

"UNFORGOTTEN"

by

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Episode 5

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 touch line, gaze pulled left, a man and a woman, walking quickly towards her.

3 INT. SWIMMING POOL. CITY OF LONDON - 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'. *

5 INT. SUNNY'S CAR - NIGHT 16 5
SUNNY and CASSIE driving on a dual carriage way somewhere. The rain has stopped. CASSIE staring out of the window deep in thought. SUNNY looks over as he drives. *

SUNNY
You okay? *

CASSIE
Fine. *

A long beat. And then - *

CASSIE (CONT'D)
Bit scared. *

And he nods, gets it. She looks at her watch. Eight fifteen, and then turns her head to the window again, and tries to lose herself in the patterns of the motorway lights outside.

6 INT. SHEILA'S SEAFRONT HOUSE. SOUTHEND - NIGHT 16 6 *
ROBERT GREAVES back in his room, sitting in his little room, listening to the sound of waves crashing on to breakers, the lights of the sea front throwing a luminous glow in to his room.

He looks like he is waiting for something.

What has he done?

7 INT. ERIC AND CLAIRE SLATER'S HOUSE - NIGHT 16 7

The party in full swing. ERIC dancing in his wheel chair, right in the centre of things, with a spaced out looking CLAIRE's hand in his, as the hired disco pumps out - 'Oh What an Atmosphere'.

And on the other side of the room, LES stands alone, looking slightly shell shocked, how much longer does this charade have to play out?

8 INT. PHILLIP AND SHIRLEY CROSS' HOUSE. OFFICE - NIGHT 16 8

PHILLIP sitting in his office, alone. Looks like he is waiting for something.

What has he done?

9 INT. LIZZIE & RAY'S CAR - NIGHT 16 9

RAY driving fast through the back streets of Croydon looking for something, someone.

10 INT. SHEILA'S SEAFRONT HOUSE. KITCHEN. SOUTHEND - NIGHT 16 10

ROBERT sitting in his room, eyes shut, hands locked together in prayer.

And then it comes, a loud knock on the front door. He looks up.

11 INT. ERIC AND CLAIRE'S HOUSE - NIGHT 16 11

The party, and then a loud knock on the front door.

LES looks up, and then starts to push his way through people and walk toward it.

12 INT. PHILLIP AND SHIRLEY'S HOUSE - NIGHT 16 12

PHILLIP sitting alone in his office, and then a loud knock on the front door.

Close on him and then he stands and starts to walk toward it.

13 INT. LIZZIE AND RAY'S HOUSE - NIGHT 16 13

The note on the floor, which we cannot yet read, amidst the shattered glass. And then it comes, a loud knock on the front door.

14 EXT. SHEILA'S SEAFRONT HOUSE. SOUTHEND - NIGHT 16 14

The door opened by....a red eyed SHEILA, she has obviously been crying.

DRIVER
Cab for a Mr Greaves?

And she turns, ROBERT on the stairs, ready with his small suitcase. Was never unpacked.

ROBERT
Thank you.

And the cab driver walks back toward his car, leaving SHEILA and ROBERT alone briefly.

ROBERT (CONT'D)
I'm so sorry, Sheila, I know I've let you down and....

But she does not want to know and walks back toward her kitchen and shuts the door behind her.

And then ROBERT slowly walks out of the front door.

15 INT. LIZZIE AND RAY'S HOUSE - NIGHT 16 15

The knocking still insistent, and then there are shouts.

CURTIS (O.S)
I know you're in there Ray. Open the door, please, open the door!

And we can hear that it is CURTIS and that he is both drunk, and in tears, but there is no-one to hear him, all we see is the note, which actually simply reads.

'Sorry'.

16 INT. PHILLIP AND SHIRLEY'S HOUSE - NIGHT 16 16

PHILLIP opening the door to a olive skinned man in his mid forties (ASIL, 44, a Turk). The streets wet, but the rain has stopped.

ASIL
Sir Phillip...
(extending a hand)
...Asil.

Which after an eternity, PHILLIP finally takes.

PHILLIP
Come in.

And then ushers him across his threshold, and walks him towards and in to his office.

And as the door shuts on his office, we pull back to see SHIRLEY watching from the first floor landing, eyes lidded, drunk, clearly deeply worried, but obviously *didn't* call the police earlier. Out on her self loathing.

17 INT. ERIC AND CLAIRE'S HOUSE - NIGHT 16

17

And here is LES opening the door to...

...half a dozen uniform police officers, three of them dog handlers, with their dogs, and SUNNY and CASSIE at their head.

CASSIE
Mr Slater....

And a stunned LES stares in horror at what he sees.

LES
(appalled, under his
breath)
You said you were coming
tomorrow....

CASSIE
(nods, but)
We need to do it now I'm afraid.
(pushing past him)
...I'm sorry.

LES
...but it's their anniversary,
we're having a.....

But she is not stopping and is followed by SUNNY and all the other officers.

CASSIE
Okay listen up everyone!!!!

Startled heads starting to turn.

CASSIE (CONT'D)
Listen to me please!

ERIC's face dropping, confused, as he looks up to see the officers piling in.

CASSIE (CONT'D)
Can someone turn the music down please..

ERIC
...what on earth is...

SUNNY
..we'll speak to you in one second Mr Slater...

And CASSIE turns to the frankly stunned room as the music is turned down by MATT who is looking over to his brother.

CASSIE
...okay, this is a police operation, we need to search this property and the gardens, so I'm afraid the party is over...

Utter shock from the guests and some indignation.

CASSIE (CONT'D)
(over their noise)
...the party is over and with the exception of the immediate Slater family, we would like you to leave as quickly and quietly as possible please...

At which one of the dogs barks outside, and actually, in the face of the dogs and the number of police, people now seem extremely keen to get out and start to move, and move pretty quickly, as CLAIRE starts to wail in one corner and MATT goes to her to comfort her.

CASSIE (CONT'D)
...Mr Slater, can we find a quiet room please...

ERIC
...what's going on?

LES
I'm sorry dad...I never knew they'd come tonight.....

ERIC
...you what?

LES
...it was just.....the things she said...

MATT

(to Les)

...who said, what have you done?

LES

...I had no choice, I had to ring them...

And now ERIC gets it, and turns to CLAIRE as fifty people scramble to get their coats and get out.

ERIC

...what have you said to him...

But CASSIE is already stepping forward.

CASSIE

Lets go in here shall we, Mr Slater.

And CASSIE is pushing him in his wheel chair in to a room (SUNNY following) and shutting the door behind them.

18

INT. ERIC AND CLAIRE'S HOUSE. BEDROOM - NIGHT 16

18

ERIC turning himself, he looks terrified and very vulnerable.

CASSIE

Okay, Mr Slater, so earlier tonight...

*
*

ERIC

...am I under arrest....?

*

CASSIE

...no you're not under arrest, and you're free to walk away from this any time you want. But we hope you'll want to help us with our investigation, and give us your side of things.

*
*
*
*
*
*

ERIC

My side of what things.

*
*

CASSIE

Well, as I was saying, earlier tonight your son rang our station a following a conversation he had this evening...

*
*
*
*
*

ERIC

(appalled)

...he rang you tonight, from our party?

*
*
*

CASSIE
He did, and I spoke to both him and
your wife earlier...

*
*
*

ERIC
...my wife?..

*
*

CASSIE
(nods)
...and she confirmed what she had
told your son, which is that she
believes you buried a body in
woodland at the bottom of your
garden, some time in the early part
of 1977.

*
*
*
*
*

And we are on ERIC, visibly stunned.

ERIC
That is....that's just not
true... I mean...you must know
she has no idea what she's saying
she.....

*

And he starts to cry.

ERIC (CONT'D)
...it's not true, you must know
that, it's not *true*.

And we go out on CASSIE and SUNNY, a sense they are damn
nervous about the course of action they are taking.

