

EIDOLON

Written by

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FADE IN:

EXT. SECLUDED STREET - NIGHT

A drunken middle aged man, HARPER, bounces up the kerb IN HIS FRONT DENTED AGED RED FORD FIESTA, knocking over a wheelie bin. He staggers out of his car with a bottle in his hand.

HE IS BEING WATCHED A FEW YARDS AWAY, BY A DARK TALL SLIM HOODED FIGURE IN A LONG DARK GREEN WAXED COAT-THE EIDOLON.

Its image seems holographic, phantom like. The inside of the hood just visible, due to a transparent unclear face.

Harper talks to himself as he throws his bottle to the floor behind him. It does not make a noise, and he turns back confused. Directly behind him is the EIDOLON with his bottle. He drops it, it shatters, then he instantly covers Harper's mouth with his surgical gloved hand. Harper passes out.

INT. HARPER'S GROUND FLOOR FLAT, LOUNGE - CONTINUOUS

Harper wakes up. Room dimly lit with a single lamp, curtains drawn. He is bound tightly to a dining chair and panics, struggling to free himself. The EIDOLON steps into the low lamp light, but Harper cannot see his details.

HARPER

What the hell do you want? Who are you?

EIDOLON

(rough ghostly voice)  
Do you repent Mr. Harper?

HARPER

From what?

EIDOLON

You killed a woman whilst driving drunk, did you not?

HARPER

I did my time. So what?

EIDOLON

Are you repentant?

Harper struggles when he sees a drip needle in Eidolon's hand.

HARPER

I told you I did my time.

Eidolon grabs Harper's arm and the needle pierces the skin, but does not fully penetrate.

EIDOLON

Yes or no?

Harper screams, struggles away from the needle.

HARPER

Yes yes, I repent!

EIDOLON

Yet you still drink and drive.

HARPER

I'm sorry. I won't do it again!

EIDOLON

You're an alcoholic and a liar Mr. Harper.

Eidolon plunges the needle into Harper's arm, making him lethargic, unable to fight. He attaches a drip with a dark yellow liquid. HARPER FOLLOWS THE LINE TO AN UPTURNED CORKED WHISKY BOTTLE hanging from a drip stand. He struggles his words.

HARPER

What are you doing?

Eidolon's ghostly hand reaches for a chair but glides through it, unable to grab it. He sighs, tries again slowly, and succeeds. He drags the chair to face Harper, and carefully lowers into the seat. Eidolon's leans closer to Harper, silent.

Under his hood his face is glassy, hollow, but those eyes! Seemingly solid and real, but sad. Harper recognises them, frowns. It's too late. Harper's mouth won't work.

EIDOLON

Taking you into my world.

Eidolon picks up an empty whisky bottle from the floor, and throws it at the lamp, sending the room into complete darkness. Harper groans his last breath.

INT. HARPER'S FLAT, LOUNGE - DAY

Harper's dead body is slumped on the sofa. Empty whisky bottles on the floor. No intravenous evidence remains.

A 50's SLIM forensic, MARCUS is numbering wet patches on the carpet. His young intern, AARON examines the broken bottle and lamp. His hair gelled into place, eyes lined in black, like an 80's synth pop singer. Detective KURTIS TELLER, fit, greying, 50's and his junior, LAUREN BAILEY are staring down at the body. She ties back her hair.

TELLER  
Who found him?

MARCUS  
The neighbour's dog. He ran through  
the open door.

TELLER  
Must have been a shock for it.

BAILEY  
You think he drunk himself to  
death?

TELLER  
What, the dog?

BAILEY  
(confused)  
Sir?

TELLER  
Oh get a sense of humour Bailey.  
You'll need it in this job.

Marcus dabs the wet stains on the carpet with a bud and bags  
them individually.

MARCUS  
If this is whisky, most of it is  
inside him.

Teller bends down and smells Harper from the bottom up. He  
stops at his rolled up sleeve, noticing a tiny red spot on  
his arm, then stands up.

TELLER  
He does reek of alcohol, but this  
looks like a needle mark.

Marcus leans in.

MARCUS  
Well spotted.

BAILEY  
Guess we'll have to wait for the  
postmortem.

Bailey follows Teller to the -

INT. BEDROOM

Teller looks under the bed, pushes away beer cans, and pulls out a cluster of letters. He reads the top of an official looking page.

'Conditions of tag.'

Teller drops papers on bed, briskly walks out, Bailey follows.

INT. HARPER'S LOUNGE

Teller lifts Harper's trouser leg with a pen, REVEALING TAG AROUND ANKLE. Bailey homes in.

TELLER

He's just been released from  
prison. Let's go find out who the  
hell he is (gets up, sigh)...was.

Bailey follows Teller out to

EXT. GROUND LEVEL COUNCIL BLOCK LINED WITH SEVERAL FRONT DOORS

Teller looks at all the doors.

TELLER

I'll tell you what, you stay and  
question the neighbours, and I'll  
do the background check.

BAILEY

Can't uniform do that sir?

TELLER

Good investigators get their hands  
dirty Bailey.

(smiles)

Meet you back at the station.

Bailey sighs. Teller leaves. She knocks next door, immediately setting off the dog.

EXT. POLICE STATION, TEAM ROOM - LATER

Teller is at a computer desk in a room full of other officers. Some on their computers, one eating at his desk. Bailey walks in to Teller.

BAILEY

He moved into the flat a week ago.  
Apparently he drove back drunk  
every night.

TELLER

He did time for killing a woman  
under the influence.

BAILEY

Some people never learn.

TELLER

Nope. That needle mark is confusing  
me though. His probation officer  
said he didn't do drugs. He had no  
medical condition.

Bailey leans over his shoulder.

BAILEY

Maybe he was murdered.

TELLER

You'd like that wouldn't you.

BAILEY

It's my first case. I want to  
investigate something.

TELLER

Well until we get the forensic  
report back, it's menial jobs. So  
go and get me a cappuccino with  
cinnamon.

Another sigh of not so job satisfaction from Bailey.

BAILEY

Yes, sir.

EXT. STREET OUTSIDE BANJO'S BAR - NIGHT

JENNIFER DEAN, thin, mid 30's, stands on a corner, scantily  
clad, withdrawal shakes, smoking. JASON METCALF, A CHUNKY  
YOUNG MAN IN A HOODED DUFFLE COAT pulls up in a blue Honda  
car. She leans in on his open window, and he gestures her in.  
He drives off with her in he back.

INT. HOTEL ROOM - CONTINUOUS

Jennifer and Jason undress. He pulls her to the bed. Jennifer  
is hesitant.

JENNIFER

You like it rough aye?

Jason pins her down.

JASON

Sluts like you deserve it.

JENNIFER

What?

Jason punches her in the face and knocks her out. He continues his quest on top of her.

EXT. RIVER SIDE BEACH - DAWN

Teller and Bailey look tiredly over Jennifer's body on the shoreline, as the waves from a passing boat appearing from under a bridge, cover her and retreat. Teller draws back to keep his feet dry.

BAILEY

A body every day? Is this normal?

TELLER

No, so don't get excited.

Teller looks up to the bridge.

TELLER (CONT'D)

She could have fell, or jumped.

Bailey lifts up Jennifer's short skirt with a rubber glove on.

BAILEY

Well she must have forgotten to put her knickers on, before she came out for a midnight stroll.

TELLER

Hmm. You wanted a mystery. You got two now.

Bailey and Teller walk to their car as Marcus and Aaron, bag the body. Bailey gets into the passenger side.

BAILEY

Who found her?

Teller starts up and drives away.

TELLER

A couple of lads an hour or so ago.

Bailey looks at her watch. It reads '4.40am.' She yawns.

TELLER (CONT'D)

I'll drive you home. Get some sleep. You can come in later and catch up.

BAILEY

Are you kidding? This is why I joined your team.

TELLER

Okay. To the station it is then  
detective Bailey.

INT. INCIDENT ROOM - LATER

People are strolling in with disposable coffee's and takeaway  
breakfasts. Detectives, EMILIO, fit, 30's, and NELLY 30's,  
sit with coffees.

A white board is pinned with 2 separate case notes - 'JENNIFER  
DEAN', and 'BILLY HARPER'.

Teller walks in with Bailey, files under his arm. Bailey  
carries two disposable hot cups. She hands him his cup as he  
places the files down near the white board.

BAILEY

Cappuccino with cinnamon sir.

TELLER

Thanks.

Teller waits until all his staff are seated.

TELLER (CONT'D)

Okay people, as you know we had a  
stiff yesterday and another early  
this morning, we now know is a  
Jennifer Dean. Her prints are on  
file as a user, and she may have  
been soliciting to fund her habit.

Bailey points to a picture on the board.

BAILEY

The man is Billy Harper, an ex con.  
A 999 call was made by a landlord  
of a pub on the night of his death.  
Billy was confronted by a man at  
the bar, and they took the fight  
outside.

EMILIO

Any CCTV?

TELLER

Yep, so get onto it, and out of  
interest, look into the family of  
the woman Harper mowed down.

EMILIO

Yes sir.



TELLER

Tasks are on the board. Bailey,  
you're with me.

The team shuffle towards the board. As Bailey follows Teller out, Emilio catches up, whispers in her ear.

EMILIO

Teacher's pet.

She turns back, smiles.

BAILEY

Jealous rival.

LIFT IN HALLWAY

Teller and Bailey stand by the lift. There are 3 brass memorial plaques on the wall. Bailey rubs her fingers across one in particular.

One reads, 'DCI. Alan Bailey. Killed in the line of duty. 1/4/2012. Sadly missed.'

TELLER

He was a good man, your father.

BAILEY

Some say he was undercover for so long, he forgot who he was working for.

The lift opens. They step inside. Face doors. She presses button.

TELLER

Maybe you should take a look at his case file yourself - Now you have the access.

BAILEY

Maybe I already have.

They face each other as the lift door closes.

INT. JASON'S BEDSIT - LATER

Jason is cutting out a newspaper report, about an old manor house, dated 2011 -

HEADLINE, 'Lansdowne Hall Children's Home - 6 staff accused of abuse now cleared'. He pins it to a board on his wall.

Jason spits at another newspaper clipping of a murdered woman on his board. He crosses off a 2nd of 6 hand written names with a pen.

'1 Maria Rodelle, 2 Brenda Forbes.'

JASON  
It's your fault.

He rocks to and fro on his bed, listening to the moans of a couple next door having sex, and the sound of their bed banging against his wall.

JASON (CONT'D)  
(bangs on wall)  
Sluts! You're all sluts!

Jason grabs his long duffle coat and storms out.

INT. CAR - LATER

Bailey is driving Teller. They pull into the kerb, at the crime scene by the river shore.

EXT. RIVER SIDE BEACH

They join staff searching the taped off area. The tide has gone out, leaving a menagerie of rubbish.

A pasting table sits on the shingles, with tools, and plastic bags containing items.

Teller hovers over Marcus in waders, as he is bent down, sifting stones.

TELLER  
Anything?

MARCUS  
(gestures to the table)  
A dog ball, some roman coins, oh  
and a bunch of keys, possibly hers.

Bailey moves excitedly to the table. She puts on a glove and takes out the keys. Teller joins her.

They study the key tags. A brass plate reads 'Jenny', while another reads, 'Banjo's Bar.'

Bailey presses the button on the electric car key and it lights up.

BAILEY  
Shit, it still works!

She spins around to spot any cars light up, but none do, and speed walks to the road, still clicking the key fob. Teller follows.

BAILEY (CONT'D)  
So she left her car at home?

TELLER  
Maybe. Do you know Banjo's Bar?

BAILEY  
No. Hang on though.

Bailey bags the keys into her glove. She taps on her mobile phone as she unlocks her car. They get in.

INT. CAR

BAILEY  
Dean Street. West One.

TELLER  
Great detective work Bailey. We have our first lead!

Bailey drives off smiling.

INT. BANJO'S BAR - LATER

Emilio is sitting at the bar with T.J. The landlord, behind the bar. He hands him a USB stick which Emilio plugs into his computer note book.

EMILIO  
Thanks. Can I keep it?

T.J.  
Yeah sure. I've put inside and out footage on there.

EMILIO  
Cheers.

Emilio walks to a corner table with his note book. He opens the file of camera footage. Between Harper and a man in jeans (later known as DANNY). He watches where Harper was confronted:

INT. BANJO'S BAR - NIGHT

HARPER IS SEEN ARGUING WITH DANNY. HARPER IS DRUNK. THE MAN PUSHES HARPER, WHO LOSES BALANCE, ALMOST FALLING.

Emilio tracks the footage to outside:

EXT. BANJO'S BAR

HARPER SPITS AT THE MAN. THE MAN PUNCHES HARPER AND HE FALLS TO THE GROUND LAUGHING. ANOTHER STOPS THE MAN FROM KICKING HIM FURTHER. THEY ARE SEEMINGLY SHOUTING BUT THERE IS NO AUDIO.

Emilio waves TO T.J. At the bar.

EMILIO

Hey, have you got a sec?

T.J. puts down a glass he is wiping and walks to Emilio's table. He turns the note book to T.J. with the two strangers on pause.

EMILIO (CONT'D)

Do you know these two men?

T.J.

Yeah, Tom's a regular. He was just breaking up the fight, but the other guy? Never seen him before.

EMILIO

Do you know why they were arguing?

T.J.

Something about his fiancé, and that it was this guy's fault.  
(points to Harper on screen)  
He's been in here every night for a week. Gets pissed then goes home.

EMILIO

Hmm. Thanks.

T.J. Walks back to the bar. As Emilio waits for his files to close, Teller and Bailey walk in. Teller scans the room, sees Emilio in the corner. They take a seat at his table surprising him.

EMILIO (CONT'D)

Guv?

TELLER

Having a liquid lunch?

EMILIO

No guv, I'm working. Harper's been here every night since his release. Why are you here?

BAILEY

The dead hooker. Coincidence or what?

TELLER

Two bodies in twenty four hours and both linked to here?

EMILIO

The fight guy. I think it was Harper's victim's fiancé. I just need to ID him to be sure.

TELLER

Bring him in. Me and Bailey are staying for a drink.

Teller smiles at Bailey as Emilio gets up. He stops him from taking his note book.

TELLER (CONT'D)

Don't mind if I borrow the footage do you?

Emilio pulls out the USB stick and hands it to Teller, pulling back his note book.

EMILIO

I like you sir, but not that much.

INT. POLICE STATION TEAM ROOM - LATER

Teller and Bailey are at her desk computer with the USB stick. Teller scans to after the fight scene:

HARPER LEAVES. DANNY (blue jeans) FOLLOWS.

They watch the screen:

JENNIFER APPEARS EXITING THE BAR INTO THE DARKNESS. THE SHADOWY FIGURE OF THE EIDOLON, APPROACHES HER FROM BEHIND BUT STOPS AS SHE WALKS TO A CAR PULLING UP IN THE KERB. SHE ENTERS THE BLUE HONDA AND IT PULLS AWAY. HARPER STAGGERS TO HIS RED FIESTA AND DRIVES OFF ERRATICALLY. EIDOLON WALKS IN THE SAME DIRECTION.

Bailey sits back in her swivel chair, rubbing her tired eyes.

BAILEY

Well that was interesting.

