

Wire in the Blood
"PRAYER OF THE BONE"
International Script
by
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CUT TO:

Scene in 10:00:00

INT/EXT. CAR (DRIVING) - NIGHT

POV through the windscreen. A long straight road. A flat plain stretches dimly on either side, an ominous sky above.

The lights of a lone house come into view. Its exterior palely visible in the moonlight - two storeys, verandah - like something out of a Hopper painting.

Like Hopper too is the sense of menace as the car slows...

CUT TO:

Scene in 10:00:34

INT. GRADY HOUSE; KITCHEN - NIGHT

Loren Grady, late-20s, cheer-leader gorgeous, in shorts and tank top, looks out of the screen door.

Jake and Lucy, 7 and 5, at the table. Lucy plays with her dolls; Jake does homework.

Loren quietly turns the lock. There's sweat in the hollow of her neck, between her breasts. The heat, or something else?

Loren lifts the phone. We hear, as she does, that there's no dial tone. She toggles the switch. Still nothing.

JAKE

Who are you calling?

LOREN

Nobody honey.

LUCY

What's happening mum?

LOREN

It's just a power outage.

The lights go out.

Then Thunder adding to the fear in the kitchen. Loren moving swiftly, locking windows.

LOREN
Have you seen my cell phone?

CUT TO:

Scene in 10:

INT. GRADY HOUSE; HALL - NIGHT

Loren searches in her handbag for her phone, but even as she looks there's the sound of keys in the lock. She turns-- A shadow against the glass. The handle turning.

Loren back in. To the kids.

LOREN
Jake, Lucy, upstairs, right now.

Smooths a rag doll's clothes, presses it into Lucy's arms.

LOREN (CONT'D)
Don't forget Claire, sweetheart.
Everything's going to be okay. Hurry.

Sound of the front door closing. The kids slipper-footed up the wooden stairs. The kitchen silent. Loren breathes. Lightning flashes. Illuminates the knives.

CUT TO:

Scene in 10:01:44

INT. GRADY HOUSE; KITCHEN - NIGHT

Homework on the table. A child's writing. A spatter of red.
A woman's hand, arm, shoulder, face, open eyes... Loren lies across the table, half-naked, dead.

CUT TO:

Scene in 10:01:48

INT. GRADY HOUSE; UPSTAIRS - NIGHT

The kids dart across the landing, Lucy clutching her doll.
They stop, listening. Rain loud, frighteningly loud.

Glass shatters downstairs. A scream. The kids run, into—

TITLES in 10:01:55

CUT TO:

Scene in 10:02:06

INT. MOTEL ROOM - DAY

We see Tony in a swimming pool.

Looking down at Tony Hill, turning restless on the bed in a bland, down-market room. There's a voice: cheerful, American.

RADIO DJ (V.O.)

... And in the five o'clock hour we have a report from Lakisha
Stains, live at the Luther court house--

Tony sits up, discombobulated. Where is he?

RADIO DJ (V.O.) (CONT'D)

--where the Darius Grady murder trial is about to commence.

It's the clock radio. Tony struggles with it, fights with it, pressing every button, only turning it louder--

RADIO DJ (V.O.) (CONT'D)

Grady, Luther High School football star, is accused of murdering
his beauty queen wife Loren and their two children eighteen
months ago—coming up after the break

Is the weather and traffic for Central Texas. It looks like we're in for another hot one.

Silence. Tony has pulled the flex out of the wall.

CUT TO:

Scene in 10:03:03

EXT. JUNCTION; LUTHER - DAY

Sunlight on Tony's face, burning away weariness. He opens his eyes and we now see what he sees.

The roads stretch straight and true, the gutters are neat.

A sign says Luther, Texas, Pop 18,324.

There's a soft click, and water arcs from an old sprinkler. *
Tony smiles. He takes off his shoes, lets it cool his feet.

A horn beeps. He looks round. A Prius has purred silently up. Julie Rice, early 30s, leans across the passenger seat.

JULIE
Dr Hill? Julie Rice. Assistant

District Attorney... Are you okay?

TONY
Just cooling off the, ah... Feet.

JULIE
The motel said you'd gone for a walk.
Thought I'd save you having to find your way in a strange town.
(off his blank look)
It's time to meet the judge.

She pushes open the door. Tony gets in.

CUT TO:

Scene in 10:04:35

INT. PRIUS - DAY

Tony examines the car.

TONY
Electric. Nice.

JULIE
Only one in Texas.
(off his look)

Joke. Okay.

The car moves off.

JULIE (CONT'D)

How was your flight.

TONY

The flight was -- Stop!

Julie slams on the brakes, alarmed.

JULIE

What?

But Tony is already out of the car—

CUT TO:

Scene in 10:05:05

EXT. JUNCTION; LUTHER - DAY

Tony runs up the road from the stopped car. He picks up his shoes and socks.
He hurries back to the car.

CUT TO:

Scene in 10:05:27

INT/EXT. PRIUS/STREETS OF LUTHER - DAY

Julie drives, and talks, fast - no Texas drawl for her.

JULIE

First the judge, second the police station, look at the interrogation tapes, third, tomorrow, interview Mr Darius Grady. I can't tell you how grateful we are that you agreed to come and testify. The defence is getting real traction with this PTSD stuff.

Tony gazes out at Luther's town-scape - gleaming in technicolor under the fierce sun. He closes his eyes.

JULIE (CONT'D)

The Iraqi war is so unpopular now you can blame it for anything, even killing two children, and folk will believe you... Dr Hill?

Tony opens his eyes with a start. He'd nodded off. He sees Julie looking at him strangely. He smiles.

Julie leads Tony to the courthouse, his shoes audibly squelching.

JULIE

The other problem is Ray DeCoso -
Darius' lawyer, not the brightest spark in the fire, is getting help
from one of those legal action organizations, the Southern Justice
League. They're feeding him ammunition, especially on how to
win the trial in the media.

TONY

Are they winning?

She looks at him, kind of sad.

JULIE

He murdered his wife and babies, Dr
Hill. The facts will win.

Inside they go.

CUT TO:

Scene in 10:06:12

INT. COURTHOUSE; JUDGE'S CHAMBERS - DAY

The speaker is Constance Downing, a formidable Texas matron.
She's addressing Tony and Julie.

JUDGE DOWNING

I'll be honest. I don't like shrinks, especially not in my courtroom...

JUDGE DOWNING

They confuse people - me especially.
Plus there's the expense. God knows what you're costing the tax-
payer, Dr Hill - fees, flights, accommodations--

JULIE

Dr Hill's staying at the Cottonmouth.

JUDGE DOWNING

That flea pit? Move him at once.

JULIE

It's what he asked for.

JUDGE DOWNING

Did he? Did you?

TONY

I wanted something like Linda

Hamilton stayed.

JUDGE DOWNING

Linda Hamilton.

TONY

Yes Linda Hamilton. From The Terminator. With Michael Biehn.
The night Jason Conner is conceived.
Just before the Terminator--

Luckily, he's interrupted by a knock at the door.

JUDGE DOWNING

Come!

In comes Ray DeCoso and the attractive Anita Addison.

JUDGE DOWNING (CONT'D)

Mr DeCoso, Ms Addison.

(indicates Tony)

We were just discussing Dr Hill's motel.

DECOSIO

I wouldn't worry about that, he'll be back home in England by tonight.

Under which, he hands a motion to her, and to Julie.

DECOSIO (CONT'D)

Motion to strike Dr Hill as an expert witness because of prior knowledge of my defendant, Darius Grady.

JULIE

Of course he has prior knowledge.
That's what makes him expert.

DECOSIO

It's what makes him prejudiced.

JUDGE DOWNING

(to Tony)

What is your prior knowledge?

Tony is about to respond, but Julie pre-empts again.

JULIE

Darius Grady was stationed at a US airforce base near Bradfield, England. He was arrested by the police in a hotel room with a drugged and naked 15-year-old girl and a concealed camera.

Tony glances at Anita, sees she's looking at him too - not nicely. He bows his head, contemplates his shoes, the little pool of water around them.

JULIE (CONT'D)

Dr Hill was asked to do a psychological assessment after the military claimed Darius had PTSD because of his time in Iraq and wasn't in control of his actions. Dr Hill found no evidence of PTSD, but before the case could go to trial, the army shipped Darius back home to Texas and discharged him - just in time for him to murder his wife and kids.

DECOSIO

Which goes to prove my point: Darius got away.
Dr Hill is here on a revenge trip.

JUDGE DOWNING

Are you, Dr Hill?

A silence. Tony's voice.

TONY

Statement: I didn't know about the camera.

CLOSE on Tony.

TONY

Statement: I didn't know she was fifteen.

And REVEAL we are in--

TONY (V.O.) (CONT'D)

Statement: I don't remember her name

Where Darius Grady, 26, Jimmy Dean good looks, sits opposite Tony.

TONY (CONT'D)

Remember what she looked like?

Darius checks his appearance in the one-way behind Tony.

DARIUS

Nope.

TONY

That I don't believe because she is hot.

He shows a photo: a family snap of the sexy Samantha Powers.

TONY (CONT'D)

But I do believe you about the age thing.

Because she is one well-developed young lady.

Darius stares at Tony, can't help a vulpine grin.

DARIUS

Telling me. She is never fifteen.

A woman's voice interrupts—

Remember how you met her, Darius?

DARIUS

In a bar. I'm telling you as soon as these chicks find out you're US military, they're all over you like white on rice.

WOMAN (V.O.)

Dr Hill! Dr Hill..

A hand touches his shoulder. Tony, startled, looks up, and—

CUT TO:

Scene in 10:08:49

INT. COURTHOUSE; JUDGE'S CHAMBERS - DAY

Julie is shaking him. Everyone is staring at him.

TONY

Sorry. Miles away... No, not revenge.

ANITA

Then why are you here?

Tony blinks at the hostility in her voice.

TONY

To appraise Darius and to see if his Post Traumatic Stress Disorder is a fiction. It wasn't last time I saw him - I mean, it didn't exist. But that's the beauty of PTSD, it's all in the eye of the beholder. If you see what I mean.

(they don't; he

presses on)

Obviously you don't. A diagnosis of PTSD depends on the subject reporting a certain, in fact a very wide range, of symptoms - insomnia, irritability, numbed response, heightened response, flashbacks, flashbacks, flash-forwards, flash-forwards, hyper-vigilance, hallucinations, hair loss... No I joked about the last one.

(silence)

Anyway. I need to examine Darius.

Judge Downing turns to De Cosio and Anita.

JUDGE DOWNING

Seems Dr Hill's testimony is just as much a liability for Ms Rice as it is for you, Mr DeCosio. I'm allowing it.

JULIE

Thank you, your Honor.

Tony stands, sees Anita looking at his little puddle.

JUDGE DOWNING

Dr Hill. It's John Connor.

TONY

Sorry?

JUDGE DOWNING

From the Terminator movies.

CUT TO:

Scene in 10:10:30

INT. LUTHER POLICE STATION; BULLPEN - DAY

Sheriff Jon Phelps, African-American, 40s, deliberate in thought and speech, shakes hands with Tony and Julie.

JULIE

Dr Hill, this is Sheriff Jon Phelps.