19 INT. LIZZIE & RAY'S CAR - NIGHT 16

19

RAY still driving through the wet back streets of Croydon,
but now on his mobile, for, we sense, the umpteenth time. But
again, voice mail.

LIZZIE (O.S)
Hello this is Liz, sorry I can't
take your call right now, please
leave a message.

RAY
Love it's me... again.... please
call me I'm....so worried about you
and.....I've been thinking about
things as well andplease, as
soon as you get this, even if it's
just to let me know you're safe,
call me.... I love you. Very much.

And he drives on, eyes flicking frantically left and right.

20 EXT. PHILLIP AND SHIRLEY'S HOUSE - NIGHT 16 20

JOSH sitting in a car, on his own, waiting. And then he looks up. And we pull back to see he is parked up, fifty yards down the road from his parent's house, and ASIL is walking away from their front door toward him (and he will eventually get in).

21 INT. LIZZIE & RAY'S CAR - NIGHT 16 21

RAY still driving, when suddenly he sees BRANDON and a bunch of the guys from football, smoking, under the overhang of a tower block on their estate. He screeches to a halt and flies out of the car.

22 EXT. BLOCK OF FLATS. CROYDON - NIGHT 16 22

RAY running from his car across a fore court toward them. *

RAY
Where is she?

BRANDON turns, as do the others, to see a frankly rather crazed RAY running up to him.

BRANDON
Ray?

RAY
...where have you taken her?

BRANDON
(frowns)
....where have I.....

And then RAY has him up against a wall.

RAY
...where is my wife, what have you done to her?

And BRANDON's face twists, the teacher pupil bond, finally snapping for good. And he head-butts RAY hard, and RAY falls back on the ground.

BRANDON
I don't know where your nigger hating wife is, Ray. Now piss off 'fore I bust your arse proper.

And RAY, his nose starting to bleed profusely, looks up to see five very hostile faces looking down at him, in the gutter.

How has it come to this?

And then he staggers to his feet, and slopes back to his car, soaked, bloodied, and utterly humiliated

23 EXT. SOUTHEND POLICE STATION - NIGHT 16 23

SHEILA waiting outside a police station, and she is clearly deciding whether to go in or not, and then finally, she makes a decision and starts to walk in.

24 EXT. ERIC AND CLAIRE'S HOUSE. GARDEN - NIGHT 16 24

Floodlights being erected to the rear of the gardens backing on to a densely wooded copse, as ERIC is wheeled in to a special police car, to take him to be interviewed.

This very old man looks broken and wretched and we cannot help but feel compassion for him, whatever he is being accused of.

25 INT. LES'S CAR - NIGHT 16 25

MATT and LES watching the scene unfold from inside LES's car.

LES

...yes I pressed her, of course I did, repeatedly, for specific detail...

MATT

...and she actually said...

LES

...she actually said.... she saw him digging a hole in the copse in the middle of the night...

And he falters, can hardly bear to say the words.

LES (CONT'D)

...and then that he got something out of the car and stuck it down there...

MATT

...'something'...

LES

...oh it was probably a carpet, Matt, 'cos that's what a sane man does isn't it, in the middle of the night...

MATT

...and you think *she's* sane...

LES

...well according to you she's fine, mate, a little forgetful but other than that *fine!!!*

And they are both shocked at the vitriol in the others voice. And they both soften, instinctively intuiting that right now, they kind of need to stick together.

MATT

But she actually said... she thought it was a body?

A beat, and then LES's head falls.

LES

Yes, she did.

MATT

(appalled)

And she waits forty years to tell anyone?

LES

Which is why when she did I just....I felt I had to call the police..

And MATT does not challenge him.

LES (CONT'D)

...but I swear, I never meant for it to be like this, on their anniversary night.

A beat.

MATT

They said they're taking them both to Ely. I think one of us should go there, be there for them.

And LES nods, sees this as the sort of olive branch it is intended to be.

LES

Fine, how about you go, I'll wait here.

And MATT nods, and then goes to open the door to leave, when -

LES (CONT'D)

You know all I want Matt....is for me to be as wrong as I've ever been. I wouldn't care if mum and dad never spoke to me again.

A beat.

LES (CONT'D)
I just want to be wrong.

A beat, and then briefly MATT puts a hand to LES's arm before getting out. It is over in half a second, but it is the first time we have seen him express a connection with his brother, ever.

26 EXT. ERIC AND CLAIRE'S HOUSE - NIGHT 16

26

CLAIRE being helped in to a police car by SUNNY, who then shuts the door and the car pulls slowly away. SUNNY walks over to CASSIE.

CASSIE
How far's their nick?

SUNNY
Ten minutes. Their guvnor asked if we can give him an ETA.

CASSIE
Is the house clear of guests?

SUNNY
Clear now.

And the lights suddenly fizz and arc and then they are on, illuminating the whole garden and the copse at the far end of it. CASSIE and SUNNY both turn and blink in the dazzling glare.

Both look like rabbits in headlights. Close on CASSIE.

CASSIE
Tell him.....

A beat as she looks out in to the woods, and wonder what might lie beneath the ground.

CASSIE (CONT'D)
...tell him I've absolutely no idea.

Both of them clearly deeply unnerved by the unfolding events.

27 INT. PHILLIP AND SHIRLEY'S HOUSE. KITCHEN - NIGHT 16

27

SHIRLEY cleaning the kitchen, slightly obsessively, displacement activity, when she turns, and sees her husband standing there.

And he looks bereft.

PHILLIP
I want to say....

A beat.

PHILLIP (CONT'D)
...I want you to know....

A beat.

PHILLIP (CONT'D)
...if I never said it before....

A beat.

PHILLIP (CONT'D)
...it has...tortured me...every
single day of my life.

A beat

PHILLIP (CONT'D)
What I did.

A beat.

PHILLIP (CONT'D)
Every single day. And I am so
sorry.

And she is walking over and putting her arms around him and holding him tight, as he cries like a small child.

End of part one

Part two

New day

		*
27A	EXT. LIZZIE ANDE RAY'S HOUSE - DAWN 17	27A *
	Establisher of Lizzie and Ray's house at dawn.	*
28	INT. LIZZIE AND RAY'S HOUSE - DAWN 17	28 *
	RAY, nose bloodied, pacing, fearfully in the sitting room, and then suddenly he stops, a new thought. He quickly turns, walks out the room and runs up the stairs.	
29	INT. LIZZIE AND RAY'S HOUSE - DAWN 17	29 *
	RAY upstairs, going frantically through LIZZIE's drawers, and it would seem certain things might be missing, certain clothes.	

He runs to a cupboard, and there inside, where once there were two small suitcases, there is now only one.

He runs quickly to the bathroom. Just one toothbrush left.

So she hasn't been taken, she has left. Is this worse, or better?

30 EXT. EMBANKMENT / MINI MARKET - DAWN 17 30 *

LIZZIE walking along the north embankment, near Temple, trailing her case behind her.

She is still cold and damp from last night's rain, but looks as if she does not feel anything. *

And then finally she stops, outside a mini market.

And within the white neon of the interior, her eye drawn to the alcohol. A long beat, and then she walks in.

30A EXT. CAMBRIDGESHIRE - DAWN 17 30A *

Establisher of county at dawn. *

31 EXT. ERIC AND CLAIRE'S HOUSE - DAWN 17 31 *

CASSIE watching from a distance as the handlers take their dogs over the ground in the copse. The area is big, maybe an acre or so, so lots of ground to cover. SUNNY approaching from the house.

SUNNY

(shaking his head)

A dog's been through the whole house three times, there's nothing inside.

And SUNNY is clearly very uneasy.

SUNNY (CONT'D)

(quietly)

I mean...what do we think this is now Guv?

A beat.

SUNNY (CONT'D)

Do we think we could have ...multiple bodies out here, that Jimmy was just one of...many?

