

Growlers Hill - Episode 1

By

Samuel Pratt-White

Draft 4

samuelpw95@gmail.com
0431085089

EXT. GROWLERS HILL FIRE TOWER - NIGHT

SKEET (19) and JESSICA (17) sit overlooking a tiny town. It is illuminated by only a handful of lights.

SUPER: GROWLERS HILL, 1999

Skeet takes a swig of cheap looking vodka. He follows it up with a drag from a joint.

Jessica lays against him looking uncomfortable.

A beat.

Skeet pulls Jessica up to him. He begins kissing her but she pushes him off.

JESSICA
Skeet... stop.

SKEET
Why? This is romantic.

Skeet leans in for another kiss but she gets up.

JESSICA
I'm, uh, I'm gonna go home. See you
at school.

Jessica quickly moves down the stairs.

EXT. GROWLERS HILL MAIN ROAD - NIGHT

Jessica hurries down the street away from Skeet, who is struggling to keep up.

SKEET
Oh come on Jessica, don't be like
that!

She ignores him and walks faster.

SKEET (cont'd)
Fine then! Fuck ya! Prude!

He throws the bottle of vodka over a garden fence and stumbles to a stop as Jessica disappears from sight.

He takes a drag from his joint.

A door slams shut across the street. Skeet turns, squinting in its direction.

(CONTINUED)

JASON CRAIG (30s) exits the house quickly, clearly angry. He rushes down the street. Skeet is obscured from view by the gardens running along the center of the road.

Jason disappears from sight.

SKEET (cont'd)
(drunkenly to himself)
Mr. Craig... you sly dog.

Skeet focuses on the house. Nothing can be seen through the front window apart from the flickering of a TV.

Skeet edges closer. As he nears, the sound of shouting can be heard.

MAN (OS)
What have you done!?

Skeet moves up the driveway, closer to the window.

WOMAN (OS)
No, please, I can explain!

Skeet arrives underneath the window. He slowly edges up, trying to look in.

MAN (OS)
The time for explanations is over.
You will never reveal my secret.

Blood splatters all over the window.

Skeet's eyes widen and he screams.

INT. GROWLERS HILL POLICE STATION - NIGHT

Tomato sauce splatters out of a bottle onto the top of a pie. The bottle is nearly empty.

It is held by Constable TAYLOR JOHNSON (30). She sighs. She begins banging the top of the sauce bottle with her hand, attempting to get every drop.

A loud banging echoes from the front door of the station. Taylor puts down her pie and gets up.

TAYLOR
I'm coming, I'm coming.

She arrives at the door and unbolts it. On the other side is a panting and panicked Skeet.

(CONTINUED)

TAYLOR

What have you done now Skeet?

SKEET

(panicked)

Johnson, it's that civil engineer lady, you gotta come now.

Concern flickers over Taylor's face.

INT. AMY'S BEDROOM - NIGHT

AMY WALKER (30) lays on her bed. Eyes wide open. The TV is on but she isn't watching it. On her bedside table is a sealed packet of sleep medication, a home phone and a clock. The clock reads 3:00am.

SUPER: MELBOURNE

The phone rings. Amy jumps. She answers it.

AMY

Hello?

Where?

But-? (sighs) Yes sir.

Amy hangs up the phone.

EXT. COUNTRY HIGHWAY - DAY

Music plays through the radio of a white 1991 Holden Apollo as it races down the highway.

A large sign on the side of the road reads "Growlers Hill - 30kms"

INT/EXT. HOLDEN APOLLO/COUNTRY HIGHWAY - DAY

Amy drives with one hand on the wheel, the other hand reaching for a cigarette on the passenger seat.

She picks one up and tries to light it.

The lighter doesn't catch. It's empty. She throws it to the floor.

Amy leans over to her glove box and opens it. She pulls out a new lighter. A funeral pamphlet falls to the floor, it has a photo of a young man in police uniform on the front.

(CONTINUED)

Amy stares at it.

The car hits something with a thud. It swerves out of control.

Amy grips the wheel tightly. The car dives sideways and off the road into a ditch. It comes to a stop with a horrible crunching of metal.

Amy lifts her head slowly off the steering wheel, blood dripping from a wound.

AMY

Shit.

EXT. COUNTRY HIGHWAY - DAY

In the distance smoke rises from the bonnet of Amy's Apollo.

A kangaroo lays dead on the road.

