

Mother Miya Megan Mister

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FADE IN:

**1 INT. DEPUTY ASSISTANT COMMISSIONER EDWARD'S OFFICE - 1**  
**AFTERNOON**

DETECTIVE CHIEF INSPECTOR KENNETH DOUGLAS, a 40 year-old Caucasian male from the East End of London, is sitting in the office of DEPUTY ASSISTANT COMMISSIONER ALAISTAIR EDWARD, a 72 year-old Caucasian male with a stately presence. Douglas is lightly tapping the heel of his foot awaiting Edward's return. He stops once Edward enters his office and shuts the door.

COMMISSIONER EDWARD  
Sorry to keep you waiting, Douglas.

Constable Edward takes a seat in his chair.

INSPECTOR DOUGLAS  
It's alright. What d'you need sir?

Constable Edward leans back slightly in his chair, resting his arms on the armrests. He pauses for a moment before speaking.

COMMISSIONER EDWARD  
About a hour ago, a dear friend of mine delivered some devastating news. She had found her son, Phillip, dead in his father's office. Of course the family are still trying to wrap their head around it. Police have already been dispatched to the scene. However, she asked me personally to make sure I assign an Inspector that will handle this...

Constable Edward pauses for a moment.

COMMISSIONER EDWARD  
Scrupulously and with discretion.

INSPECTOR DOUGLAS  
I understand.

COMMISSIONER EDWARD  
Good. The last thing her family needs now is for this to go public; it'll be quite the scandal.

Constable Edward leans forward, picks up a file from his desk and hands it to Douglas.

INSPECTOR DOUGLAS  
Scandal?

Inspector Douglas opens the file and scans it over. He is shocked by the name of the victim.

INSPECTOR DOUGLAS  
Rutledge-Bell? As in --

COMMISSIONER EDWARD  
-- Rutledge-Bell and company, yes.

Inspector Douglas closes the file and looks up at Constable Edward.

INSPECTOR DOUGLAS  
Well, I can see why they don't want this getting out. Aren't they going into administration?

COMMISSIONER EDWARD  
Please don't mention that on your visit to the family. I can count on you to ensure that this is handled without complications, correct?

INSPECTOR DOUGLAS  
Of course Sir. I'll get on it right away.

Inspector Douglas gets up from his seat and make his way towards the door.

COMMISSIONER EDWARD  
Splendid. Keep me informed of your progress and take a rookie with you.

Inspector Douglas stops short of opening the door and turns around to face Constable Edward.

INSPECTOR DOUGLAS  
Do I have to?

COMMISSIONER EDWARD  
Nobody works alone, not even those I entrust with cases as delicate as this one. Why don't you take...Smith?

INSPECTOR DOUGLAS  
Smith?

COMMISSIONER EDWARD

Yes, Smith.

Inspector Douglas walks a couple of steps toward Edward's desk.

INSPECTOR DOUGLAS

He's new here. You think he's ready to work on a case like this?

COMMISSIONER EDWARD

I agree that Smith is green, but he is smart and pays attention to detail, just like you. It's the reason he did so well on the N.I.E. I believe he's ready. He also happens to be from the same town as you, I believe.

INSPECTOR DOUGLAS

So you think we'll get along because we're from the same place?

COMMISSIONER EDWARD

I think, Douglas, that you'll understand the way he might feel. A bit more, shall we say, rough around the edges, less square than the rest of his graduating class of fellow new detectives. He should spend time developing his skills with someone who I believe shows how adept a detective can be without ever changing who he is. Don't you? Or would you rather some jumped-up, Oxfordian type instead?

Inspector Douglas sighs and pauses briefly before replying to Edward.

INSPECTOR DOUGLAS

I'll take Smith with me.

COMMISSIONER EDWARD

That's the spirit. Report back to me this evening.

Inspector Douglas exits the office, closing the door behind him as he leaves. He looks around the station, then goes in search of INSPECTOR SMITH.

INSPECTOR DOUGLAS

Where the hell is he?

2      **EXT. POLICE STATION ENTRANCE - AFTERNOON**

2

INSPECTOR DEVANTE SMITH, a 28 year-old Black male from a working-class background, is standing a few feet from the entrance of the police station about to call his mother when he sees INSPECTOR BAINBRIDGE, a 30 year-old Caucasian male with a slender figure from Cambridge and INSPECTOR CALLOWAY, a 29 year-old Caucasian male with a slightly overweight build approach him.

INSPECTOR BAINBRIDGE  
Well, hello there East End.

INSPECTOR SMITH  
The name's Smith. Devante Smith.

INSPECTOR BAINBRIDGE  
Smith, is it? Well, I'll remember from here on out you're not fond of nicknames.

INSPECTOR SMITH  
Not particularly.

INSPECTOR CALLOWAY  
How goes it, anyway? Are you assigned to a major case yet?

INSPECTOR SMITH  
Not yet, but I'm sure I will be.

INSPECTOR BAINBRIDGE  
You better hope it's sooner rather than later.

INSPECTOR CALLOWAY  
I'm already on my second major case.

INSPECTOR BAINBRIDGE  
I'm about to start my second. Have you been assigned a partner yet, Smith?

INSPECTOR SMITH  
No, I've just been doing paperwork.

INSPECTOR BAINBRIDGE  
Well, at least they're keeping you busy. Maybe when a kid turns up dead from gang violence around your ends I'm sure they'll know who to call.

INSPECTOR SMITH  
What d'you just say?

INSPECTOR BAINBRIDGE

It was only a joke, Smith. No need to be defensive. Anyway, I guess see you around.

INSPECTOR SMITH

Yeah.

Bainbridge and Calloway walk away from Smith, who kisses his teeth and retrieves his phone to call his mother.

INSPECTOR SMITH

Hey mum. How are you?

(pause)

I'm good. I'm just trying to do my job and keep my head up.

(pause)

No mum, I'm not depressed. I just feel little down innit?

(pause)

I can't wait for some rice and peas with curry chicken when I get home. This is why I love you mum.

(pause)

I don't know.

(pause)

Because I've got a lot of stuff to do at the station.

Inspector Douglas walks outside of the police station via the entrance and finds Smith talking on the phone. Douglas walks toward Smith.

INSPECTOR SMITH

Listen, mum, I don't know when I'm gonna be done for the day, so just put dinner away for me. I'll eat something while I'm here and...

Inspector Smith spots Inspector Douglas walking toward him. He stops speaking and acknowledges Douglas with a nod.

INSPECTOR SMITH

Yes, madam, your concern is our top priority. Okay? Speak to you soon. Bye.

Inspector Smith hangs up and places the phone in his right trouser pocket, facing Inspector Douglas.

INSPECTOR SMITH

Douglas.

INSPECTOR DOUGLAS

Smith.

There is a brief moment of awkward silence between the two inspectors.

INSPECTOR DOUGLAS  
Your mum, was it?

Inspector Smith laughs to disguise his nervousness.

INSPECTOR SMITH  
Nah, it was...

Inspector Douglas becomes intrigued at Smith's reply. Smith's smile fades.

INSPECTOR SMITH  
My mum.

INSPECTOR DOUGLAS  
No shame in that. Mine calls me  
every week.

INSPECTOR SMITH  
(sarcasm)  
That's mothers for ya.

There is another brief moment of awkward silence between the inspectors.

INSPECTOR DOUGLAS  
So, it looks like you'll be  
accompanying me on a case.

INSPECTOR SMITH  
Really?

INSPECTOR DOUGLAS  
Yeah. Edward wants me to take you  
with me, so we're going.

Douglas makes his way to his car, a silver Volkswagen Golf and opens the car door. Smith becomes happy at the news and throws his fist in the air in elation.

INSPECTOR SMITH  
Yes! Finally an actual case, not  
just paper --

INSPECTOR DOUGLAS  
-- Now! We're going now.

Smith makes his way to Douglas' car. Douglas gets inside his car, puts on his seat belt and starts the engine.

INSPECTOR SMITH  
Yeah, yeah, let's go.

Smith opens the door, gets inside and puts on his seat belt.

**3 INT. DOUGLAS' CAR (MOVING) - AFTERNOON**

**3**

Douglas and Smith are sitting in silence while classical music plays in the background. Douglas is tapping along to the music with his left index finger on the steering wheel while Smith looks out of the window. Smith then turns to face Douglas.

INSPECTOR SMITH  
You really enjoy this stuff Douglas?

INSPECTOR DOUGLAS  
I do.

INSPECTOR SMITH  
Interesting.

Smith turns his head to face the windshield.

INSPECTOR DOUGLAS  
Why?

Smith turns to face Douglas.

INSPECTOR SMITH  
Why what?

INSPECTOR DOUGLAS  
Why d'you find it interesting that I  
like this?

There is a brief moment of silence as Smith thinks about his reply.

INSPECTOR SMITH  
I guess I never expected that from  
you. Can't judge a book by it's  
cover, can you?

INSPECTOR DOUGLAS  
The cover rarely matters anyway.

INSPECTOR SMITH  
Mm-hmm.

INSPECTOR DOUGLAS



Trust me, there's a lot of stuff you don't know about me Smith.

INSPECTOR SMITH

At least I know what CD to get you on your birthday.

INSPECTOR DOUGLAS

If you know me at all, you wouldn't.

Smith and Douglas arrive at the home of VIVIAN RUTLEDGE-BELL, a 70 year-old Caucasian woman with short, grey hair and her husband ARCHIBALD RUTLEDGE-BELL, a 75 year-old Caucasian man with a tall, thin frame and spectacles. Douglas slows down as he enters the driveway.

INSPECTOR SMITH

So, what's the game plan?

INSPECTOR DOUGLAS

It's simple, really. We're going to take down our observations about what we see inside, speak to the family and get back to the station to do more police work. What d'you think we were gonna do?

INSPECTOR SMITH

Nah, I thought...aren't we gonna interrogate the family?

Douglas starts to park the car.

INSPECTOR DOUGLAS

Smith, we can't interrogate a family if we don't know what we're dealing with. I haven't determined anything yet and I hope you haven't either.

INSPECTOR SMITH

Oh no, not at all.

Douglas turns the car off and faces Smith. Smith turns to look at Douglas.

INSPECTOR DOUGLAS

Good, because either way, the only thing I know, the only thing we know, is that Phillip Rutledge-Bell is no longer alive and it's our job to find out how and why. You ready to do that?

INSPECTOR SMITH

Yeah, let's go.

**4 EXT/INT. RUTLEDGE-BELL RESIDENCE - AFTERNOON**

**4**

Douglas and Smith get out of the car and walk towards the door, Smith walking behind Douglas. They arrive at the entrance and meet MEGAN RUTLEDGE-BELL, a 38 year-old Caucasian female with blonde hair and a petite frame, the daughter of Vivian and Archibald. She starts to smile in a rather lustful manner when she sees Douglas.

MEGAN RUTLEDGE-BELL  
Good afternoon. You must be the  
inspector.

INSPECTOR DOUGLAS  
I am Inspector Douglas, this is  
Inspector Smith.

Douglas gestures toward Smith as he introduces him. Megan looks at Smith briefly. As she does so, her smile fades.

MEGAN RUTLEDGE-BELL  
Oh.

Megan looks at Douglas again with a smile.

MEGAN RUTLEDGE-BELL  
Well, this way.

The inspectors follow Megan into the hallway.

MEGAN RUTLEDGE-BELL  
Can I offer you something to drink?

INSPECTOR DOUGLAS  
No, I'm good.

INSPECTOR SMITH  
Me too.

Megan stops walking and looks at Smith with a plastic smile.

MEGAN RUTLEDGE-BELL  
Well that's good to know.

She looks back at Douglas, her face becoming more serious as she starts to speak.

MEGAN RUTLEDGE-BELL  
Father's office is upstairs. Second  
door on the right.

INSPECTOR DOUGLAS

Thanks. If you could get the rest of you family together in the living room so I can speak with them afterward?

MEGAN RUTLEDGE-BELL

Absolutely. I can try calling Miya again. I haven't been able to reach her.

INSPECTOR DOUGLAS

Who is Miya?

MEGAN RUTLEDGE-BELL

His wife. Or widow, now, I guess.

INSPECTOR DOUGLAS

And how is her name spelled?

MEGAN RUTLEDGE-BELL

M-I-Y-A.

INSPECTOR DOUGLAS

D'you have any idea where she went?

MEGAN RUTLEDGE-BELL

I'd think back to the new flat in Canary Wharf.

INSPECTOR DOUGLAS

D'you have the address?

Megan touches her left jeans pocket with her left hand, then her right pocket with her right hand and pulls her phone from her right pocket.

MEGAN RUTLEDGE-BELL

I can find it on my phone and write it down for you.

Douglas hands her his notepad and a pen. Megan finds the address and writes it down, handing the notepad back to Douglas when she is finished.

