

BLOOD TWISTED

by

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A Psychological 'film noir' thriller

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BLOOD TWISTED

EXT. NIGHT. A DARK STREET IN A CITY.

A WOMAN dressed in NURSES UNIFORM walks hurriedly down the STREET. It is late at night and this is a lonely spot in a run-down part of an inner city and is otherwise deserted. As she passes an ALLEYWAY she is grabbed from behind with a gloved hand over her mouth. She is dragged into the dark ALLEYWAY and her attacker brutally slashes her to death with a huge KNIFE. The NURSE is left for dead in a POOL of BLOOD. The attacker is unidentified as male or female.

EXT. DAY. A CEMETERY.

A COFFIN is being lowered into a GRAVE. A group of MOURNERS dressed in BLACK stand by the GRAVE side. They include REBECCA/PHIL/HENRY/FELICITY[FLICK]/MR WILLIAM BOYD-SMYTHE/MRS DOROTHEA BOYD-SMYTHE amongst others.

VICAR

We have entrusted our sister
Cecilia to God's mercy, and we now
commit her body to the
ground: earth to earth, ashes to
ashes, dust to dust:
in sure and certain hope of the
resurrection to eternal life
through our Lord Jesus Christ,
who will transform our frail
bodies that they may be conformed
to his glorious body, who died,
was buried, and rose again for
us. To him be glory for ever.

INT. DAY. IN A VERY SMART HOTEL LOUNGE.

Various FOODS are displayed on TABLES around the room. Mostly SANDWICHES etc. There is a small BAR in the corner where DRINKS are being served. People are milling about. As they do PHIL and FLICK exchange glances across the room. REBECCA notices and looks visibly concerned. MRS BOYD-SMYTHE appears to be your typical snob and doesn't miss a trick. She thinks she is aristocracy but has never quite made it. She is 'icy'. She stands alone. PHIL approaches her.

PHIL

Hello Dorothea.

DOROTHEA

Philip.

PHIL

Lovely service.

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DOROTHEA

Yes

PHIL

Just what Cecilia would have wanted.

DOROTHEA

How would you know?

Dorothea gives him a withering look and moves away. Phil watches her walk away and is unperturbed by her put down. WILLIAM BOYD-SMYTH is talking to HENRY.

HENRY

So I took this four iron from out of the semi and hit the blighter to within six feet of the flag. And sank the putt! Gerald was so brassed off... I couldn't stop laughing for half an hour. Cost him fifty quid and a round of drinks back at the nineteenth!

WILLIAM

His face must have been a picture.

HENRY

It was.

Henry and William laugh. Rebecca moves to join them.

REBECCA

Is that all you two can talk about? Golf?

HENRY

Better than work I s'pose.[Beat] And poor Aunt Cecy played off single figures..... up to the last few years.

REBECCA

Mmm.

Henry's glass is empty.

HENRY

Going for a top up.....anyone else...?

Rebecca lifts her glass to show that it is full.

WILLIAM

Driving.

Henry moves away.[Beat]

WILLIAM (CONT'D)
How are things?

REBECCA
Fine.

WILLIAM
You sure?

Rebecca nods and gives a faint smile. William looks doubtful. On the other side of the room FLICK is talking to the vicar.

VICAR
Cecilia was such a lovely person
and she did so much for the
church. She will be greatly
missed.

FLICK
She spoke very highly of you.

VICAR
I considered her a friend...and I
hope the feeling was mutual.

FLICK
I'm sure it was.

Phil walks over to join them.

PHIL
Vicar.

VICAR
Phillip.

PHIL
Hello Flick.

FLICK
Hi.[Beat]

Flick lifts her glass to show that it is empty.

FLICK (CONT'D)
Excuse me[Beat]

Phil smiles at Flick. She doesn't look at him and moves across to the bar.

PHIL
Lovely service, vicar. You pulled
out all the stops for good old
Cecilia.

VICAR

I was just saying to Felicity...I considered Cecilia a personal friend....and we never want to let our friends down, do we?

The vicar half smiles at Phil who forces a smile back. Flick gets a drink from the bar and moves across to talk to Dorothea and Henry.

HENRY

I was telling mother that we can't stay too long because of the twins.

Flick smiles.

FLICK

True. Don't want to be responsible for giving yet another baby sitter a nervous breakdown.[Beat]

DOROTHEA

How are they?

FLICK

Fine. Jemima is laid back but Jasper is a bundle of mischief. Talk about chalk and cheese.

DOROTHEA

Henry and Becky were the same.

HENRY

Was I the chalk or the cheese?

DOROTHEA

You were the cheese.[Beat] You still are.

HENRY

You mean I've got a thick skin but I'm soft underneath?

Flick smiles. Dorothea shakes her head.

DOROTHEA

No.

I/E. DAY. INSIDE AND OUTSIDE ENTRANCE HALL.

Everyone is leaving and saying their good byes. PHIL pulls up outside in a SPORTS CAR. It is a GRAVELLED DRIVEWAY. REBECCA kisses her mother goodbye and gets in the car. Phil waves but there is no response from Dorothea. They drive in silence for a few moments.

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PHIL

So much for global warming. If your mother was any cooler she'd be covered in permafrost.

REBECCA

Maybe she's got good reason to be cool.[Beat]

PHIL

Look.....they're all unsubstantiated rumours and they are simply not true[Beat]

REBECCA

You sound like a politician. And I don't believe any of them either.

They drive on in silence.

INT. DAY. ON THE WARD.

PHIL is checking the PULSE of an OLD LADY who smiles adoringly at him. He looks at her MEDICAL CHART at the end of the BED.

PHIL

How are you feeling today Mrs Warburton? Better?

MRS WARBURTON

Oh, much better for seeing you, thank you doctor.

The two NURSES in attendance, JULIA and GABBY, exchange glances and try not to laugh.

PHIL

I think you can probably go home tomorrow. That's good news, isn't it?

MRS WARBURTON

There's no hurry.

PHIL

We can't have you lying there and getting waited on hand and foot now can we? You'll be getting spoilt!

MRS WARBURTON

I don't mind a bit.

Phil smiles.

PHIL

I'll see you again in the morning.

MRS WARBURTON

Thank you doctor.

Phil walks away. Julia and Gabby smile at each other again. The nurses and Phil walk to the reception area. Julia speaks in a 'mocking' voice.

JULIA

Oh, doctor, must I go home? Can't I stay here forever and look at you?

Phil laughs hollowly.

PHIL

Ha ha.

JULIA

It's the NHS's new cure-all. 'Look at Doctor Stevens every day' tonic. It's free on prescription but incredibly sweet and sickly. Better than any emetic.[Beat]

PHIL

One of these days nurse you'll go too far.

JULIA

I'd have to be asked first and I'd refuse the invitation.

PHIL

That's what they all say.

Phil smiles and walks away.

GABBY

How do you get away with saying things like that to him? He is a Senior Registrar.

JULIA

Because I've known him for years and he knows that I can see right through him.

GABBY

What d'you mean?

JULIA

You'll find out.[Beat] Come on, we've got work to do.

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INT. NIGHT. IN DOROTHEA AND WILLIAM'S HOUSE.

In the LOUNGE. WILLIAM reads the DAILY TELEGRAPH. The TV is on quietly but DOROTHEA is staring into space.

DOROTHEA
I'm worried about Becky.

WILLIAM
Mmm?

Dorothea repeats herself impatiently. This having to repeat herself is obviously a regular occurrence.

DOROTHEA
I said I'm worried about Rebecca.

WILLIAM
Oh, are you?[Beat]

William lowers the paper and thinks for a second.

WILLIAM (CONT'D)
She seems alright to me.

DOROTHEA
Every body seems alright to you.[Beat] I don't care for Phillip at all. Unfortunately she does.....too damn much.

WILLIAM
He seems.....

DOROTHEA
And don't say he seems alright to you or I'll scream.

WILLIAM
Oh.[Beat] I'm sure the rumours are unfounded.

DOROTHEA
How sure is that?

WILLIAM
You know what hospitals are like. You should do.... you were there yourself for years. Regular tittle-tattle factories. Gives the staff a welcome harmless diversion from the serious business of trying to stop people dying.

DOROTHEA
 Yes....but this is
 different.[Beat] I just don't
 trust that man.

WILLIAM
 I'm sure everything will sort
 itself out.

DOROTHEA
 By the time it sorts itself out,
 as you put it..... it could be
 too late.

William is only half listening.

WILLIAM
 What? She's late you say?

DOROTHEA
 That wouldn't surprise me either.
 If she thought she could change
 him by getting pregnant, she
 would.

WILLIAM
 When is it due?

DOROTHEA
 It isn't.

WILLIAM
 But I thought you said.....

DOROTHEA
 Just read your paper.

Dorothea gives him an exasperated, icy stare. William shrugs and continues to read the paper.

INT. NIGHT. AT A PERFORMANCE OF A BALLET.

HENRY and FLICK are sitting in the audience of a BALLET. The surroundings are PLUSH and all the men are dressed in EVENING SUITS and the ladies are in EVENING DRESS. Henry is absorbed in the production. He is obviously 'into it'. Flick looks bored stiff and checks her WATCH and stifles a yawn. She looks around the audience. She is a very attractive woman. A MAN a few rows in front of them looks back at her and smiles. Flick half smiles back at him and then looks away. The man loses interest.

INT. NIGHT. IN A CITY PUB.

EDDY BOYLE is sitting at the bar with a PINT in front of him and studying the RACING PAGES of a daily newspaper.

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EDDY is over six feet tall, well built and not bad looking. He is in his early forties. JOE, the BARMAN speaks to him. JOE is a short, skinny little guy with a bald head.

JOE

Any winners today, Eddy?

EDDY

Yeah. Five in a row as an accumulator. Now I'm worth half a mill.

JOE

So...no luck then?

EDDY

One of these days.

JOE

That's what I keep telling the missus.....one of these days I'll have a villa in Barbados and a yacht.

EDDY

If you had that sort of money you wouldn't really take your missus would you?

JOE

Not a chance.

Joe's wife BERYL walks up to them.

BERYL

What was that?

EDDY

Joe was just saying that if he had a big win on the gee-gees he'd give it all to you my darling.

BERYL

'Course he would..or I'd break his scrawny little neck.

Beryl walks away and serves a customer

EDDY

It must be wonderful to be in love.

JOE

Yeah, it must be.

Joe looks wistful. Eddy grins.

INT. NIGHT. A SMART NIGHTCLUB.

PHIL is sitting at the BAR drinking. He stares into space and remembers the blazing row he has just had with FLICK.

FLASHBACK

FLICK

It's about time you left the bitch.

PHIL

The timing would be inappropriate to say the least. Dear Aunt Cecilia has just died and she's bound to leave Rebecca a bundle.[Beat] Surely you don't expect me to walk away from my share of it?

FLICK

How much is your share likely to be?

PHIL

I reckon the sale of the estate should net at the very least five million.

FLICK

And then what?

PHIL

With that kind of money we can do what we want for the rest of our little lives.[Beat]

FLICK

And what if dear Aunt Cecilia has cut Rebecca out of her will? After all...she couldn't stand the sight of you.

PHIL

She wouldn't let her dear little Becky down.[Beat]

FLICK

Look...I've got money. I'll do OK when I divorce Henry. The house that Aunt Cecy gave him is worth a million at least and I'm bound to get a nice allowance. How much more do we need?

PHIL

It's not what you need...it's what I want and what I'm legally entitled to.

FLICK

You always did put yourself first.

PHIL

You've never been short.[Beat] But I have....and it's never going to happen again.

FLICK

If you don't leave her soon...I'll....

PHIL

You'll what?

FLICK

I might just find somebody else. Somebody who treats me better than you do.

PHIL

No you won't. You love me.

FLICK

Somebody who treats me like a lady.

PHIL

You're not a lady in bed.

FLICK

That's always been your trouble, Phil. You're an arrogant bastard and you think you always know better than everyone else. But one of these days you'll meet someone who knows better than you.

PHIL

And who might that be? Not you for certain.

FLICK

Oh...piss off back to your wife.

Flick storms out.

END OF FLASHBACK.

In the nightclub GABBY approaches the bar. She is rather DRUNK but is still in control.

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GABBY
Doctor Stevens?

PHIL turns and smiles.

PHIL
Hi.

GABBY
I thought it was you.

They smile at each other. GABBY is ATTRACTIVE and NICELY DRESSED but not in a 'classy' way.

PHIL
You were right. It is me.[Beat]
You're looking very nice.

GABBY
Thanks.[Beat] You don't look too
bad yourself.

They smile at each other again.

PHIL
Sorry...you have the advantage of
me.....you're new in the
hospital, aren't you?

GABBY
Only my second week.[Beat] I'm
Gabby....it's short for
Gabrielle.

She offers her hand and he takes it as if he is going to kiss it and then gently shakes it.

PHIL
Of course it is.[Beat] A
beautiful name for a beautiful
woman.

Gabby giggles shyly and blushes.

PHIL (CONT'D)
You really shouldn't shorten such
a beautiful name.

GABBY
Gabby is a nickname really. I got
it at school because I never stop
talking.

PHIL
What, never? [Beat] I can't
believe that.[Beat] Can I get you
a drink?

GABBY

No thanks...I'm with the girls.[Beat] We're on a hen night. Barbara is getting married on Saturday.

THREE other GIRLS in their EARLY TWENTIES can be seen sitting at a TABLE across the room. They are all fairly drunk and are laughing uproariously at something. They look out of place in this classy nightclub.

PHIL

Poor old Barbara.

GABBY

That's what I said.

PHIL

They seem to be getting on OK without you. Surely one little drink won't hurt?

GABBY

OK. Thanks.

PHIL

Good decision. Sit...

He pats the bar stool next to him.

PHIL (CONT'D)

And tell this lonely man the story of your fascinating life.

Gabby sits down.

GABBY

That won't take long and it's not very fascinating.

PHIL

I'll be the judge of that.