A fly lands on it's lifeless open eye.

OPENING CREDITS

INT. GROWLERS HILL POLICE STATION - DAY

The fax machine prints out the final page of a document. It's a file on Amy Walker.

Taylor walks over, a phone held to her ear.

TAYLOR

Thanks Sergeant, it just came through.

She hangs up the phone and picks up the paper. She turns to the most recent report.

Her face drops as she reads it.

Her phone rings.

EXT. COUNTRY HIGHWAY - DAY

Amy waits at an emergency call box holding a white shirt up to her bleeding head. A police car pulls up next to her, it's being driver by Taylor.

Amy walks up and gets in.

INT/EXT. POLICE CAR/COUNTRY HIGHWAY - DAY

Taylor reaches out for a handshake.

TAYLOR
Detective Walker, I'm Constable
Johnson, but you can call me
Taylor.

AMY
Hello Constable.

Amy ignores Taylor's offer of a handshake. Taylor lowers her hand awkwardly.

TAYLOR
I have a first aid kit in the back
if you'd like-

AMY
Just drive.

Taylor shuts up quickly. She places the car in gear and pulls away.

EXT. COUNTRY HIGHWAY DITCH - DAY

Amy stands next to the police car, trying to apply a band-aid to her head using the cars side-mirror. They are parked next to her smashed up Apollo.

In the distance Taylor drags the kangaroo off the road. It's now surrounded with flies.

Amy messily applies the band-aid and moves toward the the back of her car. She opens the boot and grabs out a duffel bag.

Taylor approaches her.

TAYLOR
I heard about what happened, and I
just wanted to say I'm sorry-

AMY
Don't.

Amy slams the boot shut.

EXT. SERVICE STATION - DAY

Amy walks out of the service station toward Taylor who stands next to her police car.

TAYLOR
How'd it go?

Amy ignores the question.

TAYLOR (cont'd)
I told you it would be a few days
till they could go out and get it,
let alone fix it.

AMY
Lets just go to the crime scene.

Taylor nods. Amy opens the passenger side door but Taylor starts walking up the street.

Puzzled Amy follows. Taylor comes to a stop at the front of a house. The same house where Skeet saw the murder.

The front window has been covered by a big plastic sheet and police tape ropes off the front.

INT. VICKY'S LOUNGE ROOM - DAY

Amy and Taylor walk into the lounge room. The coffee table is tipped over to its side, it's contents spilled on the floor. A body lays face down next to the window. Blood is splattered on the glass. The TV sits on a blank blue screen.

Amy instantly moves down toward the body. She pulls a pair of latex gloves from her pocket and puts them on. She turns the victims head to the side. She is about 30, Chinese, with blood dripping from her mouth.

AMY
Who is it?

TAYLOR
Her name is Vicky Lee. She's a
Civil Engineer. Was doing work on
the towns plumbing.

Amy inspects the throat of the victim closer. It appears to be severely bruised.

(CONTINUED)

AMY
Bruising around throat indicates
possible strangulation.

Taylor nods her head thoughtfully.

Amy looks up at her irritated.

AMY (cont'd)
(snarky)
You wanna take notes?

Taylor nods her head and pulls a notepad and pen out of her pocket.

AMY (cont'd)
Blood probably from a crushed
windpipe, as a result of the
strangulation.

Amy puts a finger inside the victims mouth and pulls out
some clumped up blood.

AMY (cont'd)
An X-ray will be needed to confirm.
If that's the case we're looking
for someone strong.

Amy pulls out a second pair of gloves to replace the bloody
pair. She pads down the body, checking her hands with each
pad.

AMY
Injuries seem to be isolated to the
throat.

Amy picks up one of the hands and looks under the
fingernails. She smiles.

AMY (cont'd)
Skin under the fingernails. That
will need lab analysis.

TAYLOR
Wow... like... DNA testing?

AMY
Yeah, there's a specialist lab in
Melbourne. The body needs to be
sent there. Arrange that please.

Taylor nods her head and walks out of the room.

Amy looks around. She moves toward the window and tries to open it. Locked.

THROUGHOUT HOUSE - MONTAGE

Amy checks all the windows throughout the house, ensuring they are locked and not broken. None show signs of a break in.

INT. VICKY'S KITCHEN - DAY

Amy comes to the backdoor and checks it. It's locked. She unlocks it and steps outside.

