

INNOCENT

EPISODE FOUR

SHOOTING SCRIPT

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Including Pink Pages 16/8/16

Written by

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1 EXT. PHIL'S HOUSE. BEACH. DAWN. 1

Feet pounding the ground.

DAVID is sprinting as if his life depended on it, darting in between tussocks of grass, following a rough, sandy path.

Finally he slows, eventually coming to a halt. He is exhausted and sweaty after his run.

DAVID looks down at beach. He can see the waves crashing on the shore below, the gulls chasing each other...

Suddenly he cries out, listening to his voice echo before dying away.

Then he does it again. Because he can. Because he's happy.

2 EXT. ROAD. NEAR PHIL'S HOUSE. DAY. 2

David marches confidently along the road, draining a bottle of water. He is dusty, sweaty, but content.

But as he approaches the house, PHIL hurries towards him.

PHIL

Where have you been? I've been calling and calling...

DAVID

(alarmed)
What's happened?

PHIL

I didn't know you were getting a copy delivered...

PHIL hands him a tabloid newspaper.

PHIL (CONT'D)

...and Jack beat me to it.

Now we see the front page. It is dominated by a picture of TARA and a headline: **TRAGIC TARA'S DRINK AND SEX SHAME.**

3 EXT. COUNTRY ROAD. DAY. 3

JACK and ROSIE walk fast along a lonely country road. JACK is furious, upset, driving the pair forward.

A noise makes him turn and he now sees a car approaching.

(CONTINUED)

JACK

Come on, Ro.

They up their pace. But the car overtakes them, pulling up on a grassy bank nearby. DAVID is out in a flash.

JACK (CONT'D)

Stay away from us.

DAVID

Please, Jack-

But JACK brushes past him, dragging ROSIE along with him.

DAVID (CONT'D)

I should never have done it..

JACK marches on.

DAVID (CONT'D)

...everything he wrote was twisted and exaggerated and ...

JACK

(turning suddenly)

...so Mum *didn't* have affairs then?

DAVID says nothing. What *can* he say to that?

JACK (CONT'D)

She wasn't "suffocated by family life"?

DAVID

Not in the way he suggests...

JACK

...and why *did* you talk to him?

DAVID

Because I was desperate. I don't have a penny to my name...I owe Phil...I wanted to be able to do stuff with you guys...

JACK

Don't blame *us*. We didn't ask to be... humiliated like this.

DAVID stares at his son and daughter huddled together by the roadside. They suddenly look much younger than their years.

(CONTINUED)

DAVID

Look, the truth is Mum was very loving...but she could also be hurtful and unkind...

ROSIE watches him closely.

DAVID (CONT'D)

And sometimes she *did* struggle. With this place. With me. Sometimes she felt her life should have turned out differently.

On JACK. How much of this does he want to know?

DAVID (CONT'D)

But the one thing she *never* regretted was having you two. You were always the brightest stars in her life.

JACK looks like he really wants to believe this, ROSIE too.

DAVID (CONT'D)

She was guilty of making bad decisions, of destroying the things she should have cherished. But we're all guilty of that. You two are the only innocents in this whole mess.

DAVID lowers himself to ROSIE'S level.

DAVID (CONT'D)

I'm sorry - for everything you've been through. You never deserved any of it. But please try to forget those lies and remember the only thing that really matters. Mum *loved* you, *I* love you. And nothing will ever change that.

On JACK - is he prepared to forgive and forget?

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

ALICE and ROB are with a visibly distressed MEG and PETE. MEG has a copy of the tabloid in her hands.

MEG

Did you know he was going to do this?

(CONTINUED)

ALICE

Of course not.

MEG

They let him out, for God's sake.
Isn't that enough?

PETE

Meg...

MEG

It's typical of him. Blackening
everybody else's name to make
himself look better...

ALICE

Mum, David is no longer a suspect.

MEG looks at ALICE as if she can't quite compute what ALICE
is saying.

MEG

(stunned)
Since when?

ALICE

Since last night. The police came
round to see us...

MEG turns to PETE, who also looks deeply shocked by this
news.

ALICE (CONT'D)

...they have conclusive evidence.

The blows coming thick and hard.

ALICE (CONT'D)

David's...innocent.

On MEG and PETER, as their world shifts on its axis.

PETE

And so...who do they...do they
have any idea who *did* kill her?

And we are close on ALICE, as she nods.

ALICE

Well, at the moment, I think Tom
Wilson is still a suspect....

(CONTINUED)

4 CONTINUED: (2)

4

And then she looks up with a frown, like she is a little puzzled, but not unduly concerned.

ALICE (CONT'D)
...as is Rob. And me.

Which is met with total stunned silence.

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

5

SCENE CUT.

5A EXT/INT. TOM'S HOUSE. MASTER BEDROOM. DAY. (WAS SCENE 35) 5A

TOM
I'm surprised you've got the nerve
to come here.

MELISSA is stuffing her clothes into an almost full holdall.
An unshaven TOM watches on.

TOM (CONT'D)
After what you've done...

Shaken by his hostility, MELISSA shoves the last bits into
her holdall and exits.

5B INT. TOM'S HOUSE. HALLWAY. DAY. (WAS SCENE 36)

5B

She hurries down the hall, TOM close behind.

TOM
That was *our* child, Melissa.

MELISSA reaches the front door, pulls it open.

TOM (CONT'D)
Our future. And you didn't even
have the... decency to-

MELISSA
(turning, hissed)
Don't you dare talk to me about
decency.

TOM
I've done *nothing* wrong...How many
times do-

(CONTINUED)

MELISSA

You sent an innocent man to jail.

TOM says nothing. MELISSA'S fury is white hot now.

MELISSA (CONT'D)

You...you slept with his wife. You
paid Louise to cover for you...

Her disgust is all too clear now.

MELISSA (CONT'D)

And you lied. You lied to my face
again and again...

TOM

I was trying to protect you.

MELISSA

You're a coward, Tom. And a
fantasist.

Which shuts him up.

MELISSA (CONT'D)

Keep telling yourself it's my
fault. But you destroyed our
family, no-one else.

With that, MELISSA heads out the door and down the path to
her father who waits by the car. TOM watches her go.

CATHY

(OOV)

So, Tom Wilson...

6

INT. POLICE STATION. INCIDENT ROOM. DAY.

6

CATHY is standing in front of the murder board. Her eyes
stray impatiently over the images - TARA'S shattered skull,
the tarpaulin, the rope tied in that butterfly knot.

*

CATHY

...where are we with the first
wife?

BECKTON

She's clammed up on us. Doesn't
want to co-operate.

(CONTINUED)

CATHY

Then *make* her. Threaten her with obstruction if you have to. We need to know what sort of a man he was, what he liked to do. Would he have owned the sort of equipment used in the disposal of Tara's body?

BECKTON rises, as CATHY turns to MARI-LUZ.

CATHY (CONT'D)

What did the DVLA say?

MARI-LUZ

They confirmed the Moffats only had one car registered in their name at the time of Tara's death.

CATHY

And we know Alice walked into town everyday, so we can assume Rob used the car for work. He would have had tarpaulins, ropes, tools in the back...

CATHY walks to the murder board. Looks at the time line.

CATHY (CONT'D)

...Wilson however left the Collins' on foot that night. It's possible he encountered Tara by the station. But if he *did* attack her, he'd have had to conceal the body, source a car *and* the necessary gear, before returning to dispose of her.

BECKTON

(nodding)

The timing's tight.