He offers her a GLASS of CHAMPAGNE which he pours from an ICE BUCKET on the bar and which she takes. He smiles at her and she smiles back.

PHIL (CONT'D)

Here's to you, Gabrielle.

Gabby giggles. They chink glasses.

GABBY

Cheers.

Phil sips from his glass without taking his eyes off Gabby.

INT. NIGHT. IN A SCRUFFY TOWN CENTRE PUB.

JEZ is sitting at a table and talking to BAZ. They are both pretty drunk. The contrast between this BAR and the nightclub is marked, as are the CLIENTELE. As smart and plush as the nightclub is, this pub is run-down, shabby and not too clean....as are the drinkers.

BAZ

Where's Gabby tonight then?

JEZ

She's on a hen night with some of the girls. One of 'em is getting married on Saturday.

BAZ

Who's the unlucky guy?

JEZ

Dunno. Some poor bastard.

They carry on drinking and their voices are lost in the general hubbub.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE.

REBECCA sits alone watching a DVD of Hitchcock's 'Rear Window'. She is dressed in PYJAMAS. She checks her WATCH. She looks bored and fed up. But when the 'kiss' scene between James Stewart and Grace Kelly comes on then Rebecca's eyes light up and she becomes sexually turned on.

INT. NIGHT. BACK IN THE SMART NIGHTCLUB.

PHIL and GABBY are dancing. The tune is slow and romantic. They dance holding each other close. The club itself is now quiet as it is late and most of the other people have left.

EXT. NIGHT. OUTSIDE THE NIGHTCLUB.

PHIL and GABBY can be seen leaving the club together and getting into a TAXI.

I/E. NIGHT. BACK IN THE SCRUFFY TOWN CENTRE PUB.

JEZ and BAZ are now drunk. They stagger out of the PUB and meet a GUY on the corner of the STREET. It is obvious that they are buying DRUGS.

JEZ

Come on. Come on. I ain't got all bleeding night.

DRUG PUSHER

You won't get nothin' if you
don't keep your fuckin' voice
down.[Beat]

JEZ

'ere.

Jez pushes some cash into the hand of the pusher and takes the packet offered. Jez and Baz walk quickly away down the street.

INT. NIGHT. IN GABBY'S HOUSE.

As soon as PHIL and GABBY get through the FRONT DOOR he kisses her passionately and he fumbles at her clothes. She pulls away.

GABBY

Not here. [Beat] Give me a
minute.

GABBY goes UPSTAIRS to the BEDROOM. She can be seen entering the bedroom and switching the light on. She opens the door of a WALK-IN CUPBOARD and fumbles around in the dark for a moment. She smiles to herself. Phil walks into the bedroom.

PHIL

I couldn't wait.

He and Gabby go into another passionate kiss and fall onto the bed. Phil disengages himself and gets up and goes to switch the light off.

GABBY

I prefer it with the light on.

Phil smiles.

PHIL

I knew there was something I
really liked about you.[Beat]

They rip at each others clothes and make love passionately.

INT. NIGHT. IN HENRY AND FLICK'S HOUSE.

FLICK is trying to sleep with her back turned to HENRY. He stops reading his BOOK and takes his READING GLASSES off. He switches off the BEDSIDE LIGHT. He tries to embrace Flick.

FLICK

I'm tired.

HENRY

Seems like you're always tired these days.[Beat] Maybe there's something wrong with you.

FLICK

You're the consultant....you tell me.

INT. NIGHT. IN BAZ'S DINGHY, DIRTY FLAT.

JEZ is snorting CRACK through A ROLLED UP PIECE OF PAPER from off a MIRROR. JEZ leans back in his CHAIR.

JEZ

Wow! Man...this is so fuckin' unbelievable.

BAZ copies him by snorting a line.

BAZ

Wait for me man.

JEZ

Hurry or you'll miss the bus.

BAZ

What bus?

JEZ

The purple and orange one that's floating past. With flashing lights being driven by Sarah Nugent....and she's naked.

BAZ

Who the hell is Sarah Nugent?

JEZ

A girl I had a crush on in school. She was thirteen at the time.

BAZ

Fuckin' pervert.

INT. DAY. IN REBECCA AND PHIL'S HOUSE.

It is breakfast time. Phil is drinking coffee. Rebecca walks into the kitchen in a dressing gown.

REBECCA

What time did you get in last night?

PHIL
Pretty late. We had an emergency.

REBECCA
Of course you did.[Beat] Funny
how emergencies always seem to
happen at the end of your shift.

PHIL
Sods Law I suppose.[Beat]

REBECCA
Look...why don't you stop playing
games? You were with her last
night, weren't you?

PHIL
Who?

REBECCA
You know damn well who.

PHIL
Don't be silly darling....

REBECCA
Do not bullshit me Phil. I
know.[Beat] You've been seen
together.[Beat] So....this is
what is going to happen....

PHIL
Since when did you call the
shots?

REBECCA
Since now.[Beat] Give her up and
you will be entitled to your
share of what Cecilia has left
me.[Beat] Otherwise you won't get
much at all.

PHIL
I'll still be entitled to half.

REBECCA
That I doubt. I've taken legal
advice. You see you're not the
only one who makes plans for the
future. My lawyer tells me that
as we have no dependents and with
your history of domestic
violence....which is provable by
the way.....and your extra-
marital affairs....

PHIL
Which aren't.....

REBECCA

And the fact that I can afford the best divorce barrister in the country...and you can't....there's a good chance you won't get your hands on a penny of Aunt Cecy's money.

Phil is speechless for once.

REBECCA (CONT'D)

So here's the deal. You stop all your affairs. Now. Because if I get to hear of even one more incidence.....I will divorce you and take you to the cleaners financially.[Beat] You'll be as poor as the penniless medical student you were when I met you.

PHIL

I underestimated you. You're tougher than you look.

REBECCA

And smarter.

PHIL

With a great ass.

REBECCA

That's something else you won't be getting your hands on....at least until you learn to behave.

PHIL

It almost makes the idea of being good seem exciting.

REBECCA

Your choice.

Rebecca walks out of the kitchen.

INT. DAY. IN GABBY'S HOUSE.

GABBY is getting ready to go to work. She wears her NURSES UNIFORM. JEZ is slumped on the COUCH in front of the TV. He looks as if he hasn't slept all night.

GABBY

Where the hell were you last night?

JEZ

Here and there.

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GABBY
With your mates I
s'pose....getting stoned.

JEZ
As if.[Beat] What time did you
get in?

GABBY
What's it to you?

JEZ
I care about you, don't I?

GABBY
Do you?

JEZ
Course.

GABBY
Sod off, Jez.

She puts on her COAT and walks out. Jez carries on watching TV. He is not in the least upset about what Gabby has just said as if this is a daily occurrence.

INT. DAY. IN DOROTHEA AND WILLIAM'S HOUSE. IN THE BEDROOM.

DOROTHEA and WILLIAM are in BED. William gets up and puts his DRESSING GOWN on. Dorothea opens one eye.

DOROTHEA
What are you doing?

WILLIAM
Going to make tea.....and toast.

DOROTHEA
Well don't set the kitchen on
fire.

WILLIAM
I'll try my best.

William walks out of the bedroom and into the TOILET. He can be clearly heard PEEING into the toilet. Dorothea looks appalled and pulls the DUVET over her head.

INT. DAY. IN DOROTHEA AND WILLIAM'S HOUSE. IN THE KITCHEN.

WILLIAM fills the KETTLE with water and plugs it in. He puts BREAD under the GRILL. He lets the DOG out into the GARDEN and switches the RADIO on. It is a CLASSICAL MUSIC station and William is immediately in ecstasy. He is obviously a classical music fan.

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He makes the tea and wanders through into the lounge where he switches on another radio tuned in to the same station with the volume turned up. Up in the bedroom Dorothea can hear the music clearly and rolls her eyes and shakes her head as if she knows what is about to happen. She gets up and puts on her dressing gown. Back in the kitchen the dog has come back in and there is MUD everywhere. It has obviously been raining heavily during the night. The kitchen is full of SMOKE. The music from the lounge is at ear splitting volume now. Suddenly the SMOKE ALARM in the kitchen goes off adding to the cacophony of noise. Dorothea walks into the lounge and puts her hands over her ears. She has a murderous look on her face. William is completely oblivious to the chaos. The dog is running around and barking.

INT. DAY. IN A CITY PUB.

The HORSE RACING is on a WIDESCREEN TV in the corner of the BAR. EDDY is sitting by the bar and looking happy.

JOE
Told you your luck would change.
How much have you made?

EDDY
Dunno. A few hundred.

JOE
Not bad.

The voice of the RACING COMMENTATOR can be heard on the TV.

T.V. COMMENTATOR
And we've just heard that 'Just
my luck'...the winner of the 2.30
at Kempton Park has been
disqualified and officially
placed last.....

Eddy looks stunned and rips his betting slip up.

JOE
'Just my luck'. Not your day,
Eddy boy.

EDDY
Which day is? [Beat]

JOE
A man with your intellect should
be doing a proper job....I don't
know why you stick with that
Private Eye malarkey.

EDDY
'Cause it's what I do....and I
like it.

JOE
I like Naomi Campbell...but we
can't have everything.

Beryl gives Joe a dirty look.

EDDY
I'll get a break soon.

JOE
That's what the man said as he
fell off the roof when he was
teaching his dog to pee in the
gutter.

Joe grins. Eddy doesn't.

EDDY
Hilarious.

INT. DAY. IN THE HOSPITAL. THE STAFF ROOM.

GABBY is drinking COFFEE when PHIL walks in. They are
alone.

GABBY
Hello

PHIL
Hi [Beat] And the angel Gabriel
said unto the Lord Stevens...come
unto me...and he came.....about
five times last night if I
remember rightly.

GABBY
I thought it was four times. You
must have faked the last one.

PHIL
Like you, you mean.

GABBY
I didn't need to fake it.

PHIL
No woman ever has with me.

They smile at each other.[Beat]

GABBY
Did you get my mobile number?

Phil nods.

GABBY (CONT'D)
Are you gonna call me?

PHIL
I'll think about it.

GABBY
Don't leave it too long.

PHIL
How long would that be?

They smile at each other. Phil approaches Gabby but veers off in another direction as JULIA walks into the room. She is slightly out of breath. There is a brief pause while JULIA takes in the situation.

JULIA
Multiple RTA just arrived at A
and E. All hands on deck. [Beat]
Now!

Julia goes out.

GABBY
Coming.

Phil pats Gabby's bum as she walks past him.

PHIL
That's my girl.

Gabby smiles. The two of them run out of the room.

INT. DAY. IN GABBY'S HOUSE.

Jez is still sitting in front of the TV. The room light is still on. In fact everything looks like it did the night before except Jez is alone now. He looks like he has been up all night. He doesn't watch the TV but stares into space. He is smoking a spliff.

FLASHBACK

INT. DAY. IN THE HOSPITAL. ON A SIDE-WARD.

JEZ is dressed in a MALE NURSES UNIFORM. A GIRL of about eight is in bed. PHIL and JULIA are there. Phil is looking at the MEDICAL RECORDS. Phil speaks to Jez.

PHIL
She's due for her BCG
vaccination.[Beat]

Phil's BLEEPER goes off. He cancels it.

PHIL (CONT'D)
Get on with it Jez, will you?

JEZ
OK.

Jez picks up a PHIAL of VACCINE and checks the dosage.

PHIL
It's fine.

JEZ
But doesn't it have to be...?

PHIL
Are you questioning my judgement,
nurse? [Beat] I said...it's fine.

Phil looks daggers at Jez. They are obviously not the best of friends. It would appear that this scenario has happened before.

JEZ
OK.

PHIL
Got to go.

Phil walks out. Jez prepares the vaccination. He looks at Julia.

JEZ
Who are us lesser mortals to
question our superiors?

Julia smiles at him almost sympathetically. Jez speaks the next line very quietly.

JEZ (CONT'D)
Who the fuck does he think he is?

Julia shrugs but her smile fades. Jez gives the vaccination. Julia supports the patient.

JEZ (CONT'D)
Be very brave for me now....just
a scratch for a second. OK?

The child nods her head and tries to smile.

END OF FLASHBACK.

INT. DAY. IN PHIL'S CAR.

PHIL is giving FLICK a lift after work. Flick is dressed in a nurse's uniform. Phil is driving.

PHIL
How's Henry?

FLICK
The same.[Beat] Nothing changes.
Unfortunately. How's Rebecca? She
enjoying her week off?

PHIL
How should I know?

They drive on in silence.

FLICK
What's going on, Phil?

PHIL
What d'you mean?

FLICK
Do not play the innocent with me.
I haven't seen you for weeks.

PHIL
You're seeing me now, aren't you?

Flick runs her fingers through her hair. She is getting angry and frustrated.

FLICK
Oh, for Christ's sake.[Beat] We
haven't slept together for two
weeks.[Beat]

PHIL
I'd been meaning to talk to you
about that.

FLICK
And don't try giving me the brush
off treatment. [Beat] I stick
like a limpet.

PHIL
And I've got the scars to prove
it.[Beat]We're going to have to
cool things...at least for the
time being.

Flick puts her hand on his thigh.

FLICK
Why?[Beat] I need you.

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He removes her hand and puts it back in her lap.

PHIL

And I need you too....but you know why.....Rebecca has threatened to cut me off without a penny if we don't stop it.

FLICK

I didn't think she cared.

PHIL

Neither did I.[Beat] Does Henry know?

FLICK

Don't be silly. All Henry is interested in is golf, work and the twins. In that order.

PHIL

Where do you come in the pecking order?

FLICK

Fifth....behind the dog.

PHIL

Poor you.

FLICK

How long do we have to cool it for?

PHIL

Give me time to work on Rebecca, She'll come round.

FLICK

And what happens if Rebecca doesn't 'come round' this time?

PHIL

She will. She still loves me like crazy.

FLICK

You are a total bastard.

