

MillFjord

written by

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An Original Screenplay

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INT.A FLAT. NIGHT

A dated looking studio flat. An OLD MAN (late 70s/early 80s) sits at a computer typing, he has his back to us, we see a vague outline of his face from the computer light, we see deep lines, scars and a look of absolute concentration. He clicks 'print', and walks to the printer. A TV in the background shows a news story. It catches his attention.

NEWS-STORY-ON-TV:

"Police today state that they are treating as suspicious the disappearance of a young man from the Bowden Street Market yesterday evening. The 22 year old man who is as yet unnamed is believed to have been an employee of a business operating in the Market and sources close to the investigation have suggested that the disappearance bares all the hallmarks of the Millfjord Vanishings that blighted community of Millfjord Downs for 15 years, resulting in the unexplained disappearance of 12 people before suddenly ending over 5 years ago..."

In the newscast we see images of 12 faces showing the Millfjord vanishings. As the News-Story wraps up.

OLD MAN
(frowns)
...He was 21!

OLD MAN takes a picture out of the printer, it is a social media image of the 21 year old man.

OLD MAN walks across the room and places the picture on a corkboard beside 12 other pictures they are the same as those shown on the news, he presses his hand gently against each picture and writes the age under the most recent one '21'.

OLD MAN (CONT'D)
It's okay, it's okay...sleep
now...tick tock, we do what we must

We see a fleeting strangeness about the man's hands, his veins seem to almost light up it is almost imperceptible.

OLD MAN rubs his aged skin on his hands, quietly moves towards the window and stands directly in front it.

He tilts his head to the side and peels off his top, we can vaguely see tattoos and scars on his body. He wags his head in a 'No' motion and punches the side of his temples.

OLD MAN (CONT'D)
 No...no, no...too thin, too thin.
 What must we not do? Not Yet!

OLD MAN is completely still. Out through the window the street below bustles with people. He straightens up. All is completely still and silent. OLD MAN breathes deeply and suddenly as if he is about to dive into water.

OLD MAN (CONT'D)
 Okay...

OLD MAN plunges through the window, glass shatters, skin is torn open, he lands face down on the ground, blood pools around his head in a halo and a crowd gathers around.

DARKNESS

INT. A BEDROOM. MORNING

SHONAGH RAGLAN 27 wakes up with a start and a sharp intake of breath. She seems unsure where she is until her phone starts buzzing. She picks it up and reads a text message. She sighs and sits up in bed.

INT.A FLAT. MORNING

OSCAR SULLEN 39 a detective walks around the OLD MAN's flat. He is surrounded by police and forensic personnel. He looks at the photos up on the corkboard and in particular at the most recent one of the 21 year old man.

Another police officer LYDIA WOODLEY (late 20s) walks up beside him. OSCAR speaks to her without taking his gaze from the photo.

OSCAR
 Press leak?

LYDIA
 We haven't provided any photos or information about Pawel to the press yet

OSCAR
 Well
 (Oscar tuts)

LYDIA
 Oscar...have you seen the window yet?

LYDIA brings OSCAR over to the window. There is blood around the frame and still broken shards of glass everywhere. On the ground below the stain of blood is obvious on the concrete.

LYDIA (CONT'D)

They said this old boy was in his late 70s at least...how could he have jumped through this window? Let alone survived...

OSCAR

I wouldn't be so sure he has

LYDIA

You've seen him?

OSCAR

I got over to the hospital as they were carting him into the emergency

LYDIA

You didn't stay?

OSCAR

No point...they resuscitated him but doubt he'll make it through the morning. He certainly won't be talking again. And they won't let me near him, even to have a look, until he passes or stabilises

LYDIA

You don't think he'll stabilise?

OSCAR

I'm surprised he's not gone already and until then I'm better off doing what I can here before this lot bag everything up

Oscar notices the computer and printer. He nods towards it.

OSCAR (CONT'D)

What's the story with that old thing

LYDIA

It still works apparently

Oscar raises his eyebrows in bemusement and just as he walks towards the computer his mobile phone rings. He answers it.

OSCAR

Sullen...

Oscar listens for a moment before then replies.

OSCAR (CONT'D)
I'm coming over now.

Oscar turns to Lydia with a look of genuine surprise.

OSCAR (CONT'D)
The old lad's stabilised!

LYDIA
(shocked)
He's awake?

OSCAR
No...he won't be waking up...but I
can get a better look at him now.
Do me a favour...tell Stokes not to
take the computer away until I get
back will you?

LYDIA begins to reply but OSCAR is already exiting.

INT. SHONAGH'S KITCHEN. MORNING

SHONAGH is in a Deli grabbing a take-away tea, as she speaks on the phone to her fiance ADAM, she smiles in exasperation.

SHONAGH
It was okay last year why wouldn't
it be okay this year?

ADAM (O.S.)
Yeah, but Shonagh...you've been a
bit...distracted the last few weeks

SHONAGH
It's been a busy few weeks

ADAM (O.S.)
I know but...I mean, y'know love,
kind of distracted the way you used
to be...

There is a pause of recognition from SHONAGH and then silence.

ADAM (O.S.) (CONT'D)
Shonagh?

SHONAGH
It will be 20 years tomorrow Adam

ADAM (O.S.)

And that's why I'm thinking we do
the birthday lunch next week

SHONAGH

It was fine last year

ADAM (O.S.)

It was

SHONAGH

I was fine last year...and the year
before

ADAM (O.S.)

You were

SHONAGH

Then we're all good for tomorrow?

ADAM (O.S.)

Okay...absolutely, I'll reconfirm
with everyone.

Just as ADAM says this a message comes through on SHONAGH'S
phone. She cuts her conversation with Adam short.

SHONAGH

Sorry hun, it's work. I have to go
I'll call you later okay? Love you.

Shonagh hangs up the phone before Adam can reply. She pays at
the checkout counter and exits the Deli.

INT. POLICE STATION - OSCAR'S OFFICE. MORNING

OSCAR SULLEN is at his desk surrounded by folders and
photographs. He's stares at his computer.

SHONAGH appears at the half-open door and knocks. Oscar looks
up and beckons her in. She holds up her phone with the
message he sent her.

SHONAGH

Urgent? That's not like you

OSCAR

Actually I thought you'd be calling
me after the news broke out?

SHONAGH

News?

Oscar points down to the miscellany documents related to the Millfjord vanishings on his desk

OSCAR

Been a missing person's incident,
early indicators show a Millfjord
pattern...we might have a suspect

SHONAGH

What?

Shonagh is taken aback it takes her a moment to gather her composure. Oscar looks up regardingly.

OSCAR

Maybe...maybe not?

SHONAGH

Oscar it's been 5 years

Oscar hands Shonagh a picture of 'PAWEL GORDON' the recently disappeared 21 year old

OSCAR

Pawel Gordon went missing the
evening before last...news broke to
the public yesterday

SHONAGH

I've been a bit out of it the last
few days

OSCAR

Thought you might be

Oscar looks up directly and gently at Shonagh

OSCAR (CONT'D)

20 years this month yeah?

SHONAGH

Tomorrow

OSCAR

Some coincidence eh?

SHONAGH

What did you say about a suspect?

OSCAR

Well potentially...

SHONAGH

Been a few over the last 20 years

OSCAR

Hhmmm

Shonagh's brows furrow at Oscar's caution.

SHONAGH

Oscar...the suspect?

OSCAR

This is a strange one Shon. An old boy you know? He wouldn't have been young even 20 years ago but...

Shonagh continues to observe Oscar's behaviour with a surprise that suggests he is not normally so vague.

OSCAR (CONT'D)

...this frail old man just jumped through a glass window from the second floor of a building onto the concrete below

SHONAGH

And survived?

OSCAR

He did but just barely although he seems to be recovering already

SHONAGH

Was he in a bad way?

OSCAR

I thought he'd be dead by this morning...the state he was in last night, but I'm just back from the hospital and he's recovering quickly.

SHONAGH

Have you spoken to him?

Oscar starts to stand up from his desk, he gathers the photos and his jacket and walks around towards Shonagh

OSCAR

He's still unconscious, it's not likely he'll ever wake up, but...

Oscar is making his way past Shonagh to exit the doorway

OSCAR (CONT'D)

You have your car with you?

SHONAGH

Yeah

OSCAR

I'll ping you the address of his flat. Lydia Woodley is over there, I've told her to expect you, she'll update you on everything. That ok?

SHONAGH

Yeah of course. This is the old man's flat?

OSCAR

It's the flat he jumped from. Just have a look and let me know what you think. I'm heading over to the hospital again, will you follow me when you're finished with Lydia?

SHONAGH

Okay

INT.A FLAT. MORNING

A forensics team comb the flat as Shonagh and Lydia walk around. The move to the window and look out.

SHONAGH

And how old was he?

LYDIA

Approx late 70s early 80s, we've no direct identification for him yet

SHONAGH

Flat not rented in his name?

LYDIA

No. We're having trouble finding the name of the leaseholder

SHONAGH

Well did he leave any notes or journals or anything?

