

"UNFORGOTTEN"

by

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Episode 6

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. 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'. *

5 INT. BISHOP ST POLICE STATION - NIGHT 17 5
An exhausted LES and MATT SLATER, sitting, alone. And then movement. CLAIRE coming through a door to be signed out even as D.C. WILLETS appears and walks over.
WILLETS
Mr Slater?
LES
(standing)
Yes, both of us, we're her sons.
WILLETS
(hesitant)
Right, so.... I just wanted to tell you what's happening...
And she ushers them to a slightly quieter spot, out of the way of a couple of other people waiting in the public area.
WILLETS (CONT'D)
...your mother is going to be released now, and has been bailed to return here in a month.
LES
(nervously)
Okay. And so...has she been... charged with anything or...?

WILLETS

...it's unlikely she's going to be charged with anything - because of her condition.

LES

(which is unnerving)
Right, I see...and....
(and then, how to say this)
...my father? Is he....what's happening there....

And WILLETS nods. Knew this, of course, was coming.

WILLETS

Your father was transferred to Belmarsh prison earlier this evening.

On their shock.

LES

Belmarsh...

WILLETS

(nods)
...he's being held on remand there...after being charged with two murders.

And both sons are stunned in to silence.

MATT

No...

WILLETS

I understand that must be quite a shock for you...

LES

...has he confessed, did he...

WILLETS

...that's all I can tell you I'm afraid...

Both utterly poleaxed. And then-

LES

Why?

A simple enough question to ask. The answer a different matter.

LES (CONT'D)

Would he have...killed two people....why?

WILLETS
(awkward as hell)
Like I said, that's all I know at
the moment so....I think the best
thing now is probably just to get
your mum home.....
(turning to Claire)
...alright Mrs Slater?

And CLAIRE is walking over now and LES walks over to her.

CLAIRE
Oh Matthew, I've been so scared..

LES
(in something of a daze)
...Les, mum, I'm.....(Les)
(off her confused frown)
...the car's outside.

And WILLETS is watching as LES takes his mother's arm and
starts to lead her out, along with MATT. And she clearly
feels sorry for them all. And then -

WILLETS
Mr Slater...

And both men turn.

WILLETS (CONT'D)
...in cases like this...you might
want to try and find somewhere
quiet for a few days, to take
everyone, till the papers and TV
settle down a bit...it's not
going to beeasy for you.

And we are on LES and MATT. And LES nod, and then they all
turn and go. Out on WILLETS as they do.

6 EXT. BISHOP ST POLICE STATION CAR PARK - NIGHT 17

6

CLAIRE getting in to the back seat of LES's car. MATT
walking to his.

LES
I think she's right.

A distracted MATT looks up.

LES (CONT'D)
I think we should find somewhere,
away from here, a rental or...a
hotel or...just for a week or so.

A beat, then he nods at LES's car.

MATT

With her?

A beat. He frowns, confused.

LES

Of course with her.

A beat.

MATT

I'll call you.

And walks off to his own car. Out on LES. WTF?

New day

6A EXT. SOUTHBANK - DAWN 18 6A *

Establisher of the Southbank at dawn. *

7 EXT. SOUTHBANK - DAWN 18 7

A succession of faces, weather beaten, scarred and lined, smiles of teeth like groynes, rheumy eyes dulled with alcohol, or mental illness, or life...

..we are tracking through the sleeping quarters of London's homeless, under arches at Waterloo and Charing Cross and the South bank, and CURTIS and RAY WILTON are handing out photocopies of a picture (LIZZIE's face and a phone number) to whatever homeless look sane enough to understand.

And in these exchanges we know both RAY and CURTIS are undergoing a further shift in their understanding of where LIZZIE had come from, and just how astonishingly far she had travelled. And then here is RAY walking back to CURTIS.

RAY

Come on, we're both exhausted, lets go home, get some rest, come back this afternoon.

CURTIS

You can stop if you want to, I'm staying.

And he walks off to show the photo to some early morning commuters. And we stay on RAY, deeply touched. And then he presses on.

7A EXT. JOANNA BRIDGE'S HOUSE. BOURNMOUTH - DAY 18 7A *

Establisher of Joanna Bridge's house. *

8

INT. JOANNA BRIDGE'S HOUSE. BOURNMOUTH - DAY 18

8

ROBERT GREAVES, hands clasped round a mug of hot coffee, he looks beyond awful. And then a woman walks in to the room with a mug of tea and a bacon sandwich, which she sets down in front of him. We should recognise her from the photos in JOANNA BRIDGES house - she is his daughter THEA.

