

"UNFORGOTTEN"

by

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Episode 4

Recce Draft

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1 INT. CHURCH. LEIGH ON SEA - DAY (TITLE SEQUENCE) 1
A wriggling baby in strong but gentle hands, water, ceremonial words, a large church door opening, footsteps on cold flagstones.

2 EXT. FOOTBALL PITCH. CROYDON - DAY (TITLE SEQUENCE) 2
A woman on a frosty touch line, gaze pulled left, a man and a woman, walking quickly towards her.

3 INT. SWIMMING POOL. THE CITY - DAY (TITLE SEQUENCE) 3
A man swimming under water, shadows, he breaks the surface, two pairs of sensible shod feet.

4 INT. HOUSE. ELY. DAY (TITLE SEQUENCE) 4
A man at a window, two figures walk quickly up a garden path, blurred by the net curtains. A hiatus. A heavy knock on the front door.

Black. Titles. 'Unforgotten'. *

4A EXT. CHURCH. LEIGH ON SEA - EARLY EVE 12 4A *
Establisher of the empty church. *

5 INT. CHURCH. LEIGH ON SEA - EARLY EVE 12 5 *
The church empty, its flag stones giving up the last of the day's warmth to the chill evening, and as we track up the aisle, we see a lone figure kneeling at the altar.
As we get nearer, we realise it is ROBERT, praying to his God, praying hard, for forgiveness, for redemption, and perhaps most of all, for guidance.

5A EXT. FOOTBALL PITCH. CROYDON - DAY FOR NIGHT 12 (PREVIOUSLY 5A *
SCENE 7) *

Friday night training, RAY and LIZZIE perhaps seeking solace in routine, walking over to the goalposts of one end, where the lads are waiting. But clearly something is up as they approach, something wrong.

RAY
Come on, what we waiting for, five laps please, easy jog.

But they don't move, and then BRANDON, almost as if he's been goaded on by the others, edges forward.

BRANDON
Where's Curtis?

A beat. On RAY, tightening. Knows what is coming.

RAY
No idea. Why?

A beat, BRANDON not entirely sure of his ground, but he is looking at LIZZIE with ill disguised hostility.

RAY (CONT'D)
Come on lads.

BRANDON
Maybe he ain't here 'cos of her.

BRANDON flicks a contemptuous look at LIZZIE. RAY tensing.

RAY
How's that then, mate?

BRANDON
Just...we heard some things.

RAY
Yeah? What things?

A beat, then.

BRANDON
'Bout dem bitch.

And suddenly BRANDON is slammed up against the goalpost.

RAY
Don't you ever speak about my wife
like that...
(mocking)
....'d'you get me? 'Blud!!!!'

BRANDON
Okay man!!

RAY
Ever!!!

BRANDON
Okay I got it I got it.

And then he releases him.

RAY
Whatever Curtis told you, any of
you, whatever he thinks he
heard....I'm telling you...he's
wrong. You got that?

Nothing.

RAY (CONT'D)
I said have you got that!!!

And he is squaring up to them all, and one by one they are all nodding and murmuring their assent.

RAY (CONT'D)
Okay, good, now, five laps, *move!!*

An order, not a request.

A beat, and then BRANDON turns and heads off. And one by one, the other lads follow. And we stay on RAY and LIZZIE, neither looking at each other, silent, and devastated.

But that it is LIZZIE's actions that are threatening their life's work, is as obvious as it is unsaid.

6 INT. PHILLIP CROSS'S OFFICE. DAY FOR NIGHT 12 6 *

PHILLIP, alone in his office, looking at the mobile phone on his desk, on which he took the call from FENWICK. A long beat, and then he picks up the receiver and dials a number.

PHILLIP
Josh it's me....can you give me a call please, soon as...thanks.

On PHILLIP, a sense that this is a man fighting for his survival.

7 OMITTED (HAS BECOME 5A) 7 *

New day. *

7A EXT. BISHOP ST POLICE STATION - DAY 13 7A *

Establisher of new day. *

8 INT. BISHOP ST POLICE STATION. CORRIDOR - DAY 13 8 *

A tired eyed SUNNY and CASSIE walking through the nick.

SUNNY
...so ten thirty last night, Asha comes in to my room to tell me Meena has once *again*, been snapchatting pictures of her arse to some lad.

CASSIE
Nice.

SUNNY

Two hours later, *two hours...* I finally manage to find her phone to confiscate it.

CASSIE

And it probably isn't even a lad, S'probably some...retired Colonel from East Grinstead *posing* as a lad.

SUNNY stops outside a door. Looks at her.

SUNNY

Guv, you know when I said that sometimes the things you say make me feel worse..

CASSIE

...hashtag just saying.

And then she is opening the door to an interview room, inside which sits PHILLIP CROSS and his lawyer.

9 INT. BISHOP ST POLICE STATION - CID ROOM - DAY 13 9

D.C. WILLETS at a computer searching records for ERIC SLATER, several coffees down, and trawling now through the year 1972....which is when she finds it.

'Slater. E. June 27th 1973. Lambeth Road Magistrates.' *

She starts to read.

9A EXT. ROBERT AND GRACE'S HOUSE - DAY 13 9A *

Establisher of Robert and Grace's house *

10 INT. ROBERT AND GRACE'S HOUSE - DAY 13 10

GRACE walking quickly down the stairs, and into the kitchen, where she is clearly surprised to see her husband, standing, his back to her, staring out of the window. She flicks a look at her watch.

GRACE

Rob it's half nine, you have mass.

And he stops her by turning, and immediately she knows something is very wrong.

ROBERT

Love, I need you to sit down, I need to tell you something.

On her, some sixth sense telling her what he is about to tell her will change their lives for ever.

GRACE

I don't need to sit down what is it what d'you need to tell me?

A beat, how the hell does he say it?

ROBERT

The young man they were asking me about yesterday....

On her, what's he going to say?

ROBERT (CONT'D)

...I promise, I really don't know anything about how he died....

Close on him, why do we think even now he is not telling the truth?

ROBERT (CONT'D)

...but the real reason they wanted to speak to me...was because I had a connection to him....that wasn't just work...

A beat.

ROBERT (CONT'D)

...but was a woman, a young woman, called Joanna, who used to help at.....

GRACE

...I remember Joanna she was a girl not a woman a young girl...

ROBERT

...a young....person....who I am very ashamed to tell you now, all these years later.... I had a...very...very... brief relationship with.

And even though GRACE clearly intuited where this conversation was going, it still hits her like a ten ton truck. And for several seconds, she is simply speechless, staring at him in bewildered horror.

ROBERT (CONT'D)

I'm so sorry Grace....it was thirty nine years ago but I can't imagine that makes it any easier to hear....

A beat.

ROBERT (CONT'D)

...as I say, it was ..fleeting, a few weeks at the most, but it was... a shameful thing to have done....and all I can do...is beg your forgiveness.

A beat, and still GRACE has said nothing. And then -

GRACE

What year was this?

Not what the question he was expecting.

ROBERT

This was...nineteen seventy six.

A beat, she frowns, cannot quite comprehend.

GRACE

We only got married the year before.

Oh lord.

ROBERT

Yes. It was a terrible mistake and I am...so so sorry.

And she doesn't scream or shout, doesn't attack him, just looks utterly bewildered, even as a single tear escapes its confines and rolls down her cheek. And then she quietly turns and walks out. The sound of the front door opening and closing.

And we stay on ROBERT, ashen.

*

11 INT. BISHOP ST POLICE STATION. INTERVIEW ROOM - DAY 13 11

As before. PHILLIP is humble, un-confrontational and utterly believable.

