

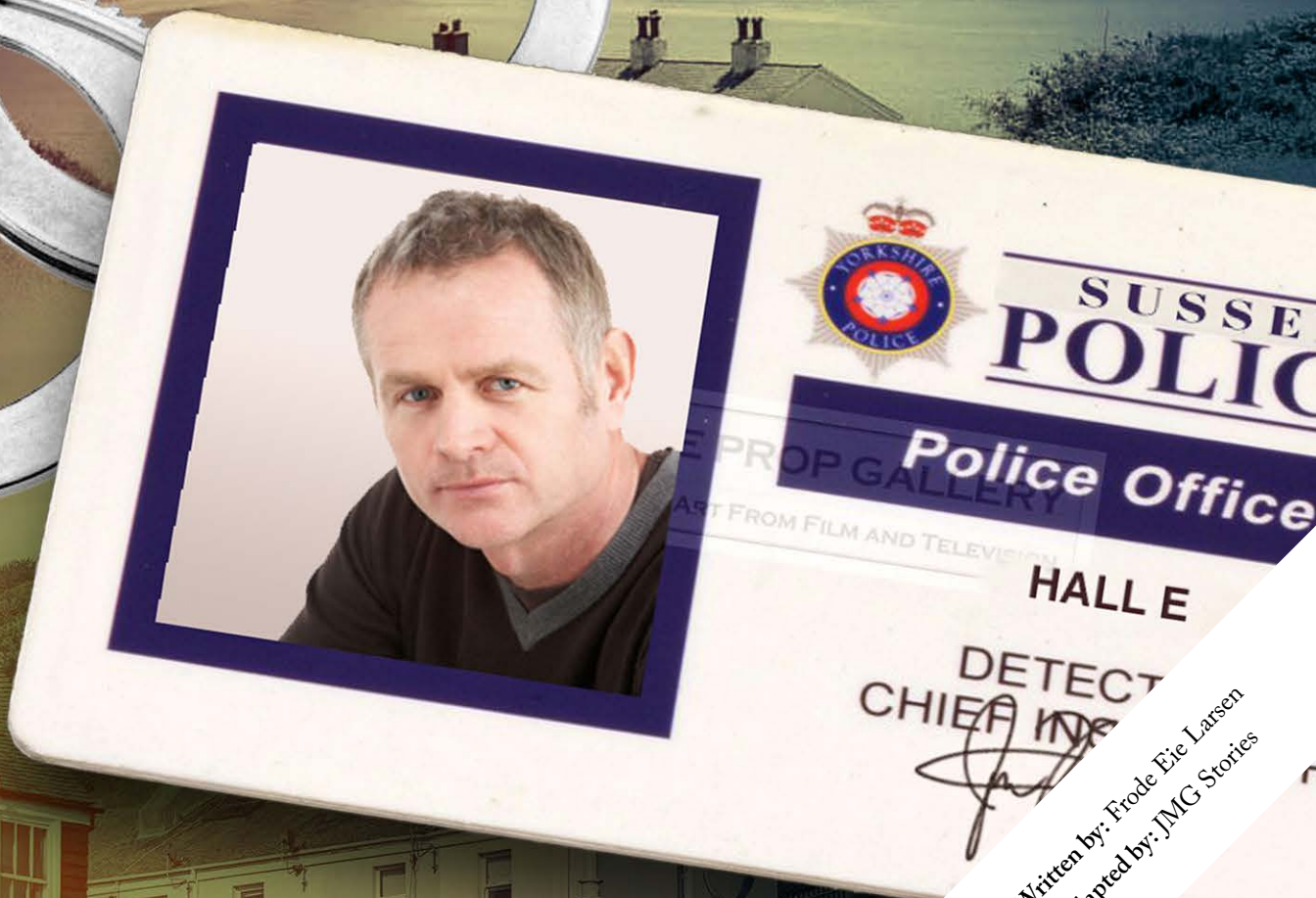
JMG Stories



JMG Stories

WHAT LIES BELOW

— DCI EDDIE HALL —

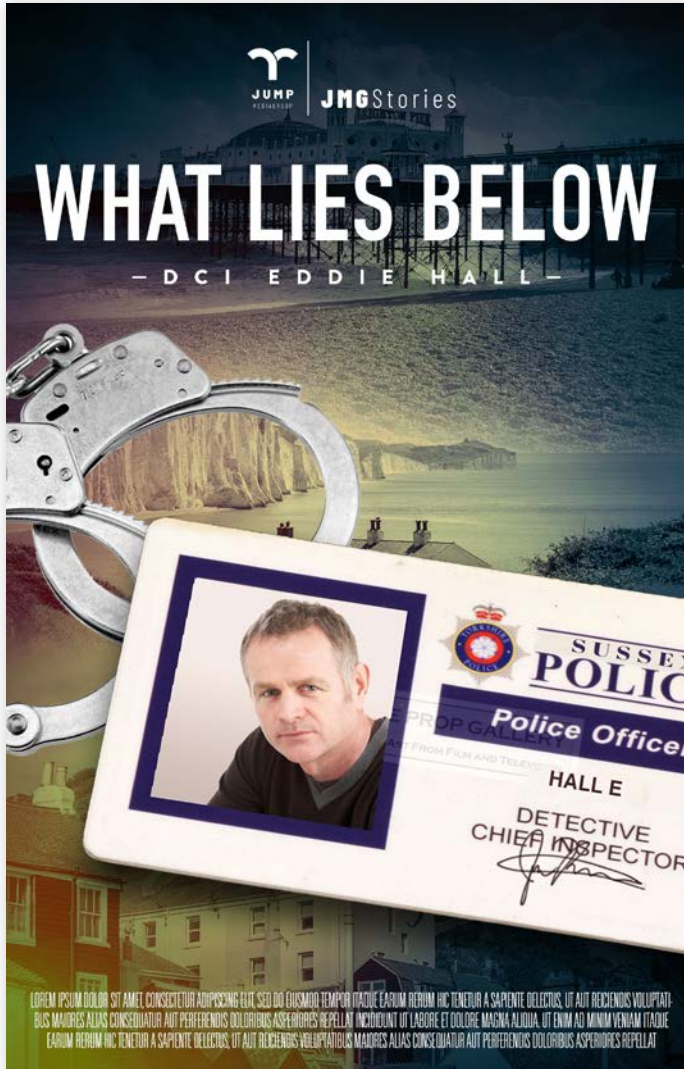


Written by: Frode Eie Larsen
Adapted by: JMG Stories

WHAT LIES BELOW

— DCI Eddie Hall —

Created and Written by: **Frode Eie Larsen** | Adapted for television by: **Rebecca Sandeman & Grant Chr. Andersen**



Genre: *Detective Series*

Format: *4 episodes of 60 mins each*

Targetgroup: *25 – 65 years*

At Pitch-level end Q2 2021

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Carrington turns up her nose at seeing Hall, Jesminder and Karen surrounded by crime scene photos but tries to keep a light expression.

Jesminder and Karen immediately stop what they are doing and fall silent.

CARRINGTON

(gently)

Can I just have a quick word with you in my office DCI Hall? It won't take long.

Eddie nods and follows her as if walking to the gallows.

When Carrington reaches the confines of his office, she drops her gentle tone and pounces.