A beat. Then -

CASSIE

We think...we have to take it seriously, what she said, we have to.....but that Claire Slater is a woman who's losing her mind... so...

She turns back to the woods.

CASSIE (CONT'D)

...we think...we *hope*...I hope....that she's wrong.

A beat.

CASSIE (CONT'D)

And that there's *nothing* here. Nothing at all.

And we go out on the sound of the dogs.

32

INT. ROBERT AND GRACE'S HOUSE - DAY 17

32 *

The doorbell ringing, as ELLIE, in pyjamas, and half asleep, runs quickly down the stairs. *

ELLIE *

Coming *

GRACE appearing at her bedroom door. *

ELLIE (CONT'D) *

(through the door as she unlocks it) *

Hello? *

SHEILA (O.S.) *

Sorry it's Sheila, from the community centre?

ELLIE *

Oh, hi Sheila, hang on...

And ELLIE unlocks the door even as GRACE walks down. And then the door is opened to reveal SHEILA.

SHEILA *

I'm so sorry to disturb you this early, Grace... *

GRACE

(walking to the door)

...it's fine, are you okay, d'you want to come in?

SHEILA

No, no, I'll be very quick....
 (clearly very upset)
 ...I just thought you had a right
 to know.....I had to go to the
 police station last night...

*

And she hesitates a bit, still shocking to say.

SHEILA (CONT'D)

...and tell them it was Robert
 who stole the money from the
 community hall safe. He admitted
 it to me yesterday and
 also...that he'd been stealing
 money from the church for quite
 some time....and from you...

*

(she looks up at Grace)
 ...he told me he stole some of
 your jewelry, he wouldn't tell me
 why but...

(and she shakes her head
 in disbelief)

...I think he needs help Grace, I
 really do...I'm so sorry...

(and she turns and walks
 away)

....God bless.

Leaving ELLIE and GRACE, once again, in a state of profound
 shock.

- | | | | |
|----|--|----|--------|
| 33 | EXT. CHURCH. LEIGH ON SEA - DAY 17 | 33 | * |
| | A shivering ROBERT unlocking a side door to the church,
been out all night. | | *
* |
| 34 | INT. VESTRY. LEIGH ON SEA - DAY 17 | 34 | * |
| | ROBERT walking in to the vestry, freezing. He takes off his
damp coat and hangs it up, then goes to a cupboard and
opens it and takes out some heavy robes. | | * |
| | Then he digs in another cupboard for some communion wine,
unscrews the lid, takes a healthy few slugs, before turning
on a two bar heater, heading to a tatty armchair and
sitting. | | *
* |
| | He draws the robes over himself, takes another slug of
wine. Out on him, sleep is a very long way off. | | |

35 EXT. COPSE BEHIND ERIC AND CLAIRE'S HOUSE - DAY 17 35 *

A dog handler methodically walking his dog over the ground, *
and then suddenly he starts to pace back and forth over a *
particular spot, the handler quickly moves nearer.

HANDLER

What you got Lulu? You got
something?

And the dog moves backwards and forward faster.

HANDLER (CONT'D)

Show me, you got it, good girl,
show me...

And then she starts touching her nose on the ground.

HANDLER (CONT'D)

...good girl, you got it? Is it
here?

And then the handler turns to CASSIE, she and SUNNY are
already walking towards him.

HANDLER (CONT'D)

We've got something.

CASSIE

(approaching)

How sure?

HANDLER

It's never a hundred percent
but.....

(he shrugs)

....if it were me, I'd dig.

CASSIE turns to the rest of the police team.

CASSIE

(shouting across)

Okay, we need a tent up here
please.

CASSIE turning to SUNNY.

CASSIE (CONT'D)

Call Sean Rawlins, I want him up
here as soon as.

And we go out on CASSIE's growing fear as SUNNY pulls out
his mobile.

36 INT. ROBERT AND GRACE'S HOUSE - DAY 17 36 *

GRACE's jewelry box on a table by the phone, GRACE on the phone to GEOFF *

GRACE *

...well thank you for taking time *

to speak to me I know how busy... *

GEOFF (O.S) *

...don't be silly, Grace, I'm *

just...so sorry and I want you to *

know we're all thinking of you, and *

praying for you, all of you. *

GRACE *

Thank you, Geoff. Bye now. *

And she puts the phone down shakily and turns to ELLIE.

GRACE (CONT'D) *

They think he might have been *

stealing money for years now. *

Tens of thousands. *

ELLIE can hardly believe it.

ELLIE

To spend on what?

GRACE

Don't know. Not us though was it.

(and her voice catches

as she looks down at

her jewelry box)

That was my grandmother's ring.

Tears of anger and disbelief stinging her eyes.

ELLIE

How can you know someone all

your life and then....

She trails off, utterly bewildered.

ELLIE (CONT'D)

....how does this happen?

But her mum has no answers.

37 INT. LES'S CAR - DAY 17 37 *

LES sitting outside the house in his car as the first TV

news van (a regional one) parks up on the road and a

reporter (DEZZIE SIMMS) gets out.

On LES, as a potential future flashes before his eyes.
Terror.

38 INT. TENT. COPSE BEHIND ERIC AND CLAIRE'S HOUSE - DAY 17 38 *

Two police officers in a trench, digging, down at least four feet now, but have so far found nothing.

39 INT. LIZZIE AND RAY'S HOUSE - DAY 17 39 *

RAY on the phone.

RAY

....as I say it was just a silly row really and.....

(listening)

....no no, well it was a long shot I know you'd lost touch a bit so....

(nods)

...yeah course, I'll call you, and similarly if she does pitch up at yours

(listens)

....alright thanks Christine, sorry again for ringing so late, give my best to Paul...

And he puts the phone down and sits, bereft, where is his wife?

40 EXT. ERIC AND CLAIRE'S HOUSE - DAY 17 40 *

The police digging on, SUNNY peering inside a conservatory, at pictures on the wall of the SLATER family in easier happier times. MATT, LES, mum and dad and grandchildren. CASSIE pacing, to keep warm, a little way off.

SUNNY

How d'you think people deal with it? The families I mean.

CASSIE

Deal with what?

SUNNY

(turning and going to sit on a garden wall)

All these cases where people have pretended to be one thing for half a century and then turned out to be something else.

She turns, looks at him.

CASSIE

I'll tell you in six months.

SUNNY

(lighting a fag)

I don't mean an infidelity, I mean your husband turning out to be a...serial sex offender or a...multiple rapist or something...

CASSIE

How does anyone deal with someone they loved committing a serious crime.

SUNNY

But that's different, it's just happened, it's a shock but...the change happens at the same time as the wrong doing. With this.... ..it sort of.. makes a mockery of people's whole lives...

CASSIE

...that they never saw?

SUNNY

(nods)

...that they got so...fooled.

CASSIE

I dunno.....how much can you ever really know someone....even those closest to us.

A beat.

SUNNY

I wonder if they still... love them? Go and see them in prison?

(he shrugs)

Or maybe you just want to... ..cut off. Say 'sorry I loved someone else. I loved the person you *said* you were.'

On her, considering this, and then -

DIGGER

(a shout)

Here!!!!

And they both turn and as they do, we and CASSIE and SUNNY see LES, standing a little way off on the road, turn his head toward the shout.

And then she and SUNNY head quickly toward the tents, as LES watches, fear growing.

41 INT. TENT. COPS BEHIND ERIC AND CLAIRE'S HOUSE - DAY 17 41 *

And they walk in, and one of the diggers is already climbing out of the hole and a light is being shone down in to it.

CASSIE
What is it?

DIGGER
There.

And he points, and we go slowly in, the light cutting through the dark, to reveal the mud spattered front...of a human skull protruding from the slurry.

The eye sockets, the teeth and jaw line, clearly visible.

CASSIE
(sadness)
Oh no.

And despite it all, she clearly never really believed they would find another body.