LYDIA

Some scraps of paper with notes on them but nothing intelligible and they've already been taken away

SHONAGH

I'm not sure what Oscar wanted me to come here for?

LYDIA

You should have joined the force. We call you in enough we should have you on the payroll

SHONAGH

No thanks! I'll stick to psychology...blood and bodies and all that stuff isn't for me

LYDIA

(smiles)

Pay is better freelancing isn't it?

SHONAGH

(smiles)

Sometimes

LYDIA

He said he wanted you to look at the wall here...the photos

SHONAGH

They're the same ones Oscar has on his desk already

Shonagh looks at the most recent photo

LYDIA

That's Pawel

SHONAGH

I know

LYDIA

But how did *he* know? It wasn't mentioned on the news, and the press got the age wrong...the old man got it right

SHONAGH

Where did he get the photo?

Lydia nods to the old computer and printer.

LYDIA

Social media, we're assuming.

Shonagh walks over to the computer and looks closely at it. IVOR STOKES a member of the forensics team confronts her.

IVOR
Stay away from there please, we're
working on that at the moment.

IVOR turns away from Shonagh and snaps at Lydia

IVOR (CONT'D)
You're on scene here Lydia, this is
no place for civilians

LYDIA
Oscar asked for her to be here
Ivor, I'm just following
orders. Besides she's forensics too

IVOR
She's a psychologist Lydia

LYDIA
Yeah 'Forensic' psychologist

IVOR
That's not the same as...

Shonagh interrupts Ivor and Lydia's conversation.

SHONAGH
Okay, it's fine Ivor...I'll stay
away...am I okay here then?

IVOR
(as if to himself)
Bloody Oscar...just stay away from
that whole side of the room

As Ivor stomps out the door. Shonagh gets a text from Oscar.

LYDIA
Oscar?

SHONAGH
Yep, I expect many

LYDIA
Not great with boundaries is he?

SHONAGH
He is not. Anyway he's at the
hospital, say's they won't let him
in to see the old man

Shonagh looks at her watch

SHONAGH (CONT'D)

Lydia I've got to go...I'll stop by again tomorrow if that's okay

LYDIA

Oscar's call...but I doubt he'll have a problem with it

There is an awkward smile between Lydia and Shonagh

SHONAGH

Okay, well I'll see you tomorrow

Shonagh leaves the apartment as Lydia walks back towards the computer to give it another look over.

INT.A CAR EARLY EVENING

Shonagh drives along the motorway, she drives silently for some time before suddenly taking an exit towards the west.

INT. POLICE STATION - OSCAR'S OFFICE. EARLY EVENING

Oscar opens one of the files on his desk and takes out a number and dials it. The phone rings. The call is answered.

POLICE RECEPTION

"Hello, Millfjord Police Station"

OSCAR

Hi, Detective Oscar Sullen from Bowden Street Police I'd like to speak to Detective inspector Ian Grimes

POLICE RECEPTION

Inspector Grimes is not available at the moment can I take a message?

OSCAR

Could you ask him to contact me here at the station as soon as he gets a chance...and let him know it's in reference to the Millfjord cases.

There is a long silence on the other end of the phone.

POLICE RECEPTION

Okay...I'll pass the message on.

INT.A CAR. EVENING

Shonagh continues driving away from the city. Her phone rings but she doesn't answer until it buzzes to let her know that she has a message. She pulls the car over and presses the playback. It's Adam

ADAM (O.S.)

"Hey just wanted to see if you're coming over to mine tonight? Also I've just seen the news about the Bowden St incident...they mentioned Millfjord...Just wanted to check that you're okay? Shonagh I can still cancel tomorrow if you'd like to do it another time...just let me know either way. Love you"

Shonagh sits for a moment looking in the direction she'd intended to go. She sighs and u-turns the car around, driving back towards the city.

INT. POLICE EVIDENCE LOCKER. NIGHT

Oscar explores the evidence locker with an inventory list in his hand. He goes through each item and pauses with surprise at one inventory item, he reads the line.

'1 x Green and Brown canvas tent with red Christmas masking tape (reindeer images) along the seam'

Oscar rushes to the locker holding the tent and pulls it out. He looks at the tent and the red masking tape.

OSCAR

The reindeer?

INT. SHONAGH'S KITCHEN. NIGHT

Shonagh stands in her kitchen staring at her phone on the table before swiftly picking it up and scrolling for a number. She finds the name 'WILLIAM' and hits the call button.

WILLIAM (O.S.)

Shonagh...I thought I might hear from you...how are you?

SHONAGH

You've seen the news then?

WILLIAM (O.S.)

Yes

There is a long silence before Shonagh speaks.

SHONAGH

Can we meet?

WILLIAM (O.S.)

Of course

SHONAGH

Can I come over now?

WILLIAM (O.S.)

Sure, I'm at home

EXT. BOWDEN ST POLICE STATION. NIGHT

Oscar exits the police station with two folders under his arm he walks towards his car with his phone pressed to his ear.

OSCAR

Hi again it's detective Sullen here
from Bowden St station I left a
message earlier for D.I. Grimes...

Oscar gets into his car

INT. OSCAR'S CAR. NIGHT

Oscar sits in his car, places the folders on the passenger seat and listens to the reply on the other end of the phone, he puts the key in the ignition but doesn't yet turn it.

OSCAR (CONT...)

...I understand that but if you
could tell him it's rather urgent
and he can contact me at this
number any time, day or night...

(listens and sighs)

...Okay thanks, I'd appreciate
that.

Oscar turns the ignition on and drives away.

EXT. A LARGE SUBURBAN HOUSE. NIGHT

Shonagh's car pulls up the driveway to a beautiful Edwardian house of her friend and former mentor WILLIAM MALDRON, she exits the car and rings the doorbell.

Within moments the door is answered by WILLIAM MALDRON (late 60s). The look between WILLIAM and Shonagh is one of mutual affection.

WILLIAM
Shonagh...Come in

SHONAGH
I'm sorry to drop over on such
short notice at this hour Will

WILLIAM
You're welcome here anytime, you
know that

Shonagh enters WILLIAM'S house as the door closes behind her.

INT. HOSPITAL ROOM. NIGHT

DR MARTIN ADOO stands by OLD MAN'S bed looking at his chart.
NIGHT NURSE 1 is nearby. DR ADOO beckons NIGHT NURSE 1.

DR ADOO
Nurse, can you come here

NIGHT NURSE 1 moves over towards DR ADOO and the chart

DR ADOO (CONT'D)
This can't be right...this is the
same man we brought in last night,
how can these be his results?

NIGHT NURSE 1
I know, it's bizarre, the day staff
said it was all checked and
rechecked, and Dr Cosgrave had
personally checked all the results
herself earlier

DR ADOO motions to NIGHT NURSE 1 to join him outside the
room. The patient is unconscious yet they close the door.

INT. HOSPITAL CORRIDOR. NIGHT

DR ADOO
He was at deaths door last night
and now he's recovered to this
extent? At his age?

NIGHT NURSE 1
According to his tests and what the
day team said, and...

DR ADOO

Yes?

NIGHT NURSE 1

He *looks* unexpectedly better than
he did last night don't you think?

DR ADOO looks through the window at the old man in the bed.

DR ADOO

Yes...he looks a lot better, I'm
not sure how...

(thinks)

...I'd like to run some tests again

INT. WILLIAM MALDRON'S KITCHEN. NIGHT

William and Shonagh sit drinking tea the kitchen table.

WILLIAM

Look it hasn't been that long, it's
not surprising that a news report
like that would bring you back
there...and Oscar calling you in
I'm sure only exasperated things

SHONAGH

Not that long... only *20 years!*

WILLIAM

I mean since you stopped
the...ritual. Is that starting
again?

SHONAGH

No but I think Adam is afraid that
it is. He says I look tired all the
time

WILLIAM

Are you getting enough sleep?

SHONAGH

I'm getting too much sleep, that's
the problem, my dreams
are...affecting

WILLIAM

The dreams are back?

SHONAGH

More intense than ever

WILLIAM

Vivid?

SHONAGH

Yes but more chaotic

WILLIAM

Tell me about them

SHONAGH

It's Dad again, it's always Dad and that place, that night and other places other times, times and things I have no memory of...and I can see Colvert Hill so clearly

WILLIAM

And you were on your way back up there this evening?

SHONAGH

I was

WILLIAM

But this time you turned around, you came back

SHONAGH

Umm hmmm...Adam called or well he left a message and...I don't know it kind of broke the spell

WILLIAM

Don't you think you should talk to him about it? I mean especially if he already knows

SHONAGH

Will...everyone thinks that Dad did something to me, or they think he did something to himself or I witnessed someone doing something to him and terrifying me into some kind of amnesia...and maybe there's something to the last part...there's clearly some memory stuck in a maze inside me, but if I talk to Adam or even Oscar or any of my friends about this, they either don't believe that Dad did nothing to me or they believe he is dead and they think I'm in denial...But I'm telling you, he didn't and I don't believe he is, and you are the only one who has never treated me like my delusion or denial was a forgone conclusion

Shonagh continues whilst repeatedly rotating her mug of tea.