PHIL

It's all part of my magnetic personality...didn't you know?

Phil smiles. Flick doesn't.

INT. DAY. IN THE SOLICITORS OFFICE.

The solicitor, MISTER BARON, sits behind a DESK. DOROTHEA, WILLIAM, HENRY, FLICK, REBECCA and PHIL are all present.

MR BARON

Good morning and welcome. Thank you all for coming this morning to the reading of Cecilia's will. May I take this opportunity to comment that this formal reading is now deemed unnecessary in law. I could have forwarded details of the will to each and everyone of you separately.....but it was left as a strict stipulation in the will itself that I perform a formal reading in front of the persons here present. She was a stickler for her protocol, wasn't she? [Beat] Any questions so far?

PHIL

Yes....how long is this going to take? I've got to be back in the hospital in half an hour.

HENRY

That goes for me as well....sorry.

MR BARON

In that case.....let us press on.

He clears his throat.

MR BARON (CONT'D)

This is the last will and testament of the late Mrs Cecilia Hardwick.....known as Aunt Cecy to us all.....

Mr Baron smiles at his audience who do not smile back and look impatient to hear what the will contains.

MR BARON (CONT'D)

My property known as The Grange I do hereby.....oh....I forgot to mention that she of course was of sound mind.....

WILLIAM

No one sounder. Made the rest of us look like jibbering idiots.

There is no response from the others apart from Dorothea who gives William a nudge and a withering look.

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MR BARON

That's true.[Beat] Aunt Cecy being of sound mind I mean...I didn't mean to imply that the rest of you were....

DOROTHEA

Just get on with it.

MR BARON

Of course.

INT. DAY. IN THE HOSPITAL. A CORRIDOR.

An unidentified NURSE can be seen going into a room marked 'PHARMACY' on the DOOR. She opens a CUPBOARD. She freezes for a moment as she hears VOICES outside. The voices trail off as the people move away. She rifles through the DRUGS until she finds what she is looking for and hurriedly puts several PACKETS AND PHIALS into her pocket. She closes the door of the cupboard. She opens the door of the pharmacy and has a quick look down the corridor to make sure the coast is clear and she leaves the room hurriedly.

INT. DAY. BACK IN THE SOLICITORS OFFICE.

The WILL reading is over and everyone has now left apart from REBECCA and MR. BARON.

REBECCA

Can I have a word?

MR BARON

Of course...I'll get my secretary to make you an appointment....

REBECCA

It is rather urgent.[Beat]

Mr Baron checks his watch.

MR BARON

Well....I'm sure I can spare five minutes....as it's you.

Rebecca smiles.

MR BARON (CONT'D)

Would you like some coffee?

REBECCA

No...I'm fine. I'll get straight to the point.[Beat]

Rebecca takes a deep breath. She is obviously finding this difficult.

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REBECCA (CONT'D)

Phil..my husband....is having an affair.

MR BARON

I'm sorry....

REBECCA

Don't be. It's nothing new.[Beat] The difference now of course is that I don't have to put up with it any more...[Beat] I've told Phil that he is on his last chance and he's promised to give up his womanising and he's agreed.[Beat] The only problem is I don't believe him. [Beat]

MR BARON

I'm not sure what I can do.....

REBECCA

I want you to find a private detective...or whatever these people are called and I want my husband watched.....[Beat] I presume that you do have contacts?

MR BARON

Not really...[Beat] Clients usually make their own arrangements.

REBECCA

Do they? [Beat] But I'm not an ordinary client now, am I? Unless all your clients are worth five million?

MR BARON

No...they're definitely not.[Beat] All I can say....is that, are you sure you want to go down this road?

REBECCA

I want the truth. Rumours have been rife about Phil's women for years but I've never had proof. And if I'm going to divorce him...I want to know....

MR BARON

Very well.[Beat] Some of my associates have contacts ...shall we say...in that area. I'll get a phone number for you.

(MORE)

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MR BARON (CONT'D)

But this isn't my territory I'm afraid....I cannot be seen to be getting professionally involvedso you'll have to do the so-called spade work yourself. Sorry about that.

REBECCA

That's fine. I'm used to doing things for myself. Being married to Phil it's the only way to be.

MR BARON

I'll be in touch.

Rebecca smiles and stands up and walks out of the office.

INT. DAY. IN THE HOSPITAL. THE STAFF ROOM.

PHIL and GABBY are there and also two other NURSES. Phil and Gabby exchange glances. The two other nurses walk out of the room. PHIL puts his fingers to his lips to tell GABBY not to speak. He gestures to her with his finger to tell her to follow him. Phil checks outside the room to make sure the coast is clear. Gabby follows him. They walk into a SMALL ROOM that is obviously a STORE ROOM. Phil locks the door. They kiss passionately and fumble at one another's clothing and have rough sex standing up against the wall.

EXT. DAY. ON THE GOLF COURSE.

WILLIAM, HENRY and GERALD are playing golf. Gerald and Henry are walking together.

GERALD

Bad news about Cecy not leaving you much in the will.

HENRY

She gave us the house a few years ago and Becky was always her favourite.

GERALD

So, no hard feelings?

HENRY

None at all....at least, not from me.[Beat]

GERALD

How is Felicity?

HENRY

Pretty well you know. Run off her feet with work and the kids.[Beat] Always tired.

GERALD

You sure it's work and the kids that are responsible?

HENRY

How d'you mean?

GERALD

Sorry to be the bearer of bad news old man...but there's a rumour going round that she's playing away from home...and has been for quite some time by all accounts.

Henry stops walking.

HENRY

Felicity is a beautiful woman. If half the rumours were true she wouldn't have time to eat..never mind sleep.

GERALD

From what I hear she doesn't do much sleeping....

HENRY

Maybe you're talking to the wrong people.

Henry walks away. Gerald looks bemused.

INT. DAY. IN THE SCRUFFY TOWN CENTRE PUB.

JEZ sits alone at a TABLE, nurses his PINT and thinks back.

FLASHBACK

INT. DAY. IN A LARGE OFFICE.

At a meeting of the MEDICAL PRACTITIONERS DISCIPLINARY TRIBUNAL. Present are WILLIAM [Chairperson], a Deputy Chair and four other members [3 doctors and one other]....in this case the three doctors are HENRY,FLICK and REBECCA and JULIA is the 'other' on the panel. WILLIAM is summing up. They sit at a 'top' table with JEZ at a table a few feet away. PHIL is sitting apart.

WILLIAM

...and so it is the considered decision of this Medical Disciplinary Tribunal that Doctor Phillip Stevens is found not to be in breach of conduct which is likely to have endangered life unnecessarily. Nurse Jeremy Cooper.....it is not for us sitting here today to reprimand or discipline you in any way as that is not within the remit of this tribunal. You will have to answer to your own nursing disciplinary body.

JEZ jumps to his feet.

JEZ

Call this justice? It's a bloody joke....that's what it is. It's a stitch up. You bastards always stick together [Beat]

He points at JULIA

JEZ (CONT'D)

And she's a bloody liar. She knows that he....

JEZ points at PHIL

JEZ (CONT'D)

....he told me to give that dose. She was there and she changed the records later....she should be in court not me.

WILLIAM

There is no evidence to suggest that the medical records were tampered with in any way...

JEZ

Don't be bloody stupid.....course there ain't no evidence . What d'you expect her to do...sign it and leave a DNA sample?

WILLIAM

Nurse Morton has an exemplary professional record so.....

JEZ

I bet she does. She's in your club and you always close ranks when there's a problem.

(MORE)

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JEZ (CONT'D)

She's probably shagging him like most of the other nurses in this hospital.....

WILLIAM

Security!

Two SECURITY MEN IN UNIFORM arrive and grab Jez. He shouts and struggles as they try to manhandle him out of the room.

JEZ

It's not fucking fair...it's a fucking stitch up...I'll get my own back one of these days...you just wait and see.....you better watch your backs from now on you bastards....get off me ...leave me alone...what's happened to free speech in this fucking country...they're all fucking liars...

The Security men hustle Jez out of the room. There is a moments silence and then everyone starts to stand up and file out of the room.

END OF FLASHBACK.

Jez finishes his pint and walks out of the pub.

INT. DAY. THE WAITING ROOM. EDDY BOYLE'S OFFICE.

This is a DELAPIDATED OFFICE SPACE. A SECRETARY sits in the corner and TYPES something onto a CLAPPED OUT COMPUTER. THE DECOR and the SECRETARY look 'cheap'. The secretary CHEWS GUM and smiles once at Rebecca who sits in the corner of the room looking distinctly out of place. A BUZZER sounds on the DESK. The secretary presses a BUTTON.

SECRETARY

Yeah.[Beat]

She speaks to Rebecca.

SECRETARY (CONT'D)

Mr Boyle will see you now...it's through there.

She indicates a DOOR...which is obviously through to another OFFICE. Rebecca stands up.

REBECCA

Thank you.

Rebecca walks in to the office.

INT. DAY. IN EDDY BOYLE'S OFFICE.

This OFFICE is as RUN-DOWN and OLD FASHIONED as the outer room. The CARPET is STAINED and THREADBARE and the WALLPAPER hasn't been changed since the seventies at least. EDDY BOYLE stands at a WINDOW looking out on the street. EDDY looks 'world-weary' and has a rather cynical attitude to life. When REBECCA enters the room he walks over to meet her.

EDDY
Doctor Stevens?

REBECCA
Yes.

They shake hands.

EDDY
Glad to meet you. I'm Eddy Boyle.

REBECCA
Hello.

EDDY
Please...take a seat.

Rebecca looks at the proffered seat in front of the desk and just manages not to wipe it before she sits down. She gives Eddy a dry smile.

EDDY (CONT'D)
Sorry about the decor in here. I know it looks like it hasn't been touched since God was a boy....but then I guess we all have to start somewhere.

REBECCA
Start? Are you a new boy?

EDDY
Sort of. I was a cop for twenty years....so I've got a lot of experience.

There is an instant mutual attraction between Eddy and Rebecca and this last statement hangs in the air as if it has a double meaning.

REBECCA
Why did you leave the police?

EDDY
How long have you got? [Beat]
Shall we say I had a disagreement with the chief constable about police procedure.

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REBECCA
What sort of disagreement?

EDDY
I'm old fashioned...

REBECCA
I would never have guessed.

EDDY
You see....you might not believe
this...but I'm straight...

REBECCA
Id find it impossible to believe
otherwise.

She smiles at him. There is double meaning in her last
remark.

EDDY
I was one of a dying breed...an
honest cop. I know....I should be
in a museum somewhere....

Rebecca looks pointedly around the room. Eddy smiles.

EDDY (CONT'D)
So when I found out the chief
constable was on the take I
rearranged his nose....personally
I thought it was an
improvement....so I had the
choice of going quietly
or.....you can imagine the
rest.....

REBECCA
Is that how you settle all
arguments?

EDDY
Only occasionally. I only
rearrange the noses of those who
get up mine.....

REBECCA
I'm relieved to hear that.

EDDY
I'm sure corruption is the
furthest thing from your mind.

Rebecca raises her eyebrows.

REBECCA
Let's say I've had my moments.



Eddy laughs.

EDDY

And I make it a rule never to rearrange noses as pretty as yours.

REBECCA

Whatever happened to feminism?

EDDY

Never heard of it and couldn't spell it anyway. I told you I should be in a museum.

REBECCA

You're not old fashioned...more like prehistoric.

Eddy smiles again.

EDDY

It's been said before.[Beat] What can I do for you? I presume you haven't come here to admire my salubrious surroundings?

REBECCA

It's my husband. I think he's being unfaithful. So I want him followed.

EDDY

To see if he's playing hide the sausage with the ladies?

REBECCA

Yes....something like that. Your language is more colourful than your wallpaper, Mister Boyle.

EDDY

That wouldn't exactly be difficult now would it, Doctor Stevens? [Beat] And the name's Eddy.

They smile at each other again. There is obviously a mutual attraction.

INT. DAY. IN THE HOSPITAL. IN THE STAFF ROOM.

Phil sits alone in the staff room. He is watching the 'shower scene' from Hitchcock's 'Psycho' on his iPod. When the Janet Leigh character is stabbed he smiles to himself. The music can be heard. He appears to be sexually turned on by the sight of the murder.

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INT. DAY. IN GABBY'S HOUSE.

JEZ is sitting on the COUCH in front of the TV as usual. GABBY walks in. She is still dressed in her nurses uniform and has obviously just finished work. She ignores Jez and puts the kettle on. She walks back into the lounge.

JEZ
I've heard

GABBY
About what?

JEZ
About you

GABBY
What about me?

JEZ
That you're shagging that bloke.

GABBY
Then you've heard wrong.

JEZ
Don't lie to me you bitch.
You've been seen together. I've
been told. [Beat] For Christ's
sake.....and with him of all
fucking people.[Beat]

GABBY
It's because of who he is that
I'm doing it.

JEZ
Yeah? A taste of the high life is
it? How the other half love?
[Beat] You....you're disgustin'.

GABBY
And you're not I s'pose? Look at
you for Christ's sake.

JEZ
You doin' what you wanna do is
one thing.....but doing it with
him of all people...

Jez gets to his feet and sways.

JEZ (CONT'D)
I could fuckin' kill you, you
cow.

GABBY

Don't you dare touch me you
bastard.[Beat] And sit down
before you fall down.

Jez crumples back onto the couch in a heap.

GABBY (CONT'D)

I have my reasons why it's him.
[Beat] You used to be good with a
camera at one time didn't you?

JEZ

What the fuck has that got to do
with anything?

GABBY

A lot if you want a better
life.[Beat] I got a plan. Are you
listening?

JEZ

Might as well.

He gestures to the TV

JEZ (CONT'D)

This is a repeat anyway.[Beat] Go
ahead and dazzle me with your
brilliance.

GABBY

I will if you shut the fuck up
for a minute.

Jez shrugs.

INT. DAY. IN PHIL'S CAR.