THEA

You should have called, dad, I would have picked you up.

ROBERT

S'fine, bus came almost immediately, was less than an hour.

THEA

You know you can stay here as long as you need.

ROBERT

I just....I might need a couple of days to ...sort things through...with Grace and the girls and...the church...lots to work out.

She nods. A beat.

THEA

What did the police say?

ROBERT

Oh they were very kind...they think if I offer to pay it all back I might escape a custodial sentence so...

THEA

...if I'd ever have known the money you gave me came from...

ROBERT

...I know love and I'm...so sorry you've got...caught up with all my.....

And he trails off, what can he say.

*

And the mess his life is in (all his own doing) suddenly hits him.

ROBERT (CONT'D)

Oh I'm so tired, Thea.....I'm so tired.

9 INT. BELLA'S CAR OUTSIDE HOLLAND PARK POLICE STATION - DAY 18 *

BELLA sitting outside Holland Park police station. Clearly debating what to do about her father. Whether to tell the police what she knows. She look utterly tortured. And then she sticks the car in to gear and pulls away. *

9A EXT. BELMARSH PRISON - DAY 18 9A *

Establisher of Belmarsh prison. *

10 INT. BELMARSH PRISON. INTERVIEW ROOM - DAY 18 10

CASSIE, SUNNY, a solicitor, and ERIC.

CASSIE
So you're still saying you didn't kill them.

ERIC
Yes.

CASSIE
But you 'know who did'.

Close on ERIC. Hard to read.

ERIC
Yes.

A beat.

CASSIE
And are you going to tell us?

A beat, he tightens as he reads the whiff of sarcasm.

ERIC
Yes.

A beat, they wait. We fucking wait. On him, something significant going on inside. He is more unsettled than we have ever seen him.

ERIC (CONT'D)
I want to be moved to a prison near my boy, Les.

Oh.

ERIC (CONT'D)
And I want a doctor, I don't feel...
(he taps his temple)
...well.

And indeed he does not look well. But is it real.

CASSIE
Well we can certainly look in to
all of that Eric.

A beat, then she smiles. Ever the diplomat.

CASSIE (CONT'D)
But first we'd need the name. If
it *wasn't* you, you need to tell
us who it *was*.

On him. Nothing.

CASSIE (CONT'D)
Or - and I'm sure you understand
this - it might look like you
were just... making stuff up
just...toying with us.

On him, no movement. Then finally.

ERIC
Get me what I've asked for, and
then I'll tell you.

And he pushes himself back and away from the table. On
CASSIE. How best to play this? Then she looks at the
solicitor.

CASSIE
Give us five minutes please.

And she is standing and walking out with SUNNY.

11 INT. BELMARSH PRISON. CORRIDOR - DAY 18

11

SUNNY walking out, to join CASSIE. (A PRISON OFFICER
waiting by the interview room door).

CASSIE
What do you think?

SUNNY
What do *I* think...
(shrugs, no brainer)
...I think I was struggling not
to punch him very hard in the
face. I missed Mina's recorder
solo for that.

CASSIE
Not *all* bad then.

On SUNNY 'Ha Ha'.

CASSIE (CONT'D)
You think it's bollocks.

SUNNY
Of course it's bollocks.

CASSIE
Except whatever name he gives
us...

SUNNY
...which he won't...

CASSIE
...will be easy enough to
discount very quickly
so.....what's the point?

SUNNY
You said it, he's yanking our
chain, having a bit of fun. He's
had all this...power for the last
forty years, this ...secret only
he's known. And now it's all
gone. Now all he has to look
forward to is... dying in a pissy
Belmarsh cell with east end
Arthur to hold his hand.

A beat.

SUNNY (CONT'D)
That...
(he nods back at the
interview room)
...that's aftershock.

A beat, she nods, seems to agree, but she's still thinking.

CASSIE
I just....last night, after we
charged him, I sat in my office
and...I dunno....

A beat.

CASSIE (CONT'D)
...it just felt... wrong.

A beat. Then he nods.

SUNNY
Cos we wanted him to admit it.

A beat.

SUNNY (CONT'D)

We wanted him to look us in the eye and tell us our work made it impossible for him to lie any more. So we could go to Maureen Sullivan, and tell her he confessed. So she'd know that we'd done our job. That we'd got justice for her boy.

