SARAH snaps out of it. There's no-one on the ceiling. But BOYD is looking back at her - watching her steadily.

BOYD

You okay, Sarah?

She avoids his gaze and catches up. Ahead SPENCER's flashlight splays over a peeling yellow RADIATION SIGN. Nearby, hanging up on the back of a heavy door, are two ANTI-RADIATION VESTS like X-ray technicians wear in hospitals.

SPENCER

Radiation vests.

(only half kidding)

Think we need them?

BOYD

Hope not - there's only two.

Advancing deeper their torches pick out terrifying images plastered all over the walls - Hiroshima and Nagasaki victims - deformed and disfigured children - flames pouring from Reactor One at Chernobyl - vast graveyards for fridges and microwaves in the Arizona desert. The place reeks of obsession and insanity.

SPENCER surveys a dusty trestle table piled with flyers, literature etc..

SPENCER

Looks like this was some kind of campaign HQ...

BOYD

Campaigning for what?

SARAH walks through to the next room. BOYD looks after her. Concerned.

We follow SARAH through a door into a BIG DIY LABORATORY extending the length of the house. Workbenches. Microscopes. Test-tubes and petri dishes. A padlocked store cupboard of chemical agents.

SARAH spies a big chest freezer against the far wall and sets off towards it...

BACK with BOYD and SPENCER in the office area. BOYD picks up TheBigLie newsletter.

BOYD (CONT'D)

(reads)

Diagnostic x-rays are the leading man-made source of radiation exposure, officially accounting for 14 percent of all radiation exposures worldwide but the real figure is much higher...

SARAH (v.o.)

Guys!!

BOYD and SPENCER hurry through into the laboratory area - see SARAH across the room shining her torch into the open chest freezer which contains -

THE FROZEN CORPSE OF A MAN.

SPENCER

Is it Rees?

BOYD

(looks closer)

Don't know...

WOMAN'S VOICE

Get away from him!

They turn around to see a filthy wild-looking woman edging out of the shadows. This is DENISE METCALFE and she's pointing an ancient-looking SHOTGUN at them.

DENISE METCALFE

Leave him alone. You've no right! YOU'VE NO RIGHT!

SPENCER tries his most charming smile.

SPENCER

It's Denise, right? We're police officers. We just want to make sure everything's okay.

TIGHT ON SARAH, not enjoying this, tense as hell, never taking her eyes off DENISE. Go inside her head - more figures in the shadows - more FLASHBANGS - EXPLODING GLASS - SCREAMING.

DENISE METCALFE

You're not taking him. You're not!

BOYD

I'm afraid you're absolutely correct - we have no rights. None whatsoever. We busted in here without a warrant. In fact, if you wanted to ruin all our careers you probably could. And on top of all that you've got the gun so...

DENISE METCALFE

WHO ARE YOU?

BOYD

(softer)

Who are you, Denise - I'm not the one with a body in the freezer?

She lets the gun droop a little.

TIGHT ON SARAH, this has gone on long enough. FAST spidery movements in the gloom then SARAH is driving the barrel of the gun upwards and hurling DENISE floorwards in one lethal practised movement...

BOYD and SPENCER look a little shocked as SARAH roughly searches the prone figure of DENISE, face pressed in the dirt, blood trickling from her nose...

CUT TO:

51

INT. WASHROOM, CCHO. NIGHT 3 20:37

51

SARAH has just washed up and is now putting on a new blouse. As she fastens the button on her cuff she sees a faded red splodgy mark creeping out from under her cuff - we sense this is the edge of a big trauma/scar that extends up her arm and beyond but of course we can't know for sure.

She tugs her sleeve down to cover the skin trauma but when she straightens up, there it is again, peeping out from under her cuff. She yanks her sleeve down harder - really forcing it - then POP the button her cuff comes free and rolls into the sink and down the plughole.

CUT TO:

52

INT. MAIN OFFICE, CCHO. NIGHT 3 20:40

52

SARAH crosses to her desk and sits down. Pull focus to see Boyd watching her from his office. Who is this new member of his team?

Boyd comes out to find her.

BOYD

You panicked and you overreacted.

SARAH

She had a gun. I resolved the situation safely and-

BOYD

(stemming her)

You were panicking from the moment we walked in there.

He looks her dead in the eye. She can't deny it.

BOYD (CONT'D)

My door's always open.

(smiles)

Official Secrets Act

Notwithstanding.

Boyd moves off.

CUT TO:

53 INT. LABORATORY, CCHQ. NIGHT 3 20:41

53

EVE shows BOYD various stills of the body in DENISE's freezer.

EVE

...the body has not been exposed to insect activity and decomposition was greatly slowed by freezing. But the process of decomposition had begun and small traces of earth adherent to parts of the body suggest previous interment for a period of days prior to the body's retrieval.

BOYD is looking on intently.

EVE (CONT'D)

If Denise Metcalfe's telling the truth - and DNA will confirm - this is her son Josh who died on June 21 2006 aged 27...

*

EVE pins up stills of the brain scan from the Coroner's report.

EVE (CONT'D)

He worked in the radiology department at St. Stephen's hospital and COD was a brain tumour.

BOYD

According to the coroner.

*

EVE taps an X-ray of JOSH's brain - a small growth is visible.

EVE

Afraid I'm with the coroner.

We go TIGHT as she shows BOYD evidence of the brain tumour. BOYD absorbs this then looks up at EVE. Intently.

EVE (CONT'D)

What?

BOYD

She thinks all scientists are bad. I need you to show her different.

OUT on EVE, what is BOYD talking about?

CUT TO:

54

INT. OBSERVATION AREA, CCHO. NIGHT 3 20:50

54

BOYD looking through the one-way glass into the INTERVIEW ROOM where DENISE METCALFE is opposite GRACE and EVE. SARAH enters, joins BOYD at the glass. He gives her a sidelong glance which she doesn't meet.

INTERCUT WITH:

55

INT. INTERVIEW ROOM, CCHO. NIGHT 3 20:50

55

DENISE's arms are folded defiantly, staring down at the tabletop - "I'm not talking to you".

GRACE

...as a biology teacher you had the knowledge and the tools to interrogate Josh's death. To hold death accountable.

DENISE METCALFE

(snapping, impatient)
To hold the people responsible accountable.

GRACE

For giving him cancer?

DENISE METCALFE

For lying about the level of radiation he was exposed to at the hospital.

GRACE

The Big Lie?

DENISE nods.

EVE

Donald Rees was interested in your research, wasn't he?
(MORE)

EVE (CONT'D)

The possibility that too much radiology had given his daughter cancer?

DENISE frowns quizzically at EVE.

GRACE

Dr Eve Lockhart. Thought you'd appreciate having another scientist present.

DENISE looks wary.

EVE

Did you tell Donald he was right to be worried?

(no response)

Did you tell him that for boys, radiation exposure in the first year of life produces three to four times the lifetime cancer risk as exposure to the same dose between the ages of 20 and 50. But that female infants have almost double the risk as male infants.

DENISE nods excitedly - does EVE believe her?

DENISE METCALFE

Yes. Yes, I did.

(composes her thoughts)

Donald was a good man. He just wasn't ready for the truth. That the apparatus of the medical profession killed his daughter just as surely as it killed my son.

GRACE

How did you know he wasn't ready?

DENISE METCALFE

We fell out. Or he fell out with me. I asked him for a donation to my organization...

CUT TO:

56

INT. OFFICE, FARMHOUSE (FLASHBACK). DAY FB6 19:34

56*

An anguished REES confronts DENISE METCALFE.

DONALD REES

That's what it's all been about?
Money! You exploited my grief!

DENISE METCALFE

*How d'you work that out? You
contacted me!*

DONALD REES

*(clutching his head,
reeling)*

*What was I thinking? What the
hell was I thinking?*

REES grabs a fistful of her flyers.

DONALD REES (CONT'D)

*Look at this stuff. It's junk.
It's madness. It's Elvis on the
bloody moon!*

*He throws the flyers at her. They swirl around her like
confetti. She flinches but maintains a dignified poise.*

DONALD REES (CONT'D)

*I'm sorry, I mean you're a nice
person and everything, but you
are officially off your head and
you are NOT dragging me down with
you. My daughter was not
irradiated by a conspiracy of
doctors and, I'm sorry, but your
son died of a common-or-garden
brain tumor - there is no cover-
up or hidden truth or all-
encompassing answer. Our
children died and now they're
worm food. Full stop. That's
our Answer. That's our lot. The
only Big Lie is that there's any
more to it than that!*

She slaps him. He stares at her. On and on.

DONALD REES (CONT'D)

(a whisper)

I'm sorry.

*He buckles, all his anger gone. And weeps. Weeps for his
daughter. Tentatively she takes him in her arms and he
cries on her shoulder like a baby.*

CUT TO:

DENISE METCALFE

I thought we parted as friends
but I was wrong. He called me
about a week later...

CUT TO:

58 INT. DONALD'S FLAT/OFFICE, FARMHOUSE (FLASHBACK). DAY FB8 58
10:40

Intercut between DENISE as she paces, on the phone to DONALD REES in his flat.

DONALD REES

Is this your idea of a joke, Denise? Sending that couple to ask for money? Sending them after my wife and children?

DENISE METCALFE

I don't know what you're talking about.

DONALD REES

The funeral attire was a nice touch - very creepy. Now my son can't sleep at night.

DENISE METCALFE

*Donald, listen to me, I didn't send anyone to speak to you-
 (beat)
 Donald? Donald?*

REES has hung up.

CUT TO:

58A INT. OBSERVATION AREA, CCHQ. NIGHT 3 22:01 58A*

BOYD and SARAH exchange a look as they hear this. *

59 INT. INTERVIEW ROOM, CCHQ. NIGHT 3 22:02 59

DENISE

If you find Donald tell him I didn't want his money and I didn't send those people. I wanted to help him.

GRACE

I'll tell him.

*
 *

CUT TO:

60 INT. TOBY'S BEDROOM. NIGHT 3 22:45 60

TOBY wakes in the night. Can't breathe. Can't see. Something smothering him. Pressing down on his face. His pale arms thrash around desperately and finally he sits up, takes in his darkened bedroom.

No-one there. It was just a bad dream. His window is BANGING in the breeze. He moves to close it and starts violently.

The elderly BLACK CLAD COUPLE are standing on the lawn looking up at him. Stern and disapproving.

TOBY wakes up again but this time for real. No window banging in the breeze, no old couple on the lawn.

A small moan of panic escapes him. Is he losing his mind?

CUT TO:

61 INT. MAIN OFFICE. DAY 4 09:05

61

TIGHT ON the E-FIT of the FUNEREAL OLD COUPLE.

SARAH (v.o.)
So they did approach Rees
directly?

CUT WIDE to find BOYD, SARAH, SPENCER and GRACE.

BOYD
(studying REES' image)
He keeps it to himself 'cause he
doesn't want his family any more
freaked out than they are
already...

SPENCER finishes a call, comes over.

SPENCER
We've isolated the call from Rees
to Denise Metcalfe - 9.07 a.m,
Tuesday October 2nd 2007.

SARAH
The day after the couple appeared
to Julie and the children?

CUT TO:

62 EXT. SCHOOL HOCKEY PITCH(FLASHBACK). DAY FB7 11:45

62

MIRANDA playing hockey, the OLD WHITE-HAIRED COUPLE on the touchline watching her - and only her - fixedly

CUT TO:

63 EXT. PLAYGROUND (FLASHBACK). DAY FB7 10:05

63

The OLD COUPLE stand in the street behind the bars of TOBY's school playground, watching him.

CUT TO:

64 INT/EXT. REES HOUSE (FLASHBACK). DAY FB7 09:07

64

JULIE (with hair, pre-cancer) stands at the kitchen, sink. Looks up, frowns, sees the OLD COUPLE at the entrance gate.

CUT TO:

65 INT. MAIN OFFICE, CCHO. DAY 4 09:06

65

SPENCER

(nods)

Checked the date of Miranda's
hockey match just to be sure.

GRACE

So it was about applying
psychological pressure.
Attrition with a dash of pure
theatre.

SPENCER

We know who your kids are. Where
your kids are.

BOYD

And it worked - three days later
Rees withdraws a hundred grand.

GRACE

From Denise's account it sounded
like they went after the kids
after Rees turned them away.

SARAH

(nods)

We'll check the bank's CCTV.

SPENCER

Three years on - you'll be lucky.

SARAH

(with quiet authority)

Since 9/11 most insurers won't
let bigger clients scrub their
tapes for five years.

BOYD

(nods, pleased)

I think Schultz Neumann qualify
as "big".

(taps OLD COUPLE EFIT)

What about these funeral outfits?
Clearly they were meant to scare
the shit out of the Rees family?

GRACE studies the OLD COUPLE's EFIT thoughtfully.

GRACE
(almost to herself)
Harbingers...

BOYD
What?

GRACE
(slightly flustered)
There are various fundamental...
primal things that induce fear -
Jung called them universal
archetypes...

SARAH
Like spiders?

GRACE
Like spiders - and funeral blacks
are comparable in that they
provoke a set of predictable fear
responses - the childhood terror
of being buried alive coupled
with the out-of-sight-out-of-mind
way we deal with death and dying -
at least in the West.

BOYD
So we could be looking at someone
who knows their Freud from their
Festinger?

GRACE
(impressed he's heard of
Festinger)
Maybe.

SARAH
But we're not saying Rees was
creeped out into coughing up a
hundred grand?

GRACE
(conceding smile)
No. Universal Archetypes only
take you so far - my guess is
they had something rather more
specific and personal on Rees...

BOYD studies the E-FIT of the FUNERALE OLD COUPLE.

BOYD
And when we find out what that
was we'll know who these two are.

CUT TO:

66 INT. LOBBY, SCHULTZ NEUMANN. DAY 4 10:08

66

SARAH and SPENCER sweep across the epic foyer with an anxious-looking suit.

CUT TO:

67 INT. BASEMENT, SCHULTZ NEUMANN. DAY 4 10:20

67

Windowless bowels of Schultz Neumann. We're in a side room off the building's security HQ, glimpse a bank of CCTV monitors and SECURITY GUARDS through the open door.

SPENCER and SARAH are scouring the bank's CCTV for the OLD COUPLE on separate screens.