Phil is driving. Flick is in the passenger seat.

FLICK

It's common knowledge in the
hospital.

PHIL

What is?

FLICK

You know damn well. You and that
nurse are screwing like rabbits.

PHIL

It's simply not true. And
anyway...I don't screw like a
rabbit...I hate that
position...you should know that.

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FLICK
Give her up Phil.

PHIL
I've told you...I don't do things
like that anymore...I can't
jeopardise my inheritance now can
I?

FLICK
You're a lying bastard.[Beat]
When are you going to leave her?

PHIL
I told you I don't know what....

FLICK
When are you going to leave
Rebecca?

PHIL
Look...we're going over the same
ground that we've been over a
hundred times before....

FLICK
If you don't leave her soon I'll
tell her about us.

PHIL
No you won't.

FLICK
And if you don't give up that
tart of a nurse I'll.....

PHIL
You'll what?

FLICK
I'll kill her.

Phil laughs.

PHIL
You're hysterical. You'd never do
it.

FLICK
Wouldn't I? Don't bet on it.

PHIL
It's the 'hell hath no fury' bit
now is it?

Phil laughs.

PHIL (CONT'D)

God...you're melodramatic.[Beat]
Just keep your histrionics for
the bedroom.

FLICK

You of all people should know
what can happen when peoples'
minds are screwed with. You are
inside my head, Phil.[Beat]
You're mine and no-one else is
going to have you. At least not
some slag of a nurse.

PHIL

Don't be ridiculous.[Beat]

Flick whispers.

FLICK

You'll see.

INT. NIGHT. A SMART NIGHTCLUB.

PHIL is sitting at the bar. A VERY ATTRACTIVE WOMAN in her
MID-TWENTIES walks in and stands close by. She is dressed
'to kill'.

CAROL

Is there anyone sitting here?

Phil turns around and sees her. He smiles.

PHIL

You are...I hope.

Carol smiles at him and sits down.

CAROL

Thanks.[Beat]

PHIL

Can I buy you a drink?[Beat]

CAROL

What took you so long?

PHIL

I didn't want you to think I'm a
big bad wolf.

CAROL

I don't. But if you're the big
bad wolf....I must be Red Riding
Hood.

PHIL

In that case I'll have to eat you
all up.

Carol smiles sexily at him.

CAROL

Maybe later.

They smile at each other again.

INT. NIGHT. IN HENRY AND FLICK'S HOUSE.

FLICK is drinking a glass of WINE in the LOUNGE and reading a MAGAZINE. She looks bored stiff. HENRY walks in. He is in SHIRT SLEEVES.

HENRY

Jemima wouldn't go to sleep until
I read her the story of Jemima
Puddle-duck....again. Poor thing
thinks she was named after a
duck.[Beat] Must run in the
family....for years I thought I
was named after one of the trains
in Thomas the Tank Engine.

Henry smiles. Flick is impassive.

HENRY (CONT'D)

Any wine left in that bottle?

Flick doesn't answer and carries on staring at the magazine. There is a long silence. Henry pours himself a glass of wine but doesn't sit down.

HENRY (CONT'D)

I played golf with Gerald the
other day.

No reaction from Flick.

HENRY (CONT'D)

He told me that the word on the
street, so to speak, is that you
are having an affair.[Beat]

Flick looks up at Henry eventually and gazes at him blankly.

FLICK

Gerald always was full of shit.

HENRY

Absolutely right. That's what I
thought.[Beat] So...it isn't
true?

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FLICK
How could I possibly have an affair without you noticing?

HENRY
Good point.

Flick gives him a false smile and stands up.

FLICK
I'm going to bed.

HENRY
I'll be up in a minute.

FLICK
Don't rush your wine. It'll give you heartburn...

HENRY
Thanks. It's nice to know someone cares.

Flick turns away and walks out of the room. Henry sits down with a groan and stretches. He smiles to himself and picks up a golf magazine and starts reading.

INT. NIGHT. BACK IN THE SMART NIGHTCLUB.

PHIL
You see there is a muscle group round about here...

CAROL sits with her LEGS CROSSED on a BAR STOOL with a lot of leg showing because she wears a SHORT SKIRT. Phil points to her KNEE without quite touching it.

PHIL (CONT'D)
And if it is put under great stress then the ligament can tear. Very painful and takes a long time to heal even after an op.[beat] It's a common injury amongst football players.

CAROL
What about the muscle groups just here?

She indicates her exposed thigh.

PHIL
Ah! Now that is a completely different ball game...because those muscles have to be very toned and they stretch all the way up to.....

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He indicates with his finger where they reach. Carol smiles.

CAROL
Does that only apply to football players?

PHIL
No. It applies to anybody who is involved in a lot of physical activity.

Carol smiles.

CAROL
Like me.

PHIL
You didn't tell me you played football.

CAROL
I don't. [Beat] But I do work out a lot.

PHIL
In the gym?

CAROL
No...that's boring. There are more pleasurable ways of keeping fit.

She smiles at him and Phil smiles back.

PHIL
I don't think Grandma would approve of Little Red Riding Hood's behaviour.

CAROL
Then screw Grandma.[Beat] In my nursery rhyme Little Red Riding Hood swallows the big bad wolf in one gulp.

PHIL
I don't think I know that version.

CAROL
I'll give you a private demonstration of how it works...back at my place.

They smile at each other again.

INT. NIGHT. IN THE SCRUFFY TOWN CENTRE PUB.

JEZ and BAZ are sitting at a table and drinking. They are both pretty drunk, as usual.

JEZ

I found out she's having it off with another bloke.

BAZ

Christ.

JEZ

And not just any bloke. The one who stitched me up when I got kicked out last year.

BAZ

That makes it even bloody worse.

JEZ

Tell me about it.[Beat] When I think of what they must get up to.....

BAZ

Don't think about it. It'll do yer head in.

JEZ

I feel like killing the fuckin' bitch.

BAZ

Yeah.

JEZ

She deserves to die.

BAZ

You don't really mean that...

JEZ

I bloody do. I mean...shagging that twat of all fuckin' people. I'd like to beat her fuckin' brains out.

Jez picks up a PACKET OF CIGARETTES and crushes them in his fist.

BAZ

For fucks sake! Those are me fuckin' snouts! Kill her if you wanna...but leave me fuckin' fags out of it. I can't afford no more.

Baz tries to straighten out his cigarette packet. He pulls a cigarette out of the packet and holds it up. It is crushed beyond repair. Baz looks daggers at Jez who just shrugs and has another drink from his pint.

INT. DAY. IN THE HOSPITAL. ON THE WARD.

MRS WARBURTON is putting her COAT on and getting ready to leave. JULIA and GABBY are assisting her.

PHIL
You're leaving us, Mrs Warburton?

MRS WARBURTON
Unfortunately.

PHIL
Don't be like that. We like to see our patients leave with a smile.

Mrs Warburton is not smiling.

MRS WARBURTON
What have I got to look forward to?

Phil turns to Julia and Gabby.

PHIL
Has transport been arranged?

MRS WARBURTON
My old man is outside having a smoke. He won't come in here...he hates hospitals. He says there's a smell of death about these places.

PHIL
Not true in your case.

MRS WARBURTON
No.[Beat] After five minutes of being home it'll be ...Doris make the tea...Doris, is me shirt ironed for tomorrer?....and I'll wish I was back 'ere for the peace and quiet.[Beat] Thank you doctor....thanks to you nurses...it's nice to know that somebody cares about you in this fucked-up world.

Gabby tries not to laugh at Mrs Warburton's choice of words. Mrs Warburton walks slowly away.

JULIA
Can I have a word with you,
doctor....in private?

Julia walks away.

PHIL
Why not?

He speaks to Gabby quietly.

PHIL (CONT'D)
I'll see you later.

Gabby smiles. Phil follows Julia into an unoccupied side-ward. Gabby watches them go and wonders what it could be about.

INT. DAY. IN THE HOSPITAL. ON ANOTHER WARD.

REBECCA is dressed in a WHITE COAT with a STETHOSCOPE around her neck. Her MOBILE rings. She reaches for her BLEEPER and then realises it is an incoming text on her mobile. She checks the message. It is from EDDY BOYLE and reads 'THE WOLF DIDN'T BITE. RING ME' Rebecca smiles, puts her mobile away and walks on with a spring in her step.

INT. DAY. IN THE HOSPITAL. IN AN EMPTY SIDE-WARD.

PHIL and JULIA are having what looks to be a heated discussion but what they are talking about cannot be heard. GABBY passes and watches them for a moment through the window of the side-ward. Julia sees her and stops talking. Gabby puts her head down and walks on.

INT. DAY. IN EDDY BOYLE'S OFFICE.

EDDY is sitting with his FEET up on his DESK and looking at a PHOTOGRAPH OF PHIL. He puts the photo on the desk and walks to the window and looks out on a typical city street scene. Perhaps it is raining. He is deep in thought. He walks over to the TELEPHONE LAND-LINE which is on his desk and dials a number. Only Eddy's side of the conversation can be heard.

EDDY
Hello...put me through to
Detective Inspector Paddy Ryan's
office.[Beat] Paddy? It's Eddy.
(MORE)

EDDY (CONT'D)

[Beat] Yeah....not so bad you know...how's yourself?[Beat] Booming ...I've got to fight them off with a stick...that doesn't run to my love life unfortunately..[Beat] Paddy I need a favour...I've got a guy that I want checked out...I'm sure I've seen him somewhere before. Yeah..it's a feeling I got in my bones....and it ain't arthritis before you ask.[Beat] I know it's against regs but that's never stopped you before.....I'll fax you his pic.[Beat] I owe you one....OK, I owe you two...but who's counting? [Beat] Thanks.

Eddy rings off.

INT. DAY. IN DOROTHEA AND WILLIAM'S HOUSE. IN THE LOUNGE.

DOROTHEA and REBECCA are drinking COFFEE.

DOROTHEA

Your father is getting worse with every waking hour. And he's retiring in six weeks and I'll have him under my feet all day.

REBECCA

He'll probably play more golf.

DOROTHEA

Every day hopefully.

Rebecca smiles.

REBECCA

Some things don't change.

DOROTHEA

No [Beat] You're looking happy....that definitely makes a change...

REBECCA

I've had some rather good news.

DOROTHEA

About Phil?

Rebecca gives her a 'How do you know?' look.

DOROTHEA (CONT'D)

Don't tell me he's promised to be a good boy from now on.

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REBECCA
Something like that.

DOROTHEA
Wouldn't be anything to do with
your inheritance would it?

REBECCA
Maybe.[Beat]

DOROTHEA
Be very careful my dear. As you
said....some things and some
people don't change...or can't.

REBECCA
I know what I'm doing.

DOROTHEA
I sincerely hope so.

INT. NIGHT. IN GABBY'S HOUSE.

In the BEDROOM, PHIL and GABBY are having passionate sex. The door of the walk-in cupboard is slightly open and the LENS of a CAMCORDER can be seen pointed at the bed.

INT. NIGHT. IN A CITY PUB.

EDDY and REBECCA are sitting at a table in the corner of the bar. Rebecca looks out of place. Eddy looks quite smart for a change.

EDDY
Thought we'd meet here because
we're hardly likely to bump into
anyone you know.

REBECCA
That's true.

EDDY
Bit low-brow for you is it?

REBECCA
Strangely enough Mister Boyle....

EDDY
Eddy....

REBECCA
Eddy....I am not a snob. It
reminds me of one of the pubs we
used to go to as medical
students.

(MORE)

REBECCA (CONT'D)

We always had a great time.[Beat]
What did you want to talk about?
I can't stay long.

Rebecca checks her watch.

EDDY

Your husband.

REBECCA

Who didn't fall for your cunning
plan.

EDDY

No, he didn't.

REBECCA

You sound almost sorry.

EDDY

There's a bit more to it than
that I'm afraid. How long have
you known your husband?

REBECCA

Nearly four years. But what has
that got to do with anything?

EDDY

A lot I think. You see.....

A DRUNK is at the bar and threatening Joe. He is a big man
and is shouting. There is a hush.

DRUNK

Give me another drink.

JOE

You've had enough...go home.

DRUNK

I'll decide when I've had enough
you little bastard.

The drunk takes a swing at Joe and just misses. Eddy looks
across at Beryl who nods at him.

EDDY

Excuse me a moment.

Eddy stands up.

EDDY (CONT'D)

Look.....why don't you be a good
boy and go home? You've had
enough mate.

DRUNK

Who the fuck are you?

EDDY

I'm your guardian angel...sent to save you from yourself....and to help you mend your wicked ways.

DRUNK

What?

Rebecca smiles.

EDDY

Just be a good boy and do as Joe asked you and go home...please.

DRUNK

Fuck you.

The drunk takes a swing at Eddy, which he easily evades and Eddy punches the drunk once in the stomach. He collapses on the floor groaning and semi-conscious. Joe walks out from behind the bar.

JOE

OK...the cabaret's over. Someone carry this sack of shit outside. It's bin day tomorrer.

Two men carry the drunk outside. Eddy sits down.

EDDY

Sorry about that.

REBECCA

That's OK. You didn't rearrange his nose.

EDDY

Not necessary.

Joe walks over with two more drinks for Eddy and Rebecca and puts them on the table.

JOE

On the house.

Eddy nods his thanks.

EDDY

Now ...where were we...?

INT. NIGHT. IN THE HOSPITAL. STAFF ROOM..

JULIA and FLICK are talking.

JULIA

End it now for your own good.

FLICK

I can't.

JULIA

You have to. Look...this is very difficult for me because you're a good friend...and so is Rebecca.

FLICK

She's a cow. He doesn't love her.

JULIA

Phil doesn't love anybody but Phil.

FLICK

He loves me....I know he does.

JULIA

What about Henry....and the kids?

FLICK

They'll cope.

JULIA

He's bad news, Flick....I know from experience.

FLICK

What?

JULIA

Not like that. I know the type.
[Beat] He's no good.

