

INNOCENT

Episode Three

SHOOTING SCRIPT

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Including Pink Pages
16/8/16

Written by

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Close on PHIL, with DAVID, as they clamber up the side of a fell.

PHIL ahead, and waiting for DAVID, who is struggling, and then DAVID slips and falls over on to his arse.

And PHIL turns.

PHIL
(dryly)
Come on old man.

DAVID
(struggling up)
Mate, I am out of condition.

PHIL
I'm saying nothing. Just the last
time we did this I was actually
sick trying to keep up with you.

DAVID nods, gulping down air, and water from a bottle, looking back at the gorgeous view.

And DAVID finds a smile, despite clearly being distracted and edgy as hell. Then -

DAVID
Nape's Needle, we never did it did
we.

PHIL
Na.

DAVID
You still got all the kit?

PHIL
'Course, s'in the shed.

DAVID
Right, when we get back, I'm
putting a date in the diary.
(offering his hand)
Deal?

PHIL
(taking it)
Deal.

And then DAVID is looking at a rocky outcrop up ahead.

DAVID
Until then...

And then suddenly he is running up the hill path towards it.

1

DAVID (CONT'D)
...last one to the ridge buys the
beers.

And PHIL is cackling and running after him.

Out on PHIL gaining, and then overtaking his brother, who
nevertheless keeps running after him, up the hill.

2

INT. ALICE AND ROB'S HOUSE. ROB'S WORKSHOP - DAY 2

ALICE with ROB, having a hushed, whispered conversation.

ROB
The truth is ...
(reluctantly)
...David's right.

ALICE
(shaking her head)
No...

ROB
..yes. We can't stop Jack going
there. And the more we try, the
more he'll resist us.

ALICE
Really.

ROB
He's a teenage boy, yes, really.

A beat.

ROB (CONT'D)
I also think there are more
important things to worry about
right now.

ALICE
(she looks up at him)
More important than trying to keep
our family together you mean?

Which is hard to argue with. Except.

ROB
I think we need to get you a
lawyer.

And she turns to him.

ALICE
Right, so I need some help do I, to
cover my tracks?

(CONTINUED)

2

ALICE (CONT'D)

I don't need a lawyer, Rob, because I've done nothing wrong. So I'll do the interview, I'll tell them the truth, and then I'll get on with being a parent.

And she is walking out of the room and ROB is watching her go with deep unease in his eyes.

3

EXT. CATHY HUDSON'S FLAT - DAY

3

BEECH outside CATHY'S house, the doorbell just rung, pacing, edgily, a sense he has not slept all night. And then footsteps, and then the sound of a safety chain being drawn back, and then it opens.

To reveal the nanny, EVA.

BEECH

Oh. Eva, hi, is Cath in?

EVA

She left already...
(she smiles)
...'important meeting'.

BEECH

Right. Okay. Thanks.

And he turns as she shuts the door.

Fuck, fuck, fuckity fuck.

And then he starts to walk, then run, to his car.

4

INT. POLICE STATION. UNDERGROUND CAR PARK DAY

4

CATHY sitting in her car, watching mates and colleagues walk past and in to the station.

And whatever she is thinking it is causing her deep deep conflict.

And then eventually she opens the door, gets out, and walks toward the nick back door.

5

INT. TOM'S HOUSE. LIVING ROOM - DAY

5

TOM waking up, his face bruised and battered, on the sofa. A half empty bottle of vodka on the sitting room table.

(CONTINUED)

5

He sits up gingerly. Looks at his watch. 10.17. Shit.

And he picks up his phone to call work. And sees the texts from MELISSA.

TEXT 1

I don't want to talk.

TEXT 2

Stop calling my parents number please, you are scaring them.

TEXT 3

We have unplugged the phone, and I am turning mine off.

And he looks at his time line, to see, with a wince, he made nine calls to her after she turned her phone off.

6

INT. POLICE STATION. CORRIDOR / INCIDENT ROOM - DAY

6

A slightly breathless, WILL BEECH walking towards CATHY's office, and then sticking a head in to the investigation room. Heads all down, busy detectives.

BEECH

Hey guys...

A couple of heads look up. BEECH, nice relaxed smile, which is hard when you're out of breath and shitting yourself.

BEECH (CONT'D)

...D.I Hudson around...?

Some shakes of the head, and then GARCIA remembers.

GARCIA

Think she's in with Hillman?

And he nods his thanks, and then turns and walks away. Close on him as he does. It's as bad as he suspected. And nothing he can do now, but hope.

7

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

7

Through the glass door, we see CATHY in HILLMAN's office, talking.

On HILLMAN's face, looking deeply concerned. Nodding, whatever she is telling him, he is taking very seriously.

8

EXT. HILLSIDE/INT. FAMILY LAW FIRM . DAY

8

PHIL walking along a hill side, DAVID fifty yards behind him, when his phone rings. The caller I.D. telling him it is MIKE RYLAND.

DAVID
(answering)
Michael, thanks for calling back.

RYLAND
No problem, how are you?

DAVID
Not too good actually, she obviously wants a fight, which is fine by me...

RYLAND
(clearly surprised by this new tone)
Okay....

DAVID
...so I want you to go after the proceeds of the sale of my house.

A beat

RYLAND
David, the house was sold to pay for the children's upkeep and...

DAVID
...and the payments would have been based on them housing and looking after them till they were both eighteen. Which they're not going to need to do now. So I'm owed a refund.

A beat.

RYLAND
Okay, this will be time consuming and very expensive and I should say you've yet to clarify how you intend to fund your case and...

DAVID
...how much do I owe you?

RYLAND
Four eight so far. Plus VAT.

(CONTINUED)

DAVID

You'll have a cheque end of the week. And then we start looking at recovering my money.

And he signs off. And we stay on DAVID. His face grim and determined. And then he starts climbing up, after his brother. Always up.

INT/EXT. SCHOOL / ALICE'S CAR - DAY

ALICE with ROSIE in the car (she has met her at lunchtime at school, and ROSIE is in school uniform)

ALICE

So Jack's sixteen in a few weeks, he's taller than Rob, weighs more than all of us put together, he can look after himself...

A beat.

ALICE (CONT'D)

...but you can't, Ro, and so I really need you to listen to me here please.

And she looks hard in to her eyes. She is fighting with everything she has now.

ALICE (CONT'D)

Three juries have failed to find your father 'not guilty'. Thirty six men and woman have listened to the evidence, in three trials, over seven years, and none of them, *none* of them, have been able to say the words 'not guilty'. And much as I completely understand your confusion right now, that scares me.

And then she leans over and puts her arms round ROSIE in a tight hug.

ALICE (CONT'D)

And I think it should scare you too.

And we wonder, as we stay on ROSIE's eyes, if ALICE's clear divide and rule calculation, will have worked.

10 INT / EXT. TOM'S CAR / MELISSA'S PARENTS' HOUSE - DAY 10
SCENE DELETED

11 INT. MELISSA'S PARENTS' HOUSE - DAY 11
SCENE DELETED

12 INT. POLICE STATION. BEECH'S OFFICE. DAY 12
WILL BEECH at his desk, when HILLMAN appears at the door.

HILLMAN
D.C.I. Beech....