CARRINGTON

If I'm not mistaken, it seems as if you're fixated on a body that was ruled by the coroner as dying from natural causes. Do you know what happens when a natural death is declared?

EDDIE

(stuttering slightly)

Well, actually we have reason to believe that...

CARRINGTON

No, no, you're mistaken. This isn't a discussion DCI Hall. Death by natural causes means that police no longer have any reason to investigate. So I guess that's why I'm so confused that you are wasting valuable resources and our department's time on a figment of your imagination? Eddie doesn't know whether he's meant to respond, he weighs it up and stays silent.

CARRINGTON

Shut it down. Now. Thank you. That will be all.

WHAT LIES BELOW

Logline: Determined but awkward detective Eddie Hall comes up against a series of gruesome crimes in Sussex County. Confined by his bureaucratic superiors and budget cuts, he and his partner Karen Walker resort to unorthodox methods to bring those responsible to justice.

What Lies Below is a UK adaption of a much celebrated Norweigan crime thriller series by Frode Eie Larsen that unfolds over four series. Each series focuses on a chilling and gripping mystery that protagonist DCI Eddie Hall has to piece together, set against the backdrop of picturesque Sussex County. However, nothing is ever as perfect as it seems. The dichotomy of rural villages and the expanse of coastal cities is a combustible mixture, especially when the bodies start to pile up in the mortuaries.

Eddie, in conjunction with his tenacious partner Karen Walker and eager new recruit Jesminder Bhatt, are tasked with an increasingly complex web of family secrets, lies, and murders they need to unravel. This is not helped by pen-pushing Superintendent Carrington and her lapdog Gastrell who are keen to eradicate any bad press that may befall their district. As well as reducing policing costs by any means necessary. With his chain of command more concerned with crime statistics than people, Eddie is forced to take matters into his own hands and solve these murders with limited resources and support.

Despite Eddie being a scrupulous and brilliant detective, his talents don't extend outside of his work life. Due to various childhood traumas, he's

incredibly uncomfortable in social situations and doesn't understand that Karen keeps flirting with him. Eventually Karen becomes fed up skirting round the issue and asks him out. Their blossoming relationship becomes a focal point of the series, both of them damaged from past experiences, but optimistic about a future together.

In series one, Feathers of an Angel, the team are called to investigate the mysterious death of a dementia patient at a care home in St. Leonard on Sea. On the surface everything appears to point to a natural death, apart from one small detail. A single, white feather found in the deceased's mouth. With Carrington and Gastrell refusing to entertain the idea of anything sinister taking place, the team have their hands tied, until another white feather is found, this time in the mouth of a premature baby who has also passed away in mysterious circumstances.

It's a race against time to find the perpetrator of these ritual style murders before anyone else gets caught in the crossfire. All whilst Carrington is adamant to deny that a serial killer is rampaging through Sussex county. And then an eight year old girl goes missing. Can Eddie follow the evidence in time to lead him to the whereabouts of the missing girl? Or will he be too late? Feathers of an Angel is a deep dive into long hidden family secrets that are unearthed and rapidly rising to the surface. It's a crime thriller full of twists and turns, leaving the audience guessing until the last possible moment. Eddie and his team will realise the hard way that What Lies Below never stays dormant forever.

WHAT LIES BELOW

FEATHERS OF AN ANGEL

DCI Eddie Hall – Season One

Written by: Frode Eie Larsen

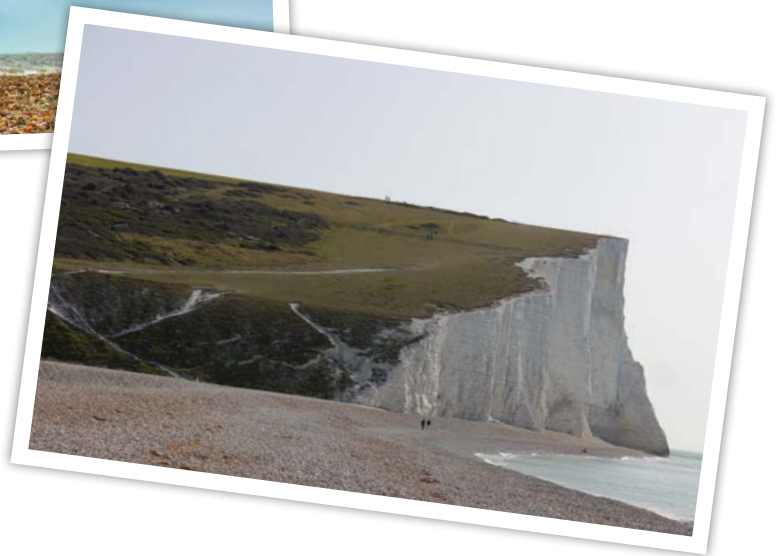
Adapted by: JMG Stories



Feathers of an Angel explores dormant family secrets and warped interpretations of mercy. It's about sorrow, forking paths, and playing God just a little.

WHAT LIES BELOW

Feathers of an Angel EPISODE ONE



It's November, and the waves crash relentlessly on the cliffs outside of Whitecliff care home in St. Leonards on Sea, where 89-year-old Margot Jones lives. Margot suffers from dementia and often finds herself at a loss, struggling to come to grips with reality. It frightens her, but this evening there is something else making her distressed. Maybe it's the very unexpected sight of snow this early in winter? Or is it something else? She picks up the telephone and hits a familiar combination of numbers that she has memorized at some point, although she is not certain as to why..

The emergency services answer, but Margot is struggling to explain why she is afraid. She finds it difficult to even convey who she is and how they can assist her. She splutters something inaudible, frustrated at her inability to articulate what's in the recesses of her mind, so she hangs up.

When the nurses come to wake her up the next morning, Margot is dead. The death is somewhat sudden and unexpected. But she was old, and unfortunately, these things happen pretty regularly at the care home. However, suspicions are aroused when one of the nurses discovers something sticking out of the corner of Margot's mouth. She pulls at the object and out comes a feather. An innocuous, white feather. Yet, not so innocuous when you consider how it could have gotten there.

Before this event, DCI Eddie Hall, Sergeant Karen Watkins, and officer Jesminder Bhatt are experiencing a relatively slow day at the station. With nothing more pressing than a call about somebody continually parking in the disabled parking bay at ASDA supermarket, it looks as if they might be sat twiddling their thumbs.

Chief Inspector Derek Gastrell, at the bidding of Superintendent Rita Carrington, takes the opportunity to lecture them on excessive expenditures that their station is currently making.

Gastrell starts, slightly dead behind the eyes. 'We really need to be considering how often we are requesting overtime hours. Records indicate that we are up 27% over the last quarter, in comparison to last year.'

'Sorry Chief, it's just that the Kingston case had a...'
Watkins tries to explain.

Gastrell is flustered at Watkin's interjection and cuts her off. 'Needless to say, the excessive amount of overtime requests makes me think that officers in this station are unable to solve cases within a standard eight hour window...'

Before Gastrell can go off on a full-blown tirade, the team is notified about the death of elderly Margot Jones. Hall and Watkins go to investigate, driving in the same car to arrive at the care home. There are long periods of awkward silences, with Watkins trying to break the tension with small

talk. Hall has no idea how to respond and ends up spilling his coffee in Watkin's lap, to much embarrassment. He then attempts to help to mop up the spill, inadvertently touching Watkin's trousers which causes further embarrassment.