INSPECTOR DOUGLAS

Thanks, and if you get in touch with her let me know immediately.

MEGAN RUTLEDGE-BELL

Okay. Thank you, Inspector.

Megan makes her way into the drawing room. Douglas turns to face Smith and speaks in an undertone.

INSPECTOR DOUGLAS

Go upstairs, start taking a look at the crime scene. I'll be outside for just a minute. I've gotta make a couple phone calls, okay?

INSPECTOR SMITH

Yeah, I'll go now.

Smith makes his way to the office, while Douglas makes his way outside to the car. Once Douglas is there, he makes a phone call to the police station.

INSPECTOR DOUGLAS

Yeah, it's Douglas. Look, I'm gonna need for you to send a couple of officers round to someone. It's related to the case I'm working on.

(pause)

Miya Rutledge-Bell. That's M-I-Y-A for Miya. She's the widow of the deceased.

(pause)

Her address is Flat 420, North Quay Tower on North Quay Rd in Canary Wharf.

(pause)

Exactly. If she can come in for questioning, just let me know, okay? Good. Alright then, bye.

Douglas ends his call with the police station, puts his phone in his left breast jacket pocket and starts returning to the house when his phone rings. He stops walking and retrieves his phone from his jacket pocket.

INSPECTOR DOUGLAS

Shoot.

Douglas answers a call from his wife, LEANNE DOUGLAS, a 39-year old black woman with a more polished accent.

**5 INT. LILLY DOUGLAS' SCHOOL RECITAL - AFTERNOON**

**5**

Leanne is at the school recital of her daughter, LILLY DOUGLAS, a 7 year-old biracial girl, who plays the piano.

LEANNE DOUGLAS

Hi honey.

INTERCUT - PHONE CONVERSATION

INSPECTOR DOUGLAS

Hi. Guessing the recital's today?

LEANNE DOUGLAS  
Seems your detective skills still  
work.

Douglas sighs in frustration with himself.

INSPECTOR DOUGLAS  
Tell Lilly I'm sorry.

LEANNE DOUGLAS  
Well, I prepared Lilly this morning  
in case you weren't able to make it.  
I don't think she's upset, though.  
Besides, she's come up with the idea  
for me to film it on my phone so  
that you can watch it on yours when  
you get the chance.

INSPECTOR DOUGLAS  
I know, I just...I'm sorry I forgot.

LEANNE DOUGLAS  
Don't be, it's okay. Anyway, let me  
not keep you. I know you've got  
important work to do.

INSPECTOR DOUGLAS  
Alright. See you when I get home.

LEANNE DOUGLAS  
Love you Kenny.

INSPECTOR DOUGLAS  
Love you too Lee. Bye.

LEANNE DOUGLAS  
Bye.

**6 EXT/INT. RUTLEDGE-BELL RESIDENCE - AFTERNOON**

**6**

Douglas walks back into the house and upstairs to the office, where he puts on gloves just before walking over to Smith. He finds Smith writing down notes in his notepad, a few feet from the body of PHILLIP RUTLEDGE-BELL, a 45 year-old Caucasian male with a slightly athletic figure and ginger hair, slumped over in the office chair with his head resting on the desk.

INSPECTOR DOUGLAS  
Alright, Smith. Your time to shine.  
What d'you find?

INSPECTOR SMITH

Okay Douglas. So, this scene at first screams suicide. There is no forced entry, I couldn't find any marks on his body --

INSPECTOR DOUGLAS

-- Smith, anything to do with his body has gotta be confirmed by the medical examiner, okay?

INSPECTOR SMITH

Yeah, you're right. As I was saying, um, I found two bottles of cyanide on the desk. Got pictures of those.

Smith pulls out his phone and shows him the pictures of the cyanide bottles. Douglas notices how the two bottles are arranged on his desk, one being placed behind the other symmetrically.

INSPECTOR SMITH

There's also the whisky glass he was holding and the bottle of scotch. It looks like he was trying to die by poisoning. I got pictures of them before they were taken away for examination.

INSPECTOR DOUGLAS

Okay. Anything else?

INSPECTOR SMITH

Nope.

INSPECTOR DOUGLAS

So, this looks like a suicide, but...

INSPECTOR SMITH

I don't think it is.

Smith looks at Douglas, who waits for Smith to continue.

INSPECTOR DOUGLAS

Well go on. Make your case.

INSPECTOR SMITH

Okay, well, first of all, don't you think it's a little weird that there's no suicide note?

INSPECTOR DOUGLAS

No suicide note? That's your proof of homicide?

INSPECTOR SMITH

I've got more.

Smith walks over to the body.

INSPECTOR SMITH

Okay, so let's say he died by cyanide poisoning. That only takes a couple of minutes. So why would he then --

Smith lifts Phillip's head up from the desk. Douglas takes a look at Phillip's head, which has a skull fracture in the centre of his forehead.

INSPECTOR SMITH

-- Smash his own head in? It makes no sense.

INSPECTOR DOUGLAS

Bit dramatic, don't you think? Lifting the head.

INSPECTOR SMITH

I have pictures, but, I thought this would make more impact.

INSPECTOR DOUGLAS

And yet.

Smith slowly places the head down in its previous position.

INSPECTOR DOUGLAS

Look, the head injury isn't easy to explain in terms of suicide, but maybe he banged his head on the desk out of frustration. He drank the cyanide and it wasn't working fast enough, so he tried a quicker way of dying.

INSPECTOR SMITH

Which would hold up, except for two issues with that theory. First of all, I inspected the desk and it shows no signs of damage. Second, the wound itself isn't large at all.

Smith pulls out his phone and shows the picture he took of Phillip's head to Douglas, zooming in on the wound.

INSPECTOR SMITH

That wound is pretty small in shape but specific. It isn't messy, there's a level of precision with the placement of the weapon. I'm thinking a hammer.

INSPECTOR DOUGLAS

Hammer? If that's the case, where is it?

INSPECTOR SMITH

Your guess is as good as mine. No hammer was found here. I looked around, asked around, but nothing. No weapon has been recovered from the crime scene.

Inspector Douglas looks at Smith with pride.

INSPECTOR SMITH

What?

INSPECTOR DOUGLAS

I think you're gonna make a good detective.

Inspector Smith becomes a bit shy and loses eye contact with Douglas.

INSPECTOR SMITH

Thanks, thanks Douglas.

INSPECTOR DOUGLAS

Alright. So, from here we take statements and ask some questions. All you need to do now is go downstairs to the family and let them know we'll be taking statements and asking questions, okay?

INSPECTOR SMITH

What if they ask why?

INSPECTOR DOUGLAS

Good question. How do you we should respond, Smith?

Douglas looks intently at Smith as he waits for Smith to complete his sentence.

INSPECTOR SMITH

We're doing it to be thorough and complete in our paperwork?



INSPECTOR DOUGLAS

Once more. But this time, you need to make me believe it.

INSPECTOR SMITH

We're taking statements and asking questions in order to be thorough and complete in our paperwork.

INSPECTOR DOUGLAS

Good. I'm gonna take a look around. You head down to the living room; the family should be there. Let them know that I'll be downstairs in a minute.

INSPECTOR SMITH

Okay.

Smith heads out of the office, going downstairs towards the living room.

**7 INT. RUTLEDGE-BELL LIVING ROOM - AFTERNOON**

**7**

Smith find the family in the furthest corner of the living room and approaches them. Megan is sitting next to her mother, Vivian, consoling her as she weeps while her father, Archibald, sits in an armchair nearby looking solemn and tired.

INSPECTOR SMITH

Hello Rutledge-Bell family.

The family look up at Smith. Megan appears more scornful of Smith than Vivian and Archibald, but they stare intently at Smith making him feel nervous and uncomfortable.

MEGAN RUTLEDGE-BELL

Where is Inspector Douglas?

INSPECTOR SMITH

He's...he will be down in a minute so we can take statements and ask some question.

MEGAN RUTLEDGE-BELL

What need is there for you to take statements or ask any questions?

Archibald starts to cough loudly. Smith starts to speak once he has finished coughing.

INSPECTOR SMITH

To be thorough and complete --

MEGAN RUTLEDGE-BELL  
-- Of course. I'm sure that's the  
line you assume we'll just accept,  
but it's not going to work. My  
parents are under immense stress and  
you think that now is the best time  
to place them under even more  
pressure?

INSPECTOR SMITH  
It's --

Smith loses his train of thought and tries to think about how  
to reply. Megan becomes increasingly frustrated with Smith.

MEGAN RUTLEDGE-BELL  
Hello? Earth to Smith?

Tired of her daughter's taunts, Vivian starts to speak before  
Megan can continue.

VIVIAN RUTLEDGE-BELL  
Megan, I'm sure Inspector Smith is  
just trying to make us aware of  
police protocol.

Megan turns to face her mother with a soft demeanour.

MEGAN RUTLEDGE-BELL  
Mother, I'm just trying to --

VIVIAN RUTLEDGE-BELL  
-- It's okay, dear. I am well aware  
of your intent.

MEGAN RUTLEDGE-BELL  
In that case, we'll wait.

Megan turns to face Smith, her face becoming more brazenly  
scornful of him. She gets up and makes her way toward the  
stairs.

MEGAN RUTLEDGE-BELL  
I'm just going to freshen up in the  
powder room upstairs.

Megan turns to face Smith.

MEGAN RUTLEDGE-BELL  
Unless that's a problem, Inspector  
Smith.

INSPECTOR SMITH  
No, no, not at all.

Megan flashes a plastic smile at him.

MEGAN RUTLEDGE-BELL  
Good.

Megan drops her smile and makes her way up the staircase extremely quietly.

**8 INT. MEGAN'S BEDROOM - AFTERNOON**

**8**

Douglas gets his notebook out and walks out of the office. He wanders toward the next open room, which happens to be the room Megan is staying in. Once inside, he notices several bottles of cosmetic items arranged neatly. At that moment, Megan appears at the entrance of the room, unbeknownst to Douglas.

MEGAN RUTLEDGE-BELL  
I don't believe this is the office.

Douglas turns around and faces Megan, who walks toward him.

INSPECTOR DOUGLAS  
That makes two of us.

MEGAN RUTLEDGE-BELL  
Just the two of us, I guess.

Megan and Douglas both stare at each other briefly, while there is a moment of awkward silence between them.

INSPECTOR DOUGLAS  
You managed to reach Miya?

MEGAN RUTLEDGE-BELL  
Oh, she's...still unavailable.

INSPECTOR DOUGLAS  
Thanks. I'm gonna head back downstairs.

Douglas makes his way out of the room, with Megan following behind him.

MEGAN RUTLEDGE-BELL  
I'll just be in the powder room.

Douglas makes his downstairs without turning to look at Megan, who watches him with suspicion.

**9 INT. RUTLEDGE-BELL LIVING ROOM - AFTERNOON****9**

Douglas finds Smith reading his notes by the entrance of the living room. He then sees Vivian and Archibald on the other end of the room looking despondent. He makes eye contact with Smith and signals him to follow as he makes his way toward Vivian and Archibald. He starts to speak once Smith is standing beside him.

INSPECTOR DOUGLAS

Sir, Madam. I'm Detective Inspector Douglas. You've already met my partner, Inspector Smith. We'd like to formally offer our condolences to you and your family.

VIVIAN RUTLEDGE-BELL

Detectives, we appreciate your kinds words. I hope that this can be resolved expediently and with discretion so our family can grieve.

INSPECTOR DOUGLAS

Absolutely madam.

Archibald starts to cough profusely, then takes a sip of water once he stops. Vivian waits until he has finished coughing before speaking to the inspectors.

VIVIAN RUTLEDGE-BELL

Detective, you may desist with formalities. Call me Vivian.

ARCHIBALD RUTLEDGE-BELL

And you can refer to me as Mister --

Archibald starts to cough again, much to the dismay of Vivian.

VIVIAN RUTLEDGE-BELL

Archibald, you've been unwell all day. Maybe you should go back to your room, lie down and take some rest.

INSPECTOR DOUGLAS

Yes Mister Bell.

ARCHIBALD RUTLEDGE-BELL

Rutledge-Bell.

Archibald starts to get up, grabs his walking stick and walks slowly toward the detectives.

INSPECTOR DOUGLAS

Mister Rutledge-Bell, just before you go I need to get a brief statement and some answers to a few questions from you, your wife and daughter.

ARCHIBALD RUTLEDGE-BELL

My wife and daughter can do so. You can return another day to take my statement when I am feeling much better.

INSPECTOR DOUGLAS

Sir, it'll only take a few minutes of your time.

ARCHIBALD RUTLEDGE-BELL

Then I'm sure you can find a few minutes in your schedule when I'm feeling much better. Do I make myself clear?

Archibald stands in front of Douglas and stares at him, visibly angered by Douglas' words. Douglas moves out of his way and feigns a smile.

