

# WHAT REMAINS

1/4

Tony Basgallop

1

EXT. COULTHARD STREET - FLASHBACK NIGHT 12

1

Thirty year old MELISSA YOUNG trudges slowly down the



She treads carefully, stoops to avoid the rafters overhead. She squeezes past a raised water tank. As the loft folds into an L shape, she is soon out of sight from the hatch.

CUT TO:

8 INT. 3RD FLOOR LANDING - FLASHBACK NIGHT 12 8

A shot of the retractable ladder, descending from the hatch. Suddenly a rope is pulled from above, and the ladder clatters upwards, folds into the hatch, and disappears from sight.

CUT TO:

9 INT. THE LOFT - FLASHBACK NIGHT 12 9

Hearing the sound of the ladder, MELISSA turns and hurries back the way she came. She's spooked. The hatch is shut and there is no longer a source of light coming in from below. She hits her head on a low rafter, with force, and falls to the floor. She scrambles around on the dusty floor, dazed but conscious. As she tries to get back to her feet, she sees the silhouette of a BODY walking towards her.

CUT TO:

9A INT. STAIRWELL - FLASHBACK NIGHT 12 9A

The stairwell lights go out, casting us into darkness.

CUT TO:

10 EXT. COULTHARD STREET - FLASHBACK NIGHT 12 10

A shot of the entrance doors to the flats. PEDESTRIANS pass by on the street. Nobody comes out of the flats.

FADE OUT.

11 INT. 3RD FLOOR FLAT - MELISSA'S - DAY 14 11

On a shot of the kitchen counter, we see a decomposed pineapple that has literally dissolved into the worktop, with just the spiky crown holding its shape. Beside it, the loaf of bread is now brown sludge in a plastic bag. The opened chocolate bar is shrivelled and covered in white fur. Two years have passed.

There's a constant drip, drip, dripping noise. Looking up we see that a large patch of plaster board on the kitchen ceiling has collapsed, giving us a view straight up into the loft. Water has pooled on the kitchen lino.



VIDYA  
No one home.

MICHAEL  
We'll have to break in.

VIDYA  
Good way to make an impression.  
Just let me deal with it, OK.

CUT TO:

17 INT. 1ST FLOOR LANDING - DAY 14 17  
VIDYA walks down to the first floor landing, knocks on a door numbered "3".

CUT TO:

18 INT. 1ST FLOOR FLAT - ELAINE & PEGGY'S - DAY 14 18  
The sound of knocking wakes thirty-three year old ELAINE MARKHAM in her bed. A red wine hangover makes her groggy.

ELAINE  
Your turn...

No reply. So ELAINE rolls over on the pillow and finally notices that the bed beside her is empty.

ELAINE (CONT'D)  
(calling)  
Peggy...?

More knocking at the front door. ELAINE rolls back over, closes her eyes, and buries her head to sleep.

CUT TO:

19 INT. 1ST FLOOR LANDING - DAY 14 19  
VIDYA is on the landing outside the door, waiting for someone to answer. MICHAEL and his MATE round the stairs carrying a double mattress.

VIDYA  
No one's home.

MICHAEL  
Try someone else. Unless you want  
an indoor pool.

She squeezes past them and heads down the stairs.

KIERON MOSS (early 40s) is gathering keys and cycling helmet to leave for work. His seventeen year old son, ADAM, is on the sofa with a bowl of cereal.

KIERON  
You'll be here next week?

ADAM  
Don't know. Probably.

KIERON  
What do you mean "probably"? Why probably?

A knock at the front door.

ADAM  
Assume I will be, and if I don't turn up, take it that I ain't coming.  
(the door)  
Are you going to get that?

KIERON  
Have a good week.

KIERON kisses the top of his son's head as he makes to leave.

As KIERON heads out of the front door, ADAM gathers up his mobile, writes a text: "CLEAR".

He sends it, drinks his cereal straight from the bowl.

CUT TO:

KIERON and VIDYA are together in the entrance hall as KIERON wheels his bike towards the main door to leave for work.

KIERON  
Top floor's been empty for years.  
Not sure who currently owns it.  
Kieron, by the way.

They shake hands.

VIDYA  
Vi dya. And the banging and cursing noises are Michael.

KIERON  
Welcome to number 8.

VI DYA

Thank you. Is there a keyholder for that flat? Someone who could let us in?

KI ERON

Did you try number three? Elaine and Peggy?

VI DYA

No answer. We've got water pouring through the ceiling...

KI ERON

We'll knock on Joe's door, he might have access.

They head to a door leading to the basement flat.

KI ERON (CONT'D)

(the bump)

Your first?

VI DYA

Yes. Very excited. And nervous.

KI ERON knocks on the door.

KI ERON

Be good to have a baby round the place. Don't envy your chances of getting a buggy up and down these stairs, though.

No answer at the door.

KI ERON (CONT'D)

School teacher. Usually gone by this time.

CUT TO:

22

INT. BASEMENT FLOOR FLAT - JOE'S / ENTRANCE HALL - DAY 14 22

A radio is playing but the volume has just been turned down. An UNSEEN FIGURE approaches the front door and peers out of the security hole. Outside in the entrance hall we see KI ERON and VI DYA stood waiting for the door to be answered.

KI ERON

I'm sorry, I really need to...

VI DYA

That's fine, go. Thanks for your help.



KI ERON  
Wel come. Agai n.

As soon as the bolt is clear, the hatch drops open and a descender ladder clatters down.

CUT TO:

27 INT. 3RD FLOOR FLAT - MELISSA'S - DAY 14 27

As she throws a look around the living room, VIDYA sees a framed photo of MELISSA, dressed as a Bridesmaid. Plump and awkward in appearance, but something depicting a moment of genuine happiness. The only picture on display.

CUT TO:

28 INT. 3RD FLOOR LANDING - DAY 14 28

VIDYA steps out of Melissa's front door, crosses to the base of the ladder. She takes a step up.