CATHY

Whereas Rob Moffat is already driving his car when he spots her, has the gear in the car perhaps...

A beat as this settles, then -

CATHY (CONT'D)

Let's get the Moffats back in.
Separately this time.

On CATHY - a bloodhound on the scent.

7 EXT. ALICE & ROB'S HOUSE. DRIVEWAY. DAY. 7

DAVID'S car is parked in the drive. JACK opens the front door, lets ROSIE in. He makes to follow her, then pauses -

JACK
(turning)
Do you want to come in?

DAVID hesitates, wasn't expecting that.

JACK (CONT'D)
There's no-one at home.

A moment of hesitation, then DAVID steps inside.

8 INT. ALICE AND ROB'S HOUSE. LIVING ROOM / KITCHEN. DAY. 8

DAVID walks through the large, well-appointed space.

It's very impressive, very swanky and the neatly positioned photo frames on the walls are full of pictures of a happy family. ROSIE on the beach aged 6, a 10-year-old JACK with ice cream smeared around his mouth.

DAVID
Do you like living here?

Jack turns. A question he was not expecting. He shrugs.

JACK
Yes.

DAVID
And they've been good to you?
You've felt loved, looked after...?

A beat. Where is this heading?

JACK
Yes.

On DAVID unsure whether to ask the next question. But he has to.

DAVID
And safe? You've always felt safe
here?

And JACK knows full well why he is asking.

(CONTINUED)

JACK

(quietly)

Do you actually think... they *could*
have had anything to do with Mum's
death?

DAVID shoots a look at ROSIE, but she's absorbed in the TV.

DAVID

I don't know, mate.

DAVID knows JACK needs more from him, but what can he say?

DAVID (CONT'D)

I really don't know.

Hold on the pair of them, all at sea in ALICE and ROB'S
lovely home.

9 INT / EXT. MEG AND PETE'S HOUSE. KITCHEN / GARDEN. DAY. 9

ALICE stands alone in the living room, her mobile clamped to
her ear. PETE can be seen in the background, comforting MEG.

ALICE

I don't know what more I can tell
you, D.I. Hudson.

CATHY

We'll expect you in an hour.

On Alice. The net closing.

ALICE

Do I need a lawyer?

CATHY

That's entirely up to you, Alice.

CATHY rings off. ALICE stands stock still for a few seconds,
her world spinning, then walks to the window.

ROB is in the garden, talking on *his* mobile.

And now as he sees ALICE looking at him, he turns away,
blocking her out of his conversation.

Hold on ALICE. What the hell is going on?

10 INT. NEWSAGENTS. DAY.

10

A stack of tabloids lands in a plastic shopping basket.
TARA'S face stares up at us.

DAVID is in the local convenience store, loading their entire stock of copies into his trolley.

VOICE

(OOV)

Not sure I see the point of that.

DAVID looks up to see WILL BEECH approaching.

BEECH

Get all that money, then blow it
buying the papers back.

DAVID pushes past him, puts his basket on the counter.

BEECH (CONT'D)

Strange how you never mentioned any
of this at the time, your wife and
your best friend...

DAVID ignores him, but is painfully aware that the cashier and the other customers are glued to this exchange.

BEECH (CONT'D)

I bet it drove you mad. Knowing
that Wilson was giving her what you
couldn't...

*

DAVID pulls out his wallet to pay, catching the eye of a young Mum with a toddler who is blatantly staring at him.

BEECH (CONT'D)

Is that why you did it?

DAVID hands over the cash to the cashier - who never once takes his eyes off DAVID.

BEECH (CONT'D)

Is that why you took a hammer to
her?

On DAVID - a dark rage rising.

BEECH (CONT'D)

Smashed her skull in...

Everything in DAVID is telling him to smash BEECH'S face in.

(CONTINUED)

10 CONTINUED:

10

BEECH (CONT'D)

Is that how it was, David?

But instead he now bolts, abandoning the papers and heading out of the shop.

11 EXT. NEWSAGENTS. DAY.

11

DAVID walks fast away.

BEECH

This isn't over...

But DAVID carries on, BEECH watching him every step of the way.

END OF PART ONE.

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

12

ALICE sits opposite CATHY. There is no lawyer present.

CATHY

(consulting files)

On the night she died, you and Tara argued about money.

ALICE

We wanted to pay her back, of course we did, but we just...couldn't.

CATHY

Had she asked for it back?

A long beat, then ALICE nods.

CATHY (CONT'D)

When?

ALICE

(reluctantly)

That night. She was thinking about her life post divorce and-

CATHY

But she knew you didn't have the money. What were you going to do? Sell your car? Your flat?

And now ALICE looks up at her. And CATHY sees it.

(CONTINUED)

CATHY (CONT'D)

She wanted your *flat*?

Another long, long beat, then -

ALICE

She said that if we didn't have the cash, we'd have to sell it-

CATHY

Your own sister was going to throw you out on the streets, even though she had plenty of money-

ALICE

She thought I'd taken advantage of her.

CATHY

Is that why you assaulted her?

ALICE

It was probably just the drink, but...but she was being so cruel...

A beat, then -

CATHY

Did you kill her, Alice?

ALICE

No-

CATHY

Did you *want* to kill her?

Did she?

ALICE

Perhaps. For a second. But I would never have done anything about it-

CATHY

Did you tell Rob how you felt?

A brief pause and now CATHY knows.

CATHY (CONT'D)

That night, before he went out, did you tell Rob how you felt about your sister?

(CONTINUED)

12 CONTINUED: (2)

12

On ALICE, as she wrestles with her conscience. Should she be honest? Then she mutters:

ALICE

Yes.

On CATHY.

13 INT. POLICE STATION. CORRIDOR / INTERVIEW ROOM. DAY.

13

ALICE is led down a corridor by a uniformed officer. As she passes another interview suite, she spots ROB inside, sitting alone with a half-drunk cup of coffee in front of him.

He looks up. Their eyes meet for a second, but then the officer is ushering ALICE along and ROB is lost from view.

Hold on ALICE. Now we see real fear in her eyes.

DAVID

(OOV)

I need to get out of this place.

14 EXT. PHIL'S HOUSE. DECK. DAY.

14

DAVID paces as PHIL watches on, concerned.

DAVID

I can't *survive* here Phil, no-one's ever going to give me a job or even let me just ... pass the time of day. I need to get away, start again, with the kids, somewhere new.

PHIL nods like he's agreeing, but looks a little shocked.

DAVID (CONT'D)

(softening)

Sorry, mate, I know you had plans for us here.

PHIL

Not about me though, is it?

DAVID

You could come too. Make it a family affair? We could go back to Bolton.

(CONTINUED)

PHIL

I'm settled here.

DAVID nods, but can't help shooting a look at PHIL'S tatty flat.

PHIL (CONT'D)

Besides, you must do what's best for you. This is *your* time now.

PHIL lays a hand on his brother's arm and smiles. But DAVID can see his sadness at the way things are turning out.

15

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

15

ROB

(irritated)

She told me they'd argued, yes.

CATHY

What about?

ROB

Tara had refused to pay for another round of IVF. Thought it was a waste of money...

CATHY

Anything else?

ROB

Sorry?

CATHY

Did Alice say anything else about their argument?

ROB

Well, she was pretty wasted, so-

CATHY

Did she say she hated her sister?

ROB

No.

CATHY

Did she suggest that she wanted to harm her sister?

ROB

No, no...