He's the man who arrested Darius Grady.

Tony is the object of many curious eyes as Phelps leads him through the bullpen, Julie following.

PHELPS

Dr Hill. I've got you the files and tapes you wanted.

He opens a door: a windowless room, piled with boxes, a TV.

CUT TO:

Scene in 10:10:58

INT. LUTHER POLICE STATION; OFFICE - DAY

We're close on a television screen: the face of Darius Grady.

DARIUS (V.O.)

I don't know nothing about it.

Reveal Darius is in bed in a hospital room. The camera is behind Phelps, shooting over his shoulder. There's a time code at the top of screen; tape quality is rough. So is Darius: strung-out, bandages on chest, arms.

PHELPS (V.O.)

Loren's dead Darius. So are Jake and Lucy.

Tony watches as Phelps holds up a plastic evidence bag, in it a bloody shirt. Darius flinches, crosses his arms, as if hugging himself, hands gripping each arm.

PHELPS (V.O.) (CONT'D)

Their blood's all over your shirt.

DARIUS (V.O.)

I don't know how it happened. I don't know. I don't know.

Phelps pushes crime scene photos across the bed, fans them out: Loren's body in the kitchen; the kids, separately dead.

PHELPS (V.O.)

Maybe these might refresh your memory.

But Darius looks away, hands still gripping his arms. Then there's an interruption, angry voices, Phelps turns--

DECOSIO (V.O.)

What the hell's going on, Sheriff?

PHELPS (V.O.)

I'm questioning a suspect.

Tony, puzzled, flicks the pages of the transcript. But the answer's on screen: Ray DeCoso, heading to the bed.

DECOSIO (V.O.)

Without his lawyer?

PHELPS (V.O.)

He didn't want one.

DeCosio's hand on Darius' shoulder.

DECOSIO (V.O.)

Well he does now.

(points to camera)

And I want that off.

Sound cuts, camera pans off to record a hospital wall and a cheerful poster: the time code still counting.

AMARE PHELPS

Dr. Hill? Coffee.

In the door, Sheriff's Deputy, Amare Phelps - as identified by the name tag on his shirt. He offers a mug.

TONY

Thank you. Mr?

AMARE

Deputy. Deputy Phelps. The Sheriff's my daddy... I'm his son. So you're going to analyze Darius.

TONY

Something like that yeah

AMARE

Why? Do you think he did it?

TONY

Have you killed anyone, Deputy Phelps?

The goofy pleasantness vanishes. Amare is cold.

AMARE

Only in the line of duty.

He leaves. Tony frowns, turns back to the screen, presses fast forward. Almost immediately, the camera pans back to--

Darius leaning back in the bed. His demeanour different now, confident, almost aggressive. Sound returns.

PHELPS (V.O.)

You ready now, Darius?

But Darius takes a stick of gum from DeCosio. He unwraps it, puts it in his mouth, wraps the paper into a ball, flicks it at the camera. Then he puts both hands flat on the bed.

DARIUS

You bet.

CUT TO:

Scene in 10:12:53

INT. LUTHER POLICE STATION; BULLPEN - DAY

Tony heads out, carrying the waste-paper bin which is full of files, tapes. Sheriff Phelps appears, stands in his way. Tony tries to side-step, but Phelps matches his move.

PHELPS

Case files don't leave the building.

He tries to take the bin, but now it's Tony who side-steps.

TONY

It's just forensic reports.

Another side-step, but Phelps grabs the bin, goes through it--

TONY (CONT'D)

And witness statements. And crime scene photos. And interview tapes... oh come on you don't want me here all night, exhausting your manpower, costing you overtime, snooping through your drawers...

Phelps: a battle not worth fighting. He hands back the bin.

TONY (CONT'D)

Thank you. could I see the crime scene?

PHELPS

No. House is up for sale. Plus the scene's eighteen months old - not going to tell you jack.

TONY

What about the graves?

(off Phelps)

Usually I know the victims, or have a sense of them, even if they are dead, which usually they are. Unfortunately.

CUT TO:

Scene in 10:13:47

EXT. LUTHER CEMETERY - DAY

Sheriff Phelps leads Tony the last few yards to three graves: a large headstone, flanked by two smaller ones: Lucy, Loren, Jake; their date of death.

PHELPS

They tell you anything?

Tony doesn't answer.

CUT TO:

Scene in 10:14:05

INT/EXT. MORGUE/GRAVES - BURIAL MONTAGE - DAY

Three bodies, faces uncovered, peaceful: Lucy, Loren, Jake...

Loren's face: surrounded by satin.

Lucy Grady's name on a metal plate, set in gleaming wood.
Dusty earth scattered across the name, obscuring it.

Inside Lucy's coffin: Lucy's eyes open. She hears the earth * rain down.

CUT TO:

Scene in 10:14:12

EXT. LUTHER CEMETERY - DAY

Tony squats by the grave, staring at the grass, almost as if communing with the dead. Phelps watches him, dubiously.

TONY

Children suffer much?

PHELPS

Medical Examiner said the girl took a long time dying, Bled three pints of blood onto her daddy's clothes.

CUT TO:

Scene in 10:14:28

FLASHBACK: LUCY'S ROOM

Flashes: Lucy, fighting for breath.

Darius: holding her too close, his handsome face contorted with rage—

CUT TO:

Scene in 10:14:30

RESUME SCENE 25

PHELPS

DA's not seeking the death penalty.
Why beats me... But if he was up for death, would you have come to testify?

TONY

No.

PHELPS

Not even if Darius wanted it?

CUT TO:

Scene in 10:14:58

INT. SHERIFF PHELPS OFFICE - DAY

Screen: grainy black white footage of a million police videos. We're outside the Grady house, the night scene strobed by police lights. A distorted loudhailer voice.

PHELPS (V.O.)

Darius, this is Sheriff Phelps. You come on out now.

No movement from the house. Everything is still apart from the time code in one corner of the screen.

Reveal Tony and Phelps watching in Phelps' office.

*

TONY

How did you know to go out there?

PHELPS

Darius called 911. Said his wife and kids were dead. When the patrol car showed up, Darius took a shot at it. That's why the cavalry showed up.

TONY

Was your son there?

PHELPS

In another part of the state. I kept this out of the media - said the camera was down. You'll see why--

Phelps' own voice interrupts.

PHELPS (V.O.) (CONT'D)

Darius, come out, or we're coming in.

The screen door bangs, and Darius comes out, shirt stained black, hands loose at his side, something in his right hand.

PHELPS (V.O.) (CONT'D)

Throw the weapon down son.

Darius stands swaying, blinking in the lights, he looks huge.

PHELPS (V.O.) (CONT'D)

Put the gun down Darius. Throw it down Darius.

Suddenly Darius brings up a handgun. A dozen shots ring out.
Darius is hit, flung back onto the porch, the gun flying.
Cops race to surround him, guns bristling.

VISION: MOMENTARILY TONY IS IN DARIUS' POSITION.

RESUME SCENE 27

Phelps pauses the tape.

PHELPS

Boys couldn't shoot for shit. Dozen shots, only three hits, none serious.

TONY

Did Darius fire?

PHELPS

Just the once - so's we'd all come running.

(then, re TV)

You get my meaning, Dr Hill?

TONY

Suicide by cop.

PHELPS

It's what he wanted.

Tony looks round the military-neat homely room. Sports memorabilia and photos everywhere. Tony picks one up - half- * hidden by the others, as if deliberately removed from public * view. It's of three happy young people, arm in arm: Darius, Amare, and between them Loren. The two boys are in football gear, Loren's the cheerleader. All the promise of youth.

TONY

Darius and your son. What's his name? Amare and Darius were friends?

PHELPS

Since first grade, team mates every sport. After his mom passed, Amare joined the Army with Darius. When the war started they even fought together.

Tony sees another photo: Amare in uniform in a wheelchair.

TONY

Your son was wounded.

PHELPS

Yep. Got an early ticket home. Looking back I guess he was the lucky one.

Tony holds the photo of the trio, his thumb hides Darius' face, leaving Amare and Loren together. He looks at the TV.

The cops surround the prone man, their guns pointing down.

CUT TO:

Scene in 10:17:14

INT. MOTEL ROOM - DAY

Close on Darius, chewing gum.

DARIUS (V.O.)

She was gonna leave me. Gonna take my kids. I wasn't gonna let her do that.

DeCoso by the bed. View over Phelps' shoulder as before.

PHELPS (V.O.)

What about the kids Darius? What did they do?

DARIUS (V.O.)

They ran. They hid.

Tony watching, sitting on the floor in front of the TV.

DARIUS (V.O.) (CONT'D)

That bitch turned my own kids against me.

Tony hits Pause. Picture freezes on that cocky glare.

Tony looks round his room. Crime scene pics, forensic reports already pinned to the walls... His gaze falls on the hire car keys, the local map.

CUT TO:

Scene in 10:17:44

EXT. MOTEL; PARKING LOT - DAY

Studying the flapping map, Tony approaches his car - the smallest and the worst parked. He beeps the door, gets in.

Tony puts down the map, reaches for the ignition-- Where's the steering wheel?

CUT TO:

Scene in 10:18:28

EXT. MOTEL; PARKING LOT - DAY

POV from across the street: Tony gets out of the right hand side of his car, walks round to the left, gets in.

The car reverses badly, and heads onto the street. A sudden violent correction as Tony remembers which side of the road he's supposed to be on, and off he goes.

Another engine purrs into life.

CUT TO:

Scene in 10:18:46

INT/EXT. TONY'S CAR/OUTSKIRTS OF LUTHER - DAY

Tony drives, the map on his lap. He's hitting open country now.

CUT TO:

Scene in 10:19:19

EXT. GRADY HOUSE - DAY

Light is fading as Tony's car pulls up outside. He gets out.
An old car in the drive, rusty.

There's a faded For Sale sign on the brown lawn - obviously been up a while. A swing creaks in the breeze.

CUT TO:

Scene in 10:19:36

INT. GRADY HOUSE; KITCHEN - DAY

Tony wandering around the house.

TONY (V/O)

It's a small town love story. All-American boy weds all-American girl.

Prom queen, beauty queen, teen queen. Every man's fantasy, teeth, tits and pom poms... when hubbie's away she still craves attention.

But Darius finds out. Now he really is nobody: failed lover... failed killer. So he murders her twice. Once to prove he's a man and once to prove he can kill.

He stops typing, sits back, sighs.

Tony stands in the doorway. Only the wallpaper reminds that this was a child's room. Tony crosses to the bare bed. He lays out the crime scene pictures, compares the toy-stuffed untidy life of it to this dim sterile nothing. He crouches by the bed, looks to the ancient refuge underneath. And then Tony gets underneath the bed. Lies there in the dusty dark. He can see from their narrow perspective. He can hear their thumping hearts, the tiny whimper quickly hushed. Then the door clicks open, and Tony's own heart pounds-- A flashlight flicks on, scanning the room. It finds the bed, finds the crime scene photos on the bed. Terrified, Tony watches the feet come nearer. Large, professional-looking boots, treading softly. The flashlight beam lowered, shines right into Tony's eyes, dazzling him.

