

INNOCENT

EPISODE ONE

by

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SHOOTING SCRIPT

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Including Pink Pages (16/8/16)

1

INT. CELL - DAY

1

We are close on a man, DAVID COLLINS (45) sitting on a bed in a tiny cell.

He is 'waiting'.

And then suddenly the sound of a key in a door.

He looks up as the door opens and a jailor is walking in with another.

JAILOR

Time.

2

INT. CORRIDOR - DAY

2

And now we are with COLLINS flanked by the two jailors, as he is being walked fast out of the cell and along a dark corridor and toward stairs at the end. And up he goes. In to -

3

INT. COURT ROOM - DAY

3

- a court. His eyes searching for familiar faces. A man (his brother) PHIL (47) on the near side of the public gallery, offers his support with a look.

And on the far side, other faces (ALICE MOFFAT 44, ROB, 48, her husband, MEG and PETE, her parents, both in their 70s) look back at him with ill disguised hatred (they might also have friends with them, and there will be press too).

He looks to the jury, who do not meet his eye. And then -

CLERK

All rise.

And in walks the judge. All eyes on her as she walks to her seat and slowly takes her place, and then turns to the clerk of the court and signals for him to continue.

CLERK (CONT'D)

Will the foreman of the jury stand please.

And he does.

JUDGE

Have you reached a verdict on which at least ten of you agree?

All eyes on the jury foreman. And then -

(CONTINUED)

FOREMAN

No.

And a ripple goes through the entire court, the barristers, the numbers twos, clerks, press, police and the respective families we glimpsed a moment ago.

JUDGE

And do you think if I gave you any more time, you would be able to reach a verdict on which at least ten of you agreed?

And the foreman cannot help but flick a look towards ALICE MOFFAT in the public gallery before -

FOREMAN

No. I'm sorry.

A louder ripple, because people know where this is going now. The judge sagging slightly.

A lawyer's (HUSSEIN) hidden clenched fist, knows this is good, DAVID COLLINS' eyes shutting, still will not dare to dream.

JUDGE

In which case....

And we sense she says the following with something of a heavy heart.

JUDGE (CONT'D)

...I am obliged to call the trial to a halt, and discharge you, the jury. The court thanks you for your time and your patience...

And then she turns to the prosecution, who offers the smallest of nods.

JUDGE (CONT'D)

...and having consulted with the prosecution in anticipation of such an outcome...

And she looks up at the dock to where DAVID COLLINS stands.

JUDGE (CONT'D)

...it is my duty to tell you Mr Collins, that the prosecution intend to offer no further evidence...

A moment of stunned silence as the judge starts to gather his papers.

(CONTINUED)

JUDGE (CONT'D)

...and as such, given this was the third trial for the same offence, you are now formally acquitted of all charges, and are free to leave.

(standing)

Court will now adjourn.

And the judge is walking out and it is all over so quickly and inconsequentially, it takes a moment for people to realise what has just happened.

And then suddenly ALICE MOFFAT leaps out of her seat and flies at the dock, trying to get to him.

ALICE

...you killed her...

The press on their feet, noise, pandemonium, security running to stop her and dragging her off kicking and screaming.

ALICE (CONT'D)

...you killed my sister you evil bastard, you killed her...

And we are on DAVID as time slows, and all sound leaves the room, and so he does not hear or see...

...the press fleeing the room to file their copy, ALICE's family weeping and being helped out, PHIL crying tears of relief, HUSSEIN spinning round to COLLINS his fist clenched in victory...

...indeed all we sense of DAVID, as we go in closer and closer on him, is his total disbelief at what has just happened.

EXT. COURT - DAY

Pandemonium as ALICE and ROB, reunited now with her parents push their way through a baying press mob, trying to make their way to a waiting cab.

PRESS 1

...do you have any message for your son in law, Meg...?

PRESS 2

...what do his children think of their father Alice...?

PRESS 1

...have the police given you any idea who might be responsible for your daughter's murder Meg...?

(CONTINUED)

6 CONTINUED:

6

And gets in even as the press go wild for that.

7 INT. BEECH'S CAR. DAY

7

The doors shutting, the car edging forward as all around, hands bang on the windows, and shouts of 'So do you still think Collins killed his wife?', 'Is Collins the killer?', 'Has a guilty man just been released on a technicality?'

And then the car finally breaks free, and BEECH looks ahead, resolute, but of course, he knows he has just fucked up.

8 INT. COURT - DAY

8

And here inside are PHIL and DAVID COLLINS, seated in the lobby, as HUSSEIN walks toward them, outside we can hear the shouts of the press.

HUSSEIN

(dialing a number)

Okay I'm going to get our car to come round the back, it's insane out there.

And DAVID looks up. A cold quiet fury in his eyes.

DAVID

No.

And then he stands and starts to walk quickly towards the front door, and PHIL and HUSSEIN have to almost run to catch up.

9 EXT. COURTHOUSE. STEPS DAY

9

And the doors open and here comes DAVID, grabbing PHIL's hand in his left hand, HUSSEIN's in his right, the three of them united. The press waiting, cameras exploding in to life as a million questions are shouted at him, before he raises his hand to quiet them.

DAVID

(shouted above the noise)

Seven years ago, I was sent to prison for something I did not do. For a terrible crime that I did not commit...

His voice catching.

(CONTINUED)

9

CONTINUED:

9

DAVID (CONT'D)
 ...overnight I lost my wife...my
 liberty....and most important of
 all.....I lost my children....

A beat.

DAVID (CONT'D)
 ...and why? Because of the Forensic
 Science Service's criminal
 negligence...

10

INT. BEECH'S CAR. DAY

10

On BEECH sitting in silence, clearly stunned by what has
 happened.

DAVID (O.S.)
 ...because of a police
 investigation that bent every bit
 of evidence to fit a theory that
 was clearly wrong...

11

INT. TAXI. DAY

11

On ALICE MOFFAT, trying to stem tears, staring out of the
 window as the family try to absorb the enormity of the
 morning's events.

DAVID (O.S.)
 ...and much worse....because
 ordinary people lied...

12

INT. CLINIC. MATERNITY SUITE - DAY

12

A man, TOM WILSON (46) 'not' watching the speech on a TV,
 that is playing by the bed of the heavily pregnant young
 woman TOM is doing obs on, as her consultant obstetrician.

DAVID (O.S.)
people lied for their own ends,
 and if they are watching this now,
 I want them to know.... I will
 expose them...

And why are we on him?

13

EXT. COURTHOUSE STEPS - DAY

13

As before. DAVID COLLINS clearly a man full of rage.

(CONTINUED)

CONTINUED:

DAVID

...I have had seven years of my
life stolen and now I want justice.
I want my wife's real killer found,
I want the people who lied brought
to book...

