

*Creative Portfolio: Original Crime Drama Pilot, Series
Bible, Pitch Deck and Reflection.*

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Master of Arts by Research

University of York

Arts and Creative Technologies

December 2023

ABSTRACT

This portfolio encompasses the journey from initial conception to the final draft of writing an original TV Crime Drama. Included is the script (pilot episode only), followed by a Series Bible detailing the plot points in future episodes, and key characters and locations. Additionally, there is a Pitch Deck, designed to attract attention to the series from prospective investors and replicate industry standard pitches, and a personal Reflection on all the lessons learnt during the development process of the series: *'One of the Good Ones.'*

The series contributes to the genre as it features a new kind of detective archetype, intended to appeal to younger audiences. The romantic subplot is also a departure from convention, and an entertaining twist.

AUTHOR'S STATEMENT

I, Bethany Christina Moore, declare that this thesis is a presentation of original work, and I am the sole author. This work has not previously been presented for a degree or other qualification at this University or elsewhere. All sources are acknowledged as references.

ONE OF THE GOOD ONES

"Episode One: *Hyacinths*"

by

Bethany Moore

ONE OF THE GOOD ONES

'HYACINTHS'

TEASER

EXT. RESERVOIR, NORTH YORK MOORS - DAY

Two Land Rovers pull into the gravel car park beside the shimmering lake.

Four PEOPLE (and two border collies) jump out. They move like a well-oiled machine, heaving winches and chains out of the boots of their cars and walking the few yards to the water's edge.

They're in colourful, homemade costumes.

FRANKENSTEIN (21) appears to be the leader. He wades into the water, calling to WONDER WOMAN (20).

FRANKENSTEIN

Ally! Pass me the big one.

She carries a chunky chain over to him. Still on the shore, DRACULA (20) and SUPER MARIO (19) watch with anticipation.

Frankenstein swims out, carrying the chain. He bobs beneath the surface and reemerges. Excitedly, he grabs another chain and repeats. Then he swims back to the group.

FRANKENSTEIN (CONT'D)

It's attached. Rev 'em up!

Super Mario and Dracula climb into their cars and start the engines.

Frankenstein wraps an arm around Ally/Wonder Woman and grins, wildly. She's long-suffering, but happy for him.

FRANKENSTEIN (CONT'D)

This is gonna be sick. Bet it's a Tesla.

She rolls her eyes, fond.

The Rovers start to drive forward. The chains go taut. Slowly, the hood of a car starts to emerge.

The drivers whoop. They keep going.

The car becomes more visible, half out of the water. It isn't a Tesla. It's a 2021 plate BMW.

Dracula switches off his engine.

DRACULA

Is it out? Can you see it?

He jumps out of the car. Mario follows. Frankenstein slaps Dracula excitedly on the back of the neck.

FRANKENSTEIN

Can't believe we found it. Hasn't even been in there that long. We'll probably be able to drive it, you know. We can do it up. Yeah, Will, keep it at yours? Get yer uncle to do the electrics?

He's agreeing. The boys are swept up in the moment.

Ally starts wading towards the car. Water is flooding out of the broken windows as it slowly empties. She peers inside.

She screams and flounders in the water, rushing to the shore. Her cape dragging her down.

Frankenstein rushes over.

FRANKENSTEIN (CONT'D)

Y'alright? What's up babe? What happened?

She's shaking, crying.

ALLY

We need to call the Police.

END OF TEASER

EXT. RIVER OUSE, YORK - DAY

Rooftops of the city and reflections in the dark water. There are crowds moving along the tree-lined paths. Day-drinkers out in force.

INT. BAR, RIVERSIDE - DAY

A flustered BARTENDER (28) shakes up a cocktail. The Bar is lively, but not packed, and STUDENTS half-heartedly dance to Michael Jackson's 'Thriller'.

They are dressed as Vampires, in 'back to school outfits', in plastic grass skirts with plastic leis around their necks.

They start to mutter and complain as someone pushes through.

DC LUCY HAYES (26) weaves through the crowd. She's in a dark grey suit, a POLICE lanyard round her neck. She looks tired, and frustrated.

DC LUCY HAYES
Excuse me, sorry. Police, Sorry!
Scuse me-

She claws her way to the edge of the bar and catches the eye of the Bartender.

DC LUCY HAYES (CONT'D)
Hiya. Police- can I grab you a
minute?

He ignores her. Lucy is a little thrown.

DC LUCY HAYES (CONT'D)
Excuse me?

The Bartender sets down a glass and walks over to her. The crowd hushes. He sighs and looks her up and down.

BARTENDER
Look, love, you're the third
'policeman' I've seen tonight. Get
to the back.

DC LUCY HAYES
It's not- hang on.

She struggles to get her ID out of the lanyard. The Bartender moves away to serve another STUDENT (19), dressed in very non-regulation Police 'uniform.'

BARTENDER
What can I get you?

STUDENT
Twelve sours shots, please.

Lucy puts her ID down on the sticky bar. The Bartender sees it.

DC LUCY HAYES
Look, we can laugh about this
later. DC Lucy Hayes, North
Yorkshire Police.

The Bartender looks at the ID closely. So does the Student.

STUDENT

That's well good. Where'd you get that?

Lucy answers, deadpan.

DC LUCY HAYES

Ebay.

The Bartender looks a little sober.

DC LUCY HAYES (CONT'D)

You can call the station if you want, but-

BARTENDER

No, I can see. I'm sorry about- I'm-

DC LUCY HAYES

It's fine. Easy misunderstanding. I was just wondering if you could fill this up?

She passes him a hot water bottle. He raises his eyebrows but Lucy just smiles.

EXT. ROWNTREE PARK, YORK - EVENING

ELIZA HEDGELY (19) looks over her shoulder, nervous. The glittering lights of York move further away as she crosses the empty park. The path is flooded, dead autumn leaves cling to her chunky boots.

CRUNCH

Eliza ignores the sounds behind her and keeps walking. She crosses her arms across her body, shivering in her party dress.

Looking around, she crosses the bridge, hugging the river.

It's starting to get dark.

EXT. PATH TO ROWNTREE PARK, YORK - EVENING

Lucy trudges through wet autumn leaves towards a bench. On the bench is an inscription: *'For Laura, loving daughter, taken far too soon - 1980 - 2001.'*

She walks past. Ahead, there are PATROL CARS parked, REPORTERS gathered. Lucy nods at a COMMUNITY OFFICER and ducks under the tape.

EXT. DANESMEAD WOODS, YORK - EVENING

Eliza stumbles through the woods, moving faster, scrambling over tree roots.

Among the trees, there are pinpricks of light. She walks faster.

She breaks into a jog, panting. Her breath comes out in clouds around her.

SNAP

She turns towards the sound. Frozen.

Someone's walking towards her.

Eliza peers into the darkness. She watches as the figure gets closer.

It's Lucy. She holds her hands up, non-threateningly, hanging onto the hot water bottle.

DC LUCY HAYES

I come in peace, you're alright.

Eliza is still breathless. Lucy hands her the hot water bottle. Eliza takes it, gratefully.

ELIZA

Thanks, DC Hayes.

DC LUCY HAYES

Lucy's fine. Come on, we're almost there.

Lucy walks alongside Eliza, as they head deeper into the trees.

The lights are closer, HUSHED VOICES can be heard a little way off.

EXT. JENNIFER HEDGELY CRIME SCENE - EVENING

Lucy and Eliza walk carefully along a narrow, stony path. Beside them, the river laps silently against the bank.

Then Eliza stops. There's a few strips of CRIME SCENE TAPE around the trees. Lucy looks at her, concerned.

Behind them, SGT DIANA FAIRLEY (48) appears from the darkness. She's in full Police Uniform, glowing neon yellow, shaped like a fridge-freezer.

She addresses the huddle of COMMUNITY OFFICERS, UNIFORMS and CIVILIAN VOLUNTEERS still standing in the woods.

TV FILM CREWS with their equipment hang back.

SGT DIANA FAIRLEY
Right, folks. That's enough for
tonight. Thanks for your time,
everyone.

She nods at Lucy then looks at Eliza.

SGT DIANA FAIRLEY (CONT'D)
Eliza, love, are you still cold?

Eliza shakes her head, shivering.

ELIZA
I'm fine, thanks.

BOBBY HEDGLEY (49), a round man, bundled in winter clothes, walks towards Eliza. He grabs her shoulders and talks softly to her.

BOBBY
It's okay, it's okay-

Diana signals for PC WILLIAMS (29) to hand her a thick blanket.

She wraps it around Eliza's shoulders and lets her return to her dad, Bobby. He holds her close and kisses the top of her head.

BOBBY (CONT'D)
You're okay, now.

Lucy looks at Eliza.

DC LUCY HAYES
Thanks for doing this. I know it's
been a lot.

ELIZA
Do you think it will get people to
come forward? DC McCallan said it
might.

DC LUCY HAYES
I hope so. Looks like the entire
city turned up to watch.

She nods in the direction of the crowds.

DC LUCY HAYES (CONT'D)
 You look a lot like your mum, I
 think this should have jogged
 peoples' memories.

ELIZA
 It's been *weeks*. We just need to
 know who did this to her.

Bobby looks around, at the darkening woods. He's angry.

BOBBY
 We can't go on like this.

LUCY
 I know.

EXT. ROWNTREE PARK CAR PARK, YORK - EVENING

Diana shuts the Patrol Car door and gives Eliza a questioning
 thumbs-up. Eliza nods at her through the window.

Lucy watches as the car swings out of the car park. Diana
 joins her and they start to walk along the path beside the
 River.

DC LUCY HAYES
 Do you think she'll get through
 this?

SGT DIANA FAIRLEY
 She's got her Dad. She'll be fine.

Lucy nods, slightly sad.

SGT DIANA FAIRLEY (CONT'D)
 Are you alright?

DC LUCY HAYES
 Yeah. It's nothing.

She nods, but it's not convincing. They walk on in silence.
 Towards the huddle of REPORTERS.

Then Diana stops.

SGT DIANA FAIRLEY
 Sorry, I didn't think- You know, if
 you need to talk about-

Lucy turns to her.

DC LUCY HAYES

I don't need to talk. I'm past that. I just wish I could help them.

SGT DIANA FAIRLEY

Well, you helped them tonight.

Lucy gives her a disbelieving look.

DC LUCY HAYES

I'm running around, being McCallan's P.A. I'm not actually *helping*.

SGT DIANA FAIRLEY

You are.

By the Police Tape, FLOWERS are slowly rotting in piles. Some are fresher, as the grieving residents try to keep the case alive. There are huge photos of JENNIFER HEDGELY (40) propped up and starting to crinkle. She looked like her daughter, like she had a lot of life left to live.

Among the flowers there are cardboard signs, hand painted, declaring 'Justice for Jen.' There's a stuffed toy pig left beside the sign, graffiti on the wall detailing *exactly* how the public are feeling about the Police.

DC LUCY HAYES

Not enough.

INT. CID INCIDENT ROOM, POLICE STATION - EVENING

Lucy is standing back, staring at the Investigation Board for the 'Jennifer Hedgely' case.

In the centre, there's a PHOTO of Jen's crime scene. Dated: 11/10/23. She's floating in the river, dead.

There's an AUTOPSY REPORT: drowning, head trauma. There are notes and pictures of suspects - most ruled out by now. The investigation spreads across the board in all directions. But there are no answers.

DC SEBASTIAN (SEB) MCCALLAN (27) walks in. He's wearing CAT EARS, a very weak attempt at a Halloween costume. He sits down on a desk next to her.

DC SEB MCCALLAN

Alright?

Lucy snaps out of it.

DC LUCY HAYES
Yeah, I had a thought-

She clocks the cat ears.

DC LUCY HAYES (CONT'D)
Nice costume.

DC SEB MCCALLAN
Thanks. What are you meant to be?

He's grinning; he's got a joke ready. Lucy gives him a withering glare.

DC LUCY HAYES
Watch it, McCallan.

He laughs. Then glances back at her, briefly serious.

DC SEB MCCALLAN
What was the thought?

Lucy starts to respond but Seb slides suddenly off the desk.

DI RAMI SAAD (50) enters the room. He's kind, but you wouldn't want to be on his bad side.

DC SEB MCCALLAN (CONT'D)
Guv. How are you doing?

DI RAMI SAAD
Alright. Evening, you two.

He looks up at Seb's ears.

DI RAMI SAAD (CONT'D)
Good effort.

He turns back to the board. Seb preens under the 'praise,' Lucy rolls her eyes.

DI RAMI SAAD (CONT'D)
Right. Updates. I've just had
another church member back up
Robert Hedgely's alibi so I think
we can take some of the pressure
off him. For now.

Lucy scribbles a note next to Bobby's PHOTO.

DI RAMI SAAD (CONT'D)
McCallan, did you get anything from
the restaurant's CCTV?

DC SEB MCCALLAN

Not as much as I hoped. I had another chat to the staff, they're saying the same thing: they all saw Jennifer there that evening, confirming what her colleagues said. There's CCTV of her leaving at 10.43. She's not caught on camera after that.

Rami sighs. He runs a hand through his greying hair, exhausted.

DC SEB MCCALLAN (CONT'D)

The next time someone saw her was when she was found in the river. Based on her time of death, we're missing at least an hour.

DI RAMI SAAD

Right, okay. Hopefully tonight will have given us a better idea of her movements. Hayes?

Lucy looks up.

DI RAMI SAAD (CONT'D)

McCallan's idea, the reenactment in Rowntree, any new witnesses come forward?

DC LUCY HAYES

Not yet, Sir.

DI RAMI SAAD

Great. Well, people will come out of the woodwork in the next few days. Have you seen this?

He pulls out his phone and turns the screen to Lucy and Seb. It's an online news article with a large PHOTO of Rami.

Headline: *'Not 'Saad' Enough.'*

DI RAMI SAAD (CONT'D)

We need to dig deeper, we need to get everyone Jennifer ever met in here and question them again.

Lucy glances at the photos of Jen behind her boss.

DC LUCY HAYES

Maybe we've exhausted the people
closest to her, we need another
angle. Cast a wider net?

Rami's not really paying attention. He walks over to his desk
and sits down, wearily. Lucy and Seb remain standing.

DC SEB MCCALLAN

We don't have the manpower, Hayes.
The usual suspects have alibis-

He nods towards a group of PHOTOS on the investigation board:
slimy-looking men with previous convictions.

DC SEB MCCALLAN (CONT'D)

and we can't just question everyone
in the post code. There's not
really evidence-

DC LUCY HAYES

There could be.

Rami is half listening, reading through the article. Seb
glances over at him, but he says nothing, distracted. He
turns back to face Lucy.

DC SEB MCCALLAN

I don't know, Hayes, it looks
pretty cut and dry to me. She was
on her own, walking home after a
few drinks. Someone she knew,
probably a man, saw an opportunity.

DC LUCY HAYES

Maybe. But it's also possible he
doesn't have any connection to her.
He might be a stranger. We could
try to get D.N.A samples from every-

Seb goes to respond but Rami cuts in.

DI RAMI SAAD

Let's not get ahead of ourselves,
not everyone's the Yorkshire
Ripper.

Lucy goes a bit red, and nods.

She's saved from further embarrassment when Rami's phone
starts ringing. He answers it.

DI RAMI SAAD (CONT'D)

DI Saad.

There's a pause.

DI RAMI SAAD (CONT'D)
Right...yes, we can be there in
thirty, forty minutes? Yes. Tell
them to secure the scene, cover it
up and don't touch anything. Send
us the report and anything you
already have on her. Thank you, see
you then.

Lucy sneaks a glance at Seb. They're both worried.

Rami puts the phone down. He looks like he's aged two years
in one phone call.

DI RAMI SAAD (CONT'D)
Another woman. Mid 40s, possible
drowning.

He starts to walk away, then turns back to face Lucy and Seb.
He gives Lucy a long look, assessing her.

Rami seems to make a decision.

DI RAMI SAAD (CONT'D)
Hayes. Happy Halloween, this one's
yours.

INT. PRINTING ROOM, POLICE STATION - EVENING

Lucy leans against the large industrial printer. She watches
as a document slowly slides out. It's a MISSING PERSONS
REPORT for 'IRIS WELLSEY (44)' She looks closely at the photo
provided.

Iris is smiling, in a sharply-cut suit, holding a bouquet of
flowers. It's professional photography, possibly from some
kind of ceremony.

Lucy picks up the report.

INT. STORAGE ROOM, POLICE STATION - EVENING

Lucy walks into the darkest corner of the cavernous room,
between aisles of file boxes. She pulls a chair over to the
final row of shelves and climbs up, running her fingers over
the edges of dusty cardboard boxes. This is where cases go to
die.

One box is less dusty, the tape ripped.

She reads the label: '*Laura Fowler, 2001, Casey Baxter, 2004, Bella Sotheran, 2004 - UNSOLVED.*'

She heaves the box down onto a worktop at the back of the room. Pulling out four files, she flips the covers open to reveal the victim's photos.

They're young, pretty, pale with long dark hair and sad eyes.

Lucy places Iris's missing persons report down beside the four women's photos.

She's older, but there are clear similarities.

Lucy steps back, determined.

INT. LUCY'S CAR, MOORS ROAD - NIGHT

Lucy's driving, muttering to herself. She's following Rami's car through the mist. Seb's reading a dog-eared book about the '*Psychology of Family Annihilators*'.

He looks over at her, irritated. She's tapping her fingers against the wheel, incessantly. Lucy notices.

DC LUCY HAYES

Sorry. Do you think we're dealing with a serial killer?

He doesn't look up.

DC SEB MCCALLAN

It has to be three or more people to be serial.

Lucy looks at him, incredulously.

DC SEB MCCALLAN (CONT'D)

And it's never a serial killer.

DC LUCY HAYES

There've been loads?

DC SEB MCCALLAN

Yeah, in Criminology lectures and the 70s. Not in York.

Lucy clams up. Seb closes the book; they're pulling up to the Crime Scene.

DC SEB MCCALLAN (CONT'D)

It'll be their husbands.

He holds up his book.

DC SEB MCCALLAN (CONT'D)
Usually is.

EXT. RESERVOIR, NORTH YORK MOORS - NIGHT

The area is lit by huge collapsable floodlights. The LOCAL POLICE have erected a large white tent and the gritty car park is awash with activity.

Lucy struggles to zip up her Forensic Suit. She waddles over towards the tent.