And WILL looks up, and instantly 'knows'.

HILLMAN (CONT'D)
...a word please.

And WILL smiles, stands and follows. And everyone else in the office is trying not to look. Cos they know too.

13 EXT. PUB 2. HALESHAM - DAY 13
DAVID walking back with the pints, which he sets down.

PHIL
Cheers.

And then DAVID hands back the change from a tenner.

PHIL (CONT'D)
Oh, thanks. Sorry, I wouldn't normally take it but....

He looks awkward.

DAVID
....what?

PHIL
No it's fine just...I got laid off yesterday.

On DAVID's surprise.

DAVID
Fuck. Mate, I'm sorry, what happened?

PHIL

I dunno really, orders are right down and they're cutting back and....last in first out I guess.

Except.

DAVID

The foreman's Craig Watson isn't it?

PHIL

Yeah, why?

DAVID

No just... he was outside Tesco's last week as I came out. Spat on the pavement as I walked past.

Oh.

PHIL

Well I'm sure it's nothing to do with you.

But they both know it probably is. A beat.

DAVID

Hussein rang me yesterday, one of the tabloids was still sniffing around.....

PHIL

...Dave, I really don't think...

DAVID

...I need money, Phil, to fight my case, to be able to buy my kids the basics, to *live*. The chances of me getting a job round here right now are zero. You've run yourself in to the ground. For me. Which I want to make good. So I've made an appointment to meet the guy.

Out on the pair of them. The grim truth inescapable.

14 INT. POLICE STATION / HILLMAN'S OFFICE - DAY

14

BEECH with HILLMAN. And it's not good.

HILLMAN

...if it were one or two genuine mistakes, perhaps we could find a way round it...

(CONTINUED)

BEECH

...Sir....

HILLMAN

...but this is way more than that.
In fact the evidence brought to me
by D.I. Hudson strongly suggests
your initial investigation was not
just flawed, but also perhaps
criminally negligent...

BEECH

...with respect, that is not...

*

HILLMAN

(holding a hand up to stop
him)

...you will have the opportunity to
answer the allegations made against
you in due course, D.C.I. Beech
but....

BEECH

...the evidence against Collins remains...

*

HILLMAN

....but right now I am informing
you I am suspending you from duties
and I have forwarded the details
regarding this allegation to
Professional Standards....

BEECH

(quietly to himself now)

...hand I have no doubt that the
right man was convicted.

*
*
*

HILLMAN

....I expect them to serve you with
a Reg15 notice, you will then have
ten days to respond in writing to
the allegations made against
you....

And we fade down now on HILLMAN as he continues to talk, and
we are inside BEECH's head, as his world sort of implodes.

15 INT. PHIL'S HOUSE. LIVING ROOM - DUSK

15

And we are with DAVID, talking to MERCER, a tabloid hack, in
PHIL's house (PHIL is not at home).

And MERCER is of course well practised at seeming like a
decent bloke, whilst actually of course, being a tabloid
hack. DAVID's hackles high, as MERCER's beady eyes rove the
room, computing detail.

(CONTINUED)

DAVID
...you can't go anywhere near my children.

MERCER
Which we wouldn't anyway, we know what they've been through already. And actually what our readers would mainly be interested in, is your story. What you've been through, how you're moving forward.

DAVID nods. But hates this.

DAVID
And how long would it go on?

MERCER
We think three Saturdays - we always do a weekend personal interest story. And we're thinking the prison years, the retrial and release, and then the future. These true life crime stories play very well now with all the stuff on telly coming over from America.

Close on DAVID, it gets worse.

DAVID
And for that, how much would you pay me?

And MERCER nods, he knows now he has him.

MERCER
I've been authorised to offer you ten thousand pounds, David.

DAVID winces, both at the grubbiness of now discussing specifics, but also, the smallness of the amount.

DAVID
I was hoping for more than that. I need more than that.

MERCER
And maybe if we had had've done it immediately after the trial collapsed but....that's the best we can do now I'm afraid.

He shrugs, nothing he can do. On DAVID. Hagglng. Fuck.

DAVID
...could you go to ...fifteen?

MERCER
I'm really sorry....

DAVID
...thirteen?

He looks down, desperate.

DAVID (CONT'D)
Please Ian. I have lawyers fees, I
owe my brother money, I need money
to buy my kids' stuff....please.

Oh the humiliation. And MERCER lets him stew. Before finally.

MERCER
I can go to twelve, if we start
right now, here, and see if we can
get it in for this weekend.

And now DAVID sees he has a digital recorder poking out of
his shoulder bag on the floor next to him. MERCER always knew
it was going to go like this.

DAVID
For twelve then.

And MERCER nods, smiles, and then starts to get out some
paperwork, a contract.

MERCER
Okay, so I'm going to need a couple
of signatures here please...

And we go out on DAVID, bleak.

End of part one

Part two

15A INT. PHIL'S HOUSE. NIGHT 15A

MERCER and DAVID still talking.

15B INT. CATHY'S FLAT - NIGHT 15B

CATHY sitting on her sofa, the TV flickering in the
background, a new set of estate agents particulars in her
hand. A solitary tear streaking her cheek.

16 EXT. BEACH. CAFE. DAY 16
NOW SCENE 21A

17 INT. ALICE AND ROB'S HOUSE. ROSIE'S BEDROOM - NIGHT 17
JACK sitting with ROSIE in her bedroom, on her bed.

JACK
It's one night Ro, I'll be back
Thursday, it's absolutely fine.

And she nods, but is clearly scared of all the changes.

ROSIE
She's still scared of him you know -
mum.

Which clearly fucks him off

JACK
Alice.

And he makes a decision.

JACK (CONT'D)
You know I heard her and Rob rowing
a couple of days ago. The police
have been questioning her about
where *she* was, the night mum died.

ROSIE
(stunned)
No.

JACK
(nods)
They've already spoken to her once,
and now apparently she's got to go
back in again.

ROSIE
Why? What do they think?

JACK
I don't know, but Rob's really
freaked out by it.

ROSIE
They don't think she...

JACK
...I don't know, and I wasn't going
to tell you.
(MORE)

17 CONTINUED:

17

JACK (CONT'D)

But if she's telling you shit like she's scared of our dad, and trying to come between you and me....

A beat, does he say it. Yes.

JACK (CONT'D)

...right now, I trust him way more than I do her.

And he walks out, and we stay on ROSIE. Utterly torn.

18 INT. ALICE AND ROB'S HOUSE. LANDING - NIGHT

18

JACK walking down the corridor and in to his bedroom. And at the other end of the dark landing, now we reveal, ROB. Who was listening at the door.

19 INT. POLICE STATION. BACK DOOR. NIGHT

19

OSBOURNE opening a police station back door. BEECH there.

BEECH

I'll be ten minutes, mate.

And he walks past him and inside, and OSBOURNE (clearly slightly shitting himself) quickly shuts the door behind him.