(his voice catching)

...and I want my children back.

And the cameras explode again as he and PHIL and HUSSEIN push
through to a waiting car.

14 INT. TAXI. DAY

14

ROB and ALICE in the car with her parents.

ROB

We should have been more honest
with them, we should have said....
this was a possibility.

But ALICE shakes her head.

ALICE

And what would we have said, Rob?
Just...

As she thinks, and then fails to come up with anything
remotely reasonable.

ALICE (CONT'D)

...what?

And her face creases, as she stems her tears, and ROB grabs
her hand. And on they drive.

15 EXT. STREET. HUSSEIN'S OFFICE. DAY

15

DAVID, PHIL and HUSSEIN on the pavement on a high street in
EXMINSTER (where HUSSEIN's offices are located) as the hired
car drives away.

And we should be very aware that DAVID, out in the open for
the first time in seven years, is really struggling to deal
with the noise, the busyness, the sheer pace of real life all
around him. His eyes are done, his face turned away from the
main road, he looks slightly hunted.

HUSSEIN

...his name's Mike Ryland, he's
expensive but - as family law goes -
he's the best.

(CONTINUED)

DAVID

I want to meet him tomorrow.

HUSSEIN

Right, I mean he's a pretty busy guy but...

DAVID

(that quiet cold anger)
 ...I haven't seen my children for seven years, Hass, and I'm now going to have to employ a bloody lawyer to help me do it, so I don't want to wait one single day longer than I have to.

HUSSEIN

(slightly unnerved)
 Let me see what I can do.

DAVID

And then me.

He now he looks up at him.

DAVID (CONT'D)

Who pays for what they did to me?

HUSSEIN

And someone *should* be held to account for that. As I think you know, the lines on compensation are a little blurred when a jury's failed to reach a verdict.

DAVID

Un-blur them.

HUSSEIN

(nods, gets it)
 I should also say a number of newspapers have already approached me to ask if you would be interested in selling your...

DAVID

(interrupting)
 ...no. Those bastards told more lies than anyone...
 (walking away)
I'll expect a call about my children tomorrow.

And he starts walking towards PHIL's car. Out on HUSSEIN and PHIL exchanging looks 'fuck', before PHIL follows his brother.

This man is angry.

16 INT. POLICE STATION. CORRIDOR - DAY 16

BEECH walking through the corridor of his nick. Lots of looks of solidarity as he passes people in the corridor, a couple of people pat him on the back, this man is liked and respected.

17 INT. POLICE STATION. HILLMAN'S OFFICE - DAY 17

BEECH in with his Supt. MARK HILLMAN (40) a fast track university educated copper, who was not anything to do with the original investigation, and is not remotely happy to have had this turd drop in to his lap.

HILLMAN

It's not just a question of having an open mind, D.C.I Beech, we have to be seen to have one.

BEECH

It was a stupid thing to say, obviously....
 (a beat, then he half smiles)
 ...it's just we all know he was released on a technicality so....

HILLMAN winces slightly.

BEECH (CONT'D)

...I've never worked on a case that explored more possibilities, Sir. There was no one else. It was him.

On HILLMAN, nods, politicking. Then

HILLMAN

Well, I hope so. The public hardly need another reason to distrust us do they..
 (and he looks up)
 ...which is why I know you'll understand my need now for a ...fresher pair of eyes.

Damned with the faintest of praise.

HILLMAN (CONT'D)

Which is why I know you'll understand my need now for a...fresher pair of eyes.

Om BEECH, expected as much but still...disgusted.

18 INT. CLINIC. TOM'S OFFICE - DAY 18

And here we are again with WILSON, watching an ITV news feed on his laptop, as a presenter reads the news. *

NEWS READER

...in March 2015 the forensic science service laboratory which handled the original evidence, was found to have routinely broken standard storage protocols, making it impossible for the court to discount cross contamination took place. With this, the third such collapsed trial connected to the laboratory, government ministers are now asking for a public enquiry, following further expected legal challenges to.....

And he pauses it as his mobile rings and he looks at the caller I.D and then answers.

TOM

Louise.

LOUISE (O.S.)

I presume you've seen the news.

Doesn't answer, doesn't need to.

LOUISE (O.S.) (CONT'D)

Why don't you come over later, see the kids. And we can chat.

Out on WILSON.

19 INT. POLICE STATION. CID ROOM / BEECH'S OFFICE - DAY 19

BEECH walking in to the main office. And from his expression, people clearly know what has happened. Looks of support as he...

...walks in to his office and shuts his door behind him. And on the walls of his office, hang the numerous commendations that tell us this is a good copper. Out on his shame.

20 INT. POLICE STATION. HILLMAN'S OFFICE - DAY 20

And we are back in HILLMAN's office, as he talks to a much younger female copper, D.I. CATHY HUDSON (35).

(CONTINUED)

HILLMAN

...so I want you to pick a team completely unconnected to the original investigation, and then I want you to start again, to investigate this case as if she were killed yesterday, think you can do that?

CATHY

(a half smile, almost insulted)

Er...yes, Sir, why not?

HILLMAN

Oh there're about fifty reasons 'why not' walking the corridors of this station alone, D.I Hudson. But we need to send a message out that despite D.C.I Beech's remarks this morning, we take the court's decision very seriously indeed.

CATHY

Yes Sir, of course Sir.

HILLMAN

(standing)

Good. And keep me up to speed on all new developments, I've got the home office breathing down my neck...

And he offers a hand, which she takes and he holds on to it, and leans slightly in.

HILLMAN (CONT'D)

...and lets just hope D.C.I. Beech was a better detective than he is a politician. Yes?

Oh. I see. That.

21 INT. SCHOOL RECEPTION. DAY

21

ALICE sitting on a chair, at the end of a long long school corridor. A receptionist typing away at a desk.

And then footsteps. And round a corner a young girl appears (ROSIE, 12).

And ALICE stands and ROSIE sees. Instantly knows.

And her face twists in to pure fear.

(CONTINUED)

CATHY

What can I say? I had no idea he was going to give me the case.

BEECH

(nods)

I know.

CATHY

And obviously I've got no choice about whether I....I had to say 'yes', Will.

BEECH

(turns to her)

Cath, you don't have to apologise, I'm pleased for you, of course I am....

(and some of the tension in his eyes softens)

..and I'm here for you, if you need any help. Genuinely.

CATHY

Listen, he knows you got it right...

BEECH

...does he, didn't sound it to me, and Jesus, maybe there is someone else out there, maybe I did get it wrong....

CATHY

...you didn't get anything wrong, you know that, everyone knows that.

And she moves closer to him.