FLICK

You're just jealous because he doesn't fancy you.

JULIA

Don't be ridiculous.[Beat] Give him up before it's too late.

FLICK

Never.

INT. NIGHT. IN A SMART RESTAURANT.

PHIL and REBECCA are sitting at a TABLE.

PHIL

This was unexpected to say the least.

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REBECCA
I'm hungry.....isn't that reason
enough? [Beat]

PHIL
Does this mean that I'm forgiven?

REBECCA
No. It means that I'm starving
and the tagliatelle in here is to
die for.

PHIL
Somehow I don't quite believe
you.

REBECCA
Now you know how it feels then
don't you?

Rebecca examines the menu as Phil smiles across the table
at her.

INT. NIGHT. IN GABBY'S HOUSE.

JEZ sits alone in front of the TV eating a piece of PIZZA
from out of a CARDBOARD BOX. He sips from a CAN OF LAGER.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE.

REBECCA and PHIL have just got in after their restaurant
meal.

PHIL
Fancy a nightcap?

REBECCA
Why not? [Beat] Cognac.

PHIL
Coming up.[Beat]

Phil prepares the drinks.

PHIL (CONT'D)
Remember when we used to be
involved with that am-dram group?

REBECCA
Now you're going back.

PHIL
Only three years.

REBECCA
Is that all? Seems like a
lifetime.

PHIL
That's where we met.

REBECCA
That's what I mean.

Phil laughs humourlessly.

PHIL
Ha ha.[Beat] You remember what we
used to do?

He walks over to Rebecca and gives her the drink.

REBECCA
Don't get carried away. It was
only taglietelle tonight...

PHIL
Remember how we used to get the
scripts and act out some of the
most famous murder scenes from
the movies?

REBECCA
When you fall in love you do all
sorts of crazy things...like
getting married for instance.
I didn't know then that you don't
have to act to play a sociopath
convincingly.

Phil is half 'acting' with this next line.

PHIL
That really hurts.

Rebecca laughs again.

REBECCA
That was so hammy.

PHIL
And d'you remember that we used
to film things....

REBECCA
You can forget that...I haven't
got the figure for it anymore.

PHIL
I'll be the judge of that....but
I didn't mean that either...

REBECCA

You mean re-establish a common interest apart from talking gall bladders and hysterectomies?

PHIL

Why not?

REBECCA

It's a novel idea... I have a feeling that it wouldn't catch on as advice for the troubled marriage.....'having trouble with your wife....I've got the solution to all your problems....stab her to death by re-enacting the shower scene from Psycho'.

PHIL

Well...now you put it that way...

REBECCA

Or maybe that's what you're planning for me.....

PHIL

Now who's being melodramatic? And if I did have plans along those lines....would I really tell you about it?

REBECCA

Could be a double bluff.

PHIL

It could be....but then your woman's intuition would see right through it ...wouldn't it?

REBECCA

Of course.

Phil smiles. Rebecca sips her drink without taking her eyes off him.

INT. NIGHT. IN THE HOSPITAL STAFF ROOM.

JULIA sits alone in the staff room. She opens her HANDBAG and extracts some LETTERS. They are clearly addressed to DOCTOR PHILLIP STEVENS and have not been opened. Julia opens them one by one and reads them intently while she drinks her coffee.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE. IN THE BEDROOM.

REBECCA and PHIL are in bed making love. Rebecca is on top. They pause in their love making and Rebecca slowly ties Phil's wrists to the head of the bed with lengths of silk/chiffon. Their passion continues with renewed vigour. The CAMCORDER is switched on in the corner of the room.

INT. DAY. IN THE HOSPITAL. ON THE WARD.

PHIL and HENRY 'bump' into each other.

PHIL
Morning Henry.

HENRY
You look like you've been up all night.

PHIL
I have.

HENRY
You can get medication for that you know. I'll give you some if you like.

PHIL
No thanks.

HENRY
They're called anti-Viagra.

PHIL
They don't sound like much fun.

HENRY
They are for the husbands.

Henry walks away and Phil watches him go. Henry turns around.

HENRY (CONT'D)
Oh by the way.....there's a parcel been left for you by courier.

PHIL
Thanks. Is it ticking?

HENRY
I couldn't be that lucky.

Henry walks away down the corridor.

INT. DAY. IN DOROTHEA AND WILLIAM'S HOUSE.

WILLIAM is in the CONSERVATORY spraying his PLANTS with an INSECTICIDE. DOROTHEA sits in the sunshine and wrinkles her nose in disgust.

DOROTHEA

Have you got to do that in here?

WILLIAM

This is where the plants are you see. No good spraying the carpet with insecticide.

DOROTHEA

I thought that was what you were doing.[Beat] Well, I don't like it.

WILLIAM

Frankly my dear.....I don't give a toss. Remember that film Gone with the.....er....?

DOROTHEA

Wind.

WILLIAM

Sorry.

William waves his hand around behind him.

DOROTHEA

That's the name of the film...Gone with the Wind. And the quote is 'frankly my dear I don't give a damn'.

WILLIAM

Don't you? Neither do I.

Dorothea looks completely exasperated and goes back to reading the paper.

INT. NIGHT.IN REBECCA AND PHIL'S HOUSE.

PHIL is alone. He opens a PARCEL and extracts a DVD and a LETTER. He puts the DVD on to play and he reads the letter. We cannot see what he is reading. The DVD shows PHIL and GABBY having rampant sex in her house. Phil switches the DVD off and sits and looks worried and thoughtful. Phil picks up his MOBILE and dials a number.

INT. NIGHT. IN GABBY'S HOUSE.

GABBY gets a call on her MOBILE. She answers it. Only Gabby's side of the conversation can be heard.

GABBY

Yeah. OK.

She rings off and checks her WATCH. She puts her COAT on and walks out of the house.

EXT. NIGHT. STREET SCENE.

GABBY can be seen walking alone through a run-down area of the city.

INT. NIGHT. IN HENRY AND FLICK'S HOUSE.

FLICK can be seen dialling PHIL's number on her MOBILE. The symbol comes up on the screen that Phil's mobile has been switched off. Flick looks frustrated and pours herself another glass of wine.

EXT. NIGHT. ON THE CANAL BANK.

GABBY walks down the canal bank. The lighting is very poor here. She reaches a BRIDGE which goes over the canal. Someone is standing in the shadows who reveal themselves as Gabby approaches. Gabby notices the figure and looks frightened but before she has time to react she is pulled under the bridge and is violently attacked. She manages to let out one short scream. She is brutally beaten to death with a baseball bat. Afterwards, her attacker listens for a moment. All is silent. The attacker moves away down the canal bank keeping to the shadows as much as possible.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE.

The DOOR BELL rings. PHIL answers the door. FLICK is there.

PHIL

What the hell are you doing here?

Flick is pretty drunk. She pushes past Phil and walks into the lounge.

FLICK

I've come to see you. I haven't seen you for weeks. I've missed you.

PHIL

I've told you before...it's over.

REBECCA walks in to the room.

REBECCA
Hello Felicity. How nice to see
you.

FLICK
Is it? I've come to tell you that
Phil and I are having an
affair.....

REBECCA
Tell me something I didn't know.

PHIL
We had an affair. Past tense.

FLICK
You can't do this to me. You love
me.

PHIL
Did I ever say that?

FLICK
Not in so many words

PHIL
Well then?[Beat] Look...it was
fun while it lasted....and now
it's over. No hard feelings, eh?

FLICK
But...I love you.

PHIL
I'm sorry but you'll have to get
over it.

FLICK
You heartless bastard.

REBECCA
I agree. But that's Phil. And you
know what they say about leopards
not changing their spots.

FLICK
But it's not fair. It's not
right.

PHIL
Whoever told you that life was
fair?[Beat]

REBECCA

Better all round if you go back
to your husband. Henry loves you,
you know.

FLICK

Maybe I don't love him.[Beat]

She points at Phil

FLICK (CONT'D)

You're right, he won't
change....and you're still going
to trust him?

REBECCA

Ah well....you see....now I've
got something else that you will
never have and it's called money.
Serious money. Something that is
more important to Phil than any
woman. And he knows if he steps
out of line once more he won't
see a penny of it.

FLICK

So you're buying his loyalty?

REBECCA

If you want to put it that way.
But everything has it's
price...didn't you know?

FLICK

God....you two make me sick. You
deserve each other. But it isn't
the last you'll hear of
this....you can count on it.

Flick storms out and slams the door. Phil speaks quietly.

PHIL

Thanks for dropping round.

Rebecca looks at Phil blankly and walks into the other
room.

EXT. DAY. ON THE CANAL BANK.

A MAN is walking his DOG down the CANAL BANK. The dog finds
something in the undergrowth and scratches at the ground.

MAN

What have you got there?

The man goes to investigate. He discovers GABBY'S BODY.

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MAN (CONT'D)

Christ!

I/E. DAY. OUTSIDE GABBY'S HOUSE/ IN THE LOUNGE.

JEZ is sitting in the LOUNGE watching the TV as usual. A POLICE CAR pulls up outside the house. Jez sees it and immediately picks up his STASH OF CANNABIS and hides it in a DRAWER. He then thinks better of it and takes it out of the drawer. He pulls the corner of the CARPET back and removes a loose FLOORBOARD. He hides the drugs and replaces the floorboard and carpet just as the police knock on the door. Jez tries to pull himself together as he walks to the door and opens it. DETECTIVE INSPECTOR PADDY RYAN and DETECTIVE SERGEANT SUSAN WESTON are standing there.

D.S.WESTON

Mister Jeremy Cooper?

Jez nods his head.

D.S.WESTON (CONT'D)

Can we come in for a minute please sir?

JEZ

What's it about?

D.S.WESTON

You are married to a Mrs Gabrielle Cooper?

Jez nods his head.

JEZ

What's happened to her? Is she OK?

D.S.WESTON

It will be easier if we can come in for a moment.

Jez stands back and the police walk in. D.S. Weston sniffs the air and exchanges glances with D.I.Paddy Ryan.

INT. DAY. IN THE HOSPITAL. ON THE WARD.

The PHONE rings at the NURSES STATION. JULIA and REBECCA are standing there. JULIA answers it.

JULIA

Saint Mary's.....Ward 9.[Beat] Oh, my God.

Julia looks shocked. Rebecca looks concerned.

JULIA (CONT'D)
 It's the police. They want to
 talk to someone in
 authority.[Beat] Gabby's been
 found dead.

REBECCA
 Gabby? Our Gabby?

Julia nods.

REBECCA (CONT'D)
 Oh Christ.

Rebecca takes the phone.

REBECCA (CONT'D)
 Doctor Rebecca Stevens here. How
 can I help?

INT. DAY. IN GABBY'S HOUSE.

D.S.WESTON is talking to JEZ in the LOUNGE. D.I. PADDY RYAN
 is having a look round the rest of the ground floor.

JEZ
 How can you be sure it's Gabby?

D.S.WESTON
 Her mobile phone was still in her
 pocket.

Jez looks shocked.

D.S.WESTON (CONT'D)
 Can I get you something...a cup
 of tea or.....

Jez shakes his head.

D.S.WESTON (CONT'D)
 Do you feel up to answering a few
 questions?

JEZ
 What sort of questions?

D.S.WESTON
 It looks like your wife was
 killed less than twenty four
 hours ago.....

JEZ
 She was here at tea time.

D.S.WESTON

Where were you last night Mister Cooper?

JEZ

What? You can't...she's my wife for Christ's sake....I love her.

D.S.WESTON

We have to ask to eliminate the obvious.[Beat] Can anyone vouch for your whereabouts last night? [Beat]

JEZ

Yeah. I was with me mate Baz.

D.S.Weston writes in her notebook.

D.S.WESTON

Does he have a last name this Baz?

JEZ

Harper.

D.S.WESTON

Address?

JEZ

Er.....

D.I.PADDY RYAN walks in carrying a BASEBALL BAT. He speaks to Jez.

PADDY RYAN

This yours?

JEZ

Er...yeah.

PADDY RYAN

You don't look the sporty type.

Jez half smiles.

JEZ

I keep it behind the front door...in case we have any unwanted visitors.

PADDY RYAN

Used it recently have you?

JEZ

Never used it.

PADDY RYAN
Then can you explain why there's
blood all over it?

JEZ
What?

PADDY RYAN
You'd better come down to the
station with us. You've got a lot
more questions to answer.

JEZ
But I never.....

D.S.WESTON picks up a navy blue jacket which is on the back
of a chair.

D.S.WESTON
This yours?

Jez nods and stands up. He takes the jacket and follows the
police officers out of the room and the house.

INT. DAY. IN THE HOSPITAL. STAFF ROOM.

PHIL and REBECCA are alone.

REBECCA
God...this is awful...the poor
girl.

PHIL
Terrible.[Beat]

REBECCA
Was she one of your conquests,
Phil?

PHIL
What?

REBECCA
I heard the rumours.

PHIL
If hospital rumours were all
worth a tenner then I'd be lying
on a beach in Barbados.

REBECCA
This isn't funny.

PHIL

Neither is accusing me of murder...if that's what you are doing.[Beat] Anyway..I was with you all last night.

REBECCA

Except for ten minutes.....

PHIL

When I went to get a bottle of wine. You think I could have bought the wine and then driven three miles and killed someone and then driven back and spent the rest of the evening with you?

REBECCA

I don't know what to think.

PHIL

I admit I've done my share of womanising in the past...but that's all over. And I've never been violent...you know that.

REBECCA

Do I?

INT. DAY. IN THE POLICE STATION. INTERVIEW ROOM.

JEZ is sitting at a TABLE opposite D.I.PADDY RYAN and D.S.WESTON.

JEZ

You talk to Baz?

PADDY RYAN

Yeah we did.

JEZ

And?

PADDY RYAN

He says he thinks you were round at his place last night but he can't remember.

JEZ

What?

PADDY RYAN

Apparently you were both so high he can't remember which day of the week it is.