EXT. VICKY'S GARDEN - DAY

Amy pulls a cigarette from her pocket and lights it up. A dog starts barking at her.

She looks down to see an Australian sheep dog tied to the deck. It barks repeatedly at her.

The clattering of tools draws Amy's attention next door.

From her vantage point on the deck she can see into the neighbors driveway. A big muscular man, covered in tattoos is loading up his ute. This is ROB PAT (40s).

AMY

Hey!

Amy moves closer to the fence, she pulls her ID out of her pocket. He looks over at her but continues loading his ute. He struggles when lifting up a big piece of piping.

AMY (cont'd)

That looks heavy.

Rob drops it in the back of his ute.

ROB

It is.

He moves around the car to get in.

AMY

You know who lives here? You hear any barking last night?

Rob pauses halfway in the drivers side door.

(CONTINUED)

ROB
I only hear barking now lady, and
it's not the dog.

He gets in his ute and drives away.

AMY
(to herself)
I'll take that as a no. Arsehole.

Amy looks down at the barking dog.

AMY (cont'd)
Shoosh.

The dog stops barking.

EXT. VICKY'S FRONT YARD - DAY

Amy walks from the side of the house with the dog's leash in her hand. Taylor is walking up the driveway. She spots them approaching her.

TAYLOR
Oh no, I forgot about Will Smith.

AMY
The dogs name is Will Smith?

Taylor nods.

Amy laughs. Her laugh fades quickly.

AMY
He's Vicky's dog?

TAYLOR
Yeah, someone needs to take him.

Amy holds out the leash to Taylor.

TAYLOR (cont'd)
Uh my parents will kill me if I
bring back a dog.

AMY
You live with your parents?

Taylor shrugs sheepishly.

(CONTINUED)

AMY (cont'd)
Fine I'll take him till we can find
someone else. Note down that there
is no sign of a break in, and there
is a chance that Will Smith didn't
bark, meaning the murderer was
probably known to the victim.

Taylor takes pause at the mention of the word murderer.
Clearly adjusting to the idea.

Amy takes sympathy and puts a hand on Taylor's shoulder.

AMY (cont'd)
Don't worry you get used to death.

TAYLOR
Really?

AMY
Kinda.

Amy walks past Taylor and towards the street.

EXT. FISH AND CHIP SHOP - DAY

Will Smith is tied up to a post outside the fish and chip
shop.

He has a little bowl of water and a piece of battered fish.

INT. FISH AND CHIP SHOP - DAY

Behind the front counter there are a number of fryers. There
is a glass display that has containers filled with mayo's
and tomato sauces, pickled onions, etc.

In one corner there are two large shelves covered in VHS
tapes for rent. In the other corner sits a lone, out of
order, pinball machine.

There are two tables in the room. Amy and Taylor sit at one.

AMY
Why are we interviewing the witness
here?

TAYLOR
He wouldn't come to the station.

Amy doesn't get a chance to reply as Skeet bursts through
the front door.

(CONTINUED)

SKEET

Ladies. How are ya?

Amy gets up and reaches out her hand to shake his. He instead grabs it and bows, giving her hand a kiss. She cringes.

He slumps down in the chair opposite her. She sits down as well.

AMY

I'm Detective Walker, your name is Skeet?

SKEET

That's my name, don't wear it out.

AMY

Why don't you tell us what you saw?

SKEET

Well, I was just goin' walkabout, it was a nice night. I see Mr. Craig leaving the civil engineers house. I go "oooooh daaaaaaamn Mr. Craig you PLAYAAA!" he looked pissed so I decided to go have a look through the front window, see what a mess he made of her.

Taylor has been furiously writing down what Skeet has been saying. She pauses at the last comment.

Amy and Taylor share a disgusted look.

SKEET

So there I am, at the window and SPLAT! It's covered in blood. Course, I calmly left and notified the appropriate authorities as quick as possible.

AMY

You saw this Mr. Craig leaving the premises?

SKEET

Yeah but he ain't the killer lady, I heard another voice.

AMY

What did that voice say?

(CONTINUED)

SKEET

I don't remember, exact, but, it
was something like-

Skeets persona shifts. His outward arrogance slips. He is
visible shaken by what he saw.

SKEET (cont'd)

"What have you done?"

She said "No, please, I can
explain."

Then he said, "The time for
explanations is over. You will
never reveal my secret."

Skeet goes quiet.

A beat.

MARGARET JONES (80s) walks over with some fish and chips.
She places them on the table.