INSPECTOR DOUGLAS

As you wish, Mister Rutledge-Bell.

Douglas smile fades as Archibald makes his way toward the stairs when Megan appears at the bottom of the stairs.

MEGAN RUTLEDGE-BELL

Father, let me help --

ARCHIBALD RUTLEDGE-BELL

-- No, Megan. I'm fine. Go and give your statement to the detective.

Megan makes her way to the living room and sits down next to Vivian.

MEGAN RUTLEDGE-BELL

So how will these statements be conducted?

INSPECTOR DOUGLAS

I can take your statement in another room, while your mother's statement is taken by Smith, here.

MEGAN RUTLEDGE-BELL

Are you comfortable with that,  
Mother?

Vivian turns to look at Megan.

VIVIAN RUTLEDGE-BELL  
I will be fine, Megan.

Vivian looks at the detectives.

INSPECTOR DOUGLAS  
Shall we, Megan?

Megan gets up and starts to walk out of the living room.

MEGAN RUTLEDGE-BELL  
We can adjourn to the library.

Douglas follows her towards the library.

**10 INT. RUTLEDGE-BELL LIBRARY - EVENING**

**10**

Douglas sits opposite Megan, who stares rather lustfully at Douglas while he pulls out his notepad, finds a blank sheet and gets his pen ready to take notes. He looks up at Megan, who instantly looks away for a moment out of embarrassment. Once she makes eye contact with him again, Douglas clears his throat.

INSPECTOR DOUGLAS  
Shall we begin?

MEGAN RUTLEDGE-BELL  
Where would you like to start?

**11 INT. RUTLEDGE-BELL LIVING ROOM - EVENING**

**11**

Smith sits opposite Vivian and gulps loudly before speaking.

INSPECTOR SMITH  
Let's start with last night.

INTERCUT BETWEEN LIBRARY AND LIVING ROOM

VIVIAN RUTLEDGE-BELL  
For what purpose?

INSPECTOR DOUGLAS  
To make sure we have a clear idea of  
what happened to Phillip.

MEGAN RUTLEDGE-BELL

Isn't it obvious what happened?

INSPECTOR SMITH

We don't know enough yet to identify what happened.

VIVIAN RUTLEDGE-BELL

So what have you been doing then, in my house, from the moment you stepped inside?

INSPECTOR DOUGLAS

We've started conducting a thorough investigation into Phillip's death. Don't you think he deserves that?

MEGAN RUTLEDGE-BELL

I would. Except, it's clear that you're trying to stall.

INSPECTOR DOUGLAS

Why do you think we're stalling?

MEGAN RUTLEDGE-BELL

You don't want to admit that brother took his own life, so you're trying to turn this into a pointless homicide investigation, which I do not appreciate.

INSPECTOR SMITH

Nobody said anything about a suicide or a homicide. Why do you think he'd take his own life?

VIVIAN RUTLEDGE-BELL

I don't know, but I am sure that nobody would want to hurt my son.

INSPECTOR DOUGLAS

In that case, since you don't think it's a homicide and I haven't ruled as such, it shouldn't be hard to share the events of the last twenty-four hours. Besides, you've got nothing to hide. So, let's start at midday, yesterday.

Megan looks away for a moment while she collects her thoughts.

MEGAN RUTLEDGE-BELL

I believe we were at lunch, discussing the usual. Weather,

politics, whatever tickled father's  
fancy.

VIVIAN RUTLEDGE-BELL  
That's when I made the announcement.

INSPECTOR SMITH  
What announcement?

BEGIN FLASHBACK

**12 INT. RUTLEDGE - BELL DINING ROOM - NOON**

**12**

The Rutledge-Bell family are having lunch, with Vivian sitting in the head chair. To her right sits Archibald and Megan; to her left sits Phillip and Miya. Everyone is enjoying a story Archibald is telling, when Vivian picks up her wine glass and bread knife, then proceeds to tap the glass with the knife three times before speaking. All at the table turn their attention to Vivian.

VIVIAN RUTLEDGE-BELL  
I have an announcement to make.

MEGAN RUTLEDGE-BELL  
What is it Mother?

VIVIAN RUTLEDGE-BELL  
As you all are very well aware, your father and I have always loved the input both of our children have had in recent years regarding the family business.

Phillip takes a sip of his Vodka on the rocks.

MEGAN RUTLEDGE-BELL  
With input from myself being incredibly large in comparison to Phillip's.

PHILLIP RUTLEDGE-BELL  
That isn't fair.

MEGAN RUTLEDGE-BELL  
But it's true, isn't it?

VIVIAN RUTLEDGE-BELL  
Enough! Megan, do not taunt your brother.

MEGAN RUTLEDGE-BELL  
I wasn't taun --



Archibald looks at Megan disparagingly, which stops Megan from continuing.

VIVIAN RUTLEDGE-BELL

Anyway, before I was rudely interrupted, the point I am trying to make is that I appreciate all that you both have done for this company in assisting your father's leadership. Which is why I have decided, along with your father that he step down as CEO and hand the role to Phillip.

MEGAN RUTLEDGE-BELL

What? Not this again. It's outrageous.

PHILLIP RUTLEDGE-BELL

Mother, I'm not sure that this is the best time for a transition of power.

VIVIAN RUTLEDGE-BELL

Why not, Phillip?

PHILLIP RUTLEDGE-BELL

Well, mama, it is true that recent events have shareholders running scared, some for the hills, but what we need now is a steady hand, some stability to guide us through.

MEGAN RUTLEDGE-BELL

Which is exactly the reason Father should stay as CEO, to weather this storm.

VIVIAN RUTLEDGE-BELL

He is the reason we are in the eye of the storm in the first place.

ARCHIBALD RUTLEDGE-BELL

It's not entirely my fault, Vivian.

VIVIAN RUTLEDGE-BELL

You're right Archibald. You aren't to blame for the failed acquisitions you recommended, or your lack of oversight while our workplace culture was torn to shreds in the tabloids, were you? And let us not forget the CFO who's character you personally vouched for that plunged

us into administration and placed us squarely in a lawsuit of sexual assault. Would you like to speak to those blunders and how you plan on rectifying them?

MEGAN RUTLEDGE-BELL

Well? Father?

Archibald takes a moment to think about his reply, sipping from his glass of Scotch before replying.

ARCHIBALD RUTLEDGE-BELL

Your Mother and I have thought about this long and hard. We've pondered at length about the direction the company should head in so that we can secure...a firm future with strong and stable leadership at its head.

Archibald breaks eye contact with Vivian to look at Phillip.

ARCHIBALD RUTLEDGE-BELL

Phillip, your mother believes that you are ready to take the role of CEO and I am --

Archibald turns his head toward Megan and looks at her.

ARCHIBALD RUTLEDGE-BELL

-- Inclined to agree with her.

MEGAN RUTLEDGE-BELL

Well, that's just bullshit.

VIVIAN RUTLEDGE-BELL

Megan! Language.

MEGAN RUTLEDGE-BELL

Phillip hasn't held a position in the company for any longer than two years. Meanwhile, I've been slaving away for god knows how long and to what end? Only to not get the position I deserve?

VIVIAN RUTLEDGE-BELL

The only thing you deserve is two tight slaps to the face. How dare you disrespect me in such fashion!

There is a brief moment of silence in the room.

VIVIAN RUTLEDGE-BELL

Son, no matter where you go, you're a part of this family. This position will only serve to strengthen the progress you've made while working in this company, helping shape our legacy, especially over the last few years. I know you haven't been keen on taking charge, but I know now is the time for you to spread your wings and flourish as our new CEO. Will you do that, for this family, for your mother?

Phillip grabs his mother's hand.

PHILLIP RUTLEDGE-BELL

Yes. Yes I will, mother. I love you.

VIVIAN RUTLEDGE-BELL

Great. We'll announce it at the shareholder meeting next month.

MIYA RUTLEDGE-BELL

Mrs Rutledge-Bell, I don't mean to speak out of term --

VIVIAN RUTLEDGE-BELL

-- Well then, don't.

MEGAN RUTLEDGE-BELL

No Mother, let her. It'll be most interesting to hear what she has to say.

MIYA RUTLEDGE-BELL

I'm just thinking maybe we should hold off on the promotion, just for another year?

Phillip kicks Miya under the table and looks at her, dismayed by her remarks.

VIVIAN RUTLEDGE-BELL

Miya, it is not your decision to make.

MEGAN RUTLEDGE-BELL

It isn't your's either, Mother.

VIVIAN RUTLEDGE-BELL

Actually it is. Phillip has decided to accept the position, so why don't

we all enjoy our lunch and celebrate  
Phillip's promotion?

MEGAN RUTLEDGE-BELL  
What do you mean it --

VIVIAN RUTLEDGE-BELL  
Let us enjoy our lunch, Megan. In  
peace.

The family begin to eat in silence.

END FLASHBACK

VIVIAN RUTLEDGE-BELL  
After lunch, I retreated to the  
conservatory for the afternoon, had  
dinner alone and then turned in for  
bed.

MEGAN RUTLEDGE-BELL  
I left to run a couple of errands,  
met up with my boyfriend, Scott, for  
dinner, came back to the house  
around ten and went to sleep.

INSPECTOR DOUGLAS  
Walk me through what you did today.

VIVIAN RUTLEDGE-BELL  
I woke up around eight in the  
morning, alone. Archibald had slept  
in one of the guest rooms. I had  
breakfast, gave a goodbye kiss to  
Archibald, who was sick in bed,  
visited some friends of mine and  
came back around one in the  
afternoon. I made my way to the  
library a while later and that's  
when I...

Vivian starts to breathe heavily, at which point she  
retrieves her asthma inhaler from her trouser pocket and uses  
it.

INSPECTOR SMITH  
It's okay, Misses Rutledge-Bell.  
It's okay.

MEGAN RUTLEDGE-BELL  
My day was just breakfast, then a  
run, followed by some meetings I had  
to attend. I was covering for Father  
because, well you know. Anyway, I

left the office early to check on him, decided to work from home for the rest of day and then Mother discovered Phillip.

INSPECTOR DOUGLAS  
What time did you get home?

MEGAN RUTLEDGE-BELL  
Oh, it couldn't have been any later than midday.

INSPECTOR DOUGLAS  
Did you notice anything out of the ordinary, anything that comes to mind?

VIVIAN RUTLEDGE-BELL  
Well of course not. That's why it's such a shock to all of us.

INSPECTOR SMITH  
Are you sure, Madam?

MEGAN RUTLEDGE-BELL  
Now that you mention it, I do remember hearing something resembling a shouting match coming from the room Phillip and Miya were staying in when I arrived home yesterday. I don't know what they were arguing about, but it clearly was trouble in paradise. Anything else?

INSPECTOR DOUGLAS  
No, I think that's it.

INSPECTOR SMITH  
Thank you so much Misses -- I mean Vivian, for taking the time.

MEGAN RUTLEDGE-BELL  
I hope this was illuminating.

INSPECTOR DOUGLAS  
So do I.

**13 INT. DOUGLAS' CAR (MOVING) - EVENING**

**13**

Douglas and Smith are in the car, making their way toward the police station.

INSPECTOR DOUGLAS  
So, what d'you learn about Vivian?

INSPECTOR SMITH  
She loves her son.

INSPECTOR DOUGLAS  
That's it? That's all you learned?

INSPECTOR SMITH  
No, it's not but...

INSPECTOR DOUGLAS  
You don't like her for the crime, do you?

INSPECTOR SMITH  
Not her. Megan, on the other hand?

INSPECTOR DOUGLAS  
Yeah, she appears to have motive.  
But we have no idea where the wife  
is. We'll have to build out our case  
and follow up on all the leads we  
have.

At that moment, Douglas gets a WhatsApp notification of a video sent to him on his phone. He clears it from his phone to reveal a screensaver of his wife, Leanne.

INSPECTOR SMITH  
Douglas, is that your wife?

INSPECTOR DOUGLAS  
Ten years.

INSPECTOR SMITH  
Wow. Not gonna lie, I didn't think  
your wife would be...

INSPECTOR DOUGLAS  
What?

There is a brief moment of awkward silence.

INSPECTOR SMITH  
Nice.

INSPECTOR DOUGLAS  
Nice?

INSPECTOR SMITH  
Yeah. Like, I'm nice, she's nice.  
I'm not saying you don't know or

aren't friends with nice people,  
it's just I'm a little surprised at  
the fact you're married to a nice  
woman.

INSPECTOR DOUGLAS

You done?

Smith lets out a sigh.

INSPECTOR SMITH

Yeah.

INSPECTOR DOUGLAS

Good. I'm sure you understand that  
someone can hang around their nice  
friends, even date a nice bird and  
still hold on to negative  
stereotypes of nice people. It's  
more than just being married to  
someone, Smith. It's in the way  
someone like me treats every nice  
person I come across, every  
situation, every interaction I have.  
I can't say I've always got it right  
and not everyone's gonna do that in  
the force, but those that don't want  
to shouldn't be on the force in my  
opinion.