PHILLIP

Thomas Pinion is a life long alcoholic who would say one thing to you, another to me, and another to a newspaper - who will also of course be paying him.

CASSIE

As indeed he said you were, to stay silent about your activities with the Fenwick family.

PHILLIP

Except he's lying.

SUNNY

His bank records confirm six sums of £2000 were paid in to his account over a period of five years from 2004.

PHILLIP

And what proof do you have this was anything to do with me?

CASSIE

No proof yet, they were in cash, but obviously if we looked through your business records and found any petty cash transactions that matched these sums, we'd be concerned.

PHILLIP

(genuinely)

Look, I freely admit, for a few months, forty years ago, I associated with some people I sincerely wish I hadn't. But if I'd have been the sort of person that could have done what you allege...could I really be what I am now?

A beat, then CASSIE leans in, nods, equally genuine.

CASSIE

A lot of people might say it was an essential qualification.

And PHILLIP's genial smile thins a little.

PHILLIP

People make mistakes.

Close on her.

PHILLIP (CONT'D)

That doesn't make me a murderer.

Out on CASSIE.

12 INT. ERIC AND CLAIRE'S HOUSE. KITCHEN - DAY 13

12

LES at the cooker in his mum and dad's house, preparing them a meal, even as he quietly speaks to his own wife on his mobile.

LES

...it looks worse than I think it actually is but..

(MORE)

LES (CONT'D)

I'm going to get one of those rubber bath mats so....okay, see you in about twenty minutes...okay bye love.

And he turns to where his mum and dad are sitting at the kitchen dining table, silent, CLAIRE's bruise has ripened, her eye half shut now.

LES plates up two servings of chicken curry and rice, and then brings them over to the dining table.

LES (CONT'D)

There we go.

ERIC

(smiles)

Thanks matey.

And ERIC starts to eat, but CLAIRE doesn't move a muscle.

ERIC (CONT'D)

Come on, mum, tuck in.

And then she looks up to her son, her eyes full of pleading.

CLAIRE

I don't want to stay here Les.

ERIC tightens, then smiles.

ERIC

Change the record, mum.

CLAIRE

I want to be somewhere safe...

LES

...I know and...

ERIC

...she's safe here...

CLAIRE

... please Les....

LES

...you know dad, I *do* think we have to think very seriously now about how...

And then suddenly ERIC's plate is swiped off the table.

ERIC

One more word, one more fucking word from either of you...!!!!

And his face is puce with rage, his whole body straining out of his wheelchair, with his fist raised, almost as if he would strike CLAIRE.

LES

Dad!!!

Which seems to jolt ERIC to his senses.

LES (CONT'D)

(horrified)

What are you doing? What are you....calm down!

A beat, and then just as quickly as it came, ERIC suppresses his fury, pushes himself away from the table, and wheels himself out of the room, leaving an utterly stunned LES, and a fairly terrified CLAIRE. LES looks at his mum, a terrible new thought only now occurring to him.

LES (CONT'D)

You did slip didn't you?

A beat, and that she stands and starts to walk toward the sink to get a cloth for the mess on the floor.

CLAIRE

Course.

And we go out on LES. And of course we know exactly what he is now thinking.

13

INT. BISHOP ST POLICE STATION. CID ROOM - DAY 13

13

SUNNY and CASSIE in a briefing with the rest of the team.

WILLETS

...so the only thing I found on Eric Slater was in June of 1973, when he was arrested following a fight outside a pub in Kentish Town.

*
*
*
*
*

CASSIE

What d'he get?

*
*

WILLETS

Bound over. The victim didn't turn up.

CASSIE

(frowns, confused)

So it was an assault or a fight?

*
*

WILLETS

Well it's confusing, the arresting officer had it down as a fight, but it's listed as an assault at the courts.

CASSIE

You got the name of the plaintiff?

WILLETS

Name of Paul Brian West, spoke to his sister last night, West himself died six years ago, she didn't know anything about it.

*
*
*
*

CASSIE

(digesting, then)

Okay, interesting, thank you. Jake?

*
*
*

COLLIER

Slightly like pulling teeth guv, I've got about fifty possible names here, residents that might have known Elizabeth Laws and Erskine, and for every single name, I've got...thirty, forty people with the same name who are the wrong Duncan Morrison or Wendy Haines or...

CASSIE

(nods)

...yeah yeah, I got it, okay I suspect it's time to get a picture of Jimmy into the papers.

COLLIER

And what about the diary name, stick them in as well, might bring new people forward?

*
*

CASSIE

Yup, good idea, Sunny will you speak to the DPA?

*

SUNNY

No problem.

*

CASSIE

Murray, any joy with Jo Jo?

BOULTING

Nothing in the census.

CASSIE

And Greaves's phone records?

SUNNY

All the numbers he rang from his
landline and mobile are kosher.

On CASSIE. Cogs whirring.

CASSIE

Okay. Find out where the nearest
pay phone is to his house, and
see if BT can provide us with all
the numbers rung from it from -
when did you call his diocese
Karen, for his contact
details...?

WILLETS

(thinks ,then)
Monday, p.m, just after lunch..

CASSIE

...from mid day Monday till
midnight that same day.
(standing)
Robert Greaves had a relationship
with Jimmy Sullivan's girlfriend.
If Jimmy found out, got mad and
went round there to confront him,
who knows where that ended.
Well..
(exiting)
...maybe Jo Jo does.

And she exits.

14

INT. PATHOLOGY LAB. DAY 13

14

RAWLINS looking into a microscope, examining what would
appear to be small pieces of bone from JIMMY SULLIVAN's
skeleton.

RAWLINS

Suze...

A fellow pathologist looks up from the other side of the lab.

RAWLINS (CONT'D)

...have a look at this will you.

She walks over, and takes over from him at the microscope.

RAWLINS (CONT'D)

It's his scaphoid, which was split,
post-mortem I assumed, except then
when I put the two bits back
together...

(MORE)

RAWLINS (CONT'D)
 does that look like a hole to you,
 in the middle of the split - like
 something was driven through it?

Out on her looking.

RAWLINS (CONT'D)
 Something....like a nail?

And then she slowly starts to nod.

End of part one

Part two

New day

15	EXT. CASSIE'S HOUSE - MORNING 14	15
	CASSIE on her phone, walking to her car.	*
	RAWLINS (O.S.) I've seen it a couple of times before with gangland punishment murders. A nail hammered through the hand, very often the pre-cursor to other forms of torture.	*
	CASSIE Yeah, me too.	* *
	And then she is getting in to her car.	*
16	INT. PHILLIP CROSS'S OFFICE. DAY 14	16
	And here is the man himself, charm personified, sitting at his desk, with JOSH.	
	PHILLIP If Pinion's lies were all the police have I wouldn't be too worried. But a couple of days ago Gordon Fenwick rang me from Cyprus, threatening to go to the police himself...with some other stuff.	
	JOSH tightens.	
	JOSH What other stuff?	
	The tiny pause the only clue that PHILLIP is more rattled than he lets on.	

PHILLIP

More lies, the detail's not really important, what's important is what the police might *believe*.

JOSH

And he wants money?

PHILLIP

Of course.

JOSH

So what are you going to do?

A long beat, then -

PHILLIP

Your Turkish friends, I might need you to call them.... *

(off Josh's shock)

...I'm not talking anything *stupid* - just a quiet word. For a man like Fenwick, trust me, that'll be enough.

JOSH struggling to absorb.

JOSH

Dad, are you sure, that's...quite a move.

PHILLIP

Listen...

(eyeballing him)

...Gordon Fenwick could get me put in jail for *murder*, a murder I had absolutely nothing to do with. We need him to back off, and fast.

And we are on JOSH, clearly shocked, but what is he going to do?