Skeet gathers himself.

SKEET (cont'd)

You're gonna catch him right?

MARGARET

Catch who?

TAYLOR

Vicky's murderer.

MARGARET

Vicky? That's the Gook that moved
in up the road right?

Amy cringes at the slur.

TAYLOR

Yeah. The civil engineer.

SKEET

(sleazy)

So Detective Walker, where you
staying? You know, if I feel like I
need protecting?

Amy is taken aback by the question.

(CONTINUED)

AMY

I'm staying... uh...

Amy glances at Taylor who shrugs.

SKEET

Well, my bed always has a space for you, but there's a no clothes policy.

TAYLOR

If you talk to her like that again you'll spend the night in a cell.

SKEET

Can't do that without a reason.

Amy's eyes gleam for a second.

AMY

I'm sure I could come up with one.

Skeet nods his head. He stands abruptly.

SKEET

If you have no further questions. I'll get goin'.

Skeet doesn't wait for a reply and exits the fish and chip shop.

MARGARET

That Skeet is such a bastard.

AMY

He's just afraid.

Margaret nods her head.

MARGARET

If you need a place to stay detective, there is a guest house out the back, you're welcome to it.

AMY

If it's not an inconvenience that'd be great Mrs... uh?

MARGARET

It's just Margaret dear.

Margaret scurries back toward the counter.

Amy turns back to Taylor.

(CONTINUED)

AMY
Whose Mr. Craig?

TAYLOR
He's a maths teacher, he lives out
of town. With his wife.

AMY
So if he has a wife why was he at
Vicky's so late?

TAYLOR
An affair gone wrong?

AMY
Maybe. It's certainly worth giving
him a visit.

Amy picks the fish and chips off the table and they move
toward the door. The door swings open and HARVEY
CHESTERFIELD (40s) enters.

HARVEY
Oh, sorry constable.

TAYLOR
No worries Councilor.

HARVEY
Where you off to in a hurry?

TAYLOR
The Craig's house.

HARVEY
Oh, why's that?

TAYLOR
Can't say. Detective Walker, allow
me to introduce councilor Harvey
Chesterfield.

Amy shakes his hand.

HARVEY
Excellent! A real police officer.

Taylor looks down sadly.

Amy smiles at Harvey.

AMY

So what does a councilor do exactly?

Harvey scowls a little at the comment.

HARVEY

I bring important matters to the attention of the local government, make sure Growlers Hill isn't excluded from any deserving money.

AMY

So you got funding for the pipe upgrades that Vicky was working on?

HARVEY

Ah yes, that money's coming through.

AMY

So you don't have it yet?

HARVEY

Vicky's death was a tragedy.

Her death was a second thought. He knows it. Amy knows it.

A beat.

TAYLOR

I guess this ruins the plans for those pipe replacements ay?

HARVEY

Oh no. The work will still go ahead. The water pressure in the town is a bit low.

AMY

Too low and it's illegal, you should fix that.

Amy moves past him. Taylor follows.

HARVEY

Yes, good luck with the investigation detective.

Amy ignores him.

INT/EXT. POLICE CAR/COUNTRY ROAD - DAY

Amy sits in the passenger seat eating chips out of the paper in her lap. Taylor sits in the drivers seat. They are moving quickly along a highway.

TAYLOR

So what are you thinking?

AMY

Is everyone in this town an
arsehole?

TAYLOR

I like to think I'm okay.

Amy smiles meekly.

AMY

Yeah you're okay.

A beat.

TAYLOR

So, I've always wondered, what's
the police force like in the city?

Amy's face drops a little.

AMY

Busy.

TAYLOR

Yeah... yeah that makes sense. I
bet you get cases like this all the
time.

AMY

Not as often as you'd think.

TAYLOR

What about the lights and siren?
You get to use them much?

Amy looks at Taylor puzzled.

AMY

Yeah, all the time.

TAYLOR

I've never used them.

(CONTINUED)

AMY
(Incredulous)
Not once?

Taylor shakes her head.

TAYLOR
I'm sorry but I'm gonna have to
nick a chip.

Taylor takes a chip from the paper between Amy's legs and
eats it.

A beat.

TAYLOR (cont'd)
So Detective-

AMY
If we're sharing food Constable you
may as well call me Amy.

Taylor smirks.

TAYLOR
In that case I'm Taylor.

Amy smiles.