AMARE PHELPS

What you doing down there, Dr Hill?

Tony comes out with as much dignity as he can muster, and faces Amare. The big man seems bigger in this small room; he's wearing civilian clothes, a baseball cap.

TONY

I was... investigating.

AMARE

We already did.

He stares at Tony just like his father would, but there's an extra threatening air to him. Tony opts for honesty.

TONY

I just wanted to see where they died. Loren and the children. So I can understand how they died.

Amare's expression softens. He nods, turns away.

AMARE

Little girl didn't die in here. This way doc.

CUT TO:

Scene in 10:21:06

FLASHBACK: UPSTAIRS

Catches Darius' on his grim blood-drenched prowl-- He stares at himself, like a beast startled at his prey. His bloody hand moves to his hair-- Vanity? Horror?

Lucy backing across the room, doll Claire clutched in front of her like a shield. A man's shadow falling across her.

AMARE (O.S.)

She got away. He followed.

CUT TO:

Scene in 10:21:20

INT. GRADY HOUSE; LUCY'S BEDROOM - EVENING

Again a bare room, child's wallpaper. Tony examines the crime scene photos; Amare examines him.

A creak as Amare shifts a low table out of the way, indicates a paler spot on the bare floorboards.

AMARE

That's where we found her. Took them a week to get the bloodstains out.

Tony stares at the floor, now deep wet red with blood.

CUT TO:

Scene in 10:22:00

EXT. MOTEL - NIGHT

Tony walks to his room, fishing in every pocket for the key.
A car door slams, brisk heels head his way. Anita Addison.

TONY

Hi.

She nods, waits impatiently till he's unlocked the door.

TONY (CONT'D)

Would you like to come in?

She already has.

Anita stands, inspecting the mess on the walls.

ANITA

You know who I am?

TONY

The Southern Injustice something--

ANITA

Southern Justice League, assisting but not officially part of the
Darius Grady defence, therefore able to talk to you.

TONY

I'm honoured.

ANITA

Don't be.

Anita pulls a photo of Darius off the wall.

ANITA

Do you know what Darius' nickname was in the army? 40 Watt.

TONY

... Not very bright. Very good.

ANITA

Meaning they could've got him to confess he murdered his own mother

TONY

I've seen the confession. It was not made under duress. And it
has nothing to do with me, I'm only here to say if Darius has
PTSD.

ANITA

Of course, he does.

TONY

And you know that how?

ANITA

He was in Iraq.

TONY

So were 400,000 other Americans.

ANITA

What Darius did proves it.

TONY

So the crime proves he has PTSD, and PTSD excuses him from committing the crime. That is a antastic argument. Cake and eat it. Yum yum.

Anita looks at Tony. He's a being outside her comprehension.

ANITA

Why are you here, Dr Hill? Are you some kind of buddy of Luis Borgos?

TONY

Who's he?

ANITA

The DA.

TONY

Never met him.

ANITA

Then why? Do you like being the doctor at the door of the execution chamber?

Tony leads her politely but firmly to the door.

TONY

This isn't a death penalty case. There is no execution chamber. Good night.

He closes the door on her, leans against it, sighs.

TONY (CONT'D)

Fancies the pants off me.

CUT TO:

Scene in 10:23:36

INT. PRISON; CORRIDOR - DAY

Down which Tony, with plastic bag, walks fast with Julie Rice, prison Guards fore and aft.

TONY

Oh er, just out of interest, why aren't you going for the death penalty?

JULIE

Because I don't believe in it.

TONY

Not even for a child murderer?

JULIE

I'll settle for life without parole.

TONY

And you drive a Prius. I'm shocked they allow you in the state.

The Guards stop them a door with a small plexi-glass window.
Julie looks to Tony.

JULIE

The DA asked me to prosecute the case, he gave me discretion to interpret the law. I believe that despite the severity of the crime, Grady's confession, his remorse, make the lesser penalty appropriate punishment.

Through the window, they see Darius Grady led into a small bare room. He's in an orange jump suit, chains on wrists and ankles, which the Guards fix to rings in the floor.

TONY

What if, after this interview, I discover that Darius has got PTSD? What if the Jury buys that? What'll happen to his sentence then?

JULIE

Secure psychiatric unit. Maybe fifteen to twenty years.

TONY

He gets out when he's forty-five.

JULIE

Does that seem fair to you?

Tony looks to the window. Darius is now secured. He leans forward so that his manacled hands can arrange his hair.

CUT TO:

Scene in 10:

INT. PRISON; INTERVIEW ROOM - DAY

Tony and Darius face one another. Tony has his pad out, pen poised. Darius regards him without interest.

TONY
You remember me, Darius? Tony Hill.

Darius shrugs. Tony takes a photo from his bag, pushes it across the table.

TONY (CONT'D)
Remember Samantha Powers?

The pretty, provocative 15-year-old. Darius smirks.

DARIUS
Yeah. She's prettier than you.

TONY
Remember raping her?

DARIUS
Thought you were here to talk about my wife.

TONY
I'm here to talk about you. How are you sleeping?

DARIUS
Pretty good.

TONY
Dreams?

DARIUS
I don't remember dreams.

TONY
What about nightmares? Hallucinations? No? What about imagination. Imagining you're at home with Loren and the kids...

DARIUS
What, let's pretend?

TONY
Let's pretend. You're at home. You're having dinner in the kitchen.

He gestures at the table between them.

TONY (CONT'D)
Where does Lucy sit?

Darius's fists clench suddenly.

DARIUS

Screw you.

But Tony carries on, caught up in his own mise-en-scene, pointing to the table again, placing the family around it.

TONY

I think Lucy sits there--

FLASH: Lucy at the table with them.

TONY (CONT'D)

Jake over there--

FLASH: Jake at the table.

TONY (CONT'D)

Loren where I am, and you there.

Darius staring at the table--

FLASH: Loren at table.

CUT TO:

Scene in 10:25:36

FLASHBACK: KITCHEN

*The Grady family sitting at the table, just as imagined.
Loren serving food, children happy, laughing as Darius jokes with them. Tony's voice from a long way away.*

TONY (V.O.)

What are you eating? Burgers maybe?

CUT TO:

Scene in 10:25:46

RESUME SCENE 50

Darius staring at the table--

TONY (CONT'D)

Chicken. Loren, does she like cooking? Are the kids good eaters?
I bet Jake is. Lucy though, she's--

Tony nudges his plastic bag off the table. It hits the floor with a sharp slap. Darius stares at Tony.

DARIUS
Why did you do that?

TONY
Little twitch I had.

DARIUS
Liar.

TONY
Okay.

DARIUS
Startle reflex.

Suddenly, violently he slaps his hands down on the table as close to Tony as he can get. This time Tony jumps.

DARIUS (CONT'D)
Ha. You jumped. Got PTSD?

TONY
Well, actually, I probably have...

CUT TO:

Scene in 10:26:26

INT. PRISON; WAITING ROOM - DAY

A tiny digital tape-recorder. Tony's voice emanates.

TONY (V.O.)
But this isn't about me, is it? How do you know about startle reflex?

And we widen to see we're in a cell-like room, with Julie Rice and the DA, a handsome man, Luis Borgos, 40s.

BORGOS
Are you sure about this guy?

DARIUS (V.O.) My lawyer. He said you were coming to get inside my head. Are you in yet?

JULIE

The English police rate him.

DARIUS (V.O.)

The lawyers told me you were going to come here and try to get in my head.

BORGOS

What as?

CUT TO:

Scene in 10:26:41

INT. PRISON; INTERVIEW ROOM - DAY

DARIUS

You in there yet?

CUT TO:

Scene in 10:26:43

INT. PRISON; WAITING ROOM - DAY

BORGOS

He'd better deliver. For your sake.

TONY (V.O.)

I'm working my way. Darius.

DARIUS (V.O.)

Do you hear the voices?

CUT TO:

Scene in 10:26:54

INT. PRISON; INTERVIEW ROOM - DAY

Silence. Tape hiss.

TONY (V.O.) (CONT'D)

What voices?

DARIUS (V.O.)
The ones telling me what to do.

Borgos looks at Julie.

Darius, Tony.

TONY
I think that's schizophrenia, not PTSD.

DARIUS
What about the blackouts?

TONY
Do you suffer from blackouts?

DARIUS
... Nope.

Tony watches Darius, his smirking arrogance.

TONY
You're clever, Darius.

DARIUS
I changed bulbs. 100 Watt, that's me.

TONY
Don't you want to know if you're sick?

DARIUS
I'm not sick.

TONY
So you know what you did.

DARIUS
Yeah.

TONY
Killed your wife. Your babies.

He gestures to each side of the table.

TONY (CONT'D)
Jake. Lucy.

With the pen in his hand like a slashing knife, Tony brings his fist down on the table, multiple times.

TONY
Stabbed, stabbed, stabbed them.

Again Darius flinches, grips the table, can't answer.

TONY (CONT'D)
And you don't care.

DARIUS
Yeah.

The two men, locked on each other, Darius breathing hard.

TONY
You know, I actually felt sorry for you - when I heard, when I read those reports. I thought what drove him to that? What unendurable pain?

CUT TO:

Scene in 10:28:17

FLASHBACK: UPSTAIRS

Darius catches himself in the mirror: the stalking beast, startled, shocked, at the sight—

CUT TO:

Scene in 10:28:19

RESUME SCENE 53

Tony hesitates briefly, disturbed. He focuses on his pen, twirling it in his fingers.

TONY
That's my job, the imagining of pain...

TONY (CONT'D)
But you, you don't feel pain Darius, you're just a pretty boy trying to save his skin.

Darius suddenly erupts out of his seat, turning the table over on top of Tony so that he tumbles backwards, papers flying, the table on top of him. Darius roaring, jerking at his chains, trying to pull them from their rings--

DARIUS
Fuck you!

Guards pile in, seize Darius, wrestle him to the ground.

Tony staring - but not at Darius, at a little metal disc, like a watch battery, on the underside of the table.

CUT TO:

Scene in 10:28:45

EXT. PRISON; PARKING LOT - DAY

Tony walks, troubled, blinking in the fierce sun.

BORGOS

Dr Hill?

*

BORGOS (CONT'D)

Luis Borgos, Luther District Attorney.

TONY

I've heard of you.

BORGOS

Just wanted you to know how grateful we are for the work you're doing here.

TONY

You're welcome.

Tony goes to get in his car, but Borgos stays in his way.

BORGOS

What's your take on Darius Grady?

TONY

Don't you already know?

Tony holds out the small listening device. Borgos takes it, doesn't even blink.

BORGOS

The room was bugged to monitor a meeting between a pedophile and his mom - a last attempt to find a missing six-year-old boy. We forgot to remove the listening device.

TONY

You forgot.

BORGOS

I do apologise. But I am still curious. What do you make of Darius?

TONY

Wait for my report. This is my car.

Borgos finally steps out of the way.

BORGOS

Truth is, I wish he'd say more--

Tony ignores, gets into the car. Just as he slams the door--

BORGOS (CONT'D)

--especially about his drug deals.

Tony looks at him. Jabs at buttons, pops the trunk, adjusts the side mirrors, finally opens the window.

TONY

Darius was a drug dealer?