CATHY (CONT'D)

(quietly)

So I will do what I'm told, I will do what's required of me, and then, I have absolutely no doubt, I will come to exactly the same conclusions as you did seven years ago. Okay?

And then she leans forward and kisses him on his lips, one hand cupping the nape of his neck. So they are lovers.

CATHY (CONT'D)

It's all going to be fine, baby.

And he nods, smiles, looks fairly unconvinced, and then, she pulls back, and almost like this could make it better, she slides a folder over with a half smile.

(CONTINUED)

ALICE

It was. Except the jury obviously believed it could have got there by accident, at the forensic laboratory.

ROSIE

Then what about all the stuff he did to her, hitting her and... and the threats he made to you?

A beat, and ROB lets ALICE answer it, because he knows she needs to.

ALICE

Well, again, they don't prove he murdered anyone.

A beat, then -

JACK

So what d'you think he was talking about then, when he said people had lied?

And now he looks up for the first time, to ALICE.

ALICE

Well....if he wants people to believe him, obviously he's going to have to suggest we all lied isn't he.

And JACK nods, but then -

JACK

And did you?

A shocking question, but perhaps right now, understandable.

ALICE

No, I didn't.

And he nods. But he has more.

JACK

So... you still think he did it?

Wow. She wasn't really prepared for that.

ALICE

In the end darling, I'm not sure we should dwell too much on our own opinions...the truth is....probably none of us will ever know for sure, one way or the other.

(CONTINUED)

JACK
(standing and walking out)
....man this is so fucked up...

ALICE
(going after him)
Jack, please, I know this must be
beyond....

ROB
(gently stopping her)
...let him go, love. Let him
just.....have some time on his own.

And she does, but perhaps only because ROSIE is on her feet
too.

ROSIE
What's to stop him just taking us
back.

ALICE
Lots darling, there is lots to stop
him...

ROSIE
(in tears again now)
...uncle Phil's is only fifteen
minutes away, he could just come
and take us...

ALICE
...no...

ROSIE
...he could could wait for us
outside school and grab us....

ALICE
...that's not going to happen...

ROSIE
...he killed our mum and he could
kill us.

And she is running upstairs to her room. And ALICE turns to
ROB, her world spiralling out of control very fast.

ALICE
We need to speak to Janice Lane.

And she heads for the phone.

27 INT. C.I.D. ROOM / POLICE STATION INCIDENT ROOM - DAY 27

CATHY standing watching as at least a dozen large boxes of files are loaded off to a trolley by a records clerk.

And there is no doubt, that even the records clerk has an attitude, and when he is done, and she smiles her thanks, he blanks her, leaving her to push it toward the incident room she has set up, herself.

28 INT/EXT. CAR / PHIL'S HOUSE. HALESHAM - DAY 28

DAVID and PHIL driving through the small fishing village in which he lived, and in which PHIL still lives. Driving through streets he has not trod all these years.

And then he pulls up at the very end of the high street, the shops have gone, and he is in front of a small bungalow fronting the beach.

PHIL

Here we go.

And DAVID looks out of the window, and then turns to his brother.

DAVID

How long you been here?

PHIL

'bout six months?

And he is getting out before DAVE can ask too many questions.

29 INT. PHIL'S HOUSE. DAY 29

PHIL and DAVE walking in. It is small, but PHIL has done his best to make it feel homely. DAVE putting down his meagre suitcase. And PHIL can see the unspoken surprise, which needs some explanation.

PHIL

The old place was too big really,
and ...your case took up a fair
amount of time so....

(he grins)

...both gave me an excuse to chuck
in my shite job and take one I
actually enjoy. For which my dear
brother I am eternally grateful.
Here....

And he pushes open the door to a small bedroom.

(CONTINUED)

PHIL (CONT'D)

...sorry, I didn't know how today
was going to go but ...obviously
I'll clear all this out now.

And this was obviously PHIL's 'command centre' for the campaign to get his brother free, because every inch of the wall space is covered with newspaper articles, with copies of letters from MPs and personalities, and lawyers etc, and on the floor, pile after pile of legal documents, and research books.

Which slightly reduces DAVID, already emotionally at a pitch.

DAVID

Phil...

PHIL

Shut up....

DAVID

...no, because, I don't know how
I'll ever be able to thank you...

PHIL

You would have done the same for
me.

DAVID

(half a grin through the
tears)
Mate, I bloody wouldn't have.

And PHIL laughs, happy to see his brother able to make a joke.

PHIL

I'm gonna stick the kettle on,
there's a few boxes of stuff from
your old house in the corner, I
managed to get in before Alice took
everything.

And as he turns to go -

DAVID

Are they still in Frampton?

PHIL stops. A beat.

PHIL

Yes. Or at least they were a few
months ago. I drive over every now
and then just to....see the kids.

DAVID

(on his surprise)
'See' see them, talk to them?

(CONTINUED)

PHIL

No no just... see them from a distance. I've taken a few photos over the years, they're in there...
(the box)
...milk and sugar?

DAVID

Just milk. Thanks.

And he looks over as PHIL exits.

In a far corner, a couple of boxes of 'stuff'. DAVE's stuff, from his and TARA's house.

And now DAVID stands and walks slowly over to the boxes.

INT. POLICE STATION INCIDENT ROOM /C.I.D. ROOM - DAY 30

CATH, having unloaded the box files in to the incident room (off the main C.I.D open plan office) is now finishing pulling out key stuff and arranging it in to three piles.

And when she has done that, she turns and looks out at the main office through her open door. And we know she is about to choose who is going to be in the team.

Which she also obviously knows is not going to endear her to anyone. And so it is with something of a heavy heart that she finally walks to the door and looks out, takes a deep breath and then -

CATHY

Steve, Graham and Mari-Luz..

And three reluctant heads look up, D.S STEVE BECKTON (29) D.C GRAHAM OSBOURNE (25) and D.C. MARI-LUZ GARCIA (31)

CATHY (CONT'D)

...in here please.

And she turns and walks back in, as they exchange looks. Fuck. The poison chalice no-one wanted.

And then they stand and walk over and in to the new incident room.

CATHY leaning up against a table, on which sit three stacks of files.

CATHY (O.S.) (CONT'D)

So. These are copies of the original case files, take one each please, digest, and then tomorrow first thing...we start again.

And they all reach forward and grab a pile, and start to exit, and just before they get to the door.

CATHY (CONT'D)

And just...

And they stop and turn. On her. How to say this? And she nods at the files in their hands.

CATHY (CONT'D)

....we have to accept we're unlikely to find anything that puts Collins back inside, the CPS have never sanctioned a fourth trial for the same offence....

A beat.

CATHY (CONT'D)

...but what we *might* find, if we give this our very best efforts...

