

INNOCENT

Episode Two

SHOOTING SCRIPT

4th August '16

Including Pink Pages (16/8/16)

Written by

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EXT. PHIL'S HOUSE. NIGHT.

Crunch. Crunch. Crunch.

DAVID COLLINS marches up the long gravel drive towards PHIL'S house. The wind is wild, the night is dark and DAVID'S expression darker still.

Then, as PHIL'S house comes into view, DAVID sees a sight that shocks him to the core.

A police car is stationed by PHIL'S front door. And JACK is being helped into it by a uniformed officer.

Suddenly DAVID is sprinting down the drive, in the direction of the house. But he's too late - the car is on the move and now pulls past him. As it does so, DAVID sees JACK'S pale face pressed against the glass, staring out at him.

Hold on DAVID'S utter desolation.

PHIL

(OOV)

He turned up just after eight.

INT. PHIL'S HOUSE. LIVING ROOM. NIGHT.

A stunned DAVID stands in front of PHIL.

PHIL

I wasn't sure whether to let him in  
or order him a cab...

DAVID

...you should have called me.

PHIL

I did. Several times.

DAVID pulls out his mobile. It's switched off. He just about resists the temptation to hurl it to the ground.

PHIL (CONT'D)

I let him in, but Alice must have rung the police - they turned up a couple of minutes later.

DAVID

I'm his Dad, what do they think I'm going to do to him?

(CONTINUED)

2

PHIL decides not to answer that one.

DAVID (CONT'D)  
So what did he say - did he say anything?

PHIL  
Not a lot, no, just...that he wanted to see you.

A beat as this sinks in, then DAVID kicks the nearest chair across the room. Furious with life. Furious with himself.

3

INT. ALICE & ROB'S HOUSE. KITCHEN. NIGHT.

3

JACK sits at the kitchen table, opposite ROB and ALICE.

ALICE  
We know this is a confusing time for you. And we understand how you feel - this has been horrible for all of us.

JACK flinches, not sure he likes that word.

ALICE (CONT'D)  
But you can't just take off like that without telling us. You frightened Rosie half to death, you frightened me half to death...

JACK  
I'm fine.

ROB  
Course you are. And we know you're not a kid anymore. But we love you and we worry. That's all Mum's saying.

JACK  
Alice.

First time he has ever said that.

ALICE  
We've no idea what the next few weeks are going to be like. But we'll be ok, if we face things together.

(CONTINUED)

3

She reaches out across the table, offers her hand.

ALICE (CONT'D)  
So, please, no more vanishing acts.

JACK  
He's my Dad.

ALICE  
I know that-

JACK  
And if I want to see him, you can't  
stop me.

JACK refuses to look at ALICE. Or take her outstretched hand.

TOM  
(OOV)  
David Collins is a sick man.

4

INT. TOM 'S HOUSE. LIVING ROOM. NIGHT.

4

TOM faces off with MELISSA.

TOM  
I don't know how many other ways I  
can say it...

MELISSA  
...he was your best friend.

TOM  
Right up until he beat his wife to  
death and dumped her in a lake.

On MELISSA - the brutal details shocking.

TOM (CONT'D)  
They may have let him out, but we  
all know he did it. And anything he  
says now, any accusations he might  
make... they're just the delusions  
of a guilty man...  
(taking his wife in his  
arms)  
...trust me, please.

On MELISSA - she really wants to, but has been badly shaken  
by the night's events.

5 INT. PHIL'S HOUSE. LIVING ROOM. NIGHT. 5

PHIL

What were you thinking? What if  
Wilson calls the police?

DAVID stands in the living room, a half drunk glass of whisky  
in his hand.

DAVID

The door was open, I'm an old mate,  
and I didn't touch him.

PHIL

But you thought about it.

DAVID

She was sleeping with him, Phil.

He looks up at his brother. On PHIL, who has heard this  
before.

DAVID (CONT'D)

Tara was sleeping with my *best*  
*friend*.

Say it out loud.

DAVID (CONT'D)

And then something went wrong and  
...he killed her and framed me to  
cover his tracks. *That....is* what  
happened that night.

A beat. PHIL has clearly heard this many times. And doesn't  
believe it anymore now than he did the first time.

PHIL

We've been through this, Dave, a  
million times. You have absolutely  
no proof of that, not a single  
shred of evidence...

On DAVID - and he doesn't like this - but it is clearly true.

PHIL (CONT'D)

...and I didn't spend seven years  
campaigning to get you out, so that  
you could chase shadows.

DAVID says nothing, draining his glass instead.

(CONTINUED)

5

PHIL (CONT'D)  
Think about Jack. And Rosie. They  
have to be your priority now. Let  
the police deal with Tom Wilson.

DAVID says nothing, knows PHIL's right. He reaches out for  
the whisky bottle, but PHIL stops him.

PHIL (CONT'D)  
Come with me.

6

EXT. PHIL'S HOUSE. BEACH. NIGHT.

6

PHIL carries a box of "Free David Collins" leaflets onto the  
beach, followed by DAVID clutching a bunch of posters.

They are illuminated by a security light which reveals a  
large pile of banners, literature and other paraphernalia  
stacked up in an old oil drum.

The brothers dump the last bits into the drum, then PHIL  
douses the pile with paraffin. He hands DAVID the matches.

DAVID lights a match. A deep breath, then he throws it onto  
the drum - which immediately bursts into flames.

DAVID and PHIL take a step back, as the fire grows in  
strength - large flames leaping into the night sky.

PHIL  
(soft)  
Look forward, mate. Not back.

On DAVID, the fire dancing in his eyes.

7

INT. POLICE STATION. INCIDENT ROOM. DAY.

7

New day.

Close up on a series of shocking post mortem images. TARA  
COLLINS' bruised face, her shattered skull.

CATHY (O.S.)  
A single blow to the back of the  
head....

CATHY shuts the door to the C.I.D room as she speaks. BEECH  
just down the corridor, raises a hand, and she throws him a  
quick smile, before the door closes.

(CONTINUED)

CATHY (CONT'D)  
...the shape of the wound suggests  
we're probably talking about some  
kind of hammer. The lake was  
dragged repeatedly, but no weapon  
was ever found.

CATHY pulls up a photo of Dedham Lake, and then images of a  
dirty, human-shaped tarpaulin. It looks like a funeral  
shroud, except it's covered in mud and bound by ropes.

CATHY (CONT'D)  
So Tara was placed in a sleeping  
bag, then wrapped in a tarpaulin,  
which was secured at both ends with  
a distinctive knot called....  
(checks the pathologist  
notes)  
....called a 'grape vine' knot...

We see an enlarged image of this complicated knot.

CATHY (CONT'D)  
...and in fact would still be down  
there now if a diving club hadn't  
found her. So this was a meticulous  
job, and whoever did it, was cold,  
calm and collected.

INT. ALICE AND ROB'S HOUSE. LIVING ROOM. DAY.

ALICE and ROB are with their family lawyer, JANICE PARKER.

ROB  
So Jack wants to meet David and  
obviously we're very concerned for  
his welfare.

ALICE  
We're also worried about the effect  
it'll have on Rosie.

ROB  
So we need to know which side the  
judge is likely to come down on..

ALICE  
...because we both feel it's not in  
the kids' best interests to have  
any contact with him.

PARKER

Well, Jack is nearly sixteen. Who he chooses to meet is not a matter for the courts...

On ALICE - clearly not the answer she was hoping for.

PARKER (CONT'D)

As for Rosie, Mr Collins has a right to see her. I received an Application for Contact from his solicitor this morning...

ALICE

...we'll contest it.

PARKER

Well, you can. But I'd strongly counsel you against it.

ALICE looks to ROB - but he looks as surprised as her.