When they arrive at the care home they learn that despite finding the feather, the management at the care home is adamant that the death is a natural one. They reason that Margot was old and her dementia had been really progressing the past couple of months.

Hall is not so sure. When inspecting Margot's room he notices that the telephone has been placed a little askew on the telephone table. He picks it up and pushes recently called numbers. The emergency services answer. He hangs up, now convinced there is more to this death than old age. Watkins is inclined to agree with his hypothesis.

'Why did Margot choose to call the police and not the staff members of the care home? Unless she felt her life was in danger?' Hall theorizes.

Carrington and Gastrell do not share the same sentiments. Resolute to keep anything untoward being released to the press, they attempt to downplay the death and prevent Hall and the team from looking too closely at the case. Hall, Watkins, and Bhatt meet up secretly at a

pub outside of the office to discuss how to quietly dig further into the death of Margot under the radar. They decide to interrogate some of the staff members and residents of the care home, against Carrington's direct orders, Bhatt will cover for Watkins and Hall. Bhatt leaves Watkins and Hall in the pub, where they have a drink together. Watkins is flirtatious with Hall, but he doesn't seem to notice and quickly scarpers home to finish off a section of his stamp collection. Watkins is left feeling confused and disappointed by his sudden departure.

At the care home the following day, Eddie gets a lead from the head nurse at the care home, Lilly Becker. She tells him the nurse that had the most interaction with Mrs. Jones would have been Agnes Parker. Although Agnes has been away from work for several weeks, on forced bed rest due to issues with her pregnancy.

Coincidentally, Agnes had asked to be taken off duties with Mrs. Jones a couple of months ago, because Mrs. Jones' dementia was making her distressed. Mrs. Jones apparently knew Agnes' mother when she was a child and kept calling Agnes by her mother's name, Betty. Agnes' mother, Betty, left when Agnes was just a baby, and has never been seen since. This early childhood trauma, combined with Agnes being fragile on account of the complicated pregnancy situation, had been too much for Agnes to contend with.

WHAT LIES BELOW

Watkins interviews other patients at the care home about both Mrs. Jones and Agnes. One elderly lady, Mrs. Harris discloses to Bhatt that Agnes hadn't had the easiest start in life. She grew up with just her dad, who was a neglectful, single parent and an alcoholic.

Now with Agnes expecting a child, instead of being excited about becoming a mum, Mrs. Harris believed Agnes was very worried about her future. She'd also been privy to numerous signs of Agnes possibly being mistreated by her boyfriend.

After a puzzling day of reveals, things are further exacerbated when Carrington is suspicious about the whereabouts of Hall and Watkins. She forces the tech team to trace their phones, which show them within range of the care home. As Carrington is gearing up to hand out suspensions, the coroner calls to reveal that she has found traces of methanol in Margot's system. It's clear Margot was poisoned.

Carrington is furious that Hall and Watkins deliberately disobeyed her orders, but with the new evidence, she is forced to admit she made a mistake and allow them to continue with their investigation. On the proviso that she is kept completely in the loop.

Hall and Watkins celebrate their narrow escape from suspension by stopping off at Seaford, and walking on the beach. Hall is concerned the discovery of foul play in Margot Jones' death is only the tip of the iceberg.

Hall's fears are proven correct when he gets a call from the head coroner in another district. The coroner received a tiny, premature child from the hospital's premature ward after the baby suddenly died. The child was born extremely premature and likely would have had to live with severe disabilities, if it made it through the next few weeks. It was unfortunate, but not a shock that the baby had passed away.

They were however surprised to find a white feather in the child's mouth..

End of episode one.

WHAT LIES BELOW

Feathers of an Angel EPISODE TWO



WHAT LIES BELOW

Eddie drives over to the coroner to receive more details on the premature baby's death. The coroner greets Eddie warmly, they're friends from way back.

'Eddie, I wish I could be bringing you better news. She says. 'But when I examined this body, I knew I needed to call you.'

'Okay, what do you have?'

'Poison. In the deceased's system. Methanol. It's the same as your other victim right? At the care home?'
'Yeah.'

'And what about the feathers?'

'Well, they didn't get there by accident. Even though that's the narrative the higher-ups are pushing.'
Eddie laments.

The coroner looks worried. 'Seems almost...ritualistic to me. The feathers are symbolic of something, which means...'

'A serial killer, yeah I am drawing a similar conclusion also.'

'In Sussex? It doesn't seem possible. But nothing surprises me these days. I'll let you know if I come across anything else. I've prepped all my assistant coroners and they know the hallmarks to look for.'

Eddie drives away from the coroner's office, his brain whirling with ideas and speculation. A serial killer on the loose in Sussex? And how is Agnes connected to all of this?

Unfortunately, somebody at the coroner's office slips this information to the press and a national media storm descends on Sussex County. Superintendent Carrington can't decide whether she's incandescent with rage about the leak or if she enjoys revelling in the spotlight. At every press conference, her bright red lipstick is expertly applied and she's ready to field the reporter's questions with her firm, but acerbic tongue.

She and Gastrell put pressure on Eddie, Karen, and Jesminder to deliver results fast, the entire country watching. Except all they have to go on are two dead bodies and very few leads.

'Need I remind you, DCI Hall, that you are on thin ice currently, with the stunt you pulled at the care home. I suggest you work round the clock until you produce something tangible that I can take to Chief Constable Bishop.'

Carrington dismisses Hall.

'Shut the door behind you, thank you.'

Jesminder then receives a call that 8-year-old Emma Perkins has gone missing on her way home

from school. The team wonders if these cases are connected. Or is it just a coincidence with no relevance to the two murders? Hall is adamant that something suspicious is going on.

He goes to the hospital to visit the premature ward. His detective instincts are aroused as he learns that the mother of the dead child is, in fact, Agnes. Agnes and her boyfriend live out in the rural countryside in between the small towns by the coast. She would therefore use the hospital in Eastbourne, rather than Hastings. But Agnes is not there anymore. After the death of her child, Agnes suffered a mental breakdown and was sent to an emergency psych ward. When Hall and Watkins check there, they tell them that Agnes signed herself out two days ago. Nobody knows her current whereabouts.

Watkins and Hall are stumped as their investigation hits another dead end. They go to a greasy spoon cafe, where Watkins admits her reasons for transferring onto his team in the first place, as the situation between Agnes and Agnes' boyfriend is unearthing painful memories. Watkins was meant to marry her fiancé of two years but discovered he was hiding a secret family from her the whole time, including a baby with his other partner. His manipulation and gaslighting meant she was blind to the obvious clues. As Watkins bares her soul to Hall, he places a hand on her hand to comfort her. This is interrupted by the ringing of DCI Hall's mobile.

It's Lilly Becker from the care house. She tells him he needs to return immediately. One of the nurses had found Agnes' locker wide open. This was suspicious in itself because she knew Agnes had not been there for a long time. When she looked inside she found a collection of white feathers, identical to the one found in Mrs. Jones' mouth.

To pour gasoline onto an already roaring fire, they found Mrs. Harris dead in her room. It appears that she was strangled, as well as holding two feathers in her outstretched hand.