SARAH

(easy, without taking
eyes off screen)

So you're OK with Boyd getting
you to break into private
residences?

SPENCER

Look, it's not like
it's...routine.

SARAH

(ironic chuckle)

You can say that again.

(now she looks over)

He's close to retirement, you're
not. I'd think about your future
and if that means saying no to
him say no to him.

SPENCER

I say "no" to him all the time.

SARAH

Is that why you scurried back
from National Crime Squad at the
first request?

SPENCER drops his gaze. Conceding she has a point.

SPENCER

Boyd and me...lot of history
it's...it's...

SARAH

Complicated?

SPENCER

Yeah. Exactly.

SARAH smiles. Turns back to her screen. Her smile
infuriates SPENCER.

SPENCER (CONT'D)
I guess you know a bit about
"complicated" yourself?
(she doesn't look at
him)
It's why you're with us, down in
the dungeon?
(no response)
Working for another DSI instead
of fronting up your own thing?

Still she doesn't look at him. Then she smiles agreeably.

SARAH
That's some gift for eliciting
information you got there,
Spence.
(nods to screen)
Think this is them?

SPENCER crosses to look. TIGHT ON THE SCREEN showing the lobby where we see the BLACK-CLAD COUPLE caught on a high angle camera.

SARAH (CONT'D)
...yes I do.

She says this emphatically because DONALD REES has now come into frame on the foyer CCTV footage - go TIGHT on the date 27/09/07. The couple speak to him - REES shakes his head several times. The OLD MAN hands him a scrap of paper which, after deliberating, REES snatches from him and stuffs in his jacket pocket before turning on his heel and walking back into the building. SPENCER snatches up the phone, speed dials BOYD.

SPENCER
(into phone)
Grace was right, they confronted
Rees before they approached the
kids...

CUT TO:

68 OMITTED

68

69 INT. REES' FLAT. DAY 4 11:08

69

BOYD rifles through REES' many suits...searching the inside pockets of the lighter-coloured suit jackets as his earlier conversation with SPENCER plays over....

SPENCER (v.o.)
...looks like he gave them short shrift but they handed him a business card or a bit of paper which he put inside his suit jacket...

BOYD (v.o.)
The suit. What colour?

SPENCER (v.o.)
Light. Light grey or blue.

BOYD fishes something out - a SCRAP OF PAPER - we go TIGHT to reveal a HANDWRITTEN MOBILE PHONE NUMBER and nothing else...

BOYD deliberates, staring at the number. He dials it. Waits tensely.

A FORLORN UNBROKEN TONE - disconnected.

CUT TO:

70 OMITTED

70

71 INT. GRACE'S OFFICE, CCHO. DAY 4 12:30

71

BOYD and GRACE with JULIE and MIRANDA. JULIE directing her answers to GRACE - BOYD clearly still in the doghouse.

JULIE
I don't understand. Why didn't Donald tell us? We were all so scared.

JULIE studies the CCTV image of the OLD COUPLE with REES.

GRACE
Probably for that very reason.

JULIE
Are you close to finding out who they are?

BOYD
Closer.
(beat)
You're absolutely sure you can't help us there?

JULIE
(snapping at BOYD)
If I could you really think I'd keep it to myself?

MIRANDA
(over her, with quiet conviction)
I knew Dad had seen them, too. I knew it.
(off GRACE and BOYD's look)
He was waiting for them...

JULIE

Miranda.

MIRANDA

...watching for them.

CUT TO:

72

INT. REES' HOUSE (FLASHBACK). DAY FB 11 16:16

72

MIRANDA comes up the stairs, spies her father DONALD standing on the landing above, staring out of the window, bathed in white light, hands sunk in pockets. A resigned, fatalistic air about him...

CUT TO:

73

INT. BASEMENT, SCHULTZ NEUMANN. DAY 4 12:32

73

SPENCER and SARAH still searching the bank's CCTV.

SARAH

Deja Vu all over again...with one little difference.

SPENCER comes over but we don't see SARAH's screen yet.

SPENCER

Friday 5th October...same day
Rees quit his job...

SARAH

(nods)

...and approximately one hour after he withdrew a hundred thousand pounds cash.

And only now do we see what SARAH and SPENCER have seen.

CCTV FOOTAGE showing REES approaching the funereal OLD COUPLE in the foyer for a second time but this time he walks out with them onto the street, the three of them disappearing from view. Sandwiched between the two ominous, white-haired, black-clad figures, his head slumped low, REES looks like he's being escorted to the scaffold or some equally terrible, unavoidable fate.

CUT TO:

74

INT. GRACE'S OFFICE, CCHO. DAY 4 12:36

74

MIRANDA

In that last month...when he was home with us...it's like he had to be near us. Like he was storing up memories and feelings, drinking us in before...

GRACE

Before?

MIRANDA

Before they carried him off.

JULIE

That's nonsense.

MIRANDA isn't listening, remembering...

CUT TO:

75 EXT. SCHOOL HOCKEY PITCH(FLASHBACK). DAY FB7 11:45

75

MIRANDA playing hockey, the OLD WHITE-HAIRED COUPLE on the touchline watching her fixedly.

MIRANDA (v.o.)

They were spirits. Angels of death.

CUT TO:

76 INT. GRACE'S OFFICE, CCHO. DAY 4 12:37

76

JULIE

(to BOYD and GRACE)

I'm sorry, she has an active imagination.

MIRANDA

Okay, where is he, Mum? Where the hell is he? *

JULIE turns her bright hopeful gaze on BOYD and GRACE.

JULIE

People turn up after long periods don't they? Tell her. Tell her it happens all the time.

BOYD

It happens. But it's rare.

MIRANDA

He died the same day he left us. That night. If he was alive I'd know it I-I'd feel him even if he was in Australia.

MIRANDA is upsetting JULIE. And suddenly JULIE is dangerously short of breath.

JULIE

(gasping)

Miranda...please...stop it.

MIRANDA

(tears coming, instantly
contrite)

I'm sorry, Mum, I'm sorry. I
didn't mean to upset you...

MIRANDA tries to comfort her but JULIE shrugs her off
violently.

JULIE

You should've thought of that
before...

JULIE covers her face with her hands, SOBS. MIRANDA looks
on - guilty, mortified.

HOLD on BOYD and GRACE, harrowed by this family's terrible
plight. BOYD reacts to his mobile vibrating on silent -
caller display shows "SPENCER".

BOYD

Excuse me a minute.

CUT TO:

77

INT. BOYD'S OFFICE, CCHO. DAY 4 12:39

77

Seconds later - BOYD on the phone to SPENCER - GRACE, JULIE
and MIRANDA visible beyond the glass.

SPENCER (v.o.)

(mid-flow, spooked)

...I sent the clip to your
phone...it's very weird...it's
like REES is going with them but
against his will...like they're
taking him to the bloody
scaffold.

BOYD opens the link on his blackberry and once again we see
the sinister image of REES being led away by the OLD
COUPLE...

BOYD looks back through the glass at JULIE and MIRANDA. He
can't share this with them.

CUT TO:

78

INT. MAIN OFFICE, CCHO. DAY 4 14:00

78

BOYD is animated. Expanding the DONALD REES TIMELINE on the
glass board SPENCER started earlier. GRACE, SPENCER and
SARAH looking on.

BOYD

Okay, we need to see the whole picture here - flesh out Spence's timeline. April 2007 Nicola Rees dies of cancer....

BOYD taps NICOLA's picture on the board.

BOYD (CONT'D)

Forward-wind six months to Friday 5th October 2007 and Rees hands his notice in at Schultz Neumann with no warning and no explanation.

BOYD scrawls: 5/10/07 REES QUILTS BANK. WHY?

GRACE

Rees made no effort to look for another banking job in the next five weeks.

BOYD

(nods)

It's like he just gave up. Again - why?

BOYD studies his timeline on the board.

BOYD (CONT'D)

He meets this unidentified couple twice -

(indicates CCTV still of BLACK CLAD COUPLE)

- withdraws a hundred grand cash then walks out on his job.

SPENCER takes a pen and completes the timeline he started.

SPENCER

And after five weeks hanging around the house...

CUT TO:

79 INT. HALL, REES HOUSE (FLASHBACK). DAY FB11 17:20

79

REES wanders aimlessly down the big empty hall.

CUT TO:

80 EXT. REES HOUSE (FLASHBACK). DAY FB12 17:40

80

REES' BMW passes out through the gate...

SPENCER

...he goes out for a drive on a Saturday evening and is never seen again.

...and the car disappears from view.

CUT TO:

81 INT. MAIN OFFICE, CCHO. DAY 4 14:05

81

BOYD

So where did Rees go? Who did he meet?

SARAH

Maybe he wanted revenge - or at least his money back.

SARAH pins up the sinister image of REES being led away by the OLD COUPLE

SARAH (CONT'D)

Given this picture was taken an hour after the withdrawal they must be the probable recipients of the hundred grand.

BOYD

So why did Rees pay them off?

SPENCER

(impatient)

We've been over this - they had the goods on him.

BOYD

(too passionate)

What "goods"? The guy didn't drink, smoke, gamble, take drugs - in fact he lived an extraordinarily modest life given his means.

Beat while that settles. Everyone watching BOYD. His outburst.

CUT TO:

82 INT. BOYD'S OFFICE. DAY 4 14:12

82

BOYD in his office. Brooding. He looks up as SPENCER comes through, his expression urgent.

SPENCER

The mobile number you found in Rees' jacket - a pay-as-you-go mobile bought by an Ernst Geiger on Shaftsbury Avenue. Pretty unusual name so I spun it through some databases and got a hit.

Two hits.

SPENCER hands him a PRINT-OUT - glimpse two PHOTOS of ERNST and ELSA GEIGER, text underneath.

BOYD

(scans, reads)

Ernst and Elsa Geiger ...reported missing from their house in Peacehaven, West Sussex in October 2007, no reported sightings since...

BOYD and SPENCER exchange a look.

CUT TO:

83 **INT. CORRIDOR, HOSPITAL (FLASHBACK). NIGHT FB1 21:10**

83

The DOCTOR emerges, approaches the GEIGERS and the GIRL.

MR GEIGER

You said he'd be fine! You stood there and told me he'd be fine!

The GEIGERS and the GIRL cling to each other - UNA the NURSE watching them, twisting the crucifix around her neck.

CUT TO:

84 **INT. MAIN OFFICE, CCHQ. DAY 4 14:26**

84

SARAH

The major networks will only track a phone to the nearest cell site. More extensive tracking via the GPRS chip is only possible through third party companies as the major networks won't condone it but...

BOYD

(impatient)

But you know a guy who knows a guy?

SARAH

It's a girl actually.

SARAH'S screen showing the TRIANGULATION SOFTWARE finding the common ground between three radio masts - then, as a MAP is overlaid, pinpointing a location in East London.

SARAH (CONT'D)

The phone went offline on October 5th 2007...

BOYD

The day Rees went off with
them...

SARAH

(points to screen)

...the SIM card and/or the
battery were removed at this
location - a paper mill in
Dagenham, East London but tax
records tell me it ceased trading
in 2005...

CUT TO:

85 **EXT. PAPER MILL. DAY 4 15:30**

85

The vast forbidding landscape of East London. Miles of
industrial wasteland. The grey sludgy ribbon of the Thames.

Outside an ugly half-collapsed PAPER MILL set back from the
road an unmarked POLICE DOG VAN in the junk-strewn yard.
EVE directing the dog handler as he unloads a police
cadaver dog.

CUT TO:

*

86 **INT./EXT. PAPER MILL. DAY 4 16:00**

86*

SPENCER and SARAH weaving through a warren of rotten stinking
paper bales, finding BOYD... *

SARAH

Got a little more background on the
Geigers. He was a taxi driver, she
was a florist - lived in Putney
South West London until they
retired to Peacehaven in 2002.

BOYD

Kids?

SARAH

One son, Andrew, who died aged two.

SPENCER

The original investigation was
aware they'd spent a week in London
prior to their disappearance but
focused their search in Peacehaven
because their car was found parked
on their drive.

An explosion of DOG BARKING.

BOYD, SPENCER and SARAH follow the SOUND. Find the SNIFFER DOG pawing excitedly around a wide rusted metal chute that appears to run vertically through the entire building. *

EVE
(to BOYD, SARAH and SPENCER)
Something in this ventilation shaft...

BOYD looks towards the top of the shaft. *

BOYD
There might be access from the top. *

BOYD heads off to have a look. SARAH goes with him while SPENCER helps EVE. *

EVE lifts a section of the shaft's paneling away. Nothing but blackness beyond. EVE climbs in, takes out a flashlight.

EVE's FLASHLIGHT splays over the dark rusted interior, working its way down to the bottom. Now the beam picks up a smashed rusted MOBILE PHONE lying on the floor off the chute...then an outstretched, partially skeletonized HUMAN HAND. *

ERNST and ELSA GEIGER are lying face-up, side-by-side at the bottom of the chute staring sightlessly at EVE in the rotten remains of their black funeral garb. *

BOYD and SARAH are at the top of the shaft. They lift off the vent and BOYD looks down. He shines his torch to find EVE with the corpses of the GEIGERS. EVE looks up. *

EVE
I've found them. *

NEW ANGLE THROUGH BINOCULARS on BOYD and the team as they come out of the mill...

WIDE ANGLE showing the MAN WITH THE BINOCULARS is standing on a flyover bridge watching the distant crime scene. Just a silhouetted figure from here. He climbs back in his car and drives away.

Back down with BOYD, EVE, SARAH and SPENCER.

CUT TO:

87 INT. LABORATORY, CCHO. DAY 4 17:00 87

Two BODY BAGS on the slab. EVE addresses BOYD, SARAH, SPENCER and GRACE.

EVE

DNA and dental records will confirm but we found Geiger's bank cards and drivers licence in his jacket.

EVE shows them the baggie containing GEIGER's wallet and driving license.

SARAH

What about the hundred thousand cash?

EVE shakes her head.

EVE

But I found this in Mrs Geiger's jacket -

EVE holds up a cellophane bag marked COUTTS BANK.

EVE (CONT'D)

- a fifty pound note cash bag from Coutts Bank.

SARAH

Where Rees withdrew the hundred grand cash in fifties...

They absorb the ramifications of this.