The faces staring back at her suggesting this is going to be an uphill struggle.

CATHY (CONT'D)

...is evidence to prove, conclusively this time, what actually happened that night. I think we owe Tara's family *that*, at the very least.

Oh okay. A guilt trip then. And they nod. And they start to file out. Out on her. Did it work?

INT. PHIL'S HOUSE. DAVID'S ROOM. DAY

And in PHIL's house DAVID is sitting on the small single bed and slowly laying out objects he is picking out from the boxes, and laying them tenderly on the bed. All that remains of his old life.

A wedding photo.

A couple of old vinyl records (Duran Duran and Ultravox) on which Tara had written 'Some New Romantics for an old romantic!! Love Txxxx'

A photo of the christening of the kids.

A box of some jewellery.

A silk scarf.

A favourite kids teddy.

31 CONTINUED:

31

And then he picks up the Boots envelope of photos his brother has taken, hesitates, scared to see the simple representation of everything he has had taken from him.

And then finally he does open it, to reveal maybe a dozen photos of ROSIE and JACK, taken over the last seven years, most from quite a distance, so all quite fuzzy, but all still able to suggest a very strong sense of the children he has not seen since they were five and eight.

And he almost chokes with emotion, shocked, delighted, destroyed, by seeing his little children all grown up.

It is at once both utterly heartbreaking and utterly life enhancing.

32 EXT. CATHY HUDSON'S FLAT - EVENING

32

CATHY walking in to her small flat, laden down with files, her child minder waiting (ever so slightly impatiently) at the door.

CATHY

Eva I'm really sorry, the traffic was mental, thank you so much, and see you tomorrow.

And EVA is out of the door and we follow CATHY down a corridor, as she first plonks all her files on a hall table, and then walks in to a small bedroom -

33 INT. CATHY HUDSON'S FLAT. JACOB'S ROOM - EVENING

33

- where her eight year old boy, JACOB is actually, already asleep. Fuck.

And CATHY walks over, kneels by his bed, teasing his hair across his forehead into a royal child's parting, and then leans down and kisses his cheek.

CATHY

Sorry.

And we go out on her, on her knees, head laid down on the pillow next to her boy, inhaling his innocence.

34 INT. ALICE & ROB'S HOUSE . ROSIE'S BEDROOM - EVENING

34

And here now is ALICE, holding ROSIE, spooned up against her on her bed, stroking her head and rocking her gently.

(CONTINUED)

ALICE

It's all going to be okay, I
promise, you're safe here with mum
and dad, always safe.

A beat

ROSIE

Sing me her song.

And then ALICE starts to gently sing the song.

ALICE

When the rain is blowing in your
face, and the whole world is on
your case, I could offer you a warm
embrace, to make you feel my
love...

And ROSIE joins in falteringly

ALICE/ROSIE

...when the evening shadows and the
stars appear and there's no-one
there to dry your tears, I could
hold you for a million years, to
make you feel my love...

And we go out on the pair of them, momentarily comforted.

And now we are back with CATHY, in front of a computer now, a
third of a bottle of red down, as she flicks through the
first of the files.

And she is flicking through photos of a lake crime scene,
police tape on the bank, divers, an underwater photo of a
lake bed, and then of a tarpaulin on the lake shore, wrapped
up, tied with rope. Photos of dead Tara on lake shore,
wearing a white top, a light cream jacket, and white light
grey skirt, all, despite the water, still very heavily
stained with blood.

And then she moves on, to photos of the family in happier
times.

DAVID COLLINS in the garden.

A happy smiling beautiful TARA at a party.

A family day out at Chessington with the kids.

A five year old ROSIE with mum and dad for first day at
school.

All four on holiday in Spain.

And then an eight year old JACK with his mum at a sports day -

...which pulls her gaze up to a photo in a frame above her desk, which is almost exactly the same. Her son JACOB grinning proudly at camera with a medal round his neck, and his mum standing more proudly behind him, arms wrapped around him.

36 INT. ALICE AND ROB'S HOUSE - KITCHEN. EVENING.

36

ALICE and ROB, with their lawyer, JANICE PARKER, in a hushed, furtive conversation, telling them stuff they do not want to hear.

PARKER

Yes, I'm sorry to say, that in certain circumstances, special guardianship can be revoked.

Their worst nightmare.

PARKER (CONT'D)

But I think the key thing here, if it went to court, what a judge would want to know more than anything else, and actually what both sets of parents should want to know...is what do the kids want.

And ALICE looks up, her eyes already red rimmed.

ALICE

They'll want to stay here. Of course they will.

PARKER

Okay...

A beat. Difficult.

PARKER (CONT'D)

...so you've already spoken to them about this?

ALICE

We haven't actually asked the question directly...it's all happened so fast...

PARKER

....of course...

(CONTINUED)

ALICE

...but we don't need to we
just...know.

ROB

They hardly remember their father,
Jack was eight, Rosie was five,
he'd be a stranger to them. All
their friends are here, their
family, their school, everything is
here. And none of this even takes
in to account what they still
believe he did of course.

PARKER

Absolutely. And all of those are
very powerful arguments...

(but)

...but I'd also imagine that in
time they'll come to accept the
fact he's been acquitted...

On ALICE, manages not to say anything right now.

PARKER (CONT'D)

...and notwithstanding all the
other points you make...they are
still his kids.

ALICE

And he loved them so much he
murdered their mother.

A beat.

PARKER

I can't begin to understand how
hard this must be for you...all I'm
saying is that if he does apply for
an access order - they will take it
very seriously. And given that...my
advice to you, is to try and start
a dialogue with him.

ALICE

(appalled)

David?

PARKER

I know it might feel impossible
right now, but trust me, going to
court is not only incredibly
expensive, it's traumatic, for
everyone, especially the kids....

A beat.

(CONTINUED)

CONTINUED:

DAVID (CONT'D)

...force of
 (standing)
what shall I get?
 (done it again)

PHIL

(smiles)
 I'm good with pizza if you are.

DAVID

(putting his coat on)
 Yeah, great.

PHIL

(digging in to his wallet)
 Here you go.

And he hands him a twenty.

PHIL (CONT'D)

And maybe grab some beers ?

A beat and then DAVID takes the money.

PHIL (CONT'D)

Oh... and I got you this. It's a
 bit basic but...
 (a mobile)
 ...should be okay for now. I stuck
 my number in it for you. And
 Hass's.

But no-one else's, because there is no-one.

DAVID

(not meeting his eye)
 I'm going to pay you back Phil. For
 everything. I swear.

And then walks out. Out on PHIL, clearly very worried about
 his brother's state of mind.

EXT. STREET. HALESAM - EVENING

It's gone nine, but it's a warm summer's evening, and there
 are a few bars and pubs and restaurants doing a good trade.