PARKER (CONT'D)

The courts will take a dim view of that and in extreme cases can reverse custody in favour of the father, if he demonstrates a more constructive attitude. So, instead of saying a blanket "no", let's say "not now". We'll argue that Rosie's distress is such that she needs a period of three months, before any formal contact.

On ALICE - barely taking in the words.

PARKER (CONT'D)

I know this isn't what you wanted to hear, but I need to give you the facts. This process has started now...and there's very little you can do to stop it.

ALICE turns to ROB, who looks as shell shocked as her. Then her attention is drawn by the sound of a car pulling up outside.

ALICE

What the hell are they doing here?

ROB follows her gaze. CATHY and MARI-LUZ have parked up and are now walking towards the house.

9

INT. FAMILY LAW FIRM. DAY.

9

Pick up DAVID sitting with his lawyer, MIKE RYLAND.

RYLAND

The application only takes two weeks, but the Moffats may try to delay things, in which case you could be looking at three to six months?

DAVID

(appalled)

I'm not allowed to see my daughter for another six months?

RYLAND

Worst case scenario.

DAVID looks stunned.

RYLAND (CONT'D)

But be under no illusions, you're at the start of a long road. Even when contact is granted, you won't be allowed unfettered access. Initial meetings with Rosie will last no more than an hour and will be supervised by a court appointed volunteer - probably at a local family centre.

On DAVID - this is getting more and more insane.

DAVID

So I have to prove to a bunch of strangers that I'm a fit father.

RYLAND

Basically, yes.

DAVID

(angry)

And could you do that? Audition to be your kids' dad?

He gestures to the family photos on the desk.

(CONTINUED)

9

RYLAND

In your position, yes I could. It's tough, but if you can find the patience, then there is nothing to stop you having a full relationship with both your children in time.

DAVID simmers, far from happy.

RYLAND (CONT'D)

In the meantime, there's no restriction at all on non-physical contact. Facebook, Twitter, Skype. If I were you, I'd start there.

On DAVID. Finally something he can work with.

10 INT/EXT. ALICE & ROB'S HOUSE. LIVING ROOM / DRIVEWAY. DAY. 10

SCENE DELETED.

11 INT. ALICE & ROB'S HOUSE. KITCHEN - DAY

11

CATHY and MARI-LUZ sit opposite ALICE and ROB.

CATHY

...in a previous statement, you said that you met your sister at a local brasserie that night...

ALICE

For a drink, yes.

CATHY

(consulting statement)

And that you spent a pleasant evening together. Tara seemed fine, you parted on good terms...

ALICE nods.

CATHY (CONT'D)

...ok, it's just that we now have a witness who insists that, far from being a friendly drink, the atmosphere between you became increasingly hostile during the evening, and ended with you assaulting Tara.

(CONTINUED)

A beat of stunned silence, then -

ALICE  
That is absolutely not true.

CATHY  
She said you...  
(reading)  
....'grabbed her by the throat, and  
pushed her against a wall.'

ALICE shaking her head in horror.

ALICE  
I would never have done something  
like that, no.

ROB  
Who the hell is this waitress  
anyway? This is the first we've  
heard of her.

CATHY  
And we're looking into why this  
evidence wasn't presented to you  
before...  
(back to ALICE)  
...but right now, we're treating it  
as credible.

ALICE  
(without missing a beat)  
Well she may think that's what she  
saw but that's not what happened.

ALICE brims with defiance. CATHY says nothing, watching her,  
waiting for more. Eventually ALICE breaks the silence.

ALICE (CONT'D)  
As I've said before, Tara wanted to  
talk, about her marriage.

MARI-LUZ  
(consulting notes)  
You said in your original statement  
that she was thinking of leaving  
her husband?

ALICE  
Yes. She hadn't loved him for some  
time, she felt the marriage had run  
its course.  
(MORE)

(CONTINUED)

ALICE (CONT'D)

But she was worried about the effect leaving would have on the kids.

Going back there now.

ALICE (CONT'D)

She felt very trapped, and that night, she needed someone to talk to, to let off steam with. She cried, I cried, we both had a few drinks - and it got very emotional cos I thought she actually *had* to leave him because of the kids, that it wasn't fair to subject them to a toxic marriage.

CATHY takes this in.

ALICE (CONT'D)

And then when we left I gave her a big hug...maybe that's what your witness saw, I don't know, but I can categorically tell you, I didn't push my sister anywhere.

And actually, we kind of believe her.

ALICE (CONT'D)

What I can *also* tell you - in fact what you already know - is that David Collins beat my sister throughout their marriage.

And she lets that powerful statement do its work.

ALICE (CONT'D)

He put her in hospital three months before she died, he had *her* blood on his jacket when he was arrested.

ALICE fixes her gaze on CATHY.

ALICE (CONT'D)

So please, for all our sakes, do your job, and prove that he murdered my sister.

On CATHY.

12 EXT. ALICE & ROB'S HOUSE. DAY.

12

CATHY and MARI-LUZ walk back to their car.

MARI-LUZ

Why wasn't this picked up, boss?  
First time round? I went over all  
the files - there's no record of  
this incident in Agata's  
statement.

CATHY

I don't know.

MARI-LUZ

Have you talked to Beech?

CATHY

Not yet.

If MARI-LUZ doesn't buy this, she doesn't push it.

MARI-LUZ

(gesturing to the Moffats)  
Do you believe her?

CATHY

Someone's lying, so let's keep on  
it. Run the rule over the sisters -  
how often they saw each other, how  
often they spoke.

MARI-LUZ

Where are you going?

CATHY

To see Mum and Dad.

13 INT. PUB 2. DAY

13

DAVID sits in a pub, an empty bottle of beer in front of him. The barman takes it from him and DAVID nods for another. The barman isn't keen, but DAVID holds his gaze until he relents.

David returns his attention to his phone. He is looking at JACK's Facebook site. The cursor hovers over sending him a Friend request. DAVID hesitates - he knows this is opening up a new front and that he's risking disappointment, but what choice does he have?

Summoning his courage, he stabs SEND.

14 EXT. MARINA . PONTOON. DAY. 14

JACK, on his way home from school. As he does so, his phone pings. He pulls it out, sees DAVID's Request.

He scrolls down. DAVID has no pictures on his page yet and only one "Friend" - PHIL.

Close on JACK - what should he do?

TOM

(OOV)

David was my friend.

15 INT. CLINIC. TOM'S OFFICE. DAY. 15

TOM WILSON sits opposite STEVE BECKTON.

TOM

He'd told the police I was with him until 11.30 and I corroborated that, because I assumed he was telling the truth. It was only later I realised I couldn't have been. I had an early surgery the following day - there's no way I'd have been out that late. My wife confirmed that.

STEVE

(checking his notes)

So it was a full three days later that you came forward to correct your statement. Why was that?

TOM

Because David was a mate. Because I knew I'd be trashing his alibi. At that stage I didn't seriously think he could've done it, so I held off -

BECKTON stares at him.

TOM (CONT'D)

- which I know was very wrong - and for which I apologised when I *did* correct my mistake.

TOM looks up, weary and sad.

(CONTINUED)

TOM (CONT'D)

I backed him up because he was a mate and ended up becoming an accessory to murder. And nobody signs up for that, do they?

16 EXT. ALICE & ROB'S HOUSE. GARDEN. DAY.

16

JACK and ROSIE, still in school uniform, sit on a wooden picnic style bench in the garden. ROB and ALICE sits opposite. A shed can be seen in the background, as can an outboard motor ROB's been repairing.

ROB

There's no need to worry. All that's happened is that your Dad's made a formal request to see you.

On ROSIE, already tensing up. JACK stares at ROB, toying with his mobile phone all the while.