BORGOS

Yeah. Started young, kept on going. I missed my chance to put him away. If I had, Loren, Jake, Lucy might still be alive.

(a hint of emotion)

Loren was a good woman. She didn't deserve to die.

TONY

Who does?

A moment. Borgos is himself again.

BORGOS

That's one for the philosophers, Dr Hill, so of course I can't comment. But I do look forward to reading your report.

TONY

Thank you.

Tony closes the window. Starts the car.

CUT TO:

Scene in 10:30:44

EXT. MOTEL - NIGHT

High shot: the lonely motel, the pallid glow of the pool.
Night sounds: crickets, the buzz of the neon sign.

CUT TO:

Scene in 10:30:47

INT. MOTEL ROOM - NIGHT

Tony, half-naked, sweating, types on his laptop. He sighs, then reaches for the phone, dials, left hand still typing.

Screen: the rolling words: *'Subject appears to manifest neither sympathetic nor parasympathetic symptoms'--*

Phone's answered.

ALEX (V.O.)

This is DI Fielding, Bradfield CID, please leave a message after the beep.

TONY

It's me. In Texas. It's very hot, Texas. It's very flat. It's like Norfolk. Lots of politics.

So what should be an ordinary, terrible horrible domestic murder is now, well now it's a freak show with me playing the bearded lady. They even bugged my session with the murdered, well the alleged murderer. Probably bugging me right now. Place like this, you can see the need for alien abduction. Anyway, the murderer, did he do it. Oh yeah. But did he do it with full cognition, consciousness, intent and will. Did he? Alex there's someone at the door. Don't go away.

He hears the beep, goes to speak-- A knock at the door. He hangs up, surprised. Goes to the door. Anita Addison. She glances dismissively at his half-nakedness, coldly angry.

TONY

It's three o'clock in the morning. You do fancy me.

ANITA

What?

TONY

You have a telephone, I have a telephone.
(he holds imaginary
phone to his ear)
Dr Hill, Hi, it's Anita Addison...

(then)
But here you are, in the flesh.

ANITA
I assure you, on my mother's grave, my being here has nothing to do with attraction.

TONY
I'm sorry to hear about your mum. Mom.

ANITA
You interviewed Darius today.

TONY
Yesterday, actually.

ANITA
He just tried to kill himself.

TONY
Obviously he didn't succeed. What did he do, slash his wrists?

ANITA

His throat. He's in intensive care...

TONY
Alex I've got to go. Oh and that bit about, her fancying me, that was a joke and she didn't find it funny either. How did he manage to cut his throat?

ANITA
Somehow he got hold of a pen made it razor sharp on his cell wall, Know what was on the pen? "Welcome to Bradfield". Any idea where that came from?

CUT TO:

Scene in 10:33:41

INT. HOSPITAL; ICU CORRIDOR/ROOM - NIGHT
Darius in bed, connected to IVs and monitors, bandages round his neck.

TONY
What do you know about
Darius and drugs?

She looks at him with even more candid dislike.

ANITA

Who told you about that?

TONY

The DA. Mr Borgos.

ANITA

Thought you didn't know him.

TONY

Well I do now. So what's his story with drugs?

ANITA

Same as most kids in Luther. He ran into an evil prick called Winston Lee-Burrill, who worked undercover for the Sheriff's office, got forty people arrested for dealing with no evidence at all other than his own lying word.

TONY

So they were let go.

ANITA

Welcome to Texas. They got jail time, up to 90 years.

TONY

Not Darius.

ANITA

Darius avoided jail by signing up to be shot at in Iraq. While he was there, most of the sentences were overturned, Lee-Burrill was fired, Sheriff Phelps took over. That is Darius' drug history: he's a kid who experimented once or twice, got burned for life. And if you really are interested in his mind, look at what Iraq did to it.

She walks off down the corridor, through the deputies. Tony watches her go, vexed.

CUT TO:

Scene in 10:34:38

INT. MOTEL ROOM - NIGHT

Tony sleeps, sheets flung back in the hot room. Close on him. He's on the phone to Alex again.

TONY

And now he's tried to kill himself again. But it's not at attention seeking scratch on the wrist. It's a great gouging at his throat, with my pen. Which he must have nicked when he tried to plant a table in my head. Oh actually it's not my pen. It's your pen. I stole it off

you two months ago. "welcome to Bradfield". Sorry. If he dies, you're an accomplice. Bye Alex.

CUT TO:

Scene in 10:35:30

EXT. LEE-BURRILL HOUSE - DAY

Tony's car bumps across a dusty yard, rounds a couple of wheel-less trucks, and stops outside a sagging bungalow.

Tony gets out. He calls.

A pit bull erupts from a hole under the bungalow straight at Tony, barking furiously. It's about to have his throat when it reaches the end of its chain and comes to a jarring halt.

Tony puts his heart back in his chest, looks at the dog.

TONY (CONT'D)

Ha.

LEE-BURRILL

Stop teasing the god damn dog.

A corpulent white guy, 50s, in an unclean t-shirt, constant cigarette in hand, watches Tony through a louvered window.

TONY

Mr Lee-Burrill?

LEE-BURRILL

Who the fuck are you?

CUT TO:

Scene in 10:36:20

INT. LEE-BURRILL HOUSE - DAY

Oily hands smoothly re-assemble a pump-action shotgun.

LEE-BURRILL (O.S.)

My daddy was a great admirer of your Mr Churchill, hence Winston. Admired Maggie Thatcher even more, but lucky for me I was already born.

Click-snap-whap. Lee-Burrill lays the assembled gun on the table, wipes his hands again on his oily t-shirt, looks coldly at Tony, sitting rather nervously opposite him.

TONY

Otherwise you'd be like that Johnny
Cash song.

(off Lee-Burrill)

He named me Sue.

LEE-BURRILL

Oh yeah. What the fuck is that about?

TONY

How adverse circumstances can sometimes force or indeed free an individual to become hyper-adaptive to his or her own environment. Or as Mr Cash says: 'My fist got hard and my wits got keen.'

LEE-BURRILL

You always talk like you got a poker up your ass, Doc - or is it the snakes making you nervous?

And see for the first time, behind Tony, a wall of glass boxes - some of which seem to be held together with masking tape - in which rattlesnakes writhe or malevolently sleep.

TONY

Mainly the snakes.

LEE-BURRILL

I breed 'em for the snake-handlers, the faith-healers, nut jobs, whatever. What do you want?

TONY

Darius Grady. In your opinion did Darius do and or sell drugs?

LEE-BURRILL

Darius Grady did, and he sold drugs.

LEE-BURRILL

Like the other forty you had arrested.

LEE-BURRILL

Everyone I arrested was guilty - maybe not right then, maybe not right there - but they were maybe ten or twenty times over.

TONY

The courts thought different.

LEE-BURRILL

Fuck the courts. The people of Luther were alright with it. I put some bad people away hoss.

He stares at Tony with the same cold intensity as one of his rattlers. He's much brighter than he pretends.

LEE-BURRILL (CONT'D)

You know I was the last person to see Darius that night.

TONY

The night he committed the murders.

LEE-BURRILL

Well good news to you Dr Hill for not saying the word "allegedly". He came by here to talk about that pretty little wife of his. How she'd been doing since he was gone. What she was doing.

TONY

Why ask you?

LEE-BURRILL

I get around. Private investigator since I resigned my official capacity.

TONY

What had Loren been doing?

Lee-Burrill stares at Tony, weighing him up, then he laughs like he knows a dirty secret.

LEE-BURRILL

Dunno. She was always kinda careful, mysterious. But hell, she had to be. Wasn't a man with a pulse in Luther didn't have the hots for her.

TONY

Can you describe his state of mind?

LEE-BURRILL

Whining. Headaches, can't sleep, all the munitions that he was exposed to in Iraq were making him crazy. etcetera. Etcetera.

TONY

You think he was making it up?

Lee-Burrill shoves back his chair, and paces angrily.

LEE-BURRILL

That's a god damn joke. Darius was part of a National Guard transpo unit never made it out of Kuwait. Funny how it's the guys guarding pussy bars three hundred miles behind the lines that get sick.

He taps on the boxes to wake the snakes. Then laughs.

LEE-BURRILL (CONT'D)

But that is one hell of a song Doc. 'Kicking and a-gouging in the mud and the blood and the beer.' Oedipus, isn't it. Man's gotta kill his daddy in order to be a man.

You believe all that shit?

CUT TO:

Scene in 10:39:40

INT. HOSPITAL; ICU CORRIDOR - DAY

Amare faces Tony. Visible beyond them, but out of ear shot, Darius in his room, another Deputy on guard.

TONY

Your military service. You were in a Transport Unit.

AMARE

Yes, sir. 14th Texas National Guard.

TONY

Never got to Iraq? Never left Kuwait?

Amare stares at Tony, all affability gone.

AMARE

What's the difference? It's all flies and sand.

TONY

How come you got wounded?

AMARE

Maybe I shot myself in the foot.

TONY

Amare, if you know anything that can help Darius, you better tell me.

Amare looks at the figure in the bed - and decides.

AMARE

Marines had gotten themselves into trouble on the push to Baghdad. Me and some other guys--

TONY

Darius?

Of course, Darius. We volunteered to drive fuel and ammo to them. We took a wrong turn, got ambushed. D's truck got hit first,

CUT TO:

Scene in 10:40:29

FLASHBACK: ARMY TRUCK/IRAQ STREET - DAY

Brief flash: Darius hides on the floor of his truck, bullets shatter glass, flames lick at the windscreen, sound and fury.

CUT TO:

Scene in 10:40:40

RESUME SCENE 66

Amare stands, torn by the memory and his dilemma.

AMARE

Was burning.

TONY

So what did he do?

TONY

What did he do, Amare?

AMARE

He hid in his truck.

CUT TO:

Scene in 10:40:53

FLASHBACK: ARMY TRUCK/IRAQ STREET - DAY

Darius cowers. Door pulled open. Darius screams--

DARIUS

Don't hurt me!

But it's Amare at the door, rifle in hand.

AMARE

You gotta get out of here!

Darius can't. Amare pulls Darius out, his rifle trailing. RESUME SCENE 66

AMARE (CONT'D)

I got him out. Helped him along the street. That's when I took a bullet—

CUT TO:

Scene in 10:41:25

INT. HOSPITAL; ICU CORRIDOR - DAY

AMARE (CONT'D)

We managed to get out of it alive.

CUT TO:

Scene in 10:41:31

INT. HOSPITAL; ICU ROOM - DAY

Tony, Darius - bandages around his neck, his voice rough.

TONY

I'm sorry about your neck.

DARIUS

Thanks for the pen.

TONY

And I'm sorry about what happened in Iraq. I think I might've got it wrong - what you went through out there.

DARIUS

I didn't go through shit.

TONY

Not what Amare says.

DARIUS

Amare needs to shut his mouth.

Silence. Tony glances to the window. Through the blinds,

Amare's vague shape visible.

DARIUS (CONT'D)

Nothing happened in Iraq except we wasted a lot of towel heads that's all.

TONY

You fought.

DARIUS

'kin A we did. We kicked ass.

TONY

And that's why Amare got wounded?