TELLER

That driver was probably the last one that saw her alive. I'll get someone to run the plates.

BAILEY

So we're looking at 2 possible unconnected murders?

TELLER

It seems there are such things as coincidences.

INT. INTERVIEW ROOM - CONTINUOUS

Emilio sits opposite the tearful suspect, DANNY, at a table.

EMILIO

So you hit Billy Harper outside Banjo's.

DANNY

Yes, and it felt great. I had to get off the bus coz it broke down. I decided to short cut it to the tube station, and there he was, standing outside with a smoke, bold as brass.

EMILIO

So you watched him drive off alone?

DANNY

Yes, but I couldn't get him out of my head. Helen was my world. She was pregnant you know.

EMILIO

I'm so sorry for your loss Mr. Caine.

Teller opens door and gestures Emilio over. He whispers into his ear.

TELLER

Alibi checks out. He bought a train ticket and rode home. He's clear.

EMILIO

Thanks guv.

Teller leaves. Emilio returns to Danny.

DANNY

I'm glad he's dead, but I'm not like him. I'm not a murderer.

EMILIO

I know. It's okay. Do you remember anyone suspicious at the pub that night?

DANNY

I told you I've never been there before. It was sheer coincidence I saw Harper. I couldn't believe it. He looked the same as the day he killed her. Even his car still had the dent.

EMILIO

Okay. Thanks for your help. If there's anything.

DANNY

Wait. There was some creepy bloke hovering by the kerb. Thought he was there to pick up a pro.

EMILIO

Creepy in what way?

DANNY

He wore a long coat. Looked like something out of a horror movie. I thought he was stalking me, until I crossed over. It was weird.

EMILIO

In what way?

DANNY

Well I turned back, to see if he followed, but he just stood behind Harper's car, staring.

EMILIO

Where did he go when Harper got in?

DANNY

He just disappeared. I didn't see him get in the car, but he wasn't there when Harper pulled away, so he must have. I don't know. It was dark, but I swear he was...

Danny sits back, disbelieving himself, shaking head.

EMILIO

Yes?

Danny leans forward.

DANNY

You'll think I'm mad, but he didn't look real, like...a hologram or something!

Emilio doesn't react, stands, shakes Danny's hand.

EMILIO  
Thank you Mr. Caine, and I  
apologise for any inconvenience.  
Someone will take you home.

INT. INCIDENT ROOM - CONTINUOUS

Emilio runs in to Teller and Bailey, who are watching the  
CCTV footage on a computer.

EMILIO  
Forward to the end.

Bailey clicks a button:

THE FOOTAGE FAST FORWARDS UNTIL DANNY IS SEEN WALKING AWAY  
FROM BANJO'S BAR.

Bailey resumes playback:

HARPER IS WALKING IN FRONT, DANNY FOLLOWING WITH EIDOLON  
BEHIND THEM.

EMILIO (CONT'D)  
I think Danny Caine needs  
counselling, but him, (points to  
eidolon) he followed Harper.

They all take a closer look.

THE IMAGE IS DARK AND UNRECOGNIZABLE.

BAILEY  
Hidden under a rain mac. Cute.

EMILIO  
He knew how to obscure himself from  
the CCTV.

A UNIFORMED OFFICER enters with a file. He hands it to  
Teller.

TELLER  
Thanks.

Officer leaves. Teller opens the file.

JASON METCALF PROFILE/DRIVER LICENCE DETAILS WITH PHOTO.

TELLER (CONT'D)  
We've got Jennifer's driver. Let's  
pay him a visit. Emilio you see  
what else you can get on our man in  
the shadows.

EMILIO  
Yes sir.



EXT. FRONT DOOR OF JASON'S BEDSIT - NIGHT

Teller knocks with Bailey, but no one answers. He looks towards the road.

TELLER

No sign of a blue Honda.

Bailey peers through a dimly lit curtained window.

BAILEY

The lights are on but no one's home.

TELLER

In more ways than one. The file says he was abused in care. Hates women. Abused a prostitute last year.

BAILEY

A killer in the making. Maybe he's moved things up a notch.

TELLER

I fear so, but we can't break in without a warrant.

BAILEY

He could be out there right now, looking for another victim.

They stand in thought, then both come up with the same deduction.

TELLER/BAILEY

Banjo's Bar!

They rush back towards the car. Teller makes a call on his mobile.

TELLER

Get a pair of eyes on Jason Metcalf's flat now! We're going onto Banjo's.

Bailey driving.

EXT. BANJO'S BAR - NIGHT

Bailey and Teller park right outside. They exit the car to a street, and approach the entrance.

INT. BANJO'S BAR

Teller walks to the bar with Bailey behind, scanning the few customers in the room. Music plays quietly. A BARTENDER serves them.

TELLER  
JD and coke please, and  
(turns to Bailey)  
what would you like?

BAILEY  
Oh, we're drinking?

Teller raises his eyebrows.

BAILEY (CONT'D)  
Okay, just an orange juice please.

Bartender returns with drinks and Teller pays. He pulls out a photo of Jason and shows bartender.

TELLER  
Have you seen this man in here  
tonight?

Bartender looks and shakes his head.

BARTENDER  
No. Never seen him here before  
mate. Sorry.

Teller leads Bailey to a seated table, and they place their drinks on aged wet beer mats. She sits uncomfortably on the edge of her chair, whilst Teller leans back relaxing.

BAILEY  
Why are we sitting drinking?

TELLER  
You can't cop out in a pub. Chill  
and blend in like a local! You'll  
scare folk off.

BAILEY  
But shouldn't we be out looking for  
his car?

Bailey swirls her drink.

TELLER  
Half the Met are already. The best  
thing we can do is see if he turns  
up here.

BAILEY

I suppose so. I just feel a bit useless.

Her eyes wander.

TELLER

You're so like your father. Did you join the force because of him?

BAILEY

No. I was a shit retail assistant. What did you do before fighting crime?

Bailey finishes her juice.

TELLER

I was a city banker. The money wasn't bad, but the people you dealt with? They were double dealing reptiles.

BAILEY

Money is the root of all evil.

TELLER

No. Evil just controls it's flow.

Bailey yawns. Teller checks his watch. Downs drink.

TELLER (CONT'D)

I'll tell you what, let's call it a day. I'll radio for a night shifter to cover. We both need sleep.

BAILEY

Can't argue with that.

They rise simultaneously.

BAILEY (CONT'D)

You should've stayed in banking. At least you would've been home by seven.

They head for the door.

TELLER

What, and miss all this fun?

They share a smile, and disappear into the darkness of the street.

INT. TELLER'S BEDROOM - NIGHT

Teller sneaks into his bed beside his sleeping wife, KAREN. She stirs and cuddles him.

KAREN  
Another late night.

TELLER  
I'm sorry.

KAREN  
I miss you Kurt.

He kisses her.

TELLER  
I miss you too. I promise we'll  
spend some time together soon.

They fall asleep in each other's arms.

INT. BAILEY'S BEDROOM - NIGHT

Bailey is sitting in bed with a file, named OPERATION GREEN SLEEVES. She looks to a framed group photo of her dad in police uniform, on her bedside cabinet. She tosses the file on the floor with another.

BAILEY  
Sorry dad. Yours will have to wait.

Bailey turns on the pub footage on her laptop.

Screen shows:

EXT. BANJO'S BAR - NIGHT

ON THE PAVEMENT OPPOSITE, IN THE SHADOWS, IS THE FACELESS HOODED EIDOLON.

Bailey pauses the footage, enlarges frame, homes in on the spectre.

BAILEY  
Who are you?

Bailey's eyes slowly close.

Screen comes to life:

EIDOLON HEAD RISES FROM THE STILL FRAME STRAIGHT AT BAILEY.

EIDOLON  
I'm coming for you. Soon you can be  
with your father.

BAILEY

No!

EIDOLON'S SKELETAL HAND REACHES OUT OF THE SCREEN AND GRABS BAILEY'S THROAT. SHE CHOKES, GASPS. AWAKES, CATCHES BREATH, HOLDING THROAT.

Bailey puts the laptop on the floor with the files, and snuggles into bed, eyes wide.

INT. INCIDENT ROOM - DAY

Bailey sits with OFFICER #1, and other officers facing Teller, who is holding an A4 sheet, by the white board. He pins a photo of Jason on the board close to Jennifer's.

TELLER

Okay, fact 1- Jason's tyres match the tracks at the scene. Fact 2- Semen was found inside Jennifer Dean, along with foreign hair and blood.

BAILEY

What was her cause of death?

TELLER

She was punched unconscious, then probably raped. An indent on her right cheek suggests the fist had a large ring.

OFFICER #1

So she wasn't murdered?

TELLER

She was dumped face down, and had water in her lungs, so technically, she drowned. If those kids had found her sooner, she may still be alive.

BAILEY

Then if Jason Metcalf has a ringed right finger, and his DNA matches, we've got him.

TELLER

Emilio's team are bringing him in as we speak.

OFFICER #1

What about Harper's postmortem?

TELLER

That one, is proving to be less straight forward.

(MORE)

TELLER (CONT'D)

His blood work says he was given a sedative, and (reads from page) he was intravenously fed alcohol straight into his veins.

The group are surprised.

OFFICER #1

Gross.

BAILEY

That's what killed him?

TELLER

Yep, and our only suspect is a hooded Houdini.

OFFICER #1

It has all the marks of a revenge kill. Did Harper's victim have any other family?

TELLER

Her last living relative was her mother, who died of a stroke last year.

BAILEY

It's not revenge.

OFFICER #1

It clearly is! Someone gave him a taste of his own medicine.

BAILEY

It's karma. Sometimes the world goes out of balance and someone, some thing, steps in to put things right.

OFFICER #1

When did you stop following logic Bailey?

TELLER

This is a crime people, and we deal with the facts. Keep your karma for your bed time prayers Bailey.

Teller receives a text message, reads it.

TELLER (CONT'D)

Right, our suspect Jason Metcalf is in custody. I want to hear what he's got to say. Bailey, with me.

INT. INTERVIEW ROOM - CONTINUOUS

Jason sits at a table dressed in a white disposable suit. Teller walks in with Bailey. He sits on a chair opposite Jason. Jason's right hand shows signs of cut knuckles alongside a silver skull ring. On the table is a large pad and pen.

TELLER

So tell us what happened Jason.

Teller pushes the pad and pen towards Jason.

JASON

I picked her up, paid her eighty quid. We had sex and she left to find a smack dealer.

TELLER

Where did you take her?

JASON

Forest Hotel. She was gagging for it, but only coz she wanted a fix. She said someone had let her down.

BAILEY

Was she gagging for a punch in the face as well?

JASON

I didn't hit her.

TELLER

What happened to your hand?

JASON

I got a flat. I cut it changing the tyre. So what?

TELLER

Was that down by the river where you dumped Jenny? We have evidence your car was there Jason.

JASON

Alright! I hit her, but I didn't kill her.

TELLER

But you drove her to the river didn't you?

JASON

No! I couldn't because my spare was busted. I stayed at the hotel all night and pumped the flat back up in the morning!

BAILEY

Look, your DNA and blood will match that on Jenny. We know your car was at the river that night. You can't deny the facts.

JASON

I swear, I didn't kill her!

TELLER

We know you were abused by women. You hate them don't you?

Teller leans forward.

TELLER (CONT'D)

That's why you knocked her out before you raped her, coz you had control then, didn't you?

JASON

No!

TELLER

Yes Jason, and you dragged her unconscious body from the car to the shore, only you thought she'd wake up, so you left her.

JASON

No! I never. She left on her own! Check with the hotel!

BAILEY

Oh we will, and your car too.

TELLER

You best confess now, and we can get you help on medical grounds.

Jason stands up in protest.

JASON

I didn't do anything!

INT. FOREST HOTEL RECEPTION - DUSK

Emilio is with the receptionist, BORIS, a large Russian man. The small seedy hotel is barely a one star, but still has security cameras at the doorway.

Emilio runs his finger along the diary page on the desk. Boris hands him a computer disc.

BORIS

Here, this is last night and morning footage.



EMILIO

So there was no one at the desk  
after 8pm?

BORIS

No. This is why we have camera. We  
are not for holiday maker. Most of  
guest are booked by homeless  
department.

EMILIO

Yeah, where you charge the council  
a hundred quid a night for a shit  
hole.

BORIS

It is roof over their head. Are you  
done here?

EMILIO

I am, but the forensics will be a  
bit longer upstairs. Good evening  
Mr?

BORIS

Yes. Good evening.

Emilio leaves with the disc.

INT. POLICE STATION, TELLER'S OFFICE - NIGHT

Teller is sitting wearily at his desk computer, Bailey,  
Emilio standing, hands Bailey the disc.

EMILIO

I've been through it. Jason put her  
in the car at 1.15. When the bloods  
come back, we've got him.

BAILEY

I know but I just want to study it  
myself.

EMILIO

Don't you do other stuff after  
work, like date?

BAILEY

No. What's that supposed to mean?

EMILIO

Work shouldn't take over your life.  
I saw how it ate up your dad.

BAILEY

I'm not my dad.

Bailey leaves, slamming the door.

TELLER  
There's easier ways of asking her  
out. I know you like her.

EMILIO  
Night guv.

Emilio exits, leaving door open.

INT. BAILEY'S BEDROOM - NIGHT

Bailey is on her bed with laptop, dads files and work stuff.  
She plays hotel disc.

Camera shows view from outside:

EXT. FOREST HOTEL - NIGHT

A ROUNDED HOODED FIGURE IS SEEN HOLDING A LIMP JENNIFER. IT  
IS UNCLEAR/ DARK. FIGURE PUTS JENNIFER INTO JASON'S BLUE  
HONDA. DRIVES OFF.

Bailey fast forwards until the recording time hits :

3am

THE CAR RETURNS, HOODED FIGURE EXITS CAR, WALKS AWAY. NO ONE  
RE ENTERS HOTEL.

BAILEY  
Oh Jason Jason, where did you slip  
back in?

She pushes laptop aside, opens OPERATION GREEN SLEEVES file.

'Jan 25th 2012. Met Muller. Set up April 1st £25,000 the  
warehouse.'

BAILEY (CONT'D)  
The day I lost you.

BAILEY HAS FLASHBACK:

INT. HOSPITAL HALLWAY - NIGHT

Bailey rushes along corridor to a bloodied Emilio and shocked  
Teller, standing by a swing door.

BAILEY  
Where's my dad? I want to see him!  
What happened?

Teller looks at the swing door.

EMILIO

We were at the warehouse to make  
the arrest. We had all sides  
covered, but we lost him!

TELLER

He was stabbed. I'm sorry Lauren,  
your father's gone.

BAILEY

No! Dad!

Bailey pushes between the men, through swing door.

END FLASHBACK.

Bailey skips pages to find Robert Muller profile.

'Robert Muller. CEO United Cities Bank. Known assoc - Russian  
mafia'.

She stares at a profile photo of a smart suited man.

BAILEY (CONT'D)

Dad, you must have more than this.  
You were too thorough.

Bailey goes into her -

FATHER'S BEDROOM

Bailey pulls out clothes from the bottom of his wardrobe.  
Wrapped in a shirt is a personal diary.

She sits on floor and reads dates previous to his murder.

'January 5th. My little girl's passed her training. Welcome  
to the force Lauren!'