INSPECTOR SMITH

Couldn't agree more.

Douglas and Smith arrive at the police station. Douglas parks  
the car but leaves the engine running.

INSPECTOR DOUGLAS

I'll be inside in a minute, Smith.

Smith opens the car door.

INSPECTOR SMITH

Okay Douglas.

Smith exits the car and closes the door. Douglas unlocks his  
phone and watches the video of his daughter's recital,  
smiling to himself. He then exits the car and goes inside the  
police station.

**14 INT. DEPUTY ASSISTANT COMMISSIONER EDWARD'S OFFICE - NIGHT 14**

Douglas and Smith are standing in Edward's office facing his  
desk. Edward is sitting in his chair, leaning back slightly.

COMMISSIONER EDWARD  
So, this isn't going to be an open  
and shut case then?

INSPECTOR DOUGLAS  
No, sir.

Edward exhales deeply.

COMMISSIONER EDWARD  
Alright. Do we have any concrete  
facts thus far?

INSPECTOR DOUGLAS  
We've determined at this point that  
he likely died of poison by cyanide  
and blunt force trauma to the  
forehead.

COMMISSIONER EDWARD  
Poisoning and blunt force trauma?

INSPECTOR DOUGLAS  
Yes sir.

COMMISSIONER EDWARD  
Is there anything else, Smith?

INSPECTOR SMITH  
Wait, me?

COMMISSIONER EDWARD  
I'd think so.

INSPECTOR SMITH  
Yes sir. Well, there's no sign of  
forced entry and we can't find the  
murder weapon.

COMMISSIONER EDWARD  
In other words, the family are all  
suspects. I take it you want me to  
make sure they don't stop you from  
doing your job?

INSPECTOR DOUGLAS  
I'd think that would be your job.  
Commissioner.

COMMISSIONER EDWARD  
Hmm. I'll put a rush on the autopsy  
and any other reports you need. Is  
there anything else?



INSPECTOR DOUGLAS  
I think that's it Sir.

COMMISSIONER EDWARD  
Very well. Report back to me in  
forty-eight with some concrete  
evidence and a suspect. Do that and  
I'll back you all the way on this,  
regardless of how it plays out.

INSPECTOR DOUGLAS  
Thanks Commissioner.

Douglas and Smith exit Edward's office.

**15 INT. POLICE STATION - NIGHT**

**15**

Douglas and Smith are standing outside Edward's office when  
Douglas is approached by a POLICE OFFICER. The officer is  
panting as she is about to speak to him.

POLICE OFFICER  
Douglas! Glad I caught you.

INSPECTOR DOUGLAS  
What's going on?

POLICE OFFICER  
She's here. Turned up a few minutes  
ago. She's ready to talk.

INSPECTOR DOUGLAS  
Who?

**16 INT. POLICE INTERROGATION ROOM - NIGHT**

**16**

Douglas and Smith enter the interrogation room to find MIYA  
RUTLEDGE-BELL, a 35 year-old Japanese-British woman with a  
bob sitting down and in tears. She looks up once the  
inspectors enter and quickly wipes her tears away.

INSPECTOR DOUGLAS  
Mrs Rutledge-Bell, I am Inspector  
Douglas. This is Inspector Smith.  
Can we get you anything?

MIYA RUTLEDGE-BELL  
No, I'm okay.

INSPECTOR DOUGLAS  
Is it alright if I call you Miya?

MIYA RUTLEDGE-BELL  
Yeah, it's fine.

Smith takes a seat and looks up at Douglas, who realises he doesn't have a tape recorder.

INSPECTOR DOUGLAS  
Miya, I'll be back in just a minute,  
okay?

MIYA RUTLEDGE-BELL  
Okay.

Douglas walks backwards toward the door and nods at Smith.

INSPECTOR SMITH  
Smith.

He exits the interrogation room. There is a brief silence in the room with Smith and Miya looking around the room awkwardly until Douglas returns. Upon return, he takes a seat next to Smith, turns on the recording device and presses record.

INSPECTOR DOUGLAS  
Okay. Well, let me start by saying  
that we offer our deepest sympathies  
to you.

MIYA RUTLEDGE-BELL  
Thank you.

INSPECTOR DOUGLAS  
I want to make sure you are clear in  
knowing that you do not have to say  
anything. But, it may harm your  
defence if you do not mention when  
questioned something which you later  
rely on in court. Anything you do  
say may be given in evidence. Is  
that clear, Miya?

MIYA RUTLEDGE-BELL  
It is.

INSPECTOR DOUGLAS  
I also want to make sure you're  
aware of the fact that you're not  
being held under any charges at this  
moment and that you have the right  
to seek counsel from a legal  
representative if you wish to do so  
before speaking with us.

MIYA RUTLEDGE-BELL  
I understand.

INSPECTOR DOUGLAS  
Good. Please state your name for the record.

MIYA RUTLEDGE-BELL  
Miya Rutledge-Bell.

INSPECTOR DOUGLAS  
Miya, can you confirm your relationship to Phillip Rutledge-Bell?

MIYA RUTLEDGE-BELL  
I was his wife.

INSPECTOR DOUGLAS  
Thank you. Can you state what your relationship with Phillip was like?

MIYA RUTLEDGE-BELL  
It was good. Really good. Of course, we weren't perfect, but we loved each other and worked through whatever problems we faced.

INSPECTOR DOUGLAS  
Can you specify what problems you had in the relationship?

MIYA RUTLEDGE-BELL  
There were just a couple of issues, but they didn't threaten our relationship.

INSPECTOR DOUGLAS  
What were those issues specifically?

MIYA RUTLEDGE-BELL  
Do I have to answer this question?

INSPECTOR DOUGLAS  
As I stated earlier, you do not have to say anything. But, it may harm your defence if you do not mention when questioned something which you later rely on in court.

Miya pauses for a brief moment before replying.

MIYA RUTLEDGE-BELL  
It was his mother.

INSPECTOR DOUGLAS

Elaborate, please.

MIYA RUTLEDGE-BELL

He was her world and he knew it. She just seemed to me, at least, to have this invisible iron grip on his emotions. He always said that he hated upsetting her because he was the apple of her eye. She loved the fact that he adored her and never missed a moment to rub it in my face. That's probably why she was so upset when he defied her in marrying me. I was part of his rebellious phase.

INSPECTOR DOUGLAS

Rebellious phase?

MIYA RUTLEDGE-BELL

Phillip had always wanted to travel the world out of university and well, she had wanted him to choose an agreeable wife and settle down with children and take on a senior role at the family firm. When didn't, according to him, she was livid in ways he hadn't witnessed beforehand. So he stayed away and traveled. He could go anywhere he wanted, so he did. He ended up in Tokyo a few years ago and that's where he met me. I had moved there to take care of my ailing father at the time and I met him in a street market. He was just a wonderful, free spirit and I was just taken with him. We dated for about a year, then he proposed and convinced me to move back to London, which wasn't easy for me because I was leaving my mother all alone. Then I arrive in London and all hell broke loose. His mother treated me as though I were little more than just a bit of gum under her shoe. Hard to get rid of but insignificant enough if left alone. I couldn't invite any of my family members to my own wedding because she was paying for it, so what she said goes. I just thought if I left it with Phillip, he'd do something but, he was too naive to

see through her tears. Things didn't get any better after the wedding. I didn't get invited to family dinners until a few months ago when he practically begged her to allow me to attend. She tried so many times to get him to accept the role of CEO, but he kept saying no. His father wouldn't have allowed it anyway, he was clearly prepping Megan to take the role. I didn't mind because it meant we got to travel. Then, yesterday at lunch he blindsides me and finally accepts. I was so mad at him. I didn't speak to him for the rest of the day and when we finally spoke that evening it was just an explosion of everything I had been feeling about his mother, about him. I couldn't take it anymore.

INSPECTOR SMITH

When you...

Smith looks at Douglas to get confirmation to ask a question.

INSPECTOR DOUGLAS

Go on.

INSPECTOR SMITH

When you say that you were blindsided by him at the lunch, what did you mean?

MIYA RUTLEDGE-BELL

I thought that it would be romantic for me and Phillip to spend some time away from everyone and just decompress, relax. So about three months ago I came up with the idea of going away for six months to Japan, spending some time in Tokyo, then Osaka and Kyoto. He loved the idea and we planned to start our trip today. That's why I was shocked that he accepted the role.

INSPECTOR SMITH

Between that and your argument, I can see why you'd have motive.

MIYA RUTLEDGE-BELL

Motive? Do you think I killed my husband?

INSPECTOR DOUGLAS  
It's not what I think, it's what I can prove and there's definitely proof you have probable cause.

MIYA RUTLEDGE-BELL  
Well I hate to rain on your poorly constructed theory, but there's no possible way I'd kill my husband.

INSPECTOR DOUGLAS  
And why is that?

MIYA RUTLEDGE-BELL  
Because he promised to straighten things out with his mother, and I believed him. I spent the morning with him in bed because he'd taken the day off, obviously and talked it out. He let me know that he'd speak with his mother and father about the position and that a timeline for a transition of power would start after our trip. He promised to call me once it was all sorted.

INSPECTOR DOUGLAS  
What else did you get up to today?

MIYA RUTLEDGE-BELL  
I left him around twelve, twelve-thirty to go back to our flat. I needed to finish packing and then I did some shopping for the trip, came back to the flat and waited for him to arrive. That's when the police showed up and --

Miya begins to cry again. She stops and wipes her tears before speaking again.

MIYA RUTLEDGE-BELL  
I loved him. I loved him.

INSPECTOR DOUGLAS  
Just a couple more questions. Did Megan reach out to you today at all?

MIYA RUTLEDGE-BELL  
No. I heard nothing from anyone in that family. Look, I'll show you.

Miya retrieves her phone from her coat pocket, unlocks it and opens her phone app. She then shows it to Douglas and Smith, who notice that there were no calls from Megan in her call Log.

INSPECTOR DOUGLAS  
Thank you Miya. One final question,  
did Phillip drink a lot of Scotch?

MIYA RUTLEDGE-BELL  
Not Phillip. He's not much of a  
Scotch drinker. Phillip preferred a  
good Vodka.

Douglas and Smith both stand, followed swiftly by Miya.

INSPECTOR DOUGLAS  
Thank you for your time.

MIYA RUTLEDGE-BELL  
Thank you.

Miya exits the room, at which point Douglas stops the recording.

INSPECTOR SMITH  
Guessing we'll need to visit the  
family again tomorrow?

INSPECTOR DOUGLAS  
We've got a lot to do tomorrow,  
starting with autopsy results.

INSPECTOR SMITH  
How d'you wanna approach the family?

INSPECTOR DOUGLAS  
I say we swap family members. I'll  
head over to the house to see Vivian  
and Archibald. You can make your way  
to their company headquarters to  
speak with Megan.

INSPECTOR SMITH  
Sounds like a plan.

**17 INT. POLICE STATION CHANGING ROOMS - NIGHT**

**17**

Smith is getting changed into informal clothes after having taken a shower. Inspectors Bainbridge and Calloway enter the changing rooms and walk towards Smith once they spot him.

INSPECTOR BAINBRIDGE

How's it hanging, East End?

INSPECTOR SMITH  
I told you, I don't like that  
nickname so tryin' to make it stick.

INSPECTOR BAINBRIDGE  
It's just a joke. I'll only call you  
Smith from here on out.

INSPECTOR CALLOWAY  
We're just trying to be friendly.

INSPECTOR SMITH  
And I'm just trying to get changed.

INSPECTOR BAINBRIDGE  
Ooh, he's prickly.

INSPECTOR SMITH  
Guess that makes you a pri --

INSPECTOR CALLOWAY  
-- Whoa, whoa. Hold your horses,  
Smith. No need to get angry. We come  
in peace.

INSPECTOR SMITH  
I'm not getting angry. I'm just  
trying to get out of here as soon as  
possible.

INSPECTOR BAINBRIDGE  
Are you headed to the Queen's Arms  
around the corner?

INSPECTOR SMITH  
For what?

INSPECTOR CALLOWAY  
Oh. Didn't anyone tell you? All of  
the new detectives are meeting up  
there in a bit for drinks. Surely  
you were invited, right?

INSPECTOR SMITH  
Nope. Guess I never got that  
invitation.

INSPECTOR BAINBRIDGE  
Well, it was sent through the  
WhatsApp group. Everyone else  
RSVP'd.



INSPECTOR SMITH

You guys have a secret WhatsApp group?

INSPECTOR BAINBRIDGE

It's for all the new recruits. Are you not on it?

INSPECTOR SMITH

Of course not.

INSPECTOR CALLOWAY

Well, everyone else is.

INSPECTOR SMITH

Everyone except me. I wonder why.