CUT TO:

29 INT. THE LOFT - DAY 14 29

VIDYA ascends through the loft hatch. No sign of MICHAEL or his MATE. A bare light bulb burns overhead but still manages to cast shadows deep into the eaves.

VIDYA squeezes past the water tank, just as Melissa had to before her. As she rounds the bend she sees MICHAEL and his MATE knelt on the floor, leaning over an unseen object.

VIDYA  
Michael...?

As MICHAEL and the MATE turn to her, a small path clears in her field of vision, and VIDYA catches sight of a decomposed, mummified corpse on the floor. It sends a shiver right through her.

MICHAEL  
Go downstairs, babe.

CUT TO:

30 EXT. COULTHARD STREET - DAY 14 30

Already parked at the side of the road is a police car and a forensics van. Another car pulls up, this time belonging to SCD1 officers DI LEN HARPER (55) and DS ALICE YAPP (late 30s). They climb out of the car and approach the entrance to the flats.

ALICE  
What about golf?

LEN  
Gol f? You can see me pl ayi ng gol f?

ALICE  
Actu ally, yeah - I can. Di amond cut  
jumper, those sil ly li ttle socks.  
You' d loo k qui te nat ty.

LEN  
Too many rules. And they make you  
tuck your shirt into your trousers.  
It' s li ke bei ng at school. No. Not  
gol f.

CUT TO:

31 INT. ENTRANCE HALL - DAY 14

31

LEN and ALICE enter, start trudging up the stairs.

ALICE  
Pottery? And before you laugh, if  
done correctly it can be quite  
sexy.

LEN  
I don' t thi nk pottery qual i fi es as  
a hobby, does it? Isn' t it a craft?  
And anyway, I' m use less wi th my  
hands.

ALICE  
Gl ass bl owi ng?

He consi ders i t.

LEN  
I know you' re taki ng the pi ss but  
that would at least be i nteresti ng.

CUT TO:

32 INT. 3RD FLOOR LANDING - DAY 14

32

ALICE rounds the final staircase, sees the ladder leading up to the loft. LEN is a good flight and a half behind her, puffing and panting, showing his age.

LEN  
(calli ng)  
Tel l me you' ve run out of stairs.

ALICE  
Yes and no.

CUT TO:



LEN

Maybe.

LEN sees the PLASTIC FIGURE key ring on the floor, beside the body.

LEN (CONT'D)

OK if I take these?

HELEN

We've filmed, help yourself.

LEN gathers up the keys.

LEN

Back in a tick.

CUT TO:

34 INT. 3RD FLOOR LANDING - DAY 14

34

LEN descends the ladder, keys in hand. He approaches MELISSA'S front door, which is ajar due to it being kicked open. LEN slots the key into the lock, turns it. The latch moves in and out - a perfect fit.

CUT TO:

35 INT. 3RD FLOOR FLAT - MELISSA'S - DAY 14

35

LEN wanders into the kitchen area. He sees a pile of junk mail on the counter and gathers it up. It's addressed to "Melissa Young".

VIDYA

(off)

Is it her?

LEN turns to see VIDYA stood in the doorway, a mop and bucket in her hands.

LEN

Sorry. Hello.



PEGGY stands and watches for a moment, one of the CROWD. Her face registers fear. When she sees a UNIFORMED PC walk out of the flats she starts to back away. She turns on her heel and walks away from the flats, back the way she came, her pace quickening.

CUT TO:

39 INT. 1ST FLOOR FLAT-ELAINE&PEGGY'S/1ST FLOOR LANDING - DAY ~~139~~

Framed photos throughout the flat, all showing PEGGY and ELAINE in a variety of "happy couple" scenarios. Not a single photo of them as individuals.

Sounds of knocking on the front door and ELAINE walks out of

ELAI NE  
Is she in some sort of trouble?  
Because she left years ago...

LEN  
Do you remember roughly when you  
last saw her? I know it's early but  
if you could fire up the old grey  
matter...

ELAI NE  
Maybe a couple Christmases back.  
Kieron downstairs, he had a drinks  
party. I remember her being there.  
After that...

LEN  
She disappeared?

ELAI NE  
Kinda.

CUT TO:

40 INT. THE LOFT - DAY 14

40

LEN squeezes past the water tank, holding the piece of junk mail in his hands. He approaches ALICE, HELEN and the FORENSIC, who is picking a clump of hair and a sample of wood from one of the rafters nearest where the corpse was.

LEN  
Melissa Young. Last seen December  
2010.

ALICE



ALICE  
Obscured from view. Someone calls  
out, she doesn't answer... They  
close it up.

LEN  
What about the smell?

HELEN  
December time? Be cold up here. No  
insulation on the roof, quite airy.  
Maybe you'd get a whiff of it on  
the top floor, but nothing below.

ALICE snatches the junk mail out of LEN's hand, makes a call  
on her mobile.

ALICE  
Let's make sure we're talking about  
the right person first.

41 INT. 3RD FLOOR LANDING - DAY 14

41

HELEN and the FORENSIC are descending the stairs with their equipment, heading back to the office.

A UNIFORM is on a step ladder, securing Police tape across the bolted loft hatch.

As ALICE starts down the stairs she notices that LEN isn't following her. He's just staring at the hatch.

ALICE  
Len? I know it's the boring bit but  
we have to do it.

He follows her down the stairs.

CUT TO:

42 INT. ENTRANCE HALL - KIERON'S - DAY 14

42

LEN and ALICE knock at KIERON'S front door and wait. ALICE'S mobile rings. She checks the ID.

ALICE  
I'll take it outside.

ALICE heads out through the main door.

ALICE (CONT'D)  
(into phone)  
Yeah, hello?

The door opens and ADAM eyes LEN suspiciously.

ADAM  
Yeah?

LEN produces his police ID.