Darius stares at him, impotent rage building.

TONY (CONT'D)

It's the reason he came home early.

DARIUS

Piss off.

TONY

But you stayed on. You got shipped back to England and you raped Samantha Powers.

DARIUS

I said piss off.

TONY

Why did you do that, Darius? Can you just tell me why you did that. Tell me Darius.

DARIUS

Because Loren was a cheating whore. That's why.

TONY

You know that how?

DARIUS

Because I called home one night and she didn't want to talk, and I heard a guy's voice in the background saying Who is it, baby? And I hear Loren's voice she says: It's nobody.

(imitates)

'It's nobody.' That's why I did that Brit slut. I didn't know anything about her age, or about the camera – not that I gave a damn either.

Under the rage and bravado, Tony smells a truth and realises.

TONY

Your friends used you to make a porn film. 40 Watt: too dim to know better. So who was the man at the house?

A silence. Darius looks at Tony, then looks away.

DARIUS

I don't know.

TONY

You didn't recognise the voice?

DARIUS

No.

TONY

Yet that's the reason why you killed Loren.

DARIUS

Yeah.

TONY

You had a gun. Why use the knife?

Darius stares at Tony, shakes his head, then he slowly he imitates Tony's action in the prison, clenches his hand, brings it down, repeatedly, the handcuffs clinking.

DARIUS

Cos I wanted to get close to them. I stabbed them close. Lucy wouldn't die. She kept asking for air. Wouldn't die.

CUT TO:

Scene in 10:

FLASHBACK: LUCY'S ROOM

Darius holding the girl, gripping her so tight, his head flung back--

RESUME SCENE 70

TONY

Lucy didn't cheat on you, Jake didn't.

DARIUS

They were there. I killed them all.

Off Darius, staring at Tony, wanting to kill him too...

CUT TO:

Scene in 10:44:23

INT. HOSPITAL; MORGUE - DAY

Metal tables and lockers and an antiseptic chill make clear where we are. The Medical Examiner, Wayne Osman is in his 50s, neat, dapper, hideously matter-of-fact.

TONY

Sodomised with what?

OSMAN

Knife handle. I've seen it the other way around. Thank heaven for small mercies.

TONY

Cause of death?

OSMAN

Carotid artery severed, bled out.

TONY

The children?

OSMAN

Killer expended his energy on Loren.
Only stabbed each of the kids once.

(touches his chest)

Here. Boy died pretty quick, girl, unfortunately did not.

TONY

Darius said she was trying to talk.

OSMAN

Well, he stopped her doing that too. I found cotton fibres in her lungs, matched Darius' t-shirt.

TONY

He held her so close he suffocated her.

OSMAN

The loving father.

Tony nods his thanks, turns to the door, turns back.

TONY

You said sodomised, not raped.

OSMAN

The word may have different meanings in our respective criminal codes. But in the United States sodomy means penetration of any orifice with any object... Darius evidently did not wish to spill any more of his seed.

Tony looks at Osman, his annoying little bow-tie.

CUT TO:

Scene in 10:45:28

INT. HOSPITAL; BASEMENT - NIGHT

Tony leaves the morgue; its door with the square of glass and the sign saying: *Wayne Osman, Medical Examiner*.

He walks down the dark corridor. Footsteps echo. He hears something, looks round. The corridor is empty. He walks on.

An unknown POV edges slowly out from a doorway, watches Tony reach the end of the corridor, disappear up the stairs.

CUT TO:

Scene in 10:45:48

EXT. MOTEL; SWIMMING POOL - DAY

Tony walks out. Sun glare redoubled by water glare. A black shape mirrored in the kidney-shaped pool. Tony looks up.

A nun in black habit sits at one of the tables drinking a pina colada. She smiles at Tony: perfect white teeth. He smiles too, flees to his room.

CUT TO:

Scene in 10:46:04

INT. MOTEL ROOM - DAY

Tony parts his blinds slightly, peeps out, double-takes...

Now there are two nuns, both sipping pina coladas.

Tony lets the blind fall back. He turns to look at his room: its traces of crime. He feels his forehead. Then his pulse.

RADIO DJ

Coming up after the break is the weather and traffic for central Texas. It looks like we're in for another hot one. And in what is expected to be the last testimony in the murder trial of Darius Grady English expert Tony Hill is due to take the stand this morning.

Defence attorney Ray Decasio had argued that Doctor Hill be excluded from the case due to his prior knowledge of the defendant.

CUT TO:

Scene in 10:46:21

INT/EXT. TONY'S CAR/MOTEL; PARKING LOT - DAY

Tony gets into the car throwing the report onto the other seat - the driver's seat. Wrong side, again--

But as the report lands it pisses off a rattlesnake in the driver's footwell. The snake coils, rattles at him.

Tony throws himself back, fights for the door handle, falls out of the car - just as the snake strikes.

Tony scrambles to his feet, and stands, shaking.

CUT TO:

Scene in 10:46:45

EXT. MOTEL; PARKING LOT - DAY

A snake expert walks to his van with the wriggling reptile in a net as Tony is questioned by Luis Borgos. A couple of Sheriff Department's deputies loiter nearby.

BORGOS

Any idea who might've done this?

TONY

Lee-Burrill keeps rattlesnakes, but he'd hardly be dumb enough to use them.

BORGOS

He's dumb enough. His idea of evidence is to write notes on his leg. Question is why would anyone want to?

The expert returns to Tony's car, starts, worryingly, to check the interior, the hood, the boot...

TONY

Either to scare me into saying Darius is crazy and he gets off, or to scare me into saying he's sane and he gets convicted. Trouble is, I don't know which way I'm supposed to be scared. They should've left a note.

BORGOS

Maybe you ask too many questions.

TONY

I ask what I need to know.

CUT TO:

Scene in 10:47:22

INT. COURTROOM - DAY

Julie Rice questions Tony. On the stand, he's fluent, confident, authoritative.

JULIE

In your examination of Darius Grady did you see any evidence of Post Traumatic Stress from his service in Iraq?

TONY

He had a bad experience, but in my opinion it didn't affect his behaviour.

JULIE

If it did affect his behaviour, how would you know?

TONY

Someone suffering from PTSD lives in fear of remembering the traumatising incident, fear of its repetition. That affects sleep, appetite, digestion, reflexes, all bodily functions. After Iraq, Darius reported no such symptoms--

DeCoso is on his feet.

DECOSIO

Your Honour, what does Dr Hill think the bandage on my client's neck is, an ascot?

JUDGE DOWNING

You'll have your chance, Mr DeCoso.

As DeCoso sits, Tony looks to the body of the court. Luis Borgos sits just behind Julie's table, and Winston Lee-Burrill is slouched at the back.

JULIE

What about Mr Grady's suicide attempt?

TONY

Caused by rage and self-hate. Tragic yes, but not recognised symptoms of PTSD.

JULIE

What about other possible battlefield influences? Gulf War Syndrome?

Tony looks over to Darius, looking front still, uninterested.

TONY

I've not seen any account of Gulf War Syndrome with the sort of neuro-cognitive defects that would cause a man to kill his own family.

JULIE

By neuro-cognitive defects, you mean blackouts? Hallucinations?

TONY

Yes. For a diminished responsibility defence to be credible, Darius would have to have an hallucinatory flashback in which he saw his entire family as Iraqis and then killed them in all in self-defence. Crime scene doesn't bear that out, nor does his own description.

JULIE

He knew what he was doing.

TONY

It seems so.

JULIE

Thank you.

She returns to her table. Tony sees her get a nod of congratulation from Borgos. DeCoso approaches.

DECOSIO

You examined my client's medical records. What about your own?

TONY

What do you mean?

DECOSIO

Didn't you recently recover from a brain tumour?

TONY

It's not that recent.

DECOSIO

But your records show that because of the tumour you suffer from blackouts, flashing lights, nausea--

DeCosio continues over a growing buzz of amusement and disquiet, hardly stilled by Downing's gavel.

DECOSIO (CONT'D)

--headaches, insomnia...

JUDGE DOWNING

Silence!

JULIE

Is there a question here?

DECOSIO (CONT'D)

Yes, there is. Dr Hill, do you hear voices?

TONY

Well, we all hear voices.

More murmuring, laughter. DeCosio turns to the jury, spreads his arms: Who is this guy?

JUDGE DOWNING

Is this going anywhere, Mr DeCosio?

DECOSIO

I think the court has a right to know that Dr Hill has medical problems of his own. He also has a previous and hostile relationship with my client, so hostile that the first session here ends with my client trying to cut his own throat.

JULIE

Your Honour, counsel is testifying.

TONY

Well, if we're talking competence--

DECOSIO

No more questions.

TONY

If we're talking competence, why haven't you offered any alternative theories for the killings?

JUDGE DOWNING

Thank you, Dr Hill.

TONY

Why haven't you found out who was sleeping with Darius' wife?

Julie's on her feet now. A sudden buzz in the court. Borgos is furious. Lee-Burrill is starting to grin.

JULIA

Stop him, Your Honour.

JUDGE DOWNING

Dr Hill, that's enough.

TONY (CONT'D) (still to DeCoso)

I mean he had a gun. Why didn't he use that rather than the knife?

The gavel thumping, the court in uproar. Borgos on his feet.

JUDGE DOWNING

Bailiffs. Remove the witness!

TONY

You gave up on Darius the second you walked into his hospital room.

Bailiffs run at Tony, but he's already leaving the box.

TONY (CONT'D)

Okay, I'm going, I'm going.

And he heads down the aisle, the uproar all around him.

JUDGE DOWNING (O.S.)

The jury will disregard the witness' remarks.

Tony glances to his right, sees Anita and Darius looking at him, her with a kind of smile, him with a kind of wonder.

CUT TO:

Scene in 10:50:19

INT. COURTHOUSE; ROTUNDA - DAY

Empty apart from a contrite Tony and Julie Rice, Luis Borgos ominously at her shoulder.

TONY

What can I say? He annoyed me.

JULIE

So you decided to wreck my case.

TONY

Not exactly wrecked. I mean, how could anyone lose against that guy?

Silence. Tony absorbs Julie's anger, Borgos' contempt.

TONY (CONT'D)

(to Julie)

I've got you into trouble with your boss.

BORGOS

Nothing we can't recover from: this trial is far from over. Have a safe flight home, Dr Hill. Julie.

A nod to her, and they head off across the echoing space.

CUT TO:

Scene in 10:50:45

INT. MOTEL ROOM - DAY

Tony enters, weary. He goes straight to his suitcase, picks it up, drops it on the bed, opens it, turns to--

TONY

Jesus Christ!

Winston Lee-Burrill sits in the corner. How the hell did you get in?

LEE-BURRILL

Hey man.

TONY

How did you get in?

LEE-BURRILL

Through the door. Let's go for a ride?

CUT TO:

Scene in 10:51:19

EXT. RIVERBANK - EVENING

Lee-Burrill's old Dodge parked on a bluff outside town. Not another vehicle, another soul.

LEE-BURRILL

Caught your act in court Doc. Been some fall-out already. The DA, Luis Borgos, has taken over the case.

Tony looks at Lee-Burrill in surprise; the cab is full of cigarette smoke.