SHONAGH (CONT'D)

...for years I told people there was an old man we passed, camping on that hillside and someone else beside him, and they were standing by a fire

WILLIAM

I remember

SHONAGH

And they said they'd combed the entire area and found nothing, no footprints no remains of a fire or campsite, no old man...and now after 20 years this suspect turns up

WILLIAM

There have been many suspects over the years

SHONAGH

But not old men

WILLIAM

Well he wouldn't have been as old 20 years ago

SHONAGH

He would have been old enough even back then. I don't know this person or even if he has anything to do with this but the idea of him unnerves me. I mean the police have never even recognised my Dad as one of the disappeared...just because it wasn't Millfjord. And most likely this is just some insane old man obsessed with an unsolved mystery

WILLIAM

But he unnerves you anyway

SHONAGH

The idea of him yes...I haven't even seen him yet, and I resent him

WILLIAM

Do you know why?

SHONAGH

Because my father would have been 53 this year...still a young man...and this old man...whatever his connection to this is...has lived so long and jumps out a second story glass window onto the concrete below and he's still here and my father is gone

WILLIAM

You said you don't believe your father is dead

SHONAGH

I said 'gone'...not 'dead'

WILLIAM

So why the resentment?

SHONAGH

Because I always said there was an old man, and no one believed me...and now there is

WILLIAM

And then there's the dreams, any thoughts on them?

SHONAGH

That's what I'm hoping you can help
me with

INT.OSCAR'S APARTMENT.NIGHT

Oscar sits at his countertop with the tv news on in the background, there is yet another story about the Millfjord vanishings and the recent abduction of Pawel Gordon who is now named in the media and his image is on screen.

Across Oscar's counter top he has the folders open and he has his laptop open on front of him. He's looking at old news clippings of Shonagh at the time her father disappeared and she was found in the wilds.

He pulls a cellophane bag out of his pocket and inside is a fragment of the masking tape with the reindeer on it. Oscar takes it carefully out of the bag. He reads an article from the time of the incident 20 years ago and highlights the following section:

'Despite the state of shock and trauma the young girl was found in and her ambiguity about the moments preceding her father's disappearance she gave an unusually detailed description of an old man standing beside a green and brown tent held together with masking tape, believed to be Christmas wrapping tape, due to the numerous reindeer apparent on the outer face, with a small campfire lighting up his scarred face, the man, she said, had a companion beside him but she was less able to give a description of the companion'

Oscar takes out his phone & scrolls to Shonagh's number, before deciding against making the call.

INT. HOSPITAL ROOM. NIGHT

DR ADOO is checking OLD MAN's vitals and NIGHT NURSE 1 is taking down the details of his readings on the monitors to which he is attached. She mumbles to herself.

NIGHT NURSE 1

He's remarkably stable

Dr Adoo looks across at Night Nurse 1 and he nods in acknowledgement. He holds up a pen torch towards OLD MAN's eyes and gently lifts the lids.

The old man's eyes shift suddenly as he wakes up with a gasp.

EXT. WOODLANDS ON A HILLSIDE. EVENING/EARLY NIGHT.

A man in his early 30s runs in panic through woodlands. A young girl 7 years old screams in his arms.

A silhouette of a figure standing beside a fire, reaches out to grasp the young girl, the figures fingers turn to branches which scratch the young girls face, they tear at the mans shirt and flesh as he runs dangerously close to a cliff edge overlooking a vast woodland hundreds of feet below.

A blinding light pulsates and suddenly explodes throwing the man and the little girl back down the hillside away from the cliffs edge.

Now alone, little girl steps up in the darkness, she can see a campfire nearby.

A man appears, he is tattooed and shirtless, he smiles but she can't quite make out his face.

The shirtless man reaches out to her and she feels an urge to reach out back to him but an old man appears out of the darkness and throws the man into the pulsating light, she can't see the old man's face but she is frightened and turns her back on him as she tries to run away, but hands grab her tightly, they feel like branches, she calls out.

LITTLE GIRL
Daddy! Daddy help...

DARKNESS THEN A FLASH OF LIGHT

INT. A BEDROOM. MORNING

Shonagh awakes with a start, she struggles to catch her breath although her body is completely still.

INT. OSCAR'S KITCHEN. MORNING

Oscar is finishing up his breakfast, the folders from last night are neatly placed beside him, he is talking on the phone.

OSCAR
Yes but I called several times
yesterday in relation to the
Millfjord cases, I'm sure by now
he's aware we've a similar incident
in Bowden St
(listens to reply)

OSCAR (CONT'D)
 Okay well can you tell him whenever
 you do actually speak to him that
 we have a suspect in custody and it
 would be useful to have some
 insight from DI Grimes

Just as Oscar says this another call is waiting on his phone.

OSCAR (CONT'D)
 I'm sorry, I'll have to go, please
 just ask him to call me, thanks.

Oscar answers the other call and perks up immediately

OSCAR (CONT'D)
 What? Really? I'm on my way

Oscar grabs his coat, the folders and leaves his apartment.

INT. SHONAGH'S KITCHEN. MORNING

Shonagh is getting ready to leave the house. She goes over to
 a photo of her father and presses her hand against it.

SHONAGH
 Happy Birthday Dad

Shonagh leaves her house.

EXT. SHONAGH'S HOUSE. MORNING

Shonagh waits at the end of her driveway. A car pulls up.
 It's ADAM (handsome, 33 years old) he smiles at Shonagh.
 Shonagh smiles back and gets into the car.

INT. ADAM'S CAR. MORNING

Adam looks sheepishly at Shonagh.

ADAM
 Happy Birthday

SHONAGH
 Thanks

ADAM
 Am I in trouble over the voice
 message last night?

SHONAGH

No...actually it was needed

Adam nods sheepishly as Shonagh rolls her eyes and laughs.

As they drive Shonagh's phone buzzes and she briefly tilts it to take a look but puts it immediately away.

ADAM

Work again?

SHONAGH

Yeah...but they know I'm taking the day off today so it can wait

ADAM

It'll ring again

SHONAGH

And I'll ignore it again...how far is this house?

ADAM

A little bit away. Speaking of which, how far did you get last night?

Shonagh smiles mischievously at Adam

SHONAGH

Not even half way

ADAM

Nice...and you turned back

SHONAGH

Yeah, when I heard your voice

Adam takes his hand briefly off the steering wheel and squeezes Shonagh's hand. They drive happily.

INT. HOSPITAL ROOM. DAY

Oscar, DAY NURSE 1 and Dr's Adoo and COSGRAVE stand around Old Man's bed. He is unconscious again.

DR ADOO

He awakened briefly last night during an examination and then drifted off again

OSCAR

Asleep?

DR ADOO
No not quite

OSCAR
Into a coma?

DR COSGRAVE
We can't call it that either

OSCAR
Why not?

DR COSGRAVE
Because he woke up again during my rounds this morning

DR ADOO
And several of the nurses claim he's been in and out throughout the night and morning

OSCAR
Have you tried waking him?

DR COSGRAVE
Of course but despite his unusual recovery he is still very frail we can't force him awake

OSCAR
Couldn't you give him something to perk him up...Maybe coax him awake?

DR ADOO
What we can do, we're doing but we need to let this run it's course

OSCAR
We've a missing young man here and this old fella might be the only chance we have of finding out what happened to him

DR COSGRAVE
I'm sorry detective Sullen but our patients safety is our priority

Oscar nods, leaves the room and walks out into the corridor.

INT. A HOSPITAL CORRIDOR. DAY

Oscar walks back towards his car. His phone rings with an 'unknown number' The voice on the other end is DI GRIMES.

OSCAR

Hello?

INT. MILLFJORD POLICE STATION. DAY

IAN GRIMES (62 years old) sits at his desk looking out the window. On front of him he has a folder similar to those Oscar Sullen had been looking at.

GRIMES

Detective Sullen?

INTERCUT/OSCAR and GRIMES

OSCAR

Speaking

GRIMES

Ian Grimes Millfjord police. I believe you left a number of messages for me

OSCAR

Yes I'm sure you're aware of the recent missing persons case we've had in Bowden Street and it's similarities with your own incidents in Millfjord

GRIMES

I'm aware you've had a missing persons case open up and I'm aware the press have likened it to our spate of some years back but I'm not aware what the similarities could be after that, people go missing all the time

OSCAR

Yes but our missing person Pawel Gordon bares more than a passing similarity to your own cases

Oscar awaits Grimes reply but there is none forthcoming so Oscar continues

OSCAR (CONT'D)

In the days leading up to his disappearance Pawel had reported feelings of lightheadedness, disorientation and a sense that he was somehow earmarked for something.

OSCAR (CONT'D)

He told friends he had a sense of foreboding and even displayed sunburn like patches on his skin...all of which I know were the hallmarks of every one of the Millfjord victims.

GRIMES

There hasn't been a case like the series we endured in 5 years detective Sullen and all of them were in Millfjord...nowhere else

OSCAR

I'm aware of that but...