SPENCER

Maybe we've been looking down the wrong end of the telescope.

BOYD

In what sense?

SPENCER

In the sense of thinking of Rees as a victim. Maybe he went AWOL because he knew one murder means a life tariff never mind two.

BOYD

That a bit of a leap.

SARAH

Is it? He's the last person to see the Geigers alive, he quits his job that day, then spends five weeks hiding under his duvet before vanishing without trace.

GRACE

(nods her agreement)

Retreat and regression are documented symptoms of psyches crumbling under intense stressors such as guilt.

BOYD feels ambushed on three sides and doesn't like it.

BOYD

Or grief. Grief's an "intense
stressor" too, isn't it, Grace?

GRACE

(conceding slightly
reluctantly)

Yes, it is.

(beat)

But we also have Denise
Metcalfe's account of Rees'
aggressive and unstable
behaviour....

CUT TO:

88

INT. OFFICE, FARMHOUSE (FLASHBACK) . DAY FB6 19:30

88*

DONALD REES

You exploited my grief!

He throws the flyers at DENISE. They swirl around her. She flinches but maintains a dignified poise.

CUT TO:

89

INT. LABORATORY, CCHQ. DAY 4 17:01

89

BOYD

Oh come on, Denise Metcalfe's
bloody certifiable and you know
it!

(calmer)

We need to find out what the
Geigers were about - specifically
their relationship with Rees.

GRACE

(nods, conciliatory)
Is their place in Peacehaven
still intact?

SARAH

Think so - the team looking into
their disappearance kept the
mortgage company out.

SPENCER

They'll have a nice fat file,
too.

BOYD

We'll need a local plod to get us
in and the media out..

CUT TO:

90 EXT. PEACEHAVEN, WEST SUSSEX. EVENING 4 18:50

90

Small sleepy Sussex coastal town. Violet twilight.

CUT TO:

91 EXT. RESIDENTIAL STREET, PEACEHAVEN. EVENING 4 18:51

91

A quiet residential street of tidy bungalows off the coast road. A FIGURE standing in the shadows, a rucksack on his back and a BALACLAVA on his head. Watching the GEIGER's bungalow - darkened and shut-up, the small front garden overgrown. The front door has been secured by a gleaming padlock, faded POLICE KEEP OUT tape peeling off the woodwork. He heads around the back.

CUT TO:

92 INT. GEIGER BUNGALOW. NIGHT 4 20:00

92

BALACLAVA dousing the GEIGERS' musty bungalow with A CAN OF PETROL. Furniture pushed up against walls and in odd positions - this place has been searched extensively by the police.

A gloved hand picks up a framed picture and we go in CLOSE to see the GEIGERS - in their 40s - with 2-year-old son ANDREW. A happy day out somewhere in the mists of time.

CUT TO:

93 INT. CORRIDOR, HOSPITAL (FLASHBACK). NIGHT FBI 21:10

93

MR GEIGER struggles to get past two SECURITY GUARDS.

MR GEIGER

Andrew! Andrew!

Out on nurse UNA twisting the crucifix around her neck.

CUT TO:

94 INT. GEIGER BUNGALOW. NIGHT 4 20:01

94

SMASH! - BALACLAVA slings the picture away.

CUT TO:

95 EXT/INT. RESIDENTIAL STREET, PEACEHAVEN/CAR. NIGHT 20:05

95

WPC GINA ALLEN, 29, pulls up in a marked police car, cradling her mobile.

WPC GINA ALLEN
(eyeing the darkened
GEIGER bungalow as she
talks)
(MORE)

WPC GINA ALLEN (CONT'D)

...I'll be stuck here a while
babe so don't wait up. Make sure
she looks at her spellings, she's
got a test tomorrow. Love you.

GINA hangs up, scoops KEYS and a FLASHLIGHT off the passenger seat. Shivers a little as she crosses the street to the GEIGER BUNGALOW. She selects a key and inserts it in the padlock.

CUT TO:

96 **INT. GEIGER HOUSE. NIGHT 4 20:06**

96

GINA comes in through the front door. Switches her flashlight on. Stands there a moment. Absorbing the still, silent house of the murdered couple.

She's about to close the front door behind her when her nose wrinkles at a strange smell.

Petrol.

WPC GINA ALLEN

(fear)

Hello?

She opens a door into the SITTING ROOM. Pulls a face. The smell of petrol in here is overpowering.

She hears a NOISE from behind a sofa at the darkened rear of the room. Slides her baton from her belt.

WPC GINA ALLEN (CONT'D)

Get out from behind there. Now.

CUT TO:

97 **EXT/INT. RESIDENTIAL STREET, PEACEHAVEN/CAR. NIGHT 4 20:07**

97

BOYD, SARAH and SPENCER turning into the street, passing WPC GINA ALLEN's MARKED CAR. Look between SARAH and SPENCER - they got the message - good.

CUT TO:

98 **INT. GEIGER HOUSE. NIGHT 4 20:08**

98

GINA slowly advancing towards the sofa, baton ready.

WPC GINA ALLEN

I'm going to count to three...

Behind the sofa BALACLAVA springs to his feet-

SPLASH. The rest of the PETROL CAN hits GINA full in the face.

WPC GINA ALLEN (CONT'D)

Bastard!

GINA, stunned, blinking, face and hair GLEAMING with petrol.

She advances fearlessly, raising her baton. BALACLAVA's reaching in his pocket. Fiddling with something. A LIGHTER! A FLAME!!

WPC GINA ALLEN (CONT'D)

No! No, please!

CUT TO:

99

EXT. GEIGER HOUSE. NIGHT 4 20:09

99

As BOYD, SARAH and SPENCER climb out of their car they hear a SCREAM and SMASHING GLASS. Turn as one towards the darkened GEIGER house, the source of the NOISE, something very bright is hurtling out of the shadows within and then they see it-

the twisting, SHRIEKING form of WPC GINA ALLEN - she is ON FIRE, flailing wildly then crashing to her knees, FLAMES pluming into the sky, the acrid smell of burning flesh...

BOYD, SPENCER and SARAH - for a moment they can't process the horror they're witnessing...

...then GINA's handcuffs come free from her burning uniform and land on the ground with a CLANG. It's a copper! One of them!

As SARAH fumbles for her mobile, BOYD rips his coat off, tries to smother the flames, burning his hands in the process. But it's hopeless - soon his own coat is on fire...

From the back of the house they hear someone ROAR with pain, then a SCUFFLE and SPLINTERING WOOD - they're getting away! SPENCER dives through the open front door of the GEIGER house...

CUT TO:

100

INT. GEIGER HOUSE. NIGHT 4 20:10

100

SPENCER tears through the smoke-filled house - a FIRE taking hold in the sitting room - racing on out through the open back door...across the mooncast back garden...a gate in the garden fence BANGING...

CUT TO:

101 EXT. PEACEHAVEN. NIGHT 4 20:12

101

SPENCER bashes across the road, just makes out BALACLAVA's silhouette racing up the other side of the road about two hundred yards away, merging with the shadows then vanishing from view altogether...

SPENCER sprints after him, arms and legs pumping, reaches the spot where his prey disappeared -

Which way did he go? Impossible to know. SPENCER scans around, squinting, willing his eyes to adjust to the darkness...thinks he sees something flitting behind a boulder...flies over...but there's nothing there. More scattered boulders beyond. He could be anywhere.

SPENCER

(out of breath, FURIOUS)

Donald! You can't run forever!

DONALD!

Boyd runs up to join Spencer.

BOYD

(with quiet conviction)

That was not Donald Rees.

SPENCER

How do you know? What, because he was cute with his daughter in a home movie you think you've seen his soul?

CUT TO:

102 EXT. PEACEHAVEN. NIGHT 4 20:13

102

Breathing hard, BALACLAVA reaches a car. He climbs in and we HOLD on his wild bloodshot eyes set in the black mask as he drives away...

END OF EPISODE ONE

103 **INT. BOYD'S OFFICE, CCHO. MORNING 5 06:00**

103*

BOYD sits **in the dark office** looking blankly at his bandaged hands.

FLASHCUT, the burning WPC, a loud CRACKLING. FLASHCUT, her flaming mouth as she SCREAMS.

BOYD sits in silence. Picks something off his desk and studies it intently It is a picture of DONALD REES.

CUT TO:

104 **INT. MAIN OFFICE, CCHO. DAY 5 06:11**

104*

BOYD, SPENCER, GRACE and SARAH. BOYD is still somewhat distracted.

SARAH

WPC Allen's death wasn't quite in vain - she interrupted the killer before his fire took hold so there's every chance we'll find the thing he wanted to destroy so badly.

SPENCER's crossing over with an armful of files.

SPENCER

If we haven't already.

(off their look)

The Geigers kept meticulous records of their small share portfolio, some of which were invested through Rees' bank.

BOYD

How small?

SPENCER

Twenty five grand reduced to a mere fifteen hundred by September 2007.

BOYD

(sceptical)

What...Rees feels bad about the global economic downturn so he gives them a hundred grand? Of his own money?

SPENCER

It's a coincidence we can't ignore.

BOYD rips down a CCTV still of the GEIGERS leading REES out of the bank foyer. Holds it in SPENCER's face.

BOYD

This does not look like guilt to me it looks like coercion. In your words "like they're leading him to the bloody scaffold"!

SPENCER

We have three bodies and one suspect. One suspect you won't even entertain...

BOYD

(overlapping)

Who hasn't touched any of his bank accounts in three years.

SPENCER

That we know of - he could have dozens of offshore accounts.

GRACE

Even if he doesn't, a hundred grand goes a long way living under the radar.

BOYD looks at GRACE. You as well?

GRACE (CONT'D)

I don't think Rees planned to kill the Geigers but given his anguished state of mind he could've lost control with fatal consequences.

BOYD

(quiet, genuinely asking)

You think Rees is capable of this?

BOYD pins up a horrific photo of WPC ALLEN's charred face.

GRACE

If he has gone to ground I think three long years as the invisible man...of false names, faceless B&Bs and self-imposed solitude will have changed him irrevocably.

BOYD

He's not Donald Rees anymore?

GRACE shakes her head. Shows the CCTV image of the GEIGERS leading REES away back to BOYD.

GRACE

But whatever the Geigers' grudge
against Rees, I don't think it
was about money, I think it was
about death.

BOYD

The funeral garb?

GRACE nods. We hold on BOYD for a long beat. Is he coming round to the idea REES might be guilty? He reaches up and replaces the CCTV still of the GEIGERS escorting REES out of Schultz Neumann. Forcing himself to look at it afresh and find new meaning.

BOYD (CONT'D)

Didn't the Geigers lose a son...?

SARAH

(nods, checks file)
Andrew. Died of respiratory
failure at St. Stephen's hospital
in '89.

CUT TO:

105 INT. CORRIDOR, HOSPITAL. (FLASHBACK) NIGHT FB1 21:10

105

The DOCTOR with the distraught GEIGERS and the GIRL.

CUT TO:

106 INT. MAIN OFFICE, CCHQ. DAY 5 06:15

106*

BOYD turns from the board to address the team.

BOYD

Was there any reason - any reason
at all - why the Geigers might've
held Donald Rees responsible?

SARAH

Post mortem report might give us
something...

SPENCER

(nods)
I'll check over the materials
recovered from Rees' flat...

CUT TO:

107 INT. UNA'S FLAT, BEDROOM. DAY 5 06:16

107*

Close on a TV, a news report with pictures of the maelstrom
of the GEIGERS street

REPORTER (o.s.)

...our understanding is that the murdered WPC was guarding the house of Ernst and Elsa Geiger whose bodies were found **yesterday** in East London after going missing in July 2007...

*

CUT WIDE to UNA MASON watching TV, tears in her eyes.

REPORTER (CONT'D)

Now if that's true there must be a strong possibility the same person is responsible for all three deaths...

UNA switches the TV off as GLENN comes in with a well-laden breakfast tray, sets it down on the bedside table.

GLENN

Someone's gonna be late for work.

He sees she's upset. Perches on the bed next to her and runs a heavily-ringed hand through her hair.

GLENN (CONT'D)

Come on Una. You've seen it enough at the hospital. Sometimes we hurt the very people we're trying to help - the very people - and there's nothing to be done about it.

(airily)

The fiscitudes of life.

UNA

Vicissitudes - the vicissitudes of life you stupid, heartless prick!

SMASH! - UNA slings the breakfast tray across the room and storms out.

GLENN sighs. Then gets down on his hands and knees, begins patiently collecting up the debris of the breakfast tray.

GLENN BURKE

(cleaning up)

As you're such a bloody wordsmith, I suppose you know what "Una" means in Latin? It means "one". As in single. Solitary. Alone. Orphaned. Unloved. Unloved by everyone except me.

(shouting out into hallway)

(MORE)

GLENN BURKE (CONT'D)

And isn't forgiveness the bloody
non-negotiable foundation of your
so-called faith?

Silence. GLENN sighs. Relenting.

CUT TO:

108

INT. UNA'S FLAT, HALLWAY. DAY 5 06:18

108*

UNA in the darkened hall. Twisting her crucifix, crying silently. GLENN's heavy silhouette appears in the doorway. He starts dancing, nimbly for a heavy guy, singing softly, confidently, seductively.

GLENN

*Well she was just seventeen
You know what I mean
And the way she looked
Was way beyond compare
So how could I dance with
another, Oh, when I saw her
standing there.*

GLENN is circling UNA now. Watching her with bright, mischievous eyes, still dancing. She stares down.

GLENN (CONT'D)

*Well she looked at me
And I could see
That before too long I'd fall in
love with her
She wouldn't dance with another
Oh, when I saw her standing
there.*

He reaches for her. She bats him off. He persists. Second time she lets him take her in his arms and now she looks at him, all their history flashing before them.

GLENN (CONT'D)

*(soft, almost a whisper)
Well my heart went boom
When I crossed that room
And I held her hand in mine.*

He starts kissing her gently. A moment then UNA responds hungrily - with real desperate need.

CUT TO:

109

INT. MAIN OFFICE, CCHO. DAY 5 10:30

109

SPENCER going through materials from Donald Rees' flat. Looks up as BOYD and SARAH walk through to the laboratory, talking, like they've known each other forever. SPENCER looks perturbed.

GRACE

Spence?