LEN  
Detective Inspector Len Harper.

ADAM  
What do you want, pig?

LEN doesn't rise to it.

LEN  
Is there a grown up home?

ADAM  
How do you know this ain't my flat?



44 EXT. COULTHARD STREET - DAY 14

44

LEN steps out of the flats and crosses to ALICE, who is leaning against the car, winding up her call.

ALICE  
She wasn't reported missing.

LEN  
After two years? How's that possible?

ALICE  
Maybe no one noticed she was gone.

LEN leans against the car and stares at the building. He scans up, past all of the windows, to the top floor.

CUT TO:

\*

45 INT/EXT. BASEMENT FLOOR FLAT - JOE'S/COULTHARD STREET - DAY 14

The UNSEEN FIGURE is at the front window, staring out of a crack in the curtains. She watches LEN and ALICE climb into their car and drive away.

CUT TO:

46 INT. GND FLOOR FLAT - KIERON'S - DAY 14

46

ADAM crawls under the covers of the double bed, beside PERI. She's rummaging through the bedside drawer, pulling out a roll of condoms.

PERI  
Alright if we use these? Or will he notice?

She notices that ADAM is distant, thoughtful.

PERI (CONT'D)  
Who was the old bloke?

ADAM  
No one. Just some neighbourhood thing.

They settle in the middle of the bed to make love.

CUT TO:

47 INT. NEWSPAPER OFFICE - NEWS ROOM/KIERON'S OFFICE - DAY 14 47

KIERON strides through an open plan newsroom and into his cubicled office, where he settles at his desk and logs back into the system.

PATRICIA (mid 30s) rises from a nearby work station and follows him into his office.

PATRICIA

Interesting one. The afternoon update on the police press line includes a "seriously decomposed" body in a residential block.

KIERON

"Seriously decomposed"? Is that a medical term?

PATRICIA

I think they meant to say "severely". Sounds gruesome, either way.

KIERON

OK, I'll play. Put someone on it.

PATRICIA slips a note with an address on his desk.

PATRICIA

You can do it yourself when you get home.

He studies the address, surprised to find that it's his own.

CUT TO:

48 INT/EXT. JOE'S CAR / COULTHARD STREET - DAY 14 48

A disabled badge on a car windscreen. JOE SELLERS (mid 50s) pulls up outside the flats, to find a car already parked in his specially marked disabled spot. He's seething. A man who is obviously troubled by the everyday frustrations.

CUT TO:

49 EXT. COULTHARD STREET - DAY 14 49

JOE hobbles down the street with a wooden cane. He glares at the car parked in his disabled bay, then turns into the flats.

CUT TO:



LEN

No. Sorry, I don't buy that. You can have all the internets and headphones and home shopping you like, people still interact with one another. That's not a generational thing, that's human nature.

ALICE

Do we have that suggests this is an actual crime scene?

He considers it.

LEN

Not without a cause of death.

ALICE

We have mummified remains. Sorry to disappoint you, but unless the pathologist comes up with a bullet hole...

LEN

Why would that disappoint me?

ALICE

Because you're looking for an excuse to extend your leaving date.  
(teasing)  
"Oh no, please don't leave Len, not until you've solved this case for us..."

LEN

Who is that even supposed to be?

CUT TO:

52 INT. ENTRANCE HALL - NIGHT 14

52

KIERON enters through the main door. He flicks the hallway switch and the light comes on, on timer. He stands at the bottom of the stairs and looks up.

CUT TO:

53 INT. 3RD FLOOR LANDING - NIGHT 14

53

KIERON climbs to the top landing, where he sees Police tape across Melissa's front door. It states: "POLICE LINE - DO NOT CROSS". He looks up to the loft hatch above which is covered with the same tape.

The stairwell light goes out, casting him into darkness.

JOE  
(o/s, cursing)  
Damn thing!

KIERON flicks the stairwell light back on, looks over the banister to see JOE hobbling up on his cane.

JOE (CONT'D)  
(calling up)  
Thank you.

KIERON waits for JOE to make it to the top landing.

KIERON  
Evening, Joe.

JOE  
Is it true? They found a body?

KIERON  
Apparently so.

JOE  
Awful business. What was her name again?

KIERON  
Melissa.

JOE  
Of course. Melissa. I often wondered what happened to her.

KIERON  
Have you met the new lot yet?

JOE  
No. I'd call round, but dinner's on. Are they nice?

KIERON  
I've only seen her. Pregnant.

JOE  
Interesting. With any luck that might be enough to drive the lesbians away.

JOE starts back down the stairs as KIERON throws a final look to the police tape.

CUT TO:

54

INT. 1ST FLOOR FLAT - ELAINE & PEGGY'S - NIGHT 14

54

ELAINE is in the kitchen, cooking dinner. She dials her phone and waits for a connection.



ELAINE  
(into phone)  
Peg, it's me. Where the hell are you? It's dark. Call me back, will you? Let me know what time you'll be home.

She hangs up the call, stirs the food.

CUT TO:

55 INT. 2ND FLOOR FLAT - VIDYA & MICHAEL'S - NIGHT 14 55

VIDYA is unpacking a box of possessions, putting clothes onto hangers. MICHAEL carries a sopping wet duvet cover from the kitchen, opens the window and wrings it out.

VIDYA  
Why didn't you spin it?

MICHAEL  
Washing machine's spraying water.  
Everything's shit, nothing works properly.

He drapes the duvet cover out of the window to dry it, and as he turns back he notices VIDYA cradling her stomach and taking some breaths.

MICHAEL (CONT'D)  
Have a lie down, I'll finish that.

VIDYA  
I can't.

She motions to the bedroom, where an unassembled bed and mattress are propped against the wall.

MICHAEL  
OK. That was my very next job.

He heads through to build the bed, as VIDYA returns to hanging up the clothes.