ALICE

(quickly)

Nothing will happen straight away. And ultimately it will be down to you how little or often you see him. The law is there to protect you. To protect us.

But ROSIE looks far from reassured.

ROB

Your Dad's indicated that he'd like to see you as soon as possible.

ALICE

But we feel it'd be best to wait a while, so things can settle down a bit. We're going to suggest that nothing happens for the next three months or so.

There it is - out in the open. ALICE looks to JACK, but he drops his gaze to his phone.

ROB

Let's get to the end of term and then we were thinking that we'd go away somewhere fun. Maybe New York?

ROSIE excited - she's clearly always wanted to go.

(CONTINUED)

16

ALICE  
What do you think?

ROSIE's tempted, but JACK keeps his counsel. And now we see that he is looking at DAVID'S Friend Request on his phone. And quietly, but purposefully, he now clicks ACCEPT.

17

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

17

Pan across framed photos of ROSIE, JACK, ALICE and TARA to find CATHY sitting opposite ALICE's parents, MEG and PETE.

CATHY  
So Alice and Tara were close?

MEG  
Thick as thieves. Always were.

CATHY  
Did they ever fall out? Have periods when they didn't speak...?

MEG  
No. They were both busy people but they kept in touch.

CATHY  
(smiling)  
Hats off to them. Me and my sister can ignore each other for weeks after a good barney.

PETE  
They had their moments of course - like all siblings. Tara was the younger one, but in some ways she was...the stronger one. Things seemed to come much easier for her.

CATHY  
And that caused tension?

PETE  
On occasion.

MEG  
You're exaggerating.

CATHY  
There were rows?

(CONTINUED)

17

MEG

Not in our presence.

She fixes CATHY with a smile.

MEG (CONT'D)

Now is there anything else? Our  
dinner's getting cold.

It's as plain a "fuck off" as you could wish to see.

18

EXT. CATHY HUDSON'S FLAT. DAY.

18

CATHY shuts the car door and walks along her quiet terraced street. As she reaches her door, however, she slows. WILL BEECH is sitting on her front wall. She smiles, but we can detect a hint of awkwardness (maybe he can too)

CATHY

Hey, wasn't expecting you.

And now he looks a little awkward. Stands.

WILL

I have a confession to make.

Oh.

19

INT. PUB 2. EVENING.

19

DAVID sits in the pub, now a little the worse for wear. The pub is busy, though no-one is sitting near him. DAVID seems oblivious to this however, engrossed in his phone.

He sees that JACK has accepted his Friend request. Quickly, he now types: "Can we meet?"

And only a second later, a reply arrives: "Tomorrow?"

Hold on DAVID, suddenly ambushed by emotion. The thing he's craved for so long is now within reach.

20

EXT. PUB 2. EVENING.

20

DAVID walks along the lonely high street. It's late now and there's not a soul around.

(CONTINUED)

DAVID looks relaxed and calm, draining the last dregs from his bottle of beer. But as he walks, he becomes aware of noises behind him. Footsteps. Lots of footsteps.

Three guys have left the pub and are following him.

DAVID speeds up, but so do they. The high street stretches out in front of him, long and daunting.

ERIC  
Collins.

DAVID slows, then turns to see ERIC - the man who confronted PHIL in the last episode.

ERIC (CONT'D)  
You were asked to leave this  
village. Now we're going to have to  
make you.

They move forward, scenting blood.

DAVID's sizes up the situation, then suddenly smashes the end off the glass bottle on the wall next to him.

Now the men come to an abrupt halt, as DAVID points the jagged, broken bottle at them.

DAVID  
Well come on then. There's three of  
you and only one of me.

ERIC looks at DAVID'S face, the broken bottle, then back to his face. And knows they have made a mistake.

ERIC  
Alright, mate, just a friendly  
warning for now.

And DAVID nods.

DAVID  
You come near me or my brother  
again and I'll slit your fucking  
stomach open.

ERIC stares at him, his swagger all gone. And DAVID holds his gaze for a few more seconds, then turns and walks away.

End of Part One.

21 INT. CATHY HUDSON'S FLAT. LIVING ROOM. NIGHT. 21

CATHY is standing in the living room, a glass of wine in one hand, some property details in the other.

WILL

The agent said they'd already had loads of interest, and I knew you were snowed under so...I went and saw it on my own...

CATHY looks at the details, then at WILL.

WILL (CONT'D)

...and it's perfect, Cath. Three big bedrooms, huge garden, with plenty of room for a trampoline...

CATHY

Will...

WILL

...and I just think if we move quickly we could snag it.

He leans in and kisses her.

WILL (CONT'D)

What d'you reckon?

And then she pulls back a little.

CATHY

...er...yeah, sounds great just... why so fast all of a sudden...

WILL

(as if obvious)  
...because I love you.

He kisses her again.

WILL (CONT'D)

Because I want you.

He kisses her again, this time biting her lip hard enough to hurt, but not hard enough to bleed.

WILL (CONT'D)

And because I'm not prepared to wait another second for you.

(CONTINUED)

21

He pushes her down onto the sofa, climbs on top. And she doesn't resist, pulling him onto her.

22

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

22

PHIL creeps along the landing, coming to a halt, just outside DAVID's tiny bedroom. He hears a steady creak, creak, creak.

The door is ajar and PHIL now sees DAVID pacing back and forth. His face is pale, he's sweating - he looks tortured.

Unaware he's being watched, DAVID reaches out, touching the walls around him, as if finding comfort in the constricted space of his "cell".

PHIL hesitates. He thinks about knocking and entering, of comforting his brother. But then he decides against, slowly retreating down the corridor once more.

23

INT. TOM'S HOUSE. LIVING AREA / LANDING. NIGHT.

23

A new day. MELISSA WILSON walks swiftly through her opulent house. It's modern and clean - devoid of personality.

She checks her watch, then makes a decision.

24

INT. TOM'S HOUSE. UTILITY ROOM. NIGHT.

24

MELISSA switches on the light. Trying not to disturb anything, she makes her way over to a high level cupboard and pulls out a couple of old cardboard boxes.

She doesn't hesitate, pulling the car magazines and sports trophies out, before alighting on some photo albums beneath.

She starts to flick through them - pausing as she finds loose amateur photos of TOM and his first wife, LOUISE, on their wedding day in 1998.

She moves on and now finds what she's looking for. Snaps of LOUISE, TOM, DAVID and TARA on holiday together.

She flicks through them, zeroing in on those shots that just contain Tara and Tom. Her eyes pore over them, searching for signs of intimacy.

Was TOM sleeping with her?

25 INT. CATHY HUDSON'S FLAT. LIVING ROOM/PHIL'S HOUSE. DAY. 25

A smartly dressed CATHY checks her lipstick in the mirror on the wall. In the reflection, she can see BEECH and JACOB finishing their breakfast, laughing and joking. A few days ago this sight would have filled her heart with joy, but now she's not so sure.

Her eyes linger on them for a moment, then snapping out of it, she turns and starts to gather up her files.

As she does so, her phone rings. She picks it up, seems to recognise the caller. She moves away from BEECH and JACOB.

CATHY  
(answering)  
D.I. Hudson...

DAVID  
It's David Collins...I'd like to meet.

Interesting.

26 INT. PHIL'S HOUSE. LIVING ROOM. DAY. 26

DAVID and CATHY sit at the kitchen table. DAVID looks like he hasn't slept a wink.

DAVID  
Tara was seeing someone.

CATHY  
Right.

DAVID  
A year or so before she died, she started going to a book group on Thursday nights. She hardly read at home, but she never missed a meet.

On CATHY, this is clearly news to her.