AMY
What were you saying Taylor?

TAYLOR
So when we approach an issue like
infidelity, I imagine we're subtle
about it, try and trip em up with
clever wording yeah?

SMASH CUT TO:

INT. CRAIG'S HALLWAY - DAY

A doorbell rings.

The front door opens.

Amy and Taylor stand on the front step.

AMY
Hi Mr. Craig, you ever cheat on
your wife?

SMASH CUT TO:

INT. CRAIG'S LOUNGE ROOM - DAY

Amy and Taylor sit on two lounge chairs as Jason Craig and his wife SALLY CRAIG (30s) sit together on the couch.

TAYLOR

So just for clarity, you didn't cheat on your wife?

JASON

No! I'm insulted!

AMY

Mr. Craig I have to ask you to calm down, you have yet to give a satisfactory reason as to why you were actually at Miss Lee's last night.

JASON

Who said I was?

AMY

I can't reveal that Mr. Craig.

Taylor leans over to Amy's ear.

TAYLOR

(whispers)

There is a chance Skeet was high.

JASON

Did you just say Skeet?!

Amy shoots Taylor an irritated look.

AMY

He's a student of yours?

JASON

Yeah. He's your source? That's about as reliable as the shower.

AMY

How is he as a student?

JASON

Rubbish, he's repeating year 12. Spends his time trying to fuck year 11s.

Amy notices Sally flinch at the word "fuck."

(CONTINUED)

AMY
Mrs. Craig, can I call you Sally?

Sally nods her head.

AMY (cont'd)
Could I trouble you for a cup of
tea?

Sally nods her head and gets up, leaving the room. Amy gets
up to follow. Jason stands up as well.

AMY (cont'd)
No Mr. Craig, Taylor still has some
questions.

TAYLOR
I do?

AMY
Yes.

Amy leaves the room.

Taylor sits awkwardly looking up at a still standing Jason.

A beat.

INT. CRAIG'S KITCHEN - DAY

Sally places the kettle on the stove. Amy walks in behind
her.

AMY
Thanks, Sally.

SALLY
No worries, how you take it?

AMY
Black. Sally, what reason did your
husband give for being late last
night.

A beat.

SALLY
He didn't give one.

Amy nods her head understanding.

Sally reaches up to a shelf for teabags. Her sleeve rides up
to reveal bruising on her arm.

(CONTINUED)

AMY
How'd that happen?

Sally quickly pulls her sleeve down.

SALLY
I bumped it.

AMY
I doubt it.

They stare at each other.

A beat.

SALLY
I bumped it.

INT/EXT. POLICE CAR/COUNTRY HIGHWAY - DAY

Amy and Taylor close the doors of the police car as they get in.

AMY
I've got a bad feeling about him.
He was very defensive.

TAYLOR
Maybe we should have gone with the
subtle approach?

Taylor smirks at Amy, who ignores it.

AMY
I think we still have to find our
mystery voice.

TAYLOR
You don't think he did it?

Amy shakes her head.

Taylor nods and begins driving.

INT. CRAIG'S HALLWAY - SUNSET

Sally slowly walks into the hallway from the kitchen. Jason stands there waiting for her. He looks angry.

(CONTINUED)

JASON
What did you tell that pig?

SALLY
There's nothing to tell.

JASON
Don't fucking lie to me! Or there
will be consequences.

He aggressively steps toward her. She flinches back.

SALLY
You can't discipline me like one of
your students.

JASON
No, not like one of my students.

He slowly undoes his belt and pulls it out. He takes another aggressive step toward Sally.

EXT. FISH AND CHIP SHOP - SUNSET

The police car pulls up in front of the fish and chip shop. Amy gets out, her duffel bag in hand. She waves bye to Taylor and the police car pulls away.

Amy undoes Will Smith from the post and takes him inside the fish and chip shop.

INT. FISH AND CHIP SHOP - NIGHT

Margaret fusses at the counter, wiping it down and putting stuff away. Amy enters.

MARGARET
Oh Amy, let me show you to the
guest house.

AMY
Thanks.

As Amy walks over to Margaret she does a quick double take at the movie shelf.

AMY (cont'd)
Got any suggestions?

(CONTINUED)

MARGARET

Oh, my favorite movie at the moment
is Murder in the Heat!

Amy spots several copies of the film lined up in the center
shelf.

AMY

(with a smirk)
You don't say?