And here is DAVID, walking along the High Street, first time
 he has walked down a street for seven years.

And here's the thing, a few people are staring at him. His
 return is clearly big news in a small town and some drinkers
 outside the pub do clock him.

But DAVID keeps his eyes down, and eventually ducks
 gratefully in to the local Tesco Metro, to get his pizzas.

42 INT. TESCO METRO - EVENING 42

DAVID standing in the supermarket. Slightly frozen. The lights. The people. The choices.

Outside the always open door, we might see a car wipe frame...

43 EXT. LOUISE WILSON'S HOUSE. HALESHAM - EVENING 43

...in which is TOM WILSON, who now pulls up outside a small terraced house, and gets out and starts to walk towards the front door.

44 INT. LOUISE WILSON'S HOUSE. HALESHAM - EVENING 44

TOM walking in to the house behind his ex wife, LOUISE (42) pretty but tired looking.

LOUISE
Sorry, I expected you earlier,
they're both asleep now.

He looks at his watch, it's obviously early for them to be asleep. But he is not going to row.

And then they are in her kitchen. And he turns to her, waits. As does she. And then -

LOUISE (CONT'D)
Took me right back. Watching all
those news reports.

On him. Nothing. Both cagey as fuck.

LOUISE (CONT'D)
I can't manage, Tom, on what you
give us.

A heat, then-

TOM
That's what the courts decided was
fair.

LOUISE
(a beat, then she half
smiles)
Courts can get it wrong though
can't they.

A beat.

(CONTINUED)

TOM
What were you thinking?

A beat.

LOUISE
Another five a year.

And he looks at her.

TOM
I can't afford another five
thousand a year Louise.

LOUISE
Really?

A beat, she walks over to a sideboard to pick something up.

LOUISE (CONT'D)
But you're a consultant now. And
all that private work? All those
pretty young Milfs who pay you to
peer between their legs - how is
your new wife by the way?

And she hands a newspaper detailing COLLINS' release to him.

LOUISE (CONT'D)
Took me back Tom, took me right
back.

And we are out on him.

EXT. BOATYARD - EVENING

And here is DAVID heading back, food in his carrier bag....
which is when he sees him. A man, who from DAVID's softening
expression, was a mate. And he is walking right towards him.

And DAVID slows, and smiles and as the man is almost upon him

-

DAVID
Tim...

Except the man appears not to hear him.

DAVID (CONT'D)
...Tim, it's me, it's Dave.

Which the man could not have failed to hear, but he doesn't
stop, he walks right past.

And we are on DAVID, as he realises, and he is clearly deeply
deeply wounded by this betrayal. And tries one more time.

(CONTINUED)

DAVID (CONT'D)
Tim, mate, please.....

But TIM keeps walking, and now DAVID's expression starts to change, blood suffusing his face, his features tightening. And he drops the bags and goes after him.

DAVID (CONT'D)
You're my daughter's godfather.....

But he doesn't stop.

DAVID (CONT'D)
....you're my friend.

And he grabs his arm and pulls him round. At which TIM grabs DAVID by the lapels.

TIM
(in his face)
No. I'm not. You have no friends.
Now fuck off back under the stone
you crawled out from.

And he pushes DAVID away so hard that he stumbles and falls on his backside.

And for a moment DAVID seems utterly defeated, on his arse, and literally, in the gutter.

But then suddenly he gets to his feet and runs after TIM and in one brutal moment, grabs him and pushes him hard up against a wall, his hand round his throat, his power now, fairly terrifying.

DAVID
I...am innocent.

And he is basically strangling him.

DAVID (CONT'D)
Say it....I am innocent!!

And TIM is choking, and DAVID looks completely uncontrollable.

DAVID (CONT'D)
Say it!!

And then suddenly he is pulled away.

PHIL
Dave!

And it is his brother, who sensibly, had followed him, and who is just about holding DAVID back, even as a small gathering crowd watches in shock.

(CONTINUED)

47 CONTINUED:

47

And we get a strong sense of just what these two have been through, and how they have found their way through, with an incredibly strong bond.

48 INT. PHIL'S HOUSE. LANDING. DAVID'S ROOM - NIGHT 48

PHIL on the landing looking in at DAVID's room, he is not in the bed.

49 EXT. BEACH - NIGHT 49

Four empty beer cans sitting on a Tesco Metro carrier bag, DAVID on the beach, drunk, and shouting, crying and screaming at the sky, the sea, the stones, anything that might absorb the bottomless and slightly terrifying well of anger within him.

New day

50 EXT. SCHOOL - DAY 50

JACK walking along with some mates, ROSIE just behind him with some of hers, both kids are understandably taciturn, but are still engaging, to a degree, with their friends.

And then just before they peel off to go to their classes, JACK hangs back and turns to his sister.

JACK

Just text me, any time, if you feel bad, and I'll come and find you.

And he leans in and hugs her, and she is clearly incredibly grateful for his love and support, before pushing on.

And we stay on JACK as he watches his little sister go, and then turns and walks to his block.

And then we pull way back and we are watching them from a new P.O.V.

Fifty yards away, behind the cover of a bus shelter, DAVID.

And he looks like he has not slept all night (which he hasn't) he looks physically awful.

And his eyes are absolutely glued to his children, his gaze intense and pained. He looks like a man on the edge.

51 INT. POLICE STATION. INCIDENT ROOM - DAY

51

CATH walking in to the office, when -

BEECH

Hey.

And she turns to see BEECH approaching.

CATHY

Heya.

And they both check the coast is clear, before they start to talk, quietly.

BEECH

(frowns)

Called you last night, three times?

CATHY

Sorry, stuck my phone on silent and by the time I saw you'd called it was too late.

Tiny white lie, which he does not see, and then he smiles.

BEECH

The three bedder in Ripley - it's perfect.

CATHY

(grins)

That was the one I liked.

BEECH

I could get a transfer to Banham, you could stay here, it's only a ten mile commute for each of us.

CATHY

Yeah.

BEECH

I'll arrange a viewing, you still good this weekend?

CATHY

Perfect.

And he turns to go, and then

BEECH

Oh...

And she turns back

(CONTINUED)

51 CONTINUED:

51

BEECH (CONT'D)
...anything you want me to go
through with you?

Her COLLINS files. Her slight surprise, and a very very
slight tightening. Then.

CATHY
(easy)
I'm good, but thanks.

And he nods and walks off with a mouthed 'Love you'. And we
stay on her, a moment of slight disquiet, and then she walks
on.

52 EXT. EXMINSTER TOWN CENTRE - DAY

52

DAVID, walking through the busy city centre of Exminster,
misjudging crossing a road, and getting hooted at.