INT. FORENSIC TENT, NORTH YORK MOORS - NIGHT

SGT LILLIAN WALTERS (56) nods at Lucy when she walks in. Lillian looks overwhelmed, out of her depth, decked out in Police Uniform, standing beside Rami, Seb and Forensic Pathologist, DR JUDITH HALL (47).

In front of the group, the car is covered in plastic sheeting. It's been tentatively moved here, Iris still inside.

DC LUCY HAYES
Hiya, DC Lucy Hayes.

SGT LILLIAN WALTERS
Sergeant Lillian Walters. Malton
P.D. You know Judith, I assume.

Lucy shakes her outstretched hand.

DC LUCY HAYES
Yeah, we've met. Y'alright, Dr
Hall?

Judith smiles and nods.

SGT LILLIAN WALTERS
I was just saying it was local farm
kids who found the car. Thought
they could maybe scrap it for cash,
you know. But then they found her
inside.

DC LUCY HAYES
So, how long-

DI RAMI SAAD
She was missing for three
days?

Lucy abruptly shushes and defers to Rami. Seb glances over at her, eyebrows raised.

SGT LILLIAN WALTERS

Husband reported her missing on the Friday, the 28th. We didn't scramble to find her immediately, she didn't seem to be vulnerable.

Rami puts a hand on her shoulder.

DI RAMI SAAD

It's fine, we'd have done the same.

Lucy turns to Judith, hesitantly. She's about to speak but Seb steps in.

DC SEB MCCALLAN

Are you certain it's drowning?

DR JUDITH HALL

Yes, I am. There's evidence of blood in her airways, her skin's shrivelled, I'd say she's been in the water since she went missing. And if you look here, you see this discolouration?

They lean in as Judith very gently moves Iris's hair away from her ear with gloved hands. Her skin is purple/red behind her ear.

DR JUDITH HALL (CONT'D)

That suggests she's had a fairly severe mastoid haemorrhage. You see it a lot with victims of drowning. There's also the suggestion of a head injury in her hairline and a broken cheekbone but I can't tell when any of it was sustained without further examination. Plus-

She sighs.

DR JUDITH HALL (CONT'D)

A lot of evidence is going to be partially, if not fully lost to the reservoir. But I'll give it my best shot.

DI RAMI SAAD

Thank you, Judith.

He starts walking out of the tent, everyone except Judith follow.

EXT. RESERVOIR, NORTH YORK MOORS - NIGHT

Lucy dumps her forensic suit while Seb wriggles out of his. Rami balls up his shoe covers and pops them into a plastic bag. Lillian does the same.

SGT LILLIAN WALTERS
What are you thinking? Foul play?

She turns to Rami.

DI RAMI SAAD
It's one of many possibilities. Do you have any idea of her movements before she was reported missing?

SGT LILLIAN WALTERS
Yes, the husband, Adam Wellsey said she was visiting clients out 'ere and never came back. I've got the details written down back at the nick, I'll get them to you. Joanna and Katie Park. Jo's one of us, she's got a farm further up.

Lucy looks around.

DC LUCY HAYES
Are there cameras on the main road?

Lillian gives her a look.

SGT LILLIAN WALTERS
You're welcome to question the sheep.

EXT. WELLSEY HOME, YORK - NIGHT

The car pulls into a wide gravel driveway outside of an imposing Tudor house.

EXT. DOORSTEP, WELLSEY HOME - NIGHT

Seb knocks on the door. Lucy peers through the porch window.

The door opens and ADAM WELLSEY (45) steps out. He's a greying boy band reject. Clearly exhausted. He sees the Detectives on his doorstep and something in him breaks.

INT. KITCHEN, WELLSEY HOME - NIGHT

The kitchen is homey and cluttered. Adam leans over the breakfast bar, his head in his hands. Lucy has an old notebook open in front of her. She thumbs the edge of a page, nervous.

DC LUCY HAYES
Mr Wellsey?

He looks up. Eyes glassy.

DC LUCY HAYES (CONT'D)
Mr Wellsey, I said 'is there anyone who can be with you tonight?' Any other family?

ADAM
I've got Jade. Can I- Can I see her?

DC SEB MCCALLAN
Yes. We can arrange to take you to see Iris whenever you're ready. We'll need you to provide a positive ID before any further-

ADAM
Yeah, no. I understand. I can do that.

He trails off.

ADAM (CONT'D)
I'll give a statement, I'll do whatever.

The enormity of what's happened starts to hit him.

ADAM (CONT'D)
How am I going to tell Jade? How?

DC LUCY HAYES
Well, you'll be assigned a Family Liaison Officer, we'll arrange a visit for tomorrow?

She glances at Seb. He nods.

DC LUCY HAYES (CONT'D)
They'll be able to help you with explaining everything to Jade, and they'll keep you updated with how the investigation progresses.

Adam nods. He lifts a DRAWING off the fridge and looks at it. It's of two stick figures, labelled 'mummy' and 'me.' His hand trembles.

INT. HALLWAY, WELLSEY HOME - NIGHT

Lucy hurries after Seb and Adam, down the long, ornate corridor.

A small hand grabs the back of her coat.

JADE WELLSEY (7) looks up at her. Lucy looks in the direction of the others, but she's alone in the hallway.

DC LUCY HAYES
Hello, Jade?

JADE
Have you found my mum?

Lucy crouches down beside her. Jade doesn't make eye-contact. She scrunches her skirt into bunches nervously as she speaks.

JADE (CONT'D)
She hurt herself, she might be hurt somewhere. She might-

DC LUCY HAYES
What do you mean by that, Jade?

JADE
She screamed really loud.

DC SEB MCCALLAN (O.S.)
Hayes?

Lucy calls out of the front door.

DC LUCY HAYES
Coming!

Lucy looks around for Adam. She looks back at Jade, listening intently.

DC LUCY HAYES (CONT'D)
When was this?

Jade shrugs. Then she shakes her head.

JADE
I can't remember.

Seb appears in the doorway, beside Adam.

DC SEB MCCALLAN
Hayes, come on.

Lucy hesitates, but leaves.

EXT. WELLSEY HOME, YORK - NIGHT

Jade walks out of the house and sits on the stone steps. She watches the car drive away.

INT. LUCY'S CAR - EVENING

Lucy faces forward again, Jade now out of sight.

DC SEB MCCALLAN
What was that about?

DC LUCY HAYES
I'm not sure. She said something
about hearing Iris scream.

Seb whips his head round to face her.

DC SEB MCCALLAN
What? When?

DC LUCY HAYES
She can't remember.

DC SEB MCCALLAN
You didn't ask her to try a bit
harder?

Lucy shakes her head.

DC LUCY HAYES
She's probably traumatised. I
didn't want to upset her.

Seb sighs.

DC SEB MCCALLAN
Well, it's your case. I hope she's
not your only 'witness', cause you
won't get a look in once the child
psychs and PHDs get hold of her.

EXT. COUNTRY ROAD, YORK - NIGHT

The car speeds along the empty road. Then suddenly swings a sharp right turn into a Pub car park.

INT. PUB - NIGHT

Lucy warms up, inhaling a burger. They're in the corner booth, right next to a roaring fire. Seb studies her.

DC SEB MCCALLAN
Better now?

DC LUCY HAYES
Yeah, I'm alright.

DC SEB MCCALLAN
Telling the husband's never easy.
It wasn't bad for a first time.

Lucy's not sure how to respond, secretly pleased with his assessment.

DC LUCY HAYES
Thanks. Do you think he's involved?

DC SEB MCCALLAN
Do you?

DC LUCY HAYES
I don't know, you're the one who
says 'it's statistically likely.'

She puts on a mocking voice, but she's smiling a bit. He's not offended.

DC SEB MCCALLAN
Well, *it is* statistically likely.

DC LUCY HAYES
Hmm, always someone close to you.
Usually your partner. It's wild
that anyone ever gets together.

Seb considers this.

DC SEB MCCALLAN
I think it can be worth the risk.

DC LUCY HAYES
Of course you do, you're a guy.

He raises one eyebrow.

DC LUCY HAYES (CONT'D)
Why are you looking at me like
that? You've seen it, I've seen it.
Two women a week-

She starts trying to build a tower with coasters.

DC LUCY HAYES (CONT'D)
Murdered by their ex or their
boyfriend. Two. A Week. How's that
for statistics?

DC SEB MCCALLAN
Pretty shit?

DC LUCY HAYES
Exactly.

DC SEB MCCALLAN
So, what? You just never trust
anyone?

DC LUCY HAYES
If I can avoid it.

He chuckles.

DC SEB MCCALLAN
It must be fun in your head, Hayes.

Seb leans over and helps her stack the coasters into little triangles.

He looks like he has more to say, but the moment is gone. Lucy downs her drink.

The tower falls down.

EXT. ROADSIDE PUB CAR PARK, YORK - NIGHT

Lucy emerges from the pub, happier than before. The weight of the day is somewhat off her shoulders. She heads towards the car, on the driver's side.

Seb jogs ahead and gets between her and the car.

DC SEB MCCALLAN
Absolutely no way.

DC LUCY HAYES
I had a *mocktail*!

Seb unlocks the car, sidesteps Lucy and climbs into the driver's seat.

DC SEB MCCALLAN
I don't know, you're giving me a
look that suggests otherwise.

INT. LUCY'S CAR, YORK - NIGHT

Lucy climbs in beside him. He glances around the car park. It's mostly empty. He reaches across and brushes a strand of hair behind her ear. She leans in and kisses him, softly at first, but getting more intense. He pulls away.

DC SEB MCCALLAN
-mmmf this is *technically* a Police
vehicle-

DC LUCY HAYES
-shh it's not obvious though is it?
We're not on duty. It's fine.

He relaxes a little. He clicks off the light. Continues where he left off. She starts to climb across the seat into his lap, knocking the hazards button. He clicks them off again, quickly..

DC SEB MCCALLAN
Watch it. I can't deal with the
disabled toilets situation again,
please.

She gasps, playfully.

DC LUCY HAYES
Excuse me, you pulled that alarm.

She leans in again. It's familiar, comfortable.

DC SEB MCCALLAN
I've missed this.

He's smiling.

DC SEB MCCALLAN (CONT'D)
Lu, I wanted to say, I want us to-

DC LUCY HAYES
Shhh it'll keep.

He accepts this and leans back in.

Then shoves her off. Almost violently.

Lucy falls back into her own seat, disheveled and angry.

DC LUCY HAYES (CONT'D)
What is wrong with you?

Seb's looking across the car park. There's a Patrol Car, with two PCs beside it - looking directly at them.

One is PC Williams - from the reenactment.

Lucy sits back, realising. Seb silently drives out of the car park.

EXT. LUCY'S HOUSE, HULL ROAD - NIGHT

Lucy climbs out of the car. Seb speeds away, spinning at the top of the col-de-sac and disappearing.

Lucy sighs. She digs for her keys in her coat pocket and opens the door of a terraced house.

INT. LUCY'S HOUSE, HULL ROAD - NIGHT

Lucy steps inside, almost falling over two pairs of shoes: dainty heels and chunky trainers.

She stumbles through the dark and clicks on the light.

The open-plan lounge/diner is full of HEART-SHAPED BALLOONS, ROSE PETAL CONFETTI and in the centre is a huge SIGN: 'Marry Me?'

DC LUCY HAYES

Oh, fuck.

Lucy steps towards it.

DC LUCY HAYES (CONT'D)

Hello? Astrid?

No response. Lucy looks down the corridor, there's a sock on one of the door handles.

She grimaces. Then tiptoes past.

INT. KITCHEN, LUCY'S HOUSE - MORNING

Lucy leans over the breakfast bar, nursing a bowl of cereal.

SQUEALING sounds come towards her. She braces for impact.

ASTRID NIELSEN (26) bursts into the kitchen, rushing towards Lucy, left hand first. She waggles her fingers, showing off the RING.

Lucy plasters on a smile.

DC LUCY HAYES

Oh, wow! Congratulations!

ASTRID

Can you believe it? Honestly Lu,
I'm over the moon! He did good,
didn't he, look!

Lucy beams, nodding. Astrid grabs both her hands and spins them.

ASTRID (CONT'D)

Come on, get ready! We're
celebrating! Brunch! Brunch!
Brunch!

Lucy stops spinning.

DC LUCY HAYES

I had a rough night, Neilly, I-

ASTRID

Me too.

She waggles her eyebrows, giggling. Lucy laughs and shoves her friend away.

DC LUCY HAYES

I need to-

ASTRID

No, you need a drink. Come on, I'm
getting MARRIED!

Lucy smiles and lets herself be pulled across the room.

INT. LUCY'S BEDROOM - MORNING

Lucy pushes documents off her dressing table top and sits down in front of the mirror. She's changed into a black dress and looks critically at her reflection. She reaches behind her and grabs a flannel shirt, pulling it over the dress and tying it in a knot at her waist.

She fluffs her hair and smiles. Much better.

Her bedroom is full of clutter, the wall covered in pinned up photos and pages from notebooks. It's her own personal Incident Room.

On a large cork board behind her desk, Lucy has pinned up three names:

'Laura Fowler, Casey Baxter, Bella Sotheran.'

Beside the names, she has CRIME SCENE PHOTOS, arranged in a timeline from the date of their deaths to weeks later. Like strips of film. They're all cut out of newspapers, printed from websites.

The PHOTOS are of the piles of FLOWERS and MESSAGES left by the public. Specific flowers are circled: purple ones. She's scribbled a note beside them:

'hyacinths?'

Beside the flower photos, Lucy has an entire cold case adorning her walls. Photos and SKETCHES of the victims, AUTOPSY REPORTS, WITNESS STATEMENTS. All printed out, or handwritten.

Lucy looks up at her display, there's a PHOTO of Jen cello-taped next to the other victims. Lucy leans down and pulls a photo of Iris out of her bag.

She finds a pin and puts it up on the wall.

ASTRID (O.S.)

Come on, Lu!

She stands up and looks in her wardrobe, pulling on some black boots.

EXT. SHAMBLES, YORK - DAY

Lucy and Astrid walk down the narrow street, arms linked together. They weave between SHOPPERS and TOURISTS.

Astrid is laughing, stumbling, carrying a bottle of fizz. Even Lucy's having fun.

ASTRID

No! No way?

DC LUCY HAYES

Yeah. Right next to the car. They definitely saw.

ASTRID

Oh my god. I can't imagine you getting in trouble.

Ahead, JOSH ATKINSON (26) leaps over the anti-terror barriers, he trips but bounces back up, whooping.

Lucy rolls her eyes. She looks at Astrid.

DC LUCY HAYES
You're really leaving me, for him?

Astrid smiles, a little sheepishly. This is an old point of contention between them.

Josh skips round the corner, leaving the girls alone.

They pass the GHOST WALK MAN, in his costume. He smiles at them, all teeth. The girls give each other a look.

ASTRID
(whispering)
Arrest him.

Lucy looks back at the departing black cape. He's looking back at the girls.

DC LUCY HAYES
I can't arrest people just for being creepy.

Astrid laughs.

ASTRID
You don't know what he's done. He might be 'THE DROWNER.' He's always wandering around at night.

Lucy shakes her head. Astrid walks round the anti-terror barrier and sits on top of it. Lucy hops up to join her.

DC LUCY HAYES
No, 'The Drowner's' his own thing. He won't be strange, he'll be really normal. That's how he's never got caught.

Astrid throws an arm around Lucy's shoulders.

ASTRID
Yeah, well. You'll get him. You care more than anyone. You know everything about those girls.

Lucy shrugs, humbly. Almost sheepishly.

DC LUCY HAYES
I just think it could have been us, you know? They were only walking home. And they should have got there.

Astrid smiles softly at her. She rests her head on Lucy's shoulder for a moment.

ASTRID

Shall we drink to their memory?

Lucy smiles. Astrid passes her the bottle.

INT. CID BRIEFING ROOM - DAY

Lucy rushes into the room, slightly green. She slips in at the back and finds a seat. Rami is mid-briefing.

DI RAMI SAAD

What we don't want is the public panicking and believing there's a predator out there. We need to stay in control of this story, and I need you all on your best behaviour. Iris Wellsey is a high-profile victim, and it's looking like this was murder. All of your mistakes-

He points at the group.

DI RAMI SAAD (CONT'D)

-will be the force's mistakes. And they'll stay with you.

He briefly glances at Lucy.

DI RAMI SAAD (CONT'D)

I've seen it before, and I'm not watching it happen to anyone here. So we need a clear timeline of Iris Wellsey's movements on the day she went missing. I want a positive ID from the husband. I want a list of her legal clients, past and present. I want people searching her residence, her finances, I want to know what she had for breakfast that morning.

He claps his hands together, and turns to the board.

DI RAMI SAAD (CONT'D)

Right, assignments-

INT. IRIS WELLSEY'S OFFICE - DAY

Lucy sits cross-legged on the wooden floor of Iris's office. Beside her, are piles and piles of dark blue files. Behind her, is her laptop.

There's a knock at the door.

A PARALEGAL (52) enters. She's glamorous, and beady-eyed.

She's carrying a large plastic box. Airtight, and labelled '2001.'

PARALEGAL

Do you want the ones from before
she opened her firm?

Lucy nods, mind elsewhere.

DC LUCY HAYES

Yeah, thanks.

The Paralegal sets the box down and stands a moment too long. She looks around the Office, nosy, wanting to be involved.

PARALEGAL

She was a gem, Iris. But a lot of
people didn't like her.

Lucy looks up.

DC LUCY HAYES

What do you mean?

The Paralegal nods towards the plastic crate.

PARALEGAL

Have a look. She helped her clients
get away with murder.

Lucy shuffles to the plastic box and opens it. On the top is a heavy file: 'TYLER RIPLEY DEFENCE.'

She grabs the laptop, googles his name and taps on the first link.

EXT. WAKEFIELD PRISON - DAY [FLASHBACK]

SUPER: 2003

There's a YOUNG REPORTER (28) standing in front of the slightly blurry backdrop of Wakefield Prison visitor's car park. She's mid-sentence.

REPORTER

-Ripley who brutally killed his teenage girlfriend in York two years ago has himself fallen victim to violence. The now 21 year-old was killed in an altercation with another inmate at Wakefield Prison this morning-

EXT. STREET, YORK - DAY [FLASHBACK]

REPORTER (V.O.)

Blessing Abara's parents-

GRACE ABARA (39), and EMMANUEL ABARA (40) stand holding each other, grieving. They're in bright, vibrant traditional dress but the mood is dark.

REPORTER

-have expressed that they are very moved by this news and are keeping Ripley's family in their prayers. Others are less forgiving, and there has been a growing sense that-

INT. IRIS WELLSEY'S OFFICE - DAY [PRESENT]

Lucy clicks off the video. She looks up at the Paralegal.