20 INT. POLICE STATION. INCIDENT ROOM. NIGHT

20

BEECH frantically looking for something in the boxes that surround CATHY'S desk.

His frantic gaze momentarily stopping on a framed photo of JACOB and CATHY on her desk. The prize.

And then back to searching.

21 INT. ALICE & ROB'S HOUSE. ALICE & ROB'S BEDROOM - NIGHT.

21

ALICE with ROB, in their bedroom, in bed, lights off. ROB telling her about what he heard.

ALICE

And did you say anything?

ROB

What *could* I say?

A beat.

(CONTINUED)

ALICE
So do you trust me?

A beat.

ROB
Of course.

But the hesitation was fatal. Out on ALICE. And she looks less and less stable, each time we see her, her world slowly, but surely, imploding.

New day

21a EXT. BEACH CAFE - DAY

21a

CATHY and DAVID sitting at a table of the beach cafe.

CATHY
So I wanted to ask a ...possibly difficult question for you to answer - I should qualify what I'm about to ask by saying that any investigation is as much about ...*excluding* possibilities as it is about finding them.

Which clearly pricks his interest now.

DAVID
Right.

A beat. Deep breath, here goes.

CATHY
Did your wife ever express any concerns about her *sister*?

And he frowns. Where is this heading?

DAVID
What sort of concerns?

CATHY
(a beat, then)
Did she ever say anything, to suggest she was scared of her? Physically scared of her?

On DAVID's shock.

DAVID
Are you serious?

CATHY
Did she?

(CONTINUED)

And we are close on DAVID. As he considers his answer, and then he shakes his head.

DAVID
Much as I'd like to say yes....no,
she didn't. She and Alice had a
fiery relationship, they were
sisters... but I never got any
sense she thought Alice would have
hurt her.

Which innately decent response, in his situation, is clearly,
for CATHY, rather powerful.

CATHY
Okay...

DAVID
...but why are you asking, what
have you found out?

CATHY
I'm sorry, I can't disclose
anything further right at this..

DAVID
(tightening)
...she has my children...

CATHY
(standing)
...I understand that but I've told
you all I can I'm afraid, thank you
for your help and...

DAVID
...d'you have kids, Cathy?

Which stops her. Use of her first name, the question itself.

A long beat, she is engaging too much. But then, almost
reluctantly -

CATHY
One.

DAVID
Boy or a girl?

A beat.

CATHY
A boy.

And he nods, appreciates her offering this up.

DAVID

And if you thought he was in any kind of danger, you'd have to know. Wouldn't you. You'd have to.

And she hesitates, she really does, but then her professionalism kicks in.

CATHY

She's brought them up very well for seven years, I'm sure they're completely safe.

And she holds his eye. Trust.

CATHY (CONT'D)

I'll be in touch.

And she is walking away. Out on him, rocked.

22 INT. POLICE STATION. INCIDENT ROOM - DAY

22

STEVE BECKTON, GRAHAM OSBOURNE and MARI-LUZ GARCIA, taking a briefing with CATHY.

And, apart from MARI LUZ, there is indeed tension in the room.

CATHY

...so I've asked Alice Moffat for a minute by minute time line of where she was, from leaving Tara at 9.55, to approximately 8.00 the next morning. Graham, can you also do a full sweep on her, see if she has any history at all, cautions, bind overs, parking tickets, the lot.

OSBOURNE

Yup.

BECKTON

Are we seriously now saying she's a possible suspect?

CATHY

Alice Moffat was jealous of what her sister had, the house, the career, the family. She also owed her nearly twenty K, money she didn't have, yes, she's a suspect.

Any problem with that? No.

(CONTINUED)

CATHY (CONT'D)

As indeed is Thomas Wilson. He's now confessed to being in a troubled relationship with Tara Collins, and on more than one occasion they fought, the question is did it spill over into something more. Steve lets go back on his movements that night, go back on all the original CCTV footage, go through all the original witness statements please.

BECKTON

Guv.

CATHY

And lastly David Collins. The one question he's never been able to answer is why his wife's blood was on his coat. We know cross contamination was a possible reason, but is it a *likely* one. Mari-Luz speak to the lab again. Okay, thanks everyone.

And she goes to walk out when.

BECKTON

What happened with D.C.I. Beech, Guv?

And she stops.

BECKTON (CONT'D)

We heard he got served with a Reg 15 yesterday.

A beat. Then she turns. Faces them all.

CATHY

Reg 15s are signed off by the head of PSU so I know nothing about that....

Not enough, they want more.

CATHY (CONT'D)

...but I was asked to give an update on the investigation, how it's moved on. Which I did.

A beat, and then she walks out. And we stay with her, and we know she feels pretty shit right now.

And in the background we see ALICE MOFFAT being walked along a corridor toward an interview room.

23

INT. POLICE STATION. INTERVIEW ROOM VIEWING AREA. DAY 23

CATHY and MARI LUZ, sitting with a puffy eyed ALICE (she has been crying in the car).

A piece of paper sits in front of CATHY, with handwritten time lines on it. (This interview is being taped and before we come in, she will have been cautioned)

ALICE

And I told the original officer all of that. Nothing's changed.

CATHY

(reading it)

So you got home at about ten fifteen, you had a cup of tea, and you went to bed, at about eleven, and then woke at about nine, before getting the bus to work, arriving a little late, at just after ten.

ALICE

Yes.

CATHY

And we have a record of one last call to Tara's mobile, this one from your land line, at ten twenty seven that night.

ALICE

Yes.

CATHY

Which she didn't answer.

ALICE

No.

CATHY

And you didn't leave a message.

ALICE

We went over all this seven years ago.

CATHY

And that phone call suggested you couldn't have been anywhere near Halesham at that time.

ALICE

No.

CATHY

And Rob was at home when you got back?

(CONTINUED)

ALICE

Yes.

CATHY

And will corroborate your timings?

ALICE

Yes.

A beat, something coming. And then CATHY looks up.

CATHY

So can you tell me then, why your car was clocked by a speed camera, doing 57 mph, in a 30 mph zone, half way between your house and Tara's, at 10.26 that night.

And she would appear at least, to be stunned by this revelation.

ALICE

What?

So CATHY repeats it.

CATHY

We've just learned your car was photographed, speeding, at 10.26, on the B3307.

A beat.

ALICE

I have no idea how that....I don't know.

A beat.

CATHY

Could it have been you driving?

ALICE

No, I'd been drinking, I would never have.... no.

CATHY

Did anyone, apart from your husband, have access to your car?

ALICE

No.

CATHY

Did you report it stolen?

ALICE

No.

(CONTINUED)

CATHY

So it must have been him?

On ALICE. Mouth flapping slightly.

ALICE

I.... I don't know.

CATHY

Except you said in your original statement, and just now to us, that he was with you all night.

And she is seriously struggling now.

CATHY (CONT'D)

Could you have fallen asleep earlier than you thought, and he took the car then.

A beat.

ALICE

I suppose it's possible.

CATHY

Okay. Can I ask then, when you came in, if you told him about the row you'd just had?

And she thinks.