PHILLIP (CONT'D)

So I need your help here, Joshy, and I need it now.

Which is actually all JOSH has ever wanted, for him to have value to his father. But perhaps not like this.

17 INT. NEWSAGENTS. CROYDON - DAY 14

17 *

CURTIS, school bag over his shoulder, paying for a can. *

As he is paying, an open copy of The Mirror on the counter (being read by the newsagent) catches his eye. As the newsagent gets his change, CURTIS flips the paper round and looks closer. *

*
*
*
*

At a photo of JIMMY, and a head line reading '**Was Historic Murder Race related**'. And as he reads, we know he is joining possible dots. *

18 EXT. PEDESTRIAN WALKWAY NEAR THE SCHOOL. CROYDON - DAY 14 18 *

CURTIS walking down the pedestrian walkway near the school, away from his school and against the flow of the other kids. *

RAY

Curtis....

Which is when we see RAY crossing the road to come after him. He has been waiting for him in his car, outside the school gates. But CURTIS does not stop.

RAY (CONT'D)

...where you going?

CURTIS

Home.

RAY

I thought you were smarter than that, mate....

And CURTIS pushes on, his eyes flashing with anger.

RAY (CONT'D)

(catching up)

...but you're going to throw three years of hard work away are you, just like that?

CURTIS

If you think it'll really piss her off, yeah.

RAY

Right, so this is the woman who took you into our house, who fed you, who treated you like her son!?

CURTIS

(wheeling round)

I already got one fucked up mother, I don't need another.

On RAY's shock, and then -

RAY

Oh you little shit...

And he swipes CURTIS across the head, clumsily, and painfully, and CURTIS recoils, like a kicked dog. And immediately of course, RAY is utterly consumed with guilt.

RAY (CONT'D)

...Curtis I'm sorry I....I'm so sorry....

But CURTIS backs off, scared and hurt more than words could ever say, and then he turns and runs away, leaving a devastated RAY on his own.

19 INT. SUNNY'S CAR - DAY 14 19
 SUNNY approaching the flat fen lands of Cambridgeshire. *

20 OMITTED 20 *

21 INT. LES' VAN OUTSIDE ERIC AND CLAIRE'S HOUSE - DAY 14 21
 LES and his brother MATT, in LES' van, outside their parents house. MATT's BMW parked up just up the road (LES waiting for SUNNY to arrive). *
 MATT is looking at his brother in slight disbelief.

MATT
 Sorry....what exactly are you saying?

LES
 I'm saying...he scared the life out of me, I've never seen him like that before, he looked... unhinged.

MATT
 But to be clear - mum confirmed he *didn't* hit her.

LES
 Yes but...she looked terrified of him, Matt.

MATT looks at his brother.

MATT
 This *is* our dad we're talking about - Eric Slater - bookkeeper, and accountant.

LES
 I know, I just...

MATT
 ...I think maybe this police things got to you a bit, mate, cos....

And MATT is looking closely at his brother. And then he begins to realise.

MATT (CONT'D)
 ...I mean you don't seriously think he had anything to do with...*killing* someone do you?

And LES turns to look at him. And MATT sees immediately that LES is at the very least entertaining the possibility.

MATT (CONT'D)
 Oh mate, you're the one losing it...

LES
 ...mum's been saying some really weird stuff recently...

MATT
 ...she has *dementia*...

LES
 I know, I just...

MATT
 ...you 'just what?'
 (opening the door)
 Jesus I knew you were hard up but ...you need to take a look at yourself, Les.

And out he gets and walks to his car. Out on LES, clearly feeling shit as MATT's BMW pulls away and speeds down the road, nearly colliding with SUNNY's slowly approaching car.

22 EXT. SOUTHEND. DAY 14

22

D.C. WILLETS standing on the esplanade, next to a phone box, on her mobile.

WILLETS
 ...what I need to know, is if it's possible for you to tell me what numbers were called from this pay phone, between mid day on the 23rd to approximately midnight...?

And now we pull back from WILLETS, to see standing on the pier, looking out to sea, and clearly looking for direction, for some sense of what she should do, GRACE.

23 INT. ERIC AND CLAIRE'S HOUSE - DAY 14

23 *

SUNNY speaking to ERIC, alongside a watchful LES.

*

ERIC

...I think it was probably the only fight I ever got into - I'd had a skin full as I remember, I think he had too...

SUNNY

...right, and d'you remember what was it was about?

ERIC

(embarrassed)

Football I'm afraid. I'm a 'blade' for my sins, he was a Gooner I think and...

(trying to recall)

...we'd just beaten them or they'd just beaten us andone of us must have said something and then it...all kicked off....so stupid but...

(he shrugs)

...put it down to the impetuosity of youth. Hopefully I've grown up a bit now eh.

SUNNY

In the court documents, it has it down as you assaulting him, which implies that you started it.

ERIC

Yes, well I'm sure I did then. As I say, I was drunk, I don't really remember an awful lot about it. Sorry.

On SLATER's sheepish smile. Out on SUNNY and LES, it all sounds pretty credible.

24

EXT. COFFEE BAR. SOUTHEND SEAFRONT. DAY 14

24

GRACE sitting with ELLIE and CAROLINE, outside an otherwise empty cafe, un-drunk cappuccinos in front of them, both daughters look shell shocked.

GRACE

I thought long and hard about telling you, I haven't slept all night...

A beat.

GRACE (CONT'D)

...but with the wedding comingin the end I felt I had to....

ELLIE shaking her head in tearful disbelief.

CAROLINE

And was this, I mean...do you think it was a one off or...?

GRACE

I don't know, we didn't get that far....

(and her voice catches)
...but if he could have done it once and got away with it why couldn't there have been others?

And GRACE is clearly consumed with rage, as is CAROLINE.

ELLIE

(quietly)
Mum I am so sorry.

GRACE

I am too, for you both.

A beat.

ELLIE

I mean...I suppose all you can say is...it was forty years ago and...

CAROLINE

(rounding on her in shock)
...and what? You think that makes it better? Jesus it make it worse, it's our whole lives Ellie, our whole relationship with him feels like... a *lie*.

But ELLIE is not going to accept that.

ELLIE

Does it? He's still our dad, he clearly made a terrible mistake but...

CAROLINE

...but what, I can't believe you're defending him...

ELLIE

...I'm not defending what he *did*, I'm just trying to find a way through and.....

CAROLINE

...he had sex with a *child* for God's sake..

ELLIE

...she wasn't a *child* Caz, she was seventeen...

*

CAROLINE

...and if he'd have been caught today he'd go to prison for that, d'you not get that?

ELLIE

Of course I get that but....

CAROLINE

...but what? 'They were different times???' Bollocks, she was a kid, one of his congregation, he was in a position of power and he *abused* it so....I'm sorry if you think I'm over reacting here but I am*scared*.

As she tries, and fails, to calm herself.

CAROLINE (CONT'D)

What he did makes me ask what sort of a person he really is, why the police are interviewing him about this boy that was found.....

A beat. The growing fear.

CAROLINE (CONT'D)

...and it makes me ask what *else* could he have done?

Oh boy. This the family is in trouble.

24A INT. BELLA'S CHAMBERS - DAY 14

24A *

Establisher inside the chambers.

*

25 INT. BELLA'S OFFICE - DAY 14

25

BELLA in her chambers, at her desk, preparing case files on her computer, when an e-mail pings through with a subject line that catches her immediate attention. '**Your father**'.

And then two j-peg attachments. She frowns, intrigued, and then quickly clicks on the first jpeg. We do not see the document as it opens, instead we are on BELLA's reaction, which is confused at first, before quickly becoming one of muted horror, as she fumbles for the exit button, before anyone in her office can see the screen.