DC LUCY HAYES

They *grieved* for the man who killed their daughter?

The paralegal nods, hair bobbing.

PARALEGAL

They were churchy people, forgiveness is their thing. *They* never thought he killed her, anyway.

Lucy nods, and looks underneath Tyler's file.

There is another file tucked inside: '*Detective Sergeant Richard Rider, North Yorkshire Police.*'

On the top is a pink POST-IT NOTE, in - presumably - Iris's handwriting. It reads:

'*Every case he touches.*' The '*he*' is underlined.

Lucy flicks it open. There's a 'contents' page, listing various offences: '*Gross Misconduct, Mishandling Evidence, Corruption, Colluding with Known Criminals-*' The list goes on.

PARALEGAL (CONT'D)

Oh, Richard Rider. He's a bad man, he is. I mean, you'll know more than me.

DC LUCY HAYES

Yeah.

PARALEGAL

He did us a few favours, I suppose. If he'd been on the case, the defendant was walking, every time.

Lucy cuts in. Mildly uncomfortable.

DC LUCY HAYES

Have you got Iris's files from 2002?

The paralegal rushes off to get it. Lucy relaxes.

She looks at a PHOTO of the Sergeant for a long moment. Then she puts it aside and moves through Tyler's file.

'TYLER RIPLEY, (19), Accused of murder of girlfriend: Blessing Abara (15), 12.09.2001.'

Lucy leafs through PHOTOS of the Crime Scene, the evidence, footprints in the mud.

Then she pauses on one in particular.

It's of what looks like the edge of a field, where flooding has created a lake. Presumably, after Blessing's body was moved. The photo is timestamped: 14.09.01. Days after the murder.

She looks at the photo for a long moment.

Tied to a tree, is a bouquet of PURPLE HYACINTHS.

She pulls out her phone and takes a photo.

INT. MORTUARY, YORK HOSPITAL - DAY

Adam stands in the cool, bright room. He looks down at the shape, covered by a grey sheet.

DR JUDITH HALL
Are you ready, Mr Wellsey?

He looks to his side, unsure. Lucy looks up at him. Adam nods.

Judith moves the sheet back off Iris's face. Adam looks at his wife.

She looks like she's just asleep. Her head wound is hidden in her long, dark hair. Only a faint crack mars her cheekbone.

DC LUCY HAYES
Is this Iris Wellsey?

Adam nods. Calm. Holding it together. He walks silently out of the room.

Lucy turns to follow him, but stops. On the other side of the door, she can hear him SCREAM.

EXT. WELLSEY HOME - DAY

Lucy clammers out of her car. Adam behind her.

CATHERINE JAY (FAMILY LIAISON OFFICER) (37) smiles at Lucy as she approaches. She looks like a Primary School Teacher. Lucy shakes her hand.

CATHERINE
DC Lucy Hayes?

DC LUCY HAYES
Hiya, yeah, that's me. You're our
FLO?

CATHERINE
Catherine Jay.

INT. JADE'S BEDROOM, WELLSEY HOME - DAY

Lucy walks into the room. Jade is sitting beside a PC (29), younger than Catherine, less experienced. Jade puts down her book and looks around the room.

Jade's bedroom is lilac, with tall bookshelves stretching to the ceiling. Lucy perches on the edge of an armchair.

DC LUCY HAYES
It's really good for you, you know,
reading.

JADE
I know. Mum told me.

She sits up, suddenly more animated. The PC tries to calm her, but Jade shrugs her off and moves closer to Lucy.

JADE (CONT'D)
Is she here? Is she back from hospital?

Lucy looks to Catherine for help.

CATHERINE
Why don't we ta-

Adam walks in. Grey, distraught. He crouches down and Jade rushes to him. Lucy watches as he buries her in his arms, sobbing.

JADE
Dad? Is Mum okay?

Adam cries some more. He shakes his head.

JADE (CONT'D)
She's hurt isn't she? She got hurt in her car? She's in hospital. I want to see her. Take me to see her.

Her voice raises.

JADE (CONT'D)
I want to see her!

Adam pulls her closer. He says something so softly, Lucy can't pick it up. But Jade does.

She bursts into gasping sobs and throws herself out of her dad's grip, and out of the door.

The grown-ups speed after her.

INT. STAIRWELL, WELLSEY HOME - DAY

Adam catches his daughter at the top of the stairs and picks her up. She twists and writhes. Crying, spluttering.

JADE
No, no, no, please-

She locks her little fingers around the bannister. Clinging on.

JADE (CONT'D)

I want to see mummy, I want- no-

Lucy and Catherine rush towards Adam and Jade.

CATHERINE

Jade, it's okay, listen to your
dad, just let-

DC LUCY HAYES

Jade, please-

Jade screams and kicks out at her dad's knees, knocking Adam's balance. They both tumble down about twelve steps and land in a heap.

Adam sits up, shaken, but fine. He's sprawled over his daughter and he moves immediately, scared.

ADAM

Jade!?

Lucy stumbles down the stairs, four at a time, followed by Catherine.

Jade doesn't move.

CATHERINE

We need an ambulance.

She looks at the PC, panicking.

CATHERINE (CONT'D)

Call them, now.

The PC races away. Lucy crouches beside Adam, and looks down at Jade. She's lying on the stairs, her eyelids fluttering, breathing quick, sharp, little breaths.

Adam starts to lift her head. Lucy grabs his hand.

DC LUCY HAYES

No! Don't, we can't-

Adam makes a choked noise. He looks at his hand, it's coated with bright, sticky blood.

He looks up at Lucy, eyes wide with horror.

INT. CANTEEN, YORK HOSPITAL - DAY

Lucy and Catherine sit on opposite sides of a long banquet-style table. They have two tubs of soup, but neither has started eating.

DC LUCY HAYES
Did you hear what she said?

Catherine looks up, shaken.

DC LUCY HAYES (CONT'D)
'She got hurt in her car?' How
would she know anything about that?

CATHERINE
I've no idea.

Lucy picks up her soup and walks out.

INT. CORRIDOR, POLICE STATION - DAY

Lucy - deep in thought - pushes open the double doors and starts to walk down the corridor. Seb grabs her, swinging her into a storage room. She struggles to hold onto the soup and the container bends and explodes.

INT. STORAGE CUPBOARD, POLICE STATION - DAY

Lucy reels from the impact, the soup splurts out over her shirt.

DC LUCY HAYES
For god's sake! Why?

She gestures to herself. Seb's stressed, pacing, he barely acknowledges what's happened.

DC LUCY HAYES (CONT'D)
Look at this mess! Idiot.

DC SEB MCCALLAN
Rami wants us in his office at 4.

Lucy checks her phone. It's 3.40pm.

DC LUCY HAYES
Williams and Jackson said
something?

Seb nods.

DC SEB MCCALLAN
 Yeah. But there was no CCTV, it's
 our word against theirs. We just
 need to come up with a-

DC LUCY HAYES
 So we just lie to Rami? We can't?

DC SEB MCCALLAN
 Okay, fine. We'll disclose it,
 we'll apologise profusely for
 nearly shagging in a Police car,
 but we say it was a mistake, we
 were carried away...We make it
 official. You and me.

Lucy doesn't respond. It's not the most romantic proposition.

DC SEB MCCALLAN (CONT'D)
 I mean, we can't keep this up.

He gestures to the cupboard. The secrecy.

DC LUCY HAYES
 No, I know, I *know*.

DC SEB MCCALLAN
 People know now. It's going to get
 out eventually-

DC LUCY HAYES
 I know, this is exactly what I
 didn't want.

DC SEB MCCALLAN
 Well, it's happened.

Seb shrugs.

DC SEB MCCALLAN (CONT'D)
 So, let's make it official. This
 doesn't have to be a problem.

Lucy's viscerally uncomfortable. Seb moves closer, lowers his
 voice.

DC SEB MCCALLAN (CONT'D)
 I think we make sense, Lucy. And I
 like you.

She backs towards the door. Seb stops. He's hurt, but quickly
 hides it.

DC SEB MCCALLAN (CONT'D)
You don't feel the same way?

DC LUCY HAYES
I don't-

DC SEB MCCALLAN
It's been *months*. I sort of assumed
it was mutual?

DC LUCY HAYES
It was! It - It is. You know I
didn't want a relationship.

DC SEB MCCALLAN
I know, but-

DC LUCY HAYES
I can't do this.

DC SEB MCCALLAN
Okay, then that's that. We won't do
this.

DC LUCY HAYES
Yeah, but-

Seb huffs, suddenly angry.

DC SEB MCCALLAN
Oh my god, Lucy, I'm not that
desperate.

He brushes past her and opens the door.

DC LUCY HAYES
Can I think about it?

Seb looks back, hopeful.

DC SEB MCCALLAN
Okay. Just tell me *before* Rami.

She nods. Seb sighs deeply.

He pulls off his jumper and hands it to her. Lucy accepts it
warily. He gestures to the spilled soup.

DC SEB MCCALLAN (CONT'D)
You look ridiculous, just wear it.

He leaves.

Lucy is left in the storage room - alone. She strips out of the ruined shirt and pulls on Seb's jumper.

Someone gently knocks on the door.

DC LUCY HAYES
Yeah, uh - one minute.

Diana pushes the door open. She spots the jumper, it's obviously not Lucy's. She raises her eyebrows to the sky.

SGT DIANA FAIRLEY
Is it serious, then?

Lucy ignores her. But she's clearly upset.

SGT DIANA FAIRLEY (CONT'D)
Are things not-

DC LUCY HAYES
It's fine. It's...complicated.

SGT DIANA FAIRLEY
I won't stick my nose in, love, but you deserve better than a cupboard.

INT. CORRIDOR, POLICE STATION - DAY

Lucy pushes past, into the corridor. Diana follows.

SGT DIANA FAIRLEY
I get the appeal, really, but he's Police, he's not capable of relationships. He'll string you along and run at the first sign of anything real.

This hits Lucy where it hurts. But she's not thinking of Seb.

SGT DIANA FAIRLEY (CONT'D)
Lucy?

DC LUCY HAYES
Just leave me alone.

INT. STORAGE ROOM, POLICE STATION - DAY

Lucy's back on the chair, looking for a file.

It's not there. She practically climbs onto the shelf.

She jumps down with a very thin cardboard folder in her hand.

'Blessing Abara, 2001: CLOSED'

She flips it open. There are very few documents inside. A written statement detailing Tyler's arrest, forensic reports from his car. There are empty wallets inside the folder and she stares at them, puzzled.

So much evidence is missing.

Her phone BUZZES. She glances down at a message from Seb:

'Where are you?'

INT. RAMI'S OFFICE, POLICE STATION - DAY

Rami's sitting in front of his computer, stirring his coffee, waiting, he stops and opens the file on his desk. Seb looks at his watch.

DI RAMI SAAD

I can just start without DC Hayes.

Seb shuffles in his chair.

DI RAMI SAAD (CONT'D)

I've had this report come back from the preliminary examination of Iris-

Seb relaxes, Rami doesn't seem to be 'telling anyone off.' Then the door swings open. Lucy blazes in like a hurricane.

DC LUCY HAYES

I'm sorry Guv, I have to be honest. I know PC Williams will have spoken to you about last night, but-

Seb nudges her leg, trying to shut her up.

DC LUCY HAYES (CONT'D)

It won't have affected public perception of the force. It won't happen again.

She sits down. Seb is looking at her, hopelessly.

DC LUCY HAYES (CONT'D)

I'm very sorry, Sir.

Rami studies her. Then Seb.

DI RAMI SAAD

Well-

He closes the file.

DI RAMI SAAD (CONT'D)
 Actually, no one has spoken to me
 about anything that happened last
 night.

Lucy's eyes widen - this is not good.

DI RAMI SAAD (CONT'D)
 Would you both like to enlighten
 me?

DC SEB MCCALLAN
 DC Hayes and I have been...involved
 over the last few months. We should
 have disclosed the relationship, it
 was unprofessional. I take full
 responsibility.

DI RAMI SAAD
 'Involved.' On Police premises? Did
 anyone see you together?

DC SEB MCCALLAN
 No, Sir. No one other than the
 Officers. It's never been a public
 relationship. Last night was the
 first time anything's happened
 outside of my- my flat.

DI RAMI SAAD
 So, you're in a 'relationship?' And
 you're going to disclose it today?

DC SEB MCCALLAN
 Well-

He looks to Lucy. The ball was left in her court.

DC LUCY HAYES
 No. We won't be continuing the
 'relationship.'

Rami sits back in his chair. He's still not happy.

DI RAMI SAAD
 Okay. If this gets out of this room-

DC LUCY HAYES
 It won't. It won't happen again.

He looks at Seb.

DI RAMI SAAD
McCallan? It's over, yes?

DC SEB MCCALLAN
Looks like, yeah.

He shoots Lucy a wounded look.

DI RAMI SAAD
Alright. Let's not drag this out,
I'll update you both on Iris
tomorrow. Go home, you two.

Lucy and Seb stand up, studiously avoiding eye contact. They move towards the door.

DI RAMI SAAD (CONT'D)
Actually, Hayes, stick around a
minute.

Lucy stands by the door. Seb leaves.

Rami sighs. He fumbles for the first time.

DI RAMI SAAD (CONT'D)
I have to ask, this... situation
with McCallan, you went into it
consensually, you weren't pressured
or intimidated? He's your partner,
I'd understand if-

DC LUCY HAYES
No, Sir. It was- I initiated
things.

DI RAMI SAAD
I'll be asking him the same
question-

DC LUCY HAYES
He'd say the same. It was all
mutual.

DI RAMI SAAD
Right. Good.

He changes the subject, relieved.

DI RAMI SAAD (CONT'D)
Did Adam Wellsey provide a positive
ID?

DC LUCY HAYES
Yes, sir.

DI RAMI SAAD

Great. We can get the post-mortem going then. I'll see you tomorrow.

He goes back to typing, conversation over. Lucy turns to go, but she hesitates.

DI RAMI SAAD (CONT'D)

Unless there's anything else?

Lucy dithers.

DC LUCY HAYES

I wanted to ask, You might have already considered it, but is there any merit in looking back at similar historic cases?

He's listening, waiting for her to finish.

DC LUCY HAYES (CONT'D)

Like the drownings. Laura, Casey and Bella-

DI RAMI SAAD

I know the case, Hayes. What are you saying?

DC LUCY HAYES

Well, I think there are similarities between their deaths and the current murders.

DI RAMI SAAD

Hmm. I have briefly considered we might have a copycat but-

DC LUCY HAYES

No, Sir, that's not what I mean. I think there's maybe a chance that the original killer could be back.

Lucy's gaining more confidence. She sits down opposite Rami. He's listening, but noncommittally.

DI RAMI SAAD

I don't see how either murder fits his pattern at all. They're older women, they're-

DC LUCY HAYES

They drowned?

DI RAMI SAAD
They have head injuries, fractures.
None of the other vics were
injured, it's just not his M.O.

Lucy gears up to deliver her best argument. Rami seems to be taking her seriously.

DC LUCY HAYES
No, but there was a case, before
Laura in '01, it was wrapped up
really quickly and the boyfriend
went to jail, but there were
question marks over his guilt-

Rami ever so subtly shifts back in his chair.

DC LUCY HAYES (CONT'D)
'Blessing Abara?' She had head
injuries, but her cause of death
was drowning, and if we could maybe
prove she was one of his, then
there's new evidence, and we might-

DI RAMI SAAD
Alright, Lucy, I see what you're
saying but I'm going to have to
stop you right there.

Lucy looks at him, thrown.

DC LUCY HAYES
Sorry, have I said something wrong?

DI RAMI SAAD
No, you haven't. But you're wasting
your time with closed cases. Have
you been investigating the
drownings?

DC LUCY HAYES
What? Blessing's?

DI RAMI SAAD
Any of them.

Lucy lies. She's very uncomfortable doing it.

DC LUCY HAYES
No, Sir. I was just... considering
it.

DI RAMI SAAD

Well. I'd suggest you stop. I'm more than happy to discuss theories but I won't allow you to take them any further. There's no evidence. We're already stretched. I need every single one of my DCs focussed on this. I've assigned you to Iris Wellsey's case, so I want you working on Iris Wellsey's case.

He points to the file on his desk. Iris's murder.

DI RAMI SAAD (CONT'D)

It's incredibly unlikely that the killer is active again, after nearly twenty years, and if he is, you're not going to catch him looking into an open and shut case.

Rami looks at her, sharply.

DI RAMI SAAD (CONT'D)

Is this a way of dealing with what happened to your father?

Lucy looks up, shaken. Stunned.

DC LUCY HAYES

No, Sir. That's not what this is about. I'm just trying to do my job.

She reconsiders what he said.

DC LUCY HAYES (CONT'D)

What do you mean by that? I know he worked on the murders but- but that was...years after these girls?

DI RAMI SAAD

He couldn't let it go. You're not going to end up like that, are you?

Lucy stands up, shakily.

DC LUCY HAYES

No.

DI RAMI SAAD

Good.

He stares at her for a long moment.

DI RAMI SAAD (CONT'D)
Don't become your father.

INT. PRIVATE ROOM, YORK HOSPITAL - EVENING

Lucy rushes into the quiet, white-walled room. Jade is lying in a bed in the middle of the room, Adam sits in a chair beside her. She's hooked up to various tubes and machines, and isn't moving.

DC LUCY HAYES
I've just got your message, they've finished-

ADAM
She's stable. That's all they can say.

Adam takes his daughter's hand. Lucy takes a BOOK out of her black satchel. It is *'The Chronicles of Narnia: The Lion, the Witch and the Wardrobe.'* She sets it down on the windowsill.

DC LUCY HAYES
For when she wakes up.

Adam looks over at the gift and smiles a sad smile. Lucy steps backwards, towards the door.

But someone is opening it. Lucy recognises him, immediately.

DC LUCY HAYES (CONT'D)
Mr Hedgely?

Bobby smiles warmly. He's carrying two canteen coffees.

BOBBY
DC Hayes.

Lucy glances between Bobby and Adam.

DC LUCY HAYES
Do you two know each other?

Adam stands up and takes his coffee.

ADAM
No, not before today. Bobby reached out when he saw us in the news.

BOBBY
My church was doing the Hospital visits anyway so I thought I might pop in.

DC LUCY HAYES

That's fine. I will have to ask you not to talk about either of your investigations-

BOBBY

Yes, of course. I don't want to inconvenience the Police, DC Hayes, but we've both lost so much. If I can support this family in any way, I will.