Bailey smiles, flicks through pages.

'January 9th. Visited evidence store. Tampered boxes. Inside  
job???'

January 10th. Appointment with Aled, paranormal  
investigator.'

BAILEY

Who the hell's Aled?

Bailey lays on her father's bed reading the diary, and falls  
asleep.

INT. INCIDENT ROOM - DAY

Teller, Emilio and others are settling into seats. Teller points to the board.

TELLER

Still no lead on Harper's, but evidence has come through for Jenny. Metcalf is going down.

The group cheer and clap. Bailey walks in looking weathered. She sits quietly next to Emilio, and he whispers.

EMILIO

Late night?

BAILEY

You have no idea. Can we meet for lunch?

EMILIO

Are you okay?

BAILEY

You knew my father well didn't you?

EMILIO

He was my partner. He was like a father to me.

BAILEY

Did he ever mention any interest in the paranormal?

EMILIO

What? Never. Why?

TELLER

Nice you could join us Bailey but the briefing's over. Well done everyone on Jenny's case.

Everyone heads out. Teller stops Bailey at door.

TELLER (CONT'D)

Bailey what's going on? Have you worked on your dad's case all night? You look like shit.

BAILEY

Just curious. What happened to my dad's mobile the night he was killed?

TELLER

We never found it, or the twenty five grand he signed out of the evidence store - You know, digging up the past won't bring him back.

BAILEY

I know sir.

Teller pats Bailey's shoulder.

TELLER

Why don't you and Emilio go search Jason's pad, while I make the official arrest.

Bailey smiles, nods.

JASON'S BEDSIT - LATER

Emilio and Bailey stare at the wall board. It is covered in the cuttings of the Lansdowne children's home, and the 6 women cleared. There are 2 newspaper cuttings of the 2 women murdered in Lancashire and Devon.

'LANCASHIRE POST - Maria Modelle, strangled,' and 'DEVON DAILY - Brenda Forbes suffocated.'

EMILIO

They were both cleared of abuse charges at Lansdowne Children's Home.

BAILEY

Of course!

Bailey points to the hand written list on the board, with the two names crossed out.

BAILEY (CONT'D)

He's striking them off one by one. But Jenny? She's not up there.

EMILIO

Maybe she worked there recently.

BAILEY

She was a junkie prostitute Emilio. No, something's not right.

EMILIO

Look, he hated women. The evidence against him was dumbfound. We got our man. Now let's go.

Bailey takes the board off the wall and they leave.

INT. INTERVIEW ROOM - LATER

Teller stands with the handwritten list. He passes to Jason.

JASON  
I killed them both. I couldn't let  
more kids go through what I did.

TELLER  
And Jenny Dean?

JASON  
I had to knock some sense into her.

INT. ONE WAY GLASS LOOKING INTO INTERVIEW ROOM

Bailey and Emilio are watching Jason through the window, lay his head on the table, crying.

EMILIO  
Hey, we solved 3 murders. Not bad  
for your first try. Now will you  
come and celebrate with me?

Bailey nods, smiles.

BAILEY  
You're buying.

INT. CELL - DUSK

Jason is alone. A single dim light shines down on him as sits, rocking on his bed.

HE HEARS A HUSKY VOICE.

EIDOLON (O.S.)  
Jason.

He looks out of his cell door window where the light is bright.

HE HEARS HIS NAME AGAIN. HE SPINS AROUND TO THE BED.

JASON  
You can't scare me. I'm not a kid  
anymore.

He sits back on his bed. SEES A DARK SHADOW PASS THE CELL DOOR WINDOW, BRIEFLY BLOTTING OUT LIGHT.

JASON (CONT'D)  
Go away! I won't be a victim!

I/E. BAILEY'S FRONT DOOR - NIGHT

Bailey unlocks the door and leads Emilio in.

BAILEY

Thanks for dinner. I had a good time.

EMILIO

But that's not why you've brought me home for coffee is it?

She leads him to the -

KITCHEN

Bailey makes coffee. Emilio closes in behind her, massages her shoulders. She stops stirring and closes her eyes, touches his hand and turns to face him.

BAILEY

I want to show you something.

She takes his hand, to -

BAILEY'S BEDROOM

Files are on the bed and floor with Bailey's laptop. She picks up her father's diary as he looks worried at the mess.

BAILEY

Can I trust you Emilio?

EMILIO

Why would you even ask that?

BAILEY

You've been great since dad died and everything, and I know everyone worked hard at trying to find his killer.

EMILIO

But we didn't, and it's understandable you want to, but you can't kill yourself searching.

BAILEY

I found this.

Emilio takes and opens the diary, flicking through.

BAILEY (CONT'D)

There's things in there that weren't in the file.

(MORE)

BAILEY (CONT'D)

He mentions a cop on the inside,  
and I think they found out.

EMILIO

And they killed him coz they knew  
he knew.

Bailey nods, pauses.

BAILEY

His phone was gone, and the bag,  
with twenty five grand of evidence  
money.

EMILIO

You think the killer took them?

BAILEY

(shrugs)

My head's a mess. Was he acting  
weird when you spoke to him?

Emilio sits on the bed amongst the files.

EMILIO

He was undercover. Everything was  
weird. He was careful coming in. He  
was paranoid his phone had been  
tapped. Teller should have pulled  
him out weeks before.

BAILEY

So he didn't mention anything else.

EMILIO

Bailey what are you getting at?

Bailey flips the diary page.

'January 10th. Meet Aled paranormal investigator.'

EMILIO (CONT'D)

What's this?

BAILEY

Something else on top of all the  
weirdom in this. I think you should  
read it.

The couple sit back together on the bed and read the diary  
from the beginning.

EMILIO

January 2nd. The ghost was behind  
me outside the UC bank today. I'm  
stumped. Why me?



As he flicks the page, looking down, Bailey looks straight at him, leaning forward, her lips yearning to touch his. Her breath is heard. He looks up, surprised to see her so close, and she immediately pulls back.

BAILEY

I don't get any of it.

Emilio is now gazing at her as she focuses on the diary page.

INT. CELL - NIGHT

Jason stands in the darkness, with a piece of ceramic tile, now missing from the wall behind him. He puts it to his neck.

JASON

You can't hurt me anymore!

Eidolon's cloaked shadow moves through the wall into the cell.

EIDOLON

I'm not here to hurt you Jason.

JASON

Are you an angel? Take me away.

As Jason begins to slit his throat with the tile, Eidolon races across to grab his arm.

EIDOLON

No!

He pulls the tile from him, throwing it to the wall. Jason drops, blood leaking from side of neck. Eidolon speeds out of the cell.

THE ALARM SOUNDS.

INT. OUTSIDE CELL

A UNIFORMED OFFICER checks Jason through the window. Sees him laying in a growing red pool. He unlocks the door as other staff arrive.

INT. BAILEY'S BEDROOM - DAWN

Bailey and Emilio are asleep on the bed, semi clothed, his arm across her waist. Bailey's mobile phone rings from the floor. She answers as Emilio stirs.

BAILEY

Sir? - What? - Where? - I'm coming.

She hangs up. Emilio props himself up.

EMILIO  
What's wrong?

BAILEY  
Jason tried to kill himself. He  
lost a lot of blood but he's okay.  
He's in psychiatric.

They get up, dress quickly.

EMILIO  
(putting on shoes)  
Bloody hell, why wasn't he on  
suicide watch? I distinctly told  
them!

BAILEY  
I don't know, but he said someone  
saved him, and I don't mean one of  
us!

EMILIO  
What?

Bailey grabs all the files and laptop. They rush out.

INT. HOSPITAL WARD - DAY

Bailey and Emilio meet Teller at Jason's bedside. He is  
sedated but awake.

TELLER  
He's mumbling garbage. I'll leave  
you to it. I'm handing over  
Harper's case to Nelly. You're in  
enough trouble with this one.

Teller leaves. They get close to the bed.

JASON  
He knew I didn't kill Jenny.  
Another man did. He saved me.

EMILIO  
Who saved you?

JASON  
An angel. He was an angel.

Emilio speaks in Bailey's ear.

EMILIO  
He's schizophrenic, like he's got  
some alter ego doing the murders.

Jason's cuffed hand grabs Bailey's.

JASON

He has a message for you. He said  
It's all about the money.

BAILEY

Money?

Emilio pulls her from Jason's grasp.

EMILIO

He's drugged and out of his mind  
Bailey. Let's get this bloody  
report written.

BAILEY

I want to see the CCTV from the  
cell.

INT. TEAM ROOM/EMILIO'S DESK - DAY

Bailey and Emilio sit at his computer watching footage,  
p.o.v. from top corner, looking down into Jason's cell:

INT. JASON'S CELL - NIGHT

JASON HAS THE TILE IN HAND. EIDOLON'S SHADOW WALKS THROUGH  
THE WALL.

EMILIO

Did you just see that?

BAILEY

Rewind it.

Emilio does, pauses at the same spot and magnifies the dark  
figure.

EMILIO

What the hell is that?

BAILEY

An angel of death? I don't know.

Bailey pulls out a USB stick and plugs into computer. She  
opens split screen footage of the figure leaving with Jenny.

BAILEY (CONT'D)

Look at him Melio! He's tall and  
thin, wearing some kind of cloak.  
Jason is short and rounded, and he  
has a shorter duffle coat.

EMILIO

You're saying, that thing in the cell took Jenny, not Jason?

BAILEY

Jason wasn't seen returning to the hotel because he never left! Open the Banjo's Bar footage.

Emilio opens another window and they stare at the three still figures of Eidolon on the screen.

EMILIO

What the hell is going on? This is too far fetched.

BAILEY

We can't tell Teller, not anyone. Not until we connect the dots.

EMILIO

Agreed. I don't want anyone thinking we're looking at a ghost as a suspect!

Nelly walks in and between them, catching a glimpse at the screen. Emilio opens another screen to cover the footage.

NELLY

Hey, can I steal your Harper footage. Teller's got me on the case.

EMILIO

Yeah sure.

BAILEY

Can you look into Harper's past? Search his pad again for anything suspicious, and his car too. We didn't do a full strip on his car. Did we?

NELLY

Leave it with me. I'll figure out who this ghostly killer is.

BAILEY

You think it's a ghost?

NELLY

Of course not! It's just a figure of speech silly.

BAILEY

Course.

Emilio hands Nelly the USB.

NELLY

Thanks.

She leaves.

BAILEY

You and me. My bedroom. Now!

Emilio smiles.

EMILIO

Anything you say!

INT. BAILEY'S BEDROOM - DAY

Emilio and Bailey are pinning information to the wall. There is a picture of Jennifer, Jason, and Harper. Emilio pins a post it note under Jennifer, labelled, 'Killer ghost???'

EMILIO

So, Our spectre left the hotel with her, and maybe killed her.

Bailey pins post it note under Harper with the same, and Jason with a, 'ghost connection??'

BAILEY

And Harper was followed, and maybe killed by him earlier that same night.

EMILIO

A vengeful ghost? I seriously can't believe we're doing this.

BAILEY

No.

(tapping at Jason)  
He didn't kill Jason, but what's the connection? They must have something in common... It's all about the money.

EMILIO

What?

BAILEY

It was what Jason said. What if all this *is* about money?

Bailey pins a photo of her father to the wall, underneath it, a post it - 'ghost killer/It's all about the money?'

EMILIO

There's no money connection though,  
just a hooded ghost.

BAILEY

That apparently can drive a Honda.

Emilio's mobile phone rings. He answers.

EMILIO

Nelly. What's up? Where? When?  
Okay, thanks.

Emilio hangs up.

EMILIO (CONT'D)

Harper had a teenage son who was  
taken into care before he did time.  
Tried to kill himself. Guess what  
home he lived in?

Emilio points to a cutting of Lansdowne Hall children's home  
under Jason's photo.

BAILEY

Oh god no! Same as Jason? Did he  
survive?

Bailey scribbles, 'Harper's son Lansdowne,' on a clean post  
it, adds it next to Harper's photo.

EMILIO

Don't know. Nelly's still digging,  
but they're stripping Harper's car.  
I need to go in and build up a  
background on Jenny.

BAILEY

I'll keep going with my dad's  
diary. We'll catch up tonight.

Emilio and Bailey close in on each other. He makes the move  
to kiss, but she doesn't respond, and he backs off.

EMILIO

Sorry. I thought...never mind.

Emilio makes a quick exit slamming the door. Bailey touches  
her lips with a finger, contemplating on the what ifs and  
half smiles.

INT. POLICE CAR GARAGE - DAY

Emilio enters. Harper's aged red fiesta is parked, half  
stripped of its interior. No one is around.

EMILIO

Nelly? You here? Natalie?

A METAL OBJECT DROPS TO THE CONCRETE FLOOR IN THE DIRECTION OF THE CAR'S REAR.

EMILIO (CONT'D)

Nell? Anyone?

Footsteps are heard hurrying away. Emilio spins to see the swinging creaking door that leads to the station. Beside it, a small trash bin. Then his attention turns away to the car as

THE BOOT CREAKS OPEN.

Teller rushes in through swing door, slightly out of breath, catching Emilio's his attention to the door again.

TELLER

Hey you seen Nelly?

EMILIO

She must be on lunch.

TELLER

Where's Bailey?

EMILIO

I told her to rest up. She looked tired.

Teller's eyes go to the open boot, and back to Emilio.

TELLER

She needs to drop the Green Sleeves case. She's too emotionally involved.

EMILIO

You know what she's like. She's her father.

TELLER

I'll talk to her.

Teller exits. Emilio walks to the open boot, picking up a tool from the floor below it. Nelly enters eating a sandwich.

NELLY

Hi. You want to help us go through the boot when Marcus is back?

EMILIO

Looks like someone already did.

NELLY

Oh.  
 (seeing open boot)  
 Shouldn't have. It hasn't been  
 touched yet.

They lean into the boot. The carpet layer is pulled up, revealing a spare wheel. He lifts the carpet further to see a large split in the tyre.

NELLY (CONT'D)

Looks like a deliberate slash.

Emilio pulls out a swiss army knife from his pocket, and cuts a wider hole, digging into the cut. He fishes around, then pulls it out. A tiny part of a Euro note is impaled to the knife.

EMILIO

Rip it open Nell and let me know  
 the results asap.

Emilio exits briskly through the swing door.

INT. TEAM ROOM/EMILIO'S DESK - LATER

Emilio's computer screen has a news page open.

HEADLINE:

'BUSINESS NEWS 2013. Robert Muller, CEO of United Cities Bank found dead. Wife Jenny Muller cleared of murder'.

EMILIO SCROLLS DOWN TO A PICTURE OF A GLAMOROUS JENNIFER DEAN.

EMILIO

No way!

HEADLINE:

'Robert Muller had just opened a United Cities Bank in Europe, leaving wife Jenny, a small legacy'.

Emilio runs to the door, bumping into Nelly and Teller.

NELLY

We were just coming to you. We found a full Euro in Harper's tyre. It's crisp like new, but dated, and the tyre cut was recent.

TELLER

Suggesting it could've been there before Harpers prison time.



EMILIO

Did anyone find Jennifer's car?

NELLY

No. It's still missing. No car was registered at her address.

EMILIO

Then Jennifer Dean's car was registered in her other name and address.

Emilio dashes away down the corridor.