TONY

He fired Julie Rice?

LEE-BURRILL

Right outa the barrel of a gun. Heard about your rattler too.
(laughs)

Wasn't me man. Wouldn't waste one of my snakes.

Tony hasn't got much patience with the good ol' boy act.

TONY

Why are we here, Mr Lee-Burrill?

LEE-BURRILL

Cos that snake got me thinking Doc – why the hell try to warn you off? Then what you said in court today made me think some more. What if someone else did the killing?

TONY

You thought Darius did it.

LEE-BURRILL

Maybe I still do. But the 'what if' possibility is pretty damn intriguing isn't it?

He points through the windscreen towards the hazy horizon.

LEE-BURRILL (CONT'D)

A cough and a spit that way, Mexico.

Main export: drugs. Big money in selling that shit, big money in fighting it. Lawyers get rich and judges and police departments and prisons. And here sits the little old town of Luther right at the gates. Why the hell do you think I was so popular back then. I gave those boys what they needed. I gave them bad guys. The courts put them away.

TONY

You saying those people weren't bad?

LEE-BURRILL

I'm saying maybe I got a little over-zealous at times.

TONY

And the cops and the lawyers knew this?

LEE-BURRILL

Maybe the cops and the lawyers got over zealous themselves.

Tony's silent, looking front, then irritation stirs again.

TONY

But what's this got to do with Darius?

LEE-BURRILL

Maybe he knows something - he had more than his share of run ins with the law.

TONY

You got any evidence? Write something on your leg?

LEE-BURRILL (CONT'D)

Touche Doc. No I don't have any god damn evidence. But then, who put a snake in your car? Who wants to make sure Darius is put away for good?

TONY

It's not for good. Even if he got life without parole, he would still be able to talk.

Lee-Burrill looks at Tony and shakes his head.

LEE-BURRILL

I told you: Luis Borgos has taken over the case. From that Prius pinko, Julie Rice.

TONY

So?

LEE-BURRILL

Borgos is running for re-election. And there aint nothing helps a re-election campaign in Texas like an execution.

TONY

He'll go for the death penalty.

LEE-BURRILL

Yeah.

TONY

No thank you.

CUT TO:

Scene in 10:54:27

EXT. MOTEL; PARKING LOT - NIGHT

Tony heads to his room. Lee-Burrill crunches gears, swings the big Dodge round—

CUT TO:

Scene in 10:54:41

EXT. MOTEL; PARKING LOT - NIGHT

Again the POV from across the street: Lee-Burrill's Dodge bumps onto the street. Tony enters his room... Fingers tap on the steering wheel.

CUT TO:

Scene in 10:55:06

INT. MOTEL ROOM - NIGHT

Tony's face, frowning. He raises a felt-tip, appears to write on the lens: back-to-front words: *Drugs, Iraq, Darius*.

Reverse angle: the triangle of words, written on the mirror, now makes sense.

A second's thought, then he gives Darius his own triangle, adding to him *Loren*, then *Amare*.

TONY (V/O)

Drugs, Iraq, Darius. Who's screwing who? Loren Amare friends. Phelps. Law enforcement. Outlaw enforcement. Amare. Is it you? Or does Iraq screw Darius? Cops and Lawyers. Who's screwing Darius. It's a crime. Criminal elements. Or maybe it's the drugs, or the cops or the lawyers or all of them. Who?

CUT TO:

Scene in 10:55:49

INT. EXECUTION CHAMBER - DAY

Eyes open. Tony tries to sit up. He can't. He's strapped to a gurney, an IV in each arm, the little tubes running to a square aperture in what is otherwise a bare, tiled room...

Then through the square hole, he sees gloved hands insert a syringe into the IV, press the plunger. Bubbles of liquid run down the tubes towards his arms.

He tries to sit up again-- But a curtain on one wall suddenly rises, and he sees a viewing room full of people. Loren is there, Jake, Lucy, all staring at him. A dull

roar--

It's liquid cascading down the tubes towards him, sounding like a mighty river. It's nearly in his arm--

Back to the viewing room: now Anita's there. Smiling, she starts to undo her blouse. Tony breaks his bonds, sits up with a shout--

CUT TO:

Scene in 10:56:06

INT. MOTEL ROOM - NIGHT

As does Tony, his eyes open too. Passing headlights play across the photos on the wall, the mess of the diagram, the mess of the case.

Tony closes his eyes. A phone rings—

CUT TO:

Scene in 10:56:14

INT. LEE-BURRILL HOUSE - NIGHT

But it's ringing here. Soft heavy footsteps. Lee-Burrill, in a Wee Willie Winkie nightshirt, picks up.

LEE-BURRILL

What?

(nothing)

Who is this?

MAN (V.O., PHONE)

Wakey-wakey.

Click. The caller hangs up. Lee-Burrill grunts, hangs up. Looks around. Stops dead.

The glass cases hang open. All of them. From one, the last flick of a rattlesnake's tail, disappearing ground-wards.

Lee-Burrill looks slowly down. The floor is alive with snakes, coiling, exploring... And in the middle of the floor there's an alarm clock, a large alarm clock.

Close on it: Alarm set for 3 a.m. Hour hand on the three, minute hand on the 12, second hand closing...

Lee-Burrill reaches for the clock. The alarm jangles, vibrates, shockingly loud. He grabs at it, stumbles--

The vibration is already sending the snakes mad. A frenzy of rattles as the snakes strike at the nearest moving form.

In agony the big man runs for the door. But it's locked. He swears, screams, wrestles with all his strength...

CUT TO:

Scene in 10:56:47

EXT. MOTEL - DAY

Peaceful. A pool boy fishes leaves out of the pool.

CUT TO:

Scene in 10:56:53

INT. MOTEL ROOM - DAY

Tony shaves - trying to find a space in the mirror that isn't covered with his scrawl. He turns away, glancing at the TV, which is on but muted. Tony stops. Doesn't he recognise..?

TV: a news report outside Lee-Burrill's bungalow, which is surrounded by cop cars, busy cops.

Tony finds the remote, gets sound--

REPORTER (V.O.)

... and news just in. Police in Luther county are investigating the mysterious death of the former police man and private investigator Lee-Burrell after his body was discovered early this morning. The sheriffs department reports the suspected killers are in fact Mr Lee Burrell's pet snakes which escaped from their cages in the middle of the night.

Tony switches the TV off, stares at the blank screen.

CUT TO:

Scene in 10:57:18

INT. LEE-BURRILL HOUSE - DAY

Tony looks cautiously in the door - sees Amare on duty.

TONY

Have they got them all?

AMARE

Yep. You shouldn't be here.

Tony ignores. The room's full of Crime Scene Techs. There's a tape body outline on the floor, and Wayne Osman at a table, writing notes. Tony crosses to him, Amare on his heels.

TONY

I know this might be a silly question. But how did he actually die.

OSMAN

Complete circulatory collapse due to snake venom.

TONY

How many bites?

OSMAN

Twenty or so. But most of them, they were just fooling around with him.

(off Tony)

About 30% of rattlesnake bites don't inject any venom. The two that did the damage were here - and here.

He points happily to his own throat and cheek.

OSMAN (CONT'D)

Deep and deadly. Not a nice way to go.

He folds his notebook, starts to the door. Tony watches him go, frowning, a stray thought nagging.

TONY

Loren Grady's stab wounds. How deep were they?

OSMAN

Most weren't.

(illustrates)

An inch, maybe half -inch. More jabbing than stabbing.

TONY

As if the killer were hesitating?

OSMAN

Or having fun. Fooling around, like the snakes.

He smiles, and goes. Amare smoulders at Tony.

AMARE

You don't buy that.

TONY

I don't know what I buy. Laren Grady fooling around. Is that why she was going to leave Darius.

He stares at Lee-Burrill's outline, corpulent even in death.

AMARE

Who said that?

TONY

He did. Oh do you know different?

AMARE

I thought you were leaving.

TONY

I was.

AMARE

Have a good flight.

TONY

Thank you.

CUT TO:

Scene in 10:59:15

INT. CAPITOL BUILDING; DOME - DAY

An unfriendly Ray DeCosio walks with Tony, Anita a pace behind.

DECOSIO

What do you want, Dr Hill?

TONY

Julie Rice out, Luis Borgos in. Does that mean it's a death penalty case?

DECOSIO

It's always a death penalty case, given the crimes, but it was at the prosecutor's discretion as to whether it would be sought.

TONY

Now it will be.

DECOSIO

We'll find out in court.

TONY

I'd like to help you.

DECOSIO

No thank you. I've seen how you help people.

TONY

I can show the jury that Darius might not have committed the murders.

DeCosio stops suddenly, Tony nearly bumps into him. A silence. Even Anita is surprised.

DECOSIO

But he did.

TONY

I can introduce reasonable doubt.

DECOSIO

There is no doubt, reasonable or unreasonable.

ANITA

Do you think he didn't do it?

TONY

I don't know. I don't know what to think. It's just--
(he holds his head)
. I mean, why is Winston Lee-Burrill dead?

DECOSIO

Because he got drunk out of his gourd and fell on a dozen rattlesnakes.

TONY

Okay, I agree that explains it, but, but... as Lee-Burrill himself said, people want Darius put away, literally put away, I mean put down. Well, I know it's Texas, but what's the hurry?

Another silence. A look between Anita and DeCosio.

DECOSIO

That's how you expect to convince the jury?

TONY

All right, it's not good. I know.

Tony turns away, muttering to himself.

TONY (CONT'D)

Anomalies, normalities, abnormalities, lies, alibis, fruit flies, sod it...

DeCosio looks at Anita, taps his watch, indicates: Get this idiot away from me and strides off. But before she can speak Tony paces off after DeCosio...

CUT TO:

Scene in 11:00:25

EXT. CAPITOL BUILDING; FRONT ASPECT - DAY (CONTINUOUS)101a

They exit; Tony in pursuit.

TONY

Try this. Darius did not kill his wife and children because, because... Darius would have raped Loren, an enraged husband typically acts out the act of sexual possession, the killer, the alleged alternative killer sodomised her. He was careful, he didn't want to leave any bodily fluids.

He talks faster now, getting into his stride.

TONY (CONT'D)

Loren was stabbed thirty times but only died because her carotid artery was severed. It was two blows--
(illustrates)

It was slish it was slash. And it was very accurate. Darius tries to kill himself, he makes mincemeat of his throat, but he still misses the carotid artery. Second: thirty stab wounds, but many of them were not deep, less than an inch, which implies a need to inflict pain and suffering, not a frenzied attack, not, again, the typical response of an enraged husband. Third: the children: one stab wound each, to the heart. The killer looks them in the face, stabs them in the heart. But why use a knife?

He looks to Anita and DeCosio, but doesn't really see them.

TONY (CONT'D)

He had a gun. He fired it at the cops.
Why not use that? Quicker, more merciful, less personal. Fourth - or is it fifth? - this suicide by cop. He's murdered his wife and children, why doesn't he just blow his brains out? Four anomalies. Or is it five. And only one answer: Darius found the bodies. Ergo there is another killer.

He stops, turns to DeCosio and Anita. They're both regarding him with something approaching pity.

DECOSIO

But - He - Confessed.