INSPECTOR BAINBRIDGE

I know how it looks, but if you're thinking it's a race thing, I can assure you it's not.

INSPECTOR SMITH

So, it's just coincidental that the one person left out of a WhatsApp group for new detectives happens to be black?

INSPECTOR BAINBRIDGE

Um...

INSPECTOR CALLOWAY

This is clearly an awkward situation that clearly show our insensitivity toward you. We will definitely let you know of any future events we do together as new detectives. Sorry about that.

INSPECTOR SMITH

Why not add me to the WhatsApp group now?

INSPECTOR CALLOWAY

That's a good point. Um, I guess we can.

Calloway retrieves his phone from his right coat pocket.

INSPECTOR CALLOWAY

What's you're phone number?

INSPECTOR SMITH

Zero, seven, nine, five, two, four,  
three, four, eight, one, two.

Calloway spends a few more moments on his phone while  
Bainbridge tries not to make eye contact with Smith.

INSPECTOR CALLOWAY  
Done. You should be added.

INSPECTOR SMITH  
Thanks Calloway.

Smith walks past Bainbridge and Calloway towards the exit.

INSPECTOR SMITH  
Take care boys.

Smith exits the changing rooms.

**18 EXT/INT. CORONER'S OFFICE - MORNING**

**18**

Douglas is standing outside the office of HM CORONER MICHAEL  
FIELDING, a 62 year-old Caucasian male with an imposing  
figure. He finishes up a text to his wife telling her he  
loves her, then opens the door and heads inside the office.  
He walks into the autopsy room and meets Fielding there.  
Fielding, who is standing at his desk filling out some  
paperwork, turns around when he hears him walk inside the  
autopsy room.

CORONER FIELDING  
Inspector Douglas, as I live and  
breathe.

INSPECTOR DOUGLAS  
Fielding. Good to see you as always.

CORONER FIELDING  
Likewise. I take it your here for  
Rutledge-Bell?

INSPECTOR DOUGLAS  
Glad to know you got Edward's  
message.

CORONER FIELDING  
Well, when Edward tells you to start  
immediately on a corpse that came in  
the same day, you do it, no matter  
how much midnight oil you must burn.

INSPECTOR DOUGLAS  
So, what d'you find?

CORONER FIELDING

Well, the toxicology report shows an astonishing amount of cyanide in the body, almost three times the lethal amount.

INSPECTOR DOUGLAS

Guess it's safe to assume he died by cyanide poisoning then?

CORONER FIELDING

That is correct, though it does beg the question, why did someone then decide to use a hammer to damage his skull?

INSPECTOR DOUGLAS

Can we narrow it down to a specific type of hammer?

Fielding points to the wound on the head of Phillip's dead body.

CORONER FIELDING

That won't be so easy, I'm afraid. However, it would've been small. You can tell by the shape of the wound. As for the type, you could be looking at a variety of possible candidates. A claw hammer, rock-climbing hammer, mallet or even a ball pein hammer. Regardless, they were precise when they struck the victim, which makes me believe this was more premeditated than a crime of passion.

INSPECTOR DOUGLAS

So whoever did this knew what they were doing then?

CORONER FIELDING

Absolutely. It's very likely they've handled this weapon before.

INSPECTOR DOUGLAS

Please tell me you've got a time of death.

CORONER FIELDING

I do. Based on the evidence, I'm estimating that the time of death is between midday to two p.m.

INSPECTOR DOUGLAS  
You gotta be kidding me.

CORONER FIELDING  
I kid you not, Douglas.

Douglas makes his way to the exit.

INSPECTOR DOUGLAS  
Keep me posted if you find anything  
else. Thanks Fielding.

CORONER FIELDING  
Glad I could help.

Douglas exits the building.

**19 INT. DOUGLAS' CAR (MOVING) - DAY**

**19**

Douglas is driving to the Rutledge-Bell home in order to speak with Vivian and Archibald. He is on the phone with Inspector Smith.

INSPECTOR DOUGLAS  
Smith, what d'you got?

**20 INT. POLICE STATION - DAY**

**20**

Smith is at his desk, on the phone with Douglas.

INTERCUT - PHONE CONVERSATION

INSPECTOR SMITH  
So...Good morning by the way.

INSPECTOR DOUGLAS  
Morning, Smith. What do you have for me?

INSPECTOR SMITH  
Okay, well, I've been doing some digging into Miya. Turns out she's wasn't lying about the trip. The tickets and accommodation were booked about three months ago and they were due to leave yesterday. Plus, security footage from her entrance of her flat places her there around one-thirty p.m.

INSPECTOR DOUGLAS  
The timing doesn't help us Smith.

INSPECTOR SMITH

Why not?

INSPECTOR DOUGLAS

Because the coroner determined that the time of death is between twelve and two.

INSPECTOR SMITH

Guess we've got our work cut out for us. Oh, I should also mention that they found traces of cyanide in the whiskey glass and the bottle of scotch, along with a fingerprint on the bottle that didn't match Phillip's. We've run it against the database and found no matches.

INSPECTOR DOUGLAS

Thanks, Smith. I'm headed to the Rutledge's now. I'll speak to you when I get back to the station.

INSPECTOR SMITH

Okay. See you then.

**21 EXT/INT. RUTLEDGE-BELL RESIDENCE - DAY**

**21**

Douglas arrives at the Rutledge-Bell home and knocks on the door. He is greeted by Vivian, who welcomes him inside.

VIVIAN RUTLEDGE-BELL

Good day, Inspector Douglas.

INSPECTOR DOUGLAS

Same to you, Vivian.

VIVIAN RUTLEDGE-BELL

If you're looking to speak with Archibald, I'm afraid he's still unwell.

INSPECTOR DOUGLAS

Sorry about that. Can I at least see visit with him for a minute?

VIVIAN RUTLEDGE-BELL

Why not. He's this way.

Vivian makes her way to Archibald's room, with Douglas following closely behind. Upon entering Archibald's room, Douglas makes his way toward Archibald, who is lying in bed.

INSPECTOR DOUGLAS  
Mister Rutledge-Bell. Sorry to hear  
you're not feeling any better.

ARCHIBALD RUTLEDGE-BELL  
Yet you are here.

INSPECTOR DOUGLAS  
Just to check up on you and Vivian.

ARCHIBALD RUTLEDGE-BELL  
In that case, I appreciate the  
visit, but I'd really like to rest.

Douglas steps away from the bed, scanning the room and  
noticing his medication.

INSPECTOR DOUGLAS  
Hope you feel better soon, Mister  
Rutledge-Bell.

ARCHIBALD RUTLEDGE-BELL  
So do I.

VIVIAN RUTLEDGE-BELL  
I'll be back to give you your  
medication.

ARCHIBALD RUTLEDGE-BELL  
Don't worry about it. I've taken it  
already.

Vivian and Douglas exit the room and Vivian closes the door  
behind her.

INSPECTOR DOUGLAS  
Do you mind if we speak alone for a  
few minutes?

VIVIAN RUTLEDGE-BELL  
Yes. We can head out to the  
conservatory. This way.

Vivian and Douglas walk to the conservatory. As they do, they  
pass a wall with a group of photos. Douglas stops to take a  
look.

INSPECTOR DOUGLAS  
Are these all Archibald?

Vivian stops walking and turns around to face Douglas.

VIVIAN RUTLEDGE-BELL  
Yes, they are.

She walks back to stand next to Douglas.

VIVIAN RUTLEDGE-BELL

Just a microcosm of his proudest moments. Entering the London Stock Exchange, becoming a billion pound company, traveling through the Amazon, reaching the summit of Yosemite. He's kept a memento for every life goal he achieved, though the rock-climbing hammer has gone missing. Anyway, this way.

When they reach the conservatory, Vivian picks up a spray bottle of water and starts to spray her plants.

INSPECTOR DOUGLAS

Cactus is interesting. Sticks out like a sore thumb.

VIVIAN RUTLEDGE-BELL

I like to think of it as a resourceful plant. It's exterior reveals little about the bounty of water and nutrients it holds below the soil. I believe that is where its true power lies.

INSPECTOR DOUGLAS

We spoke to Miya, yesterday.

VIVIAN RUTLEDGE-BELL

Oh. How is she doing?

INSPECTOR DOUGLAS

I don't think it takes a rocket scientist to know how she's doing. You spoken to her?

VIVIAN RUTLEDGE-BELL

Not since yesterday, but I suppose there's little more I could relay to her than what you've already said.

INSPECTOR DOUGLAS

Do you get on well with her?

VIVIAN RUTLEDGE-BELL

We are amicable. Phillip loved her and that's what mattered most to me.

INSPECTOR DOUGLAS

Were you aware of their plans to leave London for a few months,

starting last night?

VIVIAN RUTLEDGE-BELL  
I'm afraid I was not. Phillip  
wouldn't have left without telling  
me in advance.

INSPECTOR DOUGLAS  
Well you're probably right to an  
extent. Miya told us that he was  
supposed to make you aware of their  
plans yesterday.

VIVIAN RUTLEDGE-BELL  
Was he?

INSPECTOR DOUGLAS  
Absolutely. But, maybe you knew  
already. Maybe you had that  
conversation with him and you didn't  
like the fact that he was choosing  
his wife over you, the family, the  
company.

Vivian starts to breathe heavily and looks visibly weak.

INSPECTOR DOUGLAS  
Maybe you couldn't handle the fact  
that he was about to ruin your plan  
to make him CEO as soon as possible  
and you took your anger out on him.

Vivian clutches her chest and almost collapses on the floor,  
being saved by Douglas, who sits her up on a chair. Vivian  
collects herself and uses her asthma inhaler.

VIVIAN RUTLEDGE-BELL  
Listen to me very carefully. Phillip  
was my entire world. He was the  
apple of my eye. I loved him more  
than anything, so do not ever accuse  
me of murdering my son. I may have  
disagreed with some of his decisions  
he made, but I would never have  
killed him. Now I suggest you find  
your way out and never darken my  
doors again.

INSPECTOR DOUGLAS  
Sorry about that, Vivian. Have a  
good day.

Douglas leaves Vivian and exits the home, getting into his  
car and shutting the door.



22 INT. RUTLEDGE-BELL & CO. HEADQUARTERS - NOON

22

Smith exits the elevator to a reception area and approaches the MALE RECEPTIONIST at his desk. The receptionist starts to look at Smith warily as he approaches. Once Smith arrives, he reaches for his badge and shows it to the receptionist.

INSPECTOR SMITH

Good afternoon. I'm Inspector Smith  
of the London Metropolitan Police.

Smith puts his badge away.

MALE RECEPTIONIST

Can I help you?

INSPECTOR SMITH

I'd like to speak with Megan  
Rutledge-Bell please. Let her know  
it'll only take a moment.

MALE RECEPTIONIST

Let me see if she's available.

The receptionist flashes Smith a brief plastic smile, then calls Megan's office.

MALE RECEPTIONIST

Hello Megan. I've got an Inspector  
Smith here to see you.

(pause)

Yes Madam. I'll do so now. Thank  
you.

The receptionist end the call with Megan.

MALE RECEPTIONIST

All the way down to the end of the  
corridor, her office will be on the  
left.

INSPECTOR SMITH

Thank you.

Smith makes his way to Megan's office and knocks on the door once he is there.

MEGAN RUTLEDGE-BELL (O.S.)

Come in.

Smith opens the door and enters the office.

INSPECTOR SMITH

Hello Ms Rutledge-Bell.

MEGAN RUTLEDGE-BELL

What can I do for you Inspector?

INSPECTOR SMITH

I just wanted to follow up with you on a couple of things.

MEGAN RUTLEDGE-BELL

Fire away.

INSPECTOR SMITH

How did you feel when your mother announced Phillip as the next CEO two days ago?

MEGAN RUTLEDGE-BELL

How do you think I felt? I had worked my whole life to assume the role, just for it to be snatched away from me.

INSPECTOR SMITH

You probably felt cheated.

MEGAN RUTLEDGE-BELL

I was cheated.

INSPECTOR SMITH

Cheated enough to act on it?

MEGAN RUTLEDGE-BELL

Act on what?

INSPECTOR SMITH

The way you felt about everything.

MEGAN RUTLEDGE-BELL

You're joking.

Megan becomes visibly offended at Smith's words.

MEGAN RUTLEDGE-BELL

You think I killed my brother?

INSPECTOR SMITH

I think you had motive. Why wouldn't it be plausible?

MEGAN RUTLEDGE-BELL

Because even if he was proposed as CEO, the vote wouldn't go his way. I know the shareholders a lot more intimately than he does. Father and I knew they wouldn't be comfortable

with it. Besides, father had visited our lawyer recently to make changes to his will so that I inherited the business once he passed. He told me so after lunch that day. What would be the point of killing my brother for a position I knew he wasn't going to get?