But finally he finds the address he is looking for and dives
gratefully in to a doorway.

53 INT. POLICE STATION / INCIDENT ROOM - DAY

53

CATHY with the team as they settle, place files on tables,
stir cups of coffee etc.

The door open to the main office, BEECH standing chatting,
talking to a colleague, joking. And then CATHY walks slowly
over to the door, and closes it. BEECH looking up just as it
shuts.

And then CATHY walks back to the centre of the room and looks
at the whiteboard, does not face them, yet.

CATHY
So.

A beat as she surveys a whiteboard now dotted with photos
(TARA, DAVID, ALICE, the house, a garage, the river crime
scene, a hospital admission form, etc).

CATHY (CONT'D)
I went through the files last
night, as, I hope, you all did too.

A beat.

CATHY (CONT'D)
And it's very clear to me that
David Collins remains the most
credible suspect.
(MORE)

(CONTINUED)

CONTINUED:

CATHY (CONT'D)

We know the blood on his coat was his wife's, and until his defence claimed cross contamination just one year ago, he had never provided any other explanation as to how it got there. We have the sister's testimony that there was a history of violence from him towards Tara. We have a witness who heard a scream at approximately 11.00 coming from the direction of their house. And we know Collins lied about his friend Tom Wilson being at his house till 11.30 that night, Wilson actually left at 10.30, which meant Collins *could* have had time to drive to Dedham Lakes and back, before he was seen by their milkman, at just after five.

Close on her. A long beat, she is diving in to uncharted waters now.

CATHY (CONT'D)

But if this murder had happened yesterday...

And she turns and looks round at them. A big fucking moment in her life.

CATHY (CONT'D)

...I would be exploring other avenues too.

And we are on their faces, and she is looking at them, and she is waiting for them to show their disapproval.

Except they don't. None of them. They have seen the holes too. And she nods, so they understand one another.

CATHY (CONT'D)

Okay. Steve...

As he starts to make notes.

CATHY (CONT'D)

...Tom Wilson. When he was first interviewed, his account tallied with Collins', he said he'd been drinking and playing cards with him till about 11.30, it was three days later when he revised his timings, I want to know why he changed his mind. Graham - Robert Moffat.

Off the looks of the team.

(CONTINUED)

CATHY (CONT'D)

It's not going to be a popular line of enquiry, but the fact is he did pretty well out of his sister in law's murder. Her trustees sold Tara and David's home to pay for the upkeep of the children and to allow Rob and Alice to buy a four bedroom house. Before her death, they were living in a one bedroom flat in Malling. He was never even considered as a suspect.

And she turns back to the last officer.

CATHY (CONT'D)

Mari-Luz, you and me are going to look at Collins again. But alsoAlice Moffat.

Some blown out cheeks. Wow.

CATHY (CONT'D)

Always wanted kids, her husband was infertile, with Tara dead and David in prison, she got herself a ready made family. I want to go over everything that happened the night Tara disappeared, and then I want to speak to her again.

(and she turns to them)

And lastly, do yourselves a favour, none of this is going to play well out there...

(the nick)

....so until we're obliged to, lets give all information out on a need to know basis. Okay?

And all nod, and all are on board, and then they start to file out, the door is opened, a few heads turn, and we stay on CATHY, knows life is about to get kind of complicated.

INT. FAMILY LAW FIRM. EXMINSTER - DAY

DAVID sitting with MIKE RYLAND, a family law solicitor, asking questions and making notes.

RYLAND

So then your sister in law offered to take on your children?

DAVID

Yes.

(CONTINUED)

RYLAND

With your blessing?

DAVID

Absolutely not. I knew by that point she'd told the police lies about me.

RYLAND

About you hitting your wife.

DAVID

Amongst other things.

RYLAND

And so you resisted it?

DAVID

I tried to, I wanted my brother to look after them, he'd agreed to move down from Bolton but...they made a powerful argument to the courts. That the kids knew them better, loved them, that it was the least disruptive option for everyone.

RYLAND

And this was true?

DAVID

She'd been a good aunt, she didn't have her own children so....I'm sure she did love them, yes. Does, in fact.

RYLAND

Okay. And am I right in thinking...you haven't seen them since the day you were arrested?

DAVID

No.

RYLAND

Because?

DAVID

Well I wanted them to visit. Of course. But they refused.

A sense of his deep shame.

RYLAND

Did you write to them?

DAVID

Yes. Every week.

RYLAND
And did they write back?

A beat.

DAVID
I got one response, from my son, to my first letter.

RYLAND
Right.

DAVID
Which, understandably, was ...very angry.

A beat, him struggling.

DAVID (CONT'D)
They believed I'd murdered their mum. If I'd been them, I'd have hated me.

RYLAND
(nods)
I only ask this because in terms of the courts...they will think that seven years is a very long time for a child not to have any contact with a parent. But they are still your kids and on balance I still believe they will say you have a right to see them. But what would actually be better, is if we could open a dialogue with the guardians, and if both sides can start talking, and resolve the issue without the courts getting involved at all.

DAVID
Speak to Alice?

RYLAND
Yes. How would you feel about that?

How indeed, DAVID shakes his head, his jaw tightening.

DAVID
If I was in a room with that woman...

A beat as he tries to calm himself.

DAVID (CONT'D)
...I don't think that's going to be possible.

55 INT. ALICE AND ROB'S HOUSE. JACK'S BEDROOM. DAY 55

And here is JACK in his room, on his lap top, looking up stuff about his dad. The trial stories in the papers from inside prison. The beatings his father took. (we will feature a few of these 'TARA KILLER HOSPITALISED AFTER BEATING' 'EVIL HUSBAND SEEKS SOLITARY' 'WIFE KILLER SLASHED IN KNIFE ATTACK')

Then stories of his uncle PHIL's campaign, politicians getting involved in the fight for justice etc.

It is clearly affecting, and stuff he had never looked at, he was so disengaged.

Tears in his eyes, this boy, perhaps understandably, is consumed, utterly consumed, with guilt.

56 EXT. EXMINSTER STREET/ INT. POLICE STATION. INCIDENT ROOM. 56 DAY

DAVID walking away from his lawyers, head down, does not wish to meet anyone's eye, because even in this large city, he is turning the occasional person's head.

And then the mobile PHIL gave him rings. He looks at the caller display, caller unidentified, and then decides to duck in to an alleyway, almost grateful to be hidden for a brief moment. We cut between him and a brusque CATHY, at her desk.

DAVID

Hello?

CATHY (O.S.)

Mr Collins, this is D.I. Cathy Hudson, your brother gave me your number?

He does not respond.

CATHY (CONT'D)

I think it might be useful if we met.