DAVID (CONT'D)  
Then one day she just stopped. Wouldn't say why - but she seemed very down. This was four or five months before she was killed - about the same time Tom Wilson stopped coming to our house.

(CONTINUED)

CATHY

So you're saying.. you think it was him she was seeing?

DAVID

Yes.

CATHY

And you think he might have been involved in her death?

DAVID

He lied about when he left my house, made it possible for me to have killed Tara and then driven to Dedham lakes and back. Why else would he do that?

CATHY

Did you mention this to the original investigation?

DAVID

(shakes his head)

I hadn't worked it out then - I had a lot of thinking time after I was convicted.

CATHY

Did your defence team raise this? During the appeal?

DAVID

I wanted them to...but they refused.

CATHY

Because?

A beat, as DAVID debates whether he can trust CATHY or not, then:

DAVID

They said it actually gave me a further motive for killing Tara.

CATHY digest this, then:

CATHY

Did you ever see them together?

DAVID

No. Not like that.

(CONTINUED)

CATHY

Did you find anything  
incriminating? Texts? Photos?

DAVID

(tightening, a beat)  
No.

CATHY

So you had no evidence to support  
this idea? Or that the change in  
his testimony was anything other  
than an innocent mistake?

DAVID

You asked me who I thought might  
have been responsible for Tara's  
death. It's not my job to provide  
the evidence.

CATHY ignores the jibe, turns a page in her notebook.

CATHY

Tell me about your marriage.

Close on him.

DAVID

For a long time it was normal,  
happy.

CATHY

So why did she want to leave?

DAVID

I don't know...  
(this is, of course,  
deeply painful)  
...I think in the end she found  
me...limited. I think she wanted  
more.

CATHY

Were there rows?

DAVID

Toward the end, yes, of course.

CATHY

Did you ever hit her?

DAVID

I've never hit a woman in my life.

(CONTINUED)

She makes notes, then -

CATHY

She was going to take the kids?

DAVID

Yes.

CATHY

And did you discuss this in the days leading up to her murder?

DAVID

I don't remember.

A beat.

CATHY

Alice Moffat described your marriage as "toxic". She said you beat Tara, that you were violent, domineering...

DAVID

...and she's lying.

CATHY

Why would she do that?

DAVID

You'll have to ask her. But let me give you some advice. If I were you...

He fixes CATHY with a glare.

DAVID (CONT'D)

...I wouldn't believe a single word that bitch says.

27

INT. ALICE & ROB'S HOUSE. LANDING/ALICE & ROB'S BEDROOM. DAY<sup>27</sup>

ALICE walks along the landing to her bedroom. With the children at school, the house feels very quiet.

Entering the bedroom, she opens the wardrobe in her bedroom and kneels down to examine the shoe boxes stored at the bottom. She opens a few - pairs of heels seldom used now - until she finds the one she's looking for.

(CONTINUED)

27

Lifting the tissue paper, she lifts the shoes to reveal a bottle of pills. We see the yellowing label - Fluoxetine.

ALICE waits a moment, then pulls the bottle out again. Unscrewing it, she tips out a couple of small blue pills.

A moment's hesitation, then she slips them back into the bottle and secretes them back in the box. Not today.

28

EXT. ROAD. DAY.

28

JACK and ROSIE walk to school.

ROSIE  
Are you nervous?

JACK  
Bit.

But his bravado is fooling no-one.

ROSIE  
Where are you going?

JACK  
The Beach Cafe.

ROSIE  
What will you say to him?

JACK  
No idea.

ROSIE doesn't respond. She looks very shaky today.

JACK (CONT'D)  
I'll be a couple of hours max, then  
I'll be home. I promise.

She reaches out, takes his hand. He smiles at her to gee her up, but is clearly rattled by her distress.

They walk on.

29

INT. TOM'S HOUSE. HALL / LIVING ROOM. DAY.

29

MELISSA WILSON watches on, as LOUISE casts an eye over the well appointed living space.

(CONTINUED)

MELISSA  
Thanks for coming.

LOUISE  
I nearly didn't. But in the end I  
couldn't resist.

Her gaze finally leaves the soft furnishings to settle on an awkward MELISSA.

LOUISE (CONT'D)  
Does Tom know I'm here?

MELISSA  
No.

LOUISE  
Good.

LOUISE sits. MELISSA looks at her, unsure how to play this.

MELISSA  
Can I get you anything?

LOUISE  
Shall we cut to the chase, Melissa?  
I didn't come here for the coffee.

A beat, MELISSA nods, then -

MELISSA  
I wanted to ask you about Tara and  
Tom. David Collins seems convinced  
that they were...having an affair.

LOUISE  
What does Tom say?

MELISSA  
He denies it.

LOUISE  
And you have reason to doubt him?

MELISSA  
No, but-

MELISSA hesitates, uncertain if she should continue, then:

MELISSA (CONT'D)  
I'm pregnant, Louise. Nearly three  
months. So if there's anything you  
know, anything you can tell me-

(CONTINUED)

LOUISE  
It's your life, Melissa. But if I  
were you, I'd get rid of it. And  
then get out while you still can.

INT. POLICE STATION. INCIDENT ROOM. DAY.

CATHY  
I want us to look again at Tara  
Collins' mugging. There were only  
three other assaults reported that  
year in Exminster and all of them  
were teen on teen crimes.

CATHY is with the team.

GARCIA  
You think she was lying?

CATHY  
This was three months before her  
death. Perhaps she hadn't decided  
to leave Collins yet, perhaps she  
was covering for him.....but he's  
convinced she was having an affair  
with Tom Wilson.

The team take this in.

CATHY (CONT'D)  
(to BECKTON)  
What was your interview with him  
like?

STEVE  
He seemed pretty kosher. I chatted  
to his PA, and went over his  
diaries. He *did* have an early  
surgery the day after Tara Collins  
disappeared and I felt he was very  
credible, I suspect he did leave  
when he said.

CATHY considers this, then -

CATHY

Okay. I want you to check all hotels within a five mile radius of Exminster - we're looking for reservations or card payments in Tom Wilson's name...anything that suggests he might have been involved in an extramarital relationship...

STEVE

Sure.

CATHY

In the meantime, I'll talk to the neighbour about the scream she heard that night.

(turning to MARI-LUZ)

What have we got on Alice and Tara?

MARI-LUZ

Everyone I've spoken to says they were close but I've checked their phone records and it's a bit odd. Sometimes they chatted two, three times a day, other times they would go weeks, even months without communicating at all.

CATHY

Get a warrant for the content. Also, let's have another look at their finances, their lifestyles. Tara was younger, but had the husband, kids, money, which caused tension...

CATHY turns to look at the board, which now has photos of DAVID, ALICE and Tom Wilson on it.

CATHY (CONT'D)

Somebody attacked Tara Collins in the months leading up to her death and I want to know who.

MELISSA

Why would she say that? Why would she say something so...disgusting?

TOM

Because she hates me. Because I left her. It's simple...  
(on Melissa, is it?)  
...to be honest, I'm more confused as to why you were even talking to her in the first place?

MELISSA

Because you're not telling me everything.

TOM

Because there's nothing to tell. Louise is jealous. And David needs the world to believe he's innocent. That's all this is. I wasn't having an affair with Tara Collins.

MELISSA looks at him.

TOM (CONT'D)

Don't play their games sweetheart. Don't let them win.

EXT. PHIL'S HOUSE. BEACH. DAY.

DAVID paces the beach. The sea roars behind him.

DAVID

How certain are you?

HUSSEIN

(OOV)

The Home Office doesn't pay compensation without a 'not guilty' verdict. I'm sorry, David.

DAVID

So I won't get a penny?

HUSSEIN

(OOV)

We can make our case, but it'd be a very very long fight.

DAVID  
Would you go no win no fee?