And we go out on the pair of them staring down in to the pit.

End of part two.

Part three

42 OMITTED 42 *

43 INT. LES' CAR OUTSIDE ERIC AND CLAIRE'S HOUSE - DAY 17 43

LES, sitting in his car, out the front, activity upping considerably, and he knows something has happened.

And here also is DEZZIE SIMMS, talking on the pavement to an early morning dog walker, who looks shell shocked as SIMMS points and nods in the direction of the SLATER house and gardens and the woods beyond.

Then he sees SUNNY talking urgently to a local officer and then turning to go back to the dig as SIMMS sees SUNNY and starts after him.

And LES can't hear what is being said, but knows through body language, that the reporter is getting a full blank from the copper.

And when SUNNY has disappeared back under the police tape and walked toward the copse, SIMMS turns back.

His dog walker has walked off now, and so he turns his gaze (not for the first time we sense) in LES's direction.

And SIMMS smells prey, and starts to walk towards him even as LES sinks down in his seat, but he is not going to go away, and in fact walks right up to his car and knocks on the window.

SIMMS
(through the window)
Hiya....

And LES ignores him. So.

SIMMS (CONT'D)
...sorry, I see you've been here
a while, are you connected to the
family living here, Sir?

At which LES sticks his key in the ignition and turns his car on.

SIMMS (CONT'D)
...are you one of the Slaters,
Sir?

And LES starts to reverse.

SIMMS (CONT'D)
Are you his son, one of your
parent's neighbour's said he has
two sons...

Reversing faster, SIMMS running alongside the car.

SIMMS (CONT'D)
...is it a body, Les?

Fuck he knows his name.

SIMMS (CONT'D)
...did your dad bury a body in
the garden, Les?

And then LES executes a rather panicked but successful handbrake turn (in reverse).

SIMMS (CONT'D)
(running after him,
shouting)
...are there any more...!!!!

And then he pulls away with a screech and SIMMS disappears in to the dawn Fenland mist.

LES looking at his hand as he drives away. It is shaking.

43A EXT. EMBANKMENT - DAY 17 43A *

Establisher of the embankment during the day. *

44 EXT. EMBANKMENT - DAY 17 44 *

LIZZIE, sitting, in a door way, her suitcase beside her, and a bottle of vodka in her hand. She is drunk, and as she continues to down vodka, she talks, to a man who is asleep on a piece of flattened cardboard beside her. *

LIZZIE

...you wait for it all your life...the knock on the door.

A beat.

LIZZIE (CONT'D)

'Cos you never really believe you can do the sorts of things I did...and get away with it.

A beat.

LIZZIE (CONT'D)

And then one day you wake up...and realise that your *life*...is the knock on the door.

A beat.

LIZZIE (CONT'D)

The police never came, there was no trial, no prison sentence....but you *were* punished.

A beat

LIZZIE (CONT'D)

With this... solid lump of.... shame....accompanying you.. through your days. Down the aisle...in the birthing room...at work, on your summer holidays...

A beat.

LIZZIE (CONT'D)

And you offer up your... 'acts of contrition...'

A beat.

LIZZIE (CONT'D)
 ...the love you try to
 give...back...

A beat.

LIZZIE (CONT'D)
 ...in the hope you can ...somehow
 make it better....

A beat, and she brings the bottle to her lips.

LIZZIE (CONT'D)
 ...but in your gut.... you know you
 can't. That some things in life
 just *can't* be made better.

Om her, and then she drinks, deeply.

LIZZIE (CONT'D)
 They're broken. And they can't be
 fixed.

Out on her as a road sweeper rattles past, sweeping up the
 previous nights detritus. *

44A EXT. CHURCH. LEIGH ON SEA - DAY 17 44A *

Establisher of the church. *

45 INT. VESTRY. LEIGH ON SEA - DAY 17 45 *

ROBERT woken by the sound of the church door swinging open,
 he looks awful. He sits up and then rubs his eyes as he hears
 brisk footfall on flagstones.

And then the vestry door opens to reveal GEOFF. And GEOFF
 cannot hide his shock at how bad ROBERT looks.

GEOFF
 Robert. Good morning.

A beat, ROBERT not quite meeting his eye but knows he knows.

ROBERT
 Morning.

ROBERT in no rush to offer anything else up.

GEOFF
 So Grace rang me. Sheila went round
 there last night. After she'd been
 to the police.

He nods. And now he does looks up.

ROBERT

So how should I do this, you want me to speak to our mob first or...

GEOFF

...well we would of course love to know what you've been spending it all on but...I think you owe it to Grace to tell her first. I can drive you round if you like. And then to the police.

A beat, and then ROBERT stands.

ROBERT

For what it's worth, none of it was for me.

A small consolation. And then slowly he walks out in front of GEOFF.

ROBERT (CONT'D)

And I'll walk thanks.

GEOFF

(going to go after him)
Robert...

ROBERT

(nicely)

...if you're thinking of trying to stop me, Geoff, I really wouldn't. I might look like a dodder old sod but.....I could still snap you in two.

*

And GEOFF sensibly takes his advice, and hangs back.

46 INT. TENT. COPSE BEHIND ERIC AND CLAIRE'S HOUSE - DAWN 17 46

RAWLINS down in the pit, has been working, as he did before, to excavate the bones, and as we join him, he has revealed pretty much the full skeleton.

Unlike JIMMY SULLIVAN, this one still has visible fabric covering the body, the remains of trousers and the remains of a shirt. CASSIE at the grave's edge.

RAWLINS

...the bones are fully mature, and the teeth show very little sign of aging so...in his twenties I'd say.

CASSIE

Right, but a man.

RAWLINS
(off her reaction)
You thought it'd be female?

CASSIE
No, I just....it was one possibility.... some...love triangle connection to Jimmy and Joanna Bridges but...we're obviously moving in to uncharted territory now. Any indications of cause of death?

RAWLINS
Sorry, no, but the skull looks fine.

And she nods and stands, and we go with her, walking away, more questions than answers.

47 INT. MAUREEN SULLIVAN'S HOUSE/INT. SUNNY'S CAR - DAY 17 47

MAUREEN sitting in her kitchen, at a small kitchen table, in her dressing gown, on the phone to CASSIE, who is in SUNNY's car, as SUNNY drives them to ELY police station.

INTERCUT BETWEEN MAUREEN AND CASSIE ON THE PHONE:

MAUREEN
Has he admitted it? Killing Jimmy?

CASSIE
He's admitted nothing yet, but we haven't spoken to him since we discovered this second body so...

MAUREEN
...but if there's another victim.....it has to be him doesn't it?

A beat. Choosing her words carefully.

CASSIE
We need to interview him formally, Maureen, I really rang you because the press have been tipped off by neighbours and so we've had to give them certain information and I didn't want you to hear that before I spoke to you...

MAUREEN
...ask him what his last moments were will you? My boy's.

A beat.

CASSIE

If it *is* him, Maureen, I do want you to prepare yourself for the possibility he won't want to help us. It sometimes goes like that.

MAUREEN

But *ask* him. And if he tells you, however bad it is...I want you to promise me you'll tell me what he says.

On CASSIE, struggling.

CASSIE

I will, I promise.

MAUREEN

However bad it is... it can't be as bad as what I've spent a life time imagining.

Out on CASSIE. Oh lord.

48 INT. BELLA'S OFFICE - DAY 17 48 *

BELLA in her office, at her desk on her computer, googling something when she it on her home page, the ITN news feed with the headline 'MAN ARRESTED IN CONNECTION WITH JAMES SULLIVAN MURDER'. *

And instantly she is clicking on a clip to see a reporter speaking to camera. *

ITV NEWS

...police have confirmed that a seventy four year old man is being interviewed in connection with the murder of James Sullivan nearly forty years ago. Reports that further remains have been found near the suspect's house have not yet been confirmed. Sullivan, who disappeared in 1976... *

And in an instant she is searching for her phone.