SPENCER looks round. GRACE in her doorway watching him..

SPENCER

Very relaxed with the new girl,
isn't he?

GRACE

That's good, right?

SPENCER

She's the same bloody rank as him.
Only thing makes sense is they're
grooming her to replace him.

GRACE

Not what I hear.

SPENCER

(pointed)

What do you hear, Grace?

GRACE

(ignoring dig)

I hear she's damaged goods and we
were the nearest port in the storm.

GRACE goes back into her office. Out on SPENCER's disquiet.

CUT TO:

110 INT. LABORATORY, CCHO. DAY 5 10:20

110

The bodies of ERNST and ELSA GEIGER laid out side-by-side.
CUT WIDE to find EVE explaining her findings to BOYD and
SARAH.

EVE

Ernst Geiger. Cause of death
head injury. His skull was
fractured.

EVE indicates two heavy injuries on ERNST GEIGER's lower
legs.

EVE (CONT'D)

There are bilateral symmetrical
injuries on the shins consistent
with a car bumper strike.
Probably the initial injury.

*FLASHCUT - MR GEIGER's eyes widen as a car flies towards
him, the bumper SMASHING into his legs.*

EVE (CONT'D)

After the bumper strike, his body would have been propelled over the car.

FLASHCUT - the impact throws GEIGER over the car like a rag doll.

EVE (CONT'D)

These lighter, gravel-embedded injuries appear to be drag marks.

SARAH

Impact with the road when he came off the car?

EVE

Possible, except we also have these...

(shows bruises)

...grip marks on the inner aspect of the upper arms.

SARAH

Someone dragged him across the ground?

EVE

(nods)

Typically indicating a single assailant.

FLASHCUT - GEIGER is dragged across the ground.

EVE moves to ELSA GEIGER's body.

EVE (CONT'D)

Elsa Geiger is a very different story. Two separate impacts - top of her spine and her face.

TIGHT ON ELSA GEIGER's face, even with decomposition it is clearly crumpled and distorted from the impact, a nasty circular wound around her right eye.

EVE (CONT'D)

Some kind of jagged, rusted circular implement.

BOYD

What if it's not different.

(points to circular wound)

What if that was made by an exhaust pipe.

EVE

The only way that would make sense is if she was crouched down low...

BOYD

Yes.

EVE

(sceptical)

With a car reversing towards her
at high speed...

BOYD

Yes.

EVE

So she's already incapacitated?

BOYD

Yes, but not physically.

(off EVE's look)

They were married for forty
years. They survived the loss of
a child.

SARAH

She was tending to her husband.
He's hit first, he goes over the
bonnet.

EVE

Elsa doesn't run. She goes to his
aid.

They all think about this. Moved.

EVE (CONT'D)

So it's not two impacts, it's
one.

CUT TO:

111 EXT. PAPER MILL (RECONSTRUCTION). DAY FB10 14:25

111*

MRS GEIGER, beside herself, crouches over her husband – bleeding, maimed, groaning. Turns her head sharply as the SOUND of a REVVING ENGINE intensifies and sees the car REVERSING towards her FAST and we CUT out a second before the jagged rusty EXHAUST PIPE rips her eye out...

CUT TO:

112 INT. LABORATORY, CCHQ. DAY 5 10:22

112

EVE indicates a STRANGE GRILLED PATTERN on ERNST GEIGER's face.

EVE

...this imprint could be contact
impact when he came off the car-
I'm going to head out there. See
if anything matches up.

BOYD
Tell me when you're leaving, I'll
keep you company.

BOYD exits mysteriously, clearly cooking something up.

CUT TO:

113 OMITTED

113

114 INT. GRACE'S OFFICE, CCHO. DAY 5 11:02

114

GRACE looks up as SPENCER enters.

SPENCER
Found this list of names in Rees'
papers.

SPENCER hands her a hand-written list. Three columns long.
Go CLOSE and see the first name SIMON APPLEYARD, beside it
a date, 2nd October, and time.

GRACE
(re: handwritten list)
Dates and times...looks like a
schedule?

SPENCER
(nods)
Checked out first five names.
They're all oncologists.
(points to TICK by Dr
Appleyard on list)
Looks like Rees went to see Dr
Simon Appleyard the same week he
quit his job.

GRACE
Rees' daughter died of cancer...

SPENCER
(nods)
My hunch is they're all
oncologists and they all treated
Nicola.

GRACE
A conspiracy of doctors?

SPENCER
(looking at list)
If it is, they're all in on it.

CUT TO:

115 OMITTED

115

115A EXT. ROAD OUTSIDE PAPER MILL. DAY 5 14:00

115A

HIGH ANGLE on the windswept industrial estate as EVE, BOYD and SARAH pull up in EVE's car. As they reach the gates of the mill EVE readies a key...but the gates are already open.

EVE

(frowns, disquiet)

I put a new padlock on here
yesterday...

BOYD picks up a smashed padlock - this one? They exchange wary looks, then move into the yard.

CUT TO:

116 INT. GRACE'S OFFICE. CCHO DAY 5 14:01

116

GRACE and SPENCER are sat across from DR SIMON APPLEYARD.

APPLEYARD

...I saw Nicola twice, three years apart. First time Mrs Rees brought her in convinced she was presenting early signs of cancer. I ran a CT scan - all clear.

(pause, swallows)

Then three years later she brings Nicola back in and she's riddled with it. It's over. Nothing I can do for her.

GRACE

Mum's worst nightmare had come true?

APPLEYARD

Yes.

GRACE

Uncanny, isn't it?

APPLEYARD

Horrible.

Beat.

SPENCER

And you had no contact with the Rees family between those two visits?

APPLEYARD

No. Well - apart from Mrs Rees requesting a second CT scan when the first one came back negative.

SPENCER

She didn't believe Nicola was healthy?

APPLEYARD

I refused point blank. To groundlessly expose Nicola to further radiological treatment would've been wholly unethical.

GRACE

But Mum's instincts were right. She was ill.

APPLEYARD

No, she became ill. I've been doing this for twenty years - I didn't miss any signs in the first scan.

GRACE

(reasonable smile)

As far as you know. But you can't be sure, can you?

Appleyard stops. Meets Grace's look with a patient sigh.

APPLEYARD

No. I can't be sure.

SPENCER

Is that what you told Donald Rees when he came to see you?

APPLEYARD

(rattled now)

Look...Mr Rees wasn't pointing the finger about his daughter. He just wanted to clarify some dates and times.

SPENCER shows him REES' handwritten note.

SPENCER

Recognize any of these names?

APPLEYARD

Some...

(sees his own name, looks from SPENCER to GRACE, creeped now)

What is this list?

CUT TO:

FLASHCUT - EVE examines a STRANGE BARRED PATTERN on ERNST GEIGER's face.

EVE measures the grille cover.

SARAH

It matches Ernst Geiger's wound?

EVE

Perfectly.

BOYD

So the Geigers were killed here.
And not by Donald Rees.

EVE and SARAH frown at him. How so?

BOYD (CONT'D)

We passed Schultz Neumann on the way. 45 minutes from there to here and CCTV shows he was back at the bank an hour after he went off with the Geigers.

EVE

Can we account for his movements the rest of the day?

BOYD

To the minute.

BOYD, unashamedly chuffed to have proved this.

CUT TO:

118 INT. MAIN OFFICE. DAY 5 14:20

118

GRACE enters, SPENCER finishing a call.

SPENCER

Julie Rees has been on the phone. Some reporters have made the link between Donald and the Geiger murders...

Juiced look between them.

CUT TO:

119 EXT. PAPER MILL YARD. DAY 5 14:21

119

Back with BOYD, EVE and SARAH.

EVE

...as we've ruled out Rees and a vehicular suicide pact there must've been a fourth, unidentified party?

BOYD

(nods)

Rees hands over the cash to the Geigers, they come out here, this unknown party kills them, hides their bodies and makes off with the cash...?

SARAH

(nods her approval)

I like it.

BOYD casts around the desolate yard.

BOYD

What a place to die.

CUT TO:

120 EXT. PAPER MILL (RECONSTRUCTION). DAY FB10 15:30

120

ELSA GEIGER, beside herself, crouches over her husband who is bleeding, maimed, groaning. Turns her head sharply as the SOUND of a REVVING ENGINE intensifies and sees the car REVERSING towards her...

CUT TO:

121 EXT. PAPER MILL. DAY 5 14:22

121

BOYD

Somehow I don't think they chose the rendezvous.

SARAH

Maybe none of it was their idea. I mean a taxi driver and a bloody florist without a parking ticket between them...

Suddenly MUSIC starts playing from inside the old mill. *Tuttu Frutti* by Little Donald. Very very LOUD. Incongruous. Sinister. BOYD and EVE exchange looks. Make their way towards the entrance.

CUT TO:

122 INT. PAPER MILL. DAY 5 14:23

122

BOYD, EVE and SARAH creep into the gloomy mill. The music's DEAFENING in here.

BOYD

Hello?!

They try and make their way towards the music but its coming from all around.

Suddenly the music cuts out. A few beats of silence, then DOGS start BARKING. Very close and very loud. You can almost see their gnashing teeth and frothing spittle.

BOYD, EVE and SARAH cower instinctively, fearing they're about to be mauled. But nothing happens.

BOYD looks up. Clocks an old-fashioned PA speaker in the corner.

BOYD (CONT'D)
It's coming through the bloody
PA.

CUT TO:

123 INT. UPPER LEVEL, PAPER MILL. DAY 5 14:24

123

The DOGS thunder on as BOYD, SARAH and EVE come along a decrepit corridor. At the end they spy a man standing with his back to them, touching up his hair in a cracked mirror.

As they walk in, BOYD clocks the PA system and yanks the plug out of the wall. Suddenly the DOGS are no more. The man turns. It's GLENN.

GLENN
Who the hell are you?

BOYD shows him his warrant card.

BOYD
You first.

CUT TO:

124 EXT. REES HOUSE. DAY 5 15:36

124

MIRANDA opens the door. Eyes GRACE and SPENCER coolly.

GRACE
Hello, Miranda.

MIRANDA admits them without a word.

CUT TO:

125 INT. REES HOUSE. DAY 5 15:40

125

MIRANDA pushes an angry JULIE REES down the corridor, SPENCER and GRACE either side.

JULIE
...no-one tells me what's going
on and now some reporter's
calling my husband a murderer-
(interrupts herself)
(MORE)

JULIE (CONT'D)

Where is Detective Superintendent
Boyd?

GRACE

Busy finding out what happened to
your husband.

JULIE

I see. I'm not worth the boss'
time. Send the B-team.

GRACE

Last time we spoke, you expressly
said that you didn't want to
speak to DSI Boyd because he'd
offended you.

CUT TO:

126 INT. INTERVIEW ROOM, CCHO. DAY 5 15:45

126

BOYD and SARAH opposite GLENN BURKE.

BOYD

So your company - Ghostship -
took over security of the mill
after it closed in March 2005?

GLENN BURKE

Not security. Deterrence. You
want four skinheads and an
Alsation give some navy sweater
outfit a bell and get ready to
remortgage your house.

BOYD

So what is it exactly that you
do?

GLENN studies BOYD shrewdly

GLENN BURKE

Cold Cases, that's crimes in the
past, right?

BOYD

(impatient)

Right.

GLENN BURKE

Well metal theft's the crime of
the future. Used to be the
domain of Pikies, smackheads and
Somalians but now everyone's at
it. Scavengers.
(MORE)

GLENN BURKE (CONT'D)

They'll rip the lead of a church roof - the bloody lightening conductor off the spire - but it's empty buildings are the soft targets and that's where we come in.

SARAH

And for "we" should we read "I"?

GLENN BURKE

(smiles evasively)

It's a skeletal staff but we keep a dozen premises safe in the London area and one in Bristol.

BOYD

So if it's just you, Glenn, how do you protect all these buildings?

GLENN BURKE

(a theatrical flourish)

Stagecraft. Perception. The power of suggestion.

SARAH

Make them think someone's there when there isn't? The lights are on but no-one's at home?

GLENN BURKE

(nods)

Bin bags left outside. The opening and closing of gates. A car left on a drive. A tree at Christmas. Windchimes and hanging baskets if appropriate. The occasional bonfire. Lights and stereos on timers.

(mischievous grin)

Dobermans going spastic in Dolby Stereo.

(upturns ringed hands mystically)

The illusion of habitation.

BOYD

Stagecraft, eh?

BOYD starts unwinding the bandages on his burned hands, never taking his eyes off GLENN.

CUT TO:

JULIE

I told you...Donald was looking
for someone to blame for Nicola.
Scapegoats.

GRACE

Why blame the doctors who tried
to save her?

JULIE

(sad, it's obvious)

Because they failed.

SPENCER

So - for the record - all these
doctors treated Nicola?

JULIE casts her eye down the list.

JULIE

I don't know. If you say so. My
memory of that period isn't
great. Every day was Hell.

SPENCER

A lot of the names look Germanic?
Did you take Nicola abroad?

JULIE

We lived in Germany when Donald
started at the bank - the health
service there is second only to
Canada.

SPENCER

So is that a yes? For the
record?

JULIE

I took her everywhere and I tried
everyone.

(simple sad statement)

She was my daughter.

SPENCER

Of course.

GRACE

I'm still...confused...why Donald
waited until six months after
Nicola's death to start talking
to her doctors.

JULIE fixes GRACE with a penetrating stare.

JULIE

How is any of this going to help
find Donald?

GRACE

It may not. But it's worth
trying isn't it?

(takes list back from
JULIE, holds her look)

It's Donald's list. Donald's
plan.

JULIE starts coughing. Can't stop. Instinctively calls
for Miranda like a hospital patient calling for nurse.

JULIE

(calling)

Miranda! Water!

SPENCER

I'll go.

SPENCER hurries out.

CUT TO:

128 **INT. INTERVIEW ROOM, CCHO. DAY 5 15:56**

128

Back with BOYD, SARAH and GLENN BURKE. BOYD drops his
bandage on the table. His raw fresh wounds.

BOYD

Sorry. Doctor said I must air
them regularly. You got any
burns, Glenn?

GLENN BURKE

Excuse me?

BOYD

You got any burns? On your body?
About your person?

GLENN BURKE

(shakes head)

Spot of Athlete's Foot, that's
it.