Amy grabs a copy off the shelf and puts a \$5 note down on
the counter. She follows Margaret out the backdoor.

EXT. FISH AND CHIP BACKYARD - NIGHT

Margaret approaches the guest house at the back of the yard.

She puts in the key to unlock it. The lock clicks but the
door doesn't open. It's jammed. She pushes it but it won't
budge.

AMY

Would you like a hand?

MARGARET

Thank you dear.

Amy grabs the door handle and pushes. It doesn't move. She
gives Margaret a sheepish smile and pushes harder. The door
opens with a thud.

MARGARET

Everything you needs inside. If you
need me, Dennis and I live above
the shop. Dennis is my husband.

AMY

Thanks Margaret, I really
appreciate it.

Margaret nods her head and wonders back to the shop.

Amy ties Will Smith up to the clothes line.

He looks up at Amy sadly. Amy sighs.

AMY (cont'd)

Fine, but give me a minute.

INT. GUEST HOUSE - NIGHT

Amy enters the guest house and looks around. It's got a simple bed with a simple TV. She pops the VHS into the TV's player and lets it play.

She takes a first aid kit from her bag and moves into the bathroom.

INT. GUEST HOUSE BATHROOM - NIGHT

Amy peels off the old rough band-aid that she's had on throughout the day. She winces as she disinfects the wound with alcohol.

She applies a cleaner, neat band-aid over the wound and leaves the bathroom.

INT. GUEST HOUSE - NIGHT

Amy moves toward the TV and pauses the film. She grabs a torch from her bag.

EXT. GROWLERS HILL MAIN ROAD - NIGHT

Amy walks along the road. The torch lights the way. Will Smith pulls her along on his leash.

They walk across the street, going through the gardens situated in the center of the town. The town looks run down, while the gardens look well maintained. Someone has taken care of them.

She passes the police station, a completely ordinary house with the exception of a big police sign out the front.

She passes the Growlers Hill fire tower. But Will Smith keeps sniffing, pulling her further along.

EXT. BUSH ROAD - NIGHT

They are surrounded entirely with trees and foliage.

Eventually the tarmac road disappears and becomes only dirt.

Will Smith finds a large tree. He starts peeing against it.

(CONTINUED)

AMY

Oh yeah, this tree in particular
was the one you wanted huh?

Amy looks around the space with her torch. She spots a light
up ahead.

EXT. CHURCH CLEARING - NIGHT

Amy follows the source of the light into a clearing. In the
center is a small but impressive red brick church. The door
is ajar, letting light spill into the darkness.

From a narrow road two lights slowly get larger. They grow
rapidly until they become a car.

Amy jumps out of the way as it zooms past her. It's Rob's
ute. Amy watches with annoyance and suspicion as the ute
vanishes in the distance. She looks down the narrow road.

She turns her attention back to the church.

She approaches the door cautiously. She pushes it open
gently.

INT. CHURCH - NIGHT

The church is dimly lit, a priest kneels at the altar.

AMY

Um... g'day?

The Priest turns, he is PHIL DEVAN (50s).

PHIL

Can I help you?

Amy steps in with a shrug. She gestures to Will Smith.

AMY

Just walking the dog.

PHIL

He can't come in here.

Amy takes a step backwards so she's in the doorway.

They stand at opposite ends of the room looking down the
isle at each other.

(CONTINUED)

AMY

I'm Detective Walker.

PHIL

I didn't realize Growlers Hill had a detective.

AMY

I'm on assignment from Melbourne.

PHIL

I see. Looking into Vicky Lee's murder no doubt.

AMY

Did you know her?

PHIL

Only in passing. She never came to service.

AMY

Do many? You're quite a way out of town compared to everything else.

PHIL

The councilor attends most, the Craig's come every week. Their good Christians.

AMY

You know the Craig's?

PHIL

Oh yes, lovely couple aren't they? I was the one who married them.

AMY

Do you know what the nature of Jason's relationship with Vicky was?

Phil's eyes seem to flare.

PHIL

I don't talk ill of the dead Detective. I just hope Vicky atoned for her sins before she died.

AMY

You thought she was a sinner?

(CONTINUED)

PHIL
Adultery is a sin.

AMY
So she deserved to die?

PHIL
We must all answer for our sins.

AMY
You just said you hope she atoned.

Phil falls silent. He glares at Amy.

PHIL
What are your sins detective?

Amy is take aback. She glares at Phil.