49 INT. PHILLIP AND SHIRLEY'S HOUSE. KITCHEN/INT. BELLA'S OFFICE. DAY 17 49 *

PHILLIP in his study working, when his land line rings, and he answers.

INTERCUT BETWEEN PHILLIP AND BELLA ON THE PHONE:

PHILLIP

Hello.

BELLA

They've arrested someone, dad - for James Sullivan's murder, it's on the news, turn it on, they've found another body at the back of his bloody garden.....

PHILLIP grabbing a remote to flick the TV on.

BELLA (CONT'D)

...so Fenwick can send them the photos but I don't think they're going to be too interested now, you're in the clear dad...

And she is deliriously happy, but the colour seems to have drained from his face as he looks at the TV news reports playing.

BELLA (CONT'D)

Dad, you there?

On PHILLIP. Bleak.

PHILLIP

I couldn't have left your mum on her own, Belle.

BELLA

(she frowns)
Sorry?

PHILLIP

Not for a crime I didn't commit, I couldn't let Fenwick do that to us.

A long track in on her as it slowly becomes clear.

BELLA

No.....

PHILLIP

...you would have done the same...

BELLA

...no dad.....

PHILLIP

...for your mother not me.....

BELLA

....what have they done, what did you tell them to do?

A beat, then.

PHILLIP

It's not even eight, they can't
have done anything yet, I'll just
call them off.

And he has hung up. And we on BELLA. Things spiralling down
faster and faster.

49A EXT. CURTIS' ESTATE - DAY 17 49A *

Establisher of Curtis' block of flats. *

50 INT. CURTIS' FLAT - DAY 17 50 *

RAY and CURTIS sitting together. CURTIS groggy and clearly
just out of bed. He looks wretched, a shadow of the bright
sparky kid of a few weeks ago. RAY sitting opposite him, a
growing sense of his desperation.

RAY

(urgently)
...just think Curtis, where would
she go, if you were her, what
would you do....

CURTIS

I've already said, I don't
know...

RAY

...did she ever talk about
somewhere or someone she felt
safe with or...

CURTIS

(looking up)
...Ray! I'm not interested, okay,
I don't give a fuck, mate.

And RAY looks at this boy, and his anger, and damage, and
it comes to him, like an epiphany.

RAY

You know what, I get it.

And he sits back, and his whole face softens.

RAY (CONT'D)

You've been so let down.

A beat.

RAY (CONT'D)

So...betrayed. And by people who should have been there for you. I'd get angry, I'd turn to alcohol and drugs, I'd lash out and hurt people I shouldn't....

CURTIS

(defensive)

...I haven't hurt anyone who didn't deserve it.

And RAY looks up at him.

RAY

I wasn't talking about *you*, Curtis.

And slowly CURTIS gets it.

RAY (CONT'D)

I was talking about a young girl, forty years ago. Who also had to deal with some shit. Even worse than yours Curtis. And who also made some mistakes.

A beat. And then he stands.

RAY (CONT'D)

I'd never abandon *you*, and I won't abandon her....

Walking out.

RAY (CONT'D)

....I hope you won't either.

And we stay on CURTIS as he considers what he has just been told.

51 EXT. ERIC AND CLAIRE'S HOUSE. GARDEN - DAY 17

51

Half a dozen dogs being walked all over the large gardens of ERIC and CLAIRE's house.

News vans and journalists beginning to arrive in large numbers outside now.

51A EXT. ELY POLICE STATION - DAY 17

51A *

Establish Ely police station.

*

52 INT. ELY POLICE STATION - DAY 17 52

Long shot of LES and MATT at the far end of a long corridor sitting on a row of seats, one empty seat between them.

Both look like their hearts have been ripped out.

53 INT. CASSIE INTERVIEW ROOM/INT. SUNNY INTERVIEW ROOM. ELY 53
POLICE STATION - DAY 17

INTERCUT BETWEEN CASSIE/ERIC and SUNNY/CLAIRE interview (both have DUTY SOLICITORS with them).

CLAIRE is clearly very distressed as SUNNY attempts to interview her. Similarly ERIC seems suddenly to have aged ten years. He looks desperately scared and small.

ERIC

...I am as appalled and...shocked and...disgusted as you are.

CASSIE

(she nods, a beat)

And so you have absolutely no idea how that body got there.

ERIC

Well of course it's all I've been thinking about...

CASSIE

...and?

ERIC

....no I have no idea - all I can think is...I mean I got friendly with lots of the residents from Arlingham House, stayed in touch with some of them and... a few came to visit us over the years...

A beat, he looks up, rheumy sad eyes.

ERIC (CONT'D)

...I took people on face value, D.C.I Stuart, but maybe I was naive, a lot of these people had very...dark pasts.

CASSIE

Right - so are you suggesting that maybe an ex resident put the body there...

ERIC

...I'm just guessing...

CASSIE

...give me some names...

ERIC

...I don't remember names...and maybe it wasn't but...it's a remote spot and...I just know it wasn't me so...like you I'm struggling....

SUNNY

...are you sure it was your husband, Claire?

CLAIRE

Am I sure who was my husband?

SUNNY

You said you think you saw your husband putting a body in to the ground... are you sure it was *him*?

And she looks at SUNNY, frowns, her fear palpable.

CLAIRE

When did I say that?

The DUTY SOLICITOR looking to SUNNY, clearly wondering what the point of interviewing this woman is.

CASSIE

Why don't you just tell me who it is, Eric?

ERIC

(exhausted)

How can I tell you who it is, if I had no idea he was down there?

CASSIE

I didn't say it was a man.

ERIC

Oh please...

(desperate)

...it's a figure of speech, I don't know anything about it.

SUNNY

Do you have any idea who the body is Claire?

CLAIRE

Is Carol coming?

SUNNY

No, Carol's not coming, do you know who it is?

DUTY SOLICITOR

You know what, I think we should
leave it there don't you, my
client is clearly not fit to...

And suddenly CLAIRE look up.

CLAIRE

Oh god....

54 **EXT. GARDEN. NIGHT (FLASHBACK)**

54

**A white arm catching the moonlight through the trees as it
flops out of the blanket it is being carried in.**

End of flashback

55 **INT. SUNNY INTERVIEW ROOM. ELY POLICE STATION - DAY 17**

55

Continue as before:

And she looks for a brief moment, entirely lucid.

CLAIRE

...sometimes I get these memories
that are so clear....

SUNNY

Memories of what?

And she looks up at SUNNY. Terror.

CLAIRE

I just want it all to end.

The interview? The flashbacks? Life? Maybe all three. And
then as quickly as her eyes blazed, they dull, and she is
'gone'.

56 **INT. PHILLIP AND SHIRLEY'S HOUSE - DAY 17**

56

PHILLIP on the phone in his home office, SHIRLEY with him
now (she has clearly been told).

PHILLIP

...how can he still be out of
signal I rang you *half a fucking*
hour ago..

(listens)

...look, I don't care *how* you do
it just *do* it, just get someone
to *stop* him...

And he hangs up. Looks up at her, exhausted, even as we hear the front door opening, and then footsteps and then...JOSH. And he looks at his dad, and he looks at his mum. *

JOSH
I'm sorry...I just wanted to help...I'm sorry.

Out.

57 INT. LIZZIE & RAY'S CAR. CAR PARK NEXT TO CURTIS' FLAT - DAY 17 57 *

The car pulling up in the car park. Close on a car radio, a news report playing. *

RADIO
...police have now confirmed that a second body was found in the garden of the suspect, who has been identified only as a seventy three year old Cambridgeshire man. James Sullivan, who went missing in 1976 has been the subject of a major investigation since his remains were identified beneath the footings of a house in north London three weeks ago, D.C.I. Cassandra Stuart, who is leading....

And then a hand leans forward and flicks the radio off. And we slowly draw back to reveal the hand is RAY's, and that his cheeks are tracked with tears. His guilt all the greater.