BOYD

Lucky you. I got these trying to
save a fellow officer's life.

(beat)

A young mother.

(beat)

It was only last night.

GLENN BURKE

I'm sorry for your loss.

BOYD

(shrugs)

Can't say I knew her.

(MORE)

BOYD (CONT'D)

Feel for her husband though. Her
little girl.

BOYD looks calmly into GLENN BURKE's soul.

CUT TO:

129 INT. KITCHEN, REES HOUSE. DAY 5 15:57

129

As SPENCER hurries into kitchen he's surprised to hear the sound of LAUGHTER. TOBY and his maternal grandparents SUE and BRIAN MYERS are sitting at the kitchen table eating fried chicken straight from the bag. SUE and BRIAN are both young and healthy for their fifty odd years. A very coupley couple, SUE's perched on her husband's lap.

TOBY

(pleased to see him)

Spencer!

SPENCER

Toby, where are the glasses,
mate?

TOBY instantly grasps it's for his mother. Bolts to a cupboard and returns with a glass.

TOBY

Mum likes this one.

SUE

(sardonic)

And what Mum likes Mum gets.

SPENCER lets the tap run cold a second, gazing absently out of the window. And then not so absently. He frowns, something's not right but we don't know what yet.

CUT TO:

130 INT. INTERVIEW ROOM, CCHO. DAY 5 16:05

130

Back with BOYD, SARAH and GLENN.

GLENN BURKE

Look, I don't know these Geigers,
alright? No sé!

BOYD

Sure but their bodies were left
in a ventilation shaft after your
company - i.e. you - took over
security at the site.

GLENN BURKE

I told you, I don't do security,
I hang up some paper tigers-

BOYD

Sorry - deterrence - my mistake -
but still. On the watch of
Ghostship Deterrence.

Now BOYD is showing GLENN a crime scene photo of the GEIGERS' bodies at the bottom of the ventilation shaft.

GLENN BURKE

Christ's cock. Don't show me
that!

SARAH

We call this a deposition site.
The more inaccessible the site
the more it suggests intimate
knowledge of the location on the
part of the offender.

BOYD

Pretty inaccessible, isn't it?

GLENN BURKE looks from BOYD to SARAH. Yes, they think he did it.

GLENN BURKE

You're not serious? You think
I'd've rocked up today business-
as-usual if I'd done that?

BOYD

Actually, I do, Glenn.
(off GLENN's frown)
"Perception". "Stagecraft". "The
power of suggestion".

SARAH

As in: you suggest you're
innocent by behaving like you're
innocent.

BOYD

As in: leaving the Geigers' car
on their drive in Sussex so we'd
look for them there.

BOYD stares at him. On and on.

BOYD (CONT'D)

Where were you last night?

GLENN BURKE

At home with my wife. She's a
nurse.

BOYD

Take your clothes off.

GLENN BURKE

What?

BOYD

Down to your boxers. She won't look.

GLENN BURKE

Do I need a lawyer?

BOYD

If you're uncomfortable taking your clothes off, probably.

GLENN BURKE stares at them. Rattled. Shakes his head and chuckles witheringly, this is all so absurd. He gets up and takes all his clothes off including his leopard-print Y-fronts - all the while never taking his eyes off them. He has no burns at all. He sticks his beer belly out, shakes his fleshy hips and throws back his head.

GLENN BURKE

(a war cry)

A-WOP-BOP-A-LOO-BOP-A-LOP-BAM-
BOOM!

CUT TO:

131 INT./EXT. CAR/REES HOUSE. DAY 5 16:15

131

SPENCER and GRACE climb in. Sit there a beat.

GRACE

There's something wrong with Julie Rees. Above and beyond cancer.

SPENCER

(nods)

She's a liar for one.

(off GRACE's look)

She said she saw the Geigers at the gate from the kitchen window...

CUT TO:

132 INT/EXT. REES HOUSE (FLASHBACK). DAY FB7 09:07

132

JULIE stands at the kitchen, sink. Looks up, frowns...

JULIE'S POV: The GEIGERS standing at the entrance gates.

CUT TO:

133 INT./EXT. CAR/REES HOUSE. DAY 5 16:15

133

SPENCER

You can't see the gate from the kitchen window.

SPENCER reaches across, opens the glove compartment and takes out the Reader's Digest Toby gave him at CCHQ.

SPENCER (CONT'D)
Five minutes.

SPENCER gets out of the car.

CUT TO:

134 INT. TOBY'S BEDROOM, REES HOUSE. DAY 5 16:16

134

TOBY looks up as SPENCER appears in his bedroom doorway.

SPENCER
Just wanted to return this.

SPENCER hands him the Reader's Digest.

TOBY
I said you could keep it.

SPENCER
Well I wanted to talk to you
anyway.

TOBY looks wary.

SPENCER (CONT'D)
You remember when you saw the
creepy couple? In black?

TOBY nods.

SPENCER (CONT'D)
Your mum saw them, too, didn't
she?
(no response)
Were you here? When she saw
them?

TOBY
Why?

SPENCER
It's just - well - with mum
having so much on her plate,
maybe she made an innocent
mistake. About seeing them at the
gate.
(TOBY drops his eyes)
Did they come to the door? Did
she talk to them.

TOBY stares at him. On and on.

SPENCER (CONT'D)
Did she know them?

TOBY's face shuts like a trap.

TOBY

Sorry. Speak to Mum about it.

He crosses to open a glass-fronted bookcase. Inside are row upon row of editions of the Readers Digest.

SPENCER

(taking in the
magazines)

You got all these in hospital
waiting rooms?

TOBY reaches up to return the magazine to its designated place on the shelf.

TOBY

And doctor's surgeries.

SPENCER

(trying for casual)

When did you start collecting?

TOBY

They can't find what's wrong with
me. It drives Mum nuts.

Out on SPENCER, chilled.

CUT TO:

135 INT. BOYD'S OFFICE, CCHO. DAY 5 17:00

135

BOYD looks up as SARAH enters looking urgent.

SARAH

I ran Glenn Burke's mobile against
the calls made from the Geigers'
pay-as-you-go-phone.

BOYD

(anticipating)

No match?

SARAH

(shakes her head)

So I checked the number he gave us
for his common law wife, Una Mason.
The Geigers called her four times
the day before they disappeared.

BOYD, something gnawing at him. A connection.

BOYD

The Geigers' son died at St.
Stephen's hospital...Una Mason's a
nurse. Do we know where?

SARAH
(shakes head)
I've left her a message she hasn't
called me back yet.

BOYD picks up the phone.

BOYD
Can you connect me to St. Stephen's
Hospital, please?

He is put through.

HOSPITAL OPERATOR
St. Stephen's hospital.

BOYD
This is Detective Superintendent
Boyd, can I speak to Una Mason
please?

HOSPITAL OPERATOR
One moment.
(long pause)
I'm sorry, she's just gone off-
shift. Can I help?

BOYD
You just did, thank you.

BOYD puts the phone down. Meets SARAH's look.

BOYD (CONT'D)
I want to see the coroner's report
on Andrew Geiger's death right now.

CUT TO:

136 EXT/INT. HOSPITAL/CAR. DAY 5 17:01

136

Drizzle. UNA trudges out of the staff entrance in her ratty coat. Approaches a lighted fifth-hand Volvo estate. Sighs deeply then climbs in next to GLENN.

As he leans forward she sees his passport in his jacket.

UNA
Got mine in there, too?

He realizes she's seen his passport. Puts an arm round her.

GLENN BURKE
I'm just the advanced party.
You're gonna join me when things
calm down.

UNA
(finally, sad smile)
Glenn, you are so blind.

GLENN stares at her impatiently.

UNA (CONT'D)

All these years you still think you can do without me - that you can find The Light on your own.

(with calm conviction)

You leave me and you'll burn in Hell. We both know it.

GLENN sighs but can't hide the tension building within. Starts the engine and drives off.

CUT TO:

137

INT. MAIN OFFICE, CCHO. DAY 5 17:05

137

A grave-looking EVE approaches BOYD and SARAH.

EVE

I think I know what cost WPC Allen her life.

EVE holds up the baggie containing GLENN's GHOSTSHIP BUSINESS CARD.

EVE (CONT'D)

The Geigers were hoarders - it was buried in a kitchen drawer with a hundred other business cards.

SARAH

So Burke looks for it, can't find it, and the fire was Plan B...

EVE

I thought you didn't find any burns on him?

SARAH

We don't know he was burned - we just heard him scream...

EVE

(i.e. Glenn's card)

Sorry I didn't find this earlier...when we had him.

BOYD nods curtly - all the comfort he can offer EVE.

BOYD

(rising, to SARAH)

I want an all units on Burke's car and get Una Mason's address from the hospital...

As the team split to the four winds HOLD on EVE looking grimly at the GHOSTSHIP business card.

CUT TO:

138 EXT/INT. CAR PARK/GLENN'S CAR, COMMON. DAY 5 17:30

138

GLENN pulls up in a rugged car park abutting a darkening common. UNA looks perturbed.

UNA

What are we doing here, Glenn?

GLENN

You got the stuff?

UNA reaches down into her bag and takes out a pot of cream. Glimpse the word BURNS on the label. GLENN sets hands either side of his Elvis quiff and carefully removes what we now realize is a WIG. There is a nasty lived BURN across the top of his hairless scalp.

UNA hands him the pot of cream. Her hands are trembling.

GLENN (CONT'D)

(watching her steadily)

You do it. You're the nurse.

UNA unscrews the pot, scoops out the white gunk inside and massages it into GLENN's burned scalp.

GLENN (CONT'D)

Una?

(no response)

You do believe me, don't you, baby?
About coming out to join me.

UNA

Sure.

GLENN

You don't sound sure.

(studies her)

You don't look sure.

UNA

I'm tired. I-I'm stressed.

GLENN BURKE

Okay. It's just I had this crazy inkling you might finally be about to live up to your Christian principles.

(lets this sink in)

That's why we're here, Una.

UNA's panic explodes. She sinks her fingernails into GLENN's burnt scalp. He SCREAMS, lashes out, but UNA's already got the passenger door open and is running across the car park.

As she reaches the trees she risks a look back and sees an enraged GLENN charging after her, blood trickling down his face from his bald bleeding scalp...

CUT TO:

139 OMITTED

139

140 INT. CORRIDOR, CCHO. DAY 5 17:31

140

BOYD marches through as SARAH falls in step.

SARAH

St. Stephen's Hospital confirm that
Una Mason has worked there since
1985...

BOYD

So she could've been on duty the
night Andrew Geiger died?

They enter the MAIN OFFICE where SPENCER and GRACE are still working through Donald's list of doctors' names.

BOYD (CONT'D)

Where's that bloody coroner's
report?

SARAH

I'll try Una again...

CUT TO:

140A INT. GLENN'S CAR DAY 5 17.33

140A

Close on Una's phone ringing in her handbag.

CUT TO:

140B EXT. COMMON. DAY 5 17:33

140B

UNA MASON is crying, out of breath, sitting on her haunches at the base of a tree and trying not to make a sound.

NEW ANGLE on bald bleeding GLENN BURKE prowling through the trees like some nightmarish end-of-the-pier Nosferatu.

CUT TO:

140C INT. MAIN OFFICE, CCHO. DAY 5 17:35

140C

GRACE crossing over to BOYD, reading a print out...

GRACE

Coroner's report on Andrew Geiger's
death - I can't see any reference
to Una Mason...

BOYD

Doesn't mean she wasn't on duty.

GRACE

...but there is a reference to someone else - the 15-year-old babysitter who made the 999 call then accompanied Andrew to the hospital in the ambulance - one Julie Myers.

SARAH

Wait...Myers is...

BOYD

...Julie Rees' maiden name.

GRACE

Correct. Julie Rees had sole charge of Andrew Geiger the night he died.

CUT TO:

141 INT. REES HOUSE. DAY 5 17:40

141

JULIE wheels herself around a corner into the main hall. Her parents SUE and BRIAN are by the front door, putting coats on. Clearly on the point of leaving.

JULIE

Mum... Weren't you going to say goodbye?

SUE

(covering badly)
We thought you were asleep, love.

JULIE holds her gaze. Hurt. SUE musters a chipper smile.

SUE (CONT'D)

Right then. See you Monday.

JULIE

Monday?

BRIAN sighs loudly. Hand on the latch.

SUE

(cringing slightly,
lowering her voice)
I told you. Your Dad's going fishing this weekend.

JULIE looks crestfallen.

JULIE

Can you come over, then?

SUE

How? Dad'll have the car.

JULIE figures desperately.

JULIE

You could get the train and a taxi
from the station. I'll pay.

SUE

Not likely. You know what trains
do to my neck.

JULIE

Just stay over, then. Please.
Borrow some of my clothes.

SUE

Don't be daft, Julie. Who's gonna
walk the dogs?

Sue looks down the hall at Brian who is about to explode.

SUE (CONT'D)

You'll be alright. You look like
you'll be with us a while yet.

JULIE

I'm not alright, Mummy, I'm not
alright...

Losing it BRIAN bangs open the front door and exits. It
inspires JULIE to redouble her entreaties to Mum.

JULIE (CONT'D)

I'm dying, Mum, I'm dying.

SUE

And we're trying our best to help,
but we've got to strike a balance.

JULIE

A balance? A balance with what?
I'm your daughter. Your only
child. A balance with what?

JULIE grabs her mother's arm.

SUE

Listen to you! You're so
ungrateful sometimes.

JULIE

(crumbling, childlike)

I'm not - I'm not ungrateful, Mum.
Please stay, I'm begging you. Stay
with me!

SUE looks down at her daughter's bowed head, her quaking
shoulders. A flicker of compassion, a moment of
deliberation, then a hard, weary look enters SUE's eyes. She
pulls her arm free and slips nimbly out, shutting the door
behind her.

JULIE (CONT'D)
(beating bony fists on the
door)
Mummy! MUMMY!

JULIE struggles out of her wheelchair, tries to reach up to open the door. But then a hand appears above, sliding the top bolt home. MIRANDA.

MIRANDA
Let her go, Mum. She doesn't
deserve you.

MIRANDA takes her mother in her arms. Kisses her head.