(CONTINUED)

15 CONTINUED:

CATHY

She didn't say that she wished Tara was dead or words to that effect-

ROB

Of course not. She cried, vented a bit, then took herself off to bed-

CATHY

And then you went out.

ROB

And then I went out.

On CATHY.

16 INT. POLICE STATION. HILLMAN'S OFFICE. DAY.

16

HILLMAN

What do you think?

CATHY

He has motive, means and opportunity, and my instinct is he's lying now, about the row, his wife's state of mind...

HILLMAN takes this in.

CATHY (CONT'D)

...at one point I did wonder if they might be in it together-

HILLMAN

And now?

CATHY

I think Tara was slowly driving Alice mad. She was in a tough spot herself and was prepared to take it out on her sister. Alice was on anti-depressants, was heavily in debt, about to be thrown out on the streets. I think she would have *happily* killed her sister that night if the opportunity had presented itself...

HILLMAN

But Rob took the initiative?

(CONTINUED)

CATHY

I think he saved Alice from herself. He could see what was happening and acted to protect her. He loved her deeply, still does...

A long beat, as HILLMAN considers their options then.

HILLMAN

Keep him in custody. Extend the hours if you have to. We need something concrete. A witness, forensics, a confession.

CATHY

Yes, sir.

HILLMAN

Both our necks are on the line here, Cathy.

His eyes lock onto hers.

HILLMAN (CONT'D)

We can't afford to get this wrong.

On CATHY, feeling the pressure.

17

INT. ALICE & ROB'S HOUSE. HALLWAY. DAY.

17

ALICE sits opposite JACK and ROSIE. A nice lunch sits untouched in front of them.

JACK

You told us Dad beat Mum up. You said she was terrified of him.

ALICE

That's what Tara *told* me.

JACK

Did you ever see him hit her?

ALICE

(gesturing to Rosie)
Please, Jack...

ROSIE

It's ok. You can answer the question.

Her tone is cool and unemotional, which hurts.

(CONTINUED)

ALICE

(reluctantly)

No, I didn't. But she had marks on her, a fractured cheekbone-

ROSIE

Which was nothing to do with Dad.

ALICE

(confirming, beaten)

Which we now know was nothing to do with your Dad, yes...

JACK

You stood up in court and swore that he attacked her.

ALICE looks up at him, surprised.

JACK (CONT'D)

I'm not stupid, I've read the reports.

ALICE

(ashamed)

I know I was wrong, that I helped to convict David...but at the time I believed what I was saying.

JACK

(cynical)

Did you?

ALICE

Yes, of course. Your Mum had told me your father hit her, she was going to leave him, it all... added up. I thought he was responsible for your Mum's death and I wanted to see that he paid for that.

JACK

And now? Who do you think was responsible *now*?

ALICE looks up at him. The million dollar question.

ALICE

I don't know, darling. And to be hones-

(CONTINUED)

17 CONTINUED: (2)

17

But she doesn't get any further, a loud hammering on the front door suddenly interrupting her. Exasperated, ALICE rises and exits.

18 INT. ALICE & ROB'S HOUSE. HALLWAY. DAY.

18

A furious ALICE marches towards the door, then suddenly slows. Through the glass, she can see STEVE BECKTON, flanked by a POLICE SEARCH team. Reluctantly, ALICE opens the door.

BECKTON

(entering)

Warrant to search the premises.

He hands her the warrant and moves past. ALICE turns to find JACK and ALICE staring at her.

19 INT/EXT. BOAT YARD. CONTAINER. HANGAR. DAY.

19

Another search team - this time at the boat yard where ROB works. Lifting, probing, searching...

MARI-LUZ crouches down by some discarded boxes. Finds an old piece of rope. She picks it up, examines the complicated butterfly knot that ROB tied previously. Then -

*

SEARCH OFFICER

DC Garcia?

MARI-LUZ puts the knot down and hurries over.

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

20

TOM

In the first instance I'd like to up your dose of...FSH.

TOM is seeing a patient, a woman in her early 40s. But he looks wired and distracted.

TOM (CONT'D)

If that doesn't work, then...then there other procedures, but-

The door suddenly opens and LOUISE WILSON marches in.

TOM (CONT'D)

For God's sake, Louise. I'm with a patient...

(CONTINUED)

LOUISE
We need to talk.

Her tone brooks no argument. TOM takes her in - she looks wired, on the verge of tears.

TOM
(to his patient)
I'm sorry. Could you give us a mom-

The PATIENT is already on the move, but looks very put out.

LOUISE
I had the police round today. They want to charge me with obstruction of justice.

On TOM. Another hammer blow on an already shitty day.

TOM
(stunned)
Why?

LOUISE
Because I lied for you. Know what you get for obstruction? Two years.

TOM
It won't come to that.

LOUISE
Won't it? They've charged you.

Which shuts him up. He shoots a look at the door.

LOUISE (CONT'D)
Perverting the course of justice, according to DC Beckton. What are the kids going to think when their Mum *and* their Dad are charged with a criminal offence?

TOM
Look, I'll do what I can to help-

LOUISE
I need money for a lawyer.

Now TOM pauses, his face clouding over.

LOUISE (CONT'D)
A good one...

(CONTINUED)

TOM
So that's what this is about...

LOUISE
You owe me, Tom. Big time.

TOM
I owe you nothing. You've had more than your pound of flesh from me.

LOUISE
I'm not going to let you ruin my life.

TOM
Ruin *your* life? Oh, you've really suffered, haven't you? With the house and the holidays and *my* kids, yeah, you've really had it bad...

He advances on her. LOUISE tries to evade him, but too late. He grabs him by the arm and drags her from the office.

INT. CLINIC. RECEPTION AREA. DAY.

Patients and colleagues scatter as TOM drags LOUISE past them to the exit.

TOM
You've been leeching off me for years, but it stops now.

LOUISE
You're hurting me, Tom-

TOM
I've given you *everything* you've asked for and what did you do in return?

On LOUISE - knows what's coming.

TOM (CONT'D)
You told my wife to abort our baby.

A shamefaced LOUISE can barely look him in the eye.

LOUISE
Tom, I...

TOM

You're not getting another penny
out of me for as long as I live.

He virtually throws her out the door.

TOM (CONT'D)

Now *fuck off*.

LOUISE looks on, stunned, as TOM turns and brushes past
colleague SIMON FRANKS on his way back to his office.

Hold on FRANKS and the clutch of startled pregnant women
who've just witnessed this exchange.

22

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

22

CATHY

I don't think you're a bad man,
Rob.

An uneasy ROB, flanked by a lawyer, sits opposite CATHY.

CATHY (CONT'D)

I'm sure you regret what you did to
Tara. You're not a thug. You're not
a born killer.

ROB says nothing.

CATHY (CONT'D)

And I can see why you kept it to
yourself. If you'd told Alice, it
would have put her in an impossible
position and, who knows, you might
have lost her. But here's the
thing. Alice needs your help now.

Still ROB says nothing.

CATHY (CONT'D)

I think *you* found Tara that night.
And at that time, in that moment,
your actions made perfect sense.
Alice had told you she wanted her
sister dead. She'd given you the go
ahead.

And now ROB looks uneasy, wasn't expecting that.

CATHY (CONT'D)

So you killed her.

(CONTINUED)

ROB

No.

A beat. Then -

CATHY

How long have you been buying
Robertson & Carter tarpaulins?

ROB

(he looks up, shocked)
What?