And the pause says it all, and DAVID hangs up, even as he sees PHIL approaching.

PHIL  
We ought to go.

DAVID nods, but is unsettled. Nothing is going his way today.

33 INT. POLICE STATION. INCIDENT ROOM. DAY.

33

STEVE BECKTON is at his desk. In front of him is a list of local hotels. Many already have lines drawn through them.

STEVE  
Thomas or Tom Wilson...I'm looking  
for reservations, room charges...

A brief beat, as the caller checks, then -

STEVE (CONT'D)  
Ok, thanks for checking...

Hanging up, he draws a line through the latest on his list. As MARI-LUZ walks past, he pulls a "Kill me now" face at her, which draws a smile from her.

We go with MARI-LUZ as she sits down at her desk, which is drowning in bank statements. Her smile fades, as she sits and starts to leaf through them. It looks a hopeless task.

34 INT. NURSING HOME. DAY.

34

CATHY sits opposite ELEANOR PRICE (82).

CATHY  
Can you describe what you heard  
that night?

ELEANOR  
Well...my first instinct was that  
it was a fox. It was only later  
that I realised it must have been a  
woman's cry.

Which clearly wrong foots CATHY.

(CONTINUED)

CATHY

Right...only you didn't mention  
this in your statement. That you  
thought it might have been a fox?

ELEANOR

No, no. The officer told me that  
wouldn't be helpful.

CATHY

I see.

ELEANOR

And I didn't want to let him down.  
He'd been so kind, so attentive.

CATHY nods. She doesn't want to ask this, but...

CATHY

Can you remember his name? The  
officer you spoke to?

INT. NURSING HOME. DAY.

CATHY walks away, deep in thought, when her phone rings.

CATHY

D.I. Hudson.

MARI-LUZ (O.S.)

Boss, it's me. I think I may have  
something for you.

EXT. BEACH CAFE. DAY.

DAVID waits nervously at a table. He catches the eye of the  
owner. From the expression on his face, the owner knows who  
DAVID is and is not pleased to see him in his cafe.

DAVID looks up as the door opens - but it's just a mum with  
a pram. DAVID resumes fiddling with the salt cellars, then -

JACK

Hello.

DAVID looks up to find JACK standing in front of him.

DAVID  
(rising)  
Sorry, I didn't see you come in.

DAVID hesitates, then moves in for a hug. JACK half responds, but it's clumsy and brief. They part.

DAVID (CONT'D)  
Last time I saw you, you wanted to  
be a power ranger. Now look at you.

JACK smiles awkwardly, embarrassed by the memory.

DAVID (CONT'D)  
Can I get you a drink? Something to  
eat?

JACK  
Just a Coke, thanks. I shouldn't  
stay too long, Rosie...  
(thinks about whether to  
say it, and then does)  
...she wants me back.

Which cuts. Of course.

DAVID  
She's scared. And I don't blame  
her. Or you. You hardly know me.

JACK stares at his feet.

DAVID (CONT'D)  
But I want that to change. And I  
want you to know I loved your Mum  
very much...and I would never have  
hurt her, Jack. I'm not who they  
say I am.

JACK stares at his father. He desperately wants to believe him, but sees a stranger looking back at him.

ALICE and ROSIE stroll along. Both are holding Mr Whippy ice creams with flakes, raspberry sauce.

ROSIE  
My raspberry sauce tastes of tomato  
ketchup.

ALICE

That's what happens if you buy ice  
creams from a burger van.

ROSIE

It's not bad actually.

ALICE smiles, as ROSIE takes another lick.

ALICE

Why don't we hit the shops after?  
Get you some new clothes?

ROSIE

Sounds good.

But she's distracted and ALICE clocks this.

ALICE

Rosie, I know you're worried about  
today...

ROSIE looks up at her.

ALICE (CONT'D)

...but it won't change anything.  
Rob is still your Dad in every way  
that matters. And I'm still your  
Mum. We love you and will always,  
always look after you, no matter  
what.

ROSIE nods briefly. And then they walk off arm in arm, ROSIE  
a little cheered.

EXT. BEACH CAFE. DAY.

DAVID and JACK sit together, Coke cans in front of them.

DAVID

School's ok?

JACK

You know. It is what it is.

DAVID nods sagely - though of course he doesn't know.

DAVID

It looks like you've got loads of  
mates. Jason seems like a nice guy.

JACK

James, yes he is. Crazy, but nice.

The conversation lapses once more. DAVID catches the owner's eye and is rewarded with a look of naked hostility.

DAVID

What about girlfriends? They must be queueing up.

JACK

Not really. Not my scene.

DAVID

Oh, sorry-

JACK

I don't mean it like that. It's just that after Mum died, everybody knew who we were. Some people said nice things, some didn't.

On DAVID.

JACK (CONT'D)

We moved schools, but it was the same everywhere. After a while we didn't let anyone get too close to us. It worked best like that.

DAVID

I'm sorry, mate. Sometimes it's the only way.

JACK nods slowly, looks at his father. Then -

JACK

Is it true? What they said in the papers about when you were in prison... the beatings and... the guy who tried to stab you?

A beat, DAVID tries to make light of it.

DAVID

Still got the scars to prove it.

But it clearly appalls JACK.

JACK

How d'you... handle shit like that?

Indeed. Close on DAVID.

(CONTINUED)

DAVID

By never backing down. The minute  
they scent weakness, you're dead.  
So when they hit you, you hit them  
back harder.

A darkness in DAVID'S expression now, which unnerves JACK.

DAVID (CONT'D)

(clocking this)

But, listen, we're not here to talk  
about me. I want to hear more about  
you.

But the cafe owner now leans in, noisily and pointedly  
clearing the table of the Coke cans, cutlery etc.

The rest of the cafe is empty. DAVID looks like he could  
happily take the guys head off, but then -

DAVID (CONT'D)

Come on, let's get out of here.

JACK and DAVID head off, watched all the way by the owner.

INT. BOAT YARD. CONTAINER. DAY.

CATHY with ROB at the boat yard where he works.

CATHY

...she's not at home and she's not  
answering her phone.

ROB

She's shopping with our daughter,  
probably just out of signal.

CATHY

Well perhaps you can help me?

ROB

If I can.

CATHY

According to her bank statements,  
Tara lent Alice nearly £20,000 over  
a three year period..

(checking her notes)

...£6000 in 2005, same again in  
2006, then £7500 in 2008.

(she looks up)

(MORE)

(CONTINUED)

CATHY (CONT'D)

As far as we've able to ascertain  
that money was never paid back.

ROB

No, it wasn't.

CATHY

Would you mind telling me what it  
was for?

ROB

Not at all, it was for IVF.

On CATHY.

ROB (CONT'D)

Alice suffers from polycystic ovary  
syndrome. It makes it hard for her  
to conceive...

CATHY

I see.

ROB

We'd done three rounds of IVF on  
the NHS, so our only choice was to  
go private. We didn't have the cash  
but Tara was doing well, so...

And something in her expression suggests that ROB's  
explanation worries her.

ROB (CONT'D)

...sorry is that a problem? Did we  
do something wrong?

CATHY

No, it's just - and this is  
probably wires crossed our end -  
it's just that I thought the  
problem lay with you, not Alice.

He frowns.

ROB

No, I was fine.

CATHY

Right. Because Alice specifically  
told DCI Beech during the original  
investigation that she didn't have  
kids because you were infertile.

(CONTINUED)

For the first time, ROB pauses. Then -

ROB  
She was probably just embarrassed,  
trying to protect herself.

CATHY  
Yes, I'm sure.

But do either of them genuinely believe that?

ROB  
I'm sorry, I have to pick up Jack.

CATHY  
Of course. Ask Alice to get in  
touch when she can.