TELLER

What? What *other* name?

EMILIO

I'll explain later!

INT. BAILEY'S BEDROOM - NIGHT

A teary Bailey sits on her bed with a glass of wine and her father's open diary.

'March 31st. Muller enters penthouse with possible evidence room money.'

Bailey downs her wine, wipes her eyes.

'April 1st. I can feel it in the shadows. Tonight the deal goes down. So will our traitor.'

Bailey flips sadly through the rest of the empty pages.

The door bell rings. Bailey answers.

BAILEY'S FRONT DOOR

She opens it to Emilio.

He smells her.

EMILIO

You've been drinking.

BAILEY

It's the anniversary of dad's death tomorrow.

EMILIO

Oh god I completely forgot. I'm so sorry!

Emilio hugs her. Their eyes meet and they kiss. Bailey's hands ride over his hair, but Emilio pulls back.

EMILIO (CONT'D)

Jenny! She wasn't a prostitute.  
Yeah she tried to get money for a  
fix that night by sleeping with  
Jason, but I think she was at  
Banjo's Bar to meet Harper.

She follows him to -

BAILEY'S BEDROOM

Bailey and Emilio stand at the evidence wall.

WRITES ON POST IT NOTE UNDER JENNIFER DEAN PHOTO,

'Jenny Muller - widow'.

Bailey looks surprised.

EMILIO

The notes Nelly found were  
circulated in 2012.

BAILEY

Green Sleeves wasn't just about  
money laundering. My dad thought an  
insider was laundering police  
evidence money.

Bailey hands Emilio the diary opened at '31st'. He sits on  
the bed and reads it.

EMILIO

That's deep.

BAILEY

Jennifer was Robert Muller's widow?  
Hmm. He was dad's chief suspect.

EMILIO

Until Jenny decided to take over  
his company's extra curricular  
activities.

BAILEY

And she spouted it all up the wall  
to fund her drug habit.

Bailey grabs the diary, rips out a silhouette drawing of  
Eidolon, tapes it to the wall. She draws lines joining the  
names to the eidolon.

EMILIO

You think they were all murdered by  
him?

BAILEY

It, Emilio. You saw the footage of Jason in that cell. It saved him. It...can walk through walls!

EMILIO

You can't say a ghost murdered all these people Bailey. Teller will think you're mad.

Bailey kneels on the floor to Emilio, sitting on the bed with his head in his hands. She takes his hands away, rises up and kisses him briefly.

BAILEY

And was my dad mad too?

Emilio strokes her rough loose hair, they kiss, engage on the bed, tearing off their clothes.

INT. UNDERGROUND CAR PARK - DAY

Top of the range cars surround Teller, Marcus and Nelly. He circles on the spot, continuously clicking Jenny's key fob. A vehicle lights up through its covered sheet. He pulls it off to reveal an elegant silver Mercedes.

TELLER

Get this back and examined asap Marcus.

MARCUS

Yes sir.

TELLER

And where the bloody hell are Bailey and her side kick?

Nelly shrugs. Teller shakes his head and walks to his own car. He climbs in and checks his rear view mirror.

EIDOLON'S REFLECTION IS SEEN IN THE MIRROR, OUT THE REAR WINDOW, STANDING SOME FEET BEHIND HIS CAR.

Teller does not notice, and drives away.

INT. BAILEY'S BEDROOM - LATER

Emilio is in bed with Bailey's arm across his naked chest. He kisses her on her forehead.

EMILIO

So what do we do about our ghostly suspect?

Bailey sits up and reaches for the diary on the floor.

BAILEY

We find this Aled guy somehow. He's the expert.

Emilio's phone buzzes, vibrating on the floor. He answers.

EMILIO

Yes sir. Sorry. I'm with her now.

He hangs up.

EMILIO (CONT'D)

They found Jenny's car, and something else.

INT. INCIDENT ROOM - DAY

Teller is at the board with Nelly, Bailey and Emilio.

TELLER

Jenny's spare tyre was slashed the same way as Harper's. I can only guess there was laundered money in it at some point.

BAILEY

It's all about the money sir.

TELLER

Seems so. Also, I'm officially re opening your father's Green Sleeve case, and his murder. Anything you have to share, I'd be grateful.

BAILEY

Well, I.

Emilio butts in.

EMILIO

We'll go and dig up the case evidence.

BAILEY

And I'd like to re interview Jason Metcalf sir.

TELLER

If you think it's relevant, and(to Nelly) keep digging into Harper's past.

NELLY

Yes sir. It's the anniversary of Helen's death today. You know, his hit and run victim.

The other three look at each other in awe.

NELLY (CONT'D)

What?

BAILEY

It's my father's anniversary today.

NELLY

Oh I'm sorry. I didn't know your father, but that's got to be a connection right?

EMILIO

Harper was definitely transporting money for Muller.

TELLER

We need to find the original source of those notes.

Bailey's hand reaches for Emilio's.

BAILEY

I have a few things to do first, if you don't mind.

Hand in hand, Emilio strokes her's with his thumb.

EMILIO

Whatever you want. I'll stay with you.

EXT. ALAN BAILEY'S GRAVE - LATER

The grave has a few bunches of fresh flowers, some old. Bailey takes out the old, and Emilio puts fresh flowers next to another fresh bunch. She reads the card attached to them.

BAILEY

Miss you mucker, Kurtis. Ahh.

EMILIO

Old softy.

Bailey picks up another.

'I'll find you peace. I promise. Aled.'

Bailey scans the whole area sharply.

EMILIO (CONT'D)

What's wrong?

BAILEY

Aled. He's been here.

EMILIO

The psychic guy?

I/E. WAREHOUSE - CONTINUOUS

ALED, an athletic Asian man, creeps stealthily through a broken door into a large empty space. Streams of sunlight from broken windows partly lights up the darkened room.

FOOTSTEPS ARE HEARD ECHOING INSIDE, GETTING LOUDER. ALED PANTS, EXCITED.

ALED

Show yourself. I know you want to help - Whatever you are.

Eidolon steps from the shadow into the light, his face hidden by his hood, but his form more solid. ALED FACES EIDOLON BARELY A METRE APART FOR THE FIRST TIME, IN AWE.

ALED (CONT'D)

You're real!

INT. EVIDENCE STORE - LATER

Emilio searches the first row of endless boxes and files on high stacked shelves.

BOXES ARE HEARD SHUFFLING AROUND IN ANOTHER ROW. Emilio stops.

EMILIO

Anyone else in here?

Footsteps are heard and Emilio walks around away from the door to another row of boxes. Two are open and on the floor. Emilio looks into the empty boxes.

EMILIO (CONT'D)

Hello?

He replaces the boxes on the shelf, sees the date and title label.

'2/3/12 PROJECT GREEN SLEEVES.'

Footsteps are heard hurrying to door. It creaks and slams shut. Emilio runs to door but the thief is gone.

EMILIO (CONT'D)

Great.

He walks back to empty boxes and spots a disposable cup pushed to the back between them. He smells the almost empty cup. Steam rising from what's left.

EMILIO (CONT'D)  
Cinnamon ...Teller? No no.

Emilio calls Bailey from his mobile phone.

EMILIO (CONT'D)  
Get down here. We have a problem.

EVIDENCE STORE -MOMENTS LATER

Bailey and Emilio are opening boxes row by row, looking for empty ones. Bailey finds one, and leaves aside on floor beside another two.

BAILEY  
You sure it was him? He wouldn't betray my dad.

Emilio finds opens an empty box. He checks label.

'17/7/09 OPERATION DRUG DEAL-10,000 euros.'

EMILIO  
He's the only one who has cinnamon in his cappuccino.

Bailey walks round to him, looks into box.

EMILIO (CONT'D)  
There was ten grand in this one.

BAILEY  
How do you know?

EMILIO  
It was my case. Your dad was right. Teller was taking cash from here, and laundering it through Muller's bank.

BAILEY  
That's why he kept it out of the case file, but I still can't see Teller as a traitor.

EMILIO  
So what next?

BAILEY  
We've lost all evidence now, and any digital files would have been wiped.

EMILIO

Teller or not - Whoever's doing  
this knows what they're doing.

Bailey slides her back down the shelf, to sit on the floor,  
disappointed.

BAILEY

Sorry dad.

Bailey sheds a tear, and Emilio sits down beside her. He puts  
his arm around her and tilts his head onto hers.

EMILIO

We'll finish what he started and  
end this. I promise. We've still  
got this wild card Aled, right?

Bailey smiles and nods.

BAILEY

Yeah, and we're the only ones that  
know his involvement.

EMILIO

We can't do this on our own. We  
need help.

BAILEY

Hmm. What about Nelly? Can we trust  
her?

INT. BAILEY'S BEDROOM - NIGHT

Bailey and Nelly are standing at the wall. There are files  
and papers scattered around the floor with the laptop. Nelly  
is stunned.

NELLY

Bloody hell! You kept all this to  
yourself?

BAILEY

Me, Emilio, and now you.

Nelly gazes at the wall, stops at a post it note, 'Teller  
suspect?'

Arrows from the Muller, Jenny, Harper and Alan photos all  
lead to bold writing on the wall under, 'Teller Killer?'

NELLY

Sorry I don't buy Teller as a dirty  
cop, or a murderer.



BAILEY

Me neither, but he got to the green sleeves evidence before us. We have to start digging in forbidden territory Nell.

NELLY

And you want me to, right?

Bailey smiles.

BAILEY

Well you could always find our other suspect and dig him up.

NELLY

Huh?

BAILEY

Never mind.

INT. TELLER'S OFFICE - NIGHT

Nelly covertly watches Teller leave from the corridor, then picks his office door lock and enters. She shuts the door, and switches on a torch. Immediately she shines the torch onto a suitcase standing in front of his desk.

NELLY

I can't believe I'm doing this.

She walks round and checks papers on his desk, then inside his left desk drawers. Finds the euro note evidence still bagged.

SUDDENLY THE DOOR KNOB CREAKS AND DOOR OPENS.

Nelly switches off her torch and dives under desk, hidden by suitcase. Another torch lights up and its light wanders around the room.

A figure walks around the case and a male's legs with trousers and shoes, sits at the desk. A gloved hand pulls at a right drawer and opens it. The male figure shines the torch in and rummages. He shuts the drawer and the light drops to Nelly under the table. He bends down to pick it up.

THE FIGURE JUMPS UP IN SHOCK AS NELLY'S FACE IS LIT UP.

EMILIO

Jesus Christ Nell! What are you doing?

Nelly climbs out, sighing.

NELLY

Same as you apparently!

EMILIO

Well we might as well do it together. You checked the case?

NELLY

No.

Nelly switches on her torch and they shine them both onto the suitcase.

EXT. APARTMENT BLOCK ENTRANCE - NIGHT

Aled approaches the dimly lit entry door, places key in hole, stops.

He freezes as heavy breathing is heard close to his ear. The carbon dioxide of something's breath, passes his shoulder in the chilly air.

ALED

Who, what, are you?

SUDDENLY EIDOLON GASPS, GRABS HIS CHEST.

Aled spins round to see the transparent form of the Eidolon.

EIDOLON

Help me!

Eidolon's figure fades in and out of sight, gasping.

ALED

Where is your body?

Eidolon disappears, leaving Aled stunned.

INT. BAILEY'S BEDROOM - MORNING

Bailey in her underwear, walks in, with coffees and joins Emilio in the bed.

EMILIO

The suitcase was fully packed. Nelly confirmed Teller booked a weekend break with his wife. She's probably meeting him at work Friday.

BAILEY

Sorry I didn't tell you about Nelly. I bet she scared your pants off!

EMILIO  
Yeah thanks for that.

BAILEY  
Did you find anything else?

EMILIO  
Nothing solid. No wads of cash,  
none of the missing evidence. So  
what's the plan for today?

Bailey pulls Emilio down under the duvet. Emilio reciprocates her affection.

EMILIO (CONT'D)  
Oh I can cope with that!

Giggles are heard under duvet.

EXT. LANSDOWNE HALL CHILDREN'S HOME - DAY

Nelly sits at a wooden picnic table in the gardens with JACOB MATHEW, the team leader. He shuffles with a pile of files all with H and M surnames.

JACOB  
Metcalf and Harper you say?

NELLY  
Yes. They were here before the  
child abuse trial.

JACOB  
Oh. I came after that fiasco.

Jacob flicks through.

JACOB (CONT'D)  
Hammond, Handle, ah, Christopher  
Harper, and here's Metcalf.

NELLY  
Thanks. Mind if I keep them for a  
while?

JACOB  
Sure. What did Metcalf do?

NELLY  
Kill two of the staff that abused  
him.

JACOB

You can't blame him. The system that broke him are now left to pick up the pieces.

NELLY

Do you know what happened to the Harper kid?

JACOB

Sorry, way before my time. The file might give you a forwarding address though.

Nelly gets up, they shake hands.

NELLY

Thanks.

INT. PSYCHIATRIC HOSPITAL DAY ROOM- DAY

Bailey is interviewing Jason, sitting in comfortable surroundings, with patients walking around freely, some watching television. Jason's neck has a dressing on one side.

BAILEY

Jason, do you know the name of the angel that saved you?

JASON

No, but he will help me get justice.

BAILEY

Did he make you kill Maria Modelle and Brenda Forbes?

JASON

No. That was my decision.

BAILEY

Why did he save you?

JASON

So I can finish what *I* started.

BAILEY

You're here now. You're safe.

Jason smiles.

JASON

But I'm leaving soon.

BAILEY

How are you leaving Jason?

DOCTOR REISS joins them.

REISS  
Sorry Miss Bailey, I have to stop  
you. It's time for their lunch.

BAILEY  
Thank you Jason.

Jason leaves Bailey and Reiss.

REISS  
Miss Bailey I really don't think  
talking about his hallucinations as  
real is a good idea for his  
recovery.

Bailey gets up.

BAILEY  
It's detective Bailey Doctor Reiss,  
and his angel is as real as you and  
I.

Bailey leaves abruptly.

EXT. STREET CAFE - LATER

Emilio is sitting at a small table with a cup of coffee, and  
a slightly dated mobile camera phone in a BLUE CASE. He is  
swiping through photos:

ALAN AND LAUREN BAILEY IN A RESTAURANT.

BAILEY'S PASSING OUT CEREMONY.

EMILIO AND ALAN BAILEY IN PUB.

Emilio smiles, and swipes on to another photo:

JENNY AND ROBERT MULLER OUTSIDE ABANDONED WAREHOUSE WITH  
HARPER, ROLLING TYRES INTO THE DOORWAY.

Swipes screen to a video:

ALAN'S HEAVY BREATHING IS HEARD. EIDOLON IS IN THE DISTANCE  
OUT OF FOCUS. A TYRE ROLLS TOWARDS THE CAMERA. THE CAMERA  
FOLLOWS IT, STOPPING AT HARPER'S FEET

ALAN HARPER (V.O.)  
It's here again. It's watching  
them.

END VIDEO.

Emilio swipes but is disturbed by Bailey's entering the scene with the Lansdowne files. He quickly shoves the phone in his pocket as he hears her call on approach.

BAILEY  
Hey I told you to order mine.

EMILIO  
It would have got cold.

They kiss.

EMILIO (CONT'D)  
What did you find out?