CATHY

We found one in your boat yard
today, same make as the one Tara's
body was wrapped in.

ROB

(tightening, looking
suddenly flustered now)
Everyone uses R&C tarps...

CATHY

It wouldn't be hard for us to check
the dates, Rob, and the longer you
hold out the worse it'll look so
... why don't you just do the right
thing.

On ROB.

CATHY (CONT'D)

A word from you and all that pain,
all that uncertainty goes away.
Tara will have justice, you'll have
a clean conscience and Alice and
her family will be at peace.

CATHY slides a sheet of paper and pen across the table.

ROB stares at the paper and pen for what seems like an
eternity. Then slowly, deliberately he slides them *back* to
CATHY.

CATHY and DAVID stand on the pier.

CATHY

He's refusing to cooperate, so I
arrested him.

(MORE)

CATHY (CONT'D)

Hopefully some time in custody will encourage him to reconsider...

DAVID looks utterly stunned by this latest development.

DAVID

Are you...looking at anyone else? I mean...could you be *wrong* about this?

And now CATHY looks uncertain as to what she should or shouldn't say. Then -

CATHY

We're not looking at anyone else.

DAVID says nothing, utterly pole-axed.

CATHY (CONT'D)

Look, I know it's difficult to take in...but this is good news, David.

DAVID looks up at her.

CATHY (CONT'D)

We're nearly at the end of a long road.

DAVID nods, can't quite believe it. Then -

DAVID

Thank you...

Finally he recovers his composure, taking CATHY'S hands in his.

DAVID (CONT'D)

...is what I'm trying to say. Thank you, Cathy.

CATHY lets him hold her hands, moved by his emotion. Then David breaks off, turning decisively to head down the pier.

CATHY

Where are you going?

DAVID

(over his shoulder)
To get my kids back.

He marches down the pier.

24 INT. CLINIC. MEETING ROOM. DAY.

24

SIMON FRANKS and the rest of the Partners sit across the table from TOM. He looks stunned and enraged.

TOM

You can't kick me out. I built this bloody practice from scratch. You wouldn't have a single patient if it wasn't for me. This place was built on *my* reputation. It's my name above the door.

SIMON

And there's the problem. The adverse publicity surrounding the Collier case has been hugely damaging to this practice...

A copy of the tabloid lies on the table between them.

TOM

...it'll blow over.

SIMON

Will it? When you've already been charged with perverting the course of justice?

Fuck, how did they find that out?

TOM

(dismissive)

You shouldn't believe everything my ex wife tells you...

SIMON

We don't. Which is why we rang the police earlier.

Oh.

SIMON (CONT'D)

In the circumstances, it's our view that your continued employment here is detrimental to the business.

TOM looks utterly skewered now.

SIMON (CONT'D)

So I'm suspending you, pending an official internal investigation.

(MORE)

(CONTINUED)

24 CONTINUED:

24

SIMON (CONT'D)

You will be required to leave the premises immediately...

Hold on TOM, as his sentence is read out.

25 INT. POLICE STATION. INCIDENT ROOM. NIGHT.

25

BECKTON is on the phone. He has the Robertson & Carter website up on his computer.

BECKTON

(pissed off)

As I said to your colleague, I need to talk to someone in your Sales department...

He's interrupted.

BECKTON (CONT'D)

...yes, I'm aware what time it is...

He shoots a look at his desk clock: it's 18.03.

BECKTON (CONT'D)

...so when *would* be a good time to call back...?

A deeply frustrated BECKTON continues his call, even as his gaze drifts to the doorway, through which he now clocks MARI-LUZ and ALICE having a heated conversation nearby.

26 INT. POLICE STATION. SOFT INTERVIEW ROOM ROOM. NIGHT.

26

ALICE

He's my *husband*. I need to speak to him.

MARI-LUZ

Talk to your lawyer. He can get a message to him.

ALICE

Five minutes. That's all I need...

MARI-LUZ

Look, if the situation changes, if your husband is charged, *then* you can arrange a visit. Until that time...

(CONTINUED)

26 CONTINUED:

26

On ALICE. The possibility that ROB might be charged seems to knock the stuffing out of her.

ALICE
(crumbling)
Please. I just want to talk to him...

MARI-LUZ
(softening)
There's nothing you can do here, Alice. Go home.

ON ALICE - she's never felt as powerless or as desperate as she does tonight.

27 EXT. ALICE & ROB'S HOUSE. DRIVEWAY. NIGHT.

27

DAVID marches away from his parked car and up the steps. But as he reaches the front door, PETE emerges, barring his way.

PETE
Alice isn't here.

DAVID
I haven't come to see her...

PETE
And she expressly said no-one was to see the kids until she was back-

DAVID
Get out of the way, Pete.

PETE looks at DAVID, sees the anger, the determination, then reluctantly stands aside.

DAVID pushes past, disappearing from view.

27A INT. ALICE AND ROB'S HOUSE. NIGHT.

27A

DAVID marches past MEG, into the living area.

DAVID
Jack?

No sign.

DAVID (CONT'D)
Rosie?

(CONTINUED)

27A CONTINUED:

DAVID marches up the stairs, out of sight.

A worried MEG turns to PETE. What should they do now?

28 INT. ALICE AND ROB'S HOUSE. ROSIE'S BEDROOM. NIGHT. 28

DAVID is crouched down, talking to JACK and ROSIE. The door is firmly closed, cocooning them inside the small bedroom.

DAVID

You'll know by now that Rob has been arrested...on suspicion of murder...

Blank shock on the kids faces.

DAVID (CONT'D)

We're not sure exactly what's going to happen next, when he'll be charged and what that means, but one thing I do know is that I'm not happy about you living here.

On JACK - he knew this might be coming, but still...

DAVID (CONT'D)

Nothing is going to happen without your say so....but I've instructed my lawyers to apply for an emergency custody order. So that you can come and live with me until things are...settled.

ROSIE shoots a look at JACK.

DAVID (CONT'D)

If you say no, I'll have to accept that. But I do feel it's the right thing to do, given the circumstances. So what do you say? Do you fancy coming to live with your old Dad?

JACK looks at ROSIE - what the hell *should* they do?

29 INT. POLICE STATION. HILLMAN'S OFFICE. NIGHT. 29

HILLMAN's packing up. He turns off his desk light off and powers down his computer. Then he spots an envelope in his in tray. Can he be bothered to deal with it?

(CONTINUED)

29 CONTINUED:

29

He clocks the courier's label on it and curiosity now gets the better of him.

Inside the envelope are a series of loose photos.

They are of CATHY and DAVID talking on the pier, huddled close, conspiratorial. In the final photo, the pair appear to be holding hands, looking every inch like lovers.

Hillman's face darkens.

30 EXT. POLICE STATION. CORRIDOR. NIGHT.

30

A distracted ALICE walks away from the police station towards her car. She pulls her mobile from her bag, turns it on.

As she does so, it springs into life. Five voicemail messages. And six missed calls. All from MEG.

And now ALICE is sprinting for the exit, punching in numbers as she goes.

31 INT/EXT. ALICE'S CAR / ALICE & ROB'S HOUSE. DRIVEWAY. NIGHT

ALICE drives like a maniac, speeding along the road, before cornering sharply up her drive.

As she does so, she sees a sight that stops her heart. DAVID loading "her" children into his car.

Her car has barely stopped, before she's out and hurrying towards them.

DAVID

Get in the car, kids.

ROSIE and JACK oblige. DAVID rounds the car to the driver's seat, but ALICE intercepts him.