Out on DAVID.

57 INT. ALICE AND ROB'S HOUSE. KITCHEN / FRONT GARDEN - DAY 57

ALICE and ROB standing in the kitchen, face to face, hushed whispers.

ROB

...and what about what the kids want...

(CONTINUED)

ALICE

...well we already know what Rosie wants...

ROB

...we know what a very confused twelve year old girl wants...

ALICE

...she's terrified of him, Rob...

ROB

...of course she is, because of everything she thinks she knows about him...

ALICE

...*thinks* she knows?

(Cut away to JACK in his bedroom putting ear phones on to drown out the row)

ROB

Whether we like it or not he has been released, and he will be going after some sort of access - with a very good chance of getting it - so however we do it...we need to help the kids accept that.

ALICE

Our children spending even one hour with him makes me sick to the stomach...

ROB

...*his* children.

ALICE

No! They are not his kids, he gave up that right when he killed their mother, they're ours, yours, mine, Tara's....

ROB

...this is not helpful...

ALICE

Oh really...

ROB

....you have such afixed view of everything, the case, Tara, this....

62 INT. MEG AND PETE'S HOUSE. LIVING ROOM - DAY 62

ROSIE doing homework in the sitting room, her grandad, PETE, putting a cup of tea by her books, planting a kiss on her cheek, and then walking out and in to the kitchen.

63 INT. MEG AND PETE'S HOUSE. KITCHEN - DAY 63

MEG cooking, turns as he walks in, and PETE shuts the door behind him.

MEGAN

I'll drive her back in an hour or so. Maybe they'll have resolved it by then.

PETE

Are you serious, this is a lifetimes's worth of crap.

And she nods. Knows as much of course.

PETE (CONT'D)

Did you ever wonder....

And she turns. And he knows this will not play well. But says it anyway.

PETE (CONT'D)

...did you ever wonder why she never talked to us? Tara I mean, about David hitting her?

And MEG knows exactly where he is coming from.

MEGAN

There are things you don't tell a parent that you'd tell a sister.

PETE

Are there?

MEGAN

She wouldn't have wanted to worry us.

A beat.

MEGAN (CONT'D)

But you were there Pete, when he threatened Alice, when he threatened to kill her just before he was charged.

A beat.

(CONTINUED)

MEGAN (CONT'D)
We both saw that, didn't we.

And she waits for him to agree, which he does with a nod, but we sense he is not entirely convinced.

64 EXT. CAFE. HALESAM - DAY 64

CATHY about to pay the bill, COLLINS is obviously not coming.
And then she turns to see him at the door.

He stares at her. She at him. Both unflinching. This will be interesting.

65 EXT. CAFE. HALESAM - DAY 65

DAVID with CATHY sitting opposite one another. DAVID takes a long slug of his coffee. And then looks up at her.

COLLINS
So d'you still think I killed her?

CATHY
Yes.

And she holds his eye, knows the question is some sort of test.

CATHY (CONT'D)
On balance, I do, yes.

Utterly unapologetic from her. And he almost admires her honesty. Almost.

CATHY (CONT'D)
But there are also gaps in the original investigation, which I want to look in to.

A glimmer.

CATHY (CONT'D)
So I intend to find out the truth.
If you think that'll be good for you, you'll help me, if you don't, you won't.

A beat, and he doesn't punch her, so she continues.

CATHY (CONT'D)

There are three main areas I want you to go away and have a think about - and of course I'm aware you'll have been asked these questions many many times before. Firstly, and most importantly, can you think of anyone who might have wanted to hurt Tara. Eighty percent of female victims are killed by someone they know, I want you to think about her behaviour in the months leading up to her death, and ask yourself if there was anything odd that happened, something that maybe's occurred to you since the original investigation, that might help us.

A beat, he does not nod or acknowledge he will help them. She presses on.

CATHY (CONT'D)

The fractured cheek bone she suffered three months before she died, she obviously had said she was mugged but...same thing, can you go over the days leading up to this incident, and think if anything unusual occurred, anything at all. And lastly, the blood on your coat, if it wasn't cross contamination, any other suggestions for how it could have got there.

A beat. And then she hands him her business card as she stands.

CATHY (CONT'D)

Call me any time, night or day.

And she walks out. Leaving COLLINS a little unnerved, she was not what he expected.

66 EXT. TOM'S HOUSE. EVENING

66

D.C. STEVE BECKTON pulling up outside an expensive looking house on a new estate.

67 INT. TOM'S HOUSE / HALLWAY. EVENING

67

BECKTON with WILSON's new wife, MELISSA (34) who is looking distinctly unsettled.

(CONTINUED)

MELISSA
...the Collins case?

BECKTON
Yes.

MELISSA
What on earth could Tom tell you
about...

BECKTON
...is he around?

A nice smile from BECKTON, but actually, no fucking around.

MELISSA
He's doing a lecture tonight.

BECKTON
Oh okay, no problem, I'll just call
him then, you got his mobile?

MELISSA
Give me yours and I'll get him to
call you.

Nicely batted back. And he pulls out a card and gives it to
her.

BECKTON
How long you been married now then?

MELISSA
Two years.

BECKTON
(playing some surprise)
And he never mentioned he used to
be David Collins' best friend?

The slightest tightening.

MELISSA
I'll get him to call you.

And she is opening the door and BECKTON is walking out.

BECKTON
(nice as pie)
Thanks for your time.

And we are out on her. Not happy at all, as she heads
immediately for the phone.

68

EXT. CARAVAN PARK. - EVENING

68

CATHY talking with AGATA WAKOWSKI, a cleaner in a mobile home park, on the coast. AGATA is working as they talk.

CATHY

...and did they eat much?

AGATA

(strongly accented)

I already said all this, seven years ago, I went through everything then.

CATHY

(smiles tightly)

I know, but if you could just...

AGATA

...no. They eat nothing. They drink all night, very drunk, particularly her, older one.

CATHY

Alice?

AGATA

Yeah, Alice.

CATHY

And what was their mood?

AGATA

Very good spirits, laugh laugh laugh, till last...twenty minutes then shit, nasty row, till they leave.

And CATHY frowns, looks down at the witness statement she has in a file. Something not right.

CATHY

(reading)

Er, right, I have here you said they were in good spirits, laughing and joking....'all night'.

AGATA

Not all night, till last twenty minutes.

CATHY checks the statement again.

CATHY

I don't have that down here...

AGATA

...well I said it...

(CONTINUED)

CATHY

...and...
 (quickly flipping to
 another statement)
 ...yes the other girl who was
 working that night...
 (checking)
Sylvie?
 (looking up)
 She didn't mention anything about
 any row.

AGATA

Sylvie was on different section.
 Plus, she not see what I see when I
 went out for smoke.