ALICE

I don't remember specifically, it was seven years ago but.... yes, I probably would have done.

CATHY

And he was obviously aware of the money you'd both borrowed from her, and not yet paid back.

ALICE

Yes.

CATHY

And what time did you say you woke in the morning?

ALICE

About nine.

CATHY

And was he in the house then?

ALICE

Yes. Definitely.

(CONTINUED)

CATHY

Are you sure, Alice, because you've
already given us several very
different accounts of your
movements that night.

Her head down.

ALICE

He was there, I promise.

A beat. Close on her, almost like she is trying to convince
herself now.

ALICE (CONT'D)

He was there.

24 INT. PHIL'S HOUSE. KITCHEN - DAY

24

DAVID in the kitchen, huddled over something, as PHIL walks
in to the kitchen with a big box of climbing stuff, crampons,
ropes, belays, the lot.

PHIL

There we go, all here....

Dumping it on the sitting room table.

PHIL (CONT'D)

...all in good nick as well.

And he turns to see DAVID standing in front of him, with an
envelope in which we can see peeking out some fifties. He
starts to shake his head -

PHIL (CONT'D)

Oh, no, Dave...

DAVID

...it's a fraction of what I owe
you and it makes me feel better, so
please, take it. For me.

On PHIL, and then he smiles wryly.

PHIL

Didn't take long did it.

DAVID

What didn't?

PHIL

Me taking handouts from you. Normal
service eh.

(CONTINUED)

But he still takes the money, even as DAVID then turns to leave.

PHIL (CONT'D)
Where you off to?

DAVID
(turns, grim)
To give my lawyer some money, and
to tell him Alice Moffat is now a
suspect in Tara's murder....
(exiting)
...should shake things up a bit
shouldn't it.

And is out the door and we are out on PHIL's shock (moved
part break)

25 INT. CLINIC. TOM'S OFFICE - DAY/INT MELISSA'S PARENTS' HOUSE, 25
BEDROOM. DAY

TOM, at his desk, on the phone. MELISSA, the same, sitting on
the edge of her old bedroom bed, head in hands, a tissue held
to her eyes.

TOM
(quietly)
...no-one wants to charge me with
anything, no-one's accusing me of
anything, I'm not being re-
interviewed....

And we are on MELISSA, looking like she is softening.

TOM (CONT'D)
...I made a terrible mistake having
an affair with Tara, and I'll never
stop feeling ...shitty about what
my selfishness cost my kids...

A beat.

TOM (CONT'D)
...but it was eight years ago, Mel -
and that's not who I am now.

A beat.

TOM (CONT'D)
So please. Just give me a chance to
show you that I can be a better
father... and a better husband.

A beat.

(CONTINUED)

TOM (CONT'D)

Please.

And we go out on her. What is she thinking?

26 INT. SCIENCE LAB- DAY

26

GARCIA in a lab in Exminster.

EGERTON

Woyceck actually got nailed for
'destroying government property',
cos he shredded everything when he
knew SMU were on to him.

GARCIA

And how compromised were his
methods?

EGERTON

How about 'very fucking
compromised'?

GARCIA

So what was he actually doing? Or
not doing.

EGERTON

Everything. Buying cheap materials,
invoicing for government standard
and pocketing the difference, re-
using disposable petri dishes, his
cleaning and log protocols were
totally chaotic.....

GARCIA

...and he really did shred
everything, we have no records I
can look at, at all?

EGERTON

Why else d'you think Collins got
off?

Yup. Annoying.

GARCIA

Okay. So his coat, run it through
testing again.

And EGERTON throws her a look.

EGERTON

Have you got any idea how many
time's that coat's been looked at?

(CONTINUED)

GARCIA
And I want it done again.

EGERTON
The blood was clearly in a spatter pattern - that was never cross contamination.

GARCIA
(walking out)
Asap please.

EGERTON
(calling after her)
So what else am I looking for?

GARCIA
Everything, hair, sweat, skin, fibres, foreign debris....anything, everything.

And she is out.

INT. POLICE STATION. INCIDENT ROOM. DAY

The team hard at work, BECKTON at his desk on the phone, knackered, slightly bored and irritable.

BECKTON
...so according to my notes, you were flagged after a door to door, as having possible useful information, but it was never followed up?

ADEBAYO(O.S.)
Not me, it was my wife they spoke to.

BECKTON
(looking down at the notes)
Oh. Right, looks like it says 'Mr' Adebayo here, sorry. So can you remember what information it was she had, Sir?

ADEBAYO (O.S.)
She saw someone that night, walking away from the direction of the Collinss' house, we only live a hundred yards or so on from them.

BECKTON
Right, is your wife there?

ADEBAYO

She's at work but I can get her to call you later?

BECKTON

That would be great, let me give you my direct line.

ADEBAYO

Hang on, let me get a pen...

And we go out on BECKTON as he waits, and he clearly thinks this will be yet another dead end.

28 EXT. STREET. EXMINSTER - DAY 28

DAVID walking down a busy street. He seems less nervous than the last time he was in the city.

29 INT. FAMILY LAW FIRM. EXMINSTER - DAY 29

Close on two rolls of fifties, a hundred in each (ten grands worth)

RYLAND

...so... which do you want me to concentrate on, the money, or the kids.

DAVID

(bristling)

The kids, obviously - because I defy any court in the world to think they're safer with them now, than with me.

RYLAND

Okay.

DAVID

And when we do get them, which we will, then, *then*... you go after their house. I'm as good as homeless, lets see how they fucking like it.

Ok. Gloves off.

30 EXT. COUNTRY LANE. HALESAM - DAY 30

JACK cycling along a quiet country lane.

31 INT. PHIL'S HOUSE. LIVING ROOM - DAY

31

With PHIL, in the house, and he is coming off the phone.

PHIL

No worries, see you then...

And we pull back to see JACK (in his school uniform) devouring a sandwich PHIL has made him.

PHIL (CONT'D)

...he's really sorry, mate, but he's not going to be back for a while, he had to go in to town at short notice.

JACK

Why?

PHIL

Following up some work possibilities I think.

JACK

Right.

PHIL

I mean you're very welcome to wait.

JACK

You're alright, I'll come round tomorrow.

And PHIL sits as JACK finishes his sandwich.

A slightly awkward silence, and then, between bites, JACK looks up at PHIL.

JACK (CONT'D)

I used to see you you know.

PHIL frowns.

JACK (CONT'D)

When you used to come and watch us in the park.

Ah.

PHIL

And there was me thinking I had a future in special ops.

A beat.

JACK

I'd always wanted to visit you after you moved down.

(MORE)

(CONTINUED)

JACK (CONT'D)

It felt unfair you got.... caught
up in it all.

A beat.

JACK (CONT'D)

But mum....Alice...she thought it
would be confusing for us.

And PHIL nods.

PHIL

Well, I'm sure she didn't make the
decision lightly. I know things got
really messy after your mum died
but..... I think Alice is
basically a good person. Don't you?

And it is clearly a fishing question. And JACK conspicuously
does not answer.