CUT TO:

56 EXT. REAR GARDEN - NIGHT 14 56

JOE is in the small rear garden, that belongs exclusively to his flat. He's filling a bird feeder that hangs from a branch. As he turns back to the patio door of his flat, he throws a look up and sees a duvet cover billowing out of the third floor window.

CUT TO:

QUICK CUTS as KIERON opens the cupboard under the bathroom sink. He pulls out a variety of female cosmetics and arranges them on the sink unit. Next we know he's stripping the bedding, making everything's nice and clean and tidy.

When there's a knock at the door, he crosses to answer it. A WOMAN wearing a skeleton mask is stood on the landing. It doesn't spook him.

KIERON

Hilarious.

She removes the mask. It's PATRICIA, from the office.

PATRICIA

Bad taste?

KIERON

A little.

He steps aside and she enters the flat.

TIME JUMP and KIERON and PATRICIA are sat up in bed, post coital. He's checking emails on a tablet but she wants a conversation.

PATRICIA

So who was she?

KIERON

No one, really. I moved in a few months before she left. Although apparently she didn't leave. It's not really a story.

PATRICIA

A neighbour decomposes in your loft for two years, and that's not even worth half a page?

KIERON

It's tragic. It's sad. But I wouldn't say it's of public interest.

She eyes him suspiciously.

PATRICIA

Tell me this isn't what I think it is.

KIERON

That depends what you think it is.

PATRICIA  
Are you worried about property  
prices, by any chance?

He can't entirely deny it.

KIERON  
That's not the reason I don't want  
to run it. But yeah, if we did then  
it goes online and as soon as  
someone searches the address...  
Let's just say it wouldn't help.

PATRICIA  
Are you planning on selling up?

KIERON  
No. But if we ever looked for a  
house together - a decent one -  
your place and this place combined,  
we'd need as much as we could get.

She finds a smile. Sounds like he's making future plans.

PATRICIA  
(teasing)  
You do realise that this is  
bordering on commitment?

KIERON  
Well I'd hate for you to die old  
and alone.

CUT TO:

58 INT. 2ND FLOOR FLAT - VIDYA & MICHAEL'S FLAT - NIGHT 14 58

Just a mattress on the floor. He never quite succeeded at  
building the bed.

MICHAEL's fast asleep but VIDYA can't settle. Still feeling a  
lot of movement in her bump.

She rises out of bed and crosses to the kitchen, where she  
fills the kettle and sits at the table. As she looks to the  
ceiling overhead she sees a large, ominous water ring forming  
into the damp patch.

A noise from the front door startles her. She crosses to it  
and sees that a folded sheet of paper has been put under the  
door. She gathers it up and unfolds it. A copy of the  
leaseholder's agreement, with one paragraph highlighted. Some  
random text about not drying washing out of windows.

CUT TO:

59 EXT. REAR GARDEN - NIGHT 14 59  
On a shot of the rear elevation, the third floor window opens and VIDYA gathers in the laundry.

CUT TO:

60 INT. 1ST FLOOR FLAT - ELAINE & PEGGY'S - DAY 15 60  
ELAINE wakes up in bed, looks to the next pillow. Empty again.

CUT TO:

61 INT/EXT. BASEMENT FLOOR FLAT-JOE'S/COULTHARD STREET - DAY 15 61  
A pair of freshly polished shoes by the front door.  
JOE is at the front window, drinking his morning tea and checking the street. He watches MICHAEL walk out of the flats and climb into the car parked in his disabled bay.

CUT TO:

62 INT. POLICE STATION - CORRIDOR/ALICE'S OFFICE - DAY 15 62  
LEN enters, arriving for work. As he wrestles his way out of his overcoat he sees a lot of activity in the office. Something big is going down. He grabs ALICE as she passes.

LEN  
What's happened?

ALICE  
Nightclub shooting. Two dead, one injured, three hundred witnesses.

LEN  
I didn't get the call.

ALICE  
Len, you're gone in two days. Remember?

ALICE heads away to join the team.

As LEN makes it to his desk, his phone is ringing. He gathers it up and answers it.

LEN  
Len Harper.  
(listens)  
OK, thank you. Can you put him in room one, I'll be down in a moment.  
(listens)  
(MORE)



LEN

Of course... she inherited the flat.

JOE

Mary was a nice woman. I didn't have much time for the daughter.

LEN

How about your wife? Sorry - are you married?

JOE

No. I live alone.

LEN

Did Melissa have many visitors at the flat?

JOE

I'm in the basement, she was at the very top. If she had company then I wouldn't have heard them.

LEN

You must have seen her coming and going with people. Friends.

JOE

Not that I can remember.

LEN

In three years? All that time, no one even presses her buzzer?

JOE

Perhaps no one liked her.

LEN

That's quite a harsh statement, Mr Sellers.

JOE

Why? Because we're not supposed to speak ill of the dead? I didn't like the girl and I don't see why I should pretend that I did just because she's gone. I think everybody would agree that the block was greatly improved by her absence.

LEN sits back in his seat, surprised by h67Wtatement.

64 EXT. COULTHARD STREET - DAY 15

64

A sports car pulls up outside the flats and parks. The driver, NARESH KHAN (50), climbs out of the car and looks up to the flats.

CUT TO:

65 INT. 2ND FLOOR FLAT - VIDYA & MICHAEL'S - DAY 15

65

NARESH is drinking tea as he roams around the flat, inspecting it. VIDYA is resting on the sofa.

NARESH

It's smaller than it looked on the photos.

VIDYA

It's perfect. Thank you. And the cot arrived this morning, so let mum know, will you?

NARESH

Can I see it?

VIDYA

We haven't assembled it yet.

NARESH

I see the game console's plugged in, though.

VIDYA

Dad...!

NARESH

What about work? They were happy for you to stop early?

VIDYA

Doctor's orders, they couldn't really complain.

NARESH

If you're sick then you should be at home, where we can take care of you.