BAILEY  
I haven't opened the files yet. I thought we'd go over it all at mine tonight.

EMILIO  
Sounds like a plan.

INT. POLICE GARAGE - CONTINUOUS

Marcus and Teller stand beside three stripped wheelless cars, Jason's, Jenny's and Harper's.

TELLER  
You finished with them?

MARCUS  
Almost. Just the back floors and seats to pull out.

Teller leans in and lifts a back seat floor mat from Jenny's Mercedes.

HE FINDS AN EMPTY LABELLED POLICE EVIDENCE BAG UNDERNEATH.

He replaces the mat discreetly, and walks over to a chocolate machine in the far corner under cover. Marcus follows.

TELLER  
I need a chocky break.

He stops at the machine and checks his pockets, pulling out paper money.

TELLER (CONT'D)  
Hey you got any change?

Marcus pats his trouser pockets.

MARCUS

Hang on.

As Marcus disappears, Teller takes a forensic bag from his pocket and bags the plastic bag from under Jenny's mat. He stuffs it back in his pocket and races to the machine just in time for Marcus to return.

MARCUS (CONT'D)

Here.

Marcus hands Teller a few pound in change.

TELLER

Cheers.

He loads the machine and out pops chocolate.

TELLER (CONT'D)

Let me know the results before the day's out.

MARCUS

I will.

Teller walks towards the swing door to the station and looks back for Marcus who is working inside a car. Dumps chocolate in the trash bin and exits.

INT. BAILEY'S BEDROOM - NIGHT

Bailey and Emilio sit up in bed, with the Lansdowne files.

BAILEY

Harper's son Christopher, was taken into care after his mother left them at five.

EMILIO

Well Jason was orphaned at two. He must have been abused all those years until he left at sixteen, totally damaged.

BAILEY

Chris never left. It says here he overdosed at fourteen, just before Harper Senior went down.

EMILIO

So is he still alive?

BAILEY

I don't know. He was admitted to St. Barts, then that's the last page of the file.

Emilio makes a call on his mobile phone.

EMILIO

Hello, Miranda? It's DC Alvaro. Could you possibly give me info on Christopher Harper, admitted January 2012 attempted suicide... please, yeah, if you don't mind.

Emilio covers the speaker.

EMILIO (CONT'D)

She's checking.

He puts the phone to his ear again.

EMILIO (CONT'D)

Yes...yes that's him...he is? Brill. Yes, I will pop by some time. Thanks again. Bye.

Emilio hangs up. Bailey is amused.

EMILIO (CONT'D)

Don't ask.

BAILEY

None of my business.

EMILIO

Anyway, he's alive, but still in a coma. Harper was gonna sign the papers to switch him off when he got out.

BAILEY

Poor kid.

EMILIO

He took a turn for the worst the other night. They nearly lost him.

Bailey drops the file to the floor, sad.

BAILEY

They should have let him go.

Emilio pushes the other files onto the floor and pulls the duvet over them. He kisses her forehead. Eyes meet.

EMILIO

I'm never letting you go.



Her arm reaches and switches off the lamp, to darkness.

INT. FORENSIC DEPARTMENT - DAY

Aaron, is at a computer desk typing. Teller hands him the bagged evidence bag from Jenny's car. He looks up, taking bag.

Peeking through the door window is Nelly. She watches covertly.

TELLER

Aaron the computer whizz, isn't it?

AARON

Yes sir.

TELLER

Well whizz these prints through asap, and keep this one just between us please.

AARON

Yes sir. Be a couple of hours.

TELLER

Great. Call me with the results, and only me.

Nelly's face disappears quickly as teller heads for the door.

INT. BAILEY'S BEDROOM - DAY

Bailey and Emilio are asleep in bed, when his phone rings. She leans across him, into his trouser pocket.

ALAN BAILEY'S BLUE PHONE DROPS OUT OF EMILIO'S POCKET.

She grabs the blue phone and jumps back to her position, recognising it instantly. Emilio's phone is still ringing. He leans over and takes out his phone.

EMILIO

Nelly. What's up?

Emilio listens as he watches Bailey spring out of bed, and run out the bedroom door.

EMILIO (CONT'D)

Okay, we're coming in. See you in a bit.

EMILIO LOOKS TO THE DOOR, THROWS HIS HANDS UP, Bailey pointing a gun at him.

EMILIO (CONT'D)

Jesus Christ! What are you doing?

BAILEY

Where did you get my father's phone? Did you take it off his dead body?

EMILIO

Of course not! Don't be ridiculous.

BAILEY

So why do you have it?

EMILIO

I found it in Teller's drawer. It was completely dead, so I charged it up. I didn't even know it was his until I saw the photos!

Bailey steps forward pointing the gun closer to Emilio's head.

BAILEY

You're lying! Why hide it from me?

EMILIO

Your father had it on him when he died. I didn't want you to see anything bad because I care about you. Now put the bloody gun down!

Bailey lowers the gun, he lowers arms, huffs. She wipes her teary eyes.

BAILEY

You do? Who called you?

EMILIO

(calmly)

Nelly, but more importantly, (shouts) where the hell did you get a gun?

BAILEY

My dad's wardrobe.

EMILIO

Understandable, - I guess. So... Teller ran an old empty evidence bag through forensics, and get this, it once had money in it from a drug bust.

BAILEY

Teller's looking for my dad's set up money - Wait, you're cool with the gun?

EMILIO

No. You could have shot me! But you're dad must have kept it for a reason.

Bailey throws the gun on the bed. Emilio jumps.

EMILIO (CONT'D)

Jeez! Be careful with that!

BAILEY

Oh, it's not loaded.

Bailey's mood switches, drops to her knees, distraught.

BAILEY (CONT'D)

Everything points to Teller. He killed my dad.

EMILIO

We don't know that.

BAILEY

But he lied to us. He betrayed us.

She breaks down. Emilio joins her on the floor. She cries in his arms.

EMILIO

I's okay. We'll work this out.

INT. INCIDENT ROOM - DAY

Teller heads the briefing with Bailey sitting between Nelly and Emilio, among others. Marcus hangs in the doorway.

TELLER

All this evidence and we're no closer to Harper's killer? Come on guys. Let's get this one wrapped up.

Bailey leans into Nelly's ear, mumbling, with dagger eyes at Teller, and he notices.

BAILEY

Like my dad's case you mean?

TELLER

If you've got something to say Bailey, please share with the class.

Bailey stands.

BAILEY

This is bigger than just Harper,  
sir, and you know it.

Emilio pulls at her trouser leg.

TELLER

Do you want to share something with  
us Bailey?

She pulls away from Emilio.

BAILEY

I think it's you who needs to share  
your evidence sir.

EMILIO

Bailey!

TELLER

Bailey I don't appreciate personal  
attacks in an audience. If you have  
a grievance, come see me in my  
office.

Bailey storms out in a huff, bumping Marcus at the door.  
Emilio chases her out. Marcus raises a hand for Teller's  
attention.

MARCUS

Actually sir, I wanted a word about  
some evidence.

INT. CORRIDOR

Emilio stops Bailey up against the wall, invading her  
personal space.

EMILIO

What the hell was that all about?  
You're going to cause mutiny in  
there!

BAILEY

He hid my dad's phone, and stole  
evidence.

EMILIO

That doesn't prove he killed  
anybody. It's just suspicion, and  
we entered his office illegally.  
It'll never hold.

BAILEY

Then let's pull him in and question  
him!

EMILIO

You can't just waltz in and arrest  
Teller. A superior has to. You know  
that!

INT. INCIDENT ROOM

Teller walks to Marcus, turns to his audience who are staring  
at him.

TELLER

Briefing is over kids.  
(to Marcus)  
Marcus, my room.

Marcus follows Teller out.

INT. CORRIDOR

Teller storms past Emilio and Bailey, Marcus trying to keep  
up. Teller points at Bailey.

BAILEY

You, my office in five minutes, and  
you better have a good excuse for  
that performance!

Teller disappears into his office with Marcus and slams the  
door. Nelly joins Bailey and Emilio. They walk towards  
Teller's office.

NELLY

What are you going to say?

Bailey shrugs. They listen to muffled shouting coming from  
Teller's office, then Marcus walks out, shutting the door  
behind him.

MARCUS

You know he ran evidence behind my  
back. He's hiding something.

NELLY

We know. We're working on it.

BAILEY

Harper, Jenny, and my dad. They're  
all connected.

MARCUS

Really? What makes you say that?

TELLER (O.S.)

Bailey! Get in here, now!

MARCUS

Good luck.

Marcus walks away. Bailey enters.

INT. TELLER'S OFFICE

Teller is sitting at his desk, hands in head, weary.

TELLER

Sit.

Bailey sits opposite him.

TELLER (CONT'D)

I don't know what you are up to but I don't like being kept out of the loop.

BAILEY

We know about the evidence bag you took from the car sir. You're keeping secrets from us.

TELLER

What do you know Bailey? You've put two and two together, and come up with four bollocks.

BAILEY

How long have you had my dad's phone? Did you kill him?

TELLER

What are you talking about? It was never found. You know that!

BAILEY

Then why was it in your drawer last week?

TELLER

Oh my god, you've been snooping in my office now?

BAILEY

We had good reason.

TELLER

Do you think I've been sitting idle for the last few years whilst your father's killer is still walking the streets? Your dad's murder case may have been officially closed, but I kept going in my own time.

Bailey is confused, upset.

BAILEY  
So where did you find the phone?

TELLER  
I never did.

BAILEY  
But Emilio -

Teller interrupts.

TELLER  
Emilio? How many people have you roped into your vendetta?

Teller paces to the door, swings it open, and Emilio and Nelly with ears on the door, fall in, looking awkward.

EMILIO  
Sir.

NELLY  
Sir.

TELLER  
Get in.

Guilt ridden faces, they mosey in. Teller sits again. He unlocks a drawer in his desk, and places a thick file on top. He slides it across to the threesome.

TELLER (CONT'D)  
That's three years of my own investigation. I'd be grateful if you have anything to add, and I think we've all got it clear that there is a dirty cop involved.

Bailey opens the file, scanning pieces.

BAILEY  
What was you doing in the evidence room?

TELLER  
Looking for empty boxes. All in all, five hundred grand is missing from various cases.

NELLY  
Why so covert with the evidence bag from the car?

TELLER  
I can't trust anyone pre- green sleeves.

(MORE)

TELLER (CONT'D)

Aaron's only been here two months.  
I thought I could at least trust  
him, until he went crying to  
Marcus.

EMILIO

What do you know about Aled and the  
ghost man?

TELLER

What in hell's that?

BAILEY

Oh sir, I think it's time we showed  
you our evidence.

INT. BAILEY'S BEDROOM - NIGHT

Emilio, Nelly and Bailey are looking at the wall, plastered  
with clues. There's a knock. Bailey leaves the room.

NELLY

You think we can trust Teller with  
this?

EMILIO

He has a pretty damn good file of  
his own.

NELLY

Maybe that's just a cover, or maybe  
he's gathering information for his  
own gain.

Teller and Bailey walk in. Teller stops, gazes at the wall.

TELLER

You did all this in a few weeks?

Bailey shrugs.

BAILEY

I had access to my dad's wardrobe.  
What can I say?

TELLER

Someone planted that phone in my  
desk to frame me. So you can bet if  
there was anything on it  
incriminating, it would have been  
deleted.

Teller walks closer to the wall at each picture.

TELLER (CONT'D)

You got any other suspects apart  
from me?



They all look amused at him.

BAILEY  
Do you believe in ghosts?

Teller studies wall.

TELLER  
Certainly not. What's all their connections?

Emilio points to Harper.

EMILIO  
Harper was definitely murdered. Muller drowned, as was Jenny, but we think she killed him to take over Muller's money laundering business, that Alan Bailey had infiltrated.

TELLER  
You need to get into Jenny the widow's accounts.

Nelly points to the Eidolon.

NELLY  
Whoever killed Harper may have killed Jenny, but he also saved Jason.

BAILEY  
And it wasn't human. Not like we know.

TELLER  
You're being irrational. You must follow solid evidence!

Bailey stamps her finger at the wall pictures.

BAILEY  
This!

Then she grabs the file and diary from her bed. Shoves it at Teller.

BAILEY (CONT'D)  
All of this is fact sir.

Teller takes file.

BAILEY (CONT'D)  
Watch the footage. All of them, and you'll understand.

Teller sighs.

TELLER

Okay, I'll look at it, but I'm not buying Casper as a murderer.

INT. TELLER'S BEDROOM - NIGHT

Karen is asleep in bed with Teller beside her. The light is off and only his laptop illuminates his face. His eyes widen as he watches the prison cell footage:

EIDOLON GLIDES THROUGH THE WALL TO SAVE JASON.

TELLER

What the?

His wife stirs, covers eyes with duvet.

KAREN

(mumbles)

Go to sleep Kurtis.

He keeps watching intensely.

EXT. PARK - DAY

Bailey is sitting on a bench with her father's blue phone. She is reading text messages between him and Aled.

'I saw it again. Am I going mad?'

ALED: No. It's trying to warn you.'

On the grass is a FATHER playing catch with his YOUNG DAUGHTER. The ball rolls to Bailey. Aled appears, kicks it back to her, smiling. She looks up, smiles back. Aled stops in front of Bailey.

ALED

Lauren?

BAILEY

Aled, I presume.

They shake hands. He sits beside her.

ALED

We have a lot to talk about.

BAILEY

Fancy doing it over a cuppa?

INT. CAFE - CONTINUOUS

Aled sits opposite Bailey with tea and toast on the table. A few customers are enjoying full breakfast.

BAILEY

Why was a ghost following my dad,  
and why is he still here?

ALED

We have to find out who he was, and  
his connection to your dad's green  
sleeve case.

BAILEY

You know about that?

ALED

Your dad told me everything, but I  
didn't expect to see the ghost in  
the flesh, so to speak.

BAILEY

You saw it?

ALED

A couple of nights ago. It appeared  
outside my apartment block, and it  
spoke!

BAILEY

What did it want?

ALED

Help - But I'm not sure if he meant  
help him solve your dad's case, or  
help *him*? For a ghost he looked  
pretty stressed.

BAILEY

So it's a male ghost right?

ALED

Honestly, I don't know. I'm usually  
in my office studying paranormal  
photos for my magazine. That's how  
I met your dad. He e mailed me a  
video. I'd seen nothing like it. I  
mean, it can touch objects in this  
world.

BAILEY

Tell me about it. He drove a Honda.

ALED

What?

BAILEY

Look, whatever he is, he's a chief suspect in multiple murders, and an angel to a mental patient!

Aled's hand touches Bailey's across the table.

ALED

Your father was a good man, and this thing? It was on his side. I'll help you finish what he started, if you want my help of course.

BAILEY

Welcome to the team.

INT. POLICE LOCKER ROOM - MORNING

Aaron walks into the room, seeing Marcus with a temper, tossing screwed up newspaper from the bench into the waste bin. Above them on the top of the row of lockers sits an EMPTY BLUE/WHITE HOLDALL. It's handle rests over the door of Aaron's locker.

AARON

You lost something sir?

MARCUS

Erm yes, my keys.

AARON

You want help?

AARON SEES HIS KEYS DANGLING FROM WAIST, BUT NOT SO OBVIOUS YET.