JACK

What happened to auntie Gemma, you
and her always used to babysit us,
when you came down from Bolton, and
she always bought us Dunkin
donuts...

(grins)

...we liked 'Auntie Gem'.

And PHIL smiles, but a flicker of some sadness behind the
eyes.

PHIL

She went back to Oz in the end.

JACK

Why?

On PHIL. Doesn't want to go back there.

PHIL

Oh, you know, it was hard after the
trial...

A strong sense of just how much of a casualty he is too, of
what has happened.

PHIL (CONT'D)

...it was hard for everyone.

Not just them. Not just David.

BEECH
How could you have done that?

And she spins round, to see it is him.

CATHY
Jesus, Will...

BEECH
(walking towards her)
....how could you have actually
gone to Hillman...

*

CATHY
(backing away)
...you should not be here...

BEECH
(getting too close)
...how could you have done that to
me?

*

CATHY
I didn't do anything to you, you
did it to yourself, by ignoring key
evidence, by failing to make a full
disclosure, by lying...

*
*
*

BEECH
....I loved you so much.

Which cuts, because this is what she has given up. And she
nods. Like she might almost say something to make it alright.
Except.

CATHY
You loved me so much you tried
every single way you could to
manipulate me into protecting
you...

*
*
*
*

Bingo, cos he did.

CATHY (CONT'D)
...oh and by the way I loved you.
Jacob loved you. And you betrayed
us both.

*
*
*

BEECH
And so that's what this is, is it?
Revenge?

*

CATHY
No, it isn't, because unlike you I
don't let my personal life
interfere with my work.

BEECH
Not what I heard.

And she frowns, confused.

CATHY
What's that meant to mean?

BEECH
You and Collins in Halesham
yesterday, you were seen. Very cosy
apparently.

And she holds his eye, her face hardening.

CATHY
Go home, you're drunk...
(turning away)
...and don't come here again
please.

And she turns to go but he grabs her arm.

CATHY (CONT'D)
(terrified)
Will let go!!!

And then just as suddenly he does, lets go, as if he suddenly
see himself, what he has been reduced to.

And she stands there, looking small and scared. As indeed,
does he. How did it come to this. And then shamefacedly he
hands her a file he has in his hand.

BEECH

I'm guessing you've not found this yet, it was only introduced pre sentencing.

And now he hands her a file he is holding and she takes it, but more to get rid of him.

BEECH (CONT'D)

Now you might think my methods might left a little to be desired, but the truth Cath...

*
*

And then he is backing off and she is fumbling with her keys to quickly get into her car.

*

BEECH (CONT'D)

...I always had a nose for the truth, I think you know that.

*

Cathy gets into her car and slams the door.

*

BEECH (CONT'D)

And deep down I think you still know it was Collins.

*

And we stay on BEECH, and for all his bluster, he looks pathetically hurt, as he turns and walks away.

33 EXT. POLICE STATION UNDERGROUND CARPARK - EVENING

33 *

Cathy composing herself, fuck, that was horrible. And then she looks down at the file in her hand.

And then lifts it up and opens it, a dozen sheets of police files. Snapshots of words - 'Assault' 'Collins '1990' 'Girlfriend'.

Out on CATHY's unease.

34 EXT/INT. ALICE AND ROB'S HOUSE. GARDEN/KITCHEN - NIGHT

34

The house, lights on, ALICE cooking supper, ROSIE doing homework at the kitchen table. And outside, in the dark, watching..

....DAVID. What the hell is he doing?.

End of part two

Part three

New day

35 INT/EXT. ALICE & ROB'S HOUSE/CATHY'S CAR DRIVEWAY - DAY 35

CATHY and GARCIA parked up just down the road from ALICE and ROB's. MARI-LUZ looking at the file BEECH gave her.

CATHY

The girlfriend never pressed charges and the caution's long since spent.

GARCIA

(speed reading it)

How long were they together?

CATHY

Two years, it was a proper relationship.

And GARCIA looks up.

GARCIA

Jesus.

CATHY

Yeah. So I want to try and track her down and get her side of things. Cos if Collins did do that...

What is in the files.

CATHY (CONT'D)

...that's a history of domestic violence. And that's not good.

And then out they get and start to walk toward ALICE and ROB's.

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

ROB and ALICE standing in the living room of their house, with CATHY and GARCIA. ROB looks slightly in shock.

ROB

Am I under arrest?

CATHY

No. Not at the moment, this would be a voluntary interview relating to questions we have following our interview with your wife...

And he turns to ALICE, the sense of betrayal palpable.

(CONTINUED)

CATHY (CONT'D)
...but I am going to caution
you....

ROB
(to Alice)
What have you said, love.....

ALICE
...I've said nothing, sweetheart, I
swear....

CATHY
...and tell you that you do not
have to say anything, but it may
harm your defence if you do not
mention, when questioned, something
which you later rely on in court.
Anything you do say may be given in
evidence. Okay?

And he now sees ROSIE standing at the kitchen door, hearing
it all. And he tries to find a smile for her. Before turning
back to CATHY.

ROB
I don't want to do this here. Can
we do it at the station please?

Wow. What does he have to tell them?

37 INT/EXT. ALICE AND ROB'S HOUSE. LIVING ROOM / HALLWAY - DAY³⁷

ROB being driven away. ROSIE watching through the window, and
then turning as ALICE walks back in.

ROSIE
What's happening?

ALICE
Nothing, everything's fine.

ROSIE
Did dad.....did Rob do something
wrong?

ALICE
Dad did nothing wrong.

ROSIE
So why are they taking him then?

ALICE
They just want to ask him some
questions, it's all perfectly
normal.

(CONTINUED)

ROSIE
Some questions about what?

ALICE
Ro, please, I'm really tired and quite stressed so....

ROSIE
...did you.....?

ALICE
...did I what?

ROSIE
Did you do something bad?

Something breaking.

ALICE
Something bad like what?

A beat.

ROSIE
Did you hurt my mother?

And we are close on ALICE, and the pain this causes, the sense of utter betrayal from her most treasured ally, suddenly releases all of the tension of the last few weeks.

ALICE
No I did not hurt your sainted mother. But by god she hurt me. Every day of her life.

And then she looks up and sees ROSIE's face and instantly knows she has made a huge mistake.

ALICE (CONT'D)
I'm sorry.

ROSIE shakes her head in disbelief and then she turns to walk out.

ALICE (CONT'D)
Rosie....

But she is heading for the front door and ALICE tries to grab her.

ROSIE
...get off me...

ALICE
...where are you going...?

ROSIE
...leave me alone !!

(CONTINUED)

And there is a slightly ugly scuffle, and then ROSIE pushes ALICE away and ALICE falls back on to the floor, and ROSIE flings open the front door, and runs down the garden path and then down the road.

And we go out on ALICE, on the hall floor, alone, and in shock. Things are unravelling fast now.

38 INT. POLICE STATION. SOFT INTERVIEW ROOM - DAY

38

ROB with CATHY and GARCIA.(note for design, we should have a sheet of the text print outs on the desk, ROB has been shown these before the scene begins)

ROB
Yes it was me driving the car.