INT. LUCY'S HOUSE, HULL ROAD - EVENING

Lucy walks into her house and hangs up her coat. Immediately, Astrid comes towards her. Looking shifty.

She whispers.

ASTRID

He just turned up. He wants to 'talk.'

Lucy huffs and strides past her friend. Astrid follows.

Round the corner, Seb is sitting on the settee, a tea in his hand. He looks up at Lucy, coldly.

Astrid shuffles awkwardly round the settee.

ASTRID (CONT'D)

I'll just leave you guys-

Lucy watches Astrid start to sneak away.

DC LUCY HAYES

No-

She looks at Seb.

DC LUCY HAYES (CONT'D)

You want to talk, let's talk.

She walks across the room and down the corridor. Seb glances at Astrid, who says nothing, and scuttles after Lucy.

INT. LUCY'S BEDROOM - EVENING

Seb cautiously opens the door and enters the room. He stares at the investigation all over her walls. Then laughs, mirthlessly.

DC SEB MCCALLAN

Wow.

Lucy, sitting on her desk chair, bristles. Seb sits on the edge of her bed.

DC SEB MCCALLAN (CONT'D)

You sleep with all this? All these dead girls looking at you?

DC LUCY HAYES

What do you want?

DC SEB MCCALLAN

I'm not sure, to be honest. I was so angry driving over but now I'm here...

Lucy says nothing. Seb leans back against her wall.

DC SEB MCCALLAN (CONT'D)

You should have told me before the meeting. And you shouldn't have come barging in apologising to Rami. Everything would be fine.

DC LUCY HAYES

Would it? We'd have got caught eventually.

DC SEB MCCALLAN

Maybe.

DC LUCY HAYES

Look, I'm sorry. I shouldn't have started anything with you. I knew I didn't...

Seb gives her an interrogative look. He sits up.

DC SEB MCCALLAN

You've been stringing me along the whole time?

Lucy ducks her head. He scoffs. It's exaggerated and angry.

DC SEB MCCALLAN (CONT'D)

Fuck. That's cold.

DC LUCY HAYES

No, that's not-

She takes a shaky breath.

DC LUCY HAYES (CONT'D)
 I said from the beginning, I didn't want us to be anything. I haven't done anything wrong. I didn't want a relationship.

DC SEB MCCALLAN
 Yeah, but then all the evidence suggested you did?

Lucy stands up, moving closer to him, frustrated.

DC LUCY HAYES
 I made a mistake!

DC SEB MCCALLAN
 Yeah, quite a few.
 Passionately.

DC LUCY HAYES (CONT'D)
 But I can't do that.

DC LUCY HAYES (CONT'D)
 I don't want to mess this up. I can't. I need- Look. I need to just keep my head down, and solve this case. I'm not wasting everything I've worked for, for something that doesn't matter-

DC SEB MCCALLAN
 So I was wrong, about everything? I never mattered to you?

Lucy frowns. He's never going to get it. She breathes deeply, wipes her face of all expression and replies.

DC LUCY HAYES
 You just saw what you wanted to see.

Seb stands up. He shakes his head, disbelievingly. He walks towards the door and opens it.

DC SEB MCCALLAN
 It's not all about you, you know? You're trying so fucking hard to be a good person, a good cop-

DC LUCY HAYES
 I'm not-

DC SEB MCCALLAN
 But you're just selfish. You don't care enough.

DC LUCY HAYES

I-

He's gone.

Lucy stands still for a long minute, then sinks back into the desk chair.

She tugs at her hair, angrily, then slumps over the desk.

Lucy picks up her phone and taps on to her 'photos.' The most recent one is of Blessing's flowers. She stares at the photo, then looks up, around her cluttered room.

Laura, Casey and Bella stare back at her, unblinking.

INT. LUCY'S CAR, YORK - NIGHT

Lucy's sitting in her car, tapping aggressively on her steering wheel. She looks this way and that, glancing nervously at the terraced house to the right.

She takes a deep breath and gets out of the car.

EXT. DOORSTEP, ABARA HOUSE, YORK - NIGHT

Lucy rings the doorbell and waits. On the other side, someone SHUFFLES towards her.

EMMANUEL ABARA (60) opens the door, warily, still on the chain. He looks much older than his sixty years, frail and weary.

DC LUCY HAYES

Hello. I'm DC Lucy Hayes, I'm with the North Yorkshire Police. I wondered-

She sighs, collects her thoughts.

DC LUCY HAYES (CONT'D)

I'm investigating- I'm-

She looks down at her badge, and sighs.

DC LUCY HAYES (CONT'D)

Actually, I'm really sorry for disturbing you, I shouldn't be here. Sorry, again.

She smiles politely and starts moving away from the door.

EMMANUEL

Well, you're here now. You must have had a reason.

Lucy moves back towards him.

DC LUCY HAYES

Look, I'd like to talk to you about your daughter's case.

Emmanuel peers at her, suspiciously. He starts to close the door.

DC LUCY HAYES (CONT'D)

And Sergeant Rider.

He looks at her properly for the first time.

EMMANUEL

Richard?

She nods, quickly, shamefully.

EMMANUEL (CONT'D)

Well, you'd better come in, then, hadn't ye.

INT. LOUNGE, ABARA HOUSE - NIGHT

The lounge has seen better days, it's colours faded. All around the room are photos of Grace and Blessing.

Lucy sits on the once-red settee, holding a glass of water. Emmanuel talks quietly, but his voice is full of restrained emotion.

DC LUCY HAYES

So you never thought Tyler was guilty?

EMMANUEL

Tyler wasn't the sort of man I wanted my daughter spending time with, but he'd never do that to her. My Grace liked him, he came into our church one or two times. He wasn't what they said he was.

DC LUCY HAYES

The Police caught him red-handed, though, right? The statement said-

EMMANUEL

Hmph, 'the Police.' That wasn't the Police that caught Tyler.

Lucy's not sure what she can say to that.

EMMANUEL (CONT'D)

When Laura was found, Grace contacted the Police about our girl, she thought they'd been killed by the same man, you see? But Tyler was waiting for his trial, no one was listening. Except Rich- Sergeant Rider. I know what he did, I know he hurt a lot of people, but he cared about Blessing. He came to our house, days after Tyler died. He'd worked on her case from the start, and he still thought they'd made a mistake. And now, you think the same?

All of this is new to Lucy. She takes a minute to process.

DC LUCY HAYES

I- I don't know. I've been interested in the Drownings for years, since Uni. I've got photos of the crime scenes, Laura's and the other girls' and I've thought for a while now, that I'd found something connecting them. We call that a signature-

Emmanuel nods, hurrying her along.

DC LUCY HAYES (CONT'D)

And I found this-

She shows him the photo of the PURPLE HYACINTHS where Blessing was found.

DC LUCY HAYES (CONT'D)

The same killer left those flowers at Laura, Casey and Bella's crime scenes.

She zooms in. Emmanuel looks at her, slightly in awe.

EMMANUEL

So my girl was killed by that man?

DC LUCY HAYES

It doesn't prove anything, but it's possible. Did- did Sergeant Rider think that too?

Emmanuel shrugs.

EMMANUEL

It was Grace he talked to. I-

He looks deeply sad.

EMMANUEL (CONT'D)

I'd given up, by then.

Lucy looks intently at the bouquet and notices something new.

There's what looks like a plastic stick in the flowers, with something attached. Like a florist's card, **or a note.**

She turns to Emmanuel.

DC LUCY HAYES

Look, Mr Abara, the problem is, the case is solved. It's closed-

Emmanuel nods.

DC LUCY HAYES (CONT'D)

And there's evidence missing and nothing to go on, and if Rider was closely involved, that only makes things more of a mess, but, you see here?

She points at the note in the photo.

DC LUCY HAYES (CONT'D)

I think the person who left those flowers, also left a note. Do you know anything about that? Because that, *that's* new evidence. And it's not enough on it's own, but it's a start.

Emmanuel just listens. He's wary, afraid to hope. He looks to the side, at one of the photos of his wife, and makes a decision.

He stands, shakily, and walks across the room.

EMMANUEL

Come through, I need to show you something.

INT. STUDY, ABARA HOUSE - NIGHT

Emmanuel is on his hands and knees, leaning into a wooden dresser. He reemerges holding a SHOEBOX.

He slowly makes his way back up onto his feet, with Lucy's help, then places the box on the desk.

Lucy clicks on the lamp to look at the box in the light.

DC LUCY HAYES
What's inside?

EMMANUEL
Sergeant Rider's investigation.

Lucy eyes the box, almost warily.

EMMANUEL (CONT'D)
He came to Grace's funeral, in November 2006. He gave me this. He wasn't meant to, but he did it for her. He said he wished he'd given it to us sooner.

Emmanuel nods at the box.

EMMANUEL (CONT'D)
I opened it up later and then I never opened it again. I couldn't. I couldn't see my girl like that, and...

Lucy looks at him, holding her breath. She reaches towards the box.

DC LUCY HAYES
Am I okay to...?

He nods, quickly, and starts backing out of the room.

EMMANUEL
I don't want to see. But, all the evidence you need, it has to be in there.

He walks away, Lucy watches him leave.

She sits down, pulls out a pair of gloves from her suit, snaps them on and gently lifts the shoebox lid.

The first PHOTO is graphic: Blessing's mangled body in the field. And there's more.

The box is full of the missing evidence, the autopsy report, photos and forensic analysis of Blessing's scarf, which was found in Tyler's car. There's also the odd receipt and a pencil sharpener and some miscellaneous pens. A '*Pocket Encyclopaedia*,' a book about '*The Language of Flowers*.' Notes and transcripts of interviews with witnesses and-

Lucy freezes.

A tiny brown envelope.

She opens the envelope very carefully and finds it empty.

Lucy turns it over, it's got a logo or something embossed into it. She squints. '*Fossgate Florists*.' There's an indentation in the cardboard, from when it was in the plastic stake.

Lucy looks up at Emmanuel.

DC LUCY HAYES
Can I take this?

INT. KITCHEN, LUCY'S HOUSE - NIGHT

Lucy stares at the envelope, now sealed in a ZIPLOCK BAG, deep in thought. Across the room, Astrid makes them both a tea. She plonks the mug down in front of Lucy.

ASTRID
You should do it, Lu.

Lucy looks up, slightly shocked.

ASTRID (CONT'D)
What? I know he's dodgy, and you've already screwed up with Rami. But, you can't just leave it now, can you? I know what you're like.

DC LUCY HAYES
Yeah, but this is *Richard Rider*. He's contagious. I'll be under investigation for making eye contact with him.

ASTRID
But he has the answers, right?

Lucy looks at the envelope, again.

DC LUCY HAYES
He might.

ASTRID

Look, you've been looking for something like this for years. He might be the only one who can help.

Lucy looks up at her best friend. She's strangely emotional.

DC LUCY HAYES

I've only just made detective.

Astrid looks at her, pityingly.

DC LUCY HAYES (CONT'D)

I can't talk to him.

ASTRID

Sleep on it. He's not going anywhere, is he?

EXT. HMP KIRKLEVINGTON GRANGE - MORNING

Lucy's car swings into the car park. The Prison's uninspiring grey buildings surround her.

INT. WORKSHOP, PRISON - MORNING

Lucy follows the RECEPTIONIST into a large open room with rows of tables and bins of craft supplies. In the far corner, RICHARD RIDER (57) is surrounded by ORANGE FELT.

Lucy starts to walk towards him, the Receptionist leaves them to it.

She sits down. He's making felt flames and sticking them onto little piles of foraged twigs.

Lucy watches, waiting for him to say something. Then she takes the glue stick off him. He looks up.

DC LUCY HAYES

Richard.

RICHARD

I saw you on the news. 'Hayes?'

DC LUCY HAYES

It's my name.

RICHARD

It's your mother's name.

DC LUCY HAYES
Yeah, well, surprisingly, yours
would get me nowhere.

RICHARD
Why are you here, Lucy?

She pulls the tiny BROWN ENVELOPE out of her pocket and
slides it across the table.

Richard's head shoots up. He stares, wide-eyed, at Lucy.

DC LUCY HAYES
Because, you're my dad. And you're
going to help me.

END OF EPISODE ONE

‘ONE OF THE GOOD ONES’

Series Bible

LOGLINE

DC LUCY HAYES (26) theorises that 'The Drowner', an unidentified serial killer, is active again. Lucy must dig up the past, cross the line and become her corrupt cop father, to find the truth.

SYNOPSIS

One of the Good Ones is set in the city of York, amid a floundering murder investigation into JENNIFER HEDGELY'S drowning. Her husband BOBBY, and daughter, ELIZA crave answers. DC LUCY HAYES is assigned to another murder case when IRIS WELLSEY'S body is discovered in a submerged car. Things are complicated when her secret relationship with her Detective partner, DC SEB MCCALLAN, is threatened by exposure. Lucy stumbles upon a closed case, with the identical signature of purple hyacinths marking a series of unsolved murders from twenty years ago.

The victim of the closed case is BLESSING ABARA. Her boyfriend, TYLER RIPLEY, was convicted for the crime. But now, Lucy isn't so sure. Iris and Jennifer 's murders are similar to Blessing's. Is this proof the killer has returned? Against her boss DI RAMI SAAD'S, orders, Lucy visits EMMANUEL ABARA, Blessing's father, and finds evidence her estranged father, corrupt cop ex-sergeant RICHARD RIDER, collected. Lucy has questions and is forced to go to Richard for answers.

Richard hopes helping Lucy might vindicate him. Seb is focussed on finding something to reanimate Jennifer's murder investigation, while Lucy throws herself into finding out who killed Iris. She grows close to the family, husband ADAM and daughter JADE. New suspects: JOANNA PARK and DAVID PIKE come up in the investigation. Joanna is revealed to have been having an affair with Iris, while David was obsessed with Jennifer but, ultimately, has an alibi. Lucy tries to dig into the past, into Blessing's murder. There is D.N.A that never had a match, and other evidence left behind by her father when he was arrested. Rami arrests Adam, after discovering he may have had a financial motive for the murder of his wife. Lucy gets impatient and tries to catch the killer herself but is attacked and left for dead.

Bobby's alibi falls apart after MAGGIE, a member of his church congregation, tells Lucy that he asked the group to lie for him. His handwriting comes back as a partial match to the handwriting on a note found at the scene of Blessing's murder. Evidence builds up against him. Rami tells Lucy they can charge him for the murders of all the women – except Blessing. This isn't good enough for Lucy.

She investigates Tyler's conviction and his death in prison. The breadcrumbs lead back to Rami. Lucy confronts him and he gives her an ultimatum: stop digging, or he'll get her kicked off the force. She decides to quit. After handing in her badge, she officially crosses 'the line' and visits the same criminal Richard worked with: HARRY DAWSON. In exchange for the name of the man who ruined his nephew Tyler's life, he gives her information: there were other victims. Later, Lucy is shocked to find Rami has been murdered. She knows it was Harry, but there's no going back. Now, she's got dark secrets of her own, and blood on her hands.

FORMAT

The Series will have eight hour-long episodes, with no intentional commercial breaks, but loosely divided into four ‘parts’ so that ads could be woven into the show at opportune moments. Structurally, the episodes will follow the conventional Crime Drama format: opening with short cold opens showing some part of the story somewhat removed from the ‘main narrative’, until it later comes back into play.

Ideally, episodes would initially be released weekly as a BBC or ITV Drama, to build suspense and encourage speculation on social media. Crime is a great genre for generating discussion and audience theories online, further marketing the series. Then later, the series could be released for streaming and ‘binging’. SVOD services such as Netflix and Apple TV have demonstrated that they have an audience for Crime Drama, and this series would likely do well on these platforms.

AUDIENCE

This series is written with a young adult audience in mind, as the main characters are more representative of this age group and the storylines have elements of other tropes popular with this demographic, such as ‘forbidden’ romance. The story is female-led and focussed on the main character navigating her world as a young woman, so female audiences would likely relate to the ideas and themes explored throughout the series. Ultimately, however, as the series is pitched to ‘mainstream’ TV channels such as BBC and ITV, it is intended to appeal to the same sort of demographics that previous crime series such as *Happy Valley*¹ or *Line of Duty*² have attracted.

SETTING

One of the Good Ones is set in the city of York and the surrounding villages in the autumn of 2023.

York is a quaint and picturesque city, with medieval streets, the towering Minster, and quirky independent shops and cafes. The River Ouse winds through the centre of the city. Generally, it feels very safe, tourist-y and student-y, and you’d think the Police would be dealing with day-drinkers who took it too far as opposed to homicides. But the city has a darker underbelly that the tourists don’t see. It has a bloody history, and is bursting with ghost stories. It is believable that a notorious serial killer would pick York as their hunting ground. It is also significant that the wider area of Yorkshire has had its fair share of killers and tragedy. Many of Britain’s most prolific killers were active in Yorkshire, perhaps drawn to the isolation of the rural areas, or the dark, narrow streets of the cities. The historical context of the past crimes plays a role in this series, as the Police know and refer to local cases that rocked the county.

¹ *Happy Valley*, BBC One, 2014-23.

² *Line of Duty*, BBC Two, 2012-23.

WORLD + BACKGROUND

In 2004, the people of York were exhausted and despairing as the Police Investigation into a string of drownings dragged on. Laura Fowler (2001), Casey Baxter (2004) and Bella Sotheran (2004) all died in the dark, drowned in the River Ouse by an unidentified man, reportedly wearing a mask. Richard Rider, Detective Sergeant in North Yorkshire P.D. was tasked with catching the killer and restoring peace to the city.

But the case quickly became cold, as the killer left years between attacks and covered his tracks. Hundreds of men were questioned, and no one was ever charged. Richard's health declined over these years as he became obsessed with the case, and the media and public turned against him. Evidence disappeared, witnesses never came forward, and Richard was involved in scandals with young PC Diana Fairley. As the pressure mounted, Richard started getting more aggressive with witnesses, having people tailed and bugging houses, against the advice of his superiors.

Richard had a sense that something was missing in the investigation and tried to match other murders to the M.O. of the killer, discovering the case of Blessing Abara (15). At this point, her boyfriend had already been charged, but Richard started talking to her family, and trying to piece together whether she was connected to the case. He was convinced that she was, but as her older boyfriend, Tyler Ripley (19 at the time) was associated with low-level gangs, Richard butted heads with the Organised Crime Squad, who didn't want any slim suggestion that Tyler wasn't guilty, as they were quite thrilled that they'd finally got him locked up.