Grimes cuts Oscar off abruptly.

GRIMES

You mentioned a suspect?

OSCAR

We have a suspect in custody

GRIMES

Has he spoken?

OSCAR

No he hasn't been able to, he's been in a coma, following serious injuries, he inflicted on himself

GRIMES

Serious injuries?

OSCAR

Yes

GRIMES

Self inflicted?

OSCAR

From what we can see he jumped through the second story window and we see no evidence of anyone else having been with him in the flat

GRIMES

(sighs)

If it's anything like the Millfjord case the evidence will lead you nowhere. What did he look like?

OSCAR

A very old man, some tattoos and
scars on his body

Grimes is quiet after this statement until he finally
responds curtly

GRIMES

We should meet

INT. ADAM'S CAR. AFTERNOON

Adam and Shonagh sit happily in the restaurant carpark.
Shonagh's phone rings again, she absent mindedly turns it
over to look at the caller. It's Oscar. When Adam sees the
name he seems irritated.

ADAM

Oscar?

(sighs)

Well it makes sense why you've been
so off lately...what's he got you
working on now

Shonagh turns the phone back around and it stops buzzing. She
looks drily at Adam

SHONAGH

Well dear...I am a forensic
psychologist, so as you know from
time to time I do cross paths with
people like detective Sullen

ADAM

You know you get weird and tense
whenever you and Oscar work
together...you have history
Shonagh, you just do

SHONAGH

Adam...I've worked with Oscar
several times over the last couple
of years and it's never bothered
you

ADAM

This year, this time of year he's
the last person you need to be
around. And it's always bothered me

SHONAGH

Not this much

ADAM

Fair enough...but could you not
have asked him to at least not call
on your birthday

SHONAGH

I forgot to mention it to him

ADAM

He should have known anyway

SHONAGH

It seems he didn't

ADAM

No wonder you ditched him

SHONAGH

A brief thing, a long time ago
Adam...a long time ago

Shonagh winks at Adam and they smile as they exit the car.

EXT. RESTAURANT CAR PARK. DAY

As Adam and Shonagh walk towards the restaurant entrance Adam
stops and puts his head in his hands in realization. Shonagh
hasn't noticed and continues walking until he calls her back.

ADAM

Wait!

Shonagh turns around and looks at him.

ADAM (CONT'D)

The Bowden St lad, the Millfjord
connection, fuck, Shonagh is Oscar
on point for this?

Shonagh exhales breezily before responding.

SHONAGH

Alas...he is

ADAM

And he's got you involved

Shonagh nods innocently turns and enters the restaurant and
Adam follows dejectedly.

INT. A COFFEE SHOP. DAY

IAN GRIMES is standing in a queue with Oscar Sullen, a barista hands him two coffees and Grimes hands one to Oscar

OSCAR

So I was wondering about the last of the Millfjord cases...before the whole thing stopped

GRIMES

I would have thought the files on every Millfjord case had been sent across to you when the parallels were suggested?

OSCAR

They were and I've been combing through them but...

GRIMES

You'd like a first hand account of the investigation

OSCAR

I suspect no one knows more than you when it comes to the vanishings

GRIMES

Well someone does obviously

OSCAR

Who?

GRIMES

The perpetrator...detective

OSCAR

If the perpetrator is still around

GRIMES

So you're not sold on their being a link between Bowden St and Millfjord?

OSCAR

I'm not sold on anything yet

GRIMES

Good...because the one thing I can tell you is that jumping to conclusions on this whole thing is a fuckers folly

OSCAR
Voice of experience

GRIMES
Yeah...I'm a fucker

OSCAR
But that last case

GRIMES
Alison McKinney

OSCAR
Yeah...she was 22 right?

GRIMES
She was

OSCAR
And the case before that...Albie
Keats he was 23?

GRIMES
Yes and Molly Faust was 24...I know
the pattern Sullen, I was the first
to identify it, along with all the
other patterns on record.

OSCAR
And you did have suspects...

GRIMES
You have their names, nothing stuck
on any one of them...is there any
one in particular you wanted to
talk about? Pick a name, I've
worked them all inside out, over
and back

EXT. OUTSIDE COFFEE SHOP. DAY

Grimes and Oscar move outside the Coffee Shop and take a
seat. Grimes pulls out a vape.

GRIMES
Do you mind?

OSCAR
Not at all

Oscar waits for Grimes to take a drag on his vape cigarette.

OSCAR (CONT'D)

The names of the suspects on file,
they were all local?

GRIMES

All but one, Archibald Masterson
but he died and the vanishings
continued. Something was off with
him, I followed up for a while but
when the vanishings continued there
just wasn't time to keep looking

OSCAR

But Alison McKinney?

GRIMES

He was gone before she disappeared

OSCAR

You were following a lead on a
suspect for her weren't you?

Grimes looks away in silence for a moment before turning back
and staring directly into Oscar's eyes.

GRIMES

Now, where did you hear that?
There's nothing suggesting any
obvious suspect in her file

OSCAR

But there was a suspect right?

GRIMES

What makes you say that?

OSCAR

Because I was following this case
myself by that stage...I had an old
colleague in Millfjord station at
the time he mentioned a lead that
went no where, that you wouldn't
let go of...

Grimes smiles and shrugs before letting out a long sigh.

GRIMES

A rookie desk Sargent by the name
of Matthew Wood by any chance?

OSCAR

I couldn't possibly say...

GRIMES

Yet you'd like me to

OSCAR

I think we'd both like to gain a little more insight into what's going on, and has been for so long

GRIMES

Not 'sold' but 'interested' eh? 'Curious Matt'. I wondered why of all the people to show any interest in that lead it was the most boring lad in the station. Now I know...it was you. Once a detective eh?

OSCAR

Not saying I know anything about this Matt guy, but I'm curious

GRIMES

I'd expect you would be...now, but why back then? It was outside your jurisdiction?

OSCAR

I was helping out a friend

Grimes smiles again, knowingly and observes Oscar closely.

GRIMES

Shonagh Raglan

Oscar is taken aback by the mention of Shonagh

GRIMES (CONT'D)

I know brother...once a detective.

INT. A RESTAURANT. DAY

Shonagh and Adam sit at a table with four other people EMER (25 Shonagh's sister) and JACK (30 Emer's boyfriend), and two of Adam and Shonagh's friends SUSAN (32) and LEE (29).

The conversation is lively but Shonagh is distracted by her phone buzzing repeatedly, she finally looks at it and sees several missed calls from Oscar. Her expression draws looks from the table.

EMER

Everything okay Shon?

Shonagh looks up self-consciously.

SHONAGH
Sorry folks...work

JACK
Anything to do with the Bowden
Street thing?

SUSAN
Jack!

Everyone glares at Jack but Lee jumps to his defense.

LEE
C'mon better said than not. Shon?
You been contacted about it?

Lee looks around to see he is now the subject of glares.

LEE (CONT'D)
Listen guys she's clearly
distracted and we're all pretending
it's not background noise here but
I'd be willing to bet that's Oscar
on the other end

EMER
(towards Adam)
Whoever it is she's taken today off
isn't that right Adam?

ADAM
That's what she told me

SHONAGH
(sternly)
Can't say I'm comfortable with all
this 'she' stuff folks. Yes, Emer
that's the situation. Look, thanks
everyone for this, it's lovely...
(looks warmly at everyone)
...and it's been a great birthday,
(at Emer) Dad would have loved it
too (Emer looks away) but let's get
this Elephant out of the room now
okay? It's been 20 years...let's
not think about that now. It's my
Birthday and it's Dad's Birthday so
I'll put this away
(Shonagh puts her phone
away)
And we'll raise a glass to both of
us...okay?

ADAM
 (smiles caringly)
 Okay love

EMER
 To Shonagh and Daddy!

All of the group in unison raise their glasses.

EXT. IAN GRIMES DRIVEWAY. DAY

A car pulls into the driveway of a pretty bungalow on a leafy middle class street. Grimes & Oscar exit the car and walk around the house to a beautifully landscaped back garden.

At the end of the garden there are two Garden rooms, one is a gym and the other is an office. Both men enter the office.

INT. A GARDEN OFFICE. DAY

Grimes walks over to a filing cabinet and leafs through some files. He takes out a file and turns to Oscar.

GRIMES
 I spoke to Shonagh after the first disappearance...it was about a year after her own father went missing, that incident occurred a couple of miles outside my jurisdiction and had never been associated with the Millfjord cases... and because she was only a child and I was acting on a hunch I kept it off the books

Oscar reaches out to view the files but Grimes pulls it away from him.

GRIMES (CONT'D)
 I don't know if this is going to be of any use to you, but I suspect it will so before I give it to you I'd like three things in return

OSCAR
 (A little bewildered)
 Go on...

GRIMES
 I want you to share any information on your case with me, especially anything related to this old man

OSCAR
That won't be a problem

GRIMES
I mean even the stuff you leave off
the official file

OSCAR
I haven't left anything off the
file

GRIMES
You will...