And she heads off. And ROB watches her go, unnerved.

40 EXT. PIER. DAY.

40

DAVID and JACK walk along the pier.

DAVID  
It must be ten years since I was  
last here.

JACK  
Me too.

They walk on in silence. Then a thought occurs to David.

DAVID  
How about a race to the end? It's  
been a little while, but...

On JACK. A memory stirring now, as he looks at the the pier  
stretching out in front of them.

JACK  
Ok. I mean if you think you can  
handle it...

DAVID  
Be just like old times. Ready, stea-  
But DAVID now takes off, not waiting for 'Go!'.

JACK  
Hey!

JACK sets off in pursuit. Before long, he overtakes his father, reaching the end as the clear winner. DAVID labours to a stop soon after, sinking to his knees.

DAVID  
(breathless)  
I used to let you win back then  
too.

And now, at long last, we finally see JACK smile.

EXT. CAR PARK. EVENING.

JACK and DAVID walk towards a parked car. As they do so, a figure gets out. ROB. He walks towards JACK.

ROB  
You ok?

JACK  
Yeah, I'm good.

ROB smiles tightly. As they move off, JACK pauses, turns.

JACK (CONT'D)  
(to DAVID)  
Thanks, Dad.

DAVID  
Night, son.

He catches ROB's eye.

DAVID (CONT'D)  
Rob.

But ROB looks at DAVID like he's dogshit, ushering JACK away.

DAVID (CONT'D)  
ROB!

But his words are lost in the wind that swirls around them.

And now he watches on as ROB drives his son away.

End of Part Two.

42

INT. PHIL'S HOUSE. KITCHEN/DINING ROOM. EVENING.

42

DAVID

If you'd seen the look on his  
face...

PHIL

What did you expect?

DAVID

Jack was there.

PHIL

Perhaps that was the point.

DAVID looks up at him sharply.

PHIL (CONT'D)

Rob's been a dad to Jack for nearly  
seven years. He's not going to want  
to give that up easily.

And of course DAVID knows he's right.

PHIL (CONT'D)

And by the looks of things he's  
made a pretty decent fist of it.

DAVID tightening.

PHIL (CONT'D)

All I'm saying is that you might  
want to think about what you owe  
Rob and Alice, what unites you-

DAVID

(looking up, angrily)

I owe them nothing, they stole my  
kids from me.

PHIL

They did what they felt was right.  
And there's no point getting angry  
about things you can't change.

DAVID

Well that's easy for you to say,  
mate, but it's not you getting  
stared at, threatened...

PHIL

And I understand that....

(CONTINUED)

42

DAVID  
...do you!? It was me that got the  
life sentence, not you. You might  
want to remember that.

On DAVID, fizzing with frustration and anger.

43

INT. ALICE & ROB'S HOUSE. ROSIE'S BEDROOM. NIGHT.

43

ROSIE sits opposite JACK on her bed.

ROSIE  
Was he like you remembered him?

JACK  
Kind of. Older. Thinner. But  
still...Dad.

But this seems to trouble rather than reassure ROSIE.

ROSIE  
I don't remember him at all. I've  
tried to but... there's nothing  
there. Him or...

She hesitates.

ROSIE (CONT'D)  
...or Mum.

JACK puts his arm round his sister. She looks utterly lost.

44

INT. POLICE STATION. INCIDENT ROOM. NIGHT.

44

STEVE  
(on phone)  
Wilson. W-I-L-S-

RECEPTIONIST  
(through phone)  
No room reservations under that  
name during that year...But we do  
have a few credit card charges.

On BECKTON. He draws a circle around that hotel on his list.

45 EXT. TOM'S HOUSE. HALLWAY. MORNING. 45

New day. STEVE and three CID officers walk purposefully towards TOM'S house. They knock on the door and are let in by a shocked MELISSA.

46 INT. TOM'S HOUSE. HALLWAY. DAY. 46

STEVE hands TOM a warrant, as his officers search.

STEVE

I'm after bank statements and phone records. Study upstairs, is it?

He mounts the stairs without waiting for an answer. TOM watches him go. For the first time, he looks rattled.

47 INT. POLICE STATION. INCIDENT ROOM. DAY. 47

CATHY is with MARI-LUZ. They are hunched over a desk, assorted pieces of paper spread out in front of them.

MARI-LUZ

Contact between the sisters at that time was sporadic at best, but the day before Tara went missing, Alice texted Tara, asking to meet.

CATHY

At the Brasserie.

MARI-LUZ

(nods)

Then later that night there was a flurry of texts between them. I pulled the content from the phone company...and they don't make for pleasant reading.

MARI-LUZ hands her the print out.

Hold on CATHY, as she reads the shocking contents.

48 INT. POLICE STATION. BEECH'S OFFICE. DAY. 48

WILL BEECH is doing paperwork, when CATHY walks in.

(CONTINUED)

CATHY

What have you done?

BEECH

I'm sorry...?

CATHY

All that bullshit about conducting  
'the most thorough investigation of  
your career', when actually you  
just twisted the evidence to fit  
your very first theory, David  
Collins - guilty.

\*  
\*  
\*  
\*  
\*

BEECH rises calmly, crosses to the door, closes it gently,  
then turns to her.

\*  
\*

BEECH

What are you talking about, Cath?

On her, a last pause, a last flicker of the personal, before  
the professionalism takes over.

CATHY

I'm taking about you failing to  
mention the fight between Alice and  
Tara, pressuring an elderly witness  
into hearing "a woman's scream",  
ignoring text messages sent by  
Alice Moffat the night Tara was  
killed...

\*  
\*  
\*  
\*

She puts the print out in front of him.

\*

CATHY (CONT'D)

...read them, Will. Alice calls her  
sister "spiteful" and "heartless".  
She accuses Tara of "ruining her  
life". A few hours later she's  
dead. Read them!

\*  
\*  
\*  
\*  
\*  
\*

A beat. But he doesn't even look at them. His eyes stay fixed  
on Cathy's. And then finally -

\*  
\*

BEECH

I don't need to read them.

\*  
\*

And in that instant of course she knows this was not a  
mistake.

\*  
\*

(CONTINUED)

BEECH (CONT'D) \*  
You're smart, Cath, way smarter \*  
than me, and I'm sure you'll go \*  
far. \*

A beat. \*

BEECH (CONT'D) \*  
But you're naive. \*

A beat. \*

BEECH (CONT'D) \*  
In every murder case I've ever \*  
worked on - and I've worked on a \*  
few - there are 'inconvenient \*  
truths'. Bits of evidence, that on \*  
first glance, seem to challenge the \*  
real narrative. \*

A beat. \*

BEECH (CONT'D) \*  
Now in a decent world, in a fair \*  
world, these *would* get presented at \*  
court. They'd be examined, \*  
considered, and then dismissed for \*  
the innocent anomalies they \*  
actually are. \*

A beat. \*

BEECH (CONT'D) \*  
But we don't live in a decent \*  
world, Cath, and if I'd let these \*  
be used... \*  
    (the texts, the other \*  
    things) \*  
...the defence would have had a \*  
field day with them, to manipulate \*  
the court, and to create a \*  
completely disproportionate and \*  
*unreasonable* doubt in the minds of \*  
the jury. \*

A beat. \*

BEECH (CONT'D) \*  
And then a guilty and very \*  
dangerous man would have walked \*  
free. \*

A beat. \*

(CONTINUED)

48

BEECH (CONT'D)

But.

And then he stands and walks to the door and opens it, before turning back to her.

BEECH (CONT'D)

If you genuinely think that what I did was *wrong*, if you think that it was somehow ...immoral? Fine, go to Hillman and make a formal complaint.

So the door is open for *her*.