CATHY

What did you see?

AGATA

(shrugs)
 What I told police officer. By
 lavatories, big sister grab little
 one by throat, and push in to wall.

A beat

CATHY

Why were you not called as a
 witness at the trial.

AGATA

(shrugs)
 No idea, I returned to Poland for a
 year just after I give statement
 but...I would have come back if
 they ask.

Out on CATHY. Not good.

EXT. HALESHAM - EVENING

PHIL walking down the street when -

ERIC

Phil...

And PHIL turns, to see a man, smiling, crossing the road
 toward him from outside of a pub.

ERIC (CONT'D)

...hello mate, quick word?

(CONTINUED)

PHIL
(open)
Hey Eric, how's tricks.

ERIC
Yeah yeah, all good, listen...just
wanted to say...you're not going to
do yourself any favours, fella,
letting him stay at yours.

On PHIL, a moment of incomprehension, then he gets it

ERIC (CONT'D)
No-one's got any problem with you
and we understand he's ...family
but....he needs to find somewhere
else to live.

PHIL
(astonished, almost
laughing)
He'll live where he wants to, mate,
free country last time I checked.

ERIC
No, he needs to leave.

And as ERIC walks away, PHIL clocks the group of men drinking
outside the pub across the road now, a mixture of young lads,
and older farm workers, and *all* of them are looking over.

70 INT. CATHY HUDSON'S FLAT - NIGHT

70

CATHY and WILL in her flat. WILL wrestling with JACOB on the
floor, as CATHY clears up after dinner. JACOB is in fits of
giggles because WILL is tickling him. And then finally lets
him off.

BEECH
...and that, young man...
(standing)
...is how to incapacitate your
basic common or garden robber.
Right, teeth, and then I'll come in
and read you a story. Chop chop.

And JACOB giggles off, as WILL walks toward the kitchen,
where CATHY is washing up. Pensive. He grabs a half drunk
glass of wine on the side.

BEECH (CONT'D)
You know what, I just remembered,
we *did* actually try and get hold of
her, but she came from some..
arsend village north of Gdansk and
we never managed to track her down.
(MORE)

(CONTINUED)

CONTINUED:

BEECH (CONT'D)

I mean if her statement had have
been key, maybe we would have tried
a little harder but...
(he shrugs, not a biggie)

CATHY

...right.

And he takes a slug of wine and a handful of nuts from a
bowl. On her. And then -

CATHY (CONT'D)

Cos it's just...
(a beat, slightly
nervously)
... she now says she told you she'd
seen Alice assault her sister that
night.

And she turns to him. Has obviously been waiting for the
right moment to say this. BEECH looks at her, frowns.

BEECH

Assault her?

CATHY

Yes.

BEECH

Assault her how?

CATHY

She said she grabbed her by the
throat, and then pushed her against
a wall.

BEECH

(appalled)
Jesus. No, she never said anything
remotely like that.

CATHY

Right.

And he looks at CATHY. Who is not giving him the right
signals. And he is tightening.

BEECH

I mean...obviously she didn't, cos
if she had have...it would be in
her witness statement....
(he smiles)
...wouldn't it.

CATHY

Right, of course, yes, it would.

(CONTINUED)

And he is looking at her oddly, as he begins to understand where she is coming from.

CATHY (CONT'D)
It's just....I'm wondering why she'd say that to me then?

And he shrugs, genuinely baffled.

BEECH
I don't know. Maybe....she's remembered it wrong or...she has some agenda we don't know about or...she just wants to 'fuck with your brain...'
(he grins)
...I dunno, you tell me.

And he looks at her, and waits, and she smiles, shrugs.

CATHY
No, I have no idea.

And he shrugs, and smiles, conversation over.

BEECH
Okay, so 'Thrones' or 'True Detective'?

A beat, then she smiles.

CATHY
'True Detective', what else.

And he walks in to the sitting room to set it up, and we go out on her. HMMMMM.

71 INT. ALICE AND ROB'S HOUSE. KITCHEN - NIGHT

71

And here is ALICE, in the kitchen, finishing cooking, and then calling out.

ALICE
Jack, Rosie, dinner.

And we hear the sound of a door opening and then clomping down the stairs and in walks...just ROSIE.

ALICE (CONT'D)
Where's Jack?

ROSIE
(she frowns)
Down here isn't he, he's not in his room.

(CONTINUED)

71 CONTINUED:

71

Out on ALICE, as she frowns.

ALICE
(walking out)
Jack?

72 INT. ALICE AND ROB'S HOUSE - NIGHT

72

ALICE running through the house, panic mounting exponentially.

ALICE
Jack...!
(to Rob)
...try his mobile again...

Looking in every room, and then running out in to the garden.

73 EXT. ALICE & ROB'S HOUSE. GARDEN - NIGHT

73

Running out in to the chilly night.

ALICE
....Jack?! Jack?!

And then back in to the house.

74 INT. ALICE AND ROB'S HOUSE - NIGHT

74

Running in as ROB turns to her.

ROB
Voicemail again.

ALICE
I just assumed he was in his
bedroom doing homework, that means
he hasn't been here since school...

ROB
...it's fine he'll be at some club
and just forgotten to tell us...

ALICE
...it's seven thirty Rob, oh God
what if he's taken him...

ROB
(scared as hell)
...he won't have taken him....

(CONTINUED)

ALICE
...he knows this house, he knows
where we live.

And we are on ROB, she's right.

ROB
I'll call the police.

75 INT. TOM'S HOUSE - NIGHT

75

And we are inside a dark house as car lights sweep in to a small parking area in front of the house.

The sound of a single car door slamming. And then a front door opening and then shutting.

Keys being put on a table, a coat being taken off, all in the dark, and then a figure (TOM WILSON) walks in to a sitting room and flicks on a light.

To reveal DAVID COLLINS standing there.

TOM
Jesus!!!!

DAVID
Hello, mate.

TOM
(hissed, hushed,
terrified)
What the fuck are you doing in my
house, what do you want?

MELISSA (O.S.)
(from upstairs)
Tom?

TOM
(calling)
It's fine, love, just on the
phone...
(hissed to Tom)
...how did you get in...

DAVID
...back door was open, I was
worried, mate...

TOM
...I'm calling the police...

(CONTINUED)

CONTINUED:

DAVID

...no need, I'm going, I just
wanted to see you, Tom, I just
wanted to ask you...

*

(and he walks toward Tom,
who instinctively backs
off)

...were you just fucking my wife,
or did you kill her too?

*

*

And on that little bombshell, he walks past TOM and out the
front door, as TOM turns, to see a fairly terrified MELISSA
standing on the stairs.

*

End of Ep One