INSPECTOR SMITH

What's the name of the family lawyer?

MEGAN RUTLEDGE-BELL

Sherman Caulston. That's C, A, U, L, S --

INSPECTOR SMITH

-- I think I'm good. Your boyfriend, he can confirm you were with him two nights ago?

MEGAN RUTLEDGE-BELL

Of course.

INSPECTOR SMITH

What's his name?

MEGAN RUTLEDGE-BELL

Scott Tillman.

INSPECTOR SMITH

And what does he do?

MEGAN RUTLEDGE-BELL

Why do you care? Is he a person of interest?

INSPECTOR SMITH

Nope. I just need to document his occupation.

MEGAN RUTLEDGE-BELL

He's the CEO of Tillman Pharmaceuticals. Any other questions, Smith?

INSPECTOR SMITH

I think I'm done.

MEGAN RUTLEDGE-BELL

Then you can see your way out.

Smith exits the office and makes his way to the elevator.  
Megan looks up at the door once it closes and grabs the phone  
on her desk.

**23 INT. POLICE STATION - AFTERNOON**

**23**

Smith makes his way to Douglas' desk.

INSPECTOR SMITH  
Well, that was fun.

INSPECTOR DOUGLAS  
D'you strike out with Megan?

INSPECTOR SMITH  
Yeah. Apparently Phillip becoming  
CEO would've been a pipe dream at  
best.

INSPECTOR DOUGLAS  
Don't beat yourself up. My  
questioning brought on a asthma  
attack for Vivian.

INSPECTOR SMITH  
Is she okay?

INSPECTOR DOUGLAS  
Yeah, she should be.

Commissioner Edward stands outside his office and looks in  
Douglas' direction.

COMMISSIONER EDWARD  
Douglas! Smith! My office  
immediately.

Douglas and Smith hurry toward Edward's office. They enter  
and close the door behind them.

**24 INT. DEPUTY ASSISTANT COMMISSIONER EDWARD'S OFFICE -  
AFTERNOON**

**24**

Commissioner Edward sits behind his desk with an angry facial  
expression, maintaining eye contact with Douglas and Smith.

COMMISSIONER EDWARD  
I do not become indignant often, but  
in this occasion it more than  
warranted.

INSPECTOR DOUGLAS

Sir --

COMMISSIONER EDWARD  
-- Do not say another word. I have received disturbing reports from both Vivian and Megan Rutledge-Bell, with descriptions of extremely inappropriate lines of questioning, resulting in an asthma attack, Douglas and threatening words, Smith.

INSPECTOR SMITH  
Sir, I never threatened her.

COMMISSIONER EDWARD  
Are you calling her a liar?

INSPECTOR DOUGLAS  
Sir, I'm sure he didn't do it.

COMMISSIONER EDWARD  
And how can you confirm that, Douglas? Were you there?

INSPECTOR DOUGLAS  
I wasn't there but --

COMMISSIONER EDWARD  
What, Douglas?

Douglas remains silent.

COMMISSIONER EDWARD  
The family have asked for me to remove both of you from this investigation. I am inclined to do so.

INSPECTOR DOUGLAS  
Sir, I thought you were gonna back us on this?

COMMISSIONER EDWARD  
Provided you brought forth substantial evidence to me. What evidence do you have?

INSPECTOR DOUGLAS  
None at the moment sir, but I know I'm close to cracking this case. I just, we just need more time. Please sir.

COMMISSIONER EDWARD

If you promise to stay away from the family, I'll give you another forty-eight hours. If insufficient progress is made on this case, I'll be ruling it a suicide. Do I make myself clear?

INSPECTOR DOUGLAS

Yes Sir.

INSPECTOR SMITH

I understand Sir.

COMMISSIONER EDWARD

You may go.

Douglas and Smith exit the Commissioner's office.

**25 INT. ARCHIBALD'S ROOM - EVENING**

**25**

Vivian walks into Archibald's room over to his bed and notices his medication hasn't been opened.

VIVIAN RUTLEDGE-BELL

Are you taking your medicine, Archie?

ARCHIBALD RUTLEDGE-BELL

Huh? Oh, Vivian, you could at the very least ask me how I'm doing.

VIVIAN RUTLEDGE-BELL

Let me get comfortable first.

Vivian sits in a chair opposite Archibald's bed while Archie adjusts himself and sits up in bed.

VIVIAN RUTLEDGE-BELL

How are you, my dear?

ARCHIBALD RUTLEDGE-BELL

Still a bit under the weather, but I'm sure I'll feel better soon.

VIVIAN RUTLEDGE-BELL

If this persists for another day, you'll have to go to the hospital.

ARCHIBALD RUTLEDGE-BELL

Oh, I'm sure I'll be fine.

VIVIAN RUTLEDGE-BELL

We need to discuss our next move. A new choice for CEO.

ARCHIBALD RUTLEDGE-BELL  
Are we sure now is the time? With everything that's happened, I think we ought to put a pin in that. Besides, it would be wise not to make permanent decisions based on temporary emotions.

VIVIAN RUTLEDGE-BELL  
What temporary emotions, Archibald?

ARCHIBALD RUTLEDGE-BELL  
You've just lost your son. Let's take the time to mourn and maybe down the line, we can revisit this conversation.

VIVIAN RUTLEDGE-BELL  
Our son. We've lost our son, Archibald. As much as I would love to take the time to mourn the death of Phillip, we have a company that could burn down any minute and I'm trying to prevent that as much as possible.

ARCHIBALD RUTLEDGE-BELL  
That is true, Vivian. But we don't need to do that right away. It's too much of a burden to bear at the moment with Phillip's passing. It's best that we not rock the boat.

VIVIAN RUTLEDGE-BELL  
Archibald, I still want you to retire. But I do agree, we need not rock the boat.

ARCHIBALD RUTLEDGE-BELL  
There's no reason for me to retire, not now.

VIVIAN RUTLEDGE-BELL  
One would think that between the losses you've been responsible for and the resulting fallout, it would be wise for you to step down as CEO.

ARCHIBALD RUTLEDGE-BELL  
Vivian, I will not step down.

VIVIAN RUTLEDGE-BELL

And I will not let you continue to ruin our company and good name.

ARCHIBALD RUTLEDGE-BELL

Our company? That's interesting, Vivian. You haven't been an active part of our company for quite some time.

VIVIAN RUTLEDGE-BELL

That is what I wanted to talk to you about. I should take a more active role in the day-to-day operations. Hence, in Phillip's honour, I will appoint myself as CEO.

ARCHIBALD RUTLEDGE-BELL

Yourself? Are you sure?

VIVIAN RUTLEDGE-BELL

Undoubtedly.

ARCHIBALD RUTLEDGE-BELL

What about Megan? Do you no think she deserves to prove herself in this role?

VIVIAN RUTLEDGE-BELL

Megan has many desirable traits. But the one that defines her above all others is that she's just like you and we've already seen how it plays out with you as CEO. Hence, your retirement.

ARCHIBALD RUTLEDGE-BELL

So you get to assume the position I've worked so hard to keep?

VIVIAN RUTLEDGE-BELL

Do not forget how you received that position, Archibald.

Archibald starts to look worried.

VIVIAN RUTLEDGE-BELL

I do not wish to be ruthless in removing you, but, if necessary, I will take steps to do so. If you dare defy me, there will be hell to pay.



**26 INT. POLICE STATION - NIGHT**

**26**

Douglas and Smith are sitting at Douglas' desk, eating chicken wraps and chips (french fries).

INSPECTOR DOUGLAS

So, three suspects, three motives that don't seem to hold up on first look.

INSPECTOR SMITH

What's our next move, Douglas?

INSPECTOR DOUGLAS

I say we start digging deeper. We can look over footage and retrace their steps over the last couple of days. Tomorrow, you can follow up with some of the shareholders in the company to confirm Megan's story.

INSPECTOR SMITH

Sounds good. By the way, thanks for having my back in there.

INSPECTOR DOUGLAS

I've got to. That's what partners do.

INSPECTOR SMITH

I just wish I hadn't been so rash.

INSPECTOR DOUGLAS

You're not the only one who screwed up. I went with my first instinct and messed up. Now we've got to find the murderer among a group of suspects we can't talk to.

INSPECTOR SMITH

I don't wanna screw this up. I can't afford to.

INSPECTOR DOUGLAS

I know. It's a case that could go pear-shaped if we make anymore mistakes.

INSPECTOR SMITH

Yeah, but for you, they'll chalk it up to poor decision making. For me they'll --

INSPECTOR DOUGLAS

-- Make an example of you. Hate to say it, but it's the truth.

INSPECTOR SMITH

I just don't want to have to wake up wondering how people will judge me based on every decision I make because of where I'm from or how I look. I feel like an impostor when I walk through those front doors every day. I don't feel like I belong here and some of those new recruits that joined as detectives are more than happy to remind me of that every day. To them, I'm just the token hire. East End. They don't take me seriously. But I'm always wondering if I deserve to be taken seriously. I just have this anxiety, you know, like I know I deserve to be here but I don't belong here. I don't wanna be known as the only black guy, the hood detective they roll out for diversity campaigns or call on only to solve the cases that happen in my ends. I don't want to have to worry about whether I come across as the police or the predator every time I'm in a room with someone like Megan. I so tired of feeling like I have to be this perfect inspector, never putting a foot wrong in any investigation I do. I want to know I can call out other detectives when they do something wrong, especially when it happens to people from my ends, people that look like me. I want to be able to say something without thinking about whether I come across as a traitor to the boys in blue. But, I know I can't. My mum always tells me that when I'm in any room, I've got to remember that everyone that looks like me is that room with me, so anything I do has to reflect well on me because its how the rest of us are measured, how we're looked at by everyone else. I don't want to carry that around with me, but I know if I don't, there might just be a day when my worst fears come true. I know it's good that I'm the first, but I just fear I'll be the only one if I mess up.

INSPECTOR DOUGLAS

Listen Smith. I'm not gonna sit here and tell you that your feelings aren't valid, because I don't what that's like. But you're a good inspector. No one's gonna get it right all the time, but a good inspector doesn't just try to always get it right. They also don't keep getting it wrong, and if you keep that in mind, you'll do good work. I know it may not mean much coming from me, but as good as it is that you're the first, I hope you're not the last. This place could do with more guys like you. If you ever need anything, let me know.

INSPECTOR SMITH

I will. Thanks, Douglas.

Douglas and Smith get up and tuck their chairs in, grabbing their food afterwards.

**27 INT. DOUGLAS' HOME - NIGHT**

**27**

Douglas enters his home, takes off his coat and shoes and places it on the coat rack and shoe rack respectively. He heads upstairs to Lilly's bedroom and opens the door to discover her sleeping. He then gives Lilly a kiss on her forehead and closes the door when he leaves her room. He makes his way to his bedroom and finds Leanne watching the news.

INSPECTOR DOUGLAS

Hello love.

LEANNE DOUGLAS

Hey babe. Couldn't sleep while you were away.

Douglas looks up at the television and sees a NEWS CORRESPONDENT reporting on the Rutledge-Bell Company going into administration.

NEWS CORRESPONDENT

The Rutledge-Bell family have been rather tight-lipped about news of the company going into administration recently, with the stock market suspecting that it will negatively affect the high street.

Leanne turns off the television, which results in Douglas looking back at her.

INSPECTOR DOUGLAS  
I'm gonna go take a shower.

LEANNE DOUGLAS  
Alright. Don't take too long.

Douglas closes the door and makes his way to the bathroom.

**28 INT. BATHROOM - NIGHT (MONTAGE)**

**28**

Douglas takes off his clothes and underwear, placing them on the rack behind the bathroom door. He then takes off his wedding ring and places it on the bathroom sink.

Douglas gets into the bath and turns the water on.

Douglas soaps up and takes a shower.

Douglas stands underneath the shower with his eyes closed.

Douglas turns the shower off, gets out of the bath, dries off with a towel and wraps the towel around him. He then puts his wedding ring back on.

END MONTAGE

**29 INT. BEDROOM - NIGHT**

**29**

Douglas, shirtless, is in bed with Leanne, lightly kissing her on the lips. He stops when Leanne starts to speak.

LEANNE DOUGLAS  
Tough day?

INSPECTOR DOUGLAS  
You don't wanna know.

LEANNE DOUGLAS  
Yes I do.

INSPECTOR DOUGLAS  
Can I just sleep on it?

LEANNE DOUGLAS  
No. We are doing pillow talk. It's the only time I get to speak with you properly when you're in the throes of a case.

INSPECTOR DOUGLAS

It's just a lot, Lee.

LEANNE DOUGLAS

Well then, share your day with me.  
Don't hold it in.

INSPECTOR DOUGLAS

I've reached an impasse. I've got  
less than two days to figure out a  
murderer and it's my fault.

LEANNE DOUGLAS

I'm sorry to hear that Ken. How  
about we play three who's and a why?