CATHY
Okay, and where were you heading?

A beat.

ROB
I was looking for a late night chemist. There's one in Exminster.

Right. So no-one saw that one coming.

CATHY
Okay. For what?

ROB
Alice had been on anti depressants for some time, since the IVF problems we'd had. She'd run out a few days before, and she had a new prescription but she hadn't picked it up.

A beat.

ROB (CONT'D)
And then when she got back in that night, she was crying and ...upset and very low and...

A beat.

ROB (CONT'D)
...I decided to see if I could pick up her medication.

CATHY
At 10.30 at night.

(CONTINUED)

ROB

Yes.

Yeah right.

CATHY

And what difference would it have made going in the morning, anti-depressants can take weeks to get in to your system.

ROB

I know, I just...

A beat.

ROB (CONT'D)

...I wanted to get out as well. We'd rowed and I just...I wanted some time to think.

CATHY

Rowed about what?

A beat, then

ROB

Tara. How to deal with her behaviour. I wanted to cut her off. For good. Ali would never contemplate that.

CATHY

So would it be fair to say you didn't like Tara?

Close on ROB as he considers this question. A beat, then fuckit -

ROB

No, I don't think it would be fair to say that at all. I think it would be fair to say I *hated* her, for the pain she caused my wife.

A good double bluff obscuring a darker truth? Or an honest answer obscuring nothing. CATHY making notes, buying time. Then -

CATHY

And so did you get the prescription?

ROB

(a little tightening)

No.

(MORE)

ROB (CONT'D)

The chemist closed at eleven and I didn't get there till five past. That would have been why I was speeding.

CATHY

Right.

As she digests.

CATHY (CONT'D)

So I don't have a map in front of me but am I right in thinking that to get from where you were then living, to Exminster, you would have had to pass through Halesham?

ROB

Yes.

She nods, digests, a beat, then -

CATHY

So the camera snapped you in Slinfield, how many miles is that before Halesham would you say, two, three?

ROB

About that.

CATHY

And Tara's train got in at 10.35. Couple of minutes to get off the platform and down on to the road to her house, lets say 10.40. Would that be about the time you were passing through?

A beat.

ROB

Yes.

A beat.

CATHY

And did you see her?

ROB

Sadly not, otherwise she might still be alive.

CATHY

You're absolutely sure?

ROB

Absolutely.

(CONTINUED)

CATHY
Okay. And so then you drove
straight on to Halesham, and then
straight back home again.

ROB
Yes.

On her as she makes notes. And then -

CATHY
And anything else at all you want
to tell us?

A beat. Close on him. Then.

ROB
No.

A beat. Is she done?

CATHY
You work in a boat yard don't you?

ROB
Yes.

CATHY
What do you do specifically?

ROB
Anything and everything.

CATHY
You work with ropes?

ROB
(frowns)
Sometimes.

CATHY
D'you know what a butterfly knot
is? *

Close on him. He certainly does.

ROB
Of course.

And she lets that hang, before she smiles.

CATHY
Okay, thanks so much for your time,
Rob.

And she stands.

Out on him. And if he had looked composed before, he is undoubtedly sweating now.

39 INT. CAFE. HALESHAM - DAY

39

DAVID and JACK waiting in a cafe, both looking nervous, and then the door opens and ROSIE walks in.

And JACK stands now (was expecting her) and walks quickly over to the door, leaving DAVID standing alone at their table.

JACK
Hey...

ROSIE
...hiya...

JACK
...so what happened?

ROSIE
I dunno, the police came and took
dad away....
(flicks a look toward
David)
....and then mum was shouting at me
and....I just needed to get away.

And he nods. Gets it.

JACK
So...you want to say hello?

Close on her. A long beat.

JACK (CONT'D)
It'll be okay, I'm here.

And finally she nods, and then slowly JACK walks her over. And then she is standing in front of him, both looking petrified.

JACK (CONT'D)
Rosie, this is...dad.

A beat, and then she nods.

DAVID
Hello Rosie.

And she suddenly sticks out an awkward hand for him to shake, which he takes. But no eye contact from her yet.

DAVID (CONT'D)
It's lovely to see you...

(CONTINUED)

And still she will barely look at him.

DAVID (CONT'D)
...I'm sure you're nervous, I know
I am.

A beat, and she looks at JACK, who nods, smiles encouragingly

JACK
How about I get some drinks?

DAVID
(digging in his pocket)
Yeah, good idea.

JACK
(to Rosie)
Hot chocolate whipped cream ?

Knows his sister well enough. And she nods. And DAVID quickly pulls out a tenner, gives it to JACK, who walks away and up to the counter. Leaving the two of them alone. And he ushers her to sit.

And now she does.

DAVID
So I'm going to say two things and
then I'll shut up...

A beat, as he makes sure he says this right, cos he only gets one chance.

DAVID (CONT'D)
....firstly, I wanted to tell you,
that I would never have hurt a hair
on your mum's head. I loved her
very much, and I was as devastated
as you were when she died...

Close on her, how is she reacting.

DAVID (CONT'D)
....and secondly, I wanted to tell
you, in case you didn't already
know ..that not an hour has gone by
in the last seven years, when I
haven't thought about you and Jack.
I have missed you both so much, and
love you both with all of my heart,
and whatever happens between us
now, I will always, always, love
you.

And we are close on ROSIE. Tears in her eyes.

ROSIE
I didn't think I'd remember
anything about you. But I do.

On him, a hesitant smile on his face.

DAVID
Do you? What d'you remember?

And then slowly she looks up.

ROSIE
Your smell. Soap. And jumpers.

And then here is JACK with the drinks.

JACK
Here we go.

And he sits, and we slowly slowly pull back, as normal life goes on all around them, unaware of this most extraordinary of events, and as DAVID and ROSIE, start to very hesitantly talk.

40 INT. CLINIC. TOM'S OFFICE - DAY

40

And TOM WILSON is in his office, at his desk (which is messy as fuck, a sense that his professionalism is now beginning to be seriously compromised by the pressure he is under) when a call comes through on his mobile. A name he recognises.

TOM
(answering)
Andy, how's tricks?

DOBBS (O.S.)
Yeah all good, you?

TOM
Can't complain.

DOBBS (O.S.)
Listen mate I'm gonna cut straight to the chase, you know I'm doing a couple of days a week at the Farmbrook clinic....

TOM
...yeah yeah...

DOBBS
...so you never heard this from me -
but...
(deep breath)
...I've just seen Melissa in
reception...

(CONTINUED)

And for a second TOM cannot speak, and then he is on his feet

TOM
...stop her, Andy, I'm on my way,
just.... stop her.

And then he is running out of the door.

INT. POLICE STATION. INCIDENT ROOM. DAY

And here is CATHY at her desk, when STEVE BECKTON walk in,
checking over notes in his hand.

BECKTON
Guv?

She looks up.

BECKTON (CONT'D)
Just spoken to an old witness that
was never followed up....

CATHY
(back down to her
paperwork)
...yeah?