26 EXT. LIZZIE AND RAY'S HOUSE. DAY 14

26

RAY on his mobile in the hallway.

RAY

...yup, I'm pretty sure it's just a twenty four hour thing and I'll be fine tomorrow.....okay, thanks ...bye now.

And he clicks off, and walks back into the kitchen, where a newspaper sits on the kitchen table, with the photo of JIMMY SULLIVAN on page seven (the same one we/CURTIS has already seen).

LIZZIE sitting at the table, hands wrapped around a mug of coffee, as RAY sits down. A long beat, then -

RAY (CONT'D)

Looks just like one of our lads doesn't he.

On LIZZIE, cannot meet her husband's eye.

RAY (CONT'D)

You know I remember when you first suggested we should set up the football squad. Wasn't long after Michael had died.... and I always thought it was your way of finding some meaning.... out of *his* death.

And he lets the rest of that sentence hang un-said.

LIZZIE

If you think I killed this boy, Ray, just say it.

A beat, then, sadly -

RAY

But how could I know, Lizzie? How could I ever have *any* idea what you were capable of back then?

And then he stands and exits.

27 INT. BISHOP ST POLICE STATION /INT. MAUREEN'S HOUSE - DAY ~~127~~ *

CASSIE on the phone, stealing a quiet moment. *

INTERCUT BETWEEN CASSIE AND MAUREEN ON THE PHONE: *

MAUREEN *
...oh we got back fine, stopped off *
for some supper at the services, *
which was nice, and then got back *
at about eight. *

CASSIE *
And I hope you're taking it easy *
today. *

MAUREEN *
Well I've just got lunch club *
today. *

CASSIE *
Lunch club, why wasn't I invited? *

MAUREEN *
(smiles) *
I'll put you on the guest list for *
next week... *

CASSIE *
...I'll be there... *

MAUREEN *
...they're a good gang - in fact I *
was telling them last week about *
you, and about how Jimmy was coming *
home soon and they were all so *
pleased for me, and Evie Lessels, *
she was telling me about her *
father, so sad, who *never* came home *
from the war, and what that did to *
her mum and I felt so lucky *
really... *

And then CASSIE is cupping the phone, because she knows the *
quiet moment is over, a slightly breathless WILLETS is *
standing at her office door. *

WILLETS *
He rang her from the call box, Jo *
Jo - her names Joanna *Bridges*. *
We've found Jo Jo. *

Out on CASSIE.

End of part two

Part three

New day

28 INT. SUNNY'S CAR - DAY 15 28

SUNNY and CASSIE driving through the back streets of a sea side town(poss Bournemouth, but not important) *

And SUNNY is pulling up outside a 1950s bungalow. *

29 INT. BISHOP ST POLICE STATION. CID ROOM /INT. PARK - DAY 15 29 *

D.C. COLLIER head down, on the phone, speaking with ALAN MCKAY, a ruddy faced man in his late fifties, walking a dog.

INTERCUT BETWEEN COLLIER AND MCKAY ON THE PHONE:

MCKAY
...well my real name's Alan Mackay
but yeah, everyone calls me
'Mackkie'.

And COLLIER is on his feet with a marker by the white board, writing details now next to the diary list and the '**MACKKIE**' entry.

COLLIER
Well thanks so much for getting
in touch and so can I be
absolutely clear as well as Jimmy
I think you said you knew Vincent
Erskine?

MCKAY
Vince and Beth, his girlfriend.

COLLIER
...you knew Elizabeth...?

MCKAY
I did, aye...

COLLIER signaling a great big fucking silent 'yes!!! to D.S. BOULTING sitting at a nearby desk.

COLLIER
...okay, could I come and talk to
you please, Mackkie, as soon as
possible would be good....

30 INT. JOANNA BRIDGES HOUSE - DAY 15 30

CASSIE looking at a side table of photos of a mid fifties woman (JOANNA BRIDGES) with who we must assume is her husband and a couple of kids (grown up now). Then she turns to the real JOANNA, waiting, nervously opposite SUNNY.

CASSIE

(sitting)

So I want to start, if I may, by asking you about the nature of your relationship with Father Robert Greaves.

If she was expecting this question, she still manages to look wrong footed.

JOANNA

I had a very brief... relationship with him forty years ago.

CASSIE nods.

CASSIE

A sexual relationship?

JOANNA

(A beat, then)

Yes.

CASSIE

Okay. And what's the nature of your relationship now?

A beat, she frowns.

JOANNA

There is no 'relationship', we've kept in touch a bit over the years, the odd letter - once in a while we've spoken on the phone.

CASSIE

Why?

A bald, but rather effective question.

JOANNA

I don't know.... I just....there was a... connection there I suppose.

A beat, does CASSIE buy that, not really.

CASSIE

Okay, and so...why would he have rung you...when he learned we wanted to speak to him about an historic case?

And she shrugs, ruefully.

JOANNA

Because I suspect I'm the only thing he ever did wrong - what else could it have been about?

Good answer.

CASSIE

Tell me how you met Jimmy Sullivan?

And her eyes drop.

JOANNA

Can I just say... how incredibly sad I was to learn in the papers he was dead - and *how* he'd died.

And they let that sit without offering anything up, and then she continues.

JOANNA (CONT'D)

I met Jimmy through the church and went out with him for maybe ...six months?

CASSIE

Okay....

(making notes, then, throwaway)

...and this was before or after your relationship with Father Robert?

JOANNA

After.

CASSIE

So when was your relationship with Father Robert?

And of course she has no idea what they do and don't know.

JOANNA

Late 1975 as I remember.

CASSIE

How late?

JOANNA

(thinks, then)

Just before Christmas I think, November, it was a few weeks.

CASSIE

Okay, so Father Robert said he thought you were nineteen or twenty when he met you and so we checked your date of birth before we came here today, and actually if your affair was in November seventy five, actually that would have made you *fifteen*.

A beat.

CASSIE (CONT'D)

When the twenty eight year old priest had sex with you.

Completely caught out.

CASSIE (CONT'D)

You weren't actually sixteen till February 76.

On her. In trouble.

JOANNA

Maybe I have it the wrong way round, maybe it was Jimmy first, and then Robert....

CASSIE

...except we have a diary given to Jimmy by you, in which it says, 'with much love, Jo-Jo' in December 1975. Which suggests that either you *did* have underage sex with a priest...

And she lets that one sit.

CASSIE (CONT'D)

...or at some point after your birthday, you were seeing both men.

A beat.

JOANNA

It's half a lifetime ago, what the hell does it matter?

SUNNY

It matters because we think Jimmy found out about Robert Greaves and confronted him...

Close on Joanna.

MCKAY

...anyway, me and him got talking in the garden one day, and because at that time I was still using, I let him spout his racist rubbish for a bit...until he started telling me about this black lad who he reckoned had some money on him, and he wanted to know if I fancied helping him rob the lad that night in his room.

COLLIER

And was this just him or was Beth there too?

MCKAY

She was there, like, in the background, but not actually part of the conversation.

COLLIER

And so what did you say?

MCKAY

I didn't say much because I didn't want him to know Jimmy was actually a good friend of mine, and that obviously I was going to warn him.

COLLIER

And did you warn him?

And now he sort of falters.

MCKAY

I went to look for him...
(his head falls, his shame)
...and then someone offered me some gear.... and by the time I was straight again, it was two days later.

COLLIER

And did you find out if Jimmy was robbed?

MCKAY

No, I didn't. In fact I never saw him again.

Out on MCKAY, his eyes full of such loss and regret that it seems as if JIMMY might have died yesterday.