VIDYA

I'm not sick, it's just a precaution. Michael's looking after me.

NARESH

Really? So where is he? Oh yes, the glittering career...

VI DYA  
If anything happens, I'll call him  
and he can get here in ten minutes.

NARESH  
(light)  
Are you sure I can't bundle you  
into the back of the car and kidnap  
you for a few months?

She's touched by his concern.

VI DYA  
We'll come up and stay with you in  
April, as planned.

He rests down his tea and hugs her.

NARESH  
I'm allowed to worry. When you have  
your baby, you'll understand.

CUT TO:

66-67 SCENES 66-67 OMITTED

66-67

68 INT. MORGUE - DAY 15

68

The mummified remains of MELISSA lay on the table as a  
Pathologist, BILL HALCOMBE, runs through his findings with  
LEN and HELEN. An ASSISTANT takes pictures in the background.

HALCOMBE  
The problem we have here is that  
there's literally nothing to work  
with. After a month of swelling the  
gasses build up and the body just  
bursts open. Everything on the  
inside ends up on the floor.

HELEN  
Gross.

HALCOMBE  
Entry wounds will typically be  
found in the stomach area, but as  
you can see that's where she  
popped.

LEN  
So she could've been stabbed?

HALCOMBE  
Possible. No bullet so she wasn't  
shot.



LEN  
Strangled?

HALCOMBE  
Again - possible. We don't have any  
eyeballs to determine suffocation.

HELEN  
We know she hit her head.

HALCOMBE  
I had a good look but there's  
nothing on the skull. It might have  
cut her but it didn't crack her.  
Her medical records don't point  
towards any problems with her  
heart, but that's not to say she  
didn't have anything underlying.  
She was also on a repeat  
prescription for alprazolam. Four  
milligrams.

HELEN  
Depression?

HALCOMBE  
Anxiety. You can't really OD on it  
but mixed with a lot of alcohol it  
could get you in trouble.

LEN  
Can we find out what was in her  
system?

HALCOMBE  
No soft tissue, no toxicology  
report. Unless you can find  
something at the scene to steer me,  
I'm not going to be able to tell  
the Coroner very much.

CUT TO:

MI CHAEL  
If this is just an excuse to come  
in and talk to me, there are  
cheaper shoes. You could even just  
settle for laces, I wouldn't be  
offended.

NARESH  
They didn't teach you much about up-  
selling, did they?

MI CHAEL rings up the sale and NARESH hands over his card.

NARESH (CONT'D)  
Do you get a break?

MI CHAEL  
Yeah but I rarely take it. Don't  
like to let the sales team down.

The sarcasm is just a tool to wind the older man up. And it works.

CUT TO:

71

EXT. PARK BENCH - DAY 15

71

MI CHAEL and NARESH are sat on a bench with take-out coffees.

MI CHAEL  
Did she tell you about the body in  
the loft? The neighbour?

NARESH  
She did.

MI CHAEL  
I don't get freaked by that stuff  
but Vid does. As you probably know.

NARESH  
I want you to take better care of  
her.

MI CHAEL  
I make her tea and toast every  
morn ing.

NARESH  
I don't like her being alone in the  
flat all day, not in her condition.  
She refuses to come back home so  
the next best option is that you  
remain at her side.

MI CHAEL flashes his store name badge.

MICHAEL

Obviously I can't do that.

NARESH

What are they paying you - six, seven pounds an hour? I'll match your wages until the baby is born, and then you're free to come back and measure strangers' feet to your heart's desire.

MICHAEL

You'd actually do that, wouldn't you? You'd pay me to take care of the woman I love.

NARESH

You don't have to sell me anything, Michael. The offer is already on the table. One month's paid leave. On top of the free flat, I think that's quite a good package.

MICHAEL is insulted by the proposal, but retains the smile.

MICHAEL

If she needed round the clock care, I'd be there for her. But I don't think she does. And neither does she. We're both of the opinion that you're over-protective. So maybe the solution we're looking for here is for you to chill out.

MICHAEL rises from the bench and drops his coffee container

MI CHAEL  
Hold the door!

MI CHAEL makes it through the door, just before it closes.

MI CHAEL (CONT' D)  
Cheers.

JOE moves towards his front door, key at the ready. Just as MI CHAEL takes the first step up, he turns back to JOE. He's sure he recognises him.

MI CHAEL (CONT' D)  
Mr Sellers?

JOE  
That's right.

MI CHAEL  
Michael Jenson. Saint John's  
Secondary - you taught me. 2003.

JOE  
Yes... yes. Michael, hello.

MI CHAEL extends his palm for a handshake.

MI CHAEL  
How the hell are you, sir?

JOE  
I'm very well, thank you.

JOE hesitantly shakes hands, but it doesn't feel right to him. Surely they can't be equals.

JOE (CONT' D)  
And you? Are you delivering  
something?

MI CHAEL  
I live here. We just moved in.  
Second floor.

JOE  
Oh. Welcome.

MI CHAEL  
You've got the garden flat? That's  
so cool. We wanted a garden flat  
but they're rare as rocking horse  
shit. Don't suppose you're thinking  
of selling up?

JOE  
No. No, definitely not.

MI CHAEL  
Guess I'll just have to play my  
music so loud it drives you out.

JOE fixes the former pupil with a teacherly stare.

MI CHAEL (CONT'D)  
There's that face. Oh, how I  
remember that face. I'm just  
screwing with you, sir. Mr Sellers.  
Joe. Which one is it?

JOE  
Whatever you're most comfortable  
with, Michael.

MI CHAEL  
See you around, Joe. Knock if you  
need anything, yeah?

MI CHAEL bounds up the stairs, amused by the encounter.