A beat.

SUNNY (CONT'D)

Unfortunately people like Eric Slater don't give a toss about stuff like that.

And then finally she nods.

CASSIE

I think you're right.

And then -

CASSIE (CONT'D)

But lets call his bluff anyway, then see what he says, what do you reckon?

SUNNY

(smiles)

I reckon you're going to do whatever you want to do.

She smiles and then turns to the PRISON OFFICER

CASSIE

We need to see the Governor please.

12 INT. HOSPITAL. CORRIDOR. SOUTHEND - DAY 18

12

ELLIE sitting in a quiet dark corner of a hospital corridor as her mum appears, through a set of doors.

GRACE

...her placenta is detaching, they're going to get him out...

ELLIE

...no no no...

GRACE

...she's going to be fine...

ELLIE

...she's not even seven months...

GRACE
 (more in hope than
 expectation)
 ...she's going to be *fine*
 Ellie...now I'm in there with her
 and Mark so...

And we are on GRACE, something else to consider.

GRACE (CONT'D)
 ...I think you need to call your
 father...

And she looks at her, and then ELLIE nods, as GRACE turns
 and goes back in.

13 INT. JOANNA BRIDGE'S HOUSE - DAY 18 13

Close on a phone gently buzzing on a table. Pull back to see
 ROBERT asleep on a sofa and THEA sitting opposite, she looks
 down at the caller I.D. 'ELLIE'.

14 INT. PHILLIP AND SHIRLEY CROSS'S HOUSE - DAY 18 14

PHILLIP watching reporters doing a piece to camera for ITN
 about ERIC SLATER. He is unshaven and looks as if he has
 been drinking all night. And then his land line rings.

PHILLIP
 (answering)
 Cross.

ASIL (O.S.)
 It's Asil.

PHILLIP
 Call me on the mobile I gave you.

And he hangs up and opens a drawer on his desk, and at the
 back taped to the underside of the wood, pulls off a pay as
 you go cheap handset, and a light comes on almost
 immediately.

PHILLIP (CONT'D)
 (answering)
 What?

A beat, then -

ASIL (O.S.)
 A witness saw our man's car
 leaving at four in the morning.

A beat.

PHILLIP
He drove there in his own car?

ASIL (O.S.)
He says he parked half a mile
away but....

On CROSS.

PHILLIP
Where is he now?

ASIL (O.S.)
He just rang me... from the
police station.

It gets worse.

ASIL (O.S.) (CONT'D)
But it's fine, if they *do* link
the fire to him, he's not going
to name anyone.

A long beat, PHILLIP waits, knows already where this is
heading.

ASIL (O.S.) (CONT'D)
As long as we can look after his
family - he has a wife and two
kids.

PHILLIP
(nods, then)
How much?

A beat, then.

ASIL (O.S.)
Two million.

On PHILLIP.

PHILLIP
And how much of that are you
getting?

ASIL (O.S.)
Or he gives them your name and
gets a reduced sentence.

PHILLIP
And then I give them yours.

ASIL (O.S.)
Retrace your steps. You'll find
there are no connections to my
family.

Close on PHILLIP, knows he has been taken for a fool.

PHILLIP

I *know* people, Asil. The only reason I didn't call *them* to deal with Fenwick was because I thought the police might be watching me.

A beat.

PHILLIP (CONT'D)

But they're not watching me now.

And he puts the phone down, and turns to see SHIRLEY at the door. A beat as he contemplates the fear in her eyes.

PHILLIP (CONT'D)

You knew what I was when you married me. In fact you *liked* it.

A beat and then he walks slowly toward her. And we must think he is going to embrace her again.

But actually he shuts the door in her face. He is a man who has completely lost his moral compass.

15 INT. MATT'S HOUSE. LONDON - DAY 18

15 *

MATT and his wife, watching the news on the TV in muted horror, reporters are standing outside his parents house.

REPORTER (ON TV)

...Eric Slater, who is married with two sons...

*

And suddenly he starts. Because footage of him and LES leaving the house after the party (taken on a phone camera and obviously then flogged to the TV station) appears on the TV screen.

REPORTER (ON TV) (CONT'D)

....was arrested and charged late last night with two murders...

*

And he stands and walks to his window, and looks outside. Nothing. Just a quiet London street.

REPORTER (ON TV) (CONT'D)

...the seventy four year old pensioner has been remanded in custody and...