CUT TO:

142 INT. MAIN OFFICE, CCHQ. DAY 5 17:42

142

BOYD, GRACE, SPENCER and SARAH.

BOYD
Just because Julie was Andrew's
babysitter doesn't prove she killed
him.

GRACE
I think Julie may be a long-term
sufferer of Munchausen by Proxy.

BOYD
The thing where you harm your kids
to get attention?

GRACE
Correct. The defining traits are a
thin-skin and an overwhelming
egocentricity. She craves attention
from authority figures - you in
this instance - plus the most
common cause of Narcissism is
indifferent parenting. You met
Julie's mum - she was more
interested in her pets than her
terminally ill daughter.

BOYD
That's a long way from evidence,
Grace.

SPENCER
(too passionate)
How about past behaviour evidence?
Like dead daughter evidence?

BOYD
(frowns)
Nicola Rees died of cancer.

SPENCER

Dr Appleyard said when Nicola's first CT scan came back negative Julie insisted on a second scan despite the radiation risks.

SARAH

(shrugs)

Maybe she just wanted to be sure?

SPENCER

You can say that again - Julie paid out to sixty-six clinics from here to Hamburg.

BOYD

You're saying she systematically exposed Nicola to multiple CT scans with the aim of...giving her cancer?

GRACE

It's about the attention a terminally ill child confers on the parent-

BOYD

(over her, disbelief)

So she killed her own daughter?

GRACE

Yes - and Donald compiling this list suggests he was on to her.

SPENCER

At least half the specialists she took Nicola to were on the Continent thereby circumventing the need to notify Nicola's GP.

SARAH

But no legit doctor of any nationality is going to OK a CT scan without symptoms?

GRACE

(nods)

Unfortunately there's not many you can't fake - with Appleyard Nicola was presenting as anemic.

SARAH

How could Julie fake that?

GRACE

Withdraw blood systematically until the red cell count's depleted.

(MORE)

GRACE (CONT'D)

The diagnosis of iron deficiency mandates a search for the source of the loss - e.g. colon cancer.

Boyd is coming round to the theory now.

BOYD

And when your daughter - who trusts you because you're Mum - asks why you need all this blood, you say it's for life-saving tests?

GRACE nods grimly.

SARAH

So at 15 she smothers Andrew Geiger...then waits 18 years and kills her own daughter.

BOYD

What's the commonality apart from Julie herself? Why the gap?

Boyd and Sarah exchange a look. It annoys Spencer.

SPENCER

More to the point how are we going to protect Toby? He said she sends him to a different doctor every week but "they can't find out what's wrong with him". Why? Because there's no real underlying illness. Just whatever mum put in his corn flakes that morning.

CUT TO:

143 EXT. COMMON/STREET. DAY 5 17:50

143

Una stumbles into a call box by the common and dials 999.

CUT TO:

144 INT. INTERVIEW ROOM, CCHO. EVENING 5 18:30

144

BOYD and GRACE opposite a shaken, distracted UNA MASON.

BOYD

Una. Why don't you start at the beginning.

She doesn't seem to hear.

BOYD (CONT'D)

Why don't you start by telling us about the first time you met Julie Rees - Julie Myers as was.

Now UNA looks at him. Grasping that they know a lot already. She roots around for where to start.

UNA MASON

I always remembered her. That cute little face. Those shining eyes...

CUT TO:

145

EXT. AMBULANCE DROP OFF, HOSPITAL (FLASHBACK). NIGHT FBI

20:30

145*

*

AMBULANCES piling into frame - PARAMEDICS barking instructions - stretchers being secured - pulses being taken - dials being read - great pulsing washes of BLUE LIGHT.

YOUNG JULIE is drinking in all this Important Activity. But JULIE herself is being observed, too - by UNA, nurse's uniform, grabbing a crafty cigarette a little way off - struck by the girl's strange excited demeanor.

MR GEIGER (o.s.)

Julie! What happened?

JULIE turns to see the GEIGERS hurrying over from their car, dressed smartly - they've obviously been called away from some function.

JULIE

I just checked on him and he wasn't breathing! They let me come with him in the ambulance...

MRS GEIGER

What did they say? Is he going to be alright?

JULIE

They wouldn't tell me. They just said it's a good job I dialled 999...

MRS GEIGER

(throwing arms around her)
Bless you, Julie, let's go and find him....

They hurry inside. OUT on UNA MASON, perturbed...

CUT TO:

146

INT. INTERVIEW ROOM, CCHO. EVENING 5 18:31

146

UNA MASON

In my heart I knew something was wrong, that she'd done something to the child.

GRACE

But this was 1989, two years before
Beverly Allitt. No-one was talking
about Münchhausen's let alone
Munchausen By Proxy?

UNA nods.

CUT TO:

147 INT. SIDE ROOM, HOSPITAL. NIGHT FB1 21:00

147

UNA studies the TWO-YEAR-OLD ANDREW in the hospital cot. As she does so her hand compulsively twists the CHEAP PLASTIC CRUCIFIX around her neck,. Suddenly ANDREW makes a spluttering sound. Concern in UNA's face, she PUNCHES the ALARM....

CUT TO:

148 INT. WAITING AREA, HOSPITAL. NIGHT FB1 21:05

148

The GEIGERS waiting tensely with JULIE. An ALARM sounds - we hear the words CRASH TEAM - EMERGENCY - ROOM 5E, then the CRASH TEAM piles past.

MR GEIGER

(he knows)

Andrew...

HOLD on JULIE, on a rollercoaster ride now...

CUT TO:

149 INT. INTERVIEW ROOM, CCHO. EVENING 5 18:35

149

UNA MASON

Then, years later, she started
bringing her own kids into the
hospital. I didn't recognize her on
her first few visits, not until I
saw that look again...

CUT TO:

150 INT. HOSPITAL (FLASHBACK). DAY FB3 10:10

150

JULIE runs into A&E carrying NICOLA.

JULIE

My daughter - she's stopped
breathing - she's stopped
breathing! Please help me!

NURSES relieve her of NICOLA, get the child on a bed as
DOCTORS come running.

ANGLE ON UNA watching JULIE's excitement at all this activity, excitement that peaks as one of the nurse puts a supportive hand on her shoulder...

UNA picks up her notes, reads the name JULIE REES. UNA's eyes narrow...

CUT TO:

151 INT. INTERVIEW ROOM, CCHO. EVENING 5 18:40

151

UNA

I got Nicola on her own once and she told me she was getting radiology treatments from different doctors every week.

GRACE

Did you relay that to your superiors when Nicola contracted cancer?

UNA MASON

Doctors don't mess with other doctors. They said me talking to Nicola was unethical.

BOYD

So instead you shared your burden with Glenn. Glenn the blackmailer.

UNA nods, crucifying herself.

CUT TO:

152 INT. GEIGER HOUSE (FLASHBACK). DAY FB4 12:00

152

GLENN and UNA sit opposite ERNST and ELSA GEIGER who are listening intently. GLENN sports his best suit, half-moon glasses and an attache briefcase which he may well believe - erroneously - give him a lawyerly air.

GLENN BURKE

Mr Geiger, nothing can bring back your son, just as no-one can definitively prove Julie smothered him, but lightening doesn't strike twice.

MRS GEIGER

But you said Julie's daughter died of cancer?

GLENN BURKE

After her Mum put her through hundreds of radiology treatments by going to every private doctor in the whole of Christendom.

(MORE)

GLENN BURKE (CONT'D)

Julie Rees - née Myers - is an attention seeking psycho who shouldn't be let near kids but the silver lining is she married well.

He sets down a copy of the article about REES' 4 million Christmas bonus we saw earlier. MR GEIGER picks up the newspaper article. Studies REES' face as if trying to gauge his character. His soul.

MRS GEIGER

Why should he pay? Why should he believe these things about his own wife?

GLENN

He won't straight away. We'll have to tug the heartstrings. Apply some pressure. Of the psychological variety.

(taps REES in the cutting about £4mill)

But he's the hand-ringing type. After that story was published he gave half his bonus to charity and, like I say, lightening-

MR GEIGER

(firm, stemming GLENN)

Mr Burke, the only reason he will pay is if he believes his wife is guilty.

GLENN

Quite. And deep down he does, trust me.

MR GEIGER

How much?

GLENN

Twenty-five thousand. Twenty for you. Five for me.

The GEIGERS look at each other.

GLENN (CONT'D)

(folds hands solemnly)

You owe it to little Andrew.

He sets down his business card and we go CLOSE on the GHOSTSHIP DETERRENCE card that will one day get WPC GINA ALLEN killed. GEIGER picks it up. GLENN reads acceptance.

GLENN BURKE

Great. Now in my experience a bit of stagecraft goes a long way - do either of you own any black clothes?

CUT TO:

153 INT. INTERVIEW ROOM, CCHO. EVENING 5 18:45

153

BOYD

Twenty five thousand? Rees gave them a hundred grand.

UNA nods miserably. Her face holds a mixture of regret and admiration.

UNA

The Geigers never wanted Rees' money. They just wanted to see if he'd pay.

BOYD

If he did...that was enough evidence of Julie's guilt to go to the police?

CUT TO:

154 EXT. PAPER MILL YARD (FLASHBACK). DAY FB10 14:25

154

The desolate paper mill yard. In a corner the GEIGERS show GLENN and UNA a sport's bag full of CELLOPHANE-WRAPPED FIFTIES marked COUTTS BANK.

GLENN

(astonished)

A hundred grand...?

MRS GEIGER

(i.e. counting)

I've almost finished.

MRS GEIGER takes one of the bundles of fifties from its COUTTS BANK cellophane bag, counts the notes.

MR GEIGER

This money means she did kill our son. It's proof. If we spend a penny of it it compromises us...

GLENN

(disbelieving chuckle)

What are you on about?

MR GEIGER

We have to take it ALL to the police. We'll reimburse you later, Mr Burke, I promise.

GLENN

The police?

GLENN lunges for the money. MR GEIGER fights him off so GLENN punches GEIGER in the face.

UNA

Glenn!

GLENN runs over to his car with the money and gets it going.

GLENN BURKE

Get in the car Una!

UNA deliberates furiously for a few seconds then obeys. MR GEIGER races over to block GLENN's route to the open entrance gate. A battle of wills-

UNA

Glenn! No!

BANG. GLENN's car hits GEIGER front on - we go TIGHT as the bumper strikes his upper legs just as EVE interpreted. The force of the impact sends GEIGER flying over the bonnet, CRACKING his head on the roof as he goes, before landing in a heap on the manhole grille.

UNA screams. ELSA GEIGER runs to her husband, falls to a crouch by his side. He's bleeding and groaning. Dying.

ELSA

Ernst! Ernst!

WITH GLENN BURKE in the car. In his mirror he sees ELSA GEIGER crouched over her husband. Now or never. He throws the gearstick into reverse. UNA grabs blindly at the wheel but she can't stop him flooring the accelerator...

CUT TO:

155 INT. INTERVIEW ROOM, CCHQ. EVENING 5 18:50

155

UNA is crying now.

BOYD

Do you think Glenn killed Donald Rees, too?

She shakes her head. Defeated.

UNA MASON

I've asked him about it a thousand times and he swears he had nothing to do with it.

BOYD

And you believe him?

UNA MASON

I don't know. I don't think Glenn would've dumped a brand new BMW.

BOYD

I think I agree with you.

UNA MASON

(beat, reflects)

All my life people have been telling me to leave Glenn. That he was bad for me. That he was bad full stop. They didn't see the good in him. The real Glenn. The man who repainted our children's ward when the maintenance grant got slashed. Who lifted his dad on and off the toilet like a baby after his stroke. Who made me feel like the most beautiful, desirable woman in the world.

(beat)

I failed him and I failed God.

BOYD

And somewhere in between you failed the Geigers.

CUT TO:

156 INT/EXT. REES HOUSE. DAY 6 11:00

156

JULIE REES sits at an upstairs window in her wheelchair. Gazing out into the garden where MIRANDA and TOBY are messing about with a leaf blower. JULIE puts her hand to her head, runs searching fingertips over her bald scalp. Her face creases with concern. She stands up and walks over to the door.

CUT TO:

157 INT. BATHROOM. DAY 6 11:05

157

JULIE sits down before the mirror and opens the cupboard.

GLENN (v.o.)

Hello Julie.

She freezes. In the mirror she sees GLENN BURKE. He crouches down so he's at her level, meets her eyes in the mirror.

GLENN (CONT'D)

What have you done with Donald?
Where you keeping him?

JULIE

Who are you?

GLENN

A kindred spirit. Not that I'm in
your league.

JULIE

What are you talking about?

GLENN

Well, I draw the line at kids for
one.

JULIE

Get out or I'll call the police.

GLENN

Donald knew what you were. Broke
his heart but he had to hear it,
poor bastard.

JULIE studies him. Musters a sympathetic smile.

JULIE

You're obviously...confused.
What is it you think I can do for
you?

GLENN

Oh, lots. Money. Jewelry. Bank
transfer. I'm flexible.

(sniffs her neck)

Indiscriminate.

She SCREAMS. Terrified. He takes a step back. Watches her.
She roots in the cupboard with shaking hands.

JULIE

I need my pills.

GLENN

I'm on a schedule darling. How
about we start with the safe?

JULIE turns from the cupboard and now we see the NAIL
SCISSORS in her fist -

She slashes down hard, gouging deep into GLENN's neck...

GLENN SCREAMS - lashes out blindly - a meaty ringed fist
catching JULIE full in the face, sending her sprawling in a
corner.

GLENN clutches his neck, BLOOD sluicing through his fingers.
He takes an uncertain step towards JULIE but suddenly the
room's swaying, the colour draining from his face and -
PATTER PATTER - he looks down to see blood splashing his
brothel creepers and the white floor-

CRASH. GLENN's slipped on the blood-slicked tiles, legs scissoring out from under him, ELVIS WIG falling in his face...

JULIE is on her feet and racing down the corridor - GLENN's guttural SCREAM chasing her from the bathroom...

CUT TO:

158 EXT. REES HOUSE. DAY 6 12:05

158

An impressionistic, heightened, fetishized portrait of the madness of a CRIME SCENE - but with no SOUND whatsoever. At the heart of all this activity is our POV - brave, trembling, overwhelmed JULIE. She is being treated by a PARAMEDIC outside the open doors of an ambulance, MIRANDA and TOBY looking on, worried. Another PARAMEDIC crosses over with gas and air for JULIE. She breathes greedily - SUCK SUCK SUCK - her eyes FLASHING WITH EXCITEMENT as her pulse is checked and NORMAL SOUND resumes...