ALICE

Please don't do this, David.

DAVID

It's already done. Talk to your lawyers.

ALICE

You can't just take them. Don't make us fight you-

(CONTINUED)

DAVID
(in her face)
Haven't you done enough damage
already?

His tone is so belligerent, his volume so loud, that momentarily ALICE is cowed. DAVID shrugs her off, climbing into the car and locking the doors.

ALICE
Please, David.

She tugs at the door, but to no avail. DAVID fires up the engine.

Still ALICE tugs at the handles, the confused, distressed face of ROSIE looking back at her.

ALICE (CONT'D)
Please...

But the car lurches away from her, speeding away down the drive. ALICE takes a few faltering steps after it, then sinks to the ground. She sobs, her whole world now in ruins.

End of Part Two.

32 INT. PHIL'S HOUSE. KITCHEN / DINING ROOM. DAY.

32

New day. DAVID and PHIL confer in the living room. Through the open doorway into the kitchen, we can glimpse JACK and ROSIE eating their Cheerios.

DAVID
They hardly slept a wink. Rosie was
crying half the night...

PHIL
It's bound to take them a while to
adjust.

DAVID
I wish we'd left ten minutes
earlier. Alice was banging on the
windows, crying...they didn't need
to see that.

PHIL
You did the right thing.

DAVID nods, but still feels uneasy.

(CONTINUED)

PHIL (CONT'D)

And you've got what you always wanted. So try to enjoy it.

DAVID looks at his children eating their cereal in silence.

33 INT. POLICE STATION. INCIDENT ROOM. DAY.

33

BECKTON munches a bacon butty, as the printer spews out pages of documents, all of which have the Robertson & Carter logo in the top right hand corner.

BECKTON

What time's the boss in?

MARI-LUZ

(shrugging)

She's usually here by now.

BECKTON polishes off his butty and scoops up the printouts. Returning to his desk, he dumps the documents down and systematically begins to turn the pages.

34 INT. POLICE STATION. HILLMAN'S OFFICE. DAY.

34

CATHY stands in front of a livid HILLMAN. The photos of CATHY and DAVID on the pier lie face up on the desk.

CATHY

There's nothing to tell, Sir. Those photos are entirely innocent. He was upset, I was reassuring him...

HILLMAN

That your job now, is it?

CATHY

Sometimes.

HILLMAN

How many times have you met him on your own, away from the station?

CATHY

A handful of occasions.

HILLMAN

Where?

A small beat, then:

(CONTINUED)

CATHY

At a cafe, at his house, on the pier...

HILLMAN'S face says it all.

CATHY (CONT'D)

(quickly)

I was trying to build up trust with him and there was no way I could do that at the station...

HILLMAN

You knew this had to be done by the book, that we couldn't afford any mistakes...and yet you choose to go on a series of...dates with a key suspect...

CATHY

They weren't "dates".

HILLMAN

(shouting)

Well that's what they *bloody* look like. What do you think the papers would make of them?

CATHY wisely says nothing. HILLMAN shakes his head, cannot believe how stupid she's been.

HILLMAN (CONT'D)

Do you have feelings for Collins?

CATHY

No. Absolutely not.

HILLMAN stares at her - can tell more is coming.

CATHY (CONT'D)

But I *do* feel sorry for him. He was robbed of being a Dad for *seven* years because of us. I'm ashamed of what this Force put him through.

CATHY stares at HILLMAN - her defiance clear.

HILLMAN

Which is why I'm going to have to take you off the case.

CATHY

That's not necessar-

(CONTINUED)

34 CONTINUED: (2)

34

HILLMAN
Effective immediately.

On CATHY, stunned.

HILLMAN (CONT'D)
I expected better of you, Cathy.

34A INT. TOM WILSON'S HOUSE. HALLWAY. DAY.

34A *

TOM, unshaven and in his dressing gown, drags his carcass down the hallway to answer the door.

He opens it to reveal a courier. He squiggles in the little box and takes the official looking envelope.

He rips it open, reads. We catch a glimpse of the contents - "Petition for Divorce", "Melissa Wilson" etc.

*

TOM slides down the wall to the floor, still reading the letter.

Hold on him in the silent house, his defeat now complete.

35 MOVED TO SCENE 5A

35

36 MOVED TO SCENE 5B

36

37 INT. ALICE & ROB'S HOUSE. ALICE & ROB'S BEDROOM. DAY.

37

ALICE rummages through the bedroom cupboard, spilling clothes and shoe boxes onto the floor.

Eventually she finds what she's looking for. Taking the lid off her shoebox, she delves inside, eventually pulling out a bottle of pills. She looks at the label. *Fluoxetine*.

Sitting down on the bed, she opens the bottle and pours the pills out on the bed. She counts them up - there must be at least thirty there.

Hold on ALICE and the crushing silence in *this* house.

38 INT. POLICE STATION. INCIDENT ROOM. DAY

38

MARI-LUZ is staring at the murder board - which now only has ROB MOFFAT'S photo on it as a suspect.

(CONTINUED)

BECKTON

Moffat's records were all over the place, so I went direct to Robertson and Carter.

We now reveal BECKTON standing close by. He hands MARI-LUZ a printed copy of an invoice.

BECKTON (CONT'D)

The first time Rob Moffat bought tarpaulins from them was in January 2010. Eight months *after* Tara Collins was killed. Prior to that, he'd been buying them from Humphreys.

On MARI-LUZ. Fuck, fuck, fuck...

BECKTON (CONT'D)

What do you want to do now?

On MARI-LUZ.

BEECH

It wasn't me.

CATHY stands over BEECH, who looks acutely embarrassed both by her presence and the fact that she's caught him drinking.

CATHY

Don't waste your breath. You've always been a shit liar.

BEECH

Why would I do that to you?

CATHY

To screw up my career?

BEECH

Yeah right, Hillman *loves* you.

CATHY

So why's he taken me off the case?

And he seems genuinely shocked.

BEECH

Serious?

(CONTINUED)

CATHY

Why did you do it? Because you're jealous?

BEECH

I would never go to Hillman like that...

CATHY

...I don't believe you...

BEECH

...however angry or disappointed I was...

CATHY

You don't even have the balls to own up to it, do you? Well, you wage your campaign against David, you let your jealousy ruin your career *and* mine. I just hope you can live with the consequences. Because you won't be seeing me or Jacob again.

She walks to the door and walks out. BEECH looks around him, at the handful of other lonely morning drinkers. This is what he's become.

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

DAVID'S bedroom now has two camp beds in it. JACK lies on one, playing *Subway Surf* on his phone, ROSIE lies on the other, distractedly flicking through a magazine. It's very cramped.

DAVID

It won't be forever.

JACK

It's fine, Dad, really.

DAVID

Once things have settled down, I'll look for somewhere bigger...

JACK nods, but is only half listening, gaming intently.

DAVID (CONT'D)

Maybe somewhere away from Halesham...somewhere a bit more exciting perhaps...

(CONTINUED)

ROSIE looks up from her magazine, something in DAVID'S tone suggests he's building up to something.

DAVID (CONT'D)

We could even head back up North,
my old stomping ground.

ROSIE shoots a look at JACK, who now looks up from his game, surprised by this suggestion.

DAVID (CONT'D)

You get a lot more bang for your
buck up north. We could get a place
with a big garden. Room for a
trampoline perhaps, maybe even some
pets...?

DAVID looks from JACK to ROSIE, can sense their unease.