CUT TO:

74 INT. BASEMENT FLOOR FLAT - JOE'S - DAY 15

74

JOE steps in from the front door, rests down his bag and crosses to the kitchen area. He sees a plate of hot dinner on a tray, gathers it up and carries it through to the living room. He throws a look to the bedroom door, which is ajar. Someone's in there, watching television, but we still don't get to meet them.

JOE  
(calling)  
I'm home...

CUT TO:

75 INT/EXT. 1ST FLOOR FLAT - ELAINE&PEGGY'S/COULTHARD STREET - 75  
NIGHT 15

ELAINE is stood at the front window, beside the orchestral harp. A glass of wine in her hand, looking out over the street, waiting. She sees KIERON and PATRICIA walk to the flats together and enter.

The landline rings and ELAINE hurries to answer it.

ELAINE  
(into phone)  
Peggy?  
(listens; disappointed)  
No... no, she isn't here.

CUT TO:



Maybe she died in there and was moved up to the loft. If we can prove that, we have a murder.

ALICE

Did you see the picture of her? Len, this woman was not carried up a ladder.

Laughter in the group.

LEN

I just think there's a little more work to do on this before we shut it down. I haven't spoken to all of the neighbours yet.

PATRICIA heads away as KIERON opens the door for LEN to enter.

KIERON (CONT'D)  
Come on in, Detective.

CUT TO:

78 INT. GND FLOOR FLAT - KIERON'S - DAY 16

78

LEN and KIERON are sat on the sofas, mugs of tea in hand. LEN is admiring the architecture.

LEN  
It's a nice block. Partitioned, obviously, but they don't feel like flats once you're inside.

KIERON  
It suits me just fine. Bike ride to work.

LEN  
How long have you been here?

KIERON  
August 2010. I separated from my wife and needed somewhere with two bedrooms. I have a son, he was fourteen at the time.

LEN  
So you knew Melissa? She was still very much around when you moved in...

KIERON  
I met her a few times. She was quite shy.

LEN  
Did you ever see her with anyone? Friends? A boyfriend?

KIERON  
Not that I remember. I'm afraid I'm not the most sociable person either. I work, I come home, I go back to work...

LEN  
You live to work or you work to live. Isn't that the saying?

KIERON  
Something like that.



LEN  
Do you ever go into the loft, Mr Moss?

KIERON  
The loft? I rarely venture beyond the ground floor.  
(changes subject)  
You're SCD1. Homicide and serious crime?

LEN  
That's correct.

KIERON  
I used to be a crime correspondent. Dealt with your guys all the time. Cynical bunch. Usually a lot younger than you. No disrespect.

LEN  
None taken.

KIERON  
So you must be treating this as a murder? Because that's all your department does.

LEN  
Whenever there's a body, we get called out.

KIERON  
But if there's no evidence, no suspicious circumstances... don't you then pass it on?

LEN doesn't like being told his job.

LEN  
Only when I'm satisfied.

CUT TO:

79 INT. 3RD FLOOR LANDING - DAY 16

79

LEN approaches Melissa's door, takes a set of keys from his pocket and slips it into the lock.

VIDYA  
(calling, o/s)  
Hello...?

LEN looks over the bannister, sees VIDYA on the floor below, looking up.

VI DYA (CONT' D)

LEN

She has one of those boxes, though.  
The things that give you Wi fi?

VIDYA

A router?

LEN

No mobile phone, either. Makes it  
hard to find anyone who even knew  
her.

VIDYA

I wish I could help you, but we  
only moved in this week...

Her words spark an idea.

LEN

That's right - of course you did.  
Who did you buy from? The previous  
owner...

CUT TO:

LEN  
Kids? None. We never did. My wife,  
she died last year. Not that we  
were still trying. Too old.

VIDYA  
I'm sorry about that.

LEN walks towards the door then stops.

LEN  
Could I impose on you for another  
five minutes? I have an experiment  
I want to try.

CUT TO:

82 SCENE OMITTED 82

83 INT. THE LOFT - DAY 16 83

VIDYA is stood alone in the loft, under the light bulb. The hatch closes on her.

VIDYA  
(calling)  
Help! Help!

CUT TO:

84 INT. 2ND FLOOR LANDING - DAY 16 84

LEN is stood on the landing, listening to VIDYA's cries for help.

VIDYA  
(off)  
Help! Help!

He starts to walk down the stairs to the lower landing.

CUT TO:

85 INT. 1ST FLOOR LANDING - DAY 16 85

LEN descends to the first floor, where VIDYA's cries are still audible.

LEN  
(off)  
Help! Help!

CUT TO:



He crosses to DCI BURROWS' office, takes his identification badge from his pocket, and rests it on the desk. He takes a

LEN is pulled into the epicentre of the CROWD, handed a pint of beer and a large whiskey.

DCI BURROWS (CONT'D)

Let's get the old man a seat before he puts a hip out.

LEN is ushered into a seat and ALICE hands over a wrapped leaving gift.

LEN

Thank you. I wasn't expecting anything.

DCI BURROWS

Just open it you old tosser.

LEN pulls away the wrapping paper, revealing a bow and a set of arrows.

LEN

Wow. It's a... a bow and arrow.

ALICE

We booked you a set of lessons so you can't duck out of it.

LEN

I guess I'm going to be an archer.

DCI BURROWS holds his glass up for a toast.

DCI BURROWS

Len Harper, everybody.

EVERYBODY puts their glasses forward and chinks LEN's pint glass.

DCI BURROWS (CONT'D)

The oldest bastard I ever worked with.

Despite the teasing there's a genuine smile on LEN's face. He's touched that they all came out for him.

TIME JUMP.

The CROWD are at a series of tables now, in closely connected groups, with a drunk looking LEN in the centre. There are three untouched spirits before him, but he doesn't look match fit enough to tackle them.

ALICE

Best and worst?