'Do you have any reason to suspect why Agnes would be involved in this Ms. Becker?' Hall inquires.

'She's not been right ever since she's been with that boyfriend of hers detective. I think him slapping her about has done something to her brain. I've told her thousands of times to leave that scumbag.' Lilly looks angry. 'But she never does. If I was her I'd chuck him out, good riddance I say.'

'So you think she's killing people based on... an abusive relationship?' Hall tries to push Lilly Becker further.

'I dunno detective, why do people do anything?' Lilly retorts. 'I've seen enough true crime shows to know you lot are always trying to categorise these things. As if placing people into boxes somehow makes it neat and palatable.'

WHAT LIES BELOW

Eddie is taken aback by Lilly Becker's outburst. And what did she have against Mrs. Harris? If anything?

Lilly thinks for a moment. 'Well, she was a bit of a pain in the arse, no offense to Mrs. Harris. She was one of our more demanding residents for sure. Always pressing her call button day and night.'

'Enough to warrant killing her?'

'Clearly, you've never worked in a care house, Mr. Hall.' Lilly smiles sadly.

While Eddie goes to the care home, Watkins joins Bhatt in trying to trace back Emma Perkins' movements from when she left school. They try to establish if she was walking with anyone or if she had agreed to go to someone's home after school or whether something much more nefarious had taken place. Bhatt interviews her parents; they are beside themselves with worry and scared to death about what may have happened to her. They can shed no light on where she could have gone.

Evening descends and night falls across the small coastal town— and Emma is nowhere to be found. The police investigation team joins forces with the local community and organise a town-wide search to check all the streets, fields, and beaches. The entire town is out and calling Emma's name into the darkness. She is nowhere to be found.

Frustrated by the lack of development in his cases, Hall goes for a run alongside one of the cliffs. He watches two birds attack each other over some discarded picnic food. A single white feather blows into his running path, he watches it swerve and swoop in the breeze.

His phone rings in his pocket. It's Carrington. She is never the bringer of good news.

End of episode two.

WHAT LIES BELOW

Feathers of an Angel EPISODE THREE



WHAT LIES BELOW

This episode starts two days previously, told through the perspective of Agnes.

Agnes, disorientated and still grief-stricken from losing her baby, checks out of the emergency psych ward that morning. She heads to her father's home looking for comfort, not that she expects to receive much as he's an inept father as well as an alcoholic. When she gets there he is already drunk by 10.30 a.m. and offers her no solace whatsoever.

He goes into an almost catatonic state, the only sense Agnes can get out of him is him repeating: 'Is she dead? Is she dead?' over and over. Agnes assumes he is referring to her premature child that died, which further upsets her.

'You know she's dead Dad!' Agnes cries. 'She was born so tiny, she didn't stand a chance. I never even got a chance to hold her properly!'

Agnes' Dad stays silent, staring at the floor.

'Say something then! Why not offer your only daughter some support when she needs it the most?'

Agnes' Dad looks at her, but almost as if she's not even there.

'You're hopeless and a drunk. I don't know why I even bothered coming here.' Agnes storms out of the house.

Agnes goes home, to a boyfriend she's terrified of seeing. Her boyfriend berates her for 'going mental' and having to be 'locked up'. He blames her for not having been able to protect and guard their child. Things get heated and he hits her,

hard in the face.

Something snaps inside Agnes, fed up with the abuse she's received at the hands of him. She grabs a fire poker and hits him over the head. The boyfriend falls and is comatose on the floor. He doesn't move. Agnes panics and thinks she has killed him. She grabs her coat, some money from a drawer and takes off. She needs to hide but can't think straight. She decides she needs to seek out a friend.

After Agnes leaves, Agnes' father finds himself wandering around, aimlessly, when he meets Emma Perkins. She reminds him of his daughter when she was little. In his drunken stupor, he decides to lure her home with him, promising her sweets and games if she agrees. He has no malicious intent, he is just desperately sad, lonely, and riddled with guilt (from an unexplained previous event we are yet to discover).

When back home with Emma, he gets her a lolly and is overcome with feelings. But when he tries to give Emma a hug, she gets scared of the rugged, alcoholic man and tries to run off and out the back door. But as she runs down the stone stairs outside, she trips and falls, and hits her head on one of the exposed slabs. Blood starts seeping from her head. Agnes' father stares at her lying there, lost at what to do, then turns and sits down at his kitchen table with a bottle of vodka.

Flashback to the present day.

At the end of the previous episode Carrington calls DCI Hall, it flashes back to this point. She chastises him for the slow moving developments

of both cases. In her voice DCI Hall can tell Carrington's worried that this will reflect badly on her and affect her relationship with Chief Constable Bishop and those in power.

DCI Hall returns to his home, a little crestfallen. He doesn't sleep much, tossing and turning throughout the night. He looks at his phone and scrolls to Watkins' phone number in his contacts. He hesitates and thinks whether to send a message. He decides not to and puts his phone back on the nightstand.

The next day DCI Hall is more relaxed and has a better attitude. He and his team review all the evidence again to see if they missed anything.

Carrington is caught off-guard by a reporter as she gets out of her car and her usually impeccable mask slips a little. She berates the reporter for standing too close and pushes past them.

Gastrell is pretending to do work in his office but he is just staring at his retirement countdown timer. 5040 days to go.

Eddie has a sudden brainwave. He knows that the answer to this mystery lies with finding Agnes, especially if she's the person responsible. He asks Jesminder to pull up some files on any family members related to Agnes. Agnes' Dad is well-known to the authorities as his excessive drinking has gotten him into a few minor scrapes over the years, with him spending a night or two in the cells. When Jesminder locates the address, a dawning realisation comes over Eddie. He has seen this address before.

Eddie starts rummaging in all his drawers and cupboards as if possessed.

'Eddie, what are you doing?' Bhatt asks, a little worried at her superiors' sudden change in mood.

Eddie turns his drawer completely out to check there is nothing that's fallen behind.

'It's not here.' Eddie says, almost to himself.

'What's not here?' Watkins asks, extremely confused.

'I'm going home to look in my loft.' Eddie states as if that's a totally rational response.

Eddie picks up his keys and coat and heads out of the station. Watkins and Bhatt are dumbfounded.

'Does he think he's going to find Agnes' in his loft?' Watkins asks.

Eddie returns to his home and gets a ladder to climb into his loft. The loft is full to the brim of boxes that are meticulously arranged, each with years written on the side. He goes to the box labelled 2008. After a bit of searching, he pulls out what he was looking for. A scrap of paper.

He looks at both the scrap of paper from his files and the address that Jesminder wrote down. The addresses match.

Hazy DCI Hall Flashback.

When Hall first started working in Sussex, a young girl of around 18, came to the station wanting help in finding her family, her identity is obscured and hazy.

WHAT LIES BELOW

'Excuse me, I want to locate my family. I've not..seen them for a very long time.'

He put her in touch with the serving constables and didn't think much more about it. He had cases to investigate and there seemed to be no crime related to the girl's search. He heard back from her a year or so later, as she had left him a note on his desk, while he was out on duty, saying, 'I found them' and an address.

Flashback ends.