34 INT. SUNNY'S CAR. DAY/EXT. HACKNEY MARSHES/INT. BISHOP ST 34
POLICE STATION - CID ROOM - DAY 15

CASSIE, SUNNY and the rest of the team on a conference call, from respectively the CID room, COLLIER at Hackney marshes, and CASSIE and SUNNY in his car parked up somewhere in Bournemouth, discussing the last few days events.

INTERCUT BETWEEN THE 3 LOCATIONS:

CASSIE

And how credible do you think he is as a witness?

COLLIER

Very, this guy knew other stuff I thought only we knew.

SUNNY

What other stuff?

COLLIER

The fifty pounds we think Jimmy borrowed from Frank Cross? He knew all about that *and* - more importantly - he knew what it was for?

SUNNY

Which was?

COLLIER

To pay for an abortion, Jimmy told Alan McKay that his girlfriend had fallen pregnant.

And so it gets even more complicated.

CASSIE

And Jimmy was the father?

COLLIER

(he frowns)

Why else would he have paid for it?

CASSIE

Cos she *said* he was?

COLLIER

(nods, fair point)

I'll ask my man exactly what Jimmy told him.

SUNNY

So if Laws and Erskine *did* steal the money from him, how did Joanna Bridges end up paying for this abortion?

CASSIE

(nods)

Okay, lots to think about, let's bring Elizabeth Wilton in asap, excellent work Jake. Murray any joy with Tommy Pinion?

BOULTING

He said *he'd* never seen Cross put a nail through someone's hand, but he'd heard from two others that he *had*.

CASSIE

People we can speak to?

BOULTING

(shakes his head)

One was Fenwick, the other died twenty years ago.

CASSIE

Well we keep the pressure on, Sunny can pay him another visit.

- 34A EXT. PHILLIP AND SHIRLEY CROSS' HOUSE - EVENING 15 34A *
- Establisher of Phillip's house in the evening. *
- 35 INT. PHILLIP AND SHIRLEY CROSS' HOUSE - EVENING 15 35 *
- Close on two faded polaroids, and they are of a very young PHILLIP (early twenties) standing in a garage, looking straight to camera, next to a man kneeling on the ground, whose hand has been nailed to a workbench. We know this because the second photo shows a close-up of the hand with the nail driven through the palm. The photos are being held in PHILLIP CROSS' hand, and we are close on PHILLIP.
- 36 **EXT. WOODS. NIGHT (FLASHBACK)** 36
- Petrol. Woods. A nail in a hand. JIMMY. Terror. Matches.**
- End of flashback**
- 37 INT. PHILLIP AND SHIRLEY CROSS' HOUSE - EVENING 15 37 *
- Continued as before:

PHILLIP seems emotionless as we pull back to see JOSH and BELLA looking at him, waiting for a reaction. (A sense SHIRLEY is perhaps not so surprised). But he says nothing.

BELLA
It is you isn't it?

A beat.

PHILLIP
Yes.

On BELLA and JOSH. Shocked.

SHIRLEY
(to Bella)
Why did Fenwick send them to you?

BELLA
Well I'm guessing he's already
contacted dad and dad's not playing
ball ?

She looks to her father, still looking at the pictures, who finally nods.

SHIRLEY
Well this man's white, the lad in
the papers was black.

BELLA
('Jesus')
He's still nailing his fucking hand
to a workbench, mum....

SHIRLEY
...I'm just saying... there's
nothing in these to suggest he had
anything to do with killing that
lad.

And she is looking to her husband, waiting for him to scream from the roof tops that she is right. Except he doesn't.

BELLA
Fine, but trust me, he doesn't want
the police to see these.

A beat, and then -

BELLA (CONT'D)
I should also say, that the images
obviously depict a crime scene,
which, as of now, I've failed to
act upon....

PHILLIP looks up, understanding where she is heading.

BELLA (CONT'D)
 ...so if Fenwick *doesn't* get what he wants and shows the police his e-mail to me - we're both screwed.

A beat.

PHILLIP
 I could pay him off. I have before.

On the others. Fuck.

JOSH
 How many times?

A beat.

PHILLIP
 A few. The last time I told him there'd be no more, he could go to the papers and I'd take my chances.

A beat.

PHILLIP (CONT'D)
 But he knows the stakes are higher now. Much higher.

And then door bell rings. JOSH looks out of the window and then his face falls (we do not need to see what he sees) he just turns back, ashen. *
 *
 *

JOSH
 It's the police.

PHILLIP tightens, then he stands and looks his kids in the eye. *

PHILLIP
 I didn't kill Jimmy Sullivan. *

And then he exits and as the door shuts behind him, JOSH and BELLA at least, clearly have little idea now of what is and isn't the truth.

JOSH
 Okay, you need to know something. Dad called me over to his office this morning....

38 INT. CASSIE'S HOUSE - EVENING 15

38 *

CASSIE walking in to her house. A low light of the tv is flickering in the sitting room. She pushes the door open. *

CASSIE
 'Evening all'.

MARTIN

Hi love. *

CASSIE

What you watching?

MARTIN

Some medical freak show crap - 'and after the break - anal prolapse'.

CASSIE

(sitting)

Think I saw them at the Mean Fiddler.

He turns it off and is clearly very low. And she is clearly struggling to know what to say. A long beat, and then -

CASSIE (CONT'D)

You and mum had forty seven good years, dad, and if you hadn't have found those letters....you'd have remembered her as *that* person.

A beat.

CASSIE (CONT'D)

And is that person any less real than what you discovered? It's who she mainly was.

And MARTIN looks at her.

MARTIN

I think you're struggling a bit there love.

CASSIE

I just...I don't know what else to say.

A beat.

CASSIE (CONT'D)

Because it kills me seeing you in pain and... I just want to find a way to help you feel better.

And he nods, puts his hand out, and she takes it and lays her head on his shoulder, and we out on them, together. No solutions.

PHILLIP

And have you any *actual* proof,
other than Pinion's fantasies, that
I did anything like this to Jimmy
Sullivan.

SUNNY

We have a wound on Jimmy's hand
that is entirely consistent with
such an assault.

PHILLIP tightening further.

PHILLIP

But nothing connecting that to *me*.

A beat.

SUNNY

Not yet, but I sense we're getting
warmer, don't you.

If only SUNNY knew what was next door.

New day

40 EXT. STREET NEAR LIZZIE AND RAY'S HOUSE. CROYDON - DAY 16 40

A bunch of youths, sat on BMX bikes (one of whom is
BRANDON) watching as LIZZIE is led from her house, in to a
waiting police car. BRANDON is on his mobile.

BRANDON

Curtis, man, call me.

And standing at the front door, in something of a daze,
watching her being taken away, is RAY.

41 INT. ROBERT AND GRACE'S HOUSE. BEDROOM - DAY 16 41

ROBERT in his and GRACE's bedroom, packing a suitcase,
which he has nearly finished, when he hears the front door
open and then -

ELLIE (O.S.)

Dad?

And his heart sinks, we must guess this is the last thing
he wanted to do right now. But what choice does he have?

ROBERT

Up here.

And he waits, the condemned man, as we hear the slow footsteps upstairs, and then ELLIE is at the bedroom door and he turns to see her, her eyes red from crying. So she knows. On ROBERT, looks utterly heartbroken.

ROBERT (CONT'D)
I don't know what to say
Ellie.... I..... I'm just...so
sorry....

A beat.

ROBERT (CONT'D)
...I'd hoped your mum wouldn't
have felt she had to tell you,
right now..

ELLIE
...she told us because
of the wedding.

At which his face falls even further.

ROBERT
Oh....my darling....please...
surely this doesn't have to
affect the wedding?

On ELLIE's sadness.

ELLIE
It's a wedding dad, a celebration
of the sanctity of marriage...