INSPECTOR DOUGLAS

Ah, come on. We ain't played that in  
years. Do we have to?

LEANNE DOUGLAS

Yes, please Ken. I don't get many  
opportunities like this since I left  
the force. The closest I get to it  
are true crime podcasts and Lilly's  
missing blanket, which always  
happens to be --

LEANNE DOUGLAS/INSPECTOR DOUGLAS

-- in the car!

LEANNE DOUGLAS

Please, Ken. Just don't use any  
names, you know. Keep it vague but  
to the point.

INSPECTOR DOUGLAS

Guess it wouldn't hurt.

LEANNE DOUGLAS

Great! Okay, who was murdered?

INSPECTOR DOUGLAS

The son of a prominent family.

LEANNE DOUGLAS

Who are the suspects?

INSPECTOR DOUGLAS

His mum, wife, dad, and sister.

LEANNE DOUGLAS

Okay. Now why would each of them  
have motive?

INSPECTOR DOUGLAS

The mum, well, she doesn't really like her son's wife. They were supposed to elope for a few months just as he was set to be announced as CEO of the family company and it was his wife's idea to elope. The sister probably is upset that the victim hasn't been as involved with the family company as long as she has, but he's getting the promotion while she gets stiffed. The dad is still CEO. Maybe he doesn't wanna give up his position, and then there's the wife. Maybe she was tired of being rejected by the family and the victim didn't stand up for her when she needed him to.

LEANNE DOUGLAS

Wow. So, who d'you think did it?

INSPECTOR DOUGLAS

I don't know. I've spoken with everyone but the dad and I can't make heads or tails.

LEANNE DOUGLAS

Wait, why haven't you spoken with the dad?

COMMISSIONER EDWARD

Because he's been ill. He was ill the day of the murder and spent all of it in bed, where he's been ever since.

LEANNE DOUGLAS

So he was in bed when you first arrived at the crime scene?

INSPECTOR DOUGLAS

No. He wasn't.

LEANNE DOUGLAS

Did he have trouble getting around at all?

INSPECTOR DOUGLAS

No he didn't.

LEANNE DOUGLAS

So, the dad is ill enough to avoid being questioned but not ill enough

to be out of bed after the murder,  
even though he supposedly spent all  
day in it?

INSPECTOR DOUGLAS  
You've got a point.

LEANNE DOUGLAS  
I'm not saying that the dad did it,  
but I just think it's a little  
weird. If I'm ill and I receive some  
bad news, I don't think I'd be up  
and at 'em.

INSPECTOR DOUGLAS  
Thanks Lee. See, this is why I love  
you.

LEANNE DOUGLAS  
I love you too, Ken. Just follow up  
on everything you know about the  
dad. Do you have anything?

INSPECTOR DOUGLAS  
I do.

Douglas lightly kisses Leanne on the lips.

**30 EXT/INT. LAW OFFICE OF SHERMAN CAULSTON - MORNING**

**30**

Douglas and Smith walk into the the law office of SHERMAN  
CAULSTON, a 70-year old overweight Caucasian male with a posh  
accent. They approach the desk of the FEMALE RECEPTIONIST and  
flash their badges.

INSPECTOR DOUGLAS  
Hello. I'm Inspector Douglas, this  
is Inspector Smith. We'd like to  
have a word with Mister Caulston. Is  
he around?

FEMALE RECEPTIONIST  
He is in his office. I'll just check  
to see if he's available.

The female receptionist calls Caulston's office.

FEMALE RECEPTIONIST  
Mr Caulston, I have an Inspector  
Douglas and Smith here for you.  
(pause)  
Okay. I'll do so now.

The female receptionist hangs up the phone.

FEMALE RECEPTIONIST  
You can go through to the office  
just past the desk.

INSPECTOR DOUGLAS  
Thanks a lot.

Douglas and Smith head to Caulston's office and enter.

INSPECTOR DOUGLAS  
Mister Caulston.

SHERMAN CAULSTON  
Inspectors, please have a seat.

The inspectors take a seat at Caulston's desk.

SHERMAN CAULSTON  
I've been expecting you. Megan said  
that you'd probably want to verify  
some information.

INSPECTOR DOUGLAS  
Well let's cut to the chase then,  
shall we?

SHERMAN CAULSTON  
Absolutely. I can confirm that  
Mister Rutledge-Bell did visit my  
office recently to make some changes  
to his will and testimony.

INSPECTOR DOUGLAS  
And, uh, what changes specifically  
were made?

SHERMAN CAULSTON  
Sorry, I'm unable to discuss that.  
I'd be breaking lawyer-client  
privilege, you understand.

INSPECTOR DOUGLAS  
That's interesting, because Megan  
had told Smith the nature of that  
visit. What'd she say, Smith?

INSPECTOR SMITH  
She had said that Archibald made a  
change to the will that would make  
her the sole heir to the family  
company.



SHERMAN CAULSTON

Well, I cannot confirm or deny that change was made.

INSPECTOR DOUGLAS

Is it possible to take a look at those documents, Mister Caulston?

SHERMAN CAULSTON

I think you know the answer to that question, Inspector.

Douglas gets up from his seat, with Smith doing so afterwards.

INSPECTOR DOUGLAS

Good day to you, Mister Caulston.

SHERMAN CAULSTON

Likewise.

Douglas and Smith exit the office, head out to Douglas car and get inside.

INSPECTOR DOUGLAS

Okay, Smith. Here's the game plan.

BEGIN MONTAGE

**31 INT. POLICE STATION - DAY**

**31**

Smith is sitting down at his desk typing on the computer.

INSPECTOR DOUGLAS (V.O.)

You're gonna fill out a request for a search warrant to seize all documents related to the Rutledge-Bell family from Sherman Caulston's office.

Smith is on the desk phone.

INSPECTOR DOUGLAS (V.O.)

Then you're gonna call in to the magistrate's office and ask for --

INSPECTOR SMITH

-- Sheila, please.

INSPECTOR DOUGLAS (V.O.)

When you get her on the phone, ask her nicely for your --

INSPECTOR SMITH

-- warrant request to be processed  
and signed by a magistrate today,  
please.

INSPECTOR DOUGLAS (V.O.)

Now, be prepared to spend a good  
amount of time on the phone  
providing evidence to support your  
request. Make sure you let Sheila  
know that --

INSPECTOR SMITH

-- you can verify with Commissioner  
Edward that this is a time-sensitive  
case.

INSPECTOR DOUGLAS (V.O.)

If everything goes well, it should  
only take a couple hours. Also, tell  
her hello for me.

INSPECTOR SMITH

Oh, Inspector Douglas says hello.

END MONTAGE

INSPECTOR DOUGLAS

She's my daughter's godmother.

INSPECTOR SMITH

Why didn't you lead with that?

INSPECTOR DOUGLAS

That ain't important.

BEGIN MONTAGE

**32 INT. POLICE STATION - DAY**

**32**

Inspector Smith hangs up his desk on the phone. He then  
checks his email and starts using his desk phone again.

INSPECTOR DOUGLAS (V.O.)

Now when you've done that and sent  
all the relevant paperwork over,  
check your email for the  
Confirmation Statement I'll send  
over which should list all the  
shareholders in the Rutledge-Bell  
company. Start from the bottom and  
try to contact as many people as  
possible on that list to confirm

Megan's story. I'll be doing the same thing at my desk.

INSPECTOR SMITH

Hello, is it possible to speak with the Mister Evensen?

(pause)

Okay, do you know when he'll be available?

(pause)

Hello, this Inspector Smith of the London Metropolitan Police.

(pause)

No, Madam this isn't about your drink-driving charge.

(pause)

Hello, is it possible to --

(pause)

No, no, I'll wait.

(pause)

Hello, is it possible to speak with someone from the Sandringham Estate?

(pause)

It's regarding an ongoing investigation.

(pause)

Nope, it's not about that Prince.

It's regarding --

(pause)

Okay. Thank you for your time.

Smith hangs up the phone and sighs loudly. At that moment, he gets an email with his search warrant attached.

END MONTAGE

INSPECTOR DOUGLAS

Now, when you get your search warrant, get a few officers together and head over to that lawyer. Show him that search warrant and get everything. Understood?

INSPECTOR SMITH

Yeah. Are you gonna go through the files with me?

INSPECTOR DOUGLAS

Nope, that's all on you. I'm gonna be completing that shareholder list. Just read through that will and testimony carefully.

INSPECTOR SMITH

If we only need the will, why do I  
need to seize everything?

INSPECTOR DOUGLAS  
Because we don't wanna miss anything  
in case the will is a dead end.

INSPECTOR SMITH  
Alright. Let's do it.

BEGIN MONTAGE

**33 INT. POLICE STATION - AFTERNOON**

**33**

Smith places all of the documents seized on his desk and  
starts to look for the will.

Smith finds the will and starts to carefully read through its  
contents.

**34 INT. POLICE STATION - EVENING**

**34**

Smith is reading through the will when Douglas approaches his  
desk.

INSPECTOR DOUGLAS  
How's it going?

INSPECTOR SMITH  
Not great. I've found nothing useful  
so far. How did those calls go?

INSPECTOR DOUGLAS  
Same. All the shareholders I managed  
to speak to corroborated Megan's  
story. Guess I'm gonna have to try  
this from another angle. I'm heading  
over to her boyfriend's office in  
the morning. Until then, if you find  
anything, call me.

Douglas starts to walk away from Smith's desk.

INSPECTOR SMITH  
Have a good night, Douglas.

INSPECTOR DOUGLAS  
You too, Smith.

**35 INT. POLICE STATION - NIGHT**

**35**

Smith is reading through the will and starts to become sleepy.

Smith is on the phone with his mother.

INSPECTOR SMITH  
Yes mum, I'm probably gonna be here  
all night.  
(pause)  
Just put my food away in a  
container. I'll eat it tomorrow, I  
promise.  
(pause)  
Okay mum. I love you too. Bye.

Smith hangs up with his mother and starts reading through the will again.

Smith falls asleep at his desk.

END MONTAGE

**36 INT. POLICE STATION - MORNING**

**36**

Smith wakes up, wipes his eyes and starts reading the will again. He notices the wording on the will includes the words 'his share' when referring to the company. He also notices the date on the will is almost two years ago. After thinking for a moment, he then starts to rummage around the other documents and finds a prenuptial agreement. He starts to read it and becomes visibly shocked. He then calls Douglas.

INSPECTOR SMITH  
Douglas! You are not gonna believe  
what I found.

**37 INT. DOUGLAS' CAR - MORNING**

**37**

Douglas is sitting in his car outside the office of Tillman Pharmaceuticals.

INSPECTOR DOUGLAS  
I'm listening.

INTERCUT - PHONE CONVERSATION

INSPECTOR SMITH  
Archibald never went there to change  
the will.

INSPECTOR DOUGLAS  
How can you be so sure?

INSPECTOR SMITH

Because the most recent version of the will is two years old. But it gets weirder.

INSPECTOR DOUGLAS

How d'you mean?

INSPECTOR SMITH

Well, Megan was only half right. The will does specify that she gets the company once he dies, but only his share.

INSPECTOR DOUGLAS

His share, as in there's someone else?

INSPECTOR SMITH

Yeah, but the will doesn't go into any more detail. So I started looking through some of the other paperwork and came across the prenuptial agreement, which states that Archibald and Vivian are co-owners of the company, with the same amount of power in all aspects except one.

INSPECTOR DOUGLAS

What's the exception?

INSPECTOR SMITH

Well that's the thing. I don't know yet.

INSPECTOR DOUGLAS

What d'you mean you don't know yet?

INSPECTOR SMITH

I've only just found this information within the first few pages of the prenup.

INSPECTOR DOUGLAS

Well then text it to me when you find it okay?

INSPECTOR SMITH

I will.

INSPECTOR DOUGLAS

Okay. Bye.

Inspector Douglas hangs up and exits his car.

**38 INT. TILLMAN PHARMACEUTICALS - DAY**

**38**

Douglas enters the building and walks toward the body scanner. He puts his phone, wallet, keys and shoes in a tray and slides it through to the scanner. He walks through the body scanner with no issues, collects his belongings and makes his way to the reception desk where he meets MINA KHAN, a 37 year-old Indian woman, standing at the reception desk, speaking to the MALE RECEPTIONIST. Mina locks eyes with Douglas as he approaches.

MINA KHAN  
Hello Sir. Can I help you?

Douglas flashes his badge to Mina and the receptionist.

INSPECTOR DOUGLAS  
Inspector Douglas. Just wanted to  
speak with Scott Tillman.

MALE RECEPTIONIST #2  
I can call his office to see if --

MINA KHAN  
-- Don't bother. I know he's in  
meetings all day today. I'd be happy  
to answer any questions you have,  
Inspector.

Douglas takes a look around the lobby area.