Eddie calls Watkins and asks her to meet him at Agnes' Dad's house. As they arrive at the scene they get no response from knocking on the door so they go round the back. From the window they notice Agnes' Dad putting a hunting rifle under his chin, about to shoot himself.

They use this as justifiable cause to enter the property. Agnes' father is distressed and at his wit's end. He's sobbing and keeps repeating, 'I killed her. I killed her'.

'Look sir, put down the gun. Whatever it is you did, we can talk about it okay? Watkins says. 'We are here to help.'

'Nobody can help me. Not now.' Agnes' Dad places his gun ready to shoot.

'Wait, wait, wait.' Watkins shouts. *'Think of your daughter Agnes. Hasn't she been through enough already?'*

Agnes' Dad is roused out of his misery.

'She's had a difficult time, especially coping with me.'

'And she's grieving, she's lost her baby. The last thing she needs is having to come here and scrub your brain matter from the ceiling.' Watkins carries on. *'Because that's what happens after people kill themselves. Their family members have to physically clean up the mess. Do you want to do that to Agnes?'*

'No.' Agnes' Dad sinks to his knees. *'No I don't want to cause her anymore pain.'*

'So put down the gun.' Watkins repeats. *'I'll put the kettle on and we can have a chat alright?'*

Agnes' Dad puts down the gun, defeated but calmer.

Watkins leads him to the sofa, calls for backup, and gently places cuffs on him. She asks Hall to put the kettle on.

As Watkins deals with Agnes' father, Hall searches the house, expecting to find Agnes. He finds nothing of interest until he goes out the back, and sees the blood on the ground by the stairs.

He scans the yard without seeing anything, before going to Agnes' father's garden shed. There he's shocked to find Emma Perkins, alive, but barely conscious.

End of episode three.

WHAT LIES BELOW

Feathers of an Angel EPISODE FOUR



The emergency services arrive and are able to stabilize Emma and take her to the hospital. Her parents race round to be reunited with their daughter and are overcome with emotion that she's been found alive. They thank Hall and Watkins for their help and saving their daughter. Eddie is awkward about receiving the praise and brushes it off as no big deal.

Eddie still has a gut feeling that there's something the team is missing. Watkins isn't so sure and thinks that they're wasting their time at the house, so she returns to the station to work on locating Agnes. She gets a report that Agnes' boyfriend has been admitted to hospital with a moderately severe injury to his head. She goes to take his statement, but can barely keep the contempt out of her voice, knowing that he's domestically abused Agnes in the past. Watkins ends up sympathizing with Agnes on this, despite her apparent connection to the murders.

'She was always a stupid cow Agnes. Whatever she done, she got it coming to her. Look, she almost took me head off.' He points to his head which is covered in bandages and dried blood.

'Yeah, I can see that.' Watkins stares at her notes, nonplussed. 'So on average how often would you say you were violent towards Agnes? Once a week? Twice?'

'Er... what's that got to do with anything? I'm the victim here.'

'We are just trying to get a clearer picture of the facts surrounding the case. And maybe try to ascertain

where Agnes is now.' Watkins states.

'Anything that happened before was nothing she didn't deserve.' Agnes' boyfriend reiterates.

'So did you, or did you not hit her?'

'Yes, I did, on occasions yeah. But not too rough or anything. I certainly didn't whack her with a fire poker and leave her for dead like she did me.'

'Yet.' Watkins whispers under her breath. 'What was that?'

'Anyways, thanks for your time and statement, I best be leaving you to recover.' Watkins makes a hasty exit, shaking her head as she walks down the hospital corridor.

She pauses for a second and takes three deep breaths.

Bhatt goes to Agnes' home address and sees the blood and the fire poker, but can't find anything else of interest. She goes to check whether the pillows on the bed are made from feathers. They aren't. She is somewhat relieved.

Eddie takes another look inside the house. Could Agnes be in the house somewhere hiding?

After sifting through dusty stacks of Agnes' Dad's mementos and keepsakes, he finds a curious image. A flash of recognition goes through him. In his hands, he holds a photo of a much younger Agnes, her Dad, and a mystery girl. That is when it dawns on him. It's not Agnes they should be looking for.

He finds out that Agnes' Dad is being held under police guard in the local hospital for observation. He's been checked over for any injuries and been given a sedative. He is much calmer.

'I never meant to harm that little girl, I promise.' He whispers. 'It was an accident I swear.'

'That's not why I'm here.' DCI Hall places the photo he found at the home. 'I need you to explain this.'

Agnes' Dad's face falls. He psyches himself up to tell DCI Hall the story.

Agnes' Dad Flashback:

Agnes, her Dad, and her older sister Gemma are trekking through the Welsh wilderness on a camping holiday. The girls are very young, only 3 and 5 years old. Agnes runs off and Gemma runs after her. Suddenly they both disappear from sight and their father doesn't notice at first, he's looking at some birds nesting in the trees with a pair of binoculars. When he notices that they have vanished, he's frantic and tries to find them. They have both fallen off a cliff leading to a large waterfall in the river they had been following. Agnes is holding onto a root with her tiny hands, and Gemma is holding on to Agnes' feet for dear life.

They are both so far down it's impossible to reach them without falling in. It's clear that Agnes' can't hold on with the weight of Gemma for much longer. They would both fall in and almost certainly drown in seconds. Their father leans out and manages to get hold of Agnes' arm with one

hand, but he has to hold on to a root with the other hand so he doesn't fall in himself. With all his might he lifts Agnes up, with Gemma holding on to her feet. He watches in horror as Agnes' shoe comes off and Gemma falls backward into the hurtling waters below; her backpack pulling her down into the abyss.

He calls the authorities and they search for days but never find Gemma or a body. Eventually, they have to give up, conceding that she was probably jammed under some roots in the deep areas of the river. The father and Agnes return home without Gemma which breaks him completely. This tragedy is what turned him to drink in the first place. Agnes is the only one left around to suffer his mood swings and failing mental health. Their home life is fractured, difficult, and full of tension.

Eventually, the memory of Gemma and his failure to save her fades from his mind. He even stops visiting her grave, as, after all, he knew she was not there...

End of Agnes' Dad's Flashback.

'Losing Gemma was one of the hardest things that ever happened to me.' Agnes' Dad laments. 'And after that, I was a lousy father, I admit that.'

'You see this is why I'm so confused.' Hall says, pointing at the photograph. 'Because this girl right here, I met 12 years ago. I'm positive, she looked exactly the same, but older. She was asking about the whereabouts of her family. And she was given your address.'

'That's impossible.' Agnes' Dad shakes her head.

'Gemma is dead.'

DCI Hall Flashback:

The same flashback of the prior episode, of the 18-year-old girl coming to find out information on the whereabouts of her family.

This time her face and identity are visible. The young girl is Lilly Becker.

End of DCI Hall's Flashback.

Close up of Lilly Becker in the present day. She is driving Agnes to the Seven Sisters. Agnes is blissfully unaware that she's in a vehicle with her sister who has murdered three people. Lilly turns up the music on the radio and they sing along.

Lilly Becker/Gemma Flashback:

Gemma/Lilly did not die in the fall. Her backpack helped her float and she was hurled up to shore way down the river, unconscious, but alive. There she is found by a group of Romany travellers. They take her in, seeing her arrival as a sign from God, and they bring her with them on their travels. Gemma grows up feeling and looking different from the rest of her brothers and sisters, but enjoys the care of the group. She soon feels her previous life was more a dream than reality.