JEZ

We don't do drugs.

D.S.WESTON

Who are you kidding? Your house stinks of weed. And it's well known in the area that you are a habitual user.

PADDY RYAN

We're not interested in the drugs. We want to know where you were last night.

JEZ

I told you I was with.....

PADDY RYAN

Your mate Baz....but he can't remember if it was last night you were with him or twelve months last Christmas Eve. You see our problem?

D.S.WESTON

And your neighbours tell us that you often had stormy rows with your wife that could be heard half way down the street.

JEZ

Those nosy bastards.

PADDY RYAN

And there is the small matter of a baseball bat covered in blood. It's being checked out by forensics even as we speak...and if that blood matches your wife's.....[Beat]

D.S.WESTON

So why don't you tell us what really happened?

JEZ

I already told you. I wouldn't kill Gabby. I love her.

PADDY RYAN

If you didn't do it then who did?

D.S.WESTON

Maybe she was playing away from home and you'd had enough.[Beat]
Was that it?

Jez starts to speak but nothing comes out.

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D.S.WESTON (CONT'D)
Take your time.

INT. DAY. IN THE HOSPITAL. ON THE WARD.

JULIA and FLICK are standing at the NURSES STATION.

JULIA
It's a bad business alright.

FLICK
We've all got our problems.

Julia looks shocked and then shrugs....

JULIA
Looks like hers are over...[Beat]
She and Phil were having a thing
you know....

FLICK
So the gossip mongers say...

JULIA
She told me.

FLICK
So?

JULIA
Maybe she threatened to blow the
whistle on Phil to his wife.

FLICK
Rebecca wouldn't care. He's a
reformed character, didn't you
know?

JULIA
In my experience men like that
never reform.[Beat]

Flick's BLEEPER goes off.

FLICK
No peace for the wicked.

Flick walks away. Julia watches her go.

INT. DAY. IN THE POLICE STATION. INTERVIEW ROOM.

JEZ, D.I.PADDY RYAN and D.S. WESTON are still sitting at
the table.

D.S.WESTON

If I were you I'd tell us everything you know because at the moment things look bad for you.

PADDY RYAN

Very bad.[Beat]

JEZ

She was having an affair...

D.S.WESTON

Is that why you killed her?

D.I.Paddy Ryan gives D.S.Weston a look to tell her to shut up.

JEZ

I told you I never did.

PADDY RYAN

Go on.

JEZ

She was having an affair with a doctor at the hospital.

PADDY RYAN

Name?

JEZ

Stevens. Doctor Phillip Stevens.

D.S. Weston writes the name in her notebook.

PADDY RYAN

You sure about this?

JEZ

She admitted it.[Beat] He was the one that stitched me up.[Beat] We was going to blackmail him....for a lot of money.

PADDY RYAN

Well off is he?

JEZ

It's not his. It's his wife's money. So weGabby... decided it would be a good idea to blackmail him.

PADDY RYAN

And how exactly were you going to do this?

JEZ

I've always been pretty good with
a camera, see. So we...or
she...decided to wait until.....

INT. DAY. IN THE HOSPITAL. ON THE WARD.

A PORTER is collecting the MEDICAL WASTE to be incinerated.
As he wheels the TROLLEY down the corridor FLICK appears
carrying a BLACK PLASTIC BAG.

FLICK

That lot going straight to the
incinerator?

PORTER

That's right love.

Flick puts her bag on the trolley.

FLICK

Get rid of this for me will you?

PORTER

It's against regulations.

Flick smiles at him flirtatiously.

FLICK

I won't tell if you won't.

The porter looks around. There is no-one about.

FLICK (CONT'D)

Pretty please.

PORTER

OK. As it's you.

Flick smiles again.

FLICK

Thanks.

The porter carries on with the trolley.

INT. DAY. IN THE POLICE STATION. INTERVIEW ROOM.

JEZ is sitting at the TABLE. He has a cup of COFFEE in
front of him. There is a UNIFORMED POLICEMAN present.
D.I.PADDY RYAN and D.S.SUE WESTON walk in and sit down.

JEZ

Well?

D.S.WESTON

We've searched the house paying special attention to the bedroom and.....

PADDY RYAN

Nothing.

JEZ

What?

PADDY RYAN

No camera...no film.....no trace.

JEZ

That's impossible.[Beat] I've been set up. That bastard Stevens is stitching me up...again.[Beat]

PADDY RYAN

What d'you mean, again?

JEZ

He got me fitted up for giving the wrong dose of vaccine to a child when I was a nurse. Got me fired. But it was his fault and they changed the medical records.

PADDY RYAN

We'll check it out....but that doesn't change anything.

D.S.WESTON

Why don't you tell us the truth?

JEZ

But I told you the truth.

PADDY RYAN

Then where's the camera?

D.S.WESTON

And why have you got a baseball bat.....

PADDY RYAN

Which has now been confirmed as the probable murder weapon.....

D.S.WESTON

In your house....covered in your wife's blood....

PADDY RYAN

And covered in your prints?

JEZ

I dunno. It's a stitch-up I tell you.

PADDY RYAN

You know what I think? I think you'll have to do a lot better than that if you don't want to be charged with the murder of your wife.

JEZ

But I never did nothing.

INT. DAY. IN THE HOSPITAL. ON THE WARD.

FLICK literally bumps into PHIL as she walks around a corner of the ward. Flick stands and stares at him for a moment.

FLICK

I know.

PHIL

Mm? What?

FLICK

You killed her, didn't you?

PHIL

Don't be stupid.

FLICK

Getting too close for comfort was she? Getting too close to you losing your precious marriage allowance?

PHIL

Get real.

FLICK

Oh, I'm real alright. The question is...are you?

PHIL

What d'you mean?

FLICK

If you don't want me to talk to the police you'd better be nice to me from now on.

PHIL

Go ahead and talk to the police. You've got nothing on me.

FLICK
Haven't I?

Flick walks away. Phil watches her go and looks concerned.

INT. DAY. IN THE POLICE STATION. IN THE INTERVIEW ROOM.

JEZ dials a number on the LAND LINE. In EDDY BOYLE'S OFFICE the PHONE RINGS. His SECRETARY answers.

SECRETARY
Mister Boyle's office. Samantha speaking. How can I help?

JEZ
Is Eddy there?

SECRETARY
I think he's in his office. Who's speaking please?

JEZ
It's Jez Cooper. Tell him it's urgent.

The secretary buzzes through to the office. Eddy flicks a switch.

EDDY
Yeah.

SECRETARY
Someone called Jez Cooper on the phone. He wants to speak to you...says it's urgent.

EDDY
It always is with Jez. Put him through.

SECRETARY
Putting you through to Mister Boyle's office.

JEZ
Eddy?

EDDY
Jez? Long time no talk. How ya doin'?

JEZ
Not good Eddy.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE.

REBECCA and PHIL are acting out the murder scene from the film 'DIAL M FOR MURDER' although this should not be immediately obvious. Rebecca wears an EVENING DRESS. She is standing by a DESK and is on the PHONE.

REBECCA

Of course I'm still here darling.
I'm fine....why shouldn't I be?

Phil is dressed in a SUIT and RAINCOAT and wears BLACK LEATHER GLOVES. He has a length of CORD in his hands. He creeps up silently behind Rebecca.

REBECCA (CONT'D)

I've just called a cab. He said
he would be here in about
five....

Phil slips the length of cord around her neck and tries to strangle her from behind. Rebecca drops the phone. She is now gasping for breath and fighting for her life. During the struggle Phil is almost lying on top of Rebecca on the top of the desk. She reaches behind her and picks up a pair of scissors which she plunges into Phil's back. Phil shrieks and collapses onto the floor. Rebecca is appalled at what she has done and stands gasping for breath.

PHIL

Cut!

Phil gets up off the floor and walks over to a CAMCORDER which has been set up on a TRIPOD in the corner of the room. He switches it off.

PHIL (CONT'D)

That should be a great
take.[Beat] You OK?

REBECCA

Just about. That felt like you
meant it.

PHIL

Don't be silly. Got to make it
look real for the film.

REBECCA

Not much use if your leading lady
is dead.

PHIL

Good job those were prop scissors
or I would have had a punctured
lung...or worse.

Phil walks over to the camcorder and rewinds the film. He takes off his coat and gloves and then stands and watches the playback.

PHIL (CONT'D)

This looks great. Come and have a look.

REBECCA

I'll watch it later. I'm going to change.

Rebecca walks out of the room. Phil stands and watches the film with a smile on his face. There is a knock on the door. Phil tears himself away from the film and answers the door. D.I.PADDY RYAN and D.S.SUE WESTON are standing there.

D.S.WESTON

Good evening sir. Doctor Phillip Stevens?

PHIL

I might be. Who are you?

D.S.WESTON

Detective Sergeant Weston and Detective Inspector Paddy Ryan.

D.S.Weston shows her badge.

D.S.WESTON (CONT'D)

Can we come in for a minute sir? We'd like to ask you a few questions.

PHIL

It isn't really very convenient. We were just going out.

PADDY RYAN

We can do this down at the station if you prefer.[Beat]

Phil stands aside and they follow him through into the lounge.

PHIL

Take a seat. Drink?

Phil holds up a bottle.

PADDY RYAN

On duty.

PHIL

I know the feeling.

Phil pours himself a drink and takes a gulp.

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PHIL (CONT'D)
I presume this is about the
murder?

INT. NIGHT. IN THE POLICE STATION .INTERVIEW ROOM.

EDDY is sitting opposite JEZ at the table.

JEZ
I told 'em the truth Eddy,
honest.

EDDY
Since when did you know the
difference between truth and
fiction? [Beat] You're usually
too off your head on something
you keep under the floorboards.

JEZ
That's as maybe. But I'd never
hurt Gabby. I loved her. She was
my wife for Christ's sake.

EDDY
Not unknown for a husband to kill
his wife. More common than you
might think.

JEZ
But I never done it, Eddy.

EDDY
Things like that can happen in a
fit of jealousy when a man finds
out that his wife is bonking some
other guy...specially if it's the
guy who stitched him up a few
years before.[Beat] Enough to
drive a saint to murder.

JEZ
I told you...I never. [Beat]
You're still a copper, ain't yer?
I ask you to help an old mate and
you turn out to be as bad as
them.[Beat]

EDDY
I believe you when you say you
didn't do it, Jez. But if you
didn't then who did?

JEZ
I reckon it was him....the one we
was going to blackmail.

EDDY

Could be. But they got evidence on you....they got the murder weapon and a motive...and your only alibi is the say-so of a drug-raddled geriatric hippy who most of the time can't even remember his own name.[Beat] And you can bet your last spliff that this doctor geezer will have an alibi as water-tight as a ducks arse.

JEZ

I'm in deep shit, aren't I?[Beat] You got to help me, Eddy.

I/E. NIGHT. IN REBECCA AND PHIL'S HOUSE.

The POLICE OFFICERS can be seen getting in their CAR and driving away. PHIL and REBECCA are still in the LOUNGE.

PHIL

Thanks for the alibi.

REBECCA

I couldn't have my newly reformed hubby arrested....especially as he's innocent.

PHIL

That's right.

REBECCA

Ten minutes isn't long enough to commit a murder, is it? [Beat] Although you almost succeeded not much more than ten minutes ago.

She takes a silk scarf off and rubs at the marks that are still on her neck.

PHIL

Merely playing a part.[Beat] I bumped into Felicity earlier today.

REBECCA

How lovely for you.

PHIL

She's getting heavy...threatening.

REBECCA

How?

PHIL

She says she's got evidence.

REBECCA

How could she possibly...when you're innocent?

PHIL

Not this. I think she's referring to the disciplinary case two years ago.

REBECCA

What?

PHIL

She was in on the cover up. Things could turn very uncomfortable if she was to start stirring the shit.

REBECCA

Only uncomfortable for you.

PHIL

Don't forget you lied to the tribunal as well.

REBECCA

Just to save your lousy career. I must have been mad.

PHIL

I think Flick has gone a bit loopy.

He puts his finger to his temple and taps it.

PHIL (CONT'D)

And you never know what people like that are capable of.[Beat] Your father was in on the deal as well, remember.[Beat]

REBECCA

So what do you suggest we do?

PHIL

You talk to her....

REBECCA

I don't think you actually know anything about women at all. She isn't going to listen to me.

PHIL

Not in that way. Make her aware that you are going away for the weekend...to visit your grandfather.

REBECCA

I haven't got a grandfather....

PHIL

We know that but she doesn't.[Beat] Then I'll phone her and tell her the relationship is back on and for her to meet me here.

REBECCA

Are you going to beat her to death as well?[Beat]

Phil ignores this remark.

PHIL

We're going to give her the biggest shock of her life so she doesn't bother us anymore.

REBECCA

You are a complete bastard. But I love you.[Beat] I wonder what the psychologists would say about that?

PHIL

Freud would have had a field day with you.

REBECCA

Yes. But he isn't here.

Rebecca and Phil kiss.

INT. DAY.IN THE POLICE STATION. IN PADDY'S OFFICE.

EDDY is talking to D.I.PADDY RYAN..

PADDY RYAN

We've got him bang to rights, Eddy....you know that.

EDDY

The trouble is...he didn't do it.

PADDY RYAN

How can you be so sure?

EDDY

'Cause I've known him for years
and he's not capable.

PADDY RYAN

He's a druggie. Probably did it
when he was off his head and
can't remember a damn thing about
it.

EDDY

It just doesn't pan out.

PADDY RYAN

True.... it doesn't square with
forensics.....this is strictly
between the two of us as you're
not on the force
anymore...they've turned
something up.

Paddy opens a FOLDER on his desk. Eddy waits.

PADDY RYAN (CONT'D)

A few fibres were found under the
victim's fingernails.

EDDY

What sort of fibres?

PADDY RYAN

Consistent with material from an
overcoat or jacket of some kind.
Navy blue.

EDDY

The killers?

PADDY RYAN

Likely.