TONY

Oh come on, you've heard of coerced confessions? A powerful interrogator, a suggestible suspect. I've coerced a confession. Well, I thought I had. Once. Turned out I hadn't but it was a close run thing for a while.

DECOSIO

But Darius' confession wasn't coerced.
I was there.

TONY

Oh. Yes. Of course.

DECOSIO

Okay lets just say we go with your idea of a phantom killer. Any ideas?

TONY

No. But...

DECOSIO

Any evidence?

TONY

Look. I appreciate your efforts, and some of this will be very useful in my summation, but, to be honest, and as has been the case all along, the best I can hope for Darius is clemency.

TONY

What if I talk to the press?

DECOSIO

Why would you do that?

TONY

Public pressure. Fight the case through the media.

DECOSIO

I think it would be counter-productive.

TONY

What's there to lose?

A moment. DeCoso looks at Tony almost with dislike.

DECOSIO

Plenty... Now. I have a meeting.
Anita, why don't you buy Dr Hill a drink. He could use one.

He heads off. Tony looks rather forlornly at Anita.

TONY

Come on then.

CUT TO:

Scene in 11:02:48

INT. BAR - DAY

Anita pushes a shot glass across to Tony. He downs it. She downs hers. As the bartender fills them again, she regards Tony, sceptically but not unaffectionately.

ANITA

Do you really work with the English police?

TONY

Why shouldn't I?

ANITA

You seem, well, rather out of place.

TONY

She manages me. I mean, they manage me. We work well together. Normally. Normally I'm not so, so...

He looks around at the dark little bar, almost empty, except for a couple of Mexican day-labourers, a few old white guys with unself-conscious cowboy hats.

TONY (CONT'D)

Out of place.

ANITA

But why the police? Why crime? I can see you in a college, or doing psycho-therapy, but not at some horrible crime scene, deep in blood and guts.

TONY

It's a long story.

ANITA

We've got all night.

She sees his look, rapidly corrects.

ANITA (CONT'D)

Not in that sense. Tell me your story.

Tony downs his shot, slides the glass for more, and starts.

TONY

Me and cops. Well. A long time ago, I was invited to a conference in New York, and someone, another shrink, told me a story... A social worker's walking by a river and she sees a body being

carried down; she rushes into the water and drags it out, starts giving it mouth-to-mouth and CPR and everything. Then another body comes floating by, so she drags that body out and tries to save that one aswell --

(into it now)

Then a third body is carried down the river, and as she's dragging that one out she sees a cop, and she calls: Help me. But the cop just walks away. So she shouts: hey! where are you going? And the cop says: I'm going to get the son-of-a-bitch who's throwing bodies in the river.

ANITA

I like it... But doesn't that mean you should want to be a cop?

TONY

No, I want to tell the cop why the son-of-a-bitch is throwing bodies in the river, and even who the son-of-a-bitch is... But in this case, obviously not.

ANITA

You don't think it's Darius.

TONY

He confessed. Oh, well...

He raises his glass to her.

TONY (CONT'D)

Thanks. For listening.

They clink and drink. She says, lightly--

ANITA

Funny, I've never slept with an Englishman before.

TONY

That makes two of us.

And off her laugh—

CUT TO:

Scene in 11:05:23

INT. TONY'S CAR/STREETS OF LUTHER - NIGHT

Tony drives. Emmy-Lou Harris on the radio: *Waltz Across Texas - You've crossed over bridges and bridges they burn.* He smiles, looks to the passenger seat... But he's alone.

He rubs his eyes, feeling a bit woozy. He looks in the rear-view mirror. The lights seem especially bright there. He squints, realises...

TONY

Oh, great.

Police lights. Then the siren.

CUT TO:

Scene in 11:05:49

EXT. LUTHER STREET - NIGHT

Sheriff Phelps leans in the window, while one of his Deputies moves around, checking the car interior with a flashlight.

TONY

I've had one. A couple. I can't remember.

He's distracted by the Deputy opening the passenger door, looking under the seat.

TONY

What do you mean driving erratically, that's how I always drive.

The Deputy holds up a little plastic bag of white powder.

TONY

You have got to be joking.

CUT TO:

Scene in 11:06:17

INT. LUTHER POLICE STATION; PHELPS' OFFICE/BULLPEN - DAY

Phelps at his desk, Tony stands in front of him, his head bowed, a cross and embarrassed DeCoso at his side.

PHELPS

I've spoken to the DA, and in the interests of the abiding friendship between our two great nations...

Tony looks up at this, but if there's a twinkle of sarcasm in the stone-faced Phelps, it's impossible to spot.

PHELPS (CONT'D)

We are releasing you without charge--

TONY

You know I was set up, someone doesn't like what I'm doing--

PHELPS

(over him)

--with the strong advice that you pack up and go home before you
do yourself any more harm.

DeCoso takes Tony by the arm, hustles him out the door and * through the
bullpen, still protesting. *

DECOSIO

Understood Sheriff.

CUT TO:

Scene in 11:07:04

EXT. LUTHER POLICE STATION - DAY

DeCoso leads him to the car.

TONY

It's totally absurd, I've never taken illicit substance in my life. Well,
not for the last twenty years, well, not if you don't count—

DECOSIO

Just stop. Stop. Don't say anything - to me, the cops, press,
anybody. Talk about competence, you're a frigging liability. No one
is going to believe another word that comes out of your mouth. Get
in the car.

He opens the door, pushes Tony in. Car door silently slammed.

Sheriff Phelps watches from the doorway.

DECOSIO (PRE-LAP)

Darius Grady

CUT TO:

Scene in 11:07:49

INT. COURTROOM - DAY

Packed court as DeCoso addresses the jury. Judge Downing presides. Luis
Borgos sits at the prosecutor's table.

DECOSIO

...is a patriot. He served his country honourably, and well.
But he went to a dangerous place, and he was damaged there.
Desperate to prove otherwise, the prosecutors scoured the globe

to find a psychologist-for-hire who agreed that Darius' time in Iraq did not damage him.

Tony sits at the back of the court. He glances at Darius, sees he's staring ahead, indifferent. Anita isn't there.

DECOSIO (CONT'D)

Do you trust this dubious source or your own common sense?

Under which, he returns to Darius, stands beside him.

CUT TO:

Scene in 11:08:29

INT. COURTROOM - DAY - LATER

Dark. A home video plays on a screen. In the Grady kitchen Lucy and Jake prepare an elaborate birthday party, cake and candles; dolls, bears and action figures in attendance.

Loren enters frame, looking lovely. She bends to the kids.

LOREN (V.O.)

Are we ready?

LUCY (V.O.)

I'm ready. So's Claire.

She picks up her favourite doll, waves its hand, as Loren puts her arms round the kids.

Tony looks to Darius, sees his arms move, across themselves, hands gripping each arm, like a man in a strait jacket.

Screen: Loren addresses the camera--

LOREN (V.O.)

Hi, hon. The gang's all here, about to celebrate your birthday, 26 years young. We really wish you were here.

Picture freezes.

BORGOS (O.S.)

That's Darius' family before he came home. This is them after.

Three brutal crime scene images splash across the film -
Loren, Jake, Lucy, bloodily dead.

They're only up for half-a-second each, but there's an audible gasp from the court. Tony doesn't react.

Lights come up. The birthday party image remains on screen.

BORGOS (CONT'D)

That's who Darius wiped out. Then he calmly called 911 to tell the police.

Tony notices that Darius is still staring at the pale image, still gripping his arms, knuckles white with strain.

BORGOS (CONT'D)

He calmly confessed to what he'd done. He insisted to the psychologist he knew what he was doing. He even tried to kill himself, not once, but twice, because he felt so guilty.

As Borgos moves to the jury, Tony is surprised to see Darius, his arms relaxed now, looking at him, directly at him.

BORGOS (CONT'D)

The best you can do is to agree with him: give him what he wants, what his poor family deserves: a guilty verdict.

Borgos returns to his seat. Darius still looks at Tony.

CUT TO:

Scene in 11:09:40

EXT. COURTHOUSE - DAY

DeCosio alone. Tony approaches. They're not friends.

TONY

Where's Anita Addison?

DECOSIO

Probably saw which way the wind was blowing, and headed back to Austin.

TONY

Thought she was on your side.

DECOSIO

Didn't ask her to be.

His phone trills. He glances at it.

DECOSIO (CONT'D)

Jury's back. Less than two hours.
Guess what that means.

He heads back in, Tony following. And we hear:

CUT TO:

Scene in 11:10:19

INT. COURTROOM - DAY

Downing's gavel silences the swelling chatter.

JUDGE DOWNING

On all counts of the indictment, how do you find?

JURY FOREPERSON

We find the defendant guilty.

JUDGE DOWNING

Mr Borgos, will the People seek the death penalty?

BORGOS

I believe, and the people of Luther believe, that these crimes deserve it.

JUDGE DOWNING

Sentencing is set for September 14.

(to the jury)

Court is adjourned.

Gavel. Noise. Tony rubs his eyes.

CUT TO:

Scene in 11:10:53

INT. MOTEL ROOM - DAY

Tony's suitcase on the bed, packed. The crime scene photos, statements, videos, all the case material in a neat pile.

Tony himself, looking through the blinds at the shimmering pool. He picks up the phone, dials three numbers.

TONY

Austin, Texas... Southern Justice
League. Connect me.

As he waits he turns back to the room, sits on the bed, picks up a video tape. Then back to the phone.

TONY (CONT'D)

Yes I'd like to speak to Anita Addison.

Yes, Addison... This is the Southern Justice League yes. Okay, okay, sorry... Bye.

He hangs up, shaken. He looks at the video in his hand. He slips it into the machine, hits Play.

TV: video: Darius in hospital, post-shooting, dazed. Phelps holds up the plastic evidence bag, the bloody shirt.

The swift grateful look. The pan to the wall, the time code ticking. A knock at the door. He doesn't answer. Again the knock. Then the door's opened. Julie Rice.

Still Tony doesn't turn, watching the code, the still camera.

Tony doesn't move. Sound returns. The camera pans back, finds Darius in bed, not dazed, but confident, aggressive.

Darius takes the gum DeCoso offers, crumples the wrapping into a ball, flicks it at camera. Hands flat on the bed.

JULIE

Dr Hill... I just want you to know it wasn't planned.

Tony hits Pause. He turns, gives Julie his attention.

JULIE (CONT'D)

Getting you over here, getting your evidence, then stepping aside so that Luis Borgos could play the lord high executioner. It wasn't planned.

TONY

Not by you maybe, but by Borgos maybe.

Julie hesitates, unpleasantly struck by this thought.

JULIE

No. No... Anyway. I'm sorry.

She turns to the door, but--

TONY

Did you know Anita Addison before this?

JULIE

No. Ray DeCoso brought her in.

TONY

Not according to him. And the Southern Justice League has never heard of her. And she was the last person with me before I got stopped with planted drugs in my car.

JULIE

You think she set you up?

TONY

Don't know. And now she's disappeared.
Second question: did Ray DeCoso know
Darius before this happened?

JULIE

He represented a lot of the kids arrested for drug offences during
Lee-Burrill's time. I believe he got
Darius off.