And he realises.

ELLIE (CONT'D)
...conducted by...you.

His head falls, the words enough. And ROBERT sags onto the edge of the bed, what can he say.

ROBERT
It was a terrible thing to do, I
completely accept that, but ...
...it was one mistake, forty
years ago, in an otherwise very
happy marriage, one mistake.

A beat, she seems to accept that, but then -

ELLIE
And was it? Really?

And he looks up.

ROBERT

Yes. I promise. There was no-one else.

ELLIE

I don't mean other women, I mean...

And then here it comes, perhaps the worst question a daughter could ever ask of her father.

ELLIE (CONT'D)

...this police investigation.

On him, his eyes widening slightly as he realises what she is asking.

ROBERT

Oh. Sweetheart. Are you really asking me.... if I killed that poor boy....

A silence punctuated only by the sound of something breaking. His heart. Hers. Their bond. Forever.

ROBERT (CONT'D)

...please don't make me answer that. Please.

Which request she seems almost relieved to grant him.

A beat, and then she turns and walks out. And we stay on him, as his face folds in on itself, and he starts to quietly cry.

42 INT. BISHOP ST POLICE STATION. INTERVIEW ROOM - DAY 16 42

LIZZIE in an interview room, with CASSIE and SUNNY. And a question has obviously been asked, and we are on LIZZIE as they wait for an answer. And then finally -

LIZZIE

Yes.

Long beat, as she herself contemplates what this admission will mean for the rest of her life.

LIZZY

We robbed him.

43 INT. ARLINGHAM HOUSE. NIGHT (FLASHBACK) 43

JIMMY held down on a bed. Muffled cries. Hands ferreting through pockets. Violence. A wallet.

End of flashback.

44 INT. BISHOP ST POLICE STATION. INTERVIEW ROOM - DAY 16 44

Continued as before:

Close on LIZZIE, a sense the recollection of this awful deed is robbing her of so much more than she ever stole from JIMMY.

CASSIE
Of his fifty pounds?

LIZZIE
Yes.

A beat.

CASSIE
So everything you told us before,
that you had no recollection of
ever having met him, was a lie.

LIZZIE
Yes.

A beat.

LIZZIE (CONT'D)
I've wished I *could* forget him.
Every single day of my life.

A beat

CASSIE
So can you tell me how Jimmy
died?

And now LIZZIE looks up and for the first time meets
CASSIE's eye.

LIZZIE
I wouldn't for one second expect
you to believe me..... but no.
When I left the room with the
money...Jimmy was fine.

And for some reason, we believe her.

CASSIE
Erskine was still in there?

LIZZIE
Yes.

CASSIE
Did he have any weapon with him?

LIZZIE
No, not that I recall.

A beat as CASSIE digests.

CASSIE
So where did you go?

LIZZIE
Outside, to wait for him.

CASSIE
And how long did he take?

LIZZIE
Not long, maybe... thirty seconds
behind me.

On SUNNY and CASSIE obviously considering whether thirty seconds was enough to kill a man.

CASSIE
And what did he say when he came
down?

LIZZIE
He was laughing, said Jimmy was a
...feisty little bastard.

On LIZZIE, consumed with shame.

CASSIE
Did he have any blood on him?

A beat as LIZZIE tries to recall.

LIZZIE
I don't think so, but... he
might have done, I was very drunk
so certain details....

Her head falls. And a lull as all seem to contemplate the awfulness of what they have just heard, before -

SUNNY
One thing confuses me, you
obviously thought so little of
this young man that you were able
to rob him in his bed, when he
was at his most vulnerable, of
money you would have known would
have been incredibly hard for
someone of his means to have
acquired....and yet your name and
phone number were written down by
him in his diary, how did that
happen?

And if we thought LIZZIE's shame could not get any worse,
we are about to see it can. A long beat, then -

LIZZIE

When I first met Jimmy.... it was during a period when I'd tried to split up with Erskine... it only lasted a few weeks before he got me back... but in that time, I stopped drinking, I got clean.....and Jimmy and I... got to know each other a bit.....

A beat.

LIZZIE (CONT'D)

....and I gave him my number ...cos I hoped, just like in the few weeks I'd been straight....he'd carry on helping teach me...to read and write.....

Oh Jesus.

45 INT. BISHOP ST POLICE STATION. CID ROOM - DAY 16 45 *

D.C. WILLETS checking out the website of a pub, The Crossed Keys, Kentish Town. On her face as she clocks something on the screen, and then SUNNY and CASSIE walk in, and she looks up. *

WILLETS *

Guv? *

And CASSIE turns. *

WILLETS (CONT'D) *

Might be nothing but...I was just checking the pub that Eric Slater and Paul West got arrested outside, the assault? *

CASSIE *

Oh yeah. *

WILLETS *

Don't know if it's significant but...it's a gay pub. And has been since... *

(checks the info on the screen) *

...the sixties? *

Out on CASSIE. Oh. *

End of part three**Part four**

46 INT. BAR/RESTAURANT - DAY 16

46 *

JOSH and BELLA having a hushed conversation.

BELLA

...so if we forget him committing
the ever so slightly illegal
offence of threatening to *kill*
Fenwick....

*
*

And she looks up at her brother, who does not meet her eye,
clearly not yet convinced that is *not* a solution.

BELLA (CONT'D)

...maybe the only other serious
optionis to persuade him to go
to the police himself. With the
photos.

There, she's said it. Close on JOSH.

JOSH

But if the police see those photos,
Belle...

(he looks up at her)

...it wouldn't be good for him
would it.

A beat, then.

BELLA

Probably not, no.

A beat.

JOSH

What's the minimum term for murder?

BELLA

It's a mandatory life sentence...

(a beat)

...in a case like this he'd serve
at least fifteen years.

*

JOSH

So he'd not get out until he was in
his eighties. In fact he might
never even make it that far. We'd
effectively widow mum.

A long beat.

BELLA

Except what if he did it?

Which simple question, rather undoes him, because despite it
all, he clearly has serious doubts now. His head falls, his
eyes start to tear up.

BELLA (CONT'D)
 Because to me, never mind it was
 forty years ago, or who or what he
 is now....or that he's our dad....
 (and her voice catches)
if he did it, he has to be
 punished.

On her, as they consider this most awful of moral conundrums.

BELLA (CONT'D)
 Doesn't he?

47 INT. BISHOP ST POLICE STATION. CUSTODY AREA - DAY 16 47

We are with LIZZIE being bailed to return in a month by the
 custody sergeant. She hardly hears the words he says.

CUSTODY SERGEANT
 ...you are being charged with
 assault with intent to rob under
 section 8 (2) of the theft act,
 and you are being bailed to
 return to this station in one
 month....

47A EXT. CURTIS' FLAT - DAY 16 47A *
 Establisher of Curtis' estate. *

48 INT. CURTIS' FLAT - DAY 16 48
 CURTIS and BRANDON smoking weed together.

BRANDON
 ...fuck her man ...I mean what's
 she think you are...some sort
 of...tame little coconut...making
 her feel better about all the
 shit she done...

And he nods at a pile of CURTIS's schoolbooks.

BRANDON (CONT'D)
 ...that ain't you, that's what
 she wants you to be....
 ...should just chuck it out man.

Close on CURTIS, and then he nods.

CURTIS
 I ain't no coconut.

And the pair of them walk over to the books, grab a pile of them, walk to the balcony of the fifth floor flat, open the door and walk out.

BRANDON

Just chuck 'em, fam, you teach her a lesson this time innit.

And CURTIS falters, in his heart he absolutely knows this is so wrong..

...but then he chucks the first book over.

Close and slow on the book fluttering down to the ground like a broken bird.

