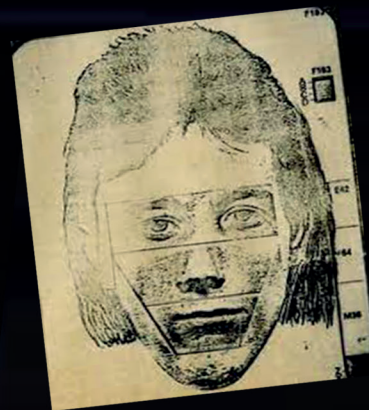


KILLER

THRILLER TV MINI-SERIES 6X60

CREATED BY B WELBY-DELIMERE, LIV PARKINSON AND
KARIMA SAMOUT KANELLOPOULOU



It's Sunday night in the Murphy household, and it's chaos as usual. For over thirty years now, the whole dysfunctional family have gathered round mum MAUREEN's (62) house for a Sunday roast. Thirty years of crowding the kitchen table, talking over each other, food burning, the news blaring on the TV. Thirty years of Maureen's three children CARA, MARTIN, and BERNIE, all bickering like children, while their children, also bicker like children. It's a lot to take in. Until the chicken's finally ready, they all shut up, sit down, and start to eat. But tonight, something's wrong...

Martin's the one that asks: 'Is Dad still not back from work?'. They all stop eating. That's weird. Their Dad JOSEPH, 62, was never late. He was always impeccably, irritatingly on time. And then, the family's eyes all turn to the BREAKING NEWS crackling from the TV set:

**MAN ARRESTED IN CONNECTION TO HISTORIC MURDER OF SCHOOL GIRL
GEORGIA WALSH IN 1997.**

A picture of Joseph flashes on the screen. The family all stare in shock.

There must be a mistake. Some stupid mix-up that'll see Joseph released in the morning. But in the next few days, Joseph isn't released. More evidence starts to come out.

And the press swarm the front lawn like locusts.

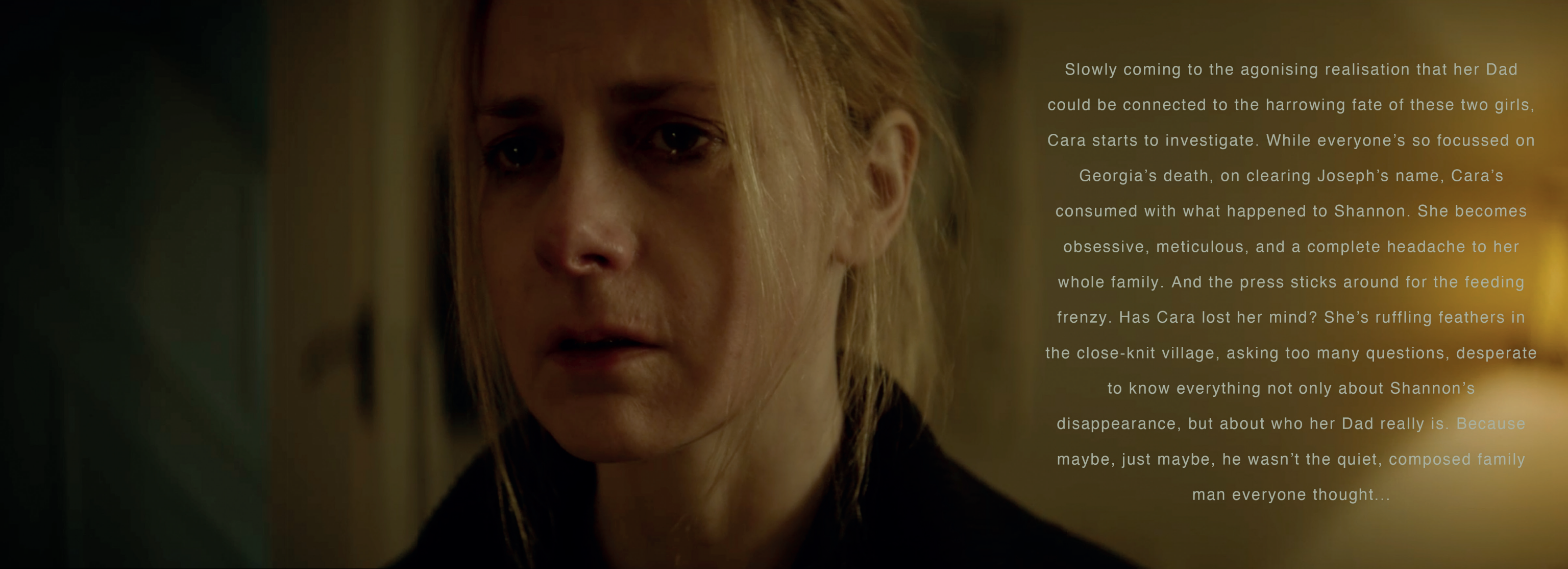
On camera, the whole family fiercely denies the disgusting allegations. But in secret, Joseph's eldest daughter CARA (32), starts to have doubts. Something happened to Cara when she was nine, and for the past twenty-three years she'd been burrowing that painful memory as deep in her subconscious as it'll sink. Twenty-three years ago, Cara's best friend SHANNON went missing when they were riding their bikes in the woods. No one was ever caught. The villagers never talk about it. And it happened in the exact same woods where Georgia Walsh's body was found.