TONY

Anita Harrison said he got off because he joined the military.

JULIE

... What are you saying.

TONY

I don't know. I really don't know.

(then)

Last question. More a favour. Could you get me in to talk to
Darius?

JULIE

Why?

TONY

I'm going to make him confess.

CUT TO:

Scene in 11:13:31

INT. PRISON; INTERVIEW ROOM - DAY

Darius, shackles, jumpsuit, belligerence, faces Tony.

TONY

The death penalty, that wasn't on the cards.

DARIUS

Who cares? You kill, you get killed.

TONY

Guess so. You killed her.

DARIUS

Damn straight I did.

TONY

You sliced her up. Cut her deep - what was it? - thirty times, deep, deep, deep. Then you raped her.

Sweat on Darius' face, breathing hard, fists clenched white.

DARIUS

Slut.

You showed her TONY

She deserved it. Cos you wanted to show who was boss - on the table, on the floor, everywhere. What you do it with?

What did you rape her with?

Something is collapsing in Darius. He's literally twitching with anxiety, his hands move as far as the shackles will allow, trying to grip his arms. Tony leans forward.

DARIUS

What?

TONY

What - do - you - remember?

And Darius shakes his head, almost weeping.

TONY (CONT'D)

Nothing...

Tony stands, weary, heads to the door.

DARIUS

Except...

Tony turns. Darius' hands still straining, trying to put on the strait jacket again.

CUT TO:

Scene in 11:14:42

FLASHBACK: LUCY'S ROOM

Lucy in Darius' arms, fighting for air, crushed in that enraged grasp. Darius' face with its furious grimace.

CUT TO:

Scene in 11:14:50

RESUME SCENE 116

DARIUS (CONT'D)

When I was holding Lucy, she kept saying 'want - air...'

Tony staring at Darius...

DARIUS
But that wasn't it.

CUT TO:

Scene in 11:15:13

FLASHBACK: LUCY'S ROOM

Image shifts. Darius holds Lucy, embracing her, not crushing her. His mouth opened in misery not rage, tears falling.

CUT TO:

Scene in 11:15:16

RESUME SCENE 116

Tony's suspicions finally confirmed: He didn't do it. He mimics the holding motion.

TONY
You were holding her. Not crushing, you weren't suffocating...

But Darius waves him off, impatient, urgent.

DARIUS
The video in court. Lucy with her doll, Lucy and Claire. She was saying 'Want Claire.' I want Claire...

CUT TO:

Scene in 11:15:50

EXT. CAPITOL BUILDING; REAR CIRCLE - DAY
DeCoso and Tony exit the office.

TONY
I just want to talk to you, Mr DeCoso.

DECOSIO
You are talking to me.

TONY
Where's all the stuff from Darius
Grady's house kept?

DECOSIO

I'm sorry?

TONY

I want to look at Darius' stuff.

DECOSIO

Why?

TONY

I don't know, that's why I want to look at it.

DECOSIO

It's not possible.

TONY

Darius gave me his permission.

DECOSIO

What is this about?

TONY

Did it ever occur to you that Darius might be innocent?

DECOSIO

Not again. Forensics, crime scene, confession. Let it go, Dr Hill.

TONY

What if he did have PTSD? What if that's the reason for his confession?

DECOSIO

You said he didn't have PTSD.

TONY

Not from Iraq. I was right about that but wrong about the rest - I mean, right question, wrong trauma.

DECOSIO

Jesus Chris.

TONY

Darius comes home, finds his family butchered, and that's the trauma that causes PTSD.

DECOSIO

Doesn't explain his confession.

TONY

Does explain his suicide attempts - not uncommon among PTSD sufferers.

DECOSIO

I say again: why confess?

Tony hesitates, then.

TONY

Because you helped him to.

TONY

You believed he'd done it. Your belief convinced him - the only way he could make sense of the black hole in his head. Before your talk to him he's in shock; after it, he's a killer.

DeCasio looks genuinely stricken.

DECOSIO

That's not possible.

TONY

Maybe. I don't know what is or isn't anymore. But Darius thinks Lucy was trying to tell him something - that's why I want to look at his stuff - just to give Darius some peace of mind.

DECOSIO

It's in a police storage outside of Luther. Sheriff Phelps has the key. I can meet you there.

TONY

Thank you.

CUT TO:

Scene in 11:17:22

EXT. WAREHOUSE - DAY

HIGH VIEW: a desolate industrial park. Huge buildings, no people - apart from one small figure, Tony.

CLOSER: Tony walks up and down in the baking heat. Car engine. Tony turns.

DeCasio's car approaches.

CUT TO:

Scene in 11:18:47

INT. WAREHOUSE - DAY

Dim, shadowy, echoing. Tony and DeCosio walk long aisles, between the container-like storage units, stacked all the way to the high ceiling. DeCosio stops at one, unlocks the padlock, hauls on the heavy metal door.

CUT TO:

Scene in 11:18:55

INT. WAREHOUSE; STORAGE CONTAINER - DAY

DeCosio clicks on the light, a single bulb. Tony moves past him into the interior - a jumble of kitchen goods, furniture.

But in one place there's order: framed photos have been set on a coffee table - almost all of Loren, but a few of Darius and Loren in better times. There's a chair too, as if someone has sat here, contemplating.

DeCosio nods. Tony goes further in, finds stacked cardboard boxes, full of clothes, and toys.

Tony searches one: cars, action figures, game boys. Another: all teddy bears, dolls. Lucy's. He tips it up. Toys tumble softly onto the floor. Tony picks up a rag doll. Claire.

Tony examines the doll, brown bloodstains on its dress--

CUT TO:

Scene in 11:19:39

FLASHBACK: LUCY'S ROOM

Lucy backing away, the doll in her arms. The shadow falls across her. She puts the doll behind her back.

CUT TO:

Scene in 11:19:48

RESUME SCENE 123:

DECOSIO

Is that what you're looking for? I said, is that it?

Tony, disappointment building: Is that it? He shakes his head, about to put the doll down, when he feels something - hard, angular. He looks, sees a tear in the stuffing. He reaches in, pulls out a colourful audio cassette.

TONY

Nursery rhymes...

DECOSIO

Let's have a look.

He's beside Tony, seemingly indifferent. His hand reaches--

ANITA

Stop right there.

Tony and DeCoso turn. Anita's in the door, a gun in her hand, looking very cold, very competent.

ANITA (CONT'D)

Give the cassette to me.

TONY

Are you doing Borgos' dirty work?
I called the Southern Justice League.
They've never heard of you.

Anita steps forward. DeCoso backs away, moving behind Tony.

ANITA

Just give me the cassette.

TONY

Three people were killed for this.

ANITA

Exactly why I want it.
(raises the gun)
Don't be an idiot. Hand it over.

TONY

No.

The gun roars, the sound reverberating hugely in the metal room. Two shots - shoulder and chest; Anita falls, doesn't * move.
Tony turns, stunned. It's DeCoso who fired, and his gun now points at Tony.

TONY (CONT'D)

Of course, his lawyer... I really am an idiot. Why coerce a confession when you can implant one? Did you and Borgos work this together?

DECOSIO

Just give me the tape.

Tony backs away. Decosio follows.

TONY

What's on it? You and Loren? Are you her mystery man?

But Tony flips the cassette out of the door. DeCosio smacks him in the face with the gun, knocking him down, runs out--

Tony pulls himself to his feet, mouth bleeding. He sees DeCosio reach the cassette, pick it up, turn--

Straight into the guns of Sheriff and Amare Phelps.

PHELPS

Put them down now, Mr DeCosio. Put them down. Put it down.

DeCosio looks into their faces, slowly puts the gun down.

PHELPS (CONT'D)

And the other thing too. Step back.

Down goes the cassette. Onto the hard floor. DeCosio sighs, defeated. He raises his hands-- Then suddenly smashes his foot down hard on the cassette--

But Amare is quicker. He kicks DeCosio's leg from under him, drops him hard on the concrete floor. Then rolls him over, puts a hard knee in his back, and starts to cuff him.

LOREN (V.O.)

--serious. You gotta stop coming around and hitting on me.

AMARE

That's Loren.

DECOSIO (V.O.)

Come on, baby, I know you like it.

CUT TO:

Scene in 11:22:16

INT. PRISON; INTERVIEW ROOM - DAY

Where Tony and Darius, unshackled, listen to the tape.

LOREN (V.O.)

No I don't. It's really upsetting the kids.

DECOSIO (V.O.)

Upsetting me too, you know what I feel about you. I could come over right now and we could work it out.

CUT TO:

Scene in 11:22:34

FLASHBACK: INT. GRADY HOUSE - NIGHT

a125a125Loren talks to Decosio;

LOREN
I'll call the police.

DECOSIO
You go near the cops and I'll take it out on Darius. You understand me?

LOREN
I understand you.

DECOSIO
Am I on speakerphone? Pick up the phone.

CUT TO:

Scene in 11:22:48

INT. PRISON; INTERVIEW ROOM - DAY

DECOSIO (V/O)
Loren?

CUT TO:

Scene in 11:22:53

FLASHBACK: INT. GRADY HOUSE – NIGHT

DECOSIO
Are you trying to be clever?

Click. The tape ends. Darius looks to Tony...

TONY

He guessed she was taping him. He came looking for the cassette.

DARIUS

Why didn't she just give it to him?

TONY

She was protecting you.

Tony slides a photo over: Loren and the kids, happier days.

Darius bows his head to hide his tears. Tony stands, touches him gently on the shoulder.

TONY

Julie Rice is acting DA. She'll sign the order for your release.

Darius doesn't lift his eyes from the photograph. Tony walks to the door. The Guard opens it.

CUT TO:

Scene in 11:23:41

EXT. PRISON; COURTYARD - DAY

Tony watches Darius and Amare shoot hoops in the yard. Anita approaches.

TONY

Cops get anything out of DeCoso?

ANITA

No. CSU Techs are re-examining the crime scene evidence. They'll get him.

ANITA (CONT'D)

What was this really about Tony?

TONY

Lust... DeCoso wanted Loren. She burned a hole in his brain.

He looks at Anita, torn between curiosity and irritation.

TONY (CONT'D)

So why did the FBI send you in?

ANITA

Best way to study a system is to join it. Luther was a mess: drug users got 90 years, dealers walked free, lawyers got rich, defence and prosecution in one big trade-off.

TONY

But why give me such a hard time?

ANITA

I thought you were part of it: Borgos had dug you up to deliver the verdict he wanted.

TONY

Rent-a-shrink. What do you think now?

ANITA

... I think you should take some time off, let me show you the real Texas.

Tony absorbs the invitation, the implication. He's touched.

TONY

I think I better go home. My roots need water.

She smiles, accepts. They turn to watch the two men.

Darius plays with grave concentration, sad, but relishing the air.

CUT TO:

Scene in 11:25:15

EXT. LUTHER CEMETERY - DAY

Rain cascades onto Grady family headstones. The solitary figure of Tony stands next to the graves - holding Claire (the doll).

Slowly Tony places the doll onto Lucy's grave:

*VISION: Lucy, unspoiled. Her eyes open. She smiles. She * can hear the rain.*

Tony stands - time to go home.

End of Episode.

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