BECKTON
...so she lives on the same road as
the Collins', and on the night of
the murder, as she was arriving
home, she saw Tom Wilson walking
away from the Collins' house.

CATHY
Right, yeah, we know this...

BECKTON
...no it's not that, it's the
timing....

And now she looks up.

BECKTON (CONT'D)
....she says it was definitely
around 11.30.

Oh.

CATHY
And how's she so sure of that?

BECKTON

She was working at Anderson's, the meat packing place, doing shift work, and the late shift ended at eleven. Took her ten minutes to get out, and it was a twenty minute walk.

A beat.

CATHY

And how sure is she it was him?

BECKTON

He was her obstetrician for both her children.

So that would be pretty sure then.

BECKTON (CONT'D)

What time did Tara's train arrive?

CATHY

10.35.

A beat.

CATHY (CONT'D)

Pull Wilson in again.

42 EXT. FARMBROOK CLINIC - DAY

42

And here is TOM WILSON, outside the clinic, a security guard blocking him going in.

GUARD

...and I have told you several times now, Sir...

TOM

...but I just want to speak to her, that's all, she's my wife, I have a right to speak to my wife don't I...

GUARD

...not if she doesn't want to speak to you, no. So please, do yourself a favour, and walk away, or I will call the police.

And we are on TOM as he considers this. Before finally seeing sense and raising his hands in surrender.

TOM

Fine, I'm going, fine.

(CONTINUED)

And he turns, as if to walk back to his car.

And then suddenly he steps back toward the security guard and take a swing at him.

Which the guard sidesteps fairly easily, and then grabs TOM's arm and pushes him hard against a wall.

GUARD

You twat.

Out on TOM, his face pressed hard and painfully against the cold rough brick.

End of part three

Part four

43 INT. POLICE STATION. INCIDENT ROOM - DAY

43

GARCIA coming off the phone.

GARCIA

...okay, thanks so much for your help...

And she turns to CATHY at her desk.

GARCIA (CONT'D)

...right, so they were students, they were in a boozier, both very drunk, and she swears blind it was actually her hitting *him*.

CATHY

Collins?

GARCIA

Yeah.

CATHY

So why did *he* get the caution?

GARCIA

The arresting officer didn't believe her, thought she was *scared* of him...

CATHY

...right.

GARCIA

...and told Collins that if didn't accept the caution, he'd charge him.

(MORE)

(CONTINUED)

GARCIA (CONT'D)

So they were due to fly to the States the next week for a holiday, and he was worried the charge would mess up their visa...

On CATHY. And do we see relief on her face?

44 INT. SCIENCE LAB - DAY 44

DAVID COLLINS' coat (blue quilted, fur lined hood) being swabbed slowly and methodically in (this time) very rigorous conditions.

EGERTON leading the examination, but he has at least two other assistants with him, and they are going over it with the proverbial tooth comb, as we join him, carefully swabbing the insides of the jacket pockets.

45 INT. POLICE STATION. CORRIDOR. DAY 45

BECKTON escorts a hollow eyed WILSON into the police station. Not a good day for him so far.

46 INT. SCIENCE LAB - DAY 46

EGERTON looking at a slide under a microscope. Looking long and hard.

And then looking up.

EGERTON

Baz, have a butcher's at this will you.

47 INT. POLICE STATION. INTERVIEW ROOM - DAY 47

TOM WILSON, with CATHY and BECKTON. And he has clearly just been presented with the new witness statement.

Over the course of this interview, WILSON will lose all composure, and end it, a snivelling mess.

TOM

...she'd told me, the day before....that she was going to tell David about us, and then tell my wife....

A beat.

(CONTINUED)

TOM (CONT'D)

...and then that night, he invited me round, to play poker, and he was ...really weird with me, really odd and I just...I thought he knew and was...sort of testing me...

A beat

TOM (CONT'D)

...and then she was murdered later that night and he was obviously a suspect....

A beat.

TOM (CONT'D)

...except then someone in town mentioned the milkman had seen him at 5.30.....

A beat.

TOM (CONT'D)

...and I realised he couldn't have done it. He couldn't have got her body to Dedham and got back by 5.30 if I'd still been there at 11.30...

And he will not look up. On CATHY, knows where this is headed.

CATHY

So?

A beat, and he is starting to cry now. Snotty pathetic little sobs.

TOM

So...

A beat.

TOM (CONT'D)

...I changed my timing slightly... to keep him in custody, so he couldn't say anything to my wife about me and Tara.

And even CATHY, a copper who has seen some low lives in her time, is fairly unimpressed by this.

TOM (CONT'D)

I never thought it would be that important. I never thought he'd actually be convicted. I was just...trying to buy a little time.

(CONTINUED)

A beat.

TOM (CONT'D)

And then they found the evidence about the blood and I....I thought okay so.... maybe he did do it, maybe he didn't go all the way to Dedham that night, maybe he didn't put her there until a few days later...

CATHY

...he was being watched twenty four hours a day, you're a smart man, you would have known that.

And of course he did. And to be fair, he does look suitably disgusted by his own appalling actions.

TOM

It's just...the longer it went on, the more scared I became, about what I'd done.

A beat.

TOM (CONT'D)

But I just.... I couldn't find a way out of it....

And he is blubbing properly now, horrible self pitying tears.

TOM (CONT'D)

...but I'm sorry....I am truly truly sorry...

But she is not buying that, and she is not letting him easily off the hook either.

CATHY

Your house is on the other side of the station isn't it?

And he looks up, snot dribbling from his nose, face blotchy and tear stained, was sure he just exonerated himself from her murder at least.

TOM

She got off the train at 10.35. I didn't go past the station for another hour at least.

CATHY

(shrugs)

She was drunk, maybe she'd passed out somewhere, maybe she was sick, maybe she'd met someone, we don't know what happened to her...

(CONTINUED)

TOM
...I swear I didn't kill her...

CATHY
...but we do know now she wasn't at
her house don't we....?

A beat, and then he is forced to admit.

TOM
...yes, she wasn't at the house...

CATHY
...and we do know you would clearly
have stopped at nothing....to make
sure your affair wasn't revealed.

And if WILSON thought his admission was going to conclusively
put him out of the frame for TARA'S murder, now has to
contemplate that he might have made something of a
miscalculation.

TOM
I didn't kill her.

But do we believe a word he says now.

48 INT. SCIENCE LAB. DAY

48

GARCIA with EGERTON now.

GARCIA
...in the pockets?

EGERTON
...yes...

GARCIA
...okay, so, sorry, say again what
the flakes contained.....?
(writing down as egerton
speaks)

EGERTON
...dibutylphthalate, camphor and
ferric ferrocyanide.

GARCIA
And how was this not found before?

EGERTON
Just more sophisticated tests
available now.

(CONTINUED)

GARCIA

And so...

(reading her notes)

....Ferrocyanide, I mean what is that, sounds like some sort of poison to me....

EGERTON

....no, no, not a poison, none of them are poisons, they're just some of the ingredients of a very everyday compound. What we found in both pockets of the coat, are trace elements, of a woman's nail varnish.