*

And he turns the TV off even as the land line starts to ring, which he picks up and puts down again. Except it immediately starts to ring again, at which he yanks the phone wire out of the socket.

16 OMITTED 16 *

17 OMITTED 17 *

18 INT. HOSPITAL. CORRIDOR. SOUTHEND - DAY 18 18

A breathless, anxious ROBERT running along a corridor, he turns to see ELLIE and he slows, stops. Does not know how to do this. Nor her.

ELLIE
She's in theatre, they're doing an
emergency Caesarian.

On him and the question he has been asking since he heard.

ROBERT
Was it....is it connected in any
way to ..stress or....
('what he has done')

ELLIE
...they said not.

But you just know she does not believe that. A beat.

ROBERT
Can I wait with you?

On ELLIE, then -

ELLIE
If mum comes out I want you to wait
in the cafe.

ROBERT
Of course.

And he sits. The pair of them united in their worry for CAROLINE, but nothing else.

19 INT. BELMARSH PRISON. INTERVIEW ROOM - DAY 18 19

And here are CASSIE and SUNNY, back in with ERIC and his DUTY SOLICITOR.

CASSIE
So we can move you to Peterborough,
which is half an hour from your
son's home. They have a good
psychiatric department, we can get
you properly assessed, make sure
you're getting the right help.

A beat.

CASSIE (CONT'D)

We can get you there by the middle of next week, if you cooperate with us now. But you start asking for other stuff then this dialogue ends. The process continues to trial and trust me, on the evidence we have, you will be convicted.

A beat.

CASSIE (CONT'D)

It's time to talk.

A long long beat as we stay on him, then, without looking up he says a name.

ERIC

It was Claire.

So quiet they do not properly hear.

CASSIE

I'm sorry, can you say that again, I didn't hear.

ERIC

(louder)

I said it was Claire. My wife...
...it was Claire.

Well, it has to be said, no-one expected that.

End of part one.

Part two

20

INT. BELMARSH PRISON. INTERVIEW ROOM - DAY 18

20

CASSIE and SUNNY, ERIC and the DUTY SOLICITOR. ERIC's eyes down. Impossible to read, but he is rocking a little, clearly very mentally fragile at this point. Or is it all an act.

CASSIE

Your wife.

A beat.

ERIC

Yes.

A beat.

CASSIE

She killed them both?

A beat.

ERIC

She never *meant* to kill either. But yes, she killed them both.

A beat.

CASSIE

And you know this because?

ERIC

I was there. I'm not saying I didn't have anything to do with it - I buried them both.

And for the first time he looks up. And fuckit - he looks bereft, like his skin has been flayed off to reveal forty years of pain underneath.

ERIC (CONT'D)

But I didn't kill them. I'm not a violent man, never have been.

A beat.

CASSIE

So?

'What the fuck happened?' A beat, then.

ERIC

I met Claire... at Hunter and Regis, November 1969. They made air conditioning units. I worked in accounts, she was in the typing pool.

A beat.

ERIC (CONT'D)

I'd never been very good with the ladies. But I always felt ...relaxed around her. We found the same things funny. We always had things to talk about. And one day she just...asked me out. Bit unconventional but...I didn't mind. Our first date was at the Locarno in Queens Park. We kissed outside and I bought her a saveloy and chips from a takeaway on Townmead Road.

Happy memories.

ERIC (CONT'D)

I was thirty one.

A beat, can they see where this is going.

ERIC (CONT'D)

We courted for a year or so and then got married, before moving to Dollis Hill, where I got the job at Arlingham House, which was round the corner. This was 1971.

A beat.

ERIC (CONT'D)

She wanted kids immediately, cos neither of us were spring chickens. Which I wanted too, very much. But there was.....

A beat.

ERIC (CONT'D)

....a problem.

A beat.

ERIC (CONT'D)

Which I think she always knew about, in her heart, and hoped....would change.

Close on him.

ERIC (CONT'D)

And God I *wanted* it to change, I wanted it so much....

A beat.

ERIC (CONT'D)

...but it wouldn't I...*couldn't*.

On CASSIE. Got it.

CASSIE

What problem?

On him, his face tight, flushing. And it seems to take forever for him to answer.

ERIC

...I liked....

And still it won't come. And then finally.

ERIC (CONT'D)

...men....

A beat.

ERIC (CONT'D)
I didn't want to. I absolutely
didn't want to...but it was
just...how I was.