And then he throws the next, and the next, and then BRANDON throws his.

And when they are all gone, BRANDON smiles, now CURTIS is like him, he touches his fist to CURTIS's.

And he walks in, leaving CURTIS on his own. In deep pain.

49 OMITTED 49 *

50 EXT. STREET. CROYDON - DAY 16 50 *

LIZZIE walking home through the streets of her estate. And she is not imagining it, the eyes of the black community are on her. A black guy washing his car turns and stares, a black woman walking towards her with her kids, gives her a dirty look and crosses over to the other side of the road. Clearly everyone knows.

50A EXT. ALICE WEST'S HOUSE. DAY 16 50A *

Establisher of Alice's West's house with Cassie's car parked outside. *

51 INT. ALICE WEST'S HOUSE. DAY 16 51 *

CASSIE and SUNNY are talking with an elderly woman (late seventies, ALICE WEST) in the sitting room of an unremarkable semi in South London. We should sense she finds the subject matter deeply difficult to talk about. *

ALICE *

The world's changed so much in the last few years, even since Paul died. The idea that being homosexual was *such* a shameful thing... I'm not sure people really get that now. *

A beat

ALICE (CONT'D)
My brother said the attack was
about football because in 1973
the truth would probably have
cost him his job.

*
*
*
*

A beat.

CASSIE
And what was the truth?

*
*

ALICE
That Eric Slater attacked him
because of what he was.

*
*
*

CASSIE
Paul believed it was a homophobic
assault?

*
*

ALICE
No, he didn't 'believe' it, he
knew it. And also that if the
police officer hadn't have been
passing...Eric Slater would have
beaten him to death.

*
*
*
*

And she looks up and meets CASSIE and SUNNY's eye.

52

INT. CASSIE'S CAR. DAY 16

52

CASSIE and SUNNY parked outside ALICE WEST's house. It's
starting to rain.

CASSIE
So Eric Slater violently assaults
a gay man, a year or so before
Jimmy was killed.

SUNNY
According to her...

CASSIE
(nods)
...according to her.

*

SUNNY
...because absolutely nothing
we've learnt about Jimmy suggests
he was gay - so if we're
suggesting his murder was some
sort of...homophobia motivated
one.....I just...

She nods, he's right of course.

CASSIE

I feel like I'm going ever so slightly insane.

She looks at her watch. Winces at the time.

CASSIE (CONT'D)

You better call the girls, we're gonna be late.

And she puts her foot down and pulls away fast.

53 EXT. CURTIS' ESTATE. CROYDON. DAY 16

53

The rain lashing down on CURTIS, at the foot of his apartment block, his school rucksack slung over his shoulder, into which he seems to be placing things he is picking up from the ground. And for a while, as he methodically walks up and down the pathways, grass verges and road beneath his flat, we do not know what he is doing.

And then finally we realise he is locating and picking up all the broken books he threw from the window. All are sodden, and many are ripped in to several parts, but each fragment he picks up as gently as if it were a newborn baby, and puts them into his schoolbag, to repair later.

54 INT. ERIC AND CLAIRE'S HOUSE. DAY 16

54

LES at the door taking delivery of several boxes of wine and champagne, a muted CLAIRE in the kitchen arranging glasses and plates and cutlery, as a couple of guys from a catering company start to bring in sandwiches and crudities etc as the rain drives down outside.

Which is when LES sees CASSIE and SUNNY walking from Cassie's car, head down against the rain, under a brolly, walking up the front path.

CASSIE

(smiles)

Mr Slater, so sorry to disturb you, you're obviously busy, is your father around, we just need to have another quick chat.

And ERIC appears in his wheelchair before LES has a chance to respond, and finds a smile.

ERIC

Like a bad penny you lot.

55 INT. ERIC AND CLAIRE'S HOUSE. DAY 16 55

LES sitting on the stairs, waiting outside the sitting room, to which the door is shut, MATT trying (unsuccessfully) to listen at the door. Neither son now wanted by ERIC.

56 INT. ERIC AND CLAIRE'S HOUSE. SITTING ROOM. DAY 16 56

CASSIE and SUNNY with ERIC. ERIC clearly stunned and deeply upset by what they are asking.

ERIC

...well, that might be what he told his sister, but that's not what happened.

SUNNY

Right. So this wasn't an unprovoked attack.

ERIC

(frowns, indignant)
It was what I said it was.

SUNNY

So...you've never had any problems with gay men.

ERIC

(bemused)
No.

A beat.

SUNNY

So his sister said you were waiting for him outside.

ERIC

No, I was drinking *in* the pub.

SUNNY

You knew it was a gay pub?

ERIC

No idea.

SUNNY

Right. You didn't notice it was an entirely male clientele when you went in ?

ERIC

You know what, I have absolutely no recollection if I did or I didn't but.....listen, it was the seventies, most pubs were pretty exclusively full of men so....

SUNNY

So why d'you think he told his sister you were waiting for him outside?

ERIC

I dunno, as I say he was fairly pissed as well so ...maybe he just got it wrong or...
(thinking on his feet)
...she's mistaking this fight for another attack or..she's remembered it wrongly...I dunno....think back forty years...think of something significant that happened to you and tell me how much detail you can remember now....it's another life time ago, she's remembered it wrong...

And actually, he looks very credible, and there is some sense for us that they may well be clutching at straws.

SUNNY

Did you ever wonder if Jimmy Sullivan was gay?

ERIC

(surprise)
Jimmy? Why would I have thought that, last time you were here we were talking about his girlfriend.

Close on CASSIE, finally, a chink.

CASSIE

We didn't mention his girlfriend and nor did you.

His composure faltering for a nanosecond

ERIC

Jo-Jo, we talked about her.

CASSIE

Only in connection with Robert Greaves.

Close on ERIC. A beat

ERIC

Yes, I assumed... you already knew Jimmy and her... had had a thing...

CASSIE

...why would you have assumed that? Why would you not have mentioned what was clearly a very important piece of information... unless it was to steer our focus towards Robert Greaves.

The unspoken 'And thus away from you' hangs in the air. And ERIC suddenly looks very old, his shoulders sag slightly.

ERIC

I don't know... I'm sorry, I'm old, like I said, this is all ancient history so I forget stuffbut please, trust me, you're way way off beam here.

But is he telling the truth, or is this actually a rather brilliant performance.

57 INT. ERIC AND CLAIRE'S HOUSE - DAY 16

57

ERIC watching CASSIE and SUNNY leave through the window. Turns to see both of his sons standing in the doorway looking at him. He finds a bright smile, clearly trying hard to remain up beat.

ERIC

Alright?

LES

Fine, you okay?

ERIC

Yeah, fine...

And he wheels himself past them and into the kitchen and past CLAIRE in the hallway. And he smiles tightly at her, trying to be up beat.

ERIC (CONT'D)

...come on then, dopey, let's get this party started.

And we stay on LES and MATT, some sixth sense beginning to make even MATT feel uneasy now.

58 EXT. ERIC AND CLAIRE'S HOUSE - DAY 16

58

CASSIE and SUNNY walking out in the rain.

SUNNY
What do you think?

A beat, then -

CASSIE
I believed him.

And he nods.

SUNNY
Yeah. Me too.

Reaching Cassie's car.

CASSIE
This case....it's like trying to
grab hold of....fog.

58A EXT. SHEILA'S SEAFRONT HOUSE. SOUTHEND - DAY 16 58A *

Establisher of Sheila's house. *

59 INT. SHEILA'S SEAFRONT HOUSE. SOUTHEND - DAY 16 59 *

SHEILA showing ROBERT to a spare room, a very small box room
with a single bed.

SHEILA
It's only small I know but...