DAVID (CONT'D)

No need to decide now. I was just
thinking...that a fresh start might
be best for everyone.

ROSIE looks to JACK - the axes of their world shifting again.

41 INT. ALICE & ROB'S HOUSE. ALICE'S BEDROOM. DAY.

41

ALICE lies on the bed. There is no sign of the pills now.

Open in front of her is a family photo album. She leafs
through it - photos of her, Rob and the kids on a trip to the
Lake District when they were small.

She runs her finger over the photos, stroking the images of
the children. We see the love beaming from her, but also the
tears running down her face.

Then suddenly her mobile rings, loud and harsh. Seeing the
caller ID, she snatches it up.

ALICE

Rob?

42 EXT. POLICE STATION. DAY.

42

ROB walks down the steps of the police station, clutching his
personal effects which are in a clear plastic bag.

ROB

They've released me...

(CONTINUED)

42 CONTINUED:

42

A sense even he is bewildered by this sudden development.

ROB (CONT'D)

(on phone)

They've let me go, Alice...

And now he breaks, exhaustion and sheer relief overcoming him. He sinks down onto the steps, his phone still clamped to his ear, and sobs.

43 EXT. PHIL'S HOUSE. DAY.

43

SCENE CUT.

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

44

CATHY sits with DAVID. She has obviously just told him about the photos. PHIL can be glimpsed in the background, tidying up the living room.

DAVID

Did he say why?

CATHY

He's denying it. But that's Will all over. He'd swear black is white to avoid admitting he made a mistake.

DAVID

Tell me about it.

CATHY

(catching herself)

That was thoughtless of me, sorry...

But DAVID dismisses her apology - not necessary.

DAVID

What happens now?

CATHY

I have to let the process take its course. See if they plan to suspend me...

DAVID

I'm sorry, Cathy.

(CONTINUED)

44 CONTINUED:

44

She smiles bravely, but looks really deflated.

DAVID (CONT'D)

So many lives affected by that man.

DAVID reaches out, lays a comforting hand on her arm.

Hold on the pair of them, united in sadness.

45 EXT. PHIL'S HOUSE. DAY.

45

CATHY walks towards her car, deep in thought.

PHIL

Cathy?

CATHY turns to see PHIL hurrying towards her. He smiles as he approaches, friendly.

PHIL (CONT'D)

Thanks for bringing us up to speed...

CATHY

No worries.

PHIL

...but I think it'd be best if we call time on these visits now.

On CATHY, surprised.

PHIL (CONT'D)

You've been very helpful...but you're off the case...

CATHY

Right.

PHIL

...and Dave needs to spend some time with the kids now. I'm sure you understand.

PHIL turns to go, job done.

CATHY

Is this is what David wants?

PHIL stops, turns back to her, surprised by her persistence.

(CONTINUED)

PHIL

I'm sorry?

CATHY

Is this what *he* wants... or what you want?

And the smile is slightly fading now.

PHIL

It's what's *best* for him.

CATHY

Well, maybe, but David's a grown up. If that's how he feels, I'm sure he can tell me face to face-

And then suddenly out of nowhere -

PHIL

(hissed quietly)
...just stay away okay, we don't want you here.

And the he turns and walks back towards the house.

Out on CATHY, shaken by this surprising encounter.

End of Part Three.

INT/EXT ALICE & ROB'S CAR /POLICE STATION. DAY.

ALICE and ROB sit in their car across the road from the police station. ALICE is in the driving seat, but makes no move to start the car. A beat of silence, then -

ALICE

I took a pill yesterday.

ROB looks up at her.

ALICE (CONT'D)

More than one actually. I wanted to take the whole lot...

ROB looks at her, but she's staring at the floor.

ALICE (CONT'D)

Because I'd lost the kids. Because I was losing you...

Now ROB takes her hand.

(CONTINUED)

ALICE (CONT'D)

But if I was going to do it, I wanted to be with them at the end... so I got the album out. And do you know what I saw there?

ROB watches her intently. Where's this going?

ALICE (CONT'D)

Seven years of *happy* memories.

And now she looks up. Wraps *her* hand around ROB's.

ALICE (CONT'D)

And I thought to myself we are not bad people. We've done stupid things, but we are not bad people.

Once more emotion threatens ROB's composure. Despite everything, ALICE's good opinion means everything to him.

ALICE (CONT'D)

So I'm not going to give up, Rob. I'm going to fight for my family. *Our* family.

Hold on the pair of them, holding hands, together once more.

MARI-LUZ

(OOV)

His *brother*?

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

CATHY with MARI-LUZ in a quiet corner of the incident room.

CATHY

I know, nuts but... humour me.

As MARI-LUZ reaches for a phone. Hold on CATHY - a bloodhound with a *new* scent now.

48 INT. PHIL'S HOUSE. SHED. DAY. 48

PHIL is rifling through storage boxes. As he does so, DAVID approaches.

PHIL

I was thinking, why don't we have a crack at Brean Down tomorrow? Weather's supposed to be good...

(CONTINUED)

DAVID
What were you talking to Cathy
about, by the car?

PHIL looks at him, slightly wrong-footed.

PHIL
Not a lot. We were just chatting
about what happens now, with the
case and that...

DAVID
Ok. Just...looked a bit heated.

PHIL
Not really, no...

Not empathic enough.

DAVID
Not 'really'?

And now PHIL hesitates, which DAVID immediately clocks.

DAVID (CONT'D)
What's going on, Phil?

PHIL
Nothing.

DAVID
Look, if you don't want to tell me,
I can always ask her-

PHIL
I told her not to come round here
anymore.

Which is quite a thing.

DAVID
Why?

PHIL
Do you even have to ask?

On DAVID - clearly he does.

PHIL (CONT'D)
She's a police officer, mate, she's
part of the Force that sent you
down. Why the hell *would* you want
to cosy up to her?

(CONTINUED)

DAVID

Because she's a good person.
Because she's always been fair to
me. Because I like her.

PHIL

I can see that.

DAVID

What's that supposed to mean?

PHIL

You always did have bad taste in
women.

DAVID

Easy, Phil...

PHIL

Which is why your big brother has
to look out for you. Cathy Hudson
is trouble, trust me.

PHIL returns to his rifling. Conversation over.

INT. POLICE STATION. INCIDENT ROOM. DAY.

MARI-LUZ

Philip Collins. He worked for your
company for a number of years.
Starting in...
(she checks her file)
...May 2005.

She's enunciating things slowly as if speaking to a child.

MARI-LUZ (CONT'D)

Ok, I get that. But is there anyone
else there who was working for the
company back then...?

She shoots a look at CATHY, who looks tense and disheartened
by their lack of progress.

MARI-LUZ (CONT'D)

Thank you.

MARI-LUZ rolls her eyes.

MARI-LUZ (CONT'D)

Mr Robinson. I'm DC Mari-Luz Garcia. I'd like to talk to you about Philip Collins, if I may?

She listens, then:

MARI-LUZ (CONT'D)

That's right. He started with you in '05, I believe, and...

(she stops, listens)

Ok, I didn't realise that. Can you remember why he was let go?

(listens, intrigued now)

And can you remember *when*?

The answer (which we do not hear) obviously lands. MARI-LUZ looks at CATHY, alarmed, but also excited. She scribbles something on a pad and pushes it towards CATHY.

Two words. MAY 2008.

50

INT/EXT. PHIL'S HOUSE. LIVING ROOM / GARDEN. DAY.