EDDY

No DNA?

Paddy shakes his head.

EDDY (CONT'D)

What about the blood on the
murder weapon?

PADDY RYAN

All the victims.

EDDY

Could the killer have been
sprayed with blood?

PADDY RYAN

Possible. Jez has a navy blue jacket but forensics have checked it out and it's not the one.

EDDY

Nurses quite often wear navy blue jackets.

PADDY RYAN

We're ahead of you there. The ones that knew or worked with the victim have all got alibis or were asleep in bed....alone.

EDDY

Convenient.[Beat] The fibres may be a double bluff

PADDY RYAN

Already thought of that as well.

EDDY

And?

PADDY RYAN

It leaves us right back where we started...

Eddy gets up and starts to walk out.

PADDY RYAN (CONT'D)

Where are you going?

EDDY

To do my job.

PADDY RYAN

This is an official murder investigation, Eddy.... don't get in the way.

EDDY

As if.[Beat] You know me, Paddy.

PADDY RYAN

Yeah. That's what worries me.

Eddy walks out. Paddy watches him go.

INT. DAY. IN REBECCA AND PHIL'S HOUSE.

REBECCA is on the PHONE to JULIA.

REBECCA

It's a terrible thing to happen...just awful.

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JULIA

Yes....and she was such a nice girl.[Beat] How could anyone do anything like that?

REBECCA

I don't know...but it's scary. Maybe they're targeting medical staff.

JULIA

Why should they do that?

REBECCA

Who knows how the mind of a killer works?[Beat]

JULIA

How's Phil?

REBECCA

Things have been much better recently. Except for Flick getting heavy.

JULIA

In what way?

REBECCA

She's being really creepy and threatening Phil. He says he's got a surprise in store for her.

JULIA

For God's sake be careful. Maybe she's the killer.

REBECCA

Why would she.....?

JULIA

Out of insane jealousy...you know what she's like.[Beat]

REBECCA

I sometimes wonder if anybody really knows anybody else at all these days.

INT. DAY. IN THE HOSPITAL. ON THE WARD.

FLICK and JULIA are standing at the NURSES STATION.

JULIA

You OK?

FLICK

Mmm. Shaken but not stirred as they say.

JULIA

Aren't we all.

FLICK

Nothing seems to disturb you.

JULIA

That's my professional facade. Underneath I'm a quivering wreck.

Flick laughs.

FLICK

You could have fooled me.[Beat]

JULIA

Got anything planned for the weekend?

FLICK

I have actually. Got some friends over from Australia...they're staying in Brighton...they've got family there..so I'm going down to see them.

JULIA

With the kids?

FLICK

Good God, no. I'll leave Henry holding the fort.

JULIA

Is he capable?

FLICK

That is my husband that you are talking about, nurse.

JULIA

I know....but is he?

FLICK

Probably not....but he'll just have to cope, won't he?

I/E. DAY. THE CITY LIBRARY.

EDDY is walking down the ROAD and walks into the city LIBRARY. He walks up to a pretty young LIBRARIAN who is putting BOOKS back on SHELVES.

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EDDY

Hi. Could you tell me where the old newspapers on microfilm are kept, please?

LIBRARIAN

Through there.

EDDY

Thanks.

LIBRARIAN

But you can't go in.

EDDY

Why not?

LIBRARIAN

You need a pass.

Eddy shows her his PRIVATE INVESTIGATOR'S WARRANT CARD.

EDDY

Will this do?

LIBRARIAN

Not really. I'm supposed to see your passport and.....

EDDY

Look....I haven't got time for all that...this is urgent....it's to do with a murder case I'm working on.

LIBRARIAN

How exciting.

EDDY

So I might have to have you arrested for with-holding vital evidence.

They smile at each other. They are flirting.

LIBRARIAN

In that case you 'd better go through....I'd hate to be handcuffed and given the third degree.

EDDY

Perish the thought.

Eddy walks through. The librarian smiles after him.

INT. DAY. IN REBECCA AND PHIL'S HOUSE.

REBECCA is alone in the LOUNGE. She sets up the CAMCORDER on its TRIPOD in the corner of the room. She pours herself a GLASS OF WINE and sits down, obviously deep in thought. After a moment she finds a piece of PAPER and an ENVELOPE and starts to write a LETTER.

INT. DAY. IN HENRY AND FLICK'S HOUSE HOUSE.

HENRY is sitting in the LOUNGE. FLICK walks in with an OVERNIGHT BAG.

HENRY
You off somewhere?

FLICK
Yes....until Sunday. The Spencers are over from Oz for a few weeks so I'm going down to Brighton to see them.

HENRY
You should have told me and we could have taken the kids.

FLICK
I was at uni with Shirley. You hardly know her.

HENRY
Even so....the kids would have enjoyed the beach....buckets and spades...and ice cream....

Flick starts to walk out.

HENRY (CONT'D)
Don't go.

FLICK
What? [Beat]

HENRY
You're going to him, aren't you?

FLICK
What if I am?

HENRY
But you're my wife.

FLICK
So?

HENRY

Don't you care about what you're doing to me and the children?

FLICK

Since when did you care about the children? You're usually too busy playing golf.[Beat]

HENRY

Please don't go to him. I still love you, you know.

FLICK

A bit late for all that wouldn't you say?

Flick walks out. Henry looks devastated.

EXT. DAY. STREET SCENE.

REBECCA is walking down the road. She stops at a POST BOX and gets an ENVELOPE out of her handbag. She stops to think for a moment before posting it and then walks on.

INT. DAY. AT THE LIBRARY.

EDDY is looking through a viewing MAGNIFYING LENS that shows NATIONAL NEWSPAPERS dated MARCH 1991. He searches through several papers. He stands and stretches. He has obviously been there quite some time. The LIBRARIAN walks up with a cup of COFFEE.

LIBRARIAN

Coffee?

EDDY

Thanks. You provide this service for all your readers?

LIBRARIAN

Not all.

She smiles and walks away. Eddy watches her walk away and admires the view. He goes back to work scanning pages of text. He suddenly finds a headline from one of the inside pages of one of the national newspapers. The HEADLINE reads 'CHILD KILLERS CASE COLLAPSES'. There are some grainy PHOTOGRAPHS which are difficult to make out. Eddy scans the text and PRINTS out the relevant PAGES.

I/E. DAY. ON A BUS.

FLICK can be seen on a BUS. DUSK is starting to fall and she looks distinctly uncomfortable and out of place.

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EXT. DAY. OUTSIDE THE LIBRARY FRONT DOORS.

EDDY dials a number on his MOBILE.

EDDY

Put me through to
Paddy....Detective Inspector
Ryan's office.....Eddy
Boyle.[Beat] Paddy? Yeah....I got
a lead. [Beat] Of course it's a
good one...so good in fact I
think I know who the killer is.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE.

PHIL is sitting alone in the LOUNGE. The BACK DOOR of the house can be heard opening and closing. FLICK walks into the lounge still wearing her COAT and carrying her OVERNIGHT BAG.

PHIL

You made it then?

FLICK

A bit cloak and dagger wouldn't
you say?

Phil stands up and they kiss.

PHIL

Necessary.

FLICK

If you don't want to lose your
share of the money I suppose?

PHIL

Naturally.

FLICK

Why the change of heart? I
thought it was over?

PHIL

Did you really? [Beat]

FLICK

Rebecca's gone to see her
grandfather for the weekend?

PHIL

That's right

FLICK

How convenient.

PHIL
Isn't it?

FLICK
So...what have you got lined up
for tonight's entertainment?

PHIL
You'll see.

INT. NIGHT. IN AN UNMARKED POLICE CAR. OUTSIDE REBECCA AND PHIL'S HOUSE.

D.I.PADDY RYAN ,EDDY and D.S. WESTON are sitting in an UNMARKED POLICE CAR near to the house. They can hear what is being said inside the house.

PADDY RYAN
Sounds like they're settling down
for a lovey dovey evening.

EDDY
Don't bet on it.

D.S.WESTON
She must have shit for brains to
trust that bastard.

PADDY and EDDY feign surprise at this outburst.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE.

PHIL
Drink?

FLICK
What took you so long? Scotch.

PHIL fixes the drinks. FLICK takes off her COAT and kicks off her SHOES and makes herself comfortable on the COUCH. Phil takes the drinks over and gives Flick her drink.

PHIL
Cheers.

They chink glasses and drink. They grab each other in a passionate embrace. REBECCA bursts into the room. She is wearing a COAT and has obviously just entered from outside. Phil and Flick jump apart as if they have been plugged into the mains.

PHIL (CONT'D)
Rebecca! What the hell?

REBECCA
 You bastard. You said it was all
 over with her.

PHIL
 It is.

REBECCA
 Don't you fucking lie to me
 anymore. I've had enough.

Rebecca produces a GUN and points it at them. Flick
 screams.

REBECCA (CONT'D)
 Shut the fuck up....now.

Flick stifles the scream.

INT. NIGHT. IN THE UNMARKED POLICE CAR.

D.S.WESTON
 Time to move in.

EDDY
 Wait.

D.S.WESTON
 What?

EDDY
 I said...we wait.

D.S.WESTON
 Sir?

PADDY looks across at EDDY.

PADDY RYAN
 We wait.[Beat] I hope to Christ
 you know what you're doing.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE.

REBECCA holds the GUN pointing at FLICK. There are now two
 DINING CHAIRS in the middle of the lounge.

REBECCA
 Sit. Both of you.

Rebecca gestures with the gun. She throws a pair of
 handcuffs towards Phil. Flick sits on one of the dining
 chairs.

REBECCA (CONT'D)
 Cuff her.

Phil starts to handcuff Flick from the front.

REBECCA (CONT'D)
Behind the chair.

Phil handcuffs Flick's hands together behind the chair.

REBECCA (CONT'D)
Now you.

She gestures with the gun for Phil to sit on the other chair and produces another set of handcuffs. She handcuffs Phil's hands together behind the chair.

REBECCA (CONT'D)
Are you sitting comfortably? Then
we'll begin.....

Rebecca laughs maniacally at her own joke.

PHIL
Now what?

REBECCA
What do you think?

FLICK
She's going to kill us.

REBECCA
Clever girl. Ten out of ten.

FLICK
But you can't.

REBECCA
You're in no position to tell me
what I can or can't do, bitch.

FLICK
But there will be evidence. Blood
on the carpet and.....

REBECCA
It's my carpet. Anyway what are
you worried about...you'll be
dead.

FLICK
They'll find you. You'll get
life.

REBECCA
So what? It'll be worth it.[Beat]

PHIL
She's gone mad.

REBECCA

Am I? Maybe I am. Just mad enough
to know that I've got this all
worked out.

She puts the gun down and rummages in her handbag and
produces a SYRINGE and NEEDLE and a PHIAL of LIQUID.

REBECCA (CONT'D)

I'm not going to shoot you....oh
dear me, no. Not with a gun
anyway. You know what this is?

Flick is transfixed with fear. She shakes her head.

REBECCA (CONT'D)

It's diamorphine. Stolen from the
hospital dispensary. You must
have heard about the theft...it
was all over the hospital.[Beat]
You see I've adjusted your
medical records on the computer
to show that you've been a junkie
for years.

FLICK

Nobody will believe it.

PHIL

You're crazy.

REBECCA

They will believe it. You know as
well as I do that a lot of people
who have been on this stuff for
years can seem outwardly normal.

Rebecca attaches the needle to the syringe and starts to
fill it from the phial.

PHIL

What about me? You know I've
always loved you Becky.

Rebecca laughs again.

REBECCA

You haven't called me that for
years and now it's too
late.[Beat] Don't worry...there's
enough in here to OD both of you.

PHIL

What?

REBECCA

It's obvious, isn't it? [Beat]
You met up with your junkie
girlfriend and both took a trip.
Unfortunately you got the dose
wrong and oh, dear. Not the first
time in your career you got the
dose wrong wouldn't you say?

PHIL

That was an accident.

REBECCA

That's right. And so is this.
That's what the police will
think.

FLICK

You'll never get away with it.

Rebecca ties a GAG across Flick's mouth.

REBECCA

Why ever not? Give me one good
reason. Oh, you can't now can
you?

Rebecca giggles.

PHIL

You haven't got an alibi.

REBECCA

That's where you're so wrong. I'm
visiting my grandfather, aren't
I? [Beat] It just so happens that
he lives alone and he's got
Alzheimer's and he'll tell the
police I was with him all
evening. In fact he'll tell them
anything that I tell him to.

PHIL

You heartless bitch.

REBECCA

Look who's talking.

Rebecca ties a LIGATURE around Flick's upper arm. Rebecca
puts on her 'doctors voice'.

REBECCA (CONT'D)

Now hold still. Just a little
scratch.

Rebecca shapes up to inject Flick. Flick is absolutely
terrified. At that moment Phil stands up and laughs. He
hasn't been handcuffed at all.

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Rebecca also stands back and laughs. Flick can't understand what's going on. Phil walks over to the camcorder in the corner of the room and switches it off. Rebecca takes Flick's gag off.

PHIL
That'll make a great film. Better
than Hitchcock.

FLICK
What?

PHIL
We had you going there.

REBECCA
That was fun.

She pours them a drink and hands a glass to Phil.

FLICK
You mean you filmed this...for a
joke?

PHIL
Not for a joke, no. For dramatic
purposes. We can watch it for
hours and laugh at you squirming
like a worm on a hook.

FLICK
You're sick. Both of you. I'll
report you ...you'll be struck
off.

Flick sits with her head in her hands trying to regain her composure. Rebecca pushes a glass into Flick's hand and she slowly sips it.

PHIL
Struck off? What on earth for?
Everyone knows that we've had an
interest in the theatre and films
for years. We were simply acting
out a dramatic scene.

REBECCA
How you could ever thought it was
real is ridiculous. But then
you've always been highly strung,
haven't you?

PHIL
Especially in bed.

FLICK
But what about the diamorphine
and the gun?