A beat.

CASSIE
You liked men *and* women or just...

And he winces at someone else's articulation of these words.
Probably the first time they have ever been said out loud.

ERIC
I loved my wife, still do, very
much, in every other respect our
marriage was completely normal.

Answer enough.

ERIC (CONT'D)
And I mean obviously I was able
to.....we had two kids so...

And CASSIE nods, gets it.

ERIC (CONT'D)
...but right from when I was a kid,
I just had this thing inside me
that made me want to...

21 **EXT. DARK ALLEY. NIGHT (FLASHBACK)**

21

**Like an electric shock, a fragmentary flashback of ERIC and a
man in a dark alley.**

End of flashback

22 **INT. BELMARSH PRISON. INTERVIEW ROOM - DAY 18**

22

Continued from before:

ERIC
...be with men.

On CASSIE. Jigsaw pieces.

CASSIE
Men like Paul West?

A beat. The shame.

ERIC

I never *wanted* to hurt West, he
asked me to, rough him up a bit,
some men seemed to like that
and....

But he can't say the rest.

CASSIE

...and Jimmy? And Nicholas?

On his guilt.

ERIC

Jimmy just wanted money. Nicholas I
met in the pub.

A beat.

CASSIE

And how did they die?

ERIC's face creasing with pain.

23 **INT. ARLINGHAM HOUSE. NIGHT. (FLASHBACK)** 23

Him and JIMMY in the cellar

End of flashback

24 INT. BELMARSH PRISON. INTERVIEW ROOM - DAY 18 24

Continued from before:

And tears are coming to him.

ERIC

I would never have hurt Jimmy, I
loved him, I would never have hurt
him....

And then he breaks down.

ERIC (CONT'D)

...I'm sorry, I'm so sorry...

And ERIC's head falls, and he is weeping in to his hands. The
DUTY SOLICITOR looks up at CASSIE (a sense he is pretty out
of his depth here).

DUTY SOLICITOR

I think...maybe we might need five
minutes?

CASSIE
(a beat then she nods)
Five. No more.

Out on ERIC, trying to gather himself, as SUNNY and CASSIE stand.

25 INT. BELMARSH PRISON. INTERVIEW ROOM. - DAY 18

25

SUNNY and CASSIE walking out. Fuck.

SUNNY
Well you've got to hand it to the man, he's smart as fuck.

She turns to him.

SUNNY (CONT'D)
I mean if you're going to blame someone else, choose a woman who's memory's completely shot. Who can't even deny it.

She nods, a beat.

CASSIE
His face though.

SUNNY
What?

CASSIE
It was the same as in his house, when we asked him about Paul West. And last night at the nick when we said we were going to charge him.

A beat.

CASSIE (CONT'D)
When he said it wasn't him.

A beat.

CASSIE (CONT'D)
I know now why I felt so crap afterwards.

SUNNY
Why?

A beat, then she looks up.

CASSIE
Because I believed him.

SUNNY uneasy as hell, maybe because he trusts her instincts more than he does his own.

CASSIE (CONT'D)
Call the nick, get Claire Slater
back in.

26 INT. BISHOP ST POLICE STATION/INT. BELMARSH PRISON. FOYER -26
DAY 18

INTERCUT BETWEEN WILLETS AND SUNNY ON THE PHONE:

WILLETS
...but I thought the CPS had
said.....

SUNNY
...yeah DFI, which one of the sons
took her?

WILLETS
(fuck)
I'm not sure, I'll call their
homes.

On her as she puts the phone down. Bollocks.

27 OMITTED 27 *

28 INT. MATT'S HOUSE. LONDON - DAY 18 28 *

MATT'S house now besieged with reporters (through drawn
curtains we can hear journos shouting questions at MATT as
his young toddler son covers in the dining room) MATT is on
his mobile to LES. *

MATT
...it's one of our rentals but
it's void at the moment and it's
in the middle of nowhere, I'll
text you the address...

LES (O.S.)
...I'll see you there.

MATT
Oh...
(close on Matt)
...and bring mum, obviously.

And MATT puts the phone down and we are close on MATT'S
eyes. And they are murderous.

29

INT. HOSPITAL CORRIDOR. SOUTHEND - DAY 18

29

ELLIE and ROBERT waiting, sitting opposite one another. Something of the confessional in their pose.

ELLIE

Does she know about us?

He looks up. Sees what she is after. No more lies.