(A Beat)

GRIMES (CONT'D)
And if and when the old man
recovers enough to talk I'd like to
interview him - off the record.
Fifteen years chasing ghosts
entitles me to that I think,
regardless of *this* trade
(waves file)

OSCAR
And the third thing?

Grimes pauses before staring soberly into Oscars eyes.

GRIMES
A sit down with Shonagh Raglan

Oscar looks almost angry at this request.

OSCAR
Shonagh is her own person I can't
promise you anything on that

GRIMES
But you can at least ask her to
meet me...tell her I think she'd
want to hear what I have to say

Oscar reaches out for the file and Grimes gives it to him.

INT. A RESTAURANT. DAY

The lunch is now going well and joviality is apparent all
around. Lee is describing his recent trip to South East Asia.

LEE

Yeah but Bangkok is better than it was back then

JACK

More expensive I hear

LEE

That's relative. I'm renting a whole floor of an apartment complex for me and the team for the next 3 months

SHONAGH

You're really doing it?

LEE

Really! And if any of you want to come over for a holiday there'll be a poolside cocktail waiting for you

INT. OSCAR'S CAR. AFTERNOON

Oscar has pulled up outside the old man's flat. He tucks the file Grimes gave him under the passenger seat. He takes out his phone and calls Shonagh's number. There is no answer.

OSCAR

Come on Shonagh...

Oscar sets about texting Shonagh:

"Need to talk. Met up with a detective Ian Grimes. Said he spoke to you years ago. Can we meet. This is important. O."

INT. A RESTAURANT. AFTERNOON

Shonagh's phone rings in her pocket. Adam and Emer notice.

SHONAGH

S'cuse me for a minute guys. Lifts her glass...too much water.

Shonagh gets up and leaves the table.

INT. BATHROOM OF RESTAURANT. AFTERNOON

Shonagh takes out her phone. She reads Oscar's message. Her focus is on the name 'Grimes'. She leaves the bathroom.

INT. A RESTAURANT. AFTERNOON

Shonagh rushes back to the table where her friends and family continue to chat. The moment she returns Adam and Emer look up at her with a familiar disappointed look.

SHONAGH

Guys I'm so sorry...something urgent at work just came up

ADAM

Are you serious?

SHONAGH

I know, I know...
(moves around the table
kissing and hugging
everyone goodbye)
...I'm so sorry I completely forgot
I promised Lydia I'd be there
today...and now...

ADAM

Wait, I'll take you..you've no car.

SHONAGH

Thanks honey but I've already ordered a taxi to drop me home I can grab my car there...and there's no reason for you to rush away

SUSAN

Ah well it was nice while it lasted

LEE

(to Adam)

Told you, any other week but this

SHONAGH

Look everyone I really am sorry,
this is totally on me

SHONAGH (CONT'D)

Adam I promise I'll make it up to you when I get back tonight

JACK

Nice...silver linings...Adam

Emer gets up to give Shonagh a warm embrace.

SHONAGH

Sorry Emer...

EMER

Just take care of yourself today
Shon okay? I'll see you on Saturday

SHONAGH

See you then...
(to Adam)
I really am sorry babe.

Adam sighs and stands up to embrace Shonagh.

ADAM

I'll be waiting at yours this
evening, please don't be too late,
not today, you know I'll be worried

SHONAGH

I'll be back in no time. And we'll
do this again in a few weeks on
me...okay folks?

Shonagh doesn't wait for a reply as she turns and leaves.

INT. TAXI. AFTERNOON

Shonagh sits in the taxi replying to Oscar's text:

"On my way, where do you want to meet? Station, hospital or
the old man's flat?"

She gets and instant reply

"They won't let you into the ward at the hospital. I'm
meeting Lydia in the flat"

Shonagh replies:

"See you there in a bit"

Shonagh looks up and sees she is already at her street.

SHONAGH

Just there, please number 20

The driver pulls over and Shonagh gets out of the taxi.

EXT. SHONAGH'S STREET. LATE AFTERNOON

Aerial view. Shonagh exits the taxi and walks straight to her
car, pulling out of her driveway immediately.

INT. OLD MAN'S FLAT. LATE AFTERNOON

Lydia is pottering around by the old computer as Oscar arrives.

OSCAR
I'm here, what's the rush?

LYDIA
The rush is that they'll be carting
the rest of this stuff off in a bit

OSCAR
And...

LYDIA
Have a look at this

Lydia shows Oscar a tiny gap in the seam of the computer screen there's nothing in the gap.

OSCAR
I don't see anything

LYDIA
Well Ivor Stokes did...yesterday

OSCAR
What did he see?

LYDIA
A hair

OSCAR
A hair?

LYDIA
That's why he put the tape around
it, he went out to get a bag for it
and when he came back it was gone

OSCAR
I'm sure there are plenty of hairs
around this place

LYDIA
The point is that Ivor claims it
was there when he left and when he
came back it was gone

OSCAR
I've a tired brain today Lydia...

LYDIA

The only people near the computer
at that moment were me and
Shonagh...and I didn't even notice
the hair

OSCAR

But surely you had eyes on her

LYDIA

Yeah I did until Ivor took a fit
over her being there in the first
place, which, to be fair seems
justified now, but that distracted
me. Besides why would I be keeping
eyes on her

OSCAR

She's a civilian and this is a
potential crime scene

LYDIA

It's Shonagh! And you brought her
here...the only reason I'm even
mentioning it is because I had to
convince Ivor to say nothing until
I had a chance to talk to you, and
also she said she'd be here today
but I haven't seen anything of her

OSCAR

She's on her way over now

LYDIA

Great, I'm sure it was something
innocent and we can sort it so

INT. SHONAGH'S CAR. LATE AFTERNOON

Shonagh pulls up outside Old Man's flat. Oscar's car is
already there. She takes out her phone and looks at Oscar's
earlier text. She focuses on the name Grimes again.

[Flashback]

EXT. A BUSY PARK. DAY

Young Shonagh (aged 8) is walking with Grimes (43 yrs old -
at this point) in a park, her guardians are behind them.
Grimes has bought her an ice-cream and he is asking her
questions.

GRIMES

And did you tell the investigators
about the two people you saw?

SHONAGH

Yes

GRIMES

And what did they say

SHONAGH

There was no...eh I can't remember
the word

GRIMES

Evidence?

SHONAGH

Does that mean they think the
people weren't there?

GRIMES

It doesn't have to mean that, but
maybe that's what *they* meant

SHONAGH

Yes...that's what they meant

GRIMES

Tell me darling, whereabouts did
you see those people

SHONAGH

You believe they were there?

GRIMES

If you do yes!

SHONAGH

I *know* they were there

GRIMES

But where exactly?

SHONAGH

Over by the big strange rock with
the paintings on it

GRIMES

And how far was that from...

Just as Grimes is talking an authoritative looking woman
Melissa Graynor (50) from child protection walks stridently
towards him and cuts his question short.

MELISSA

Detective Grimes you have no authority to be here questioning this child

GRIMES

We're just having a little chat...I've checked with her guardians there

MELISSA

You know as well as I do that you must go through the appropriate channels to interview a minor

GRIMES

It was just a chat...

Grimes looks down at Shonagh and can see she is now getting nervous, she looks up at Melissa and Grimes

SHONAGH

Did I do something wrong?

Grimes looks at her with a mixture of compassion and guilt but his smile is comforting.

GRIMES

Of course not love. Just silly me I forgot to sign a form and this lady is rightly telling me off for it

MELISSA

You did nothing wrong Shonagh. It's like the man said...he was just being silly

Grimes keeps his focus on Shonagh and his expression changes from sad to funny, like a schoolboy in trouble.

GRIMES

Uh oh...I think I better go Shonagh before I get both of us in trouble. It was lovely talking to you, maybe, if the nice lady lets us, we can talk again.

SHONAGH

Okay thanks for the ice-cream Ian

GRIMES

You are very welcome darling

MELISSA

Come on Shonagh we should let the
man be on his way

Shonagh's guardians take Shonagh's hand and they walk away as
Melissa stands on front of Grimes. Shonagh looks back at him.

SHONAGH

Thanks for believing me Ian

GRIMES

Thanks for chatting with me Shonagh

[End Flashback]

INT. SHONAGH'S CAR. LATE AFTERNOON

Shonagh puts her phone away and looks up at the flat, she can
see the figures of Oscar and Lydia talking, she sees Oscar
looking down. She starts up her car again and drives away.

INT. OLD MAN'S FLAT. LATE AFTERNOON

Oscar looks out the window, he sees Shonagh's car below. He
watches as she drives away. Lydia sees that Oscar is
distracted and turns to look.

INT. SHONAGHS HOUSE. EARLY EVENING

A key turns in the lock of the front door and it opens. Adam
enters Shonagh's house. He places the keys on a table and
looks around.

ADAM

Shonagh?
(sighs)

INT. SHONAGH'S CAR. EARLY EVENING

Shonagh is driving along the same motorway as the previous
evening, clearly along the same route.