The PARAMEDIC is smiling sympathetically at TOBY, as Toby greets him.

TOBY

Hi Sam.

Now we see SPENCER - just arrived with SARAH - watching all this. Wondering how and why the paramedic is on first name terms with TOBY.

SARAH hurries over to finds BOYD amidst a second cluster of activity around GLENN BURKE. PARAMEDICS are battling to save his life. BURKE seems to be trying to speak but is coughing up a lot of blood.

BOYD

(pushing his way in)

We know about the Geigers and WPC
Allen. What about Donald Rees?

GLENN grunts, eyes swimming, and the life fades from his eyes. BOYD retreats, frustrated, eyes swivelling to JULIE - finds she's looking at him already. Searchingly, anxiously. Desperate to hear his dialogue with GLENN.

CUT TO:

158A INT. BATHROOM, REES HOUSE. DAY 6 12:06

158A

Upstairs EVE is processing the crime scene in the bloody bathroom, taking photos - BLOOD all over the white tiles.

EVE bags an unusual-looking head shaver, frowns - an idea forming. She goes to the sink, pulls the plug out and bags it.

CUT TO:

158B EXT. REES HOUSE. DAY 6 12:10

158B

BOYD approaches JULIE, her face still covered in the gas and air mask. They lock eyes a moment then PARAMEDICS approach JULIE and BOYD has to move aside. The PARAMEDIC stoops, says something to JULIE - perhaps "we're ready to take you in, Mrs Ress" - but we're too far away to hear.

JULIE looks into the back of the ambulance. With longing.

JULIE

(finally)

No, I'm fine, I'm okay. I want to stay here with my children.

The PARAMEDIC is going to argue.

JULIE (CONT'D)

Every day is precious to me now.

BOYD, something in JULIE's actions bothering him. Suddenly he gets an IDEA - crosses to JULIE with a courtly smile.

BOYD

The children can ride in the ambulance with you.

(to PARAMEDICS)

Right?

The PARAMEDIC nods - a bit uncertainly.

JULIE

(flustered, eyes down)

No, they need to be at home. Thank you.

OUT on BOYD, something's off.

CUT TO:

159 INT. MAIN OFFICE, CCHO. DAY 6 14:00

159

BOYD, GRACE, SPENCER and SARAH and EVE.

BOYD

What kind of Munchausen by proxy sufferer passes up a trip to A&E in an ambulance? Lights blazing, sirens screaming?

EVE

Perhaps, when they know routine admission tests at the hospital will find them out.

They all stare at her.

EVE (CONT'D)
I think Julie might be faking her
cancer.

CUT TO:

160 INT. LABORATORY, CCHQ. DAY 6 14:05

160

EVE shows the team the photos of the GLENN BURKE crime scene
in the BATHROOM - BLOOD all over the white tiles.

EVE
(handing a photo to BOYD)
What's missing from this picture?

BOYD
No wheelchair tracks in the blood.

SARAH
She's weak, not disabled. Maybe
she doesn't use it all the time.

EVE
I also found this scalp razor while
processing the Glenn Burke crime
scene.

EVE shows BOYD, GRACE, SPENCER and SARAH a scalp razor in its
trendy plastic housing.

EVE (CONT'D)
(indicates vastly
magnified hair)
The hairs are uniformly short -
like stubble - suggesting she
shaves her head every day or every
other day.

SPENCER
I used to go out with someone who
had chemo - her hair fell out in
clumps so she'd shave it all off.

Beat while everyone absorbs this.

EVE
Did she pluck her eyebrows and
eyelashes, too?

SPENCER thinks. Shakes his head.

EVE (CONT'D)
(holds up baggie with
HAIRS)
Found these in the plughole.
They're slightly hooked and have
anagen roots intact suggesting
they've been pulled out.

GRACE

That means tweezers.
(EVE nods)

SARAH

That means pain.

GRACE

Munchausen by proxy often develops from straight Munchausen's - I'd expect her to have a history of fabricating illness dating back to childhood.

CUT TO:

161 INT. BOYD'S OFFICE, CCHO. DAY 6 15:00

161

SUE opposite GRACE and BOYD.

SUE

...Julie was always wearing dressings and plasters but she'd never let you see the injuries underneath.

GRACE

Clearly she wanted attention.

SUE

(frowns)

Why all the questions about my daughter?

BOYD

We'll get to that. You were saying?

SUE

Her piece de resistance was her appendix. She did such a number convincing the doctors she had appendicitis they whipped out a perfectly healthy organ. Can you believe that?

Boyd and Grace exchange looks as Sue reminisces.

SUE (CONT'D)

And then she went and rubbed dirt into her surgical scar so it'd get infected and she'd have to stay in longer.

GRACE

Did you never ask yourself why she was doing these things?

SUE

(shrugs)

Like you said, she wanted
attention. From the time she was
on my breast she was like a black
hole. Just a hard kid to love.
Felt like if you kept on giving
she'd pull you in and...you know...

BOYD

No, I don't know, Mrs Myers?

SUE

Well, me and Brian had a life
before she came along, d'you know
what I mean?

BOYD

(not hiding his disgust)

What about Donald? Did he love
her?

SUE

(bright nostalgic smile)

Yeah, I think he did in his own
way. Bloke deserved a medal.
Kids, too. We're gonna miss 'em.

GRACE

Why? Where are they going?

SUE

Julie's decided they're moving to
Canada. Better healthcare she says.
And Julie being Julie it's all
gotta happen yesterday. They're
leaving next week.

BOYD and GRACE exchange a look.

CUT TO:

162 EXT. REES HOUSE. NIGHT 6 22:00

162

The Rees house in the dead of night.

CUT TO:

163 INT. MAIN HALL, REES HOUSE. NIGHT 6 22:00

163

And here is the spider in the heart of her web. JULIE REES
marching towards us down the dark silent hall. Mobile glued
to her ear, murder in her eye. At a lick that does not speak
of debilitating terminal illness.

JULIE

(message tone kicks in)

It's me - this is the last message
I'm leaving. Someone tried to kill
me today so I'd - you know - really
appreciate it if you'd call me back
as I am supposed to be your bloody
daughter.

She's reached the kitchen. Still and silent. Her fidgety eyes fall on the house phone in its dock. A big ZERO flashing red. She presses play anyway.

ELECTRONIC VOICE

You have no messages.

JULIE

Jesus Christ.

We go TIGHT on JULIE as her indignation builds. And suddenly - its a release - she slams a mug down on the counter - fills it with milk. Starts opening cupboards and taking out salt, medicine bottles, splitting capsules into the milk - we don't linger but we glean this is a formidable concoction she's made before.

CUT TO:

164 INT. TOBY'S BEDROOM, REES HOUSE. NIGHT 6 22:10

164

JULIE stands tensely over a bleary-eyed TOBY, forcing the mug of doctored milk into his hands.

JULIE

Warm milk and nutmeg. Help you
sleep.

(beat)

Drink up.

TOBY

Mum...I was asleep.

JULIE

Toby, you were screaming. Is it
your head again? Is it your head?

(he blinks at her)

Is it your head, Toby? If it's
your head Mummy needs to know?

TOBY

I feel fine, Mum, I'm just tired.

MIRANDA

Drink up, Toby, we're all tired.
Mum especially.

They turn to see MIRANDA in the doorway, sleepy eyed. JULIE sags against the wall. Showing how weak she is.

JULIE

Did you hear him screaming? Did he
wake you up?

MIRANDA can't hold her mother's intense demanding gaze.

MIRANDA

I think so. Yes.

JULIE turns back to TOBY.

JULIE

Was it your head, Toby? It was
your head wasn't it?

TOBY

(beaten)
Yes. I think it was.

JULIE watches him with intense, excited eyes. He takes a
mouthful of milk.

MIRANDA

(tender)
Come to bed, Mum.

JULIE has little choice but to let MIRANDA steer her out. As
soon as the door is closed TOBY goes to the window and spews
out the milk, tipping the rest of the mug after it.

CUT TO:

165 INT. MAIN OFFICE, CCHO. DAY 7 09:45

165

TIGHT ON A SCREEN showing JULIE REES - identified by a place
name - JULIE partaking in a police appeal for information
after DONALD's disappearance, the date 02.12.07 emblazoned in
the corner of the screen.

JULIE

I don't know what's happened to
Donald so I don't know who I'm
appealing to...

CUT WIDE to find BOYD, GRACE, SARAH and EVE watching the
footage again but with rather more context.

JULIE (CONT'D)

...I just know that earlier this
year I lost a daughter and now I've
lost a husband...

GRACE hits PAUSE.

GRACE

The chronology fits the Munchausen
by Proxy pathology.
(MORE)

GRACE (CONT'D)

Julie announced she'd been diagnosed with cancer precisely one week after they wound down the search for Donald.

BOYD

One source of attention replaced another. A sick daughter, a dead daughter, a vanished husband...

SPENCER comes in, animated.

SPENCER

I spoke to the paramedic who attended at the house because I got the feeling he knew Julie.

BOYD

And?

SPENCER

Says he's taken Toby into A&E on numerous occasions, suffering from heart palpitations and shortness of breath.

EVE

Could be the result of magnesium sulphate injections.

SPENCER

He called Julie a saint but he put me on to a junior doctor who wasn't so enamoured. Had a row with Julie three years ago because she kept giving mouth-to-mouth to Toby when he had seizures...

EVE

Seizures don't affect your respiratory system...

SARAH

Maybe she was smothering him.

GRACE

Just like Andrew Geiger.

CUT TO:

166 INT. GEIGER HOUSE (FLASHBACK). EVENING FBI 19:45

166*

DARKNESS. A faint PROTESTING MOANING then something is lifted away to admit light and reveal our POV - we are looking directly up at 15-YEAR-OLD JULIE as she removes a pillow and peers quizzically down at her handiwork looking right into camera...

CUT TO:

167 INT. MAIN OFFICE, CCHO. DAY 7 09:45

167

GRACE

Something tells me Julie's bored of the wheelchair now. When she gets to Canada I'd lay money she goes into remission...

SARAH

And Toby's back on point as the primary source of Mum's entertainment.

BOYD maybe walks over to the board and looks at all the photos, finally at Donald.

BOYD

Geiger was right. The only reason Rees paid up is because he believed his own wife was a killer.

GRACE

It's why he quit the bank so suddenly - why he went straight home and never left the house.

SARAH

Keep your friends close and your enemies closer.

CUT TO:

168 INT. REES' HOUSE (FLASHBACK). DAY FB11 16:16

168

MIRANDA comes up the stairs, spies her father DONALD standing on the landing above, looking watchful.

CUT TO:

169 INT. MAIN OFFICE, CCHO. DAY 7 09:46

169

SARAH

He was keeping a vigil for Miranda and Toby. Maybe trying to catch Julie in the act.

BOYD

And if he did catch her, it probably explains his disappearance.

SPENCER's crossing over now.

SPENCER

Especially as the late Glenn Burke's no longer in the frame -
(off their look)
(MORE)

SPENCER (CONT'D)

- hotel and cash transactions put him in Bristol the weekend Rees went missing.

SARAH

(nods, remembers)

He looked after a premises there.

GRACE

If Rees thought his kids were in mortal danger, neither suicide or flight seem likely.

BOYD

I don't think he'd even risk that Saturday night drive Julie claims he went on...

CUT TO:

170 EXT. REES HOUSE (FLASHBACK). DAY FB12 17:40

170*

REES' BMW passes out through the gate but this time we see that it's JULIE behind the wheel...

CUT TO:

171 INT. MAIN OFFICE, CCHO. DAY 7 09:47

171

GRACE

So where did he go?

BOYD

As his body wasn't found with the car and there's no forensic evidence he was transported in the trunk, our starting point has to be the house and garden.

EVE

(nods her agreement)

If Julie killed him, moving his body any distance would've been hard. He was a big man.

SPENCER

So the blood and fibres on the driver's seat could be transfer from Julie?

EVE

(nod)

The fibres came from a black woollen sweater so she might not have realized how much blood she had on her.

CUT TO:

172 **EXT. COUNTRY LANE, SURREY HILLS (FLASHBACK). DAY FB12 18:30** 172*

JULIE, black sweater, climbs out of the BMW on the verge above the ravine and we go TIGHT on the BLOOD she's left behind on the seat.

CUT TO:

173 **INT. MAIN OFFICE, CCHO. DAY 7 09:48**

173

BOYD approaches a photograph of the REES house.

BOYD

So somewhere in that house there could be a matching sweater, a wealth of blood evidence and a dead body.

BOYD approaches a photograph of the REES house.

BOYD (CONT'D)

Always thought that place felt more like a mausoleum than a home.

(to GRACE)

You said she craves acknowledgment from authority figures?

GRACE

Yes.

BOYD

Specifically me?

GRACE

In the context of this unit, yes - don't feel special.

BOYD, smiling, but his eyes are cold and calculating.

CUT TO:

174 **INT. MAIN OFFICE, CCHO. DAY 7 12:00**

174

GRACE sits opposite JULIE REES in her wheelchair. They are seated on the edge of the room, in a tight space, as if JULIE is not very important. Through the glass BOYD is visible talking on the phone in his office.

GRACE

Thanks for coming in, Julie.

JULIE looks around to watch BOYD on the phone.

JULIE

That's alright.

GRACE

We just want to rule out any criminal charges against you.

Now GRACE now has her full attention.

JULIE

What? He attacked me.

GRACE

So you say, but obviously we only have your word for that

JULIE

He's a murderer. He killed a policewoman!

GRACE

Yes, but if he were here he'd still be entitled to offer his account - to defend his actions.

JULIE

"Defend his actions"?? He was in my house!

JULIE blinks at GRACE.

JULIE (CONT'D)

Why am I talking to you, Dr Foley?
(looks back at BOYD)
Why not Detective Superintendent Boyd?

GRACE

He's busy.

JULIE

He's on the phone.

GRACE

It's an important call.
(off JULIE's look)
Actually he's speaking to your mother. Following up something she told us.