50

PHIL can be glimpsed out in the garden, showing the kids how to put up the tent.

DAVID meanwhile is inside, debating what to do. PHIL'S mobile lies on the coffee table.

He shoots a quick glance out of the window - PHIL appears occupied - then moves forward, picking up the phone.

He opens up Photos and scrolls to the most recent pics. There are three photos in the latest batch. DAVID and CATHY holding hands on the beach, hugging, hanging onto each other.

On DAVID'S blank shock, as he realises exactly *who* got CATHY taken off the case.

51

INT. MEG AND PETE'S HOUSE. CONSERVATORY. DAY.

51

ALICE

...so we're going to try and get the emergency custody order overturned. Now we'll need your help, especially with the kids, because it's going to be time consuming and we're probably going to take it to the courts but I just know that...

(CONTINUED)

PETE

...Sweetheart, Alice, stop.

And something in the way he says it, does indeed stop her in her tracks.

PETE (CONT'D)

I understand everything you are saying and I'm sure you *could* win but... I think we've had enough of courtrooms, don't you?

And the way he says it is so gentle, but so decisive, that it brooks no argument.

PETE (CONT'D)

The kids have been through *so* much. As has David. Isn't it time we all started to accept... that things are moving on now.

On ALICE.

EXT. PIER. DAY.

MARI-LUZ and CATHY stand in front of a distressed DAVID.

DAVID

How can this guy be sure? It was years ago...

CATHY

Because it was a disciplinary matter. Phil had taken off in his company vehicle when he was supposed to be in the office, he'd racked up an extra three hundred miles on the clock *and* he'd refused to explain himself when challenged by his boss.

DAVID digests this.

CATHY (CONT'D)

He was sacked less than a week after Tara was murdered.

MARI-LUZ

Was there anything about his behaviour at the time that struck you as suspicious? Anything you can remember?

(CONTINUED)

DAVID

(shrugs)

He was around a lot at the time.
But I thought that he was just
being supportive, that he'd taken
time off...

CATHY

And perhaps he didn't tell you
because he didn't want to burden
you...

(The hardest thing to say)

...but we do have to consider other
possibilities too.

MARI-LUZ

Did you see him at all in the days
leading up to Tara's murder?

DAVID

No, he was up in Bolton. I called
him at work on the day that Tara
went missing. She'd just told me
she was leaving me, I was in
bits...

CATHY watches him, sees the flash of his love for Tara.

DAVID (CONT'D)

...and I called him the *following*
morning to tell him she was
missing. He was there, he was still
in Bolton, so it couldn't have been
him.

MARI-LUZ

His supervisor said he left work
suddenly on the day Tara died. He
took a phone call around noon and
just took off. He was back at work
the next morning, but looked a mess
and wouldn't say where he'd been...

Now DAVID doesn't push back. Boxed in by these two women.

CATHY

I think he took the call from you
and headed down this way. Perhaps
to see you, perhaps to confront
Tara and then...

(CONTINUED)

DAVID

(desperate)

But why? He never particularly liked Tara and she certainly never liked him, but why...why would he do something like that?

CATHY

I don't know, David. But obviously we'll have to question him...

DAVID nods. Takes this in. Turns to go, then pauses. And after a moment's internal wrestle -

DAVID

Those pictures...

He pauses, even now uncertain whether to offer this up.

DAVID (CONT'D)

...the ones that were mailed to Hillman...

CATHY nods, sensing something important is coming.

DAVID (CONT'D)

Phil sent them.

Confirmation, if it were needed, that CATHY is on the right track. A beat, then David hurries away from them. He knows the clock is ticking now.

INT. MEG AND PETE'S HOUSE. CONSERVATORY. DAY.

ALICE sits slumped on the garden bench. She is surrounded by beauty but looks hollow and defeated.

ALICE

I hated her sometimes - really hated her - but I never stopped loving her. Does that make sense?

PETE

Of course. I know who Tara was, how she could be with you, with Mum, but when she's your own flesh and blood, well...

ALICE nods - *exactly*.

(CONTINUED)

ALICE

I tried to cut off from her, find some space just for me, but something always pulled me back to her. God knows why, she was always so much cleverer, more successful. She had the boys queueing up...

PETE

(rueful)

I remember.

Which earns a sad smile from ALICE.

ALICE

I always felt like I was in her shadow, that I could never do anything worthwhile, but with Jack and Rosie, bringing them up, I finally did something good, you know?

PETE nods.

ALICE (CONT'D)

I loved raising them. And they loved being with me. It just felt right and I didn't want to let it go now because...because they were the only thing that stopped me feeling like a total failure.

There it is, on a plate.

PETE

You were never a failure in my eyes.

He takes her hand, looks her straight in the eye.

PETE (CONT'D)

Never.

And now the tears come, PETE enfolding his little girl in his arms.

PHIL whistles happily to himself as he makes scrambled eggs for the kids, who are playing cards at the table.

54 CONTINUED:

54

As he cooks, he looks out of the window. And something makes him pause. DAVID has returned from the pier -

- but is heading straight for the storage container in the garden.

55 INT. SHED. PHIL'S HOUSE. DAY.

55

DAVID enters the shed. It is full of junk, but David knows where he's heading.

A box of photo albums lies in the far corner. He pulls out a few, eventually unearthing a battered, red one.

He opens it up. There are numerous pictures of PHIL and DAVID as young men, grinning, laughing, clowning around.

He slows as he reaches a two-page spread of them posing for photos on the top of Scafell Pike. They are full of pride at their achievement, hugging each other and laughing.

And now DAVID realises that PHIL is with him. He's been so engrossed in what he's doing, he hadn't heard him coming.

DAVID

You taught me how to do that.

PHIL

What's that, mate?

DAVID

The butterfly knot.

*

He tosses the album at his brother. Surprised, Phil catches it and looks at the photos. In the central picture, the two brothers have their ropes slung round their necks, a butterfly knot clearly visible on PHIL'S rope.

*

DAVID (CONT'D)

Strong as steel if done right.

PHIL nods, but there is caution now.

PHIL

Glad to see you're getting your head into gear for our trip-

DAVID

They know, Phil.

PHIL

Sorry?

(CONTINUED)

DAVID

The police. They know you weren't in Bolton on the day Tara was murdered.

PHIL

Sorry, mate. What are we talking about here?

DAVID

They spoke to your old supervisor at DTT. Sam Robinson...

PHIL says nothing, but the name obviously registers.

DAVID (CONT'D)

He told them why they had to let you go.

PHIL

You don't want to go believing that old bastard...

DAVID

He faxed over the report. Apparently you drove over three hundred miles that day. Go anywhere nice?

Now DAVID'S tone is unmistakable - hard, accusing. PHIL stares at his brother, then:

PHIL

I came down to see you.

On DAVID, watching PHIL closely.

PHIL (CONT'D)

I told myself I was coming down to give you some moral support. But actually I was coming to...enjoy myself.

DAVID

What the hell's that supposed-

PHIL

(interrupting)

Do you know what it's like being me?

DAVID says nothing, wrong footed by the question.

(CONTINUED)

DAVID

The older brother...The older brother who can't hold down a job, can't get a wife...

DAVID (CONT'D)

Phil...

PHIL

Do you remember that look that my girlfriends gave me when I introduced them to you? It was the same look Mum and Dad always gave me. Disappointment. Like they'd made a mistake. I had years of that. Years and years...

DAVID stares at his brother.