Richard got more involved with the gangs, after one of Tyler's uncles, Harry Dawson, suggested he had information on the elusive 'Drowner' but would tell Richard about the man for a price. Richard, desperate, agreed to be in the gangs' pocket. Harry gave Richard a name, but the lead went nowhere. Later, Harry himself was arrested, and gave Richard up to his own force to get a lesser sentence. Richard was exposed as a corrupt cop and was eventually sent to prison in 2011. This destroyed the life of his wife and young daughter, Lucy Rider, who was abandoned by her mother, and grew up with her grandparents.

Since then, the North Yorkshire CID, now led by DI Rami Saad, have not touched the tainted 'Drowner' cases. Rami feels responsible for his team and fears another media storm if they make any mistakes. Lucy, now going by Lucy Hayes (her mother's maiden name) has joined the Police as a Detective Constable. She's determined not to follow in her father's footsteps, although she is challenged by how emotionally invested she becomes in her work. At university, studying Criminology, Lucy studied 'The Drowner', and started feeling sorry for his victims. They were just like her, and she developed an unstoppable obsession with solving it. Her colleagues in the Police don't know this, and when two other drowned women are found, Lucy can't help but wonder if the same killer might be active again.

In her day-to-day life, Lucy lives with an old friend, Astrid Nielsen. She feels secure but worries that Astrid will leave if she and her boyfriend get engaged, as they do in Episode 1. Lucy met Astrid at school,

and, despite their differences, they are almost family. Lucy doesn't have a relationship with her mother, who has moved on and reinvented herself and is intrigued by her father, Richard, but is afraid of him, and still hurt by his betrayal. As he was arrested when she was a child, she sees him as a fallen hero, and resents his actions as they destroyed her family unit and peaceful childhood. Richard is now incarcerated in a low security prison, slowly beginning to reintegrate into society, as he's almost at the end of his sentence. For the first time, Lucy has more open access to her father, but she's not sure she wants it. She doesn't know his whole story - just that he worked with criminals and betrayed the force. She doesn't know that 'The Drowner' she is so interested in was the case that broke her father. There are so many secrets to uncover, but she's not sure if she wants to.

Rami has a dark secret of his own. When he was younger and working in the Organised Crime Squad, he felt he could never get ahead, as he was passed over for every promotion due to a combination of racial discrimination and inability to fit in with the social circles within the Police. He made one, life-changing mistake, and planted evidence on Tyler Ripley - Blessing Abara's boyfriend - to get him arrested for her murder, and pressure him to giving up secrets about his gang. Rami was praised for almost taking down the whole system with Tyler's information and started to slowly climb the ranks. He managed to convince himself that Tyler did kill his girlfriend, and all he had done was speed up an inevitable arrest.

When Tyler started to talk about appealing his sentence, Rami suggested to another inmate that there was a lot to gain from silencing Tyler. Tyler was killed, Rami held up his end of the bargain, and has had to live with it ever since. Now, full of regret, he hopes the people he saves make up for the one whose life he destroyed. When Lucy starts bringing up Blessing's murder, after the case has been closed for twenty years, Rami starts to worry that maybe there's a trail of breadcrumbs, and Lucy will follow it all the way back to him.

The 'world' of York has been forever changed by the murders of the three girls by 'The Drowner'. They are a part of the history of the city and are household names. The public turned against the Police after the failed investigation, and the force have been backpedalling to regain their trust ever since. The victim's families sued North Yorkshire Police and have been very vocal about 'institutional corruption' in the department. The Police hope Richard is just one 'bad apple', but the public don't buy it. They still remember the Police's prior failings and are suspicious and impatient. There are worries that the city can't survive another string of unsolved murders. The community is scared, and women are - again - being told not to walk home alone. Lucy is impacted by this, having grown up alongside the original murders. She vaguely remembers the news warning women to stay 'safe' and 'be responsible' and feels for the victims. Now, she worries that the killer might be active again. After all, he was never caught.

The media too, play a role in the story. As soon as Jennifer's murder investigation started to slow down, they jumped on the Police, and have been putting pressure on CID for answers.

SERIES OUTLINE

Over the course of the series, Lucy is forced to face her fears: becoming her father. She is already overly emotionally invested in the unsolved Drowner case. So, when she suspects the killer is active again, she must decide whether the truth is worth ‘crossing the line’ for. Lucy keeps her investigation into Blessing’s murder and her theories, as well as her meeting with her father, a secret. She takes more and more risks, but still tries to be a ‘good cop’ at all costs. A significant turning point for Lucy’s character is her face-to-face encounter with the killer. Her plans go awry, and terrified that he’ll slip away, she tries to arrest him. When she almost manages to pull down his mask, and reveal his identity, he attacks. Lucy is left for dead, having gone too far, alone.

After this traumatic event, she is determined to identify the dangerous killer. When Bobby is arrested for the murder of Jennifer, Iris, and - thanks to Lucy’s work - the three unsolved Drownings, it is still not enough for Lucy. Lucy is now certain that Bobby killed Blessing. The family deserves closure, but Rami warns her to stop digging. She often considers visiting Harry Dawson, a career criminal her father worked with, but she can’t cross that line – yet. Lucy instead digs into the conviction of Tyler (Blessing’s Boyfriend), and follows the trail back to Rami, her boss. When she realises that Rami played a part in Tyler’s death in prison, she can barely believe it. Rami finds out that she’s uncovered his secret and tells her that she needs to keep it quiet, or she’ll be put under investigation herself. Lucy quits.

Lucy visits Harry – Tyler’s uncle - and gives him the one thing he wants more than anything: the name of the man who ‘ended’ his beloved nephew’s life. In return, Harry tells her that there are other victims out there. Lucy is still determined to get Blessing’s case reopened, but just as she’s starting this new journey, Rami is found stabbed and dumped at the scene of Blessing’s murder. Lucy is left with her own secret: she told Harry about Rami’s corruption, and now Harry has killed him. Rami’s blood is on her hands.

Seb goes on a journey across the series, from getting frustrated with Lucy for not wanting to make their relationship official, to choosing to support her and understand her for who she is. He is shaken when he learns of Rami’s corruption but doesn’t leave the Police. He still has faith in the force, and it rarely wavers. He wants to do the ‘right thing’, but he’s more than happy to take the occasional shortcut, and views helping people as more important than being above reproach. In the end, he is called out to the scene where Rami’s body has been discovered and will have to work through the horror of finding his boss mutilated.

Rami wants to keep the past in the past and keep his secrets buried. At the start of the series, he is worried about the public turning against the Police, as Jennifer’s murder investigation drags on. When Iris’s body is discovered, he takes a chance on Lucy and assigns her to the case. He is momentarily disappointed when he finds out about Seb and Lucy’s secret fling, and even more uncomfortable when Lucy pushes her theory about Blessing being killed by ‘The Drowner’. He tells her to stop digging. Over the course of the series, Rami tries to keep an eye on Lucy, keeping track of how much she knows. In the end, he is ‘found out’, and pays the ultimate price when Harry (Tyler’s Uncle) has him killed.

It is revealed in the series that Bobby Hedgely, Jennifer's husband, is the infamous 'Drowner' killer. Throughout the series, he is reasonably confident that he's gotten away with his previous murders, and doesn't seem to be concerned about being discovered. He tries to play the 'grieving husband' role, and plays it well. It is not until Lucy catches the edge of his balaclava and almost sees his face that his confidence is knocked. After that, everything changes for Bobby: his church congregation are forced to admit that they provided a false alibi for him for the night of his wife's death, and he is ultimately arrested.

MAIN CHARACTERS

DC LUCY HAYES

Lucy (26) is a young detective, who cares deeply about her cases, and is too emotionally involved at times. Lucy knows her stuff, but she's the least experienced in her team. She just wants to be a 'good cop' and do everything 'right.' This stems from her biggest fear: becoming her father. Richard Rider, her father, is an infamous corrupt cop, who obliterated multiple investigations when he was caught. Lucy is constantly torn between her empathy for victims, and her desire to do everything 'by the book.' When she crosses the line, unlike the corrupt cops who came before her, she can't continue. She can't have it all. So, she hands in her badge, exposes Rami, and quits the Police.

She's 'involved' with her Detective Partner, Seb, and, as she struggles to trust people, and fears a relationship, she tries to keep him at arm's length. When this secret fling is 'found out,' Lucy can't put her feelings for Seb above her need to never make a mistake. She chooses to hurt his feelings, and create distance between them, rather than tell the truth and take a risk. As he proves himself trustworthy, she opens up to him again.

DC SEBASTIAN MCCALLAN

Seb (27) is Lucy's senior, but not by much. He's not a 'Grad Scheme' detective, and most of his expertise comes from his experience as a 'real cop' on the streets. He cares about the victims but is often frustrated by the red tape he feels he must wade through to actually help anyone. Despite this, he's proud of his job, and has a lot of faith in the Police and his team.

Seb is – deep down – a romantic. He does have strong feelings for Lucy, although he doesn't often show them. He's had enough of things not being 'official', and he wants to feel secure in a 'real' relationship with her. Despite the fact that they are partners, and it's ethically questionable, he naively believes it could work out, if they just try it. He's hurt when he feels Lucy has been leading him on. He wants her to choose him and be with him on his own terms. Instead, he needs to choose to be with Lucy on *her* terms, proving that he is someone she can trust and being there for her, no matter what. He needs to accept what she's able to give, and not ask for more.

DI RAMI SAAD

Rami (50) is an experienced Detective Inspector and is running the investigation into Jennifer and Iris's deaths. Rami never married and has been living alone since his elderly parents returned to Egypt and died. He has sisters, but rarely sees them. He is an overachiever, and needs to prove his success, perhaps to justify all the loneliness and lost time he feels he has sacrificed to climb the ladder. Rami wants to keep the past in the past, and his secrets buried. He doesn't want Lucy to dig into Blessing's murder, and he doesn't want to consider that Tyler was innocent. If 'The Drowner' killed Blessing, then Rami had condemned an innocent man, a teenager, to a prison sentence and a brutal death. He had robbed Blessing's family of justice, and allowed 'The Drowner' to slip through the Police's fingers again. He can't think about any of that, so he forbids Lucy from investigating the closed case.

Rami might want his mistakes hidden, but he really needs to tell the truth, and start to move towards forgiving himself. He is in deep denial about Tyler, and he can only start to work through all the baggage he has carried for years, when it is all out in the open. Like the killer, he too craves forgiveness.

RICHARD RIDER

Richard (57) is Lucy's somewhat estranged father. He was once a very successful Police Sergeant, and had an illustrious career ahead of him before 'The Drowner' arose. Faced with an unsolvable case, Richard floundered, and the public turned against him. He started to make stupid mistakes, then dangerous ones, and ultimately colluded with criminals in his desperation to get some answers. He was caught, and his life blew up around him. His wife, Lucy's mother, left him when she learned of his affair with a younger PC, and his colleagues exposed and excommunicated him. Richard has been angry ever since.

He still wants to solve the case, and somewhat 'clear' his name. He believes catching the killer might make everything worth it. When Lucy turns up at his prison, asking for his help, he sees this as an opportunity to fix both his mistakes and relationship with his daughter, but he soon realises that he's dragging her down by getting involved. He starts trying to get Lucy to stop, as he sees more and more of himself in her. He learns that he has to let the case go, and needs to instead focus on saving his daughter from following in his footsteps, before she goes too far.

ROBERT HEDGELY

BOBBY (49) is a church leader and Jennifer Hedgely's husband. He's seemingly devastated by her murder, and leans heavily on his teenage daughter, ELIZA (19) for emotional support. However, this is an act. He is the murderer - the infamous 'Drowner', - and he isn't grieving; he's guilty. Bobby has always felt insecure, and threatened by successful women, stemming from his lonely childhood with his emotionally abusive mother, and weak father. He wants to put women down to feel superior and to hurt

them to ‘put them in their place.’ He is still a scared child deep down, and after his crimes, he is still afraid of his victims. They haunt him and he still doesn’t feel more powerful than them. So, he leaves them flowers, because he needs forgiveness. Really, he needs them to love him, but interprets that as ‘fear him’ because of his twisted concept of love.

His wife and childhood sweetheart – Jennifer - the only women who made him feel powerful, was safe during his killing spree in the early 2000s. When they had a daughter, Eliza, he stopped killing completely. Eliza looked up to him, and actually started to change how he viewed women, as she worshipped him, and he never wanted to hurt her. Years later, however, when Jennifer started to see him differently, and Eliza didn’t need him as much, he began to think about murdering his wife; and he did.

OTHER IMPORTANT CHARACTERS

ADAM WELLSEY: Iris’s husband. He has a possible financial motive for murder, but is innocent and grieving. He relies on his daughter, Jade, to keep going.

JOANNA PARK: Local Cop, Iris’s client. She had an affair with Iris, and has been trying to cover her tracks ever since.

DAVID PIKE: Estranged old friend of Jennifer’s. He has a history of domestic violence and no alibi, but is innocent.

SGT DIANA FAIRLEY: Police Sergeant in York. She is Lucy’s friend, despite her ‘alleged’ history with Richard.

ASTRID NIELSEN: Lucy’s housemate, and best friend. She is newly engaged.

CATHERINE JAY: Family Liason Officer to Adam and Jade Wellsey.

DR JUDITH HALL: Forensic Pathologist working on Iris and Jennifer’s murder investigations.

EMMANUEL ABARA: Blessing’s father. He is devastated by his daughter’s murder, and the loss of his wife, Grace.

JADE WELLSEY: Iris’s daughter. She is comatose by the end of Episode 1, then nonverbal, either by choice or due to head injury. She communicates as well as she can through her books.

SGT LILLIAN WALTERS: Malton P.D. Police Sergeant involved with Iris’s disappearance. She is an old friend of Rami’s.

MAGGIE: Member of Bobby’s church.

HARRY DAWSON: Career criminal and Tyler’s uncle.

DECEASED CHARACTERS

BLESSING ABARA: (2001) Nigerian fifteen-year-old who was murdered, beaten and drowned. Her older ‘dodgy’ boyfriend was convicted of the crime, but her family never believed it.

LAURA FOWLER: (2001) 21-year-old student and ‘The Drowner’s first-victim. She was drowned but not ‘injured’, and her death became a ‘big news story.’

TYLER RIPLEY: (2003) Blessing’s boyfriend, convicted of her murder at 19. He was stabbed in prison by another inmate.

CASEY BAXTER: (2004) 20-year-old local girl and the second victim, with the same M.O. as Laura.

BELLA SOTHERAN: (2004) 19-year-old student and the ‘Final’ victim connected to ‘The Drowner’. Her very influential, wealthy family sued the North Yorkshire Police, causing the story to garner national attention.

JENNIFER HEDGELY: (2023) Local woman and pastor’s wife. She was murdered in a very similar way to the other victims, but injured – like Blessing.

IRIS WELLSEY: (2023) Local Solicitor, found in a submerged car. She was injured and drowned.

KEY LOCATIONS

POLICE STATION, YORK

The Police Station is an ugly, 1960s building - an eyesore among the other quaint buildings in the city. Inside, it’s nondescript and ‘functional.’ The CID offices are plain and corporate, but Lucy has attempted to decorate her desk with a photo of her and Astrid and a cat calendar. Lucy’s favourite rooms are the old file storage rooms. Before they were digitalised, this was the most important room in the building. It’s now a dusty hole, but a treasure trove of old information.

LUCY’S HOME

Lucy lives in a terraced house along Hull Road, in the University district of the city. She shares the house with Astrid, an old friend. Astrid is tidy and organised, and the house reflects this. It’s a ‘girl’s house’ with soft textures and pops of pink in cushions and curtains. Lucy’s room is cluttered and chaotic. She has her own mini-incident room, with information and photos pinned up on her walls. Her walls are painted blue - if you can spot the colour beneath the layers of paper.

EPISODE STORY OUTLINES

I.

The investigation into Jennifer Hedgely's murder stalls. Her husband, Bobby, and daughter, Eliza, are desperate for answers. Iris Wellsey's body is discovered in a submerged car. Lucy is assigned to the case. Lucy and her detective partner, Seb's, secret relationship is almost exposed, and he gives her an ultimatum: make it official or 'cut and run'. While digging into Iris's legal files, Lucy finds a signature of a cold case she's been interested in for years. She finds a potential missing victim: 'Blessing.' The M.O. of this murder matches the two recent victims: has the killer returned?

Iris's husband suffers more tragedy when daughter, Jade, has an accident. Lucy ends things with Seb before sharing her theory with Rami. He won't allow her to investigate a closed case. She visits Blessing's grieving father, Emmanuel, and is given a shoebox of stolen evidence, but a 'note' from Blessing's murder scene is missing. Lucy is afraid to cross the line. However, she is curious, and goes to her disgraced father, ex-cop Richard for answers.

2.

Richard sees helping his daughter as a chance to vindicate his past actions, but is blind to the consequences this might have for her. He tells Lucy where to find the note. Rami and Seb are convinced Adam is guilty and Jade, his only alibi, is now in a coma. Lucy meets the last people to see Iris alive: her clients, divorcing couple Joanna and Katie Park. Joanna is a local cop with no alibi. Adam's business accounts show Iris was bankrolling him, giving him a possible financial motive for murder.

Eliza says Jennifer spent time with 'David' before her death. She was worried about an affair and only now tells the secret. Seb tries to track him down. Lucy learns how Jade knew her mum had been 'hurt:' Iris's car received a hands-free phone call just before her accident from her daughter. A witness statement reveals Joanna was with Iris in a pub, days before her death, suggesting Joanna lied; their relationship was likely more than just professional.

3.

Lucy and Seb visit Iris' colleagues. They confirm Iris wanted to leave Adam and had started the process of removing him from her will. Off-duty, Lucy is pulled aside by Maggie, a member of Bobby's church but she's moved on by her husband before she can speak. Seb tracks down David - an estranged friend of Jennifer. Now a personal trainer, he has a previous record of assaulting his ex-wife. He might be their best lead yet.

Lucy visits Harvey Wallace, an old forensic scientist friend of her dad's: he has evidence pertaining to 'The Drowner' case that he collected for Richard. Laura and Casey's bodies had traces of 'unidentified male DNA', and Bella had a gold necklace on. Harvey agrees to analyse the note's handwriting. Lucy tries to track down Blessing's old friends to no avail. With evidence mounting against him, and possible

financial motive, Adam is arrested for his wife's murder. Lucy isn't convinced. Rami challenges her: does she really doubt Adam's involvement, or is she getting too close to Iris's family?