So whenever you had a week of nights you knew it would involve a wee grapple with Arthur. One weekend before Christmas we get the expected call and roll up outside the boozier. There's a young guy on the ground, dead. Took a punch to the head and never got up. Twenty people can ID Arthur, so we go to his flat. I walk in first, the door's wide open and I can smell petrol. He's sitting up in his armchair, drenched in the stuff,

ALICE  
(to shut him up)  
Sure.

LEN  
Promise me. Promise you won't hand  
this back.

A bus arrives at the stop.

ALICE  
This is you.

LEN  
Something happened up there.  
Someone did that to her.

She helps him onto the bus.

ALICE  
Take care of yourself, Len.  
(to the driver)  
Make sure he gets off before the  
Shell.

ALICE watches LEN fall into a seat, struggling with the bow  
and arrow. She waves him off as the bus pulls away.

CUT TO:

92 SCENE OMITTED 92

93 INT. LEN'S HOUSE - KITCHEN - DAY 17 93

LEN stands at the kitchen sink, washing sick off his jacket.  
As he drapes it over the door to dry, he empties the pockets.  
He pulls out the piece of paper that Vidya gave him, with the  
email address for "Richard Webb", the previous occupant of  
the third floor flat.

LEN carries the piece of paper to the fridge, attaches it  
with a magnet. As he turns, he notices something. An arrow is  
embedded in a cupboard door.

CUT TO:

VIDYA  
(calling)  
Michael!

CUT TO:

95 INT. ENTRANCE HALL - JOE'S - DAY 17 95  
MICHAEL bounds down the stairs, approaches the basement floor flat and knocks.

CUT TO:

96 INT. BASEMENT FLAT - JOE'S/ENTRANCE HALL - DAY 17 96  
The UNSEEN FIGURE approaches the front door and looks out through the security hole.

CUT TO:

97 SCENE OMITTED 97

98 INT/EXT. JOE'S FLAT/REAR GARDEN - DAY 17 98  
MICHAEL comes down the stairs into Joe's garden. He crosses to the bedsheet and gathers it up. As he throws a look towards the windows of the basement floor flat, he sees something. He takes a few steps towards the windows and gets a better look inside.

There's a WOMAN inside, tidying the kitchen. Mid 20s, pretty but no make-up or noticeable effort in her appearance. As she turns towards the window, MICHAEL ducks down so that he can't be seen.

CUT TO:

99 INT. 1ST FLOOR FLAT - ELAINE & PEGGY'S - DAY 17 99  
An orchestral harp in the corner of the room.  
ELAINE lays on the sofa, alone, staring at a goldfish bowl on the table before her. Two fish are swimming around one another.

ELAINE rises, gathers a glass from the kitchen. She dips the glass into the fish bowl and scoops up one of the fish. She carries the glass with the fish to the bathroom, tips it down the toilet, and flushes it.

CUT TO:

MICHAEL enters with the bedsheet in his arms and VIDYA takes it from him.

VIDYA

I told you not to hang it out there.

But there's something else clearly on his mind.

VIDYA (CONT'D)

Are you going to work, or not?

MICHAEL

Yeah... in a minute.

VIDYA

What's the matter with you? You look like you've seen a ghost.

He finds half a smile, a touch devious.

MICHAEL

I think I might've.

MICHAEL heads alone into the bedroom, sources a sports bag of his belongings from the bottom of a cupboard. He rummages through the bag until he quickly finds what he was searching for - an elongated, rolled up school photograph depicting the four upper years of his secondary school. As he scans the classes he finds first HIMSELF as a 15 year old. Then he scans to JOE SELLERS, sat at the front with the TEACHERS. And then he scans again to a GIRL his own age. It's YOUNG LIZ, the woman he saw in Joe's flat. A wry smile tells him that his suspicions were correct. She's a former class mate.

MICHAEL (CONT'D)

(to himself)

Liz Fletcher...

CUT TO:

LEN is sat beside a hospital bed, visiting his terminally ill brother, JERRY. His condition is secondary emphysema so poor JERRY has an oxygen mask over his mouth, meaning that it's a one way conversation.

LEN's probably been talking for an hour already, lost on some train of thought or other. He could be saying anything and it wouldn't matter.

LEN

Luckily they spared me the stripper.

(MORE)



LEN  
Wouldn't that be a way to  
friends?

JOE  
It's the new lot. Looks like I'll  
have to teach him a lesson.

CUT TO:

105 INT. 2ND FLOOR FLAT - VIDYA & MICHAEL'S - NIGHT 17 105

MICHAEL is fast asleep as VIDYA rises out of bed and crosses to the kitchen. She fills the kettle from the tap and sources a mug. In the stillness of the night she can hear a gentle female sobbing, coming from the flat below.

CUT TO:

106 INT. 2ND FLOOR LANDING / 1ST FLOOR LANDING - NIGHT 17 106

VIDYA steps out of her front door in a dressing gown. She flicks on the stairwell light, heads down the stairs, following the sound of the female sobbing. She stops at Elaine and Peggy's front door. She puts her ear to the wood, listens to the sound of sobbing. She goes to knock but stops herself. It's a dilemma, but she chooses to ignore it and heads back up the stairs.

CUT TO:

107 SCENE OMITTED 107

108 EXT. COULTHARD STREET - NIGHT 17 108

JOE hobbles out of the main door, carrying a carving fork in his fist. He approaches Michael's car, parked in the disabled bay, and plunges the carving fork into one of the tyres.

CUT TO:

109 INT. LEN'S HOUSE - KITCHEN - DAY 18 109

LEN comes down the stairs in his dressing gown, flicks on the kettle. As he goes to the fridge to get the milk, he sees the piece of paper with the email and Skype address for Richard Webb. He gathers it up.

CUT TO:

110 EXT. COULTHARD STREET - DAY 18 110

MICHAEL is changing the wheel on his car, parked in the disabled bay, as JOE walks out of the flats with his cane and satchel.

JOE



LEN

Uniform are just going to ignore  
it.