It's not until years later when the travellers return to the area where she fell into the river, that she suddenly gets flashbacks and reacts violently to feelings of having been there before. This leads to

her confronting her adoptive mother and finally, she is told the truth about how she came to join them. She is shown the backpack and the clothes she had when they found her.

This compels her to start her own investigation to find out who she is, but the traveller group does not agree with her searching for answers. They feel she is discarding them and the care they have given her over the years. They eventually ask her to leave their community.

Gemma manages to find out that she hails from Sussex and soon after arrives at Eddie's station to ask for help. She manages, in the end, to locate her father. But she arrives when only he is at home, and he is wasted. When she tells him that she is his daughter who has returned from the dead, her father thinks it's some sick joke and chases her away, violently, shouting he only has one daughter.

'Gemma, is dead! I don't know who you are but this is disgusting! Agnes is my only daughter. You're playing tricks on me! Who put you up to this?'

'Nobody, I'm your daughter Dad. It's me, Gemma.'
Gemma pleads.

'Gemma is at the bottom of some lake somewhere. She's just bones now. You're a twisted, sick individual. Get out!'

'Dad, please! Listen to me!'

'No, get out of my house, and don't you EVER come back. You hear? Never!' Agnes' Dad pushes her out

into the street and slams the door.

Gemma sits on the curb and weeps.

Having been deserted by everyone she thought loved her, Gemma falls into a downward spiral of depression, drug abuse and finds herself living on the streets for a while. Eventually, she hits rock bottom. She steals a car and drives to the Seven Sisters in South Downs National park. She wanders to the edge of the cliffs, planning to end things. As she stands there, she prays to her God, to save her or send her a sign. A sign of mercy. Just as she is considering jumping, a white feather from one of the seagulls flying above the cliffs falls down at her. Gemma takes this as the sign she asked for. She realizes that she has been chosen. Chosen to extend mercy to those who no longer have a life worth living.

She is unable to completely leave behind the hope of reconnecting with her family, though, and therefore she takes a job at the care home where Agnes works and befriends her.

But everything is derailed when Mrs. Jones starts talking to Agnes about their mother and insists Agnes had a sister named Gemma. With Agnes being pregnant and hormonal, Lilly sees how Agnes is terribly distraught by this. When Agnes' pregnancy becomes complicated and eventually leads to a horribly premature birth and a child that deserves mercy, Lilly must take action.

End of Gemma/Lilly Becker Flashback.

The audience learns this flashback scene is told by Lilly Becker to Mrs. Harris in the night, just before Mrs. Harris dies. Mrs. Harris is weak and elderly, listening to her confession but being unable to do anything about it. Mrs. Harris grasps towards the call button so she can alert one of the other members of staff. Lilly moves the call button just out of reach. Lilly then moves towards Mrs. Harris and starts strangling her.

Return to Present Day and DCI Hall.

After Eddie's talk with Agnes' Dad and him putting together the final pieces of the puzzle he knows they need to locate Lilly Becker. She is responsible for the Angel of Death murders and is framing Agnes to take the fall, her life is also now in danger. Eddie informs Watkins and Bhatt of his findings and they locate Lilly's address.

Eddie and Watkins arrive at Lilly's apartment only to find that she is not there. They have no idea what to do next and are conscious they have little time. This is until a nosy neighbour tells them saw her drive off with a woman that fits the description of Agnes, and tells them that Lilly has always liked walking by the Seven Sisters.

They rush to Seven Sisters and find Agnes and Lilly, who are standing talking by the edge of the cliffs. Eddie explains he knows everything and Agnes is shocked to learn who Lilly really is, and even more so to learn she has killed her child.

'Agnes we know you aren't responsible, we know everything. It's been orchestrated by Lilly...Gemma.

'She was the one that framed you for these murders.'
Hall shouts.

'Don't listen to them Agnes, it's a ploy, a tactic, police officers will say anything these days to get a reaction.'
Lilly coaxes.

'Why were those feathers found in my locker then? You're one of the only ones that has a master key?' Agnes is beside herself. 'You? You were meant to be my friend!'

'I am your friend Agnes.' Lilly tries to reason with her. *We are great friends, I will always look out for you.'*

'Did you kill my baby?' Agnes screams. 'Did you kill my baby?' Lilly stays silent for a moment thinking.

'I did what needed to be done.'

This reveal sends Agnes into an uncontrollable rage. She attacks Lilly, sending her off the edge, but she manages to hang on to some grass and Eddie grabs her and starts pulling her up. Karen also runs to Eddie and holds on to him to prevent him from falling over the edge.

'Hold on Lilly, I've got you.'

In a moment of clarity, Lilly looks into Eddie's eyes. She is almost a ghostly apparition with the sun setting against the cliffs.

'I have no use for mercy anymore.' Lilly utters.

She pushes out with her feet, forcing Eddie to let go or follow her down – with Karen also, and she

falls down into the sea, and floats, like a feather atop of the ocean, graceless and serene in her suicide.

End Montage.

Karen and Eddie are left standing on top of the cliffs panting after the excursion of what's just happened, the sun skimming the undulating waves; night almost falling.

Bhatt steps out of a police car, bringing reinforcements. She rushes over to Karen and Eddie. Agnes is still in shock. Karen leads Agnes to a police car to get her out of the cold, she has her arm around Agnes as she tries to comfort her.

Gastrell has also turned up with the police cars. He looks annoyed to be there, his face showing his displeasure of how much paperwork this whole event is going to set him back.

Carrington is applying her lipstick before the next news conference. She plasters on a fake smile as tells the sea of reporters that the serial killer has been apprehended due to the diligent work of her officers.

Agnes' Dad is in hospital being told the news of Gemma's death (again) by unnamed officers. He looks out of the window, he sees a bird's nest in the nearest tree. His face is full of pain.

The Next Day.

Carrington congratulates Hall, Watkins, and Bhatt for their excellent police work, all previous grudges are forgotten. She's brought in a luxury

WHAT LIES BELOW

packet of shortbreads for them all to share. They all try to appear grateful but feel like a packet of biscuits probably isn't enough.

She asks Watkins and Bhatt to stay. She launches into a spiel about 'female police officers looking out for each other.' She offers them a deal, saying that if they want to progress in their careers, she can make that happen. With strings attached, of course.

'After all, the patriarchy haven't exactly done a great job keeping the public safe have they?' I think it's time that women were predominantly the decision-makers, don't you? Men are often hot-headed, and not to mention...lazy'. Carrington looks in the direction of Gastrell's office.

Later That Evening.

Eddie and Karen are the last ones in the office. Hall is intently going through all the evidence from the Angel of a Feather Case and alphabetizing it. Karen stares at Eddie for a moment and looks as if she is building up the courage to do something. She sighs and heads over to his desk.

'Do you fancy me?' Karen asks him directly.

Eddie is startled and drops the papers he is holding on the floor.

'What?'

'Do you fancy me, Eddie?' Karen asks again.

'Erm... Yes.' Eddie admits. 'Yes, I do fancy you.'

Silence descends between them. Karen expects him to say something else but he just goes bright red.