58 INT. CUSTODY AREA. ELY POLICE STATION - DAY 17 58

CASSIE and SUNNY in the custody area.

SUNNY
...so I'll get them both driven down to town now, I've informed the sons about what's happening, you and me can get a bit of shut eye, and then we can start fresh this afternoon. With any luck we'll have some more information on the body by then. *

CASSIE
You okay to drive?

SUNNY

I'm fine, and I can drop you off
at yours if you want.

CASSIE

Ah, bless, you're going all
paternal on me.

SUNNY

(frowns)

How's that work, I'm three years
older than you, and look three
years younger.

CASSIE

(exiting)

Nice, thanks, you fat ugly pig.

SUNNY

(following)

Hashtag just saying.

58A EXT. SUNNY'S CAR - DAY 17

58A *

Sunny's car driving through mud flats from Ely back to
London.

59 INT. SUNNY'S CAR - DAY 17

59

SUNNY driving, CASSIE staring out the window, when she has
a thought -

CASSIE

...when we get back, bell Jake
Collier would you, tell him to
speak to Mackkie again, about
Eric Slater. I want to know
everything there is to know about
him.

And on they drive.

60 EXT. SOUTHEND HIGH STREET - DAY 17

60

ROBERT, standing in the middle of Southend High street, as
normal life buzzes on all around him, looking at something.

And on the reverse we see what it is.

A news stand for the Southend Argos, on which the
handwritten headline reads -

'Suspect arrested in 1976 murder.'

And we go out on ROBERT, static amid rush hour pedestrians, his expression blank, what is he thinking?

61 INT. CASSIE'S HOUSE - DAY 17 61

CASSIE walking through the door of her house, and she hears the low chatter of voices, her dad's laughter, sounds promising, she hangs her coat up and walks down the hall and in to see...

62 INT. CASSIE'S HOUSE. KITCHEN - DAY 17 62

...MARTIN chatting and laughing with her son, ADAM, who turns to see her and grins.

ADAM

Hey mum.

And in a heartbeat she seems to lose ten years. She walks over to him as he rises, and wraps her arms around him tighter than she probably ever has before.

CASSIE

Hello my gorgeous son. How completely lovely to see you, tell me you're staying for months.

And she does not let him go, and ADAM starts laughing, as MARTIN watches and smiles.

63 INT. RAY AND LIZZIE'S HOUSE - DAY 17 63

RAY walking to answer the door. CURTIS. A beat, then -

CURTIS

When she took me to see Hamlet on the Southbank...there was people down there who knew her...

On RAY.

CURTIS (CONT'D)

...people she gave money to, homeless people. She knew their names, some of them knew hers.

And he turns back in to the house.

RAY

We'll need a photo.

64 EXT. TENT. COPSE BEHIND ERIC AND CLAIRE'S HOUSE - DAY 17 64

The remains of the body being removed, by RAWLINS and a couple of others, as well as possible, on to a police stretcher...and the body sort of comes out in one piece.

And then RAWLINS looks down in to the compacted earth to see what is left behind, which is some of the trouser fabric, and then around the pelvis area, something else.

RAWLINS gets closer, brushes away some loose soil from around it, and slowly reveals the largely rotted but still discernible shape, of what looks like a wallet.

65 INT. CASSIE'S HOUSE. KITCHEN - DAY 17 65

And we are on ADAM, cooking up bacon and eggs, and as he cooks, he talks.

ADAM

...so we'll probably go to Faliriki now - Nige's brother's got a bar there and he's said me and Belter can have a room if we do three nights a week bar work, mind you that's if Belter sorts out his teeth, his girlfriend smacked him in the mouth with a table tennis bat 'cos he cracked a joke about her arse...

And he turns and for the first time we see CASSIE, sat in an armchair in the kitchen, smiling.

ADAM (CONT'D)

...what?

CASSIE

Keep going.

ADAM

Why are you smiling like that?

CASSIE

Cos I love you?

ADAM

Seriously, you look like a mental, mum.

CASSIE

Just keep talking just...keep telling me stuff.

A beat, and then he turns back to cooking.

ADAM

...well, anyway, he's got to have two implants now and Nige says he should go to India, his dad got eight new teeth in Delhi for less than a grand. I mean his mouth doesn't shut properly but as his missus says, keeping his mouth shut was never a core skill anyway so y'know - plus ca change as Proust would say you want fried bread with this...?

And he turns...to see CASSIE fast asleep, a half smile still on her lips. And ADAM walks to a chair, grabs his coat off the back of it, and gently wraps it over her. Hard cut to -

66 EXT. EMBANKMENT - DAY 17

66 *

LIZZIE, an empty bottle in her hand, asleep in a doorway, a fellow homeless woman, gently putting a blanket of Evening Standard pages over her, to keep her warm.

And the last page she lays, is the front page, announcing to the world the '**HISTORIC MURDER RIDDLE ARREST**', accompanied by a picture of JIMMY SULLIVAN smiling at us.

67 INT. PHILLIP AND SHIRLEY'S HOUSE - DAY 17

67

PHILLIP on the phone again, listening, SHIRLEY and JOSH with him, but we already know that it is not good, by her husband's face, who finally nods and -

PHILLIP

Bye.

And he puts the phone down. A long beat, then -

PHILLIP (CONT'D)

He fell asleep smoking apparently. Bed caught fire, whole house went up.

On JOSH and SHIRLEY, both clearly devastated.

PHILLIP (CONT'D)

Wouldn't have known a thing.

So FENWICK is dead. On PHILLIP, him too.

End of part three

Part four

68 INT. CASSIE'S HOUSE - DAY 17

68

CASSIE putting her coat on, rested, and ready for action.
ADAM with her in the hallway.

CASSIE
I've told him I'll be back by
seven, I thought we could all go
out, a ruby or something...

And she peers in to the kitchen to see if her dad is
listening, but he is doing washing up and can't hear.

CASSIE (CONT'D)
...and if you fancy taking your
grandad out for a drink before -
he's a bit low at the moment,
could do with a bit of cheering
up.

ADAM
(nods, then)
I'll take him down the Feathers.

CASSIE
Not the Feathers...

ADAM
..they still have Pole dancers?

CASSIE
They're mainly Bulgarian now...

ADAM
...'arf'.

CASSIE
...I meant a nice chat over a
pint somewhere quiet, not in
front of naked women showing you
their insides. You don't want a
heart attack on your conscience
do you?

*
*
*

And she kisses him affectionately and exits.

69 INT. FORENSICS ARCHEOLOGIST'S LAB - DAY 17

69

SUNNY walking with JOHN and KELLY through the lab.

JOHN
...it's a misconception that
plastic doesn't bio degrade it
does but not through bacteria
through *light* and luckily for us
there isn't a lot six feet under
so...

KELLY

...that is why this little beauty...

And they arrive at a lab bench lab where the remains of the wallet sit in an evidence bag in a tray, and right next to it, a plastic bag in which sits a fairly pristine, just slightly warped 'Midland bank card'. *

KELLY (CONT'D)

...could probably still buy your lunch.

SUNNY

(grins)
Jesus.

KELLY

Oh, no, please, all we did was clean it up a little.

And SUNNY reaches forward and picks it up, to read through the bag, clear as day, the name - 'NICHOLAS H WHITMORE'.

70

INT. BISHOP ST POLICE STATION. CID ROOM - DAY 17

70

CASSIE and SUNNY with D.S. BOULTING, D.C. COLLIER and D.C. WILLETS in a briefing.

CASSIE

So obviously we can't confirm anything until we get a DNA match...

And she turns to a new section of the Arlingham House board, on which is pinned a graduation photo of a young man proudly smiling at camera, a mortar board on his head.

CASSIE (CONT'D)

...but we have good reason to believe the remains are those of a Nicholas Howard Whitmore, known as Nick, and born on 12th Jan 1954 in Godstone, Surrey. A son, a brother, and a good friend to many.