Aaron reaches to the bin, but Marcus stops his arm as he picks out a crumpled newspaper.

MARCUS

Don't get your hands dirty kid. I've already looked in there anyway. They'll pop up eventually.

AARON

Okay.

Aaron lets go of the paper, and it falls into the bin. Marcus leaves in a huff. Aaron opens his locker, the bag handle catches the door. It begins to drop and he catches it before it falls. The open bag loses a piece of crumpled newspaper to the floor.

Aaron pushes the bag back up, and picks up the newspaper. He unravels it to reveal a dated front page.

A RANDOM HEADLINE IS DATED 29th MARCH 2012.

He wavers between the bin and the bag, and eventually reaches up to slip it back into the open bag.

Aaron exits to -

INT. CORRIDOR

Bailey and Emilio catch up to him, before he reaches the forensic department. Emilio puts his arm around his shoulder.

EMILIO

Hey I hear you're a cracker hacker.

BAILEY

Not to mention a grass.

AARON

I did what I thought was right.

EMILIO

Yeah, and caused a shit load of grief between Marcus and Teller.

Aaron stops dead. He pushes Emilio's arm off.

AARON

I'm not a hacker.

BAILEY

But you can, can't you.

Aaron gives Bailey a blank look.

EMILIO

Please. We need to access a bank account off the record.

BAILEY

But this time you tell no one, not Teller, not Marcus, not anyone!

AARON

Why is everyone keeping secrets round here?

Emilio draws closer.

EMILIO

Because we have a dirty cop in our station, and it could be anyone whose worked here before 2012.

AARON

2012? Is DCI Teller a suspect?

BAILEY

Right now we can't trust anyone,  
except you, because you're the  
newbie.

AARON

(nods)  
Come to the lab at lunch. I'll be  
alone then.

Emilio pats his shoulder.

EMILIO

Thanks.

They part with Aaron.

EXT. WAREHOUSE - DAY

Teller is standing in the very spot he found a dying Alan, at  
the left corner to the warehouse entrance.

TELLER

Come on Alan. What happened to the  
bag?

He leans against the wall.

TELLER HAS A FLASHBACK:

Emilio runs to Alan's lifeless body on the floor from the  
right. His chest is bloodied. At the same time Teller appears  
from the left corner, arriving together. Teller checks Alan's  
heart, and starts chest compressions.

EMILIO

(out of breath)  
He was supposed to have gone in the  
bloody back. What made him change  
the plan?

Teller puts his ear to Alan's chest. He stops pumping,  
shaking head, but Emilio takes over.

Teller calls for help on his mobile phone.

TELLER

Officer down, I need an ambulance  
now!

Emilio slows then stops his compressions, leaning his chest  
over Alan's in defeat, crying.

EMILIO

You stupid old fool.

Emilio looks up, around. Stops crying in confusion.

EMILIO (CONT'D)  
They've got the money bag.

TELLER POKETS A PHONE. IT IS UNCLEAR IF IT IS HIS OWN.  
Ambulance arrives with police vehicles. He scans the scene.  
Emilio Checks Alan's pockets.

EMILIO (CONT'D)  
His phone too. It's all gone!

END FLASHBACK.

Teller is disturbed by his own phone ringing. He answers.

TELLER  
Yes honey. I know it's tomorrow.  
I'm already packed. I'll be home in  
a bit.

INT. FORENSIC DEPARTMENT - LATER

Aaron is at his computer with Emilio and Bailey leaning in  
close. Emilio sniffs at Aaron. The computer page is showing:  
'UNITED CITIES BANK. JENNIFER MULLER -PASSWORD.'

EMILIO  
Are you wearing perfume?

AARON  
It's a floral scent.

Aaron smiles and taps a few keys.

EMILIO  
Perfume then.

BAILEY  
I like it.

Aaron presses the ENTER key, smiling.

AARON  
We're in, and thanks.

He taps a few more keys.

AARON (CONT'D)  
Her personal account is empty, so  
is her dearly departed's.

EMILIO  
Can you check her client's  
transactions?

AARON

Yes, but I'd need access to her work computer. It's different to a personal account.

EMILIO

Not a problem. She worked from home. Can you meet us at The Riverside Building after work?

AARON

Where the other half live aye?

EMILIO

Yeah, wealthy through ill gotten gains.

BAILEY

We're looking for red flags. Large amounts shifted from account to account, changing currencies.

AARON

You mean laundering?

BAILEY

Yes.

AARON

I can do that.

The threesome grin.

EXT. POLICE STATION CARPARK - LATER

Bailey unlocks her car with Emilio, spotting Teller lifting his suitcase into his car boot, and closing it.

EMILIO

Looking forward to your weekend away with the misses?

TELLER

Too right. I'll see you in the morning, then I'll be off about four.

BAILEY

Night guv.

TELLER

Night.

Teller enters car, drives off. Bailey settles in -



INT. BAILEY'S CAR

Emilio beside her.

BAILEY

You think we're out of order not telling him where we're going?

EMILIO

I'm not sure if I'm uncomfortable with not telling him, or the fact that we're not telling him coz we still don't trust him.

Bailey starts the car, and drives away.

INT. JENNIFER MULLER'S PENTHOUSE APARTMENT - NIGHT

A full glass window looks over the River Thames, with lights reflecting onto the dark water. The apartment is sparse, with very little furniture/packing boxes.

Aaron and Emilio sit at Jenny's computer/desk, the only main item of furniture in the room.

Bailey half pulls out a crystal chandelier from packing box, looks up to the empty light socket.

BAILEY

She was desperate for cash. The money laundering business must have been quiet.

AARON

I've found something. She had twenty five personal clients, but this one..

The two join Aaron.

AARON (CONT'D)

(points to screen)  
Had very irregular amounts in and out.

SCREEN SHOWS 'VINCENT WHITE SUMMARY'.

AARON (CONT'D)

It was opened six years ago, by Robert Muller. There was a lot going in, changing currencies and being cashed in, until 2012. The last amount deposited was twenty grand. It's still in there.

BAILEY

Can you transfer the money to another account?

AARON

Not without a password.

EMILIO

So Jenny didn't have the password to export it. How was it deposited?

Aaron scrolls the screen.

AARON

Erm, it looks like a pension payoff from a European company, which had their takings deposited by cash to the London branch.

Bailey checks the screen name.

'SYSTEME EGO, CALAIS, FRANCE'.

BAILEY

France? Why would they deposit their profits in London?

She googles the name on her phone, whilst Emilio takes over the computer.

EMILIO

Let me check out this Vincent White.

Emilio opens a new page.

Bailey joins them at the screen.

BAILEY

Hmm, it doesn't exist.

EMILIO

Neither does Vincent White of twenty five Smithy Street. Wait I know that address.

Bailey's eyes widen as she remembers.

BAILEY

The Warehouse!

AARON

Clever. They bought the property in an alias, and used the name for moving the money.

Bailey kisses Aaron's cheek.

BAILEY

You're a genius. Thank you.

Aaron shuts the computer down, stretching, yawning.

EMILIO

Yeah why did you choose forensics  
and not computer science?

AARON

Seriously, my computer skills are  
more appreciated where I am.

He swivels his chair to face the two standing detectives.

AARON (CONT'D)

And besides, computer geeks are all  
weirdos.

They look strangely at Aaron, who stands, dressed in a black cap sleeve top (soft cell band logo) gelled hair, eye makeup and tight leather jeans.

INT. BAILEY'S BEDROOM - NIGHT

Bailey leaves her wall for Emilio and her bed. She snuggles in beside him.

EMILIO

We did good tonight didn't we?

BAILEY

We did. You think Aaron will keep  
his mouth shut though?

EMILIO

I hope so, for his sake.

CUT TO:

INT. ARON'S CAR - NIGHT

Aaron is driving his modest car along a country road. Music from 'Soft Cell- Say Hello, Wave Goodbye' is playing. He sings along, until he tries to press the brake. The car seems to pick up speed as he races down hill negotiating a tight bend.

AARON PANICS AS HE BANGS AT THE PEDAL WITHOUT SUCCESS.

THE CAR SPINS OUT OF CONTROL. HE FIGHTS WITH THE STEERING,  
HITS A TREE IN A GRASS VERGE. HE IS UNCONSCIOUS, HEAD SLUMPED  
ON WHEEL, HEAD BLEEDING.

The music is still playing, 'Take a look at my face, for the last time. I never knew you, you never knew me. Say hello, goodbye.'

INT. INCIDENT ROOM - MORNING

Bailey, Nelly, Emilio, and others are already sitting as Teller walks in, in a huff.

TELLER

As you know I was going away today, but we have had an unfortunate tragedy. Young Aaron our intern had a car crash last night.

BAILEY

Shit! Is he okay?

TELLER

He's in hospital. He hit his head pretty bad, so they've induced coma. His car's been recovered a mile from his home in Essex.

(voice fades)

I will arrange for a collection. If anyone wants to contribute, I'll pass it round.

Emilio whispers to Bailey.

EMILIO

You think he was followed last night?

BAILEY

I think his car should be looked over by an outsider.

EMILIO

We should go see him.

Teller's voice rises to finish the briefing.

TELLER

Eyes and ears alert children. Have a productive day.

Teller leaves swiftly. Everyone else slowly leaves, except Nelly, Emilio and Bailey.

NELLY

I'm gonna follow Teller.

She gets up, but Emilio pulls her arm.

EMILIO

Nelly, be careful, please.

NELLY

I will, but I wanna get to that car  
before anyone else.

BAILEY

Eyes and ears Nell.

Nelly nods and leaves.

EMILIO

Let's go and see Aaron.

INT. HOSPITAL HALLWAY, COMA WARD - LATER

The long hall has separate doors to private rooms. Aled sits on a seat outside room six. He takes a deep breath and blows out. He takes out his phone, but a passing NURSE points to a wall sign.

'Mobile Phones Prohibited'.

NURSE

Sorry, we have sensitive equipment.

ALED

Sorry.

Aled gets up and heads away to swing doors at the far end of the hall.

Bailey and Emilio enter from the hallway from the other end as Aled disappears out.

EMILIO

Room five.

They search the doors to the one next to Aled's seat, and enter.

INT. AARON'S PRIVATE ROOM

Aaron is sleeping, with tubes from his arms, and his head is bandaged. Bailey sits by his bedside, and takes his hand.

BAILEY

Please be okay Aaron.

Emilio affectionately rubs Baileys shoulder. Aaron's mother, DAISY enters, (early 40's) her tired face shows her worry.

Bailey gets up, wipes her tears.

BAILEY (CONT'D)

Hi, I'm Lauren. We work with Aaron.

Shake hands.

DAISY  
I'm Daisy. Thank you for coming.

Daisy sits and strokes her son's face.

EMILIO  
He'll be fine. Just give him time.

DAISY  
He was a safe driver. I don't understand.

Bailey's phone buzzes. Daisy is too concerned with Aaron to hear, but Emilio looks angrily at her.

BAILEY  
Excuse us.

They both smile, and leave the room.

INT. HOSPITAL HALLWAY

Bailey looks at her screen.

'ALED CALLING'.

EMILIO  
You're not supposed to have your phone on in here Bailey!

She clicks it off, and they take a seat.

SUDDENLY A TEAM OF DOCTORS AND NURSES WHEELING EQUIPMENT, COME RACING TO ROOM SIX.

They disappear inside. Bailey gets up and looks through the small glass window.

THROUGH THE GLASS THE STAFF ARE SEEN WORKING ON THE PATIENT.

THEN SOMETHING NOT QUITE SOLID IS SEEN IN THE CORNER OF THE ROOM. IT IS EIDOLON. NO ONE CAN SEE HIM AS THEY WORK ON THE BODY.

Bailey gasps as she recognises the figure. It looks straight at her then disappears. She spins to Emilio as her phone vibrates again. She answers.

BAILEY  
Aled? He's here!

ALED (V.O.)  
Where?

BAILEY  
I'm at the hospital, coma ward.

Aled enters from the far door.

ALED  
So am I.

He drops his phone arm.

ALED (CONT'D)  
Bailey?

Bailey and Emilio see him approach.

INT. HOSPITAL CAFETERIA

Bailey, Emilio and Aled sit drinking teas.

ALED  
He's an eidolon.

EMILIO  
A what?

ALED  
He's in a coma, on the line between  
life and death.

EMILIO  
So he's not a ghost?

ALED  
(sighs)  
The unconscious mind can project an  
image, or eidolon, of it's body.  
The subject doesn't have to be dead  
like a ghost.

BAILEY  
So can he see, hear, feel? Because  
he looked straight at me!

ALED  
Yes, that's how I got here.

EMILIO  
Can he drive? Coz we really need a  
solid suspect, if you get my drift.

Bailey is intrigued. Ignoring Emilio, she leans across to  
Aled.

BAILEY  
Tell me how you got here.

FLASHBACK BEGINS:

Aled enters his car. He sits down and checks his rear view mirror, whilst putting on his seat belt. He gasps when Eidolon's face is staring back at him.

Eidolon's hood is down, and tubes run from his nose and white gown visible, under his infamous coat. His eyes are taped down.

Too frozen to look into his back seat, Aled just stares at the image.

Eidolon pulls back the tape from his eyes, revealing a young sickly man.

EIDOLON

I can't stay. They're giving me  
adrenalin. Help me remember.

ALED

Where is your body?

Eidolon's arm reaches into the front seat, grabbing Aled's. He stares down at it, feeling the full force of a solid grasp.

EIDOLON'S WRIST HAS A HOSPITAL TAG. 'SAINT BARTS GENERAL'.

ALED (CONT'D)

You're in a coma!

END FLASHBACK.

ALED (CONT'D)

So I came here.

BAILEY

Oh my god, was that his room?

The three dash out of the cafeteria, Emilio almost knocking over a man in crutches.

INT. HOSPITAL HALLWAY

The three burst into room six.

INT. CHRISTOPHER'S PRIVATE ROOM

They stop dead as the door closes. The doctors have gone. Aled views the sleeping patient from afar, afraid to venture further.

Emilio looks through the door window to an empty corridor. He pushes Aled towards bed.

He sees a long dark green waxed hooded coat on a wall peg.



Aled slowly walks towards the bed, peering at his face.  
Emilio and Bailey slip in behind Aled. He turns to them.

ALED  
It's him. We found him!

EMILIO  
Are you sure?

ALED  
(points to coat)  
Does that look familiar?

EMILIO  
(a prolonged) Shit.

Bailey checks the clip board at the end of the bed. The name on the board hits her like a tow truck.

'CHRISTOPHER HARPER'.

Her shocked face looks up to Emilio.

BAILEY  
It's Billy Harper's son!

EMILIO  
No way!

ALED  
Harper the murder victim?

BAILEY  
Of course! Harper was going to consent to switching him off!

ALED  
He's a fighter, I'll say that.

EMILIO  
He's probably a vegetable.

SUDDENLY A WARNING LIGHT FLASHES AND BEEPS.

A DOCTOR rushes in, looking surprised at Christopher's guests.

DOCTOR  
Who are you?

He ignores Bailey as she flashes her ID.

Christopher takes a deep breath, and the doctor pulls the tube from his mouth, gags, then breathes on his own. His taped eyes start to flicker, and the doctor peels the tape away gently.