She turns on her heel and exits the church quickly.

EXT. GROWLERS HILL MAIN ROAD - NIGHT

Amy storms along the road, fuming. She moves back in the direction of the Fish and Chip shop.

She crosses the street and into the gardens. She shines her torch around the area.

An old man sits on a bench, staring at a rose bush. He is dressed in his pajamas.

Amy stops in her tracks.

AMY
You scared me.

The man doesn't move or speak.

AMY (cont'd)
You okay mate?

The man remains still and silent.

AMY (cont'd)
Hey.

Amy moves toward the man and gently puts a hand on his shoulder. He jumps out of his dream like state. This is DENNIS (70s).

(CONTINUED)

DENNIS
Oh, you scared me.

AMY
Are you okay?

DENNIS
Yes very, I'm just watching the
baby.

He gestures to the rose bush.

AMY
What baby exactly?

DENNIS
Baby rose of course. There she is.
Isn't she beautiful?

He continues to stare at the rose bush.

AMY
Do you know your name?

DENNIS
Yes, Dennis.

AMY
Margaret's Dennis?

DENNIS
Why yes, Rose was also Margaret's.

AMY
I think I should get you home.

Amy gently guides Dennis up off the bench.

EXT. FISH AND CHIP BACKYARD - NIGHT

Amy knocks on the backdoor of the fish and chip shop. She
waits a few moments. Margaret answers the door.

MARGARET
Oh my, did you find him by the
roses again?

AMY
Yeah.

Amy guides Dennis through the door. Margaret takes his arm.

(CONTINUED)

MARGARET
Thank you Miss Walker, he gets
confused sometimes, goodnight!

Margaret closes the door abruptly in Amy's face.

A beat.

AMY
Fucking weird town.

INT. GUEST HOUSE - NIGHT

Amy plops down on the bed. She picks up the remote control
and resumes the film.

She reaches into her bag and pulls out her still sealed
sleeping pills. She looks them over.

She goes to open it but hesitates.

She puts it down on the bedside table next to her. She lays
staring at the ceiling. Once again ignoring the TV.

A beat.

MAN (ON TV)
What have you done!?

AMY BOLTS UPRIGHT.

WOMAN (ON TV)
No, please, I can explain!

Amy stares at the screen in shock.

MAN (ON TV)
The time for explanations is over.
You will never reveal my secret.

Amy grabs the phone from the bedside table and vigorously
dials in a number.

EXT. FISH AND CHIP SHOP - NIGHT

Taylor's police car pulls up to the front of the fish and
chip shop. Amy jumps in and the car pulls away.

INT/EXT. POLICE CAR/COUNTRY ROAD - NIGHT

The police car zooms along the road.

TAYLOR

So Skeet heard a movie not a person? Why the rush?

AMY

That was the only reason Jason Craig was discredited. Because Skeet knew the voice wasn't his.

TAYLOR

Sure, but we're going to arrest him in the middle of the night?

AMY

If he killed his mistress out of anger whose to say he wouldn't kill his wife?

TAYLOR

Oh god, Sally.

A beat.

TAYLOR (cont'd)

Is this a lights and siren moment?

AMY

Fuck yeah it is!

Taylor flicks a switch on the dashboard and the lights begin flashing and the siren begins wailing.

EXT. CRAIG HOME - NIGHT

The police car slides to a stop at the front of the Craig's house.

Amy and Taylor both jump out.

They approach the front door quickly and knock.

There is no answer.

No lights are lit. The police cars headlights are the only source of illumination.

Amy looks down at the bottom of the door. Blood is seeping through and dripping from the step onto the welcome mat.

(CONTINUED)

AMY
(whisper)
Taylor, look.

TAYLOR
Oh god.

Taylor pulls out her gun.

INT. CRAIG'S HALLWAY - NIGHT

The hallway is dark. The only light is from the cracks around the door. The door shudders.

It shudders again.

Again.

The door smashes open.

Amy and Taylor stumble in shoulders first. Taylor's weapon pointed.

They both look down at something at their feet. Amy is stone faced. Taylor covers her mouth.

AMY
Search the house.

Taylor nods her head and moves off.

Amy just stares in shock at the floor.

Taylor scurries back into frame.

TAYLOR
No one's here.

AMY
Huh.

On the floor, in a huge pool of blood, is Jason Craig.

His eyes wide open in shock.

CUT TO BLACK:

ROLL CREDITS