4.

Adam protests he didn't kill his wife. The witness retracts their statement: Joanna was never with Iris. Lucy goes to speak with the witness: he was intimidated by Joanna. Lucy and Seb try to question Joanna, but can't drive to her farm in the snow. Trapped in a village B&B, they share a moment, and Lucy shares her theory about Blessing. He believes her, but warns her to stop digging. Blessing's boyfriend, Tyler Ripley, who went down for her murder, was a great victory for Rami when he worked in Organised Crime.

Jade wakes up. She can't talk, but points to a word on the first page of the 'Narnia' book that Lucy gave her: 'Lucy.' Rami questions David. He's a difficult suspect; he won't give an alibi. Rami arrests him, frustrated. Lucy tells Richard, if they don't push harder, then two potentially innocent men will go down for Jennifer and Iris's murders, and they discuss the killer's psychology. The killer seems to crave forgiveness, leaving flowers at the scene of his crimes. Lucy stakes him out at Iris's murder scene, assuming he'll return to leave the flowers. When she comes too close to revealing his identity, almost removing his mask, he attacks. Lucy is left for dead in the water, beside a bunch of hyacinths.

5.

Lucy is discharged from hospital; Seb found her three days ago by the reservoir. He's worried. Lucy shrugs off his concern, and tracks down Maggie: Lucy learns Bobby's alibi was false. Things between Lucy and Seb escalate a little, after her brush with death. Seb learns David's ex-wife had a restraining order against him, which he broke on the night in question - hence his lying to the Police. He's seemingly innocent. Lucy tells Rami about Bobby. He no longer has an alibi for the night of his wife's murder. Richard reflects on if it is worth putting his daughter in harm's way to solve his failed case.

Joanna reveals she was having an affair with Iris, and was terrified that if anyone learned of the affair, she'd risk custody of her children, as the divorce would no longer be 'amicable.' She resigns. Jade verifies Adam's alibi. It's not concrete, but the Police are losing interest in him. At hospital, Jade has an extreme emotional reaction to seeing Bobby. Lucy confronts him about his false alibi. He explains that Maggie is dementing and confused. Lucy doesn't buy this. She returns home and receives a call from Harvey: he has a possible match for the handwriting.

6.

The handwriting is a close match to Bobby's, but it's not enough. Rami arrests and interrogates him. Lucy asks Richard what his biggest mistake was. He tells her about making a deal with Tyler's uncle and becoming his gang's 'man on the inside.' He warns Lucy not to go anywhere near Harry Dawson, a local 'gangster.' He's starting to see that Lucy won't stop now, she's just like him. Lucy drives to Harry's home, but can't go in. At the station, Rami confronts Lucy. Why was she at the Dawson's house? Rami is furious; one more misstep, and she'll be under investigation.

Lucy asks Jade why she reacted to Bobby. She communicates that she recognised his voice from the phone call. Forensics search his house and find the necklace Bella Sotheran was found with. Bobby gives his DNA. His phone GPS puts him close to Iris on the night she disappeared, but, more importantly for Lucy, he has the same grey eyes as the man who attacked her. Rami's overjoyed, CPS agrees they can charge him for the murders of Jennifer, Iris, Laura, Casey, and Bella. Lucy asks: what about Blessing? Rami shuts her down, it's a closed case, and including Blessing threatens the whole conviction.

7.

The Police celebrate. Blessing's father is devastated. Lucy is angry. Amanda, one of Blessing's old friends reaches out: Blessing was stalked before her death. Bobby was in her church youth group at the time. Lucy is more determined than ever that Tyler didn't kill his girlfriend. She goes over the old arrests and evidence that convicted him. Lucy tracks down the young PC. who found the scarf in Tyler's car. It was in the boot, and had traces of Blessing's blood on it. Lucy doesn't understand why it wasn't found with her at the scene.

Lucy visits Wakefield Prison, where Tyler was murdered by another inmate years ago. His friends say they never believed he had killed his girlfriend. He wanted to appeal his sentence, but another inmate, Alan Waters, stabbed him. Alan was transferred to another prison. Lucy clocks that the prison he was moved to is within 15 minutes of his family home. Seb calls Lucy, and she asks him to request the name of the person who arranged Alan's transfer. He's confused, but agrees to help. He also tells her Rami wants to speak to her, and knows what she's been doing.

8.

Rami gives Lucy a final warning to stop digging into Blessing's case, or she'll be put under investigation. While she thinks about her decision, she's suspended. Seb meets with Lucy and reveals Rami put the transfer in. Lucy asks Seb for one more favour; he visits Bobby in custody and asks if he killed Blessing. Bobby only smiles. Lucy goes back to Rami and tells him what she now knows. He's been covering up this huge mistake his whole career. Rami finds catharsis in telling Lucy the truth: he knows Tyler didn't kill Blessing; he planted the evidence. Lucy hands in her badge and quits. Betrayed, and no longer a cop, she visits Harry. She offers him a deal: tell her what he knows, for the name of the man who destroyed his beloved nephew's life and got him killed. He tells her Bobby has other victims from before Blessing; Bobby was part of Harry's gang, until he was expelled after they learned of the murders he'd committed, at which point he retaliated by murdering Blessing. Lucy is stunned.

Lucy goes with Seb to Jennifer's funeral; they're slowly rekindling their 'relationship,' but taking things slow. Seb is called away to an emergency. Lucy stays with Emmanuel and tells him that she's going to do everything she can to get Blessing's case reopened with the new information that Tyler was wrongfully convicted. Seb calls, and explains Rami has been found dead, stabbed, and dumped in the location where Blessing's body was found. Lucy knows it was Harry. Did she do the right thing? Is his blood on her hands? She can't share any of this with Seb. Now, she has her own dark secrets.

CREATOR'S STATEMENT

York is a place I look upon very fondly, with rose-coloured glasses. I wanted to explore the idea of turning a very positive place into a dangerous setting for a drama, and, in doing that, question the places we feel safe in, and the places that feel like home. Despite my love of this city, there are distinct memories I have of it feeling deadly: the unease I felt when the first safety talk at university warned us not to go anywhere near the river, and the gut feeling not to walk down certain streets once it got dark. That is something I wanted to capture in this series. Lucy, as a girl who has grown up in the city, and has witnessed its darker side, appeared to be a great character to let the audience in on the secret.

As a big fan of the Crime Drama genre, I have a complex relationship with how these sorts of shows present the Police as an organisation. In many, they're heroes, or, if one person does something wrong, they're 'one bad apple.' When approaching this story, I considered how audiences' attitudes have changed towards the Police. The 'End Violence Against Women Coalition' reported a decline in 'Trust in the Police' following Sarah Everard's murder.³ Certainly, it changed my perspective, and forced me to face reality, and reconsider how to write these sorts of stories. Even researching the context behind this story has further changed my attitudes: Police Corruption remains contentious and relevant in the UK, with the Met being labelled 'institutionally corrupt' this year, and I felt I couldn't write a drama focussed on the Police without confronting this.⁴

My aim was to write about the Police making mistakes and often being corrupt, but still have the audience root for Lucy as an individual. I knew from the start that she would quit in Episode 8, and that her belief in the system would be shattered by the end. I would imagine her journey might mirror the British public's to a certain degree. It was also very important to me that Lucy not 'get away with it', and that she was left with consequences to her actions and 'blood on her hands.' She might think she's only breaking a few rules and has quit the Police before she did anything with repercussions, but her actions lead directly to the death of her boss.

In terms of the victims in this story, I wanted them to be young women but also explore the intersectionality within this group. Blessing isn't grouped with the others as she isn't a white student, despite it being plausible that she was killed by the same murderer. I wanted to call attention to the racism in the Police Force through her and her family's treatment. There is also a strong idea of 'women's safety under threat' which is a key theme. There is an ongoing 'joke' about how it's 'always the husbands' and I wanted the killer to be a partner of one of the victims. This is representative of real-life situations, as women are disproportionately killed by their partners in the UK. The use of comedy directs attention to how this is – wrongfully and unbelievably – normalised in British culture.

³ End Violence Against Women Coalition, 'Almost half of women have less trust in police following Sarah Everard murder', *End Violence Against Women Coalition*, 18 November, 2021 <https://www.endviolenceagainstwomen.org.uk/almost-half-of-women-have-less-trust-in-police-following-sarah-everard-murder/> [accessed 02 Dec 2023].

⁴ Vikram Dodd, 'Met Police found to be institutionally racist, misogynistic and homophobic', *Guardian*, 21 March, 2023 <<https://www.theguardian.com/uk-news/2023/mar/21/metropolitan-police-institutionally-racist-misogynistic-homophobic-louise-casey-report>> [accessed 03 Dec 2023].

‘ONE OF THE GOOD ONES’

Pitch Deck



ONE OF THE GOOD ONES

A Crime Drama

Created by Bethany Moore

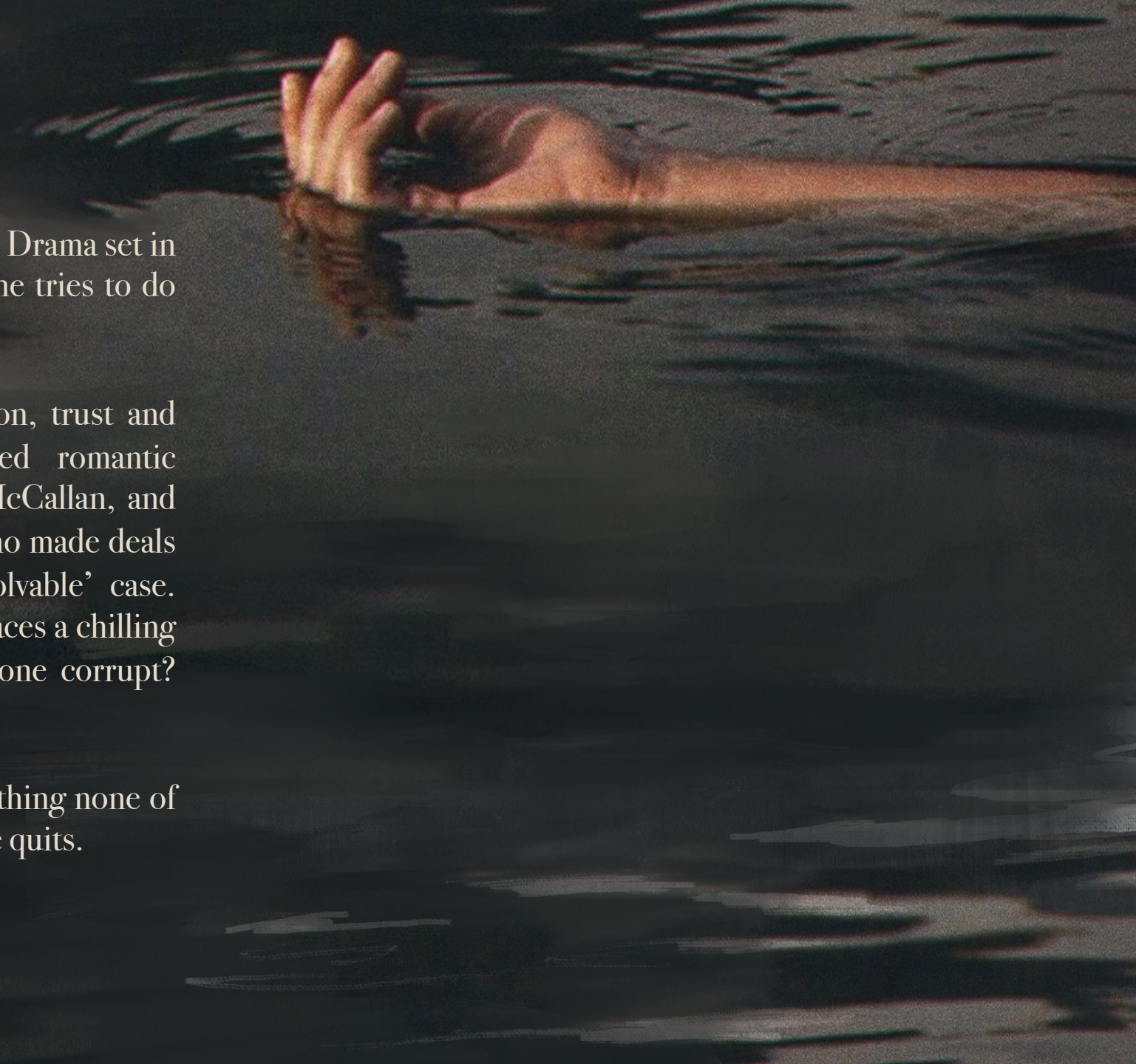
OVERVIEW

'One of the Good Ones' is an eight-part TV Crime Drama set in York (UK). It follows DC Lucy Hayes (26), as she tries to do everything 'by the book' and solve a murder.

This series explores themes of Police Corruption, trust and 'morality.' Lucy struggles with a complicated romantic entanglement with her Detective partner, Seb McCallan, and desperately tries to avoid becoming her father, who made deals with criminals in his efforts to crack an 'unsolvable' case. Lucy's faith in the institution is shattered as she faces a chilling reality: her own boss has dark secrets. Is everyone corrupt? And is she also part of the problem?

The story ends with Lucy deciding to do the one thing none of the corrupt cops before her considered doing: She quits.

But her actions still have consequences....





STORY

York, UK, 2023. North Yorkshire Police have no new leads for the murder of JENNIFER HEDGELY, then another body is discovered. DC LUCY HAYES is assigned to IRIS WELLSEY's murder investigation. The two murders are reminiscent of a cold case that Lucy's been intrigued by for years: the murders of three young women by an elusive serial killer 'The Drowner.' But there are key differences. Lucy is determined not to make any mistakes and throws herself into finding out what happened to Iris. Then, she stumbles upon a new lead: a crime scene with the same signature as the 'Drowner's', part of a closed murder investigation. This victim bridges the gap between the original victims and 'Jen' and Iris. Lucy wants to dig deeper, but DI RAMI SAAD forbids it. Lucy is forced to ask the last person she wants to see for answers: her infamous corrupt cop father, EX-SGT RICHARD RIDER. As she tries to put the pieces together, she starts to follow in her father's footsteps. The breadcrumbs lead back to her boss, and Lucy faces an ultimatum, be a 'good cop' or a 'good person.'

THE HISTORIC CRIMES

In 2001, BLESSING ABARA was beaten and drowned. Her boyfriend, TYLER RIPLEY was convicted when her bloodied scarf was discovered in his car. The case was closed.

Also in 2001, LAURA FOWLER was found drowned in the river. Later, in 2004, another two girls, CASEY BAXTER, and BELLA SOTHERAN were discovered. Also drowned.

The Police quickly judged that the latest three girls were all killed by the same predator: 'The Drowner.' But, after killing Bella, he never killed again. Or, at least, they never found another victim matching his M.O.

NOW, in 2023, JENNIFER HEDGELY has been found in the river, drowned. Three weeks later, IRIS WELLSEY is discovered in a submerged car, in a reservoir. Both women's murders are similar to the historic drownings.

So, is the killer back?



THE FIRST EPISODE

The investigation into Jennifer Hedgely's murder stalls. Her husband, Bobby, and daughter, Eliza, are desperate for answers. Iris Wellsey's body is discovered. Lucy is assigned to the case. Lucy and her detective partner, Seb's, secret relationship is almost exposed, and he gives her an ultimatum: make it official or cut and run. While digging into Iris's legal files, Lucy finds a signature of a cold case she's been interested in for years. She finds a potential missing victim: 'Blessing.' The M.O. of this murder matches the two recent victims: has the killer returned?

Iris's husband suffers more tragedy when daughter Jade, has an accident. But she knew something. Lucy ends things with Seb, shares her theory, is chastised by her boss, Rami, and decides to 'cross the line.' She visits Blessing's grieving father, Emmanuel and is given a shoebox of stolen evidence. But a 'note' from Blessing's murder scene is missing. Lucy has questions, and goes to her disgraced father, ex-cop Richard for answers.



EPS 2 & 3

Richard sees helping his daughter as a chance to vindicate his past actions. Rami and Seb are convinced Adam is guilty: Jade, his alibi, is now in a coma. Lucy meets the last people to see Iris alive: her clients, divorcing couple Joanna and Katie Park. Joanna is a local cop, with no alibi. Adam's business accounts show Iris was bankrolling him. Eliza says Jen spent time with 'David' before her death. Lucy learns how Jade knew her mum had been 'hurt.' She might have been on the phone with her when it happened. A witness statement reveals Joanna knew Iris more than she let on.

Iris's solicitor colleagues confirm that Iris wanted to leave Adam. Off-duty, Lucy is pulled aside by Maggie, a member of Bobby's church, with something to say, but she's moved on by her husband. Seb tracks down David, who has a history of domestic violence. Lucy visits an old forensic scientist friend of her dad's: he has evidence pertaining to 'The Drowner' case that he's been keeping for Richard. There was D.N.A. but no match. He agrees to analyse the note's handwriting. With evidence mounting against him and possible financial motive, Adam is arrested for the murder of his wife.

EPS 4 & 5

Adam stands firm: he didn't kill his wife. The witness retracts their statement: Joanna was never with Iris. Lucy goes to speak with the witness: he was intimidated by Joanna. Lucy and Seb try to question her but can't drive to her farm in the snow. They are stranded and open-up to one another. Lucy tells Seb her theory about Blessing being the missing piece of the puzzle. He warns her not to dig into it. Blessing's boyfriend, Tyler, who went down for her murder, was one of Rami's first big arrests. Jade wakes up and asks for Lucy. Rami questions David. He's a difficult suspect; he won't give an alibi. Rami arrests him, frustrated. Lucy theorises about the killer's psychology with Richard. He seems to crave forgiveness, and leaves flowers at the scene of his crimes. Lucy stakes him out at Iris's murder scene but is caught by surprise and attacked. She is left for dead, beside a bunch of hyacinths.

Lucy is discharged from hospital, with 16 stitches and a lot of trauma. She tracks down Maggie and learns the big secret: Bobby's alibi was false. Things between Lucy and Seb escalate a little. Lucy tells Rami about Bobby's lies. Seb finds out David's secret: he was stalking his ex-wife on the night of Jen's death. Richard is worried that Lucy is already taking things too far and sees himself in her. With nothing left to hide, Joanna reveals she was having an affair with Iris. Jade verifies Adam's alibi. It's not concrete, but the Police are losing interest in him. At hospital, Jade has an extreme emotional reaction to seeing Bobby. Lucy has a match for handwriting on the note found with Blessing's body.