EXT. A MOTORWAY. EARLY EVENING

Shonagh's car exits at the same spot as the previous evening.

INT. SHONAGH'S CAR. EARLY EVENING

Shonagh passes the point that she had turned back the previous night and at almost the exact same time she hears her phone ringing, this time it's Oscar, she ignores the call. The phone rings again and it's Adam but she ignores the call. Her phone buzzes twice indicating two text messages but she ignores them and continues driving.

INT. SHONAGHS HOUSE. EVENING

Adam is sitting having a coffee trying to do work on his laptop in Shonagh's kitchen. He looks at the clock, looks at the door and then closes his laptop abruptly.

ADAM

Damn it!

Adam gets up and grabs his coat and keys and exits the house.

INT. OSCAR'S CAR. EVENING

Oscar is in his car driving home, beside him on the seat are the files that Grimes gave him. He checks his phone to see if he has any messages from Shonagh. There are none.

OSCAR

What are you up to Shonagh?

INT. ADAM'S CAR. EVENING

Adam is driving his car. He maneuvers onto the motorway.

EXT. A MOUNTAIN/HILLSIDE PASS. EVENING

Shonagh's car pulls up towards the edge of a cliff which overlooks a large forest. There are signs for camping grounds all around and numerous treks off the main gravel road. This is clearly to place from her dreams. Shonagh gets out of the car and walks towards the cliff edge.

It is a stunningly beautiful September evening. Shonagh just stands there looking out at the woodland below and off in the distance the sea and the western sun setting.

SHONAGH

Oh Daddy...what happened?

INT. OSCAR'S BEDROOM. NIGHT

Oscar throws his car keys and the folder on his bed, he takes a rectangular box out of his dresser. Inside the box are 3 military medals of valour, underneath the box is a larger box Oscar takes it out and puts it on his bed. He opens it and inside there are photos all neatly organised & labelled.

Oscar enters his ensuite and turns on the shower, he grabs a towel and sits on his bed to remove his clothes.

Oscar has a prosthetic leg, he lazily removes the straps attaching it and stands on one leg. He is muscular and steady as he wraps the towel around himself and enters the shower.

EXT. WOODLANDS ON A HILLSIDE. NIGHT.

The same roadside pass that Shonagh had been on earlier is now empty and darker, the moon is full and there are a few stars visible in the sky, there is still a sliver of light along the horizon in the west. Trees rustle under night as the headlamp beams of a car appear and the car pulls in near the spot that Shonagh had been standing at.

Adam gets out of the car. He holds up his phone torch and shines it up the wooded side of the hill. He calls out.

ADAM

Shonagh?

Adam's torch goes out. His phone battery is empty.

INT. SHONAGH'S HOUSE. NIGHT

Shonagh arrives back at her house. She sees the kitchen light is on and she can see Adam's laptop on the counter and a half drunk cup of coffee. She calls out.

SHONAGH

Adam?

Shonagh looks around the house and takes out her phone to call Adam's number but there is no reply.

She places her phone on the table and goes to a small keepsake box over the mantelpiece. She opens the box and on top of numerous small items such as jewellery, old coins there is a small new folded piece of paper, she carefully takes the paper out and places it on the counter top, gently unfolding it, inside there is a single strand of hair.

She stares at it for a moment and then placing it back in the box she goes over to her own laptop on it's shelf on the corner, places it on the counter top, opens it up and turns it on.

INT.SHONAGHS BEDROOM.NIGHT

Shonagh enters her bedroom and takes a box out from under a pile of clothes and miscellany in her wardrobe.

She opens the box. Inside there are old graphic novels with the Author's name 'Darragh Raglan' a book on Irish myths and legends, various notebooks and drawings, she takes them out and looks at the handwriting and at the drawings and runs her hands over the ink marks on both, there is also a small half-finished wooden carving of a fairytale creature. Beside these there is a plastic A4 zip envelope with old newspaper clippings and a couple of usb flash keys inside. Shonagh takes a flash key and one of the notebooks out and brings both of them into the kitchen.

INT. SHONAGH'S KITCHEN. NIGHT

Shonagh inserts the flash drive into the usb port and opens a folder. Inside there are numerous documents and video clips relating to the day she was found up on that mountain pass. She briefly clicks on a newspaper article and then closes it, she moves to a video clip and clicks play. It is a news story about Shonagh and her Father's disappearance.

[On the computer screen]

INT. A NEWSROOM. NIGHT

An old news item is being presented. The presenter is female early thirties and wearing a smart-casual outfit.

NEWSCASTER 1

In other news a young girl has been found wandering the woodlands around Colvert Hill this evening. The child, not known locally claims to have been attacked by ghost-like creatures who took her father from her. She is described by police as being clearly in a state of shock and with some small injuries but otherwise physically unharmed. Daniel Chelmsford reports.

EXT. COLVERT HILL. MORNING

Panoramic shots of the hills and lands around Colvert Hill and Woodlands are intercut with scenes of campsites and happy hillwalkers.

DANIEL

A hillside pass, popular with walkers and campers, overlooking the spectacular views of Colvert woodlands and nature reserve.

DANIEL (CONT'D)

An area known for it's peaceful environs and family oriented walking tracks but now a scene of some mystery.

The image on screen cuts to the very location that Shonagh had been in earlier that night. There, a man in a suit (DANIEL 35) speaks sincerely into camera.

DANIEL (CONT'D)

Last night a man and his 7 year old daughter drove up this gravel roadway to stake out a camping spot for their van, and what should have been a night of starlight and campside stories turned into one of terror right out of a Grimms fairytale.

[off computer screen]

Shonagh clicks off the the newsreel and opens another.

[on computer screen]

It is another news story with the same presenter dressed in different clothes.

NEWSCASTER 1

Investigations into the case now known as the Colvert Hill Girl are coming to a close. Investigators have been unable to find any evidence to corroborate the claims of an attack or any of the attackers the young girl described.

NEWSCASTER 1 (CONT'D)

Investigations are now exploring the possibility that the child was abandoned by her father or that some as yet unidentified accident befell her father during their night on the hill. Police are not ruling out a possible suicide. Though no body has as yet been found.

[off computer screen]

Shonagh clicks off the the newsreel and opens another.

INT. OSCAR'S BEDROOM. NIGHT

Oscar sit's on his bed. He opens the folder that Grimes has given him and takes out a photo. He stares at it for a moment and then goes to his own box of photos and looks through the dates, he pulls out a bunch from a specific labelled date and flicks through them.

INT. SHONAGH'S KITCHEN. NIGHT

Shonagh continues to open newsreel clips relating to her father's disappearance.

[on computer screen]

Another Newsreel and this time it is a different presenter. A balding man in his fifties presents.

The screen image shows photographs of Shonagh and her father.

NEWSCASTER 2

The so called 'Colvert Hill' case has come to a close. Darragh Raglan a 33 year old popular novelist and graphic artist in the young adult fantasy fiction genre is believed to have abandoned...

[off computer screen]

Shonagh pauses the video on the picture of her father, she stares at it longingly and tears begin to pool in her eyes, she leaves the screen frozen and opens up one of his notebooks, leafing through pages. She opens on a drawing of a strange spectral light with some notes beside it and the opening to a story about 'The Blitz Geist'.

Shonagh's eyes begin to close she leans forward on the counter top and falls asleep.

INT. ADAM'S CAR. NIGHT

Adam looks out the window of his car and sees Shonagh's car in the driveway. He immediately breathes a sigh of relief, then storms out of his car and into the house.

INT. SHONAGH'S KITCHEN. NIGHT

Adam enters the kitchen and sees Shonagh asleep. He's still angry but notices the picture on the laptop screen, he looks at the notebook under her hand and he can see from the tear-marks on her face that she's been crying. He sits beside her, sighs and gently runs his fingers through her hair.

INT. HOSPITAL ROOM. NIGHT

A nurse moves around the room where Old Man has been flitting in and out of consciousness and suddenly the machines in the room start to alarm. She looks across and realises the Old Man is awake and has pulled the canula out of his nose and is trying to sit up in the bed.

INT. SHONAGH'S BEDROOM. NIGHT

Shonagh and Adam are asleep in bed. Shonagh's eyes move under her lids, she is in REM sleep.

[Shonagh's Dream]

INT. A CAMPER VAN. NIGHT

DARRAGH RAGLAN (33) sits with 7 year old Shonagh inside their camper van. A pullout tent extension is attached but they have the doors closed and are ready to sleep.

DARRAGH

Right so a quick story before bed
Shonie...do you want one from the
book or one of mine?

Darragh holds up two books, one is the book of Irish Myths and Legends and the other is Darragh's notebook.

SHONAGH

Tell me the one you were writing
earlier tonight

She points to the notebook in his hand.

DARRAGH

You were watching me writing that?
I thought you were climbing the
tree when I was writing

SHONAGH

I was

DARRAGH

Then how did you see me writing

SHONAGH

From up in the tree

DARRAGH

All the way up there? Well thank
God you got you're Mothers eyesight
and not mine I suppose

SHONAGH

Tell me *that* story, I saw the
drawing

Darragh squints his eyes and considers but declines.