ROBERT

Yes. I told her as soon as she was old enough to understand.

ELLIE stunned.

ROBERT (CONT'D)

And she's always wanted me to tell you about *her* but....

A beat.

ROBERT (CONT'D)

...it was never the right time.

A beat.

ELLIE

And how much... were you involved in her life, how often did you...do you...see her?

A beat.

ROBERT

Once a week. Sometimes twice.

ELLIE beyond staggered, how does he keep shocking her.

ELLIE

For nearly ...four decades you've seen this woman twice a week?

ROBERT

My daughter, yes.

ELLIE

That's more than you saw *us*.

A beat.

ROBERT

Obviously I could never stay with her or her mother, and my visits were often fleeting so I tried to make up for that by at least seeing her regularly.

A beat.

ROBERT (CONT'D)
And so I absolutely wasn't as present for you as I should have been, I completely accept that....

A beat.

ROBERT (CONT'D)
....at some level I think I was also scared that if I got too close...you'd see *me*, the *real me*.

A beat.

ROBERT (CONT'D)
But that was wrong. And I will regret the choices I made for the rest of my life.

And then GRACE appears. Sees ROBERT and slows. And then to both of them.

GRACE
The baby's fine...

And ELLIE leaps up and in to her arms with relief.

GRACE (CONT'D)
...four pounds one ounce, Caroline's in recovery, the baby's in ITU, she'd like to see you, Els....

ELLIE
...I'm there...

GRACE
...you need to wash and get a gown on...

But ELLIE is already gone, leaving GRACE alone with ROBERT.

GRACE (CONT'D)
We should be so happy, Robert. Our first grandchild.

And then she turns away, and walks in to the ward. Out on ROBERT.

30 INT. BISHOP ST POLICE STATION - DAY 18

30

On WILLETS coming off a phone call as it rings out. Knows she has basically dropped one. She looks up at BOULTING.

WILLETS

Murray have we got *mobile* numbers
for the sons?

BOULTING

I dunno, maybe, are neither of them
at their house?

WILLETS

No, and I'm not sure they will be
for a few days...I thought we were
done with her and...I kind of told
them they might want to lie low for
a week or so.

On BOULTING. Oh dear.

31 EXT. SOUTHWALK BRIDGE - DAY 18 31 *

CURTIS handing a photocopied photo to a BIG ISSUE SALESMAN *
at the far end of Southwalk bridge and walking on, when - *

BIG ISSUE SALESMAN

Hey...

And CURTIS turns.

BIG ISSUE SALESMAN (CONT'D)

...I saw her yesterday.

CURTIS

(walking back)

Where?

BIG ISSUE SALESMAN

Here.

And CURTIS looks like he already knows where this is
heading.

CURTIS

Was she okay?

And now behind the BIG ISSUE SALESMAN, he sees RAY
approaching, RAY can see that CURTIS is talking to someone
and obviously guesses he might have got some information.

CURTIS (CONT'D)

Was she?

BIG ISSUE SALESMAN

...I'm really sorry....

CURTIS

...just tell me.

A beat.

BIG ISSUE SALESMAN

She jumped.

On CURTIS reeling, and RAY getting nearer and starting to jog towards them.

CURTIS

(quickly, quietly)

But she came out? She got pulled out?

BIG ISSUE SALESMAN

I don't know, I know people called the police but.....

And here is RAY, breathless and slightly panicky.

RAY

What is it, what you got?

A beat, CURTIS dry mouthed.

CURTIS

...we need to go to a police station...

RAY

Why?

CURTIS

...we just....please... we need to go...

And he walks quickly on, hoping, naively, that RAY will simply follow him, but RAY doesn't, instead turns to the BIG ISSUE SALESMAN still holding the leaflet.

RAY

That's my wife, what did you see?

And we are on CURTIS walking on, faster and faster, and then he hears it. A primal shout of pain. And he slows and slows ...until he stops.

32

INT. BELMARSH PRISON. INTERVIEW ROOM. - DAY 18

32

As we were. ERIC back facing them, more composed now.

ERIC

I'd stayed late to see him, Jimmy...again.

A beat.

ERIC (CONT'D)

And she must have just guessed. I mean I think she *always* knew when I was....

(... 'with men')

....but this one time she came to find me.

A beat. Close on ERIC. Vivid memories dancing in his eyes.