And he is holding her eye. Utterly unabashed, very quiet, very calm.

BEECH (CONT'D)

And then you'll find out just how naive you *really* are.

On her. What the fuck.

And then she does indeed get up and walk out. And we stay on BEECH. And for all his apparent calm, now we are in close on him, we see he is sweating.

49

EXT. BEACH. PHIL'S HOUSE. DAY.

49

Close up on a photo of Dedham Lake. And two figures standing in front of it, smiling in happier times. David and Tara.

DAVID holds the photo, drinking in the detail.

PHIL

You ok?

PHIL approaches, offers DAVID a cup of tea. It is clearly a peace offering.

DAVID

Sure. Just taking your advice.

And, taking the tea, he drops the photo on the bonfire, which is already blazing. He watches as it crinkles and burns.

50 INT/EXT. TOM'S HOUSE. LIVING ROOM/DRIVEWAY. DAY. 50

Tom watches from a first floor vantage point, as boxes of files are loaded into the awaiting police vans.

TOM  
I haven't been entirely honest with you.

MELISSA  
Don't say that, Tom. Please don't say that.

TOM  
I've done nothing wrong, but I was in a relationship with Tara Collins-  
He doesn't get any further. Melissa has gone.

51 EXT. TOM'S HOUSE. DAY. 51

Melissa marches to her BMW.

TOM  
Melissa, please, wait...  
(grabbing her arm)

MELISSA  
....get off me.

TOM  
....just come back in the house and we'll talk...

But instead she pushes him suddenly and violently away. Tom stumbles backwards, has to stop himself from falling.

Melissa climbs inside the car, fires up the engine.

TOM (CONT'D)  
(approaching, grabbing the handle)  
Please don't do this. Think of us, think of our family.

MELISSA  
We don't have a family.

With that, she drives off, virtually yanking TOM'S arm out of his socket.

(CONTINUED)

51

He watches her go, suddenly looking utterly bereft.

52

INT. POLICE STATION. CORRIDOR. DAY.

52

ALICE is led down the corridor by MARI-LUZ.

53

INT. POLICE STATION. SOFT INTERVIEW ROOM. DAY.

53

CATHY

Can you read them to me, Alice?

ALICE sits in front of CATHY and MARI-LUZ. CATHY looks pale, clearly still reeling from her conversation with BEECH.

ALICE

I don't want to.

She's looking at the printout of her texts.

CATHY

Tara accuses you of being "a parasite"? You call her...

She turns the page towards her so she can read it better.

CATHY (CONT'D)

..."evil".

She looks at ALICE. A long, long beat, then -

ALICE

Ok we did argue.

CATHY

So you lied to us before?

ALICE

(reluctant)  
Yes.

CATHY

What was the argument about?

A beat. ALICE's shame.

ALICE

I'd asked her to pay for another round of IVF. She'd said no.

(CONTINUED)

CATHY

Why?

ALICE

She said she was tired of throwing  
good money after bad.

Which, even after everything, clearly still hurts.

CATHY

Why would she say that?

ALICE

Tara never wanted for anything.  
Husband, money, kids - it just came  
to her. Not me - I was the family  
fuck up and she never let me forget  
it.

MARI-LUZ

She mocked you?

ALICE

Everyone thought she was so  
perfect... but she could be a  
complete bitch.

CATHY

Did you attack her?

ALICE stares at her feet, but says nothing.

CATHY (CONT'D)

Did you grab her by the throat  
outside the Brasserie?

A long beat, tears coming for ALICE now.

ALICE

I regretted it straight away and  
tried to apologise.

CATHY

Did Rob know about this argument?

ALICE

No, absolutely not.

A beat.

(CONTINUED)

CATHY

You know, Alice, when husbands commit a domestic murder they tend to use their hands. They like that feeling of power, of suffocating the life out of someone.

She lets that hold, then -

CATHY (CONT'D)

But when women commit a domestic murder, they use a weapon of some kind. A knife, a hammer...

ALICE

...I did not kill my sister.

She looks at CATHY, beseeching her to believe her.

ALICE (CONT'D)

I could never have done anything like that.

CATHY looks at her, then -

CATHY

We're going to need to go through all your movements again that night please, from the moment you and your sister parted.

And now ALICE really does look sick.

INT. LOUISE'S HOUSE.KITCHEN. DAY.

STEVE BECKTON sits opposite a stressed LOUISE WILSON.

STEVE

We have evidence that your former husband was having an affair with Tara Collins during 2008/2009. Did you know about this?

Louise stares at the table. Then finally -

LOUISE

Yes.

STEVE

Was it one of the reasons your marriage broke up?

(CONTINUED)

LOUISE  
It was *the* reason.

STEVE  
When did you discover the affair?

Louise takes a deep breath, then:

LOUISE  
A couple of months after Tara died,  
I found some texts.

STEVE takes this in, then -

STEVE  
On the night Tara Collins died,  
were you with your husband between  
the hours of 11.00 and 5.00 am?

A long, long beat, then -

LOUISE  
I don't know.

Steve says nothing, staring at her.

LOUISE (CONT'D)  
I'd had a hard day with the kids. I  
conked out at ten, didn't wake up  
until seven. He was in bed then...

A beat, then she looks directly at Steve.

LOUISE (CONT'D)  
...but I've no idea what time he  
got home that night.

EXT. PHIL'S HOUSE. BEACH. DAY.

TOM WILSON marches through the streets. There's a manic energy in his eyes tonight. He looks wired, dangerous.

He's a man on a mission and as the camera rotates we see what - or who - his mission is. DAVID is loading boxes of junk into PHIL'S car.

DAVID looks up as TOM approaches - but too late. A fist connects with his face, sending him sprawling onto the road.

He tries to get up but TOM'S fist flies again. The blow connects - DAVID'S head snaps back on the ground.

(CONTINUED)

Now TOM crouches over him, raising his fist again.

TOM  
What have you done to me?

He swings for him again but this time DAVID rolls to the left and TOM'S blow glances off his shoulder.

TOM comes at him again, but now DAVID rises sharply, the top of his head connecting with TOM'S chin.

TOM staggers slightly and DAVID drives his fist into his gut. TOM stumbles back and now DAVID'S onto him, knocking him to the floor with another powerful blow.

DAVID pins TOM down, landing another blow, then another.

Now his hands seek out his throat. Tom struggles but he can't break DAVID'S grip. DAVID squeezes harder, harder, harder...

DAVID  
I loved her, you bastard, do you understand that?

Flecks of spit land on TOM as DAVID rails at him.

DAVID (CONT'D)  
I loved her.

But TOM can't speak - the breath choked from him. DAVID squeezes harder still. He's going to kill him.

Then a noise makes him look up. Two young kids out riding their bikes have stopped to watch. They look at DAVID, anxious and upset - unsure what to do.

Releasing his grip, DAVID rises suddenly, pushing past the kids and hurrying towards the house.

Hold on his face. The rage.

End of Part Three.

A sorry-looking TOM WILSON limps along the streets. Turning the corner, he walks up to his house. Then suddenly, he stops in his tracks.

STEVE BECKTON is waiting for him.

57 INT. PHIL'S HOUSE. KITCHEN / LOUNGE. DAY. 57

DAVID, grazed and bruised but otherwise unhurt, sits opposite PHIL who is dabbing his grazes with iodine.

Then the doorbell rings. PHIL looks at DAVID - they must have been expecting this - then crosses to the door and opens it.

To find JACK on the other side.

58 EXT. CATHY HUDSON'S FLAT - STEPS. DAY. 58

WILL BEECH sits on the steps, his mobile clamped to his ear. An empty four pack of beers lies in a plastic bag next to him.