EPS 6 & 7

The handwriting is a close match to Bobby's. But it's not enough. Rami arrests and interrogates him. Lucy meets with Richard and learns about his biggest mistake: cutting a deal with Tyler's uncle, Harry Dawson, local 'gangster' for a scrap of ultimately useless information. Lucy drives to Harry's home, but can't go in. Later, Rami confronts her, someone saw her there. Lucy asks Jade why she reacted to Bobby. She says she recognised his voice from the phone call. Bobby's home is searched, and evidence tying him to the cold case is found. His D.N.A matches the killer's. His phone G.P.S. places him near Iris the night she was killed. They've got him. Rami's overjoyed, CPS agrees they can charge him for the murders of Jen, Iris, Laura, Casey and Bella. Lucy wants justice for Blessing, but Rami shuts her down, it's a closed case. Including her threatens the whole conviction.

The Police celebrate. Lucy is angry. Blessing's father is devastated. One of Blessing's old friends reaches out: Blessing was stalked before her death. Bobby was in her church youth group at the time. Lucy is more determined than ever that Tyler didn't kill his girlfriend. She goes over the old arrests, the evidence that convicted him. Lucy visits Wakefield Prison, where Tyler was murdered by another inmate years ago. She learns he wanted to appeal his sentence, then Alan Waters stabbed him. After killing Tyler, Alan was transferred to a prison closer to his family. Seb calls Lucy, and she asks him to request the name of the person who arranged Alan's transfer. He's confused but agrees to help. But he tells her Rami wants to speak to her: he knows what she's been doing.

THE FINALE

Rami gives Lucy one last warning: stop digging into Blessing's case, or he'll get her put under investigation. She's gone too far now. While she thinks about her decision, she's suspended. Seb meets with Lucy, shifty. He reveals RAMI put the transfer in. Lucy asks him for one more favour. He visits Bobby in custody and asks if he killed Blessing. He only smiles. Lucy goes back to Rami; she's made her decision. She hands in her badge and quits. No longer a cop, she visits Harry. She offers him a deal: tell her what he knows, for the name of the man who destroyed his beloved nephew's life and got him killed. He tells her Bobby has other victims from before Blessing. He was part of Harry's gang, till they discovered he was killing and kicked him out. He retaliated by murdering Tyler's girlfriend.

Days pass, and Lucy goes with Seb to Jennifer's funeral. They are starting to see each other again – but taking it slow. Seb is called away to an emergency, Lucy stays with Emmanuel. She tells him that she's going to do everything she can to get Blessing's case reopened. She's given the evidence of Rami's stitch-up to Professional Standards, and she's going to be a bit of a private investigator to try to identify the other victims. Then Seb calls: the police have found Rami's body. Stabbed and discarded at Blessing's last resting place. Lucy knows it was her fault; Harry killed him. She's tormented, wondering if she did the right thing. But she keeps it quiet.

Now, she has her own dark secrets.

SETTING

‘The One That Got Away’ is set in the city of York, in North Yorkshire, U.K.

It’s a city with a lot of quaint, historic streets and feels very safe. This makes it a really interesting setting for a crime drama.

The River Ouse becomes a dangerous final resting place for multiple women in this series, and this is based within reality as the river is a very dangerous body of water, and responsible for many accidents and deaths in York.

With the Moors surrounding it, York is well-situated for a crime drama, as the York Cops can interact with departments further afield and travel to more remote locations throughout the story.



A close-up, high-angle shot of a person's legs sticking out of dark, rippling water. The water is dark and textured with many small ripples. The person's legs are pale and appear to be wearing light-colored, possibly wet, clothing. The lighting is dramatic, highlighting the texture of the water and the skin.

tone and style

The Tone of the series is primarily dark and mysterious, but with moments of lightness, humour and brief romance. It's a very character-focused drama.

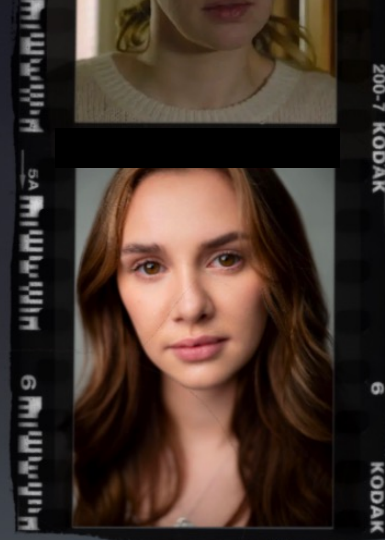
Style-wise, the series is more colourful than most TV Crime Dramas. York, as a setting, brings a lot of visual texture to the story, and contrasts the 'grey' aesthetic of a lot of crime series. Fun visual motifs such as 'following the river' through the episodes add interest and a sense of geography to the episodes. As represented in this presentation, the series will take artistic inspiration from the river, and have a colour palette of dark greens and blues. It is atmospheric and is meant to make an audience feel fully submerged in the story.

OUR MAIN CHARACTER

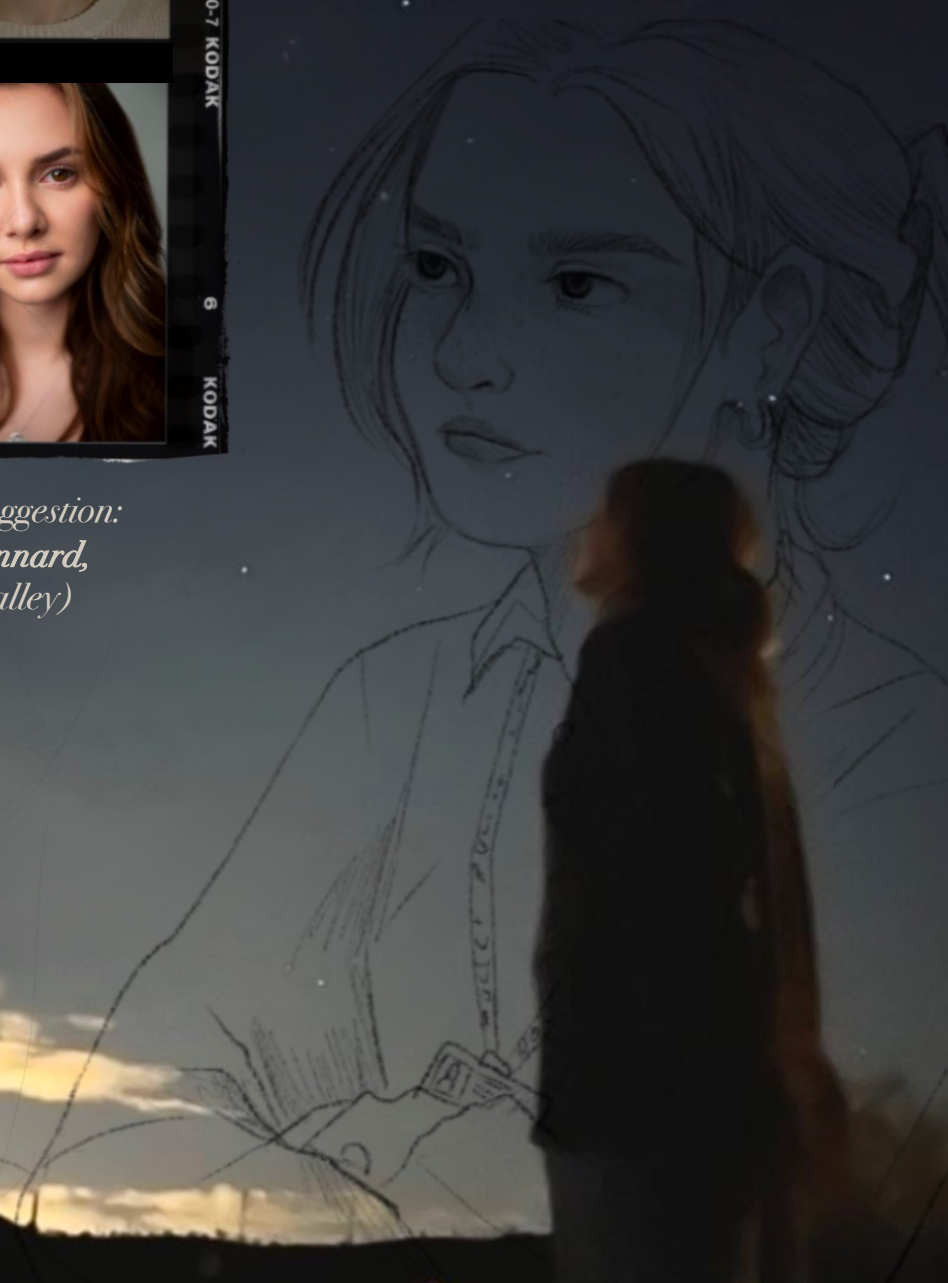
DC Lucy Hayes

Lucy Hayes is a young DC, scrappy and book smart, but she lacks experience.

She is determined to stay above reproach, terrified that she will inevitably follow in her father, Richard's, footsteps and be driven to corruption. She is deeply empathetic and often cares a bit too much. She wants to get to the truth without crossing any lines...But she **NEEDS** to follow her intuition and drive, and trust that she can turn back before she goes too far. But can she?



*Casting Suggestion:
Mollie Winnard,
(Happy Valley)*





*Casting Suggestion:
Jack Lowden (Slow
Horses)*

HER LOVE INTEREST

DC Sebastian McCallan

Seb (27) is slightly less concerned with doing things ‘by the book,’ and would rather take a shortcut if one is available. But he’s still ‘one of the good ones.’ He’s proud of his job, and genuinely wants to help people, despite the frustrating red tape.

He is – deep down – a huge romantic. He cares for Lucy, although he tries to keep it cool. He craves security and wants them to be ‘official.’ He wants Lucy to choose to be with him, on his own terms. But he **NEEDS** to make the choice to be with Lucy – on her terms.

THE CORRUPT COPS

DI Rami Saad

Lucy's boss, and an experienced Detective. Rami considers his team to be his dysfunctional little family, having become estranged from his own.

Rami has a dark secret: he made a mistake in his past. He wants to keep the truth buried, but desperately craves forgiveness. He just hopes that his current work makes up for the life he destroyed years ago. When Lucy starts digging, he starts panicking.



Ex-Sgt Richard Rider

Lucy's father. Once a Detective Sergeant, infamous for failing to catch the elusive serial killer, 'The Drowner'. The case destroyed him, and he made deals with criminals and crossed every line in the book, desperate for answers.

Now, he still wants to solve the case, through Lucy, and vindicate himself. But, as he sees the consequences for his daughter, he starts to realise he needs to let it go, before it ruins the life of someone he loves.

Casting Suggestions:

*Rami: Phaldut Sharma
(Unforgotten)*

*Richard: David Tennant
(Broadchurch)*

THE SUSPECTS



Bobby Hedgely

He's a well-respected man in the community, a church leader, a loving father and grieving husband. But he's actually a serial killer. (Spoilers!)

Adam Wellsey

Another grieving husband. Desperately wants the truth of what happened to his wife (and maybe her money.)

Joanna Park

A Local Cop, with no alibi. A married woman with a lot to hide and a slightly unprofessional relationship with her Divorce Solicitor.

David Pike

A Personal Trainer with a violent past, and an unrequited history with one of the victims.

WHY THIS CHARACTER?

YOUNG DETECTIVE/YOUNG PERSPECTIVE

The Detective archetype has changed a lot since Agatha Christie's time, and now, people can be DCs fresh off Grad Schemes, so why do we not see their stories?

Younger demographics love the Crime genre, despite rarely seeing themselves represented in those sorts of stories. And I want to change that.

Lucy is a character we never see in a leading role in a Crime Drama. The 'Investigator' tends to always be experienced and 'mature.' But Lucy is young and still likely to make mistakes. She has a secret, messy 'situationship' and issues with her dad. She's every girl in her 20s, really. And audiences would respond to her.





WHY THIS SETTING?

YORK'S FIRST CRIME DRAMA

York has never been the main setting for a Crime Drama, and that's a wasted opportunity.

The city is iconic and loved, quickly recognisable and distinct. Instead of the very urban, cosmopolitan cities we often see, York is old-fashioned and visually diverse, with medieval walls and council estates on the same street.

While 'Yorkshire' has been explored as the backdrop for crime in shows like *'Happy Valley'* and *'A Touch of Frost'*, York itself has not had its moment. It has a grisly history and is brimming with atmosphere and ghost stories. It's time for York to have its own Crime Drama.

WHY THIS STORY?

Crime is a very successful genre, and the most successful dramas take the setting or 'idea' of a Police precinct and add a twist.

This story has a few. The Lucy and Seb 'will they, won't they' gives a new spin on the typical Crime Drama subplot, and adds an interesting dynamic when their almost adolescent fling must interact with their deeply serious job.

It's got the '*Unforgotten*-style' very cold investigation, with a returning serial killer adding tension to the present. It's regional, and tied closely to York as a setting, with a cast of characters all keeping secrets and lying from day one. Lucy, the main character, is a new kind of Crime Drama protagonist, and she is forever changed by the journey she goes on and left with questions and trauma. (Which she could take into future seasons!)



ONE OF THE
GOOD ONES

A Crime Drama
Created by Bethany Moore

WHY NOW?

CULTURAL CONTEXT

The UK'S changing attitudes to the police mean crime dramas need to change.

Just this year, the MET were said to be 'institutionally corrupt' and refused freedom of information requests for data about previous convictions among officers. This is following Sarah Everard's tragic murder at the hands of a Police Officer and countless other allegations of sexual assault and abuse within the force, especially towards female victims. When calling the Police for help is putting you in danger of being retraumatised, they can't be the heroes of the story anymore.

The idea of corruption isn't new, but this series explores the reasons why the Police cross the line, and how, regardless of their intentions, there are always real human consequences. Lucy might think she's escaped 'true corruption' when she hands in her badge, but she still ends up with blood on her hands.

‘ONE OF THE GOOD ONES’

Personal Reflection

‘What have I learned on the journey of writing my TV Crime Drama?’

A Reflection on the Development of *‘One of the Good Ones.’*

By Bethany Moore

For my screenplay, I planned to write a TV Crime Drama. I’m familiar with this genre, both as a writer and a fan, and felt I could work with the conventions and expectations to create something new. I wanted to build upon ideas I had previously explored in my other scripts, incorporating personally significant settings and social issues that I care deeply about. Over the course of developing this script, I learned so much about myself as a writer. I was also working as an Assistant Script Editor on Channel 5’s *‘All Creatures Great and Small,’*¹ and I think my approach to editing and rewriting scripts changed a great deal as a result of seeing how the team approached story and facing challenges myself. This reflection encompasses many of the things I have learnt.

‘Sometimes, you should defend your ideas’.

For my undergrad screenplay, I chose to set a TV crime drama in the North Yorkshire Moors, where I grew up. The protagonist was a retired Policewoman, and, when I started to brainstorm ideas for this MA script, my first idea originated from a place of wanting to ‘do something new.’ Could I write a crime drama without an ‘investigator-type’ main character?

One such version might explore the genre with a ‘killer’ as the lead, and the Police as antagonists. The story would be a chase, with the audience aligned with our murderer. I was very interested in the juxtaposition of the ‘hyper-feminine’ and violence, think *‘Killing Eve,’*² *‘Jennifer’s Body’*³ etc. I started envisioning a series, set in York, about a florist called Eliza who becomes an unwilling vigilante, using poisonous plants to kill her stalker, and then the predatory men in her life: *Foxglove.* Tonally, it would be darkly comedic, less ‘gritty and realistic’ than most modern TV crime dramas. I thought this script might have been a departure from my previous style, and a lot of fun to write. I didn’t continue developing this idea, as I received feedback that the world I had created felt too

¹ *All Creatures Great and Small*, Channel 5, 2020 - present.

² *Killing Eve*, BBC Three, 2018 – 2022.

³ *Jennifer’s Body*, dir. by Karyn Kusama (20th Century Studios, Fox Atomic, 2009).

‘binary.’ The female characters were protagonists, and the males were antagonists. I had planned to develop the male characters who would be ‘heroed’ throughout the narrative further, but from the proposal alone, I see how this disparity came across. I abandoned this idea because of its reception, and tried to incorporate the things I’d enjoyed about this proposition into my future projects.

Although the feedback was helpful, I allowed it to knock my confidence, and this resulted in my leaving the idea behind entirely. In hindsight, I think that this series did have potential, and, with some development, it could have been an interesting exploration of female rage in the face of constant violence. I learnt that I need to become more resilient as a writer and defend and strengthen my ideas, if I believe in them. Starting again from scratch led to me writing many various failed attempts at stories and resulted in the development of my final idea being delayed.

‘Write what you know’ is always the best advice’.

Going back to the drawing board, I started to work on a much bigger idea: a story with an ex-con as the lead. This new character, Bobby, had just been released on parole. I always thought I’d love to experience the story as an audience member, but it was a struggle to write. I tried to include the things ‘*Foxglove*’ had been lacking, a male lead and many characters all from very different walks of life. Bobby was a young black man from north London, who was racially discriminated against by a rural Police force and blamed for the death of his girlfriend. Meanwhile, his childhood friend was involved in a huge drug ring and is blackmailed into helping hide him from the police, all the while leaving behind a string of other bodies.

I wanted to do justice to this story, but, even with my research, it did not feel wholly authentic, and I felt it was very disingenuous to write dialogue and story for these characters when I didn’t understand anything about their lives. The story had moved so far away from anything familiar in a vast array of ways, including in setting and tone. I also complicated things by refusing to add a ‘Police character’ to the mix, as I’d wanted to centre the ‘criminals.’ This ultimately resulted in writing a ‘prison break’ series as opposed to an investigation story. I needed to go back and ‘write what I know.’

I repurposed these ideas and characters in future versions. The ‘released on parole’ story was one such story, and the ‘throwaway’ Police character I had made the lead antagonist was the beginning of ‘Lucy’ as the main protagonist. In my final script, the character of ‘Blessing’ represents a lot of the

ideas I wanted to explore, as she is never connected to the other victims of the killer, and forgotten, largely due to racial bias in the Police. I found a way to bring diverse, new perspectives into the story, while keeping them grounded within a world that I recognised.

‘Conventional’ is good – actually’.