REBECCA
Merely an old phial filled with
saline...harmless...and the gun
only fires blanks.

PHIL
You sure about that?

Flick grabs the gun that Rebecca has put on the drinks
table. She aims the gun at Rebecca.

FLICK
How does it feel to have your
life threatened.

REBECCA
Don't be stupid. It's not real.

Flick fires once at Rebecca who collapses. Flick drops the
gun and puts her hands up to her face. Phil picks up the
gun and puts it in his pocket. He walks over to Rebecca.

FLICK
Oh my God. I was only trying to
scare her.

Phil crouches over the bloodstained body.

PHIL
She's dead.

FLICK
But it only fires blanks.

PHIL
Nonsense. This is a real gun.

FLICK
But she said.....

PHIL
You must have misheard. She said
it DOESN'T fire blanks.[Beat]
You've killed her.

FLICK
But I.....

What has gone on tonight suddenly begins to dawn on Flick.

FLICK (CONT'D)
This was all planned.....this
masquerade...wasn't it?

PHIL
Ah...now she understands.

Phil pours himself another drink.

FLICK

How did you know that I'd shoot her?

PHIL

I didn't. But I thought there was a much better than evens chance that you would be just mad enough to do it.

FLICK

But I might have shot you.

PHIL

No chance. You wouldn't shoot me. You're in love with me.[Beat] Oh by the way...that is diamorphine in the syringe...easily enough to kill you. If you hadn't shot Rebecca I would have had to sedate you because you were getting hysterical.

FLICK

And how would you have explained that to the authorities?

PHIL

I wouldn't have needed to. I'd have dumped you by the side of the canal with the syringe still in your arm. Your amended hospital records would have borne out the fact that you have been a user for years....so it was an accident. Happens all the time.[Beat] That silly bitch never made a will so I inherit the money. And you get life for her murder. A crime of passion I believe they call it.

FLICK

But if you had killed me?

PHIL

I suppose I would have had to put up with the silly bitch for a bit longer until another chance arose to get rid of her.....but this has worked out just fine...like my plans always do.

FLICK

But it's all on film...every word.

Flick runs over to the camcorder and opens it.

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PHIL
What film?

There is no film in the camera.

PHIL (CONT'D)
I suggest you have another drink
while I call the police. I think
you're going to need it.

FLICK
I'll tell the truth, that's all.
And people always believe the
truth, don't they?

Phil laughs and dials 999.

PHIL
Police. I'd like to report a
murder.

I/E. NIGHT. IN THE UNMARKED POLICE CAR.

D.I. PADDY RYAN'S MOBILE rings. He answers it.

PADDY RYAN
Detective Inspector Ryan.

POLICE TELEPHONIST
Emergency call reporting a murder
just been received, sir....from
the number and address you
stipulated.

PADDY RYAN
Thanks. I'll take it from here.

Paddy rings off. There is an AMBULANCE parked behind the
police car. Paddy FLASHES his LIGHTS and the ambulance
flashes back.

PADDY RYAN (CONT'D)
We'll give it a couple of
minutes. Be indecent to appear
too hasty, wouldn't it?

Paddy's mobile rings again. He answers it and listens for a
moment.

PADDY RYAN (CONT'D)
OK Jack, thanks.

He rings off again.

PADDY RYAN (CONT'D)
She's on her way. Let's go.

Paddy turns the car siren on and the car and ambulance drive the short distance up to Phil's house. Phil opens the front door of the house as D.I.Paddy Ryan, Eddy and D.S.Watson walk up the drive followed by the ambulance men with a stretcher.

PHIL
She's in here.

They all walk into the house.

EXT. NIGHT. OUTSIDE PHIL AND REBECCA'S HOUSE.

A FIGURE can be seen approaching the house but when they see the police car and ambulance the figure disappears into the shadows.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE.

The ambulance men put REBECCA'S body on the STRETCHER and take it away. By now a MARKED POLICE CAR has turned up and a POLICEWOMAN in UNIFORM is comforting FLICK. A UNIFORMED POLICE OFFICER is standing at the door.

PADDY RYAN
So tell me again what happened.

PHIL
Very simple officer. My wife Rebecca and I were settling down in front of the TV with a glass of wine for a quiet night in....and she burst in....she was hysterical and she threatened the pair of us. Started waving this gun around.

He gets the gun out of his pocket.

PADDY RYAN
I'll take that sir if you don't mind.

PHIL
No, of course not. Never been able to stand the sight of guns myself.....so uncivilised.

Paddy puts the gun in a PLASTIC BAG and gives it to the uniformed officer.

PADDY RYAN
And why was she threatening to shoot you....do you think?

PHIL

Jealousy...pure and simple. We had an affair and I broke it off a few months ago and she couldn't cope with it. So she wanted her revenge.

PADDY RYAN

So she shot your wife?

PHIL

That's right. Would have shot me as well but I managed to overpower her.

Flick is in shock but manages to speak.

FLICK

None of this is true. I came round tonight to see him because Rebecca was away ... he handcuffed me to a chair..... threatened to inject me with diamorphine...but it was all a put up job.....designed to frighten me....

PHIL

She's rambling. A typical reaction to severe shock. I see it every day in the hospital.

PADDY RYAN

And that's your professional opinion is it, sir?

PHIL

It is as a matter of fact.

FLICK

Don't listen to him.....he's a liar.....it's not fair any of this.....

Flick bursts into tears again. The ambulance men put a blanket over her shoulders and lead her away.

PADDY RYAN

Look after her.

The uniformed policewoman goes out with Flick.

PADDY RYAN (CONT'D)

I don't think there's any more we can do here tonight.

PHIL

It's all a very sad affair.

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PADDY RYAN

It must be for you...losing your wife like this. Are you sure you'll be alright?

PHIL

I'm fine.

PADDY RYAN

We will need to speak to you first thing in the morning down at the station.....nine'o'clock sharp.

PHIL

I'll be there.

PADDY RYAN

Goodnight sir.

D.I. Paddy Ryan, D.S.Watson and Eddy walk out. They get back in their car and pull away. The ambulance has already left. The marked police car follows.

INT. NIGHT. IN THE UNMARKED POLICE CAR.

D.S.WESTON

Just as well he's a medic and knows nothing about police procedure.

EDDY

He's an arrogant bastard and he thinks he knows everything. You got the blank film?

Paddy pats his pocket.

PADDY RYAN

Right here.

Paddy turns the car around and parks at the side of the road where it was parked before.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE.

PHIL is prowling around. The back door can be heard opening and closing. JULIA walks in.

PHIL

They've gone.

JULIA

I know.

She fixes herself a drink.

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JULIA (CONT'D)
All go according to plan?

PHIL
Like clockwork.

JULIA
Not quite.

Phil looks quizzical.

JULIA (CONT'D)
Your wife....or should I say your
late wife e-mailed me this
afternoon....to tell me a little
secret.

Phil looks concerned.

PHIL
What secret?

JULIA
Wouldn't you like to know? [Beat]
Rebecca wasn't quite as stupid as
you thought.[Beat] I've always
liked that mirror.

She walks up to the mirror on the wall.

PHIL
What the hell are you talking
about?

INT. NIGHT. IN THE UNMARKED POLICE CAR.

PADDY RYAN
Let's go.

D.I.PADDY RYAN, EDDY and D.S.WATSON get out of the car.

INT. NIGHT. IN REBECCA AND PHIL'S HOUSE.

PHIL
That mirror has been there for
years.

JULIA
That's where you're wrong. It
looks very like the other one but
it's not quite the same. You
wouldn't have noticed....you're a
man.[Beat] Just as well I'm
around to pick up the pieces.
Where would you be without me?
(MORE)

JULIA (CONT'D)

My little brother who thinks he's so damn clever? But who always has to do the dirty work for you? I'm sick and tired of arranging to get rid of your ex-mistresses when you grow tired of them.

PHIL

You do it because you enjoy it...be honest.

JULIA

True. Especially enjoyed killing that nurse. Her head exploded like a ripe water melon. Quite funny really. But not your type at all....

PHIL

You do it because you love me.

JULIA

I suppose.

Julia lifts the mirror off the wall.

JULIA (CONT'D)

Hey presto!

Behind the MIRROR a hollow has been cut into the WALL and a CAMCORDER is revealed.

PHIL

I don't get it.

JULIA

You never do. It's a two way mirror. Rebecca was filming everything that went on tonight. She obviously didn't trust you. But then...who does?

Julia removes the film from the camera and approaches Phil and they kiss. It is an erotic kiss between two lovers and not a brother/sister kiss. At this moment D.I.PADDY RYAN, D.S.WATSON and EDDY burst into the room. Paddy walks straight across to Julia.

PADDY RYAN

Police.

He shows his WARRANT CARD.

PADDY RYAN (CONT'D)

I'll take that.

He takes the film off Julia and puts it in his pocket.

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PADDY RYAN (CONT'D)
I think we've got all the
evidence we need. Julia
Morton...I'm arresting you for
the murder of Mrs Gabrielle
Cooper. You do not have to say
anything. But it may harm your
defence if you.....

D.S. Watson starts to approach Julia. Julia takes out a GUN
and points it at them all.

JULIA
Get back! Give me that film.

Paddy reaches into his pocket and throws the film over.
Julia catches it and pockets it. Julia speaks to Phil.

JULIA (CONT'D)
I told you this wouldn't work.

PHIL
What? It was your idea.[Beat]
Anyhow..it's worked for me.

JULIA
Yeah...you've got rid of your
bitch of a wife but where does
that leave me? Charged with
murder...that's where.

EDDY
Which you committed.

JULIA
Shut up! I'm getting out of here
and you're coming with me Phil.

EDDY
You run now and you'll be running
for the rest of your lives.

JULIA
We've changed I.D. before...we
can do it again.

EDDY
You had the help of the Home
Office before....somehow I don't
think you will this time.[Beat]

PHIL
He's right, sis. Where can we go
that they won't find us?

JULIA
With five million we can go
anywhere.

PHIL

We'll never get our hands on it....they'll freeze the accounts.

PADDY RYAN

That's right.

PHIL

Anyway...why should I run? The police have got nothing on me. Felicity shot her own sister in law in a fit of jealous rage. Without the film they can't prove a thing. I haven't killed anybody...unlike you.

JULIA

Shut up.

EDDY

I'm guessing that you were responsible for the death of that other nurse in Birmingham five years ago. You both worked at that hospital at the time. Did she get too close for comfort as well? I'm guessing that Phil was serious about her and sis was driven insane by jealousy. Insane being the operative word.

PHIL

Christ! They know about that.

JULIA

They can't prove a damn thing.

EDDY

You should have stopped doing the big sister bit and clearing up your little brother's mess a long time ago. Or are you so far gone that you can't see he's been using you all your life? He's used you for sex when no-one better has been available. You've trusted him and all he's done is abuse you and screw with your head. He's a twisted monster and you need help. We'll see that you get it.

Phil laughs.

PHIL

Good try....but you're wasting your breath.

(MORE)

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PHIL (CONT'D)

She's always been mine...in every way. My sister, my friend and my lover...ready to do anything I asked. I can use her in any way I want...at any time....you see...she can't live without me.[Beat] Isn't that right, sis?

JULIA

That's right. We can't live without each other.

Julia shoots Phil in the chest. He slumps to his knees.

PHIL

Why?

Phil falls to the floor and gasps his final breaths.

JULIA

I just told you why.

Julia smiles slowly. She puts the GUN to the side of her own head and SHOOTS herself dead. BLOOD is sprayed over the room. D.S. Watson looks away.

PADDY RYAN

Christ!

INT. DAY. IN DOROTHEA AND WILLIAM'S HOUSE. IN THE KITCHEN.

DOROTHEA and EDDY are sitting at the KITCHEN TABLE. WILLIAM can be seen in the lounge SPRAYING his PLANTS in the CONSERVATORY. Dorothea hands Eddy an ENVELOPE.

DOROTHEA

I hope that covers it.[Beat]
Aren't you going to check it?

EDDY

Do I have to?

Dorothea smiles.

DOROTHEA

How did you find out about them?

EDDY

I recognised him...but I couldn't place him for a long time. Checked the records of course....but no joy there because they'd never been convicted. Twenty years ago they were on a joint murder charge but they got off on a technicality.

DOROTHEA
How old were they?

EDDY
Ten and twelve respectively. I was sort of involved in the case. As the press had such a field day whipping up general hysteria the Home Office helped them change their names, found them new foster homes etc etc.

DOROTHEA
Do you think they were insane?

EDDY
I'm not a doctor. But there again ...he was...so where does that leave the rest of us?

DOROTHEA
Good point.

There is a LOUD CRASH as if something has been knocked over from the other room.

DOROTHEA (CONT'D)
Talking about insane....my husband had a nasty phone call from the BMA. I warned him years ago about incestuous working practices....that no good ever comes of it.

Dorothea walks out of the kitchen and into the lounge. Eddy stands and looks out of the window. When he turns round REBECCA is sitting at the kitchen table.

EDDY
Feeling better?

REBECCA
I wouldn't have been if you hadn't swapped those bullets for blanks.

EDDY
A nice bit of acting from you I thought.

Rebecca smiles.

EDDY (CONT'D)
How's Felicity?

REBECCA

Henry phoned this morning and said she was still in shock but she's OK.

EDDY

D'you think they can patch it up?

REBECCA

Who knows? But where there's life[Beat] I had no idea you were working for mother the whole time.

EDDY

Not just for her[Beat]

REBECCA

Was it only a job?

EDDY

It used to be.

REBECCA

What does that mean?

EDDY

You figure it out.[Beat] Give me a call some time.

REBECCA

I might do that.

Eddy walks to the door of the kitchen and then turns around.

EDDY

I could just be after your money.

Rebecca smiles.

REBECCA

I'll risk it.

Eddy smiles and walks out.

EXT. DAY. OUTSIDE WILLIAM AND DOROTHEA'S HOUSE.

Eddy gets into his car and drives away.

THE END.