The sound of some jigsaw pieces falling in to place.

GARCIA

One second....

And she speed dials a number. Listens. And then

GARCIA (CONT'D)

Guv it's me...

And she hand the phone to EGERTON.

GARCIA (CONT'D)

...say all that again to my guvnor.

49 INT. ALICE AND ROB'S HOUSE. KITCHEN - DAY

49

ALICE and ROB in the middle of a serious row now.

ROB

...so did you actually say you thought it was me who killed her...

ALICE

...of course I didn't, they asked me who was driving the car - and I was just shocked because I had no idea you'd even gone out...

ROB

...you were passed out, a fairly regular occurrence at that time...

ALICE

...so why didn't you tell me in the morning...

ROB

...I don't know, I forgot...

(CONTINUED)

ALICE
...and I didn't need my pills that night...

ROB
...well I thought you did, sorry...

ALICE
...right, and what else did you think I needed, what else did you think you should do for me Rob?

ROB
What does that mean?

ALICE
You tell me.

ROB
Well I'm not the one who attacked her.

ALICE
I did not attack her.

ROB
Listen, they told me some of the things you said in your texts.....

50 INT. ROB AND ALICE'S HOUSE. KITCHEN/STAIRWELL - DAY 50

And out in the hallway, waiting out the continuing row, are ROSIE and JACK.

ALICE (O.S.)
...I was angry and drunk.

ROB (O.S.)
Yeah? Well they scared me, and you know what, I don't blame the kids for wanting to go back to their dad, he is a safer bet than living here...

And as it continues to rage, JACK and ROSIE finally stand.

ALICE (O.S.)
...I can't believe you just said that...

ROB (O.S.)
...you've just more or less accused me of killing your sister so..

And start to walk away toward the bus stop to take them to their father's.

51 INT. POLICE STATION. HOLDING AREA - DAY 51

TOM WILSON waiting in holding area to be charged with perverting the course of justice, when the door opens. CATHY. Not happy.

CATHY
Gonna need you back in please, sir.

52 INT. POLICE STATION. INTERVIEW ROOM - DAY 52

WILSON and CATHY and BECKTON.

CATHY
The time you fought, you said it was in an alley near the hospital?

TOM
Yes.

CATHY
This was at night?

TOM
Yes.

CATHY
Late?

TOM
After a shift, maybe ten?

BECKTON
And this was February 12th.

TOM
If you say so.

BECKTON
So it was cold.

TOM
I guess.

CATHY
Was it dry, raining, snowing?

TOM
Christ I don't know, it was seven and a half years ago, why?

CATHY
What was she wearing?

On him, frowns, tries to remember.

(CONTINUED)

And tries. And tries. And then he looks up, something's come back to him.

TOM

One of those...like a Parka, with a fur lined hood, she looked kind of ...dwarfed in it.

53 INT. POLICE STATION. VIEWING ROOM - DAY

53

CATHY as GARCIA walks up to her.

GARCIA

It was minus three on Feb 12th 2009.

The last piece of the jigsaw.

CATHY

(nods)

So it's freezing cold, she can't find her own coat, or her own isn't warm enough, so she grabs her husband's, on the way out...

GARCIA

...I do it all the time.

CATHY

...and that's why her blood's on it - it was from three months before she died.

And she turns to GARCIA. Shrugs, so simple.

CATHY (CONT'D)

She was wearing his coat.

And a tiny little bit of her dies slightly, as she realises the now indisputably colossal injustice her organisation have perpetrated.

54 INT. CATHY'S CAR. PHIL'S HOUSE. - NIGHT

54

CATHY driving through the village towards PHIL's house.

55 EXT/INT. PHIL'S HOUSE. LIVING ROOM - NIGHT

55

ROSIE, JACK and DAVID watching TV (PHIL is out at the shops) and then the front door bell rings. DAVID walking to the front door, and opening it, to revealCATHY.

(CONTINUED)

DAVID
(some surprise)
Hello.

CATHY
Hi, sorry to disturb you so late...

DAVID
'S'okay.

CATHY
...but I have some news.

On him. Tightening slightly. He moves out a little, easing to the door behind him (clearly does not want the kids to hear anything).

DAVID
What news?

CATHY
I wanted to let you know, that we believe we've found evidence that conclusively exonerates you.

And we are on DAVID as this stunning piece of news hits him.

CATHY (CONT'D)
If you'd like to come to the station tomorrow I can go through it all with you in detail but.... we now believe your wife borrowed your coat several months before she died, and the blood on it was from then, from an encounter with Tom Wilson.

On DAVID absorbing this stunning piece of news.

CATHY (CONT'D)
We also now know that he was at your house till eleven thirty, which of course, supports your original alibi.

And DAVID's exhales, tears coming to his eyes.

CATHY (CONT'D)
I'm so sorry, David, so sorry, for everything.

And he looks up at her, tears in his eyes, but no anger right now, and he walks over to her and hugs her tight.

DAVID
Thank you. Thank you so much.

(CONTINUED)

And then he turns away and walks back in, even as CATHY slowly starts to walk away.

And as she does, we now see DAVID through the window, as the kids stand.

And we push in, as in dumb show, we see him clearly telling them what he has just learned. And tentative smiles grow on their faces, and then first JACK, and then ROSIE move to him, and wrap their arms around him. And we go out on that very moving tableau.

56 INT/EXT. PHIL'S HOUSE / BEECH'S CAR - NIGHT 56

SCENE DELETED.

57 EXT. ALICE AND ROB'S HOUSE - NIGHT 57

And now a car pulls up outside ALICE and ROB's, and GARCIA gets out.

And walks down the path to knock on their door.

And after a beat it opens. ALICE.

ALICE

Hello.

GARCIA

Good evening, Mrs Moffat, I'm sorry to disturb you so late, but we thought it only right you be made aware of a significant new development in our enquiries.

ALICE

What development?

GARCIA

We wanted to tell you, that as of this evening, we do now have new evidence which conclusively proves David Collins' innocence.

On ALICE. And perhaps she knew this moment would come, but it is still an astonishing shock.

ALICE

What evidence?

GARCIA

Obviously we can't tell you that, the information is part of the ongoing investigation.

(MORE)

(CONTINUED)

GARCIA (CONT'D)

But there will be a press statement released in the next few days, and we thought it only right to let you and your family know before the information becomes public. And rest assured, we will now be focussing *all* our energies, on catching the real killer of your sister. Once again, I'm sorry to disturb you.

And then she turns and walks away, and we stay on ALICE, utterly stunned, at the open door.

58 EXT. NEWSAGENT. HALESAM - DAWN

58

A Daily Mirror van driving down the road, as the sun starts to appear beyond the horizon, and as it passes the local village convenience store, the driver slows, and then the passenger door opens, and a bundle of papers is slung out, to expertly land by the still locked front door.

The van then speeds on, and as it does, we slowly track in toward the package.

And as we reach it, we see the lurid headline down the side of the paper, promising the riches inside.

'TRAGIC TARA'S DRINK AND SEX SHAME'

End of Episode three.