ROBERT
...it's lovely, Sheila, and all
I...
('deserve')
...need.

SHEILA clearly deeply awkward about how and why ROBERT finds
himself at her house.

SHEILA
I just...and you absolutely don't
need to tell me anything,
anything at all... I just...I
want you to know that if you *did*
want someone to talk to.....

And he smiles his genuine gratitude.

ROBERT
I may well take you up on that.

And she smiles, maybe did not expect that.

SHEILA

Well, I'll let you get... settled
in...I made us some lamb
casserole if you're hungry, no
problem if you're not.

And she turns to go, when she remembers something.

SHEILA (CONT'D)

Oh - one bit of good news, the
police have found some CCTV
footage of someone entering the
community hall at the time of the
burglary...

On ROBERT, on his smile freezing.

SHEILA (CONT'D)

...they reckon they've got a
pretty good screen grab of his
face, and they asked me to go
down there tomorrow, to see if I
recognise him from the estate...

And she smiles brightly.

SHEILA (CONT'D)

...which is good isn't it.

And then she turns and goes, and we stay on ROBERT, who
until ten seconds ago, must have thought his life could not
get any worse.

60 INT. ERIC AND CLAIRE'S HOUSE. KITCHEN - DAY 16

60

And we are in ERIC and CLAIRE's, and the party is in full
swing, fifty or sixty people, mostly around ERIC and
CLAIRE's age, drinking and chatting in the kitchen and
garden. ERIC the life and the soul, as he greets old
friends and introduces various people to one another as the
rain drums down on a conservatory roof.

ERIC

...Sandy let me introduce you to
Gary Stevens, Gary was my boss at
Anderson's, the only man in the
whole building who had two
secretaries - one for each
knee....

Which gets the requisite laugh from both of them, allowing
ERIC to move on as he spots another guest arriving. And we
pull back to LES, halfway through a glass of lukewarm diet
Coke, with his wife, and mother, CLAIRE, who seems
extremely distracted and agitated.

*

LES

...what about some rose, mum,
half a glass won't do you any
harm...

And she turns to her son, a look of utter bewilderment on her face.

CLAIRE

Why are we celebrating?

LES already wound tight as a drum.

LES

It's your 45th wedding
anniversary mum...

*

CLAIRE

...no, I know *that*... but why are
we celebrating?

Which slightly stumps LES. He looks at his wife, who's eyes tell him not to make a fuss, MATT is on the other side of the room, making polite chat with a couple of old boys, but his eyes catch his brother's, and perhaps for the first time we sense a growing connection between these two.

LES

I'm going to get another beer.

61 INT. LIZZIE AND RAY'S HOUSE. DAY 16

61

LIZZIE sitting at home waiting for RAY to come home, when suddenly the front room explodes in a hailstorm of glass, as a brick comes flying through the window, narrowly missing LIZZIE. She runs quickly to the front door and yanks it open to see....

...no-one. She turns back to the house to check on the damage, to now see sprayed right across the front of their house, the words 'RACIST SCUM'.

62 INT. ERIC AND CLAIRE'S HOUSE - DUSK 16

62

*

ERIC at the tail end of a speech, CLAIRE, standing vacant eyed beside him.

ERIC

...and so in conclusion, I'd say
a marriage is a bit like a house,
you can't just build it and then
let it look after itself, it
needs constant maintenance...

At which he turns to CLAIRE, gets hold of her hand and pulls it to his lips to kiss.

ERIC (CONT'D)
...and yes, maybe her plumbing's
not all it used to be and my
guttering could do with a good
jet hose...

The audience looking distinctly queasy at his mis-judged
jokes.

ERIC (CONT'D)
...but the foundations are rock
solid.

And he holds her hand and his up in the air.

ERIC (CONT'D)
...so please, raise your glasses
to my beloved and I. Here's to
another forty years.

And someone presses play on a sound system, and perhaps for
the first time ever, people are relieved to start singing
Cliff Richards 'Congratulations'.

And we stay on them as CLAIRE detaches herself from her
husband and walks out into the garden and pouring rain,
ERIC watching with a fixed smile, his anger barely
concealed, as LES quickly goes after her.

63

EXT. ERIC AND CLARE'S HOUSE. GARDEN. DUSK 16

63

LES looking for his mother in the garden, and finally he
sees her right at the bottom, where a fence separates their
land from farmland.

LES
Mum?

And he walks quickly towards, her drenched, and not seeming
to hear him.

LES (CONT'D)
Mum what are you doing?

And now she turns to him looking confused and, frankly, a
little nuts.

CLAIRE
Maybe I felt I'd already put so
much *in*.

And he walks over to her.

CLAIRE (CONT'D)
To our new life here I mean. With
you boys. And finding this lovely
house....

(MORE)

CLAIRE (CONT'D)
 (she looks back at the house)
 ...and making all our new friends
 ...that I didn't want to give it all up just like that.

On LES, what the fuck is she talking about.

LES
 I'm not sure what you're talking about mum, come in please, it's raining and...

CLAIRE
 ...and then he had his accident and so wouldn't have been able to hurt anyone any more anyway...

LES
 (er...what?)
 I'm sorry?

CLAIRE
 ...and I think I must have just buried it all, Les....

LES
 Sorry what did you say 'hurt anyone'?

CLAIRE
except now with my head the way it is, and the police asking all their questions....all this stuff's started to swirl around again....

And she turns to him her eyes full of fear.

CLAIRE (CONT'D)
 ...and the problem is, Les... I've absolutely no idea what's real...and what isn't....

And perhaps understandably, LES looks kind of horrified.

63A	EXT. PHILLIP AND SHIRLEY CROSS' HOUSE - DUSK 16	63A	*
	Establisher of Cross house at dusk.		*
64	INT. PHILLIP AND SHIRLEY CROSS' HOUSE - DUSK 16	64	*
	And here is an increasingly drunk SHIRLEY, on the phone to her daughter.		

SHIRLEY

(whispered)

...there was stuff he did back then, rumours I'd hear, Belle, stuff that we've never talked about...and I don't know what to do Belle, if the police start asking me questions....what do I say....

And then we cut away, to SIR PHILLIP, just behind the doorway, listening.

65 EXT. LIZZIE AND RAY'S HOUSE. DUSK 16 65

And here is RAY, walking down their road in his work uniform toward their house, their car is parked outside in the rain to see the smashed front window and the graffiti, but perhaps more worryingly, the front door wide open. He starts to run toward the house as he sees. *

RAY

Liz?

And then runs inside.

66 INT. LIZZIE AND RAY'S HOUSE. DUSK 16 66

RAY running quickly through the house.

RAY

Lizzie?

But she is no-where to be found and there is a note on the floor, which he picks up and reads.

And as he reads, his face registers horror.

67 INT. SHEILA'S SEAFRONT HOUSE. SOUTHEND - DUSK 16 67 *

GREAVES walking slowly down the stairs, with a dull look in his eyes that frankly, should scare us. And in the kitchen, SHEILA turns, sees him, and goes to smile...

...before the smile fails, quickly, as she sees his expression, and intuits something is wrong, something is very wrong. And she is scared. *

68 INT. CASSIE'S HOUSE - DUSK 16 68

An absolutely exhausted CASSIE walking up her garden path, approx 9pm when her mobile rings and she sees SUNNY's name come up on caller I.D.

CASSIE

Sunny.

SUNNY (O.S.)

Guv, where are you?

CASSIE

Just getting home, why?

SUNNY (O.S.)

I think you need to come back to
the office, like now?

CASSIE

(frowns)

Why?

SUNNY (O.S)

A call just came in to the CID
room.....it looks like we might
have another victim.

*
*

Out on CASSIE.

*
*