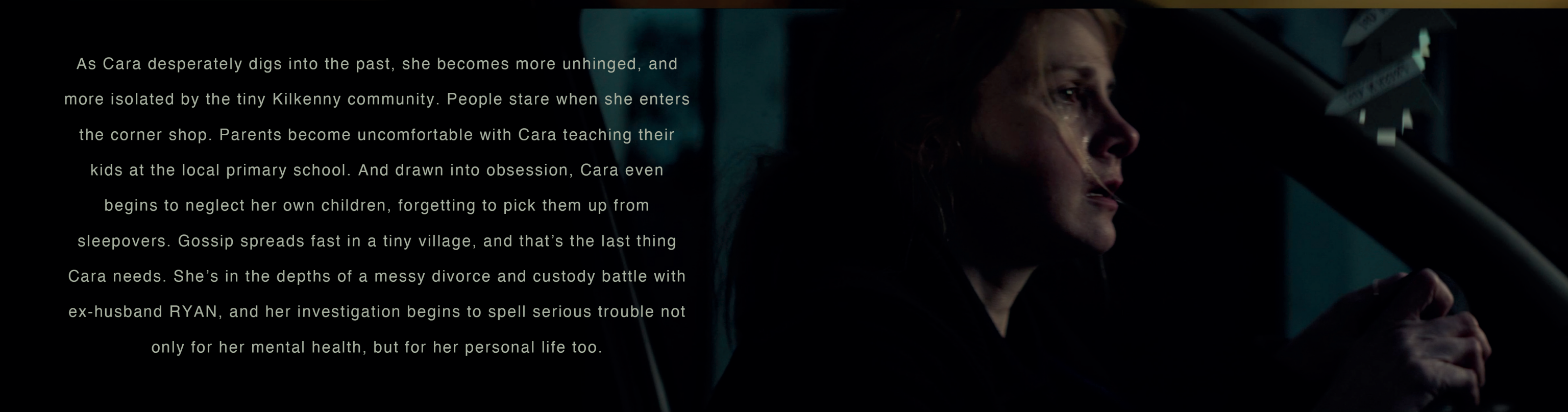


Haunted by her resurfacing trauma, Cara becomes obsessed with uncovering what happened to Shannon. Her mind endlessly loops memories from the day Shannon went missing, trying to find clues in fractured, hazy recollections. Could her Dad really be responsible? No one else thinks so, no one else even considers it. But Cara starts doubting everything, reframing old memories that the family never talk about, which now seem to signpost something much more sinister. Like how Joseph would disappear for days. Like how he always slept in a separate bed to Maureen, and never gave her a shred of affection.

Like that time Joseph found a fox in the garden, ‘playfully’ pinning it by its throat, watching it writhe until all his kids were screaming. And that wasn’t even the scariest part. The detail Cara obsessively replays in her mind is how he just let it go, with a shrug, without a second thought.



Slowly coming to the agonising realisation that her Dad could be connected to the harrowing fate of these two girls, Cara starts to investigate. While everyone's so focussed on Georgia's death, on clearing Joseph's name, Cara's consumed with what happened to Shannon. She becomes obsessive, meticulous, and a complete headache to her whole family. And the press sticks around for the feeding frenzy. Has Cara lost her mind? She's ruffling feathers in the close-knit village, asking too many questions, desperate to know everything not only about Shannon's disappearance, but about who her Dad really is. Because maybe, just maybe, he wasn't the quiet, composed family man everyone thought...



As Cara desperately digs into the past, she becomes more unhinged, and more isolated by the tiny Kilkenny community. People stare when she enters the corner shop. Parents become uncomfortable with Cara teaching their kids at the local primary school. And drawn into obsession, Cara even begins to neglect her own children, forgetting to pick them up from sleepovers. Gossip spreads fast in a tiny village, and that's the last thing Cara needs. She's in the depths of a messy divorce and custody battle with ex-husband RYAN, and her investigation begins to spell serious trouble not only for her mental health, but for her personal life too.

It also creates trouble for her family. Her mum, Maureen, is spiralling towards a nervous breakdown. Her younger sister and self-proclaimed 'daddy's girl' Bernie won't speak to her. And her brother Martin, trying to withdraw from family drama and focus on his career in the police force, finds the uncomfortable glare of the spotlight on him, just as he's up for promotion. And then there's Shannon's family, who heighten Cara's inner conflict most of all. They don't want Cara to investigate: they want to move on, not drag up the painful past.

Cara refuses to have contact with Joseph, while the rest of the family, one by one, begin to visit him in prison. As the evidence connecting Joseph to Georgia's murder starts to grow, in secret, they start to have doubts too. But Joseph is clever, charismatic, manipulative, and he puts all their fears to rest. He convinces them that Cara is wrong and losing her mind. She's reinventing memories from the past, trying to soothe her own guilt that she couldn't save Shannon the day she disappeared.

As Cara's siblings fiercely report all this back to her, even Cara starts to doubt her sanity. Maybe Joseph was right. Maybe she couldn't trust her own memories. Maybe she was blowing up her life for no reason. Then an irrefutable piece of evidence surfaces connecting Joseph to Shannon's murder. And Cara realises she wasn't so mad after all...



Director B Welby

B is a Neurodiverse Director about to graduate from the Directing course at the National Television Film School, having previously studied at Bournemouth Film School, winning best fiction at the Royal Television Society with her graduate film UNTITLED BLUES. Her shorts (including BODIES, INBOX, PRICE OF LIFE) have shown at over 50 Oscar / BAFTA qualifying festivals across the globe including Encounters, Underwire, Galway Film Fleadh, Irish Screen America, Byron Bay and Palm Springs International.

During her time at NFTS, she has made short films HUG, SQUARE PEG ROUND HOLE, DEEP CLEAN and GATES which are about to enter the festival circuit. She is in development with her slate including Television show 'Bodies', a life affirming story about death and the friendship between two funeral Directors. B's story interest focuses on friendship, toxic masculinity and creating an outlet for men to be vulnerable. Being Autistic, she is also drawn to Characters who feel like outsiders or observe the world differently.

WHO WE ARE

Writer Olivia Parkinson

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Producer Karima Sammout Kanellopoulou

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