I decided to go back to my original intentions, and write a story with a female lead, in a familiar setting, with a Police Investigation at its core. I took the new character of ‘Lucy’ and made her a rookie detective in York. My undergraduate script never explored the dynamics of the ‘police precinct’ but this script afforded me the opportunity. I wanted to have this young detective investigate a complicated crime, with heavy focus on crime genre iconography. I immediately felt more engaged with this concept. This movement was pivotal, as I realised I had been essentially trying to write something overly unique, whereas now I chose to write something ‘fun’ with firm conventional roots.

Conventions are generally successful for a reason, and in trying to write a crime drama without the Police, or an investigation, I had made my task unnecessarily difficult. Crime is one of the most successful genres, arguably because it is somewhat formulaic and ‘predictable.’⁴ I decided that writing a ‘solid’ TV crime drama was going to be a better addition to my portfolio. Career-wise, I am drawn to the idea of writing for established shows, rather than creating ‘original’ work, and like working within a ‘brief’ and playing with a recognisable storyline. I love complicated crime drama plots, with just a few ‘stand out’ changes; I needed to come up with a tantalising premise and a fascinating crime, and to consider exactly how I wanted my ‘audience’ to experience the story.

‘It’s a Crime Drama, you need an interesting crime.’

My first big question was whether it be a ‘*Poirot*’⁵ or a ‘*Columbo*?’⁶ – do the audience watch the crime take place, knowing who is responsible, partaking in the dramatic irony, or does the audience follow

⁴ George Chrysostomou, ‘Why Crime Dramas are more popular than ever’, *Reader’s Digest*, 13 April, 2023 <<https://www.readersdigest.co.uk/culture/film-tv/why-crime-dramas-are-more-popular-than-ever>> [accessed 10 Dec 2023].

⁵ *Poirot*, ITV, 1989-2013.

⁶ *Columbo*, NBC, 1968 – 2003.

an investigator closely and only really see what *they* do until the ending? In more modern terms, is it a ‘*Happy Valley*’⁷, where the crime happens on screen or an ‘*Unforgotten*’⁸, where the crime has already happened? There is merit to both approaches, as ‘*Happy valley*’ creates a very tense, entertaining series, where we sit on the edge of our seat waiting for Tommy and Catherine to collide. Contrarily, in ‘*Unforgotten*’, we enjoy seeing the genre iconography, and try to find the culprit as the mystery is slowly unfurled. I chose to write an investigation-style plot, with the audience following Lucy’s journey closely, asking the same questions as she is.

I had to write the crime first, plotting key reveals and the ultimate conclusion before moving ‘backwards.’ The crime had to achieve multiple things: it had to be a spectacle, it had to be tragic, creating compassion towards the victims, and it had to be completely clear why Lucy cares ‘beyond her badge’. I also considered how the crime might reflect something deeper about the main character and themes.

The crime must be ‘a spectacle.’

John Everett Millais ‘*Ophelia*’⁹ painting came to mind immediately as a visual reference. The image is haunting, and the setting of York, with its complicated relationship with the river Ouse, felt like the perfect place to tell this sort of story. The crime would be the murder of a woman (‘Jennifer’) by drowning in the river. This ticked a lot of boxes, visually and emotionally. I could explore how her death impacted her family and the wider community.

Somehow, however, the crime just didn’t feel ‘big’ enough. I particularly admire crime stories where the narrative spreads out from a single point, so the discovery of one body leads to others. This single murder didn’t quite provide that dynamic. Additionally, this drowning plotline, felt ‘finished’ before it had even begun, as the killer-husband, logically wasn’t a threat to anyone else, undermining the escalation of danger throughout the series. These issues led me to consider the premise of two unrelated crimes happening in tandem: a drowning and a tragic house fire.

⁷ *Happy Valley*, BBC One, 2014-23.

⁸ *Unforgotten*, ITV, 2015 – present.

⁹ Sir John Everett Millais, *Ophelia*, 1851, Oil Paint on Canvas, 762mm x 1118mm, Tate Britain.

The crime must be ‘tragic.’

Trying to heighten the story’s stakes, I decided to explore the most tragic crime I could think of. I researched ‘family annihilators’¹⁰ - typically men - who kill their entire family for seemingly unknowable reasons. I devised a new crime: a house fire where a mother and her son would be killed, and a young girl would jump out of the window and end up in a coma. I chose this idea for a number of reasons; I wanted an interesting contrast between the drowning and the fire, and had an idea that the crime might connect with some personal trauma of Lucy’s. I was excited about the idea of a young girl (‘Jade’) being the only witness to a murder, and Lucy having to access her own trauma to get through to the little girl. This idea still exists in my final version of the script. I didn’t need the fire plot to create emotional resonance in the story.

This fire narrative was added to the ‘Jennifer’ story to raise the stakes and challenge Lucy. My initial thought was that Lucy’s challenge as a rookie detective was being confronted by two massive crimes. However, this idea didn’t work. It was very hard to have essentially two A stories running concurrently, and Lucy lacked characterisation as a result. Another concern was that Police procedure after a crime follows a set formula, so having two crimes running side by side meant the audience were subjected to very repetitive interview scenes. This was the storyline of my First Draft, and the feedback was such: we don’t know the character, the setting didn’t get many opportunities to shine through – and – the big question, of course, was ‘why aren’t the crimes connected?’

‘Don’t give the audience the promise of something interesting, and not deliver’.

I had ‘pitched’ an exciting premise of a detective solving two crimes at once, and not delivered on the twist that they were connected. This was another learning experience, as I’d thought that I was subverting audience expectations, but the feedback (both from my supervisor and my peers) suggested that the ‘audience’ would have been more satisfied by a neatly tied up revelation that the crimes were committed by the same ‘person.’ I considered how to bring the two crimes together, and explored the concept of a criminal cult.

¹⁰ Katie Collins, ‘Study: family killers are usually men and fit one of four distinct profiles’, *Wired*, 16th August, 2013<<https://www.wired.co.uk/article/family-killers>>[accessed 04 Dec 2023].

‘Put the plot in ‘The Story Shrinking Machine.’

The cult was being led by the Pastor of a church, who had so much influence over his congregation, that they were willing to kill their wives at his behest. I played with many ideas of using scripture; there are passages in the bible that – if misconstrued – are very misogynistic, and a tyrannical cult leader could twist. This exploration of organised religion as a front for a cult felt very promising, and, as a child who grew up within a church infrastructure, I felt I could bring a new perspective to this story, and a sense of authenticity and experience.

Unfortunately, the plot became overly complicated, and again, Lucy’s character suffered. I had three killers, three crime scenes/bodies and, somehow, I had to make sure the police came across as characters and had their own arcs. Ultimately, this idea felt worth exploring in another format. It might have made an intriguing feature film script, but TV didn’t really lend itself to this story. The stakes needs to be constantly raised, which meant the police had to discover more bodies, and more bodies meant less time to write any characterful stories.

I rewrote Draft One to bring in hints of a future cult, but ultimately, it didn’t work: it was too complicated and I couldn’t ‘seed’ the cult early enough in the pilot. There were logistics issues: the house fire scene had to be pushed to the very end, and subsequently into Episode 2, as realistically, Police Detectives wouldn’t be anywhere near a house fire until the scene had been declared safe and the Fire Brigade had carried out their own investigation. A lot of Episode 1 was about the drowning, with the fire thrown in later.

Despite the complications, I was determined to keep the fire narrative in Episode 1 as it allowed me to create an attention-grabbing cold open. It featured Jade (the daughter character) jumping out of her bedroom window – but I had to sacrifice this. I learnt that a good scene doesn’t necessarily always fit within the rest of the narrative, no matter how hard you try to force it to. The scene was ‘visually’ exciting, but felt completely unrelated to Jennifer’s story when the audience were denied seeing even a hint of the fire until the end.

While I worked with the team behind *‘All Creatures’*, our story discussions often involved a phrase: ‘The Story Shrinking Machine.’ Admittedly, *‘All Creatures’* is designed to tell important emotional stories in tiny moments, whereas Crime Drama tends to need a ‘bigger’ story, but I felt there was a lot

of truth to this. I had made such an expansive story that I'd lost the emotional core of the idea. I had to put everything in 'The Story Shrinking Machine', and apply the skills I had acquired whilst working with the Script Editor to pick out the positive parts and build something 'simple.' Acting upon feedback, and my own intuition, I decided to take the fire out of the plot and reconsider the purpose of the crime within the framework of my character's journey. Previously, I had been prioritising the plot and bending Lucy's character to the narrative's requirements, rather than having the plot serve her.

I've previously considered myself to be a 'plot-focussed' writer, and this development journey really challenged that preconception. I assumed 'fixing' the plot would cause everything else to fall into place, but my real issue was with character. I didn't know who I wanted Lucy to be, and with an uncertain arc, I couldn't tie her journey into a satisfying narrative. My next step had to be to get to know Lucy.

'The Crime must MATTER to the Detective.'

I'd always planned to write a Crime Drama with an engaging, complex female Detective at its centre, but along the way, the plot had overshadowed her story. I needed the crime to directly impact Lucy in a personal way. Lucy's family would play integral roles in making the narrative 'closer to home' for the character. One version introduced her mother, Tracey, as an ex-con and a constant threat to her daughter's stability. Another had her mother being her father's killer, with significant emotional ramifications for Lucy. I also devised a plot where the killer, who had reemerged in the pilot, turns out to be her father's murderer.

This new direction gave Lucy an immediately understandable motivation as to why she was investigating the crime. I could bring in themes of justice and family into my story, and I felt that I'd had a breakthrough. I simplified the crime, making the two bodies (Jennifer and Iris) the work of the same killer, and considered how their deaths mattered to Lucy. I came up with the idea that the two latest victims had been killed by a murderer from an historic case Lucy's father had worked on, but failed to solve: a simplified version of some of my previous ideas.

I still needed to strip Lucy's backstory of a lot of 'melodramatic' elements. It was clearly far more genuine and powerful to have Richard (her father) die of tragic natural causes, after being pushed to

his limit by the investigation. Lucy retains that sense of ‘unfinished business’ surrounding her dad’s case, and I had succeeded in making the story feel more real. The premise of the ‘murderer mother’ was fascinating, but I felt that it was its own TV drama in itself. That would have to be the A story, as a story of that magnitude couldn’t reasonably only exist as a subplot, or just an ‘emotional inconvenience’ for Lucy. So, Tracey was demoted to a smaller role. Sometimes, initially promising ideas require too much screentime to successfully fulfil their potential, and I realised it’s better to ‘kill your darlings’ in pursuit of a balanced narrative. I had finally created breathing room for Lucy’s character.

‘Character is still the most important thing.’

I’d essentially created a placeholder ‘cop’ who would take us through the story, but now I knew that the success of this pilot would largely come down to her success as a character. We needed to care about her, and root for her wholeheartedly. I was reminded of key advice given when writing my undergrad project: *Witness*. I was told, ‘as long as the audience care enough about the detective, they won’t question how they solve the crime.’ Lucy needed to be a really compelling character.

I had a few specific goals with regard to Lucy. I wanted her to be less experienced, not completely naïve, but neither established in her career. She’s still somewhat ‘coming of age’ as an investigator. This character is unconventional, rarely seen in many popular Crime Dramas, as the detective tends to be experienced, older and higher ranking. It’s likely writers tend to be attracted to these older characters as they have more history and more power within their respective Police hierarchies. They are free to make their own decisions and act independently, as opposed to DCs who submit to orders and must do the ‘leg work.’ In order to explore the themes I wanted to include, Lucy had to be young and ‘under’ her superiors. Audience-wise, I also considered how many ‘young’ people watch crime as a genre, but so rarely see their youth directly represented in the main characters. Bringing a new kind of protagonist to the genre opened up opportunities for many rarely explored narratives.

There are certain storylines that crime dramas don’t often include, as traditionally their lead character tends to be older, and in relationship types (such as marriage or divorce) we’d stereotypically expect of older characters. Romance is not a characteristic element of the genre, although there are occasionally brief ‘moments:’, such as Catherine Cawood and her ex-husband’s affair or Sherlock and

Irene Adler, who's romance is used as a narrative twist¹¹. Lucy, a young woman in a competitive environment, however, has ample chance of romance. I loved the idea of her getting involved in a secret relationship with her Detective partner. This felt youthful and fun. Instead of Lucy being an expert detective, she's an overgrown adolescent: fighting with her father, keeping secrets from her boss, arguing with her colleagues. This was a much more compelling character to write. The romance also facilitates her journey as a character. Her relationship forces her to confront her issues with trusting others and 'doing the right thing.' Lucy is unable to commit to the relationship offered by her partner, Seb, and in pushing him away early in the story, she creates lasting tension between them. Seb's suggestion that she doesn't 'care enough' incites her to prove him wrong, fuelling her arc.

Lucy's relationship with Rami is also a source of conflict. She wants to impress him, and when he assigns her to an important murder case, she's determined to prove herself. Over time, however, she defies her boss's orders and increasingly breaks rules to investigate a closed case. Despite it being misconduct, she feels it is the 'right' thing to do. When all the clues eventually point back to the Police - and specifically Rami - Lucy is left reeling as she trusted him and her faith in the institution is shattered. Ultimately, she must follow the case to its completion, and chooses to quit the Police to pursue justice for the forgotten victim. She also starts the process of taking down Rami and exposing his corrupt past, and tragically plays an 'accidental' role in his death, which will haunt her forever.

'Keep in mind the social context'.

It can be easy to 'hero' the Police in the crime genre, but realistically attitudes towards the Police as an institution are changing. The Sarah Everard case in 2021 had an incredibly strong impact on the UK's view of the Police¹², and I think that the public's perception of crime entertainment has likely shifted as a result. In a story with Police Officer/Detective main characters, I couldn't - in good faith - have them all be heroes. It felt disingenuous, and an inaccurate reflection of the world we live in.

¹¹ *Sherlock*, BBC One, 2010 – 2017.

¹² End Violence Against Women Coalition, 'Almost half of women have less trust in police following Sarah Everard murder', *End Violence Against Women Coalition*, 18 November, 2021 <https://www.endviolenceagainstwomen.org.uk/almost-half-of-women-have-less-trust-in-police-following-sarah-everard-murder/> [accessed 02 Dec 2023].

Rami is a character who has changed a lot. He is a ‘good cop with a bad secret.’ He’s motivated primarily by reputation, and a need to keep his corrupt past hidden. He starts to see how Lucy’s moving closer to the truth and uses his institutional power to try and shut her investigation down. Over the course of the series, he becomes a successful antagonist. One of my key issues, before I added this ‘corrupt cop’ element to the plot, was that the script’s only real antagonist was the killer. It needed to be harder for Lucy to achieve her goals, and Rami fulfilled that purpose.

The last significant story change I made to this script was to make Lucy’s father a corrupt cop, currently in prison for his crimes. Previously, Lucy had been motivated by the devastating loss of her father. This resulted in one of her biggest character motivations lacking a place in the actual present-day story and only appearing in flashbacks. Having her father in prison meant he was accessible, and their dynamic could enrich her emotional journey. She is compelled to work with him to solve the case, despite their rocky past and her own disgust at who he became, in a fashion akin to ‘*Silence of the Lambs*’¹³. Consequently, Lucy’s mother, Tracey, had to be taken out of the story; she didn’t contribute to the narrative and, instead, distracted from it. Her ex-cop father as an antagonist was a far more exciting premise for the series, and also allowed me to incorporate the themes of corruption that I wanted to explore.

Another change I made to consolidate the theme of corruption was to have Lucy ‘go too far’ at the end. She quits the Police and believes her actions have been inconsequential, but then, it is revealed that the career criminal with whom she cut a deal has murdered Rami. Lucy reaches the end of the story with blood on her hands, with no one she can tell. She started digging into her boss’s secrets and is left with her own dark, haunting secret - a reminder that she will never be absolved of abusing her power.

‘Again, Writing is Rewriting.’

Looking over my final draft, the principal elements were starting to come together, but the structure remained imbalanced. My Act 3 consisted of two scenes only and didn’t ‘wrap up’ either the main A Story of the murder investigation or the romantic subplot. I needed to cut a lot of content from Act 2 and write new scenes for the last section. These new scenes were pivotal in driving Lucy towards her

¹³ *Silence of the Lambs*, dir. By Jonathan Demme (Orion Pictures, 1991).

ultimate decision to visit her father: an argument scene with Seb might just push her to make that final choice after her needing to ‘prove him wrong.’ A subsequent scene with Blessing’s father was required to provide a ‘human cost’ for the killer’s actions.

The formerly discarded piece of an earlier story, featuring Jade (Iris’s daughter) jumping from a window and ending up in a coma served this new narrative in a surprising way. I altered the details, and decided to bring it into the pilot, making it a turning point for Lucy. This new scene brought the Iris investigation A story into Act 3. The hospital setting also gave me an opportunity to remind audiences about Bobby, Jennifer’s husband, who doesn’t feature much in the pilot but plays a very significant role in the rest of the series.

‘The BIG Lessons:’

On this journey, I have learned to accept drafting an idea and then completely starting again as a strange form of progress. I’d always been told not to go to draft too early, but many of the issues I encountered once I had a script in front of me wouldn’t have manifested so clearly in a treatment. While this method was extremely time consuming, and would be less likely to work if I had a stricter production deadline, this MA has taught me the value of writing and rewriting.

However, I have also learned to exercise caution with rewriting. My greatest failing has been that every time I have received feedback, I have pivoted the story to such extremes that I found myself repeatedly back at square one. I’m satisfied with my final submission, but going forward as a developing writer, I need to have more confidence and conviction in my work. I might have had more success and more time with my script if I had made smaller tweaks, rather than significant story changes. This would have resulted in me not having to change important elements like character backstory and theme so late in development, and might have allowed me to see the series idea holistically earlier on.

Overall, I am proud of what I have created. I believe it explores many of the themes and ideas I set out to write about, with a character I care about at the helm. This experience has consolidated that I am able to write scripts confidently and edit proficiently, but I still find the initiating of story a significant challenge. As I intend to work in the capacity of a Script Editor, or, as a writer of established dramas, I think the skills that I have learnt over the course of this journey will prove themselves invaluable in

the future. While I consider myself to have somewhat matured as a writer over the course of this MA, I nevertheless will continue my efforts to strengthen my weaknesses in plotting narratives and getting a story ready for a first draft.

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3. *All Creatures Great and Small*, Channel 5, 2020 – present
4. *Killing Eve*, BBC Three, 2018 – 2022
5. *Jennifer's Body*, dir. by Karyn Kusama (20th Century Studios, Fox Atomic, 2009)
6. *Poirot*, ITV, 1989-2013
7. *Columbo*, NBC, 1968 – 2003
8. *Unforgotten*, ITV, 2015 – present
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