DARRAGH

That's about the 'Blitz Geist' and
it might not be the best bedtime
story it's a little scary

Shonagh is a tad annoyed

SHONAGH

Dad it's Emer that's afraid of
scary stories not me!

DARRAGH

Okay but I think this particular
story wouldn't be the best at this
hour...it might even scare me...but
I'll tell it to you tomorrow in the
daylight...how does that sound?

SHONAGH

Because you'd be scared now not me
right?

DARRAGH

That's right love

SHONAGH

Okay then, you pick the story

Darragh puts down his own notebook and leafs through the Irish Myths and Legends book and comes upon a suitable story.

DARRAGH

Well I've told you all about Fionn MacCumhaill and about Lugh of the Long Arm haven't I?

SHONAGH

Yeah but you can tell me again I like those stories.

DARRAGH

Well would you like to hear one you haven't heard before?

SHONAGH

(smiles)

Yes!

Darragh begins...

DARRAGH

This is the story of Tuan Mac Cairill the oldest man that ever lived. And he lived in lots of different forms

SHONAGH

Was he older than Lugh or Manannan

DARRAGH

Older than all the Tuatha and all the Gaels, older than the Fir Bolig and the Nemedians...he was a Partalonian... will I start?

SHONAGH

Yes start please...

DARRAGH

Well now imagine a man so old that he didn't even know how old he was, sometimes he didn't even know who he was...

As Shonagh looks lovingly and sleepily into her Dads eyes and he returns her loving gaze she notices a light pulsating through the side window, suddenly it flashes blindingly and a sound unlike any other she'd ever heard blares, an explosion of light

[End Shonaghs Dream]

INT. SHONAGH'S BEDROOM. MORNING

Shonagh awakes with a start. She is alone in bed, as she awakens more, she becomes aware of the sound and smells of breakfast cooking downstairs.

INT. SHONAGH'S KITCHEN. MORNING

Adam is in the kitchen cooking breakfast. Shonagh sits guiltily at the countertop. Adam places a breakfast plate on front of her and looks into her eyes.

ADAM

You okay?

Shonagh looks back at Adam, her look of guilt has changed to one of concern. She is very hungry so she eats as she talks.

SHONAGH

You were gone when I got home

ADAM

You were gone when I got here

SHONAGH

I know but I came back

ADAM

So did I

SHONAGH

It must have been late when you did

Adam doesn't answer but continues preparing his own breakfast.

SHONAGH (CONT'D)

You came out looking for me?

ADAM

I did that yeah

SHONAGH

Where did you go to be out so late?

ADAM

Where I knew you'd gone

SHONAGH

Oh Adam...all that way?

ADAM

All that way, but you'd obviously left by the time I got there...still I managed to terrify a couple of campers when I was looking for you, then my phone battery died, so I was torchless and I terrified myself trying to find my way back to the car

SHONAGH

That's why I couldn't get through to you

ADAM

It's okay a little boy saved me, said I could borrow his torch, I've to post it back to him

SHONAGH

I'm so, so sorry Adam, I should have answered the phone earlier when you called...you must have been livid when you got back

ADAM

Damn sure I was, but you looked like you'd upset yourself enough

Adam nods towards Shonagh's laptop and the box...

ADAM (CONT'D)

You were mumbling in your sleep again...more nightmares?

SHONAGH

No...nice dream actually...well until the end

Adam sits down across from Shonagh and begins to eat his breakfast.

INT. OSCARS BEDROOM. MORNING

Oscar wakes up and begins getting dressed. He glances over at two photos side by side. One of them is on top of the pile he took out of his box. The other is the one Grimes gave him. He glances at them everytime he passes them in various stats of getting dressed.

Suddenly he stops and picks up both photos. He looks astonished and at that very moment his phone rings.

OSCAR

Sullen?
 (listens)
 Okay but fully awake?
 (listens in surprise)
 He's sitting up talking?
 (listens)
 I'll be there sooner than that

INT. SHONAGH'S KITCHEN. MORNING

Adam and Shonagh finish off their breakfasts convivially until Adam pauses and looks at Shonagh

ADAM

Look Shonagh, we're gonna have a problem if this keeps up...and I don't mean all this
 (nods to laptop and box)
 I mean you keeping me so far out of the loop

SHONAGH

Trust me I was thinking the same thing all the way back yesterday

ADAM

We really need to talk properly

SHONAGH

Okay well let's do that...right now

Adam smiles softly but again his look is serious.

ADAM

Actually for once it's me that has to run and besides you're about to run out the door

SHONAGH

No I'm not

ADAM

I put your phone on charge for you
 (nods to phone)
 It's been buzzin all morning...no prizes for guessing who that is or what it's about

Shonagh tries not to show it but she is immediately anxious to look at her phone. Adam smiles ruefully.

ADAM (CONT'D)

So...I know that in a moment you'll grab that phone, look at it, then you'll be itching to get out that door. So here's what I suggest...If it's okay with you I'll come back here tonight again and I hope you'll come home reasonably early enough for us to talk. Properly!

Shonagh now places her gaze intently on Adam.

SHONAGH

That's exactly what I'd like to do as well. But I just want to warn you that you might not like some of what I've got to say...

ADAM

About us?

SHONAGH

No...about what's in that box over there
(nods to the box on the mantelpiece)

ADAM

(smiles)
It's not a human finger or an eyeball or anything is it?

SHONAGH

Not a Finger or an eyeball...No!

Adams smile fades from his face and his brow furrows.

ADAM

It's not a *human anything* I hope

Shonagh gets up and gives Adam a quick kiss before grabbing her phone she moves to exit the room and leaves Adam with a parting comment

SHONAGH

Don't worry about it...just don't look at it while I'm gone

ADAM

Not sure I ever want to look at it.

EXT. HOSPITAL ENTRANCE. MORNING

Oscar calls Shonagh as he enters the hospital

INT. SHONAGH'S BEDROOM. MORNING

Shonagh's phone is on her bed ringing with a call from Oscar but she's in the shower, it goes to voicemail, outside her bedroom window Adam gets in his car and drives away.

INT. HOSPITAL CORRIDOR. MORNING

Oscar is walking briskly down the hospital corridor, his phone is still to his ear. He receives Shonagh's voice mail notice and he leaves her a message.

OSCAR

Shonagh...it's me again. We really need to talk...today! I know you must have gotten my message about driving off yesterday but forget about that for now...though we do need to talk about something there too...Anyway I noticed something in the photo Grimes gave me and a photo...eh...I took a few years ago up at Colvert hill...I need your thoughts on it...I'm in the hospital, the old man is now awake and we can talk to him...I'll be here for the next while...and I think you really should be too

INT. SHONAGH'S BEDROOM. MORNING

Shonagh is out of the shower and getting dressed, she picks up her phone and plays Oscar's message

INT. HOSPITAL WARD. MORNING

Oscar has arrived outside Old Mans room. There are doctors and nurses congregating there. Oscar enters the room and looks at Old Man. Old Man looks back at him and smiles.

OLD MAN

Hello

OSCAR

Hello Sir, My name is Oscar Sullen

INT. SHONAGH'S BEDROOM. MORNING

Shonagh's hand grabs the phone off the bed and she hurries out of the room.

INT. HOSPITAL WARD. MORNING

Shonagh has arrived on the ward. She sees Oscar exiting Old Man's room. He walks straight over to her.

OSCAR

Do you not think we have enough disappearances here at the moment

SHONAGH

What?

OSCAR

Where were you yesterday?

SHONAGH

Do you want to talk about that now?

OSCAR

No

They start walking together towards the room.

OSCAR (CONT'D)

But I'll tell you what I do want to ask you about later

SHONAGH

What?

OSCAR

A missing hair

SHONAGH

I...

Just as Shonagh goes to reply a nurse stops them from entering the room.

NURSE WILLIAMS

I'm sorry but you won't be able to go in without the doctors permission

OSCAR

I've just gotten the doctors
permission, I literally just walked
out, you saw me. You know I have
the doctors permission

NURSE WILLIAMS

But she hasn't

OSCAR

She's a doctor herself

NURSE WILLIAMS

Not at this hospital

OSCAR

I just called her in for this
patient...she's a psychologist

DAY NURSE 1

She'll need expressed permission
from the doctor

OSCAR

Where is Dr Adoo? He was just here,
I'll ask him right now

NURSE WILLIAMS

He's in the middle of changeover
with Dr Cosgrave so you'll have to
ask her

OSCAR

Well where's she?

DAY NURSE 1

She's in changeover with Dr Adoo

While this conversation is ongoing Shonagh has been looking
intently in at the Old Man.

SHONAGH

(as if to herself)

How could he have jumped from that
window and look like this now?

OSCAR

(to Shonagh)

I know it's bananas

(to Nurse Williams)

Well could you please go and get
them

NURSE WILLIAMS

I'm sorry I'm about to go into
changeover myself

Nurse Williams is suddenly distracted by a flustered yonger nurse and walks away to help then disappears. While they wait Oscar takes Shonagh by the hand and moves her slightly away from the room and prying ears.