Allows them to look at the face, to start the process of becoming engaged with this person.

CASSIE (CONT'D)

So Nick was last seen on December 30th 1978 at a Clash concert in Soho. He lived in Kentish Town at the time of his disappearance and was training to be a nurse.

(MORE)

CASSIE (CONT'D)

He went missing about two and half years after Jimmy and crucially, at least two years after the Slaters moved in to their house.

WILLETS

Can we assume the body went in the ground close to the time of death?

CASSIE

Assume nothing yet.

WILLETS

Any obvious connections to Jimmy or Arlingham house?

CASSIE

Not yet but we've made preliminary contact with Nick's family and I'll be able to speak to them properly later today. Murray, the original investigation determined that the Barclay card was last used in a pub in Hampstead, called the King George, on the 31st of December 78, so in an ideal world we'd want to place Eric Slater in or around that area on that same evening - tough one I know.

BOULTING

Got it.

CASSIE

Jake, where are you with Mackkie?

COLLIER

Seeing him at six.

CASSIE

(to Willets)

Anything else coming through from the house?

WILLETS

Nothing more in the gardens, the house or the copse.

On CASSIE, visible relief, thank fuck for *that*.

CASSIE

Okay, good, that's it for now then...

(standing)

...thank you everyone.

BOULTING

Guv..

She stops, turns.

BOULTING (CONT'D)

....surely we have the wife
saying she saw him put the body
down there.

And she turns to see everyone looking slightly confused as
to why CASSIE seems less positive than they might have
expected.

CASSIE

Actually it's becoming clear she
has no idea *what* she saw. No jury
would ever convict him on her
testimony alone...

Eyeballing the team, making sure they get it.

CASSIE (CONT'D)

...we need much much more.

*

And she and SUNNY are exiting.

71 INT. ROBERT AND GRACE'S HOUSE. KITCHEN - DAY 17

71

ROBERT sitting at a kitchen table, with CAROLINE and ELLIE
and GRACE. And ROBERT has obviously made the decision to
keep his confession as unemotional and fact based as
possible.

ROBERT

...the woman, the...girl...I had
a relationship with, Joanna, she
got pregnant...and she said it
was by me.

A beat.

ROBERT (CONT'D)

So obviously I offered to pay for
her to have a termination.

72 INT. ARLINGHAM HOUSE - NIGHT (FLASHBACK)

72

A knee to the face. Blood. JIMMY. Rage. ROBERT.

JIMMY

...a priest, a fucking *priest*....

End of flashback

73

INT. ROBERT AND GRACE'S HOUSE - DAY 17

73

Continued as before:

Which is clearly the question GRACE is asking herself.

ROBERT

And thought she'd done it.

On the daughters and GRACE, as they realise where this is going.

ROBERT (CONT'D)

And then two years later she rang me...and told me that actually ...she'd not been able to go through with it, and had had the child.

A beat.

ROBERT (CONT'D)

And I was shocked, and scared, but of course, I also agreed to help support the baby.

A beat.

ROBERT (CONT'D)

And continued to do so until she was eighteen.

On the others, utterly stunned.

ROBERT (CONT'D)

Since then, Thea, who is now thirty eight, has made her way in life...and as her father, I have tried to help out where I could, sometimes with emotional support, sometimes with money. Not fortunes, a few hundred here, the odd thousand there.

*

And finally he looks up to meet their eye. And it is not good.

ROBERT (CONT'D)

But always money I didn't have, and so which I stole from various charities I was involved with....and of course, from church funds. Of which I have always been, and remain, deeply ashamed.

A beat. And then he stands.

ROBERT (CONT'D)

So I'm going to go to the police station now, but when you've had a chance to digest all this, if you want to talk further, I am of course, completely available to you. I'm not...running away from anything, I just thought I should give you the facts, and then give you some time to...absorb them.

A beat.

ROBERT (CONT'D)

It goes without saying, I am beyond sorry.

And he stands. And then a final thought.

ROBERT (CONT'D)

And in case you hadn't already seen, they've arrested someone for Jimmy Sullivan's murder. Not much consolation I know but...perhaps it's *something* good that's come out of this.

And he goes to walks out when he is aware of movement behind him, and he turns just in time to see CAROLINE attacking him, raining blows down on his head.

CAROLINE

Bastard bastard bastard!!!

ELLIE

Caroline, no, sweetheart, please.....!!!

And she pulls her sister away, and CAROLINE falls in to her sister's arms, sobbing.

And we are on an ashen ROBERT, his face scratched, as he contemplates just how much he has lost, and then walks out.

Montage

74	EXT. SOUTHBANK - DAY 17	74	*
	CURTIS and RAY walking along the Southbank with photocopies pictures of Lizzie.		* *
75	OMITTED	75	*

- 76 INT. ERIC AND CLAIRE'S HOUSE - DAY 17 76 *
- D.S. BOULTING and a number of uniformed officers methodically searching ERIC'S house. Nothing will be left un-turned.
- 77 INT. PUB - DAY 17 77 *
- D.C. COLLIER sitting with ALAN MACKAY, taking notes, and whatever ALAN MACKAY is saying, COLLIER'S reaction suggests it is significant.
- 78 INT. POLICE STATION. SOUTHEND - DAY 17 78
- ROBERT sitting in an interview room with two COPPERS, clearly detailing his thefts over the years.
- 79 INT. ERIC AND CLAIRE'S HOUSE - DAY 17 79
- BOULTING in a small side room, used as a kind of home office, boxes and boxes of files in a cupboard, meticulously labelled, '**Guarantees 1980-2000**', '**House Insurance**', '**Car Insurance**', '**PAYE slips**'.
- But there is a group of three boxes, that BOULTING is most interested in, labelled simply '**Bank Statements**'.
- 80 OMITTED 80 *
- 81 EXT. STREETS. EMBANKMENT - DAY 17 81 *
- CURTIS and RAY walking beneath Charing Cross bridge, looking amongst the sleeping figures on the pavement.
- 82 INT. ERIC AND CLAIRE'S HOUSE - DAY 17 82
- BOULTING looking at a bunch of bank statements for the year 1978. And as he reads, we see he sees, something significant. He starts to smile. Out.
- End of montage**
- 83 INT. BISHOP ST POLICE STATION - DAY 17 83
- SUNNY and CASSIE with ERIC. And actually, everything about him shouts confused, old, scared, and crucially, innocent.
- CASSIE
I want to start, Eric, if you don't mind, by going back to Jimmy.

ERIC

Of course.

CASSIE

And seeing if you can help me out with something that's troubling me.

ERIC

If I can help, I will.

CASSIE

So I now think, that the assault on Paul West was actually nothing to do with football, but was, as his sister said, a homophobic attack.

ERIC

No.

CASSIE

Well, I must confess, I couldn't see any link between West's assault and Jimmy's murder - Jimmy was clearly in a long term heterosexual relationship with Joanna Bridges.

ERIC

Jo-Jo.

CASSIE

Exactly.

A beat, she smiles.

CASSIE (CONT'D)

But what I didn't know until earlier today, when one of my colleagues spoke to an old friend of his from the hostel....was that when Jimmy first came to London, homeless, and broke, with no obvious way of making money, he'd done what a lot of young run-aways did at that time, which was work as a male prostitute.

Some big pieces of the jigsaw slotting in to place now.
ERIC's face betrays nothing but a general sadness.

CASSIE (CONT'D)

Now in the months before he was killed, we know Jimmy borrowed fifty pounds from a gang to pay for an abortion for Jo-Jo, but that that money had then been stolen. So he desperately needed money - another fifty for the abortion, and the original fifty, to pay back to the gang. He'd tried to sell the car, but like you said, everyone knew it was stolen.

A beat.

CASSIE (CONT'D)

So in his desperation to find the money, we think he went back to turning tricks...