ERIC (CONT'D)

And the thing is....she wasn't... well....mentally. We'd just had Les, he was about six months and ever since... she'd been wrong. And in those days the doctors just told you to... pull yourself together so she didn't get any real help and the truth is she was...very sick.....

*
*
*
*
*
*

33 INT. ARLINGHAM HOUSE. GROUND FLOOR. NIGHT (FLASHBACK) 33

Heels walking quickly along a dark corridor, in some distant TV room, a TV playing 'Bean Bag' by Herb Albert (the theme tune to 'It's a Knock Out'.)

End of flashback.

34 INT. BELMARSH PRISON. INTERVIEW ROOM. - DAY 18 34

Continued from before:

ERIC

...I never saw her coming down, it was dark....

Him tightening. The self hatred.

ERIC (CONT'D)

...but she saw *us*.

A beat. Tears coming again.

ERIC (CONT'D)

She hit him with a hammer she found on a work bench. Just once but I knew from the sound it made....

He shakes his head, appalled, even now

ERIC (CONT'D)

...and then she was screaming at me, calling me every name under the sun and I was trying to get my hand over her mouth to keep her quiet...

A beat.

ERIC (CONT'D)

...and by the time I'd sorted her out Jimmy was...

His voice catches.

ERIC (CONT'D)

...well I think he was dead before he hit the floor anyway but....

A beat.

ERIC (CONT'D)

...so I locked the cellar, took Claire home, and came back later.

A beat.

ERIC (CONT'D)

Obviously I couldn't risk carrying him out so....I buried him there, later that night.

He looks up.

ERIC (CONT'D)

Tell his mother please, that I said prayers for him. I looked after him.

A beat. Then his eyes fall again.

ERIC (CONT'D)

And of course I assumed we'd be caught, that he'd be found. But he wasn't.

A long beat.

ERIC (CONT'D)

And that night I vowed to stop. All of it. For good. And we moved, up to Ely to get away from ...London.

A beat.

ERIC (CONT'D)

And it worked. Two years later we had little Matty...

A beat.

ERIC (CONT'D)

...and I thought everything was going to be fine.

A beat.

ERIC (CONT'D)

Except it was the seventies, and there was no work and ...I ended up having to take a job in town again...a couple of days a week in Camden...

On his regret, a whole life time of it, etched in to every crease on his face.

ERIC (CONT'D)

...and I started to stay out late again.

A beat.

ERIC (CONT'D)

And one night, she left the kids with a friend and drove down to London...

And he is back there.

ERIC (CONT'D)

...followed me from work. Up to Hampstead. And found me with...him. In an alley, and attacked us, punching and...kicking and....

And he flinches like he has been electrocuted

35 **EXT. ALLEY. NIGHT (FLASHBACK)**

35

...a blur of shouting, Eric, darkness, a knife, Claire, a struggle, Whitmore....

End of flashback

36 **INT. BELMARSH PRISON. INTERVIEW ROOM. - DAY 18**

36

Continued from before:

Whispered.

ERIC

...and then he was on the ground...blood everywhere...

A beat.

ERIC (CONT'D)

...luckily the car was right by us so....

A beat

ERIC (CONT'D)

(looking up)

...she always said it was *him* that drew it, the knife....

But we know he does not really believe it.

ERIC (CONT'D)

...but she'd been ill again, very ill, after Matty....

A beat.

CASSIE

And you just buried both these men did you, without a second thought?

And he shakes his head emphatically.

ERIC

I stood outside police stations dozens of times after Jimmy.

A beat.

ERIC (CONT'D)

But in the end....I knew she hadn't *meant* to kill him....and it felt like ...she'd be being punished for what *I* was.

CASSIE

And what did *she* feel?

ERIC

When she got better, she was devastated by what she'd done...but we had a little boy. If we'd both have gone to prison...

A beat.

CASSIE

And after Nicholas Whitmore?

A beat.

ERIC

I drove my car in to a tree six weeks after Nicholas's death.

A beat.

ERIC (CONT'D)

I'd wanted to die. But actually, in the end, this seemed like a fairer punishment.

His wheel chair.

ERIC (CONT'D)

As did Claire's, when it came four years ago.

A beat.

ERIC (CONT'D)

I'm sure Jimmy and Nicholas's family wouldn't agree.

Out.

37 EXT. PHILLIP AND SHIRLEY'S HOUSE - EVENING 18 37

JOSH sitting in his car, outside his parents house. What is he thinking. And then he gets out and starts to walk toward the front door.