'Okay so let's go out for a drink then. Just me and you. Friday. Pick me up at 7?' Watkins asks.

Eddie nods. Karen turns on her heels and leaves the station. She smiles to herself as she's leaving. Eddie gets on his hands and knees to retrieve the papers he's thrown on the floor. He stares after Karen, an intrigued look on his face.

Feathers of an Angel will expose family secrets that have plagued those still among the living, expose the trauma of being presented with impossible choices, and the gut-wrenching consequences it can have for anyone who gets caught in the crossfire.

— End Of Series —

WHAT LIES BELOW

Series overview – Series Two

AND THEN IT TURNED COLD

Eddie Hall and his team are called to investigate the disappearance of a woman on a night out with her colleagues. Evidence quickly indicates that a local business tycoon, with whom she was having an affair, could be somehow responsible.

The only problem is that the business tycoon and his wife are great friends of Superintendent Carrington, who is keen to deal with the matter swiftly, and not to mention quietly. Eddie and Karen follow the evidence trail to Dieppe, France where a suspect they want to speak to has turned up dead in an apparent hit and run accident.

This brief respite across the channel enables Eddie and Karen to spend some time alone, away from prying eyes as they discuss their potential future together. Karen wants to go public with their relationship and maybe transfer into organized crime to prevent any conflicts of interest with them working together. Eddie isn't so sure.

On returning to England, Eddie and Karen learn that the wife of the business tycoon hasn't been completely honest with them. They also realise the information they've gained on the business

tycoon and his movements over the last few days aren't correct. And then another woman is abducted. Is there a connection between the two cases?

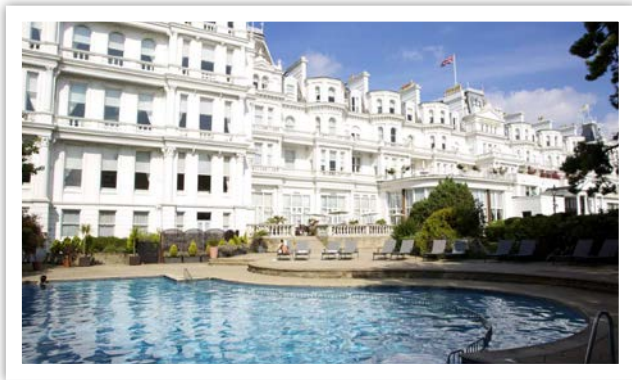
The pressures of Karen and Eddie's secret tryst reach breaking point when Gastrell discovers they are seeing each other. This forces them to confront their feelings head on. Will Karen and Eddie stay together or will they choose their careers instead? Karen fills out a transfer request to organized crime, but hesitates on whether to send the email.

And Then It Turned Cold is a cat-and-mouse thrill ride that will keep the audience firmly on the edge of their seat. Its exploration into revenge and long-forgotten intertwined history will shock and surprise even the more advanced murder mystery viewer. It just goes to show that anyone's actions, no matter how much time has passed, will have consequences...

WHAT LIES BELOW

Series overview – Series Three

YOU WILL SUFFER



A bomb goes off at Comet Publishing's summer party at The Grand Hotel in Eastbourne. There are reports of numerous casualties and the team race to the scene to survey the fallout. DCI Eddie Hall is beside himself with worry. Karen had gone to meet a source in The Grand that evening and she isn't returning his calls.

His worst fears are confirmed when one of the bodies in the blast is identified as Karen. Hall's entire world crumbles. Instead of taking compassionate leave like Gastrell suggests, he and Jesminder vow to discover who is behind the attack.

Arrogant author, Richard Yates, wakes up the day after the publishing party in an unfamiliar hotel room with an almighty hangover. He has no memory of how he got there. Richard gets the shock of his life when he scrolls through the news that details the bomb explosion at The Grand and he is a person of interest in the crime.

Before he can even properly digest this information, he receives an ominous message

from an unknown number. It simply says: 'You Will Suffer.'

Freaked out by this turn of events, Richard sneaks out of the hotel and goes to the house of an on/off girlfriend of his to lay low for a while and collect his thoughts.

Eddie and Jesminder are confronted by a confusing number of leads related to the bomb. Is it connected to organized crime? Or did slighted author Richard Yates construct the bomb over a contract dispute?

The coroner's report on Karen's body comes back and Eddie is dumbfounded. She died from gunshot wounds before the fire took place, and not only that, she was six weeks pregnant. News that Eddie was going to be a father, spurns his obsession over the case even further, he's determined to bring those responsible for Karen's death in, dead or alive.

You Will Suffer is the high octane third part of Frode Eie Larsen's crime thriller saga, with plenty of dramatic reveals and white-knuckle action. DCI Eddie Hall is irrevocably changed by grief and the need for retribution. He will let nothing stand in his way, even if it means bringing the fight to those high up in the criminal underworld.

Series overview – Series Four

THAT HOUSE

Everyone has that one house in their town that people are afraid of. Whether it's rumours of strange behaviour, illegal activities or something much more sinister. Nobody can seem to separate what is fact and what is town folklore. Or what if, more worryingly, everything that's been said is in fact true?

DCI Eddie Hall is called to investigate the disappearance of Thomas Young, a troubled, 22-year-old drug addict, reported missing by his parents. When surveying the scene, he finds evidence of torture in the shower of the mobile home Thomas is renting.

At the same time a young man, with clear signs of mental distress and covered in blood, apparently caused by self-inflicted wounds, is admitted to a local psychiatric ward.

Eddie Hall and Jesminder Bhatt, are pulled into the dark world of drug dealing, organized crime rings and a faceless drug kingpin, who is relentless at dealing out punishment to those who displease him. His reliance on gruesome and sadistic torture methods that he inflicts on his victims demonstrates what a dangerous individual he is.

During the investigation, Eddie is shocked to discover links between the organized crime ring and Karen's murder. This turns the case into a personal vendetta for Eddie and Jesminder as they attempt to unearth who is the one pulling the strings.

After the team learns the distressed young man at the psychiatric ward was the last person to see Thomas Young, they go to question him. Unable to coax anything useful out of him, they get a warrant to search his apartment. In the apartment, they discover a chest freezer that has the dismembered body of an unknown male inside it. But who is this person? And what does this have to do with the house that everyone is petrified of?

That House is the final gripping instalment of the Eddie Hall detective series. Burning questions are finally answered, as reputations and legacies go down in flames. What lengths will Eddie go to uncover the truth and avenge Karen's death? Is he willing to sacrifice everything, including his life?

– *What lies below* –

CHARACTER BIOS



WHAT LIES BELOW

DCI Eddie Hall

Ethnicity: White

Age: 45

Eddie is a hard-working detective inspector with an unfortunate duality. As a member of the police force, he's methodical, meticulous, and has a strong sense of morality. However, outside of work, he is, frankly, awkward and struggles to develop relationships, especially romantic ones. Eddie puts everything into his job, leaving little time for him to consider how to react in normal situations that don't involve organized crime rings or homicides. As an audience you sympathize with Eddie, his battle to converse with others, not in a police capacity is painfully comedic to watch, yet is also rather endearing.

This stems from a childhood of not fitting in, often being bullied by older children in his hometown of Tadcaster where he grew up in the mid-70s. He found it easier to be alone, spending long periods of time observing others as opposed to participating in social niceties. Some of his only happy memories from that period involved watching Leeds United with his dad, he was even named after legendary Leeds player Eddie Gray.