INSPECTOR DOUGLAS  
I really need to speak with--

Douglas spots a television displaying the same medicine onscreen for a few seconds as the medicine he saw in Archibald's room. He points toward the screen.

INSPECTOR DOUGLAS  
What medicine is that?

Mina and Douglas start to walk away from the reception desk toward the elevator.

MINA KHAN  
It's our new drug, Retralol. It's  
set to be released in a week.

INSPECTOR DOUGLAS  
So no one should have access to this  
yet?

MINA KHAN

Nope. Which is why we're kinda going crazy at the moment trying to locate a single thirty day supply of the drug that went missing about three or four days ago.

INSPECTOR DOUGLAS

What exactly does it do?

MINA KHAN

It's a beta blocker; it slows the heart rate. I can give you a leaflet with all the important info about the drug if you like. It's what we plan on giving to medical personnel.

Mina gives Douglas the leaflet.

INSPECTOR DOUGLAS

Can I take a look at the security footage from the entrance about four days ago?

MINA KHAN

Sure. We can do so from behind the reception desk.

Mina and Douglas walk back to the reception desk. They walk behind the receptionist's seat.

MINA KHAN

Hey, can you pull the security footage from four days ago for the front of the building?

MALE RECEPTIONIST #2

Sure.

The receptionist pulls the footage and starts to play it. Douglas and Mina watch the footage.

INSPECTOR DOUGLAS

Can you fast-forward, just slowly?

MALE RECEPTIONIST #2

Yeah, that's no problem.

The receptionist speeds up the tape slightly.

INSPECTOR DOUGLAS

Mina, out of curiosity, did anything else go missing?



MINA KHAN

Nothing else except a couple bottles  
of cyanide.

INSPECTOR DOUGLAS

Cyanide?

MINA KHAN

We use very small amounts in a drug  
we develop that doctors use to treat  
certain types of cancer.

Douglas looks back at the screen for a few moments and is  
visibly shocked.

INSPECTOR DOUGLAS

Stop the tape.

Douglas thinks for a few moments and then starts to make his  
way to his car. He looks back at Mina as he starts walking  
away from the reception desk.

INSPECTOR DOUGLAS

Thanks Mina.

MINA KHAN

Glad I could help.

Douglas exits the building and enters his car.

**39 INT. DOUGLAS' CAR - DAY**

**39**

Douglas turns his car on when he receives a text from Smith.  
After reading it, he looks at the leaflet about Retralol and  
realises who the murderer is. He then makes a call to Smith.

INSPECTOR DOUGLAS

Smith, what I'm about to say is  
really important. Are you listening  
carefully?

**40 INT. POLICE STATION - DAY**

**40**

Smith is at his desk filling out paperwork when he gets a  
call from Douglas on the desk phone and picks up.

INTERCUT - PHONE CONVERSATION

INSPECTOR SMITH

I am Douglas. What d'you need?

**41 INT. DOUGLAS' CAR (MOVING) - DAY**

**41**

Douglas makes his way toward the Rutledge-Bell residence in a hurry.

INSPECTOR DOUGLAS

I need for you to get a few police officers and head down to Sherman Caulston's law office, okay?

INSPECTOR SMITH

Do you need for me to get another warrant?

INSPECTOR DOUGLAS

No. I need for you to get down there and explain everything we know about the case so far, including what you discovered this morning.

INSPECTOR SMITH

Okay. Then what?

INSPECTOR DOUGLAS

Here's what I need for you to do next.

**42 INT. RUTLEDGE-BELL RESIDENCE - DAY**

**42**

Vivian is sitting in the kitchen when Archibald walks in without his walking stick, which surprises Vivian.

VIVIAN RUTLEDGE-BELL

Archibald?

ARCHIBALD RUTLEDGE-BELL

I'm feeling splendid, darling.

Archibald kisses Vivian on the cheek.

VIVIAN RUTLEDGE-BELL

Where are you headed?

ARCHIBALD RUTLEDGE-BELL

I'm just going to run a couple of errands. I'll be back shortly.

Archibald leaves the house, with Vivian standing in the kitchen confounded.

**43 INT. DOUGLAS' CAR - DAY**

**43**

Douglas is driving towards the Rutledge-Bell residence when he receives a text from Smith stating "It's done. He's on his way." He arrives at the home and parks around the corner.

**44 EXT/INT. RUTLEDGE-BELL RESIDENCE - DAY**

**44**

Douglas walks to the Rutledge-Bell home and knocks on the door, which Vivian opens.

INSPECTOR DOUGLAS  
Mrs Rutledge-Bell.

VIVIAN RUTLEDGE-BELL  
I thought Edward told you to stay  
away.

INSPECTOR DOUGLAS  
This is important. Please, Vivian.

VIVIAN RUTLEDGE-BELL  
You can make your way to the garden  
around the back.

Douglas makes his way around the back to the garden, where he meets Vivian.

INSPECTOR DOUGLAS  
The last time I was here, you told  
me something about the cactus. The  
exterior doesn't display it's  
resourcefulness. You could say it's  
pretty good at disguising its true  
potential. A lot like you. I mean,  
who'd have thought that you held  
power in the family business no one  
else did? Now, I don't know the ins  
and outs of how that came to be. My  
guess is you started the company  
before your husband came along and  
you didn't want him taking  
everything from you, but it's  
interesting that your prenup states  
that you alone hold the right to  
veto any executive decision made by  
the board and CEO. But you probably  
didn't want to use that because your  
kids probably didn't know you held  
that power in the first place. Hell,  
you may have told them how their dad  
ran the company, owned the company  
and made the most important  
decisions. But you got tired of it.  
Tired of the failure after failure

that Archibald led the company through. You didn't want to see everything you loved in that company go up in flames. That's probably when you started floating the idea of Phillip as CEO. It made sense to you at least. But he kept rejecting the idea until a few days ago. I'm guessing you husband knew beforehand that you were going to do that, because he made a visit to Caulston's office to try and find a way around it. But he couldn't. He couldn't find a way, until he discovered the other part of that clause. You know, the part that specifies that in the event you died before an executive decision you made was confirmed or the terms of that decision fell through, then, and only then would it fall to the CEO and the board of directors. Say for instance that you want to install a new CEO, but that CEO doesn't work out, then it's up to the others. When Phillip said yes, he signed his death warrant. It's not such a coincidence that less than twenty-four hours before your son dies of cyanide poisoning, two bottles of cyanide from your daughter's boyfriend's lab goes missing. Two bottles of cyanide that we happen to find at the crime scene, arranged on the desk in the same manner as her own bottles of cosmetics in her room. I'm thinking your husband lures Phillip into his study, tells him to have a drink of Scotch and then, probably got impatient with how quickly he was dying, so he does his head in with a hammer. Maybe it's the same rock-climbing hammer he used to ascend Yosemite, the one you said had gone missing. Plus, you didn't see Archibald all day until you discovered Phillip, which gave him enough time to commit the murder and hide from you long enough so you wouldn't suspect a thing. But that doesn't solve the mystery of the unopened medicine in his room. The beta-blockers that just so happen to

have not been released for public consumption yet. What reason does Archibald have for taking medicine that isn't yet released to the public? Medicine from that same lab, by the way. Then I took a look at the leaflet for the medicine. Nothing jumps out, except when I look at the warnings. Beta-blockers can prove fatal to certain groups of people, especially those that suffer with asthma.

Vivian is speechless and bewildered.

INSPECTOR DOUGLAS

As we speak, your husband is being arrested and charged with the murder of your son. Your daughter, an accomplice. We pulled a fingerprint from that bottle of scotch. It doesn't match Phillip's, but I'm sure you have a pretty good idea of who's it is. I know this isn't the news you wanted to hear, Vivian, but you deserve to have the truth.

Douglas starts to step away slowly from Vivian. As Douglas starts to walk away, Miya appears and slowly makes her way toward Vivian. They share a hug and both start to cry. Douglas leaves the home and enters his car. He retrieves his phone from his pocket and looks at his screensaver, a picture of his family, with longing. He starts the car and pulls away from his parking spot.

**45 EXT/INT. SMITH'S HOME - EVENING**

**45**

Smith makes his way toward the front door of his flat he shares with his mum, DOREEN SMITH, a 53 year-old black woman with Jamaican heritage. Once he unlocks the door and enters, he starts to look around for Doreen.

INSPECTOR SMITH

Hello Mum!

Smith locks the door and takes off his coat and shoes, placing them by the entrance of the flat.

INSPECTOR SMITH

Mum?

DOREEN SMITH (O.S.)

I'm in the kitchen.

Smith makes his way into the kitchen and finds Doreen cooking dinner. He kisses her on the cheek and goes to wash his hands in the sink.

INSPECTOR SMITH

How are you mum?

DOREEN SMITH

I'm good. How are you Devante?

INSPECTOR SMITH

I'm so happy mum. I made my first arrest for a major case I worked on today.

DOREEN SMITH

That's great honey! Why don't you tell me about it over dinner?

INSPECTOR SMITH

Sounds good. I'm just gonna go change before I eat.

Smith starts to make his way out of the kitchen when he stops and turns to face Doreen once she starts speaking.

DOREEN SMITH

Devante, I know you see me worry about you. I'm not going to stop worrying, but, I am so proud of you.

INSPECTOR SMITH

Thanks mum.

Smith exits the kitchen. Doreen smiles to herself as she finishes preparing dinner.

**46 INT. DOUGLAS' HOME - EVENING**

**46**

Douglas enters his home to find Lilly and Leanne in the doorway. Lilly smiles as she sees the door open and runs up to Douglas, hugging him. Douglas bends down as she approaches.

LILLY DOUGLAS

Daddy!

INSPECTOR DOUGLAS

How's my baby girl doing?

LILLY DOUGLAS

Good. Do you want to hear me play the new piece I'm learning, dad?

INSPECTOR DOUGLAS

Of course! Go and get ready. Dad and  
mum will be there in a sec.

Douglas stands up as Lilly runs into the living room. Leanne  
walks toward Douglas with a smile.

LEANNE DOUGLAS

She misses you.

INSPECTOR DOUGLAS

I miss her. I'm glad to be home.

LEANNE DOUGLAS

He has a smile, which can only mean  
one thing!

Kenneth pulls his wife toward him and starts to kiss her on  
the lips.

LILLY DOUGLAS (O.S.)

Mum and dad, are you coming?

Kenneth and Leanne stop kissing.

LEANNE DOUGLAS/INSPECTOR DOUGLAS

Just a minute!

LEANNE DOUGLAS

We better hurry before we miss the  
performance.

INSPECTOR DOUGLAS

Wouldn't wanna miss this for the  
world.

Leanne makes her way to the living room. Kenneth takes off  
his coat, hangs it on the coat rack. He then takes off his  
shoes and places them by the door, making his way to the  
living room as Lilly is starting to play her recital piece on  
the piano. Kenneth and Leanne sit down on the sofa facing  
Lilly. Kenneth forms a smile on his face as he sees Lilly  
playing the piano.

VIVIAN RUTLEDGE-BELL (V.O.)

December fifteenth, Nineteen  
seventy-six. I remember the events  
so vividly.

Vivian and Miya, along with some of Vivian's relatives stand around the coffin of Phillip Rutledge-Bell. The small group of people attending the memorial service face Vivian as she speaks to them.

VIVIAN RUTLEDGE-BELL

I was preparing my speech I gave at the end of every year to the staff at the company. It could've been the stress of getting the speech right or the pressures we face at that time of year. Either way, I was almost done with my speech when I felt him. He was ready to enter the world. Every moment was agonizing. The drive to the hospital, the wait I endured the epidural I received as I went into labour. Nine and a half hours. I spent nine and a half hours in labour with my Phillip. When he emerged from my womb, he didn't start crying. At that moment I was consumed with fear. Fear that I had brought a child into this world that wouldn't be able to experience all the good in it. Fear that I wouldn't be able to share the love and compassion I was ready to give. For a moment, I contemplated what my life would be like without him and then he started to cry. I vowed from that moment on I would cherish him. I still remember his first word. Mama, which was interesting because he spent more time on his father's chest than on mine. I worried that he didn't love me. I was afraid that I hadn't showed him how much I loved him and that this was his way of showing me that I didn't matter. But when he cried out for me, I felt this deep sense of relief. I still remember his first birthday, his first head of hair, his first tooth, the first time he walked, his first day at school, his first driving lesson. The first trip he took alone abroad was one of the scariest times of my life. He didn't seem to sense the danger, but that was all I could think about. Then there was his first day at the company. He was wearing this bow tie he bought from Japan and he looked so happy. And



yet, all I can think about is the last thing he said to me. He loved me. He loved me and I know he always will. That is all I have now. Memories. All I have are these memories. I will cherish them and hold them dear until the day I die because I know they will never replace Phillip, but I hope that one day, those memories replace my sorrow.

CUT TO BLACK.