The three guests stand in amazement as his eyes begin to open. The doctor leans over Christopher's face.

DOCTOR (CONT'D)  
Christopher Harper? Can you hear me?

Christopher's eyes are half open, but he manages a tiny blink, and a slight nod.

The doctor beams, as do the three onlookers.

DOCTOR (CONT'D)  
Welcome back son.

Christopher's eyes close slowly as he drifts again.

EMILIO  
Will he regain full consciousness?

DOCTOR  
He should, but he's been out of action for a very long time. Don't expect too much. We almost lost him more than once. It's a miracle.

The three stand back as more staff arrive. They back out of the room, stunned.

INT. HOSPITAL HALLWAY

EMILIO  
Boy have I got a lot of questions for him when he comes around.

BAILEY  
We're not going to get much out him too soon, and the main goal is still finding our dirty cop.

ALED  
Let's hope he remembers his eidolon experience.

Emilio's phone rings. They both look at him angrily.

BAILEY  
Now who's disobeying wall signs?

Emilio rolls his eyes, answers call.

EMILIO  
(hand over mouth piece)  
It's Nelly.  
(to Nelly)  
Hey, what's up?

INT. LOCAL GARAGE

Nelly is beside Aaron's car, hoisted up above a mechanic working underneath.

NELLY

Aaron's brakes were tampered with.  
The steering too. Someone knows he  
was working with us. I don't know  
what to do. Say if I'm next?

INT. HOSPITAL HALLWAY

Emilio is still on the phone with Aled and Bailey.

EMILIO

(to Nelly)

Don't panic. I'll stay here and  
watch over him and Christopher, so-

NELLY (V.O.)

Who?

EMILIO

Bailey can tell you. She'll pick  
you up in half an hour. Take care  
Nell.

Emilio pockets phone.

EMILIO (CONT'D)

We're getting close. You and Nell  
stay together tonight. I'll keep an  
eye on our two patients.

ALED

I'll stay with you.

EMILIO

Are you sure?

ALED

I've got more questions to ask  
Christopher than you can imagine!

EMILIO

Okay.

Bailey kisses Emilio.

BAILEY

Let us know anything new.

Emilio hugs her.

EMILIO

Stay alert. I love you.

Bailey leaves the boys as they enter Aaron's room.

INT. TELLER'S OFFICE - LATER

Teller is on the phone to Karen.

TELLER  
I'm so sorry Kal. We can still  
leave tomorrow.

There is a knock at the door. Marcus peeps his head in, hearing Teller. Teller puts a finger up to hang on.

TELLER (CONT'D)  
Yes, I'll be home soon, bye.

He hangs up.

MARCUS  
Any word on Aaron? I wanted to go  
and see him.

TELLER  
No. He'll be under sedation until  
the swelling goes down.

MARCUS  
Damn shame. Young kids these days,  
think they're all Lewis Hamilton.  
How's your son? Must be what,  
nineteen now.

TELLER  
Yep. He's on his final year at uni.

MARCUS  
Bet that was expensive.

Teller gets up from his chair and puts on his jacket.

TELLER  
Everyone wants the best for their  
kids Marcus. If you had any, you'd  
understand.

MARCUS  
No, I get it. My parents did it for  
me. What's the cost now, like  
twelve grand a year?

TELLER  
Why?

A moody Teller ushers Marcus rudely out of the door.

INT. HALLWAY TO LIFT

Teller locks his office door. Marcus is still hovering.

MARCUS  
Just wondered.

TELLER  
Is there anything else Marcus?  
Because I'm tired and have to get  
home to my pissed off wife and  
burnt dinner.

MARCUS  
No, sorry, it's none of my  
business. Have a good evening.

Teller speed walks along the corridor, opting for the stairs,  
leaving Marcus behind.

INT. BAILEY'S BEDROOM - NIGHT

Bailey and Nelly in pyjamas, sit scoffing pop corn and wine,  
on bed, whilst studying various print outs.

BAILEY  
So cash was deposited to Ego  
Systems.

NELLY  
Who don't really exist.

BAILEY  
(tapping printout)  
Forwarded to Vincent White's  
account.

NELLY  
Who also doesn't exist. Didn't you  
say the last transaction was 2012?

BAILEY  
Yes, just after dad died, and  
Harper was sent down.

NELLY  
That's it. They lost their middle  
man. *Someone* had to deposit the  
cash to the account. Harper was  
Vincent White! He wouldn't give up  
the password.

BAILEY  
And, without Harper's password, the  
Mullers' couldn't move the last  
twenty grand.

NELLY

That's why Jenny was desperate to see Harper after his release, but now they're both dead.

BAILEY

So the only way for our dirty cop to escape, is finding my dad's stash - Everyone's chasing ghosts.

NELLY

Ghosts, hmm. So what's this eidolon thing?

BAILEY

Yeah, about that.

INT. AARON'S PRIVATE ROOM - DAY

Daisy sits holding Aaron's hand, who is wide awake, sitting up, head still bandaged. Emilio sits the other side of the bed. Aled walks in, unshaven but beaming.

ALED

It's been a very productive morning.

EMILIO

He's awake too?

ALED

Yes. He thinks what happened was a dream. He did some bad things.

Aled looks at a happy mum and son.

ALED (CONT'D)

We should go next door.

They leave to -

INT. CHRISTOPHER'S PRIVATE ROOM

Christopher is awake. He is sitting up in bed, trying to eat porridge. His skin is pale. Aled and Emilio take a seat beside his bed.

CHRISTOPHER

(groggy voice)  
Can't chew solids yet.

ALED

Tell Emilio what you told me.

Christopher painfully swallows a spoonful.

CHRISTOPHER

I killed my father, but I don't know how. I remember watching you, but I don't know why. How is this possible?

ALED

You are a remarkable person Christopher.

EMILIO

Did you kill anyone else?

Christopher's eyes widen, as he remembers.

CHRISTOPHER

No, but I remember saving someone, someone like me.

Christopher closes his eyes.

EMILIO

Jason.

His memory returns and Christopher panics, tries to get out of bed. Emilio stops him.

CHRISTOPHER

But Jason!

EMILIO

Whoa, you're too weak to go anywhere!

CHRISTOPHER

You don't understand. He's going to take an overdose. He thinks he can finish what he started as an angel!

EMILIO

I'll get Nelly over to him. Don't worry.

Emilio uses his phone to call Bailey, leaving the room to -

EXT. HOSPITAL ENTRANCE

Emilio is on the phone to Bailey.

EMILIO

You're at Jenny's!

BAILEY (V.O.)

Yes. I need Harper's password. I have a plan.

Emilio rubs his tired eyes.

EMILIO  
I'll ask Aaron if he can crack it.

ALED APPEARS PUSHING CHRISTOPHER IN A WHEELCHAIR.

CHRISTOPHER  
No need. He always used my name and  
birth date. Christopher 2510.

EMILIO  
(to Bailey)  
Did you get that?

INT. JENNIFER MULLER'S PENTHOUSE APARTMENT

Bailey is at the computer.

The screen reads : 'PASSWORD, 1 ATTEMPT REMAINING'

She clicks 'ENTER'.

BAILEY  
Yes. I'm in! I'm going to transfer  
the money into my account.

Bailey taps at the keyboard.

EMILIO (V.O.)  
What? No! If they have access, they  
can see your name on there. It's  
too dangerous!

BAILEY  
That's the idea. If they know it's  
gone, they'll step up the hunt for  
dad's money.

Bailey hangs up, closes down the computer.

EXT. HOSPITAL ENTRANCE

EMILIO  
Shit! Aled, Can you stay with  
Aaron? See if he remembers anything  
that might point a finger  
somewhere.

ALED  
Where are you going?

EMILIO  
To catch up with Bailey.

Emilio rushes away.



INT. INCIDENT ROOM - LATER

Teller is standing at the white board. The room is loaded with uniform and plain clothes officers and staff, including Marcus and Bailey. The chatter between everyone is rising.

TELLER

Okay guys, calm down and listen.

The group are quiet.

TELLER (CONT'D)

Some good news. Aaron is conscious and doing well.

The group cheers.

TELLER (CONT'D)

However, there's a but. Someone rigged his car.

Bailey looks around the crowd at their reaction, and chatter begins again.

TELLER (CONT'D)

Listen please.

The group still natter.

TELLER (CONT'D)

(shouts)  
Will you listen!

They shut up. He waves Bailey to the board.

TELLER (CONT'D)

Bailey has some information for us. Bailey?

Bailey goes to the board, addresses the group.

BAILEY

As you know, I've been on two murder cases, Harper and Dean. We now know Dean as Jenny Muller.

(writes 'Jenny Muller', drawing line to Jenny's dead body photo/other name) Both were conspirators to money laundering.

The group begin chatter again. Bailey looks around for a second. No reactions.

BAILEY (CONT'D)

The murders are linked to my father's last case.

(MORE)

BAILEY (CONT'D)

He was killed because he knew there was a traitor among us, stealing our evidence room money, and working with them to launder it.

The group look suspiciously at each other. Teller speaks discreetly to her.

TELLER

What's your angle Bailey?

She carries on to the group.

BAILEY

With Aaron's tech help, I've retrieved twenty grand from Harper's alias account.

Bailey writes 'alias Vincent White' on board and draws a line to 'Harper', and his photo.

BAILEY (CONT'D)

And tomorrow I will personally bring home my father's blood money.

The chatter rises. Marcus moves towards Teller. Emilio is standing by the door with Nelly.

BAILEY (CONT'D)

I ask that everyone be vigilant, and if you see anything suspicious, please come only to me, or DCI Teller. Thank you.

Bailey walks over to Nelly and Emilio, as chatter rises. Marcus approaches an equally shocked Teller.

MARCUS

(to Teller)

What the hell's going on Kurtis?

TELLER

Sun of a gun! She's found Alan's missing bait money.

MARCUS

And there's a dirty cop? Here?

Teller shrugs.

Bailey is about to exit as Nelly bumps into her.

NELLY

Bad news. Jason Metcalf took an overdose. He's in a coma.

BAILEY

What? Argh, what a mess.

Nelly looks worriedly at the crowd's tension.

EMILIO  
That's the least of our problems.

Emilio drags Bailey outside into the corridor. Nelly follows.

INT. CORRIDOR

The door is closed, but Nelly looks through the glass window to see and hear everyone squabbling, with Teller at the board trying to calm them.

EMILIO  
What's your plan? Now you've just stirred a hornets nest.

NELLY  
Guys, I think we better get out of here.

THROUGH THE GLASS, THE STAFF ARE SEEN FIGHTING FOR THE DOOR.

Emilio looks through, and grabs Bailey.

EMILIO  
Let's go!

The three dash along the corridor.

NELLY  
(running)  
Bailey, what did you do?

They escape to the stairs as the corridor fills with angry staff.

INT. BAILEY'S CAR

Bailey speeds away from the station, then slows down. Nelly is in the back, Emilio, front.

NELLY  
You said what?

EMILIO  
Aled's with Aaron. Christopher doesn't remember much yet.

NELLY  
Would you if you were parading around as a phantom?

EMILIO  
He gave us the password. That was something.

NELLY

You think the dirty cop was at the briefing?

BAILEY

I'm banking on it. He knows Vincent White's account is history now, so his last hope is finding my dad's money.

EMILIO

And you just made yourself a sitting duck, by lying that you've found it, in front of everyone!

NELLY

So what now?

BAILEY

Take you home, and we all get some rest. Tomorrow we rap this all up.

INT. CHRISTOPHER'S PRIVATE ROOM - MORNING

Aled walks in with three teas. He hands one to Christopher, who is sitting up in bed, and to Aaron, sitting on the end.

ALED

Morning. Sorry about your friend.

CHRISTOPHER

It's funny.

Aled sits by his bedside.

CHRISTOPHER (CONT'D)

Of all the people that abused me in that hell hole, I still blame my father.

ALED

Is that why you killed him?

CHRISTOPHER

He ran down a pregnant woman to get to that rendezvous before Alan. He knew it was a set up, so he killed him and took the holdall.

ALED

Harper killed him? How do you know?

CHRISTOPHER

I was there. It was like a dream. I didn't understand what I was. All I could do was walk through walls back then!

ALED  
You were an eidolon.

CHRISTOPHER  
When he opened the holdall, it was full of newspaper. Bailey knew his cover had been blown, so he'd already hid the money.

AARON  
What did Harper do with the holdall.

CHRISTOPHER  
He kept it in the boot of his car. He told no one.

Aaron has a flashback:

INT. POLICE LOCKER ROOM - DAY

AARON IS WITH MARCUS. HE SEES THE NEWSPAPER MARCUS IS DUMPING INTO THE BIN. THEN LOOKS UP TO THE BLUE/WHITE BAG ABOVE HIS LOCKER.

MARCUS  
I've lost my keys.

AARON LOOKS DOWN TO MARCUS' KEYS, HANGING FROM HIS BELT.

End flashback.

AARON  
The bag - was it blue and white?

CHRISTOPHER  
Yes.

Aaron's face fills with dread.

ALED  
Marcus?!  
(to Aled)  
Where's your phone?

ALED (CONT'D)  
In the car. You can't use it in here. Who's Marcus?

Aaron dashes to the door, but collapses, underestimating his injuries. Aled jumps to help him.

ALED (CONT'D)  
Easy!

EXT. POLICE STATION CARPARK

Bailey gets into her car. Marcus leans into the passenger side.

MARCUS

Hey, going anywhere near the dry cleaners?

BAILEY

Yeah, hop in. I'm just waiting for Emilio.

Marcus enters front seat-

INT. BAILEY'S CAR

MARCUS

(checks his watch)

Damn, it shuts in ten minutes. Do you mind shooting there and coming back?

BAILEY

No, sure. Won't take five minutes.

She drives away.

EXT. POLICE STATION CARPARK

Emilio walks into the car park, looking for Bailey. Bemused, he calls her on her mobile.

INT. BAILEY'S CAR - DRIVING

Her phone is faintly heard ringing from behind.

BAILEY

Shit. I left it in the boot.

MARCUS

(smiling)

If it's important, they'll leave a message.

INT. CHRISTOPHER'S PRIVATE ROOM

Aled holds his phone to ear, shakes head. Christopher and Aaron are worried.

EMILIO

Emilio's not answering either.

AARON

Well leave a message, or text, or something!

Aled types:

'MARCUS IS THE TRAITOR!'

EXT. POLICE STATION CARPARK - CONTINUOUS

Emilio hangs up, then receives the text message from Aled.

'MARCUS IS THE TRAITOR'.

EMILIO

(aloud to himself)

Shit!

He runs back into the station to -

INT. TELLER'S OFFICE

Emilio bursts in as Teller is on the phone to his wife.

TELLER

See you tonight. Bye.

Emilio is panting, shocked.

EMILIO

Where's Marcus?

TELLER

He just left.

EMILIO

He's the dirty cop!

TELLER

Are you sure? I mean...

EMILIO

It's him. Aaron got his memory back.

Teller raises from his chair, dials a number from his office phone.

TELLER

Where's Bailey? She's not answering.

EMILIO

I don't know. Her car's gone.

TELLER

Shit Emilio. You were to supposed to stay with her!

EMILIO

I was! We were just meeting in the car park, but when I got there, she was gone!

Emilio runs hands through hair, now very worried. Paces up and down.