PHIL (CONT'D)

So I came down to watch you suffer. Little Bro, with his big house, lovely family, was in a spot of bother. His wife was walking out on him, was going to take the kids, the business was in trouble... to be honest, mate, it was too good to miss.

On DAVID, shocked by his brother's bile.

PHIL (CONT'D)

I'm not proud of myself, don't get me wrong. I'm a different man now, but back then-

DAVID

(warning)

What happened, Phil?

PHIL looks at his brother, eyes him up, then:

PHIL

Traffic was a bitch, took me ages to get down. But then, as I'm driving past the station I see her. She's pissed - that was obvious enough - so I offered her a lift. I thought she'd say no - she always thought I was a prick - but this time, she hops in.

DAVID watches him intently.

(CONTINUED)

PHIL (CONT'D)

And she goes for it. Slagging her family off, slagging you off. She actually called you a *worm* - that always sticks in my memory because I'd never heard anyone call you that before. Next thing I know we've parked up by your house. She says she's going to sneak in the back, but she's not going anywhere. She's in the swing of it now, telling me what Wilson liked to do to her...

On DAVID.

PHIL (CONT'D)

And I can't resist. I see *myself* having her, outside your posh house, in my crappy van. So I touch her. I don't know what I'm expecting. A slap? A kiss? But she just sits there with this weird expression on her face. Then she says "I'm low, mate, but I'm not *that* low." I can still hear her, slurring her words, that fucking sneer spread across her face.

On DAVID - doesn't want to picture this grim image.

PHIL (CONT'D)

Then she's out the van and trotting up the path. Like it's all a big joke. I don't remember thinking about what I was doing. I had some work tools in the front well so I grabbed a lump hammer and...

PHIL shrugs, doesn't want to go there.

PHIL (CONT'D)

...afterwards, I had the rope, a groundsheet in the van. So I took her to Dedham, then drove back to Bolton-

Now PHIL finds himself flying backwards. DAVID has him by the lapels, rams him hard up against the wall.

DAVID

She was my wife. The mother of my children...

(CONTINUED)

PHIL

...and I never *meant* to kill her.
But that's me all over isn't it.
Can't help fucking it up...

DAVID

...seven years, Phil.

DAVID'S struggling to speak as the enormity of what's being confessed crashes home.

DAVID (CONT'D)

Seven years I spent in that cell.
And you knew. You knew all along.

PHIL

(tears in his eyes)
And I've been trying to make up for
it ever since. Believe me...

And now everything - Phil's tireless campaigning, his generosity, his love - makes sense.

PHIL (CONT'D)

What are big brothers for, eh?

For a moment, DAVID looks like he's about to take his head off. But then suddenly he lets go of PHIL and crumples to the ground. In his worst nightmares, he never expected *this*.

56 EXT. PHIL'S HOUSE. DAY.

56

JACK and ROSIE watch on, as PHIL is led to the awaiting police car by Cathy.

As PHIL is deposited inside the car, she shoots a look back at the house. DAVID has now joined his kids, casting a protective arm around them both.

57 EXT. POLICE STATION. PRESS ROOM. DAY.

57

New day. HILLMAN, in his uniform and cap, stands in front of the Police station. He is surrounded by journalists and photographers. CATHY, also in uniform, stands next to him.

HILLMAN

A forty-seven year old man has now been charged with the murder of Tara Collins. I can confirm that we are no longer looking for anyone else in connection with this crime.

(CONTINUED)

The questions rain down, but HILLMAN'S not finished yet.

HILLMAN (CONT'D)

We are satisfied with the way this investigation has been conducted and I would like to pay tribute to DI Cathy Hudson and her team for their unstinting efforts.

On CATHY.

HILLMAN (CONT'D)

I would also like to take this opportunity to apologise to the Collins family. It should never have taken this long to apprehend Tara's killer, but I sincerely hope that now we've done so...

58 EXT. GRAVEYARD. DAY.

58

HILLMAN

(OOV)

...their wounds can begin to heal.

ROSIE and JACK are crouched down by TARA'S grave. JACK lays a beautiful bouquet of flowers on Tara's grave, pausing to straighten the card, which simply says 'For Mum'.

A beat, then JACK kisses his fingers and touches the gravestone.

A tearful ROSIE seeks out his hand and JACK takes it.

They stare at the gravestone for a moment, then rise and walk off down the path. DAVID is waiting for them.

DAVID

Ready?

JACK nods, smiles as brightly as he can, but ROSIE keeps her head down, too emotional to speak.

DAVID watches as the pair head down the path towards the car.

58A INT. ALICE & ROB'S HOUSE. ROSIE'S ROOM. EVENING.

58A

ALICE stands alone in ROSIE'S room.

The chest of drawers lie open and empty. The floor which is usually a mess of discarded clothes is neat and tidy.

(CONTINUED)

58A CONTINUED:

58A

The odd magazine/book lies here or there, but otherwise the room is bare.

The only imprint of ROSIE'S personality are the posters that still hang on the wall - Meghan Trainor, Adele and others.

ALICE starts to take one of them down, but as she does so, she spots something that has fallen down the back of the bedside table. She reaches down, picks it up.

It's a loose photo, showing ROSIE and JACK gurning for the camera on a recent beach holiday.

The sight hits ALICE in the guts. She has never felt despair like *this*.

59 INT. CAR. NIGHT.

59

Night has fallen. DAVID drives, whilst ROSIE and JACK sit in the back. The car is piled high with suitcases, rucksacks, cuddly toys etc.

JACK

How long will it take to get there?

DAVID

About four hours...

JACK

Cool.

But JACK'S tone is flat. DAVID shoots a look in the rear view mirror. Sees his children snuggling together. Sees ROSIE'S hand still clamped hard to JACK'S.

They drive on into the night.

60 INT. ALICE & ROB'S HOUSE. HALLWAY/LIVING ROOM. NIGHT.

60

ALICE descends the stairs to the living room, clutching a box with ROSIE'S posters, magazines, books inside etc.

She puts it on the table. Can't quite bare to bin it or store it just yet.

ROB approaches, can see her distress. She turns to him and he opens his arms to her. She falls into them.

Hold on ROB, as ALICE cries. And we see the emotion on *his* face. What the hell are they going to do now?

60A INT. CAR. DAWN.

60A

New day. It is first light, cold but bright. The windows in the car are frosted up. DAVID looks tired, but resolved, as he drives. The kids slumber in the back, their hands still entwined.

The car slows and JACK stirs. He stretches, looks around him.

JACK
Are we there?

DAVID
(definitive)
Yes.

DAVID hits the indicator and drives up the drive.

61 EXT. ALICE & ROB'S HOUSE. DRIVEWAY. DAY.

61

A slightly surprised JACK and ALICE climb out of the car and walk over to ROB and ALICE, who now emerge from the house.

ALICE kisses them both and then, as they embrace ROB, she moves on towards DAVID.

DAVID
We've decided to stay.

A beat, then -

ALICE
I don't understand...

DAVID
I think...we've all been punished
enough.

A beat, as ALICE takes this in, then -

ALICE
I don't know what to say, David...

DAVID
We'll need to work out exactly how
we're going to do this...but the
kids need their mum.

And now ALICE breaks, utterly overwhelmed by this extraordinary act of forgiveness. And perhaps to our surprise, DAVID comforts her, enveloping her in a hug.

(CONTINUED)

And we end our story watching this strange tableau of a very modern family, broken by tragedy, but bound together by something much more powerful.

Love.

End of Episode.