Eddie decided to become a police officer due to an incident that happened when he was 14. He was coerced into being a lookout for a warehouse robbery by the group of teenagers that usually tormented him, promising he could join their gang if he did so. But the robbery went south when a guard discovered the operation taking place, chased one of the culprits, and fell off a beam, paralyzing himself permanently from the neck down.

This was a wake-up call for teenage Eddie. He would prefer to remain an outcast, than fit in if

this was the price for being accepted. This fuelled his passion for standing up for the bullied and the voiceless. Eddie is solely concerned with getting justice for victims of crime, no matter what the cost or how much bureaucratic tape he needs to trample.

This is a point of contention for his superiors, Superintendent Carrington and Chief Inspector Gastrell, who view Eddie's dogged determination as 'not complicit with procedural guidelines' as well as extremely expensive. They continually butt heads over the series, with Carrington always threatening Eddie with disciplinary action before relinquishing at the last possible moment. Eddie's slightly unorthodox methods might be frustrating to his chain of command, but the bottom line is he delivers results.

Eddie's relationship with Karen Walker is a great source of awkwardness and confusion for him. He frequently misses cues that Karen fancies him until eventually she gets fed up with dropping hints and asks him out directly. Although dating co-workers in the force is always a grey area which brings a whole host of problems for their careers and future.

To unwind and detach from his stressful workload, Eddie will often go on long, winding runs across the shorelines of Sussex county, which sometimes helps him piece together parts of his cases that are troubling him. His other hobby is much geekier; Eddie is a keen stamp collector. The precision and attention to detail with stamp collecting, demonstrate his prowess at not missing the slightest of detail when consulting either a Penny Black or a body that's turned up mysteriously on a cricket ground.

WHAT LIES BELOW

Sergeant Karen Watkins

Ethnicity: White British

Age: 36

Karen is an up-and-coming sergeant in Sussex county, able to maintain a level of professionalism and appease her superiors, without rocking the boat as much as Eddie frequently does. She's intuitive, compassionate, and has similar values to Eddie's police work, she just has a more delicate touch when it comes to bureaucracy. Her ability to empathize and relate to others means she's able to get information out of suspects sometimes where Eddie can't; they are a great team when it comes to solving cases.

She acts as a go-between to smooth things over with Gastrell and Carrington if Eddie's done something particularly off-book. Karen will always back Eddie up and twist the truth slightly if it means that Eddie will escape reprimanding. She does this because she's confident in Eddie's style of police work and trusts him implicitly. Carrington knows this and is frustrated that her loyalty lies with Eddie and not her. Karen would

make an excellent protegee if she would just let Carrington work her magic.

This adeptness at her job however doesn't extend to Karen's homelife. A couple of years prior, Karen found out that her fiancé of 2 years had a secret girlfriend on the side, even fathering a child with her. She was oblivious to the signs and her whole world crumbled. After this Karen refused to date anyone, not wanting to open herself up to be hurt again. Although her faith is restored when she transfers onto Eddie's team; Eddie being a pure, harmless guy who would never lie to anyone.

The problem is, Karen can't seem to get Eddie to realise that she likes him; he's too focused on his cases to read the signals. Karen has to ramp up the flirtation tactics, to which Eddie responds either awkwardly or misses them entirely. Finally, after the dramatic culmination of the Angel of Death case, she realises life is too short and just point blank asks him out for a drink.

WHAT LIES BELOW

Chief Inspector Derek Gastrell

Ethnicity: White British

Age: 47

Derek is a police officer who failed upwards; a man who was in the right posting at the right time. After an anti-corruption investigation forced most of his fellow officers in his station to take early retirement 10 years ago, he assumed the role of a DCI despite never displaying any of the qualities or capacities for a leadership role. Something his colleagues are very much aware of and gossip about when his back is turned.

Although he soon learned he enjoyed the guise of power, with a better paycheck and the prestige associated with the role. He sat back, followed orders of everyone else above him, didn't challenge the status quo or take a firm stance on anything.

He appears to fulfill his role as chief inspector, but it's all smoke and mirrors, he doesn't really have a clue what he's doing. He simply repeats everything that Carrington says and is coasting on through to retirement. Gastrell does in fact keep a tally of how many days he has left until he can retire with a countdown timer as his PC screensaver.

He's innocuous and likable enough but frustrating in his lack of autonomy. He gets easily flustered when problems land on his desk, usually tangentially related to Eddie. Gastrell would much rather be playing golf or taking a nap after lunch than doing any real police work.

WHAT LIES BELOW

Superintendent Rita Carrington

Ethnicity: Black British

Age: 54

It's no accident that Rita has risen to the ranks of Superintendent. She has single-handedly navigated her rise to the top through sheer tenacity, pen-pushing and greasing the right influential hands. Highly organized and neatly presented at all times, she treats her district like a business, balancing the chequebook and statistics all the way down to micromanaging the amount of stationary a department can order in one go.

Her frugal attitude to spending and budget cuts means she is well regarded in the upper echelons of police hierarchy. She's got her eyes firmly set on becoming chief police constable in a few years and knows exactly which favours she needs to call in to achieve this.

However, this dream of hers continues to be scuppered with DCI Eddie Hall's continual disregard for her fastidious penny-pinching, as well as drawing unwanted attention to her area, as the body count starts rising exponentially. Carrington wants it to be very clear: 'Sussex county is a desirable and extremely safe place

to live, raise children and retire to. Murders are highly irregular and certainly not commonplace in our community.'

She's always quick to downplay any grievously sordid details, instead forcing officers to follow lines of enquiry that aren't going to harm hers or Sussex's reputation. Gastrell is her amicable lapdog and does her bidding without question, she just wishes that Eddie and Karen would fall in line too. Her prominent connections to Sussex's VIPs also means that she's not against using her powers to push through other people's agendas, but for a price. Carrington will always collect on a favour she feels she is rightly owed.

Carrington's pseudo-feminist, aggressive, girlboss approach to policing makes her a dangerous enemy to have. She collects and recruits younger female officers, using them to do her dirty work whilst promising them a steep incline in their careers, including Jesminder Bhatt and Karen Walker (who are reluctant to join). Not like Eddie who's a thorn in her side she's always threatening to dispose of.

WHAT LIES BELOW

Jesminder Bhatt

Ethnicity: Indian British

Age: 27

Jesminder is a dedicated, tough, young female officer looking to make a difference in her community by contributing towards greater representation of Indian women in the police force. She's unfazed by the high-intensity situations she's thrust into and establishes herself as a vital member of the team.

She's wary of Carrington's desire to 'collect' her and has a general distrust of Rita and Derek, yet is always respectful to them due to rank. As a junior

officer she is still trying to find her feet where workplace politics are concerned.

Her strong sense of moral values and integrity means that her loyalties lie with Eddie and Karen as she believes they're trying to do the right thing and correct injustices. This can land Jesminder in hot water however as sometimes she has to cover for them when asked by Gastrell and Carrington. Jesminder is androgynous, a proud and out lesbian who'd never dare be seen without her red leather jacket. She's a force to be reckoned with, and her confidence and abilities only grow as the series progress.





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