TELLER

Don't panic. Think, where would he take her?

EMILIO

Okay, we said if the killer goes for her and the money, she would tell them it's in the warehouse.

Teller taps a key on the office phone.

TELLER

I want back up, at the Smithy Street old warehouse now! Marcus is the mole, and he has Bailey!

Teller slams down the phone. They race out.

INT. BAILEY'S CAR

Bailey slows at the shops, ready to pull over, but Marcus shoves something in her side.

MARCUS

Keep driving.

She looks down at a gun poking into her ribs, and gasps, drives on.

BAILEY

Marcus?

MARCUS

And I thought my plan to frame Teller was working. Now where's the damn money your father died for?

Bailey's angered, upset.

BAILEY

Did you kill my father?



MARCUS

I would have, but Harper got there first and took off with the bag, which I hasten to add was full of crap. So, back to the burning question again my dear.

Marcus raises the gun to her head. She tries to stay calm, control her breathing.

BAILEY

It's in the warehouse.

MARCUS

Don't fool me child. I ripped that place apart.

BAILEY

I bet you didn't check the roof!

Marcus had to think it was plausible.

MARCUS

Alan was a quick thinker. I can believe that, but if you're lying?

Marcus cocks his gun.

INT. TELER'S CAR - DRIVING

Teller is screeching around corners, with his siren on. Emilio in the back. Two cop cars follow in the busy pedestrian area.

SUDDENLY A CRIPPLED OLD WOMAN STEPS OUT IN FRONT OF TELLER.

HE SLAMS HIS FOOT ON THE BRAKE.

She thanks him, and waddles across with her zimmer, as the two cop cars screech to a halt, slightly bumping Teller's behind. Teller checks his mirror to see a young cop at the wheel wave in an 'oops, sorry' kind of way.

TELLER

Back in my day we had a Morris Minor.

EMILIO

How did you ever catch anyone in that?

TELLER

I got out and ran!

They resume their race when the woman is clear, Teller screeching off and enjoying it.

I/E. WAREHOUSE

Marcus shoves the gun in Bailey's back as they enter the abandoned warehouse, climbing through rubbish at the doorway.

INT. WAREHOUSE STAIRCASE

Bailey leads up to the roof.

I/E. ROOFTOP

They step out onto the roof, with its city scape. Bailey looks for a possible hiding place, and sees a generator room.

BAILEY  
It's in there.

They reach the door, but it has a padlock.

MARCUS  
The key?

BAILEY  
I didn't bring it.

Marcus slaps Bailey hard across the face. She moans, stumbles, but regains her footing.

MARCUS  
Don't test me Bailey. You better not be stalling.

Bailey wipes the blood from her nose.

BAILEY  
It's in there.

Marcus keeps his gun on Bailey whilst stepping backwards to the edge wall, to check the road below. He returns to the padlock.

MARCUS  
Stand back.

Bailey steps away from the door, and Marcus shoots off the lock. It catapults away between them brushing past his ear.

MARCUS (CONT'D)  
Whoa! This is exciting. I've waited a long time for this!

He pushes the gun into her back.

MARCUS (CONT'D)  
Go get my treasure.

Bailey steps into the small space.

EXT. SIDE STREET TO WAREHOUSE

The three cars pull up silently. Teller and Emilio exit the car. Four uniformed men and Nelly step out of the other two. Teller quietly guides his officers.

TELLER

Nelly, round the back(points to two officers) You two with her. You two(the other two) with me.

They part. Emilio, Teller, two cops reach the front entrance and enter.

EXT. ROOFTOP

Bailey bends to check the empty space behind the generator. Marcus loses his temper, grabs her hair and pulls her up. She screams.

MARCUS

I said don't lie.

He drags her out to the roof edge, and looks over. They both see Nelly and the two officers enter the fire exit.

MARCUS (CONT'D)

You set me up!

BAILEY

(screams)  
On the roof!

Marcus wraps his free arm around her throat. She chokes.

INT. WAREHOUSE/STAIRS

Nelly and her two cops meet Emilio and Teller at the staircase.

NELLY

They're on the roof!

The team race to the top, Teller panting up last. As Emilio reaches the heavy fire door, Marcus slams, bolts it shut.

EMILIO

Is there another way?

Emilio rams his body against the door helpless. Teller catches his breath.

TELLER

No.

EMILIO

(shouts)

There is no way out of this Marcus.  
Come down before someone gets hurt!

MARCUS (O.S.)

There's always a way out!

EXT. ROOFTOP

Marcus drags Bailey to the edge wall. He looks over for an escape route. There is a rickety iron ladder leading almost to the ground.

MARCUS

Climb over.

BAILEY

To where?

Marcus grabs Bailey's clothes, pushing her body over the wall. She grabs the wall as her body falls over, screaming. Her feet find the first step and she grabs the ladder.

Marcus points the gun to the top of her head.

MARCUS

Move it!

He joins her, descending the ladder.

I/E WAREHOUSE STAIRCASE/ROOF

Teller's two cops appear with a battering ram.

EMILIO

(shouts)

Bailey!

They ram the door continuously until it caves in, running out onto the roof, each searching all sides. Nelly sees the open generator room, and looks inside.

Teller leans over the edge to see Marcus and Bailey below him.

BAILEY

(shouts)

He has a gun!

Marcus points the gun at Teller and fires.

TELLER IS HIT IN THE SHOULDER. HE FALLS BACK.

Nelly runs to his aid. Checks his shoulder.

NELLY  
It's gone through.

She makes the emergency call.

Emilio joins. Sees the blood staining Teller's jacket.

EMILIO  
Sir! He shot you?

TELLER  
Yeah. Get that bastard. They're climbing down.

Emilio runs to the edge. Sees them hanging. Marcus points the gun again and fires. Emilio ducks behind the wall.

The four cops rejoin the group.

EMILIO  
(to uniform)  
Call for armed response. He has a gun, and cut them off downstairs.

A cop uses his shoulder radio. The four run through the broken door. Emilio looks carefully over the wall.

EXT. LADDER

Bailey is half way down. When her foot touches the next step, it collapses. She grabs Marcus' trouser leg as she loses her footing. SCREAMS.

Marcus looks up to see Emilio leaning over. Bailey pulls herself up a step. Marcus points the gun at him.

MARCUS  
(to Bailey)  
Keep going.

BAILEY  
I can't. There's no step!

Marcus looks across to a window. He shoots it out and leans across to climb through, leaving Bailey on the ladder.

EMILIO  
Bailey, you okay?

BAILEY  
Yeah.

She climbs back up, grabbing Emilio's arm at the top. He pulls her to safety.

EXT. ROOFTOP

Emilio and Bailey hug tightly, like they don't want to let go. They kiss. He touches her red cheek, now swelling under her eye.

EMILIO  
Your face.

She takes away his hand gently.

BAILEY  
Later.

Bailey runs off through the door, Emilio follows to -

INT. WAREHOUSE STAIRCASE

Bailey one two, skips a few steps. Emilio fights to keep up.

BAILEY  
Second floor!

They leave the staircase to -

SECOND FLOOR OPEN PLAN

The space is completely empty, with concrete pillars, paint peeling, resembling a tired mental ward.

FROM BEHIND A BEAM A GUN APPEARS. A SHOT IS FIRED TOWARDS BAILEY THEN RETREATS.

Emilio pulls Bailey behind a pillar, snuggles to her tightly. It's barely wide enough for two.

Marcus waits for return fire. Nothing. He brazenly steps out from the pillar.

MARCUS  
Come out come out wherever you are.

Waving the gun around haphazard, complacent. Emilio and Bailey shift as Marcus nears their pillar.

MARCUS JUMPS IN A CHILDLIKE FASHION, POUNCING INTO THEIR SPACE.

THEY COME FACE TO FACE WITH MARCUS' GUN.

MARCUS (CONT'D)  
Bailey, with me.

EMILIO  
No! Take me. Let her go.

MARCUS  
 Sadly you're not my type.  
 (to Bailey)  
 Now get here!

Marcus switches the aim to and fro, as Bailey takes the decision to go. She reaches him, he pokes the gun butt into her ear.

MARCUS (CONT'D)  
 Move and I'll kill her.

The lover's eyes meet in sadness with their parting.

Marcus pokes her ribs to move in the direction of the stairs.

Emilio waits, helpless.

EMILIO  
 (shouts)  
 Armed officers are outside Marcus.  
 You can't escape.

INT. WAREHOUSE STAIRCASE GROUND FLOOR

Marcus pushes Bailey aside, to peek through the half glass door onto the ground floor space.

Through the window armed police sweep area, with OFFICER #1.

MARCUS  
 Shit! Get back up to the first.

He pushes her up to enter -

FIRST FLOOR OPEN PLAN AREA

Again, empty. He nudges Bailey towards a window. Looks out. SEES A POSSIBLE ESCAPE ROUTE ACROSS A SHED ROOF.

MARCUS (CONT'D)  
 Open it.

She opens the window outward.

BAILEY  
 Get out.

With a jump, she climbs up and out. Marcus follows.

INT. WAREHOUSE STAIRCASE

Officer #1 with armed cops make their way up. They bump into Emilio on his way down. Seeing their weapons he raises his hands.

EMILIO  
Don't shoot. It's me!

OFFICER #1  
Where the hell are they?

EMILIO  
Bastard found another way out!

Emilio pushes through, down the stairs. He runs out the front door, onto-

EXT. STREET

THEN SIDE STREET

Emilio sees Marcus and Bailey hand in hand, manoeuvring off the shed.

MARCUS LEAVES HIS GUN ON THE SHED WINDOW LEDGE AS THEY SLIP TO THE GROUND.

EMILIO SEIZES HIS CHANCE, RUNNING, ROARING, RAMMING INTO MARCUS.

They fall to the floor, Emilio on top. Bailey fights to get to the gun. Her path is blocked by the men. Marcus rolls them over, punches Emilio in the stomach.

EMILIO  
(moans, curling over)  
Son of a bitch!

Marcus struggles to stand up, reaches for the gun,, foot on Emilio's chest, Emilio trying to dislodge his leg. Bailey grabs his clothing from behind, pulls him back. He swings round and punches her in the face, knocking her out cold.

Marcus steps off Emilio to grab the gun. Emilio winded. Marcus aims at him.

EMILIO (CONT'D)  
You gonna shoot me?

MARCUS  
Actually, yes.

MARCUS PULLS THE TRIGGER, AT THE SAME TIME HIS BODY JUDDERS. LOSING HIS AIM SLIGHTLY, HITTING EMILIO TO HIS OUTER RIGHT SIDE.

Emilio falls back, lies on floor.

Marcus drops the gun as he falls to his knees, looks to his chest where a blot of red is spreading. He looks up to see Officer #1, gun still aimed. Marcus drops beside Emilio, a mirror image, as they turn heads to face each other.



THEIR BLINKING MOTION SLOWS. MARCUS FOR THE LAST TIME. His head rolls away.

Officer #1 holsters his gun as more cops/paramedics join the scene. He kneels to Emilio, who is bleeding from his side.

OFFICER #1  
You're alright mate.

EMILIO  
(groans)  
Bailey?

A medic tends to Bailey as she regains consciousness. Another puts a line into Emilio's arm.

BAILEY  
(groggy)  
Emilio?

As both are put onto stretchers, their hands reach out and join, then part as they are carried away.

INT. AARON'S PRIVATE ROOM - DAY

Aaron sits on top of his bed, head bandaged lesser. Bailey sits on a chair, face bruised, cut. Christopher sits next to Aaron, looking more alive than ever. Aled standing.

ALED  
(to Christopher)  
So would you mind if I use you as a case study.

CHRISTOPHER  
Knock yourself out!

ALED  
I just might. I feel left out!

They laugh. Teller enters. Arm in sling, with Emilio shuffling in a hospital gown, holding his side with one hand, dragging a drip frame across the floor with the other.

TELLER  
I think we should move the office here. We're taking over.

Emilio reaches Bailey, bends to kiss her, both yelping in pain.

AARON  
Where's Nelly?

TELLER

Wrapping things up at the warehouse. I still can't believe Marcus betrayed us.

BAILEY

It was all about the money, and we all paid for it.

CHRISTOPHER

Your dad's murder, even my father—Robert and Jenny Muller. She killed him by the way.

BAILEY

All for a bag of money, that's lost forever.

EMILIO

So who killed Jenny?

Christopher raises head as his memory returns.

CHRISTOPHER

It was dark. An old man, thin. He broke into Jason's car. He knew what he was doing.

CHRISTOPHER HAS FLASHBACK:

EXT. ROAD OUTSIDE HOTEL ENTRANCE— NIGHT

Jason's car is parked directly outside, passenger side to pavement. It is dark, with very little lighting. A flickering street lamp. Disgruntled Jenny exits, Marcus approaches her, wearing hooded trench coat. He stabs her with a needle, catches her, opens front passenger side, places her in.

CHRISTOPHER (V.O.)

He had a waxed coat, like mine, and he was wearing medical gloves.

EXT. RIVER SIDE BEACH - NIGHT

MARCUS drags Jenny's slump body out onto the shingles face down. The waves flow over her back and forth. He takes down his hood, checks her pulse.

END FLASHBACK.

INT. AARON'S PRIVATE ROOM

Teller shows Christopher A PHOTO on his phone:

TELLER AND MARCUS. Of good times, sitting at a picnic table with drinks.

TELLER  
Is that him?

CHRISTOPHER  
Yes.

ALED  
So the green sleeve case is solved.

The group sit silent for a moment, until Emilio's phone rings loudly.

BAILEY/TELLER/ALED/CHRISTOPHER  
Emilio!!

EMILIO  
Sorry.  
(answers)  
Nelly?

EXT. ROOFTOP

Nelly is at the generator room beside a broken open metal box attached to the wall. It is filled with loose money, some falling as the wind frees them from their cell.

NELLY  
I found it! Tell Bailey she almost gave it to Marcus.

INT. AARON'S PRIVATE ROOM

Emilio lowers the phone, smiling.

BAILEY  
What?

Emilio grins

CUT TO:

ONE MONTH LATER...

EXT. PUB BEER GARDEN - DAY

Aled is sitting in the sun with Bailey and Emilio at a picnic table with iced drinks.

BAILEY  
How's Chris?

ALED

He's guiding Jason through a slow recovery. Which is why I'm here. This whole eidolon thing has got me studying coma patients.

EMILIO

They haven't all been wandering off haunting people have they?

ALED

Funny you should say that. I spoke to Jason. He gave me this.

Aled slides a LANSDOWNE STAFF PHOTO OF SEVERAL WOMEN AND MEN across the table.

ALED (CONT'D)

An eidolon visited each of them.

EMILIO

Oh no, are they dead?

ALED

No! They all just confessed to years of abusing children. They just needed a little persuasion.

It brings a smile to them all.

EMILIO

You know...Chris can never be convicted of Harper's murder. It will go down as unsolved.

BAILEY

I'm glad my father got justice.

Aled raises his glass.

ALED

To Alan Bailey. A brilliant mind, and a dedicated cop!

Emilio, and Bailey join the toast.

EMILIO/BAILEY

Alan Bailey.

Aled's eyes wander past his friends, to the far corner and smile, where he's sure he sees Alan smile and wave, then disappear.

FADE OUT.