JULIE

What? What did she tell you?

GRACE

I shouldn't really tell you...

JULIE

Grace, please, you know what I'm going through.

GRACE

(reluctant)

She says you have a history of fabricating illnesses.

JULIE

No... she's lying.

GRACE

She said they showered you with
love and attention - gave you
everything you wanted - but it was
never enough.

JULIE

She said...that?

GRACE

Words to that effect.
(JULIE looks stunned)
Is it true?

JULIE

No. No!

GRACE

So the removal of the healthy
appendix - she's lying about that?
Making it up?

JULIE looks worried.

GRACE (CONT'D)

She even said you might be faking
the cancer.

JULIE

What?

GRACE

It's why you didn't want to get
into the ambulance isn't it. You
were tempted but routine admission
checks at the hospital would've
found you out.

JULIE

Is this your idea of a sick joke?

GRACE

Of course if it's true, if you have
been pulling the wool, it casts
doubt on everything. Your account
of Glenn Burke's death, your
witness statements regarding
Donald's disappearance.
Everything.

JULIE

I want to speak to Detective
Superintendent Peter Boyd

GRACE

I told you, he's busy.

JULIE

I don't care, I want to speak to
him.

GRACE

Because he's in charge?

JULIE

Because he'll listen!

GRACE

He's a man - you can manipulate
him?

JULIE

No!

GRACE

Give him the Little-Girl-Lost
routine?

JULIE gapes at her.

GRACE (CONT'D)

It was Daddy's attention you really
wanted wasn't it? All the sirens
and flashing lights and trips to
A&E couldn't brighten that hole.

JULIE

You bitch!

GRACE

Little Andrew Geiger died in vain.

JULIE

(exploding)

I WANT TO SEE DETECTIVE
SUPERINTENDENT BOYD NOW!

CUT TO:

175 INT. INTERVIEW ROOM, CCHO. DAY 7 13:00

175

JULIE sits alone behind the table. Agitated. Eyes darting
around, trying to see through the one-way glass.

BOYD enters. Sits down opposite her.

BOYD

I don't want to talk about your
conversation with Dr Foley or
whether or not you've really got
cancer or how many hundreds of
radiology treatments you exposed
Nicola to or even discuss the odds
of Toby seeing Christmas without
going the way of Andrew Geiger.

(beat)

No, I just want to talk about
Donald. Donald the person, not
Donald the subject of a police
investigation. If that's okay?

JULIE
(a whisper, disarmed)
Okay.

BOYD
I think meeting Donald led you to the most important discovery of your life – that all those years it wasn't attention you craved. It was love.

(her eyes leap to his)
Donald was the only person in this heartless Godforsaken world that ever truly loved you. He made you feel happy and secure and worthwhile and all the things you never felt growing up. I've met your mother and I have one observation to make – what the hell was she thinking having a child? But Donald made up for it, healed your wounds. He was a husband and a father and your first years of marriage were the happiest of your life. Which is why you never hurt Miranda.

JULIE, this observation knocking the air out of her.

BOYD (CONT'D)
Why she's a healthy, normal child. You didn't need any trips to A&E – you had Donald. But Donald was a brilliant man and after a few years you had competition. Hour by hour, day by day, the bank stole him away. Turned your prince into a phantom. A stranger. And the worst thing was Donald was complicit – he was weary of you by then.

JULIE
(mortified)
No...

BOYD
After he took his flat in the City and you only saw him at weekends you'd gone full circle. You were as lonely as little Julie Myers ever was – lonelier, because you'd tasted happiness. Union. And that's when you started putting things in Nicola's food and running into A&E screaming your lungs out, isn't it?

CUT TO:

176 INT. HOSPITAL (FLASHBACK). DAY FB3 10:10

176

JULIE runs into A&E carrying NICOLA.

JULIE

*My daughter - she's stopped
breathing - she's stopped
breathing! Please help me!*

*NURSES relieve her of NICOLA, get the child on a bed as
DOCTORS come running.*

CUT TO:

177 INT. INTERVIEW ROOM, CCHO. DAY 7 13:01

177

Tears are streaming down JULIE's face.

BOYD

Donald caught you doing something - something to Toby - and you lashed out. Not because you wanted to hurt him but because you couldn't bear the idea of him seeing the real you - the craven, pitiful, psychotic attention-junkie who'd smother her son to get her kicks.

JULIE

(passionate, desperate)
That's not the real me. Please!

BOYD watches her a moment then sets a framed picture on the table - the family picture REES kept on his desk in his flat. DONALD and JULIE arm in arm, happy, in love, husband and wife, with MIRANDA, TOBY and NICOLA.

BOYD

Donald had this on his desk in the flat.

JULIE stares at the picture longingly. If only she could crawl inside that time and place. BOYD leans round to study the picture with her.

BOYD (CONT'D)

Of course family photos can be deceptive but - I dunno - that looks like the real thing.

JULIE's sobbing now. He gives her a minute.

BOYD (CONT'D)

So I only really have one question left, Julie. Did you love Donald?

JULIE stares at him. Trembling.

JULIE
With all my heart.

BOYD
Then tell me where he is. If I find
him on my own, it won't mean
anything.
(beat)
I want you to give him to me.

JULIE
(finally)
I wish I could help you, I really
do, but I don't know where Donald
is.

OUT on BOYD. Chilled. Resolved.

CUT TO: *

178 INT. MAIN OFFICE, CCHO. DAY 7 13:20

178*

BOYD emerges from his interview with JULIE. SPENCER and SARAH stare at him expectantly. He shakes his head.

BOYD
(to SPENCER)
Search the house.

Now in the background we see GRACE with MIRANDA and TOBY.
Waiting tensely for their mother.

BOYD (CONT'D)
They can wait here.

CUT TO: *

179 INT. HALLWAY, REES HOUSE. DAY 7 15:01

179*

Spencer - who has been searching inside the house - heads for the front door.

180 EXT. REES HOUSE. DAY 7 15:00

180*

Spencer finds Eve crouched down in a flowerbed against the wall of the house.

SPENCER
What've you found?

EVE
Wasn't me, one of the dogs.

Eve examines something.

EVE (CONT'D)

Looks like lemon peel. Lots of it
in different stages of
decomposition..

SPENCER

Dogs are trained to sniff out lemon
peel...?

She meets his charged, meaningful look.

EVE

No, they're not.

Eve removes a clump of soil covered in crushed white powder.

EVE (CONT'D)

But they are trained to find
pharmaceuticals, crushed or
otherwise.

SPENCER

(looks up)

Toby's room's directly above.

EVE

So why's he been pouring away his
bedtime drink?

SPENCER

(with conviction)

Because deep down Toby knows what's
good for him.

SPENCER takes out his mobile to call the office.

CUT TO:

181 INT. GRACE'S OFFICE, CCHO. DAY 7 15:05

181*

With a tense JULIE huddled with MIRANDA and TOBY. JULIE
watches SARAH put the phone down and talk urgently with BOYD.
BOYD walks over to the office.

JULIE

Are we free to go now? Can we get
on with our lives in peace?

BOYD

Toby. Can we talk to you a minute?

Julie's about to protest but Sarah steps in to allow BOYD to
escort TOBY out.

CUT TO:

182 INT. BOYD'S OFFICE. CCHO. DAY

182*

Boyd and Sarah lead Toby in. Sarah closes the door. Boyd sits, gives Toby a reassuring smile then starts in.

*
*
*
*

BOYD

"The doctors can't find what's wrong with me. It drives Mum nuts". You said, that?

*
*
*
*

TOBY

Yes.

*
*

BOYD

What do you think is wrong with you?

*
*
*

TOBY

I don't know.

*
*

BOYD

But whatever it is, Mum's trying to fix it.

*
*
*

TOBY

Yes.

*
*

BOYD

Do you ever wonder - just for a minute - just for a second if she's NOT trying to fix it? Do you ever wonder if in fact she's making you ill in the first place.

*
*
*
*
*
*

TOBY's eyes leap to his. Then to SARAH.

*

SARAH

If you do, it's okay, you can tell us.

*
*
*

Long beat, it seems tantalizingly like TOBY might be about to cave when....

*
*

TOBY

Mum just wants me to get better.

*
*

SARAH

If that's true, why do you pour your drink out the window. The one she gives you at bedtime.

*
*
*
*

TOBY

I want to go home.

*
*

SARAH

Just a bit of lemon and hot water, right?

*
*
*

CUT TO:

*

183 INT. GRACE'S OFFICE DAY 7 15:08

183*

JULIE is getting agitated. GRACE is trying to calm her down. *

JULIE

He can't treat me like this. Toby
is my son. Come on, Miranda, we're
leaving. Go get your brother now.

MIRANDA does as she's told.

184 INT. BOYD'S OFFICE. DAY 7 15:08

184*

TOBY looks over and sees his mother is upset and making a
scene.

TOBY

I want to see my mum.

He tries to get up.

BOYD

Do you think your mum loves you?

Outside of his office, MIRANDA is making her way over from
Grace's office and walks in to hear BOYD telling TOBY -

BOYD (CONT'D)

I think she does. I think she loves
you with all her heart. So if she
was to hurt you, it could only mean
one thing - that Mum's the one
who's REALLY ill, right?

BOYD looks at MIRANDA pointedly.

BOYD (CONT'D)

In which case we'd all need to put
our heads together to help mum,
wouldn't we? To help Mum get
better?In the background we hear JULIE shouting at MIRANDA and TOBY,
while she's struggling to maneuver her way out of GRACE's
office in her wheelchair.

BOYD (CONT'D)

I've got one more thing to say.

(to TOBY)

If Mum doesn't get better you're
going to die.

Miranda's heard enough.

MIRANDA

(to TOBY)

Tell them. Tell them what you told
me?

TOBY

No, no, you promised!

SARAH

(firm)

What did he tell you Miranda?

Right now?

TOBY

NO! NO! SHUT UP!

MIRANDA

He said...they were arguing about
Nicola...that night.

SARAH

(careful they've got it
right)Toby said your Mum and Dad were
arguing about Nicola the night your
Dad disappeared?JULIE has finally managed to wheel herself over to the door,
totally panicked now.

JULIE

Miranda, what are you saying?

SARAH

(steady, ignoring JULIE)

Miranda - look at me.

Finally MIRANDA meets SARAH's gaze and nods.

MIRANDA

I didn't hear anything...but Toby's
room's right above the cellar.

Boyd and Sarah exchange a look.

BOYD

What cellar?

CUT TO:

185 INT. HALLWAY, REES HOUSE. DAY 7 16:15

185*

BOYD looks on as EVE removes a mirror and knocks on a painted-over panel set in the arch of a doorway. Hollow.

CUT TO:

186 INT. BASEMENT, REES HOUSE. DAY 7 16:25

186

BOYD watches EVE photographing the walls and sections of floor with a GROUND PENETRATING RADAR.

CUT TO:

187 EXT. DRIVE, REES HOUSE. DAY 7 16:30

187

A tense furious JULIE in her wheelchair - Sarah standing in the open front door facing her down and barring her entry.

JULIE

What are you doing in there?

SARAH

Why didn't you tell us you had a cellar, Julie?

JULIE looks round - on the far side of the drive SPENCER stands with MIRANDA and TOBY. JULIE's eyes focus on MIRANDA, who drops her gaze, guilty and upset. JULIE starts wheeling herself around to cross over to MIRANDA. SARAH leans down and grabs the arms of the wheelchair, holding her in place.

SARAH (CONT'D)

Sorry, Mrs Rees, you're not allowed to speak to the children.

JULIE

(indigent, almost hissing)

What did you say?

Julie rises a little from the chair. Settles again.

SARAH

(cold smile, whispering in JULIE's ear)

And Jesus said: Is it easier to say to this paralyzed man, "Your sins are forgiven?" Or to say, "Get up, take your mat and walk?"

Julie's eyes leap to Sarah's - in this moment she knows Sarah knows she's been faking the cancer.

CUT TO:

188 INT. BASEMENT, REES HOUSE. DAY 7 16:35

188

BOYD knocks on a very uneven bit of the flagstone floor, a few pavement slabs a bit raised.

BOYD

That's got to be the worst DIY I've ever seen.

EVE crosses. Points her radar at the uneven corner. Looks into the monitor and makes adjustments. BOYD watches her intently for a reaction. Her face tightens and finally we see on the monitor what she's seen:

Distinctive wave patterns indicating the presence of a body.

CUT TO:

189 INT. BASEMENT, REES HOUSE. DAY 7 17:10

189

We hear DIGGING as we move into a corner of the basement EVE is there and has removed several flagstone slabs and is digging up the soil underneath, revealing a long object swathed in bin bags. BOYD looks on as she carefully removes the upper bags to reveal DONALD REES' corpse. A broken magnesium bottle and DONALD's distinctive glasses are present beside the corpse.

BOYD, finally coming face-to-face with DONALD REES.

BOYD

What's that?

EVE's flashlight finds the remains of a brown bottle buried with DONALD. EVE lifts it out and reads the label.

EVE

Magnesium.

EVE looks closer at the wound in REES' neck.

EVE (CONT'D)

Looks like she went straight through his carotid artery...

CUT TO:

190 INT. BASEMENT, REES HOUSE (FLASHBACK). DAY FB12 17:10

190

DONALD REES finds JULIE in the basement filling a syringe from the bottle of magnesium. She spins. Horrified.

DONALD REES

(tears in his eyes)

This is for Toby, right?

(savage, re:NICOLA)

I suppose he's lucky he's not being irradiated.

JULIE

(aghast, her worst nightmare)

Donald, please...

DONALD REES

Don't lie to me. I know everything. Right back to Andrew Geiger.

This is too much for JULIE.

JULIE

*Don't look at me like that Donald,
don't look at me like that...*

DONALD advances. Cornered, JULIE panics, SMASHES the magnesium bottle against the wall and plunges the jagged glass into his throat...

CUT TO:

191 EXT. REES HOUSE. DAY 7 17:30

191

BOYD and SARAH lead JULIE REES out to his car as SPENCER tries to hold a distressed MIRANDA back from running to her mother's aid.

MIRANDA

Mummy! MUMMY!

And now BOYD picks out TOBY - beyond distressed. Numb. Expressionless. He turns and walks away across the lawn and into what remains of his life.

END OF EPISODE