Beech's eyes are dark. There is a quiet rage beneath his apparent calm. \*

BEECH  
(into phone)  
So a week before I was given the case...I learned my father had died. I'd not seen him for fifteen years. \*

A beat. \*

BEECH (CONT'D)  
(into phone)  
But I'd thought of him every day since my mum finally got away. Thought of what I'd say when I caught up with him. What I'd do to him. For what he did to her. To us. \*

A beat. Little or no emotion other than suppressed rage. \*

BEECH (CONT'D)  
(into phone)  
And now he was dead. Off scott free.

59 INT. POLICE STATION. BEECH'S OFFICE. DAY. 59

CATHY is listening to this message on her phone, holed up in the private sanctuary of BEECH'S office.

(CONTINUED)

BEECH  
(through phone)  
A week later I'm investigating a  
man who beat up *his* wife. Maybe his  
kids too.

\*

On CATHY, a slow realization taking hold.

BEECH (CONT'D)  
(through phone)  
I had a responsibility, Cath...

\*

CATHY looks sick now.

BEECH (CONT'D)  
(rage)  
...I had a responsibility!

\*

\*

CATHY stabs a button on her phone and we hear "Message  
deleted".

\*

Hold on CATHY - what the hell does she do now?

60 INT. ALICE & ROB'S HOUSE. KITCHEN. EVENING.

60

ROB speaks in hushed tones to ALICE. We can glimpse ROSIE  
doing homework at the kitchen table.

ROB  
Why the hell did you lie to the  
police in the first place?

ALICE  
Because I was ashamed.

ROB  
And that's all there was to it? The  
argument at the restaurant?

ALICE  
Of course. How can you even ask me  
that?

ROSIE looks up, alarmed by the raised voices. ALICE smiles at  
her, but moves away, out of earshot.

(CONTINUED)

ROB  
(quieter)  
So what happens now?

ALICE  
They want to see me again.

ROB  
Jesus. What are you going to-

ALICE  
Where's Jack?

ROB  
Alice, are you listening to me?

ALICE  
He should have been home by now.  
Judo finished over an hour ago.

She picks up her phone, speed dials.

JACK'S VOICE  
Hi, this is Jack's voicemail.

Ending the call, ALICE walks to the sofa, picks up JACK's tablet.

ROB  
Great, you want to add snooping to  
our list of our misdemeanors?

She hits the Facebook app. It presents a Log In box for JACK.  
ALICE is already typing in JACK's user name and password.

ALICE  
I knew it.

She hands ROB the tablet. She's opened Facebook Messenger.

ROB takes it and reads a message from DAVID: "Can we meet  
again?" then JACK's response. "Tonight?"

ALICE is already on her feet. She marches over to the  
dresser, snatches up her car keys.

ROB  
Going there will only make things  
worse.

But the door slams and she's gone.

61 INT. POLICE STATION. SOFT INTERVIEW ROOM. EVENING.

61

TOM WILSON is being interviewed by CATHY and STEVE BECKTON.  
His lawyer is present.

TOM

It was a brief relationship, a few months at most, and one I regretted almost as soon as I'd started.

CATHY

Why?

TOM

Because she obviously wanted much more from it than I did.

CATHY

And what did you want?

TOM

For me it was just a physical thing. Which was exciting for a time and then..

A beat, he shrugs.

TOM (CONT'D)

...wasn't.

CATHY

And Tara?

He shrugs. 'What about her?'

CATHY (CONT'D)

You think she loved you?

TOM

Yes, I think maybe she did.

CATHY

She told you this?

TOM

(a beat, then)  
Yes.

CATHY

And she thought you felt the same?

(CONTINUED)

TOM

Maybe. She was used to getting what she wanted in life.

CATHY

So you ending it was...difficult for her.

TOM

I suppose.

STEVE

So we have records of her making a number of calls to your mobile, your office and your home, in the weeks before her death. Was this her trying to get you back?

TOM

Yes.

STEVE

And so what did you say to her?

TOM

I just reiterated that it was over.

STEVE

And you only spoke on the phone?

And he sags slightly. Because he knows where this is going.

TOM

No, she'd come to the hospital, wait outside my house...

CATHY

And did you speak to her in person on those occasions?

TOM

(reluctantly)  
A couple of times, yes.

CATHY

I'd imagine these exchanges were pretty heated?

TOM

From her side, yes.

CATHY

But not yours?

(CONTINUED)

TOM

Absolutely not, all I ever  
did...was defend myself.

CATHY

Physically?

TOM

I kept trying to make her  
understand that I was never going  
to leave my wife and...and one  
night she just went for me,  
punching and kicking and....

Tom hesitates, shamefaced.

TOM (CONT'D)

...and I flung an arm out, just to  
fend her off, and I accidentally  
caught her in the face, I never  
meant to hurt her.

CATHY

Where on her face?

TOM

Her cheek.

On CATHY. The "mugging".

CATHY

Your ex-wife has now said she was  
actually asleep when you got home  
on the night of Tara's murder.

Tom wasn't expecting that. Now he does look rattled.

TOM

I left David's at 10.30, no later.  
And I went straight home.

CATHY

Are you sure?

TOM

Yes, this is insane, I would never  
have hurt Tara.

CATHY

You just admitted you did.

TOM

Accidentally.

(CONTINUED)

61

CATHY  
Maybe you killed her accidentally,  
a row that just got out of hand?

TOM  
No. I did not kill Tara Collins, I  
swear, I did not kill her.

62

EXT. PHIL'S HOUSE. ALICE'S CAR. EVENING.

62

ALICE hammers on PHIL'S front door, until PHIL opens it.

PHIL  
Alice, this isn't a good idea...

But ALICE barges straight past him -

63

INT. PHIL'S HOUSE. LIVING ROOM. EVENING.

63

- to find JACK and the bruised DAVID sitting together.

ALICE is stunned - it's like an image from her worst  
nightmares. Then:

ALICE  
(to JACK)  
In the car.

JACK refuses to look at her.

ALICE (CONT'D)  
(louder)  
Now, Jack!

JACK still doesn't move.

PHIL  
Perhaps you should go, mate. It's  
getting late...

JACK  
...this is bullshit.

Disgusted, JACK picks up his jacket and storms out.

DAVID  
You can't stop him coming here.

There's triumph in his voice, a cruel glint in his eye.

(CONTINUED)

DAVID (CONT'D)  
You won't win this fight.

ALICE  
(up close, intense)  
I will see you in Hell before you  
take my children away from me.

She holds his gaze resolutely - there is a fire in her eyes  
now - then she turns and storms out.

64 INT. BOATYARD. HANGAR. EVENING.

64

ROB strips the paint off the boat, putting all his pent up  
frustration and anger into his work.

ROSIE  
(OOV)  
Are we going to be ok?

ROB turns to find ROSIE standing nearby in the gloom.

ROB  
(downing tools)  
Of course, sweetheart.

He dusts off his hands, walks over to her.

ROB (CONT'D)  
I know all this is scary - it is  
for me too - but we're going to be  
fine. We love you too much to let  
anything bad happen to you.

ROSIE looks at him. She wants to be reassured, but...

ROB (CONT'D)  
Give me your hand.

Confused, ROSIE complies. ROB takes a length of rope and uses  
ROSIE's hand as a cradle, winding the rope round and round.

ROSIE  
What is it?

ROB  
It's called a butterfly. And when it's done  
right, it's just like our little family.

\*

He hands her the loose end, which ROSIE now pulls tight.

(CONTINUED)

ROB (CONT'D)  
Unbreakable.

ROSIE smiles shyly. ROB drops the rope and, putting his arm round her, guides her to the door.

But we stay on the rope, and we should know that we have seen this rope knot before.

Hard cut to black.

End of Episode Two