ALICE

If they've got any sense - yeah. No  
one's going to kick up a fuss about  
this woman.

LEN

Right. Well if you think that's...

He slips the piece of paper back into his pocket.

ALICE

You shouldn't really be here, Len.  
You know that... right?

LEN

Sorry.

He slopes away, back to his car.

CUT TO:

SCENES 112-114 OMITTED

LEN  
(amused)  
Is it that obvious?

RICHARD  
"Formerly lived at"? People don't really talk like that.

LEN  
Thirty two years service with the force. But no accusations, I promise. It's regarding a former - sorry, an neighbour of yours, Melissa Young.

RICHARD  
Mel? What about her?

LEN  
I'm afraid she passed.

RICHARD  
Christ.  
(it genuinely rocks him)  
Sorry - one second.

We see RICHARD rise from his chair, cross to his study door and close it, before returning to the screen.

RICHARD (CONT'D)  
When? I mean what happened?

LEN  
Well that's proving a bit tricky to determine at the moment. I spoke to some of the other residents in the block but they couldn't offer much help.

RICHARD  
I bet.

LEN  
Why do you say that?

RICHARD  
Not what you'd call a friendly bunch. Didn't bother me because I wasn't looking for friendship. But Mel... Far as I was concerned, they were the reason she moved out.

LEN  
I'm not so sure she ever did move out, Mr. Webb. Her remains were discovered in the loft. She'd been there for quite a while.

RI CHARD  
What was she doing up there?

LEN  
That's where I was hoping you could help me. Did anyone ever have reason to go up there?

RI CHARD  
No. Every now and then someone would try and store bits and pieces up there, but Joe always put a stop to that.

LEN  
Joe?

RI CHARD  
Sellers. Basement flat. Son of a bitch. Open your window too wide and he'd stick a note through your door. He had a bust-up with Kieron over the loft.

LEN quickly checks some details on a pad.

LEN  
Kieron Moss? Ground floor?

RI CHARD  
He moved in with a ton of stuff. Two vans. Split with his wife, had no room for half of it, so he chucked it up in the eaves. He and Joe almost came to blows over it. They got to the brink of court action and everything.

LEN scribbles something on his pad. Next to "Kieron Moss" he writes "Loft?".

LEN  
Did Melissa have any friends in the area that you knew of? A relationship? Regular visitors?

RI CHARD  
She wasn't what you'd call outgoing. If you talked to her on the stairs, she was lovely. She'd invite you in, do anything for you. But she wouldn't exactly... what's the word? She wouldn't anything. Do you know what I mean by that?

LEN  
I think I'm beginning to  
understand.

CUT TO:

116 EXT. COULTHARD STREET - DAY 18

116

VIDYA is at the entrance door, dismantling the front panel of the security buzzer. She removes the tag that reads "WEBB", reverses it, and writes "JENSON / KHAN". As she slots the tag back into place, she turns and sees LEN approaching the flats.

VIDYA  
Detective Harper...

He doesn't correct her.

LEN  
Miss Khan. I'm sorry to bother you  
but I appear to have come out  
without the key for Melissa's flat.

VIDYA  
That's OK, you can use mine.

CUT TO:

117 INT. 3RD FLOOR FLAT - MELISSA'S - DAY 18

117

The door opens and LEN steps inside, alone. He roams. He knows he shouldn't be here but it doesn't appear to bother him. He stands in the living room, stares at the picture of MELISSA as a bridesmaid.

FLASH TO:

118 EXT. COULTHARD STREET - FLASHBACK DAY 1

118

MELISSA walks down the street, dragging a large, heavy

RI CHARD  
You' re not Mary' s daughter, by any  
chance?

MELI SSA  
Yes. Mel i ssa.

RI CHARD  
Hi , I' m Ri chard. Fl at 4, right  
below her. I know she' ll be pleased  
to see you.  
(the case)  
Do you need a hand wi th that?

MELI SSA  
I can manage. Thank you.

RI CHARD  
Reall y good to meet you, Mel i ssa.  
Let me know if you need anything.

RI CHARD heads away down the path as MELI SSA wrestles her case  
inside. She has a smile on her face. It' s a good start.

CUT TO:

119 INT. 3RD FLOOR LANDING - FLASHBACK DAY 1 119

MELI SSA huffs and puffs up the final stairs, arrives at the  
top landing with her suitcase in tow. As she approaches flat  
5 she sees that the door is propped open. She walks inside.

CUT TO:

120 INT. 3RD FLOOR FLAT - MELI SSA' S - FLASHBACK DAY 1 120

The flat looks exactly as we know it. The same furni ture.  
Even the same picture of MELI SSA as a bridesmaid on the  
mantel pi ece.

MELI SSA enters wi th her case.

MELI SSA  
(call ing)  
Mum. . . ?

She walks towards the bedroom door, pushes it open.

From MELI SSA' s POV we see a WOMAN in the bed. This is MARY,  
in her mid sixties, terminally ill, bed ridden, a bedsi deTf(MELI SSA

It's JOE.

FLASH TO:

121 INT. 3RD FLOOR FLAT - MELISSA'S - DAY 18 121

LEN stands in the bedroom, staring at the empty bed.

LEN  
(to himself)  
What are you playing at, Len?

He realises how foolish he's being. He turns and heads back out.

As he moves for the exit, there's a noise. Something in the bathroom. in the bathroom.

LEN crosses to the bathroom door, pushes it open, ventures inside. No one visible. He takes another step inside and before he knows it, something cracks him on the back of the head. A heavy object.

LEN goes down, catches a fleeting glance of an UNSEEN FIGURE gunning out of the door and quickly out of view. Can't even be sure if it's male or female.

LEN staggers to his feet, woozy, and gives chase.

CUT TO:

122 INT. STAIRWELL - DAY 18 122

The dizziness takes him over. He falls onto his knees. The eyes go and he blacks out.

END OF PART ONE