OSCAR

Listen I need to tell you something
before we go in there...

Just as Oscar goes to speak he is called over by an orderly to a ward desk with a phone.

ORDERLY

Are you Detective Sullen?

OSCAR

The man himself

ORDERLY

Nurse Williams had to go on
changeover but she asked me to call
ahead and ask Dr Cosgrave to speak
to you, she's on the line there now

Oscar looks over at Shona who is still where he left her. He turns back to begin his conversation with Dr Cosgrave.

OSCAR

Dr Cosgrave?

(listens)

Yeah it's Detective Sullen here, we
spoke the other day...have you
spoken to Dr Adoo yet?

(listens)

No? Well he's already given us
permission to speak to the
susp...eh patient and

(listens)

INT. HOSPITAL WARD. MORINING

Shonagh has moved closer to the entrance to Old Man's room unnoticed by Oscar. The changeover nurse for Nurse Williams has arrived and seems, busy, flustered and indifferent to Shonagh's manouverings. Shonagh greets FLUSTERED NURSE whilst casually entering the room with her.

SHONAGH
Hi...I'm Dr Raglan...how's the
patient today.

FLUSTERED NURSE
I've just come on this morning so
I'm about to check him now

SHONAGH
Great.

Without another word Shonagh slips into the room with
FLUSTERED NURSE and FLUSTERED NURSE immediately sets about
checking the machines and pottering around the patient.

INT. HOSPITAL WARD ROOM. DAY

Old Man at first seems indifferent to Shonagh but suddenly
looks at her strangely as if he is about to be startled but
then forgets and returns to being indifferent.

He turns his attention to the nurse instead.

OLD MAN
Nurse can you answer my question?

FLUSTERED NURSE
You haven't asked me a question?

OLD MAN
When didn't I?

FLUSTERED NURSE
Ever

OLD MAN
A minute ago I did

FLUSTERED NURSE
That was a different nurse

OLD MAN
Can you answer my question anyway?

FLUSTERED NURSE
I'll try

OLD MAN
Did I do my job right

FLUSTERED NURSE
What job would that be

OLD MAN
I don't remember

By this point Old Man has once again observed Shonagh's presence in the room. He squints as if trying to see her better. Shonagh smiles at him cautiously.

SHONAGH
Hello I'm...

OLD MAN
Well? What do you think?

SHONAGH
About?

OLD MAN
Did I do my job right?

Shonagh smiles and for a moment Old Man looks curious and startled again before he begins to smile back harmlessly.

SHONAGH
I don't know what your job was

OLD MAN
Collecting smiles

SHONAGH
Smiles?

OLD MAN
Like yours

SHONAGH
How would you do that?

OLD MAN
I don't know...Is that what I do?

Flustered Nurse is using the opportunity of the man's distraction to perform her routine checks.

INT. A HOSPITAL WARD. MORNING

Oscar is finishing up his call with Dr Cosgrave.

OSCAR
(sighs)
Okay then I'll see you when you get
down here...in five minutes yeah?
(listens)
Well let's hope so.

Oscar puts the telephone down and turns around only to see that Shonagh is already in the room with the old man

OSCAR (CONT'D)

Shit

He urgently starts striding across to the room.

INT. HOSPITAL WARD ROOM. DAY

Flustered Nurse interrupts Shonagh and the Old Man and asks him to lift his shirt so she can check his monitor, he obliges. On his body there is a tattoo with a beams of light, trees and a mountainside (familiar to Shonagh) with words around it. (The words were backward mirror writing). Shonagh is a little unnerved and comments on his tattoo.

SHONAGH

That's a striking tattoo

The old man looks down at his body surprised.

OLD MAN

I have a tattoo?

SHONAGH

You have a few!

The old man looks down at his body and replies without looking back up immediately.

OLD MAN

I do. Well spotted Shonagh...

He makes the comment distractedly as if he doesn't even realise he's said it. Shonagh is startled.

SHONAGH

How do you know my name? Did Oscar tell you?

OLD MAN

Who's Oscar?

SHONAGH

How did you know my name?

OLD MAN

What's your name?

As they are talking Shonagh looks in the mirror and sees the writing on the tattoo clearly now...It reads 'Blitz Giest?'

A sudden look of shock and fear appears on Shonagh's face. The old man notices, he turns to read his tattoo.

OLD MAN (CONT'D)
'Blitz Geist'

The Old Man suddenly gets euphoric as if he's just had a revelation. He looks at Shonagh through the mirror and points his finger. Speaking haltingly then rapidly.

OLD MAN (CONT'D)
Yes, yes...the little girl on the mountainside...*'Don't worry Shoni Daddy's coming'*...I knew him Shonagh! I knew your Daddy once...Little lonely Shonagh, Colvert Hill Girl...he's a long time gone Shonagh...the Blitz Geist got him didn't it? Run Shonagh Run...You've been dying since then dear!

Flustered Nurse has stepped well away from Old Man now and is in a state of shock, she ignores the noises from his monitor, he stops talking and gasps deeply, then suddenly he sits bold upright and darts his hand out towards Shonagh.

OLD MAN (CONT'D)
Don't take my hand Shonagh!!

Shonagh is terrified and walks backward toward the door.

The machines are now ringing with various alarms. Old Man collapses back into the bed and goes into convulsions. Doctors nurses and medics rush into the room and Oscar pulls Shonagh out and hugs her tightly.

INT. OSCARS CAR.DAY

Oscar is driving his car, Shonagh is in the passenger seat, she looks almost drugged up, he shakes he gently

OSCAR
Shonagh are you alright?

SHONAGH
I'm okay...just shocked Oscar

OSCAR
Bit shook up myself

SHONAGH
What just happened in there?

OSCAR

I don't know, but I need to get you home...is there someone I can call?

Shonagh is starting to fall asleep

SHONAGH

Yes, call Adam...

Shonagh takes out her phone and hands it to Oscar, who scrolls while driving, she then drifts off to sleep

INT. A UNIVERSITY RESEARCH LAB. DAY

Adam is working with research graduates on epigenetic research. His phone rings he answers.

Adam grabs his coat and leaves without a word to his students

INT. OSCARS CAR.DAY

Oscar is driving. Shonagh starts to speak in her sleep. She dreams again about her father telling her the story of Tuan.

SHONAGH

(sleep talking)

Imagine...imagine...an old man

[Shonagh's dream]

INT. A CAMPER VAN. NIGHT

Shonagh is back in the camper van with her father...he has begun the story.

DARRAGH

Well now...imagine an old man...

Now the scene in Shonaghs dream changes to the opening scene but this time with Shonagh's voiceover reciting the story her father told her:

INT.A FLAT. NIGHT

A dated looking studio/bedsit flat. Old Man sits at a dated computer he has his face to us

SHONAGH (V.O.)
 imagine a man, so old that he
 didn't even know how old he was...

We can see the scars and deep lines of his face and they are lit up like neon threads of blue and brown and his eyes flash luminous green

SHONAGH (V.O.) (CONT'D)
 ...sometimes he didn't even know
 who he was...

We see Old Man place the photo on the wall, this time as he runs his hands across all the photos it is as if he is leaving a phosphorescent light along them under his hands. The veins on the back of his hands and wrists are ablaze

SHONAGH (V.O.) (CONT'D)
 or how many lives he'd lived or
 dreamed...

The Old Man rubs his face and his skin seems to smooth out as if the scars and lines are being blurred away

SHONAGH (V.O.) (CONT'D)
 how many people he'd watched come
 and go...

He walks to the window and smiles as he looks down at the people below he traces his finger along the scene below and it ripples as if in water

SHONAGH (V.O.) (CONT'D)
 or the wonders he'd seen...or the
 deeds he'd witnessed...

Old Man stands at the edge of the window and closes his eyes...he sees flashes of Darragh and Shonagh running through the woodland and himself and the hooded stranger watching them, he sees the light pulsating from below the ridge. He opens his eyes and he's back at the windows edge in his flat

SHONAGH (V.O.) (CONT'D)
 flashes of all kinds in the great
 flow of timeless time...

Old Man looks down again at the rippling street and the ripples of resonant circles begin to glow and pulsate and conjoin above the heads of the people on the street

SHONAGH (V.O.) (CONT'D)
 unburdened as he was of such mortal
 concerns...

Old Man wags his head in a 'No' motion and as he punches the side of his temples sparks of light flash leaving a cloud of particles floating around him...the old man speaks:

OLD MAN

No...no, no, too thin, too thin.
What must we not do? Not Yet!

SHONAGH (V.O.)

because he understands time

Old Man is completely still, he straightens up and all is still and quite but for a faint music. Old Man breathes deeply and very, very slowly...one long slow breath as the world outside (even the rippling lights below) slow down. Old Man speaks:

OLD MAN

Okay...

Old Man dives into the orb of blinding pulsating light. Then Darnkess.

SHONAGH (V.O.)

...and how to fall through it

END OF EPISODE 1