ERIC

How awful.

CASSIE

...which you found out about...

ERIC

No...

CASSIE

...and then because I think you had a violent hatred of homosexuals, at some point in July 1976, you murdered him, and hid his body in the cellar of Arlingham House.

ERIC

(appalled, tearful)

Absolutely not, I had absolutely no idea about *any* of what you've just told me.

CASSIE

Well, that's interesting, because Jimmy's friend says not only did you pretty much know everything the residents were up to, but also that you'd told *him*, you'd seen Jimmy servicing a male client in an alley behind a Hampstead 'queer pub'.

ERIC

(shakes his head, then)

What friend?

CASSIE

A resident of Arlingham House called Alan Mackay, known as Mackkie.

ERIC

Never heard of him. And listen, half that lot were drug addicts the other half were alcoholics - you really trust what any of them have to say...

CASSIE

...these are the same people you say you invited to your house..

ERIC

...I don't think I've ever even been to Hampstead, I had no idea Jimmy was doing what you say....and what the hell this has to do with this other lad...

CASSIE

...well let me tell you, because I spent a large part of today talking with Nick Whitmore's sister and father - that was his name by the way....

SUNNY checking ERIC's face for any flicker of recognition. But there is nothing.

CASSIE (CONT'D)

...and here's the thing Eric, it turns out *Nick* was gay.

SUNNY and CASSIE looking at ERIC. Still nothing.

CASSIE (CONT'D)

He'd told his parents when he was eighteen - they were a pretty liberated family for the time - and this meant his sister knew a fair amount about his life style. That Nick often frequented gay bars and pubs, and in particular, a pub called the King George. In Hampstead.

A beat.

ERIC

Well, like I said...

CASSIE

...d'you know when the cash dispenser was invented?

A beat, then he frowns, is it our imagination or is he sweating slightly now.

ERIC

No.

CASSIE

1967. First one ever used in the whole world, was in Enfield, by Reg Varney, remember him - 'On the Buses'.

ERIC

Vaguely.

CASSIE

So by 1978 there were hundreds, all round the country. And there was one at 364 Haverstock Hill, Hampstead, about twenty yards from the King George.

And then she produces a box from the floor beneath her chair.

CASSIE (CONT'D)

You're a one for keeping records aren't you, must be the book keeper in you I suppose.

And she pulls out a single bank statement and slides it over to him.

CASSIE (CONT'D)

Found this in your house earlier. Can you tell me the date of this statement?

And he looks at it and reads

ERIC

December 1978.

CASSIE

And look at the entry dated the 31st December, what does it detail.

ERIC

(looks, then)

A cashpoint withdrawal of... ten pounds.

CASSIE

And that number by the entry, corresponds to a specific machine. Do you know which one it is?

And he is silent, does not look up.

CASSIE (CONT'D)
Well we rang the bank and asked
them. It's for a cashpoint on
Haverstock Hill. Number 364.
Right next to the pub.

A beat.

CASSIE (CONT'D)
So we can now place you within
twenty yards of the last known
whereabouts of Nicholas Whitmore,
Eric.

A beat.

CASSIE (CONT'D)
We also now have a connection
between his murder and Jimmy's.
On top of the numerous
connections to you and Jimmy.

A beat.

CASSIE (CONT'D)
And of course, Nicholas's body
was found in your garden.

A beat.

CASSIE (CONT'D)
So we are going to charge you,
Eric, with both their murders.

His head falls, sands shifting. CASSIE watching him
closely.

CASSIE (CONT'D)
Which means that now is the
opportunity for you to start
thinking about the victims'
families...and tell us the truth
about what actually happened.

CASSIE waiting, SUNNY waiting, ERIC still looking down,
silent, is he finally about to confess?

And then finally he looks up. Looks CASSIE in the eye. A
long long beat, and then.

ERIC
But I didn't do it.

On CASSIE. Fuck.

Montage

- 84 INT. BISHOP ST POLICE STATION. CUSTODY AREA - DAY 17 84
- ERIC in his wheel chair, SUNNY and CASSIE standing by him, as the custody Sergeant reads him the charges. And we play it all on ERIC tracking slowly in on his face.
- CUSTODY SERGEANT
 ...Eric Michael Slater, you are charged that on a date between 1st June 1976 and 1st January 1977 you did unlawfully murder James Niall Sullivan contrary to common law. You are also charged..... *
- And we can only guess what he is thinking, because he seems almost expressionless, like it is either too much to absorb, or he is...*thinking*. *
- 85 INT. ROBERT GREAVE'S HOUSE. BATHROOM- DAY 17 85
- CAROLINE in GRACE's bathroom, heavily pregnant, taking a shower, and suddenly doubling up in pain.
- She tries to straighten, and steady herself, which is when she sees it, the blood appearing on the floor of the cubicle.
- CAROLINE
 Oh no.
- 85A EXT. POLICE VAN. DAY 17 85A *
- The police van traveling through Thames Mead taking Eric to Belmarsh prison. *
- 86 INT. POLICE VAN. DAY 17 86
- ERIC being transported, in his wheel chair, to Belmarsh. Close on him, the same inscrutable quality. What is going on in there?
- 87 INT. BISHOP ST POLICE STATION. CASSIE'S OFFICE - DAY 17 87
- CASSIE sitting alone in her office. She looks hollowed out. Absolutely no sense of victory in her eyes.
- 88 INT. BAR/RESTAURANT - DAY 17 88 *
- BELLA and JOSH, together in the same bar/restaurant, JOSH in tears, both talking in hushed whispers. *

JOSH

...I just thought he was going to use them to *scare* Fenwick, that's what he told me, if I'd known for one second....

And she is struggling to digest and make sense of it herself.

BELLA

...it's...we'll be okay Josh, it's going to be okay.

And he looks up.

JOSH

He's paid for a man to be murdered, Belle. Our Father.
(standing)
It's not going to be okay.

And he walks out, and we sense another shift in this family's dynamic.

88A	EXT. BELMARSH PRISON - DAY 17	88A	*
	Establisher of Belmarsh Prison.		*
89	INT. BELMARSH PRISON - DAY 17	89	
	ERIC being wheeled through the prison (in a hospital wing) and then being wheeled in to a cell.		
90	INT. BELMARSH PRISON. CELL - DAY 17	90	
	The door shut behind him, he is locked in, a cell mate laying on a bunk, staring at him.		
	Tracking closer and closer in on ERIC.		
	The sounds of the prison echoing around him.		
	The smallness of the cell.		
	The smell.		
	His life now.		
	And we are close on his eyes.		
	Cogs whirring, calculations being made.		

91 EXT. SOUTHWALK BRIDGE - DAY 17 91 *

And here is LIZZIE, standing in the middle of Southwalk bridge, staring down in to the swirling water beneath her. *

And something in her gaze should tell us something has shifted.

And then she calmly stands her case on it's side, and uses it as a step to climb quickly up on to the rail of the bridge, grabbing a stanchion to hold on to.

And it is done so quickly and with such little ceremony, that nearby commuters have almost time to react. A couple of them who work it out, start quickly towards her, but they are twenty yards away and have no chance.

And then she simply steps off and is gone.

From setting the suitcase down to stepping off took less than ten seconds and should be as shockingly unexpected and upsetting for us, as it is for the passers by.

92 INT. BELMARSH PRISON. CELL - DAY 17 92

ERIC in his cell, waiting, hard foot steps on a gantry outside, and then finally the sound of keys in the cell door and it flies open.

PRISON OFFICER

What is it?

And ERIC hesitates, seems desperately unsure of the course of action he is taking. And then finally, after what seems like an eternity.

ERIC

I need to see her, D.C.I. Stuart,
I need to tell her I didn't kill
them...

A beat, a last moment of doubt, and then -

ERIC (CONT'D)

...but I know who did.

Oh.

End of ep five