38 EXT. LONDON POLICE STATION - EVENING 18 38

CURTIS and RAY together in a waiting area, behind custody, both look bereft, and now they are watching a conversation in dumb show between two coppers, nodding gravely as they clearly talk about them. Both desperately trying to intuit some meaning from their body language.

And finally one of the coppers is walking forward.

COPPER

Mr Wilton?

RAY

(standing)

Yes.

COPPER

Your wife was pulled out of the river - a passerby jumped in. She was unconscious when she came out...but she's alive.

Out on RAY as he breaks down.

End of part two

Part three

39 OMITTED 39 *

40 INT. PHILLIP AND SHIRLEY'S HOUSE - NIGHT 18 40 *

PHILLIP with JOSH. And his icy calm of earlier, has been ratcheted up a notch, he is waxy faced and drunk.

PHILLIP
I've already made calls, Joshy...

JOSH
Dad...

PHILLIP
...people who'd make that little prick Asil, shit out of his ears...

JOSH
(interrupting)
...dad the police are coming.

And PHILLIP turns to him, did not hear him correctly.

PHILLIP
(irritably)
What?

JOSH
The police are coming in to arrest you in five minutes, they're already pulled up down the road.

He frowns.

PHILLIP
What do you mean coming in to...

Which is when he sees them, as he looks out of the window, three marked police cars parked up at the end of the narrow cobbled Spitalfield's road. He turns. Still does not get it.

PHILLIP (CONT'D)
Why are the police coming to arrest me?

JOSH
Because I told them about Fenwick.

A beat as he realises. And his mouth opens, but no sound comes out.

JOSH (CONT'D)
 Because I think you've lost your
 way, I think we all have...

And then he walks forward and hugs him tight. Even as in the background, we can see the coppers getting out of their cars and heading towards the front door.

JOSH (CONT'D)
 ...and because I love you.

And we go out on PHILLIP. For the first time in his life, he is speechless.

41 EXT. COTTAGE - NIGHT 18 41

A small cottage, in the middle of no-where.

42 INT. COTTAGE - NIGHT 18 42

MATT's wife settling their son in to a bedroom as MATT unplugs the TV. A car pulling in to the driveway. MATT looks out. LES and his family. And of course, their mother CLAIRE.

Close on MATT, and from the look in his eye, we should be feeling pretty scared now for his mother's safety.

42A EXT. ST BART'S HOSPITAL - NIGHT 18 42A *

Establisher of St Bart's hospital at night. *

43 INT. ST BART'S HOSPITAL WARD - NIGHT 18 43

RAY walking along a ward, at night, toward a small private room. (CURTIS waiting outside).

And he walks in to the room, not knowing what he is going to find, and what he finds is LIZZIE, actually awake, and alert enough, and clearly very surprised to see him.

And her face crumples and tears of shame and guilt come, as they do for RAY, so utterly consumed with happiness that she is fine. And he simply walks to her and holds her.

RAY
 I'm so so so sorry.

And we stay on them just holding on to each other for dear life. And out.

44 EXT. BELMARSH PRISON CAR PARK - NIGHT 18 44 *

CASSIE and SUNNY walking to her car in the prison car park, night now, what a day. SUNNY on the phone.

SUNNY
...alright, cheers.

He turns to her.

SUNNY (CONT'D)
No-one's got any idea where the mother or sons are, they've disappeared.

Great, all she needs. Out on them getting in to the car to drive back to London.

45 INT. HOSPITAL ITU. SOUTHEND - NIGHT 18 45

ELLIE with MARK and CAROLINE (in a wheel chair and happily dozy from the meds) by the incubator the baby is in. And he looks healthy and pink and is clearly going to be fine.

ELLIE
(whispered)
...oh my God, Caz he is so gorgeous, you can't call him Noah...

CAROLINE
...we've moved on from Noah...

MARK
...we think 'Tarzan' now...

And ELLIE grins even as her phone rings and she walks out to take it.

ELLIE
...you call him Tarzan I'm calling childline.

And out in to the corridor.

ELLIE (CONT'D)
Hello, Ellie speaking.

Nothing.

ELLIE (CONT'D)
Hello?

THEA (O.S.)
Ellie, hi....you don't know me but...my name's Thea... I'm your half sister.

46 INT. BISHOP ST POLICE STATION - NIGHT 18

46 *

CASSIE sitting with her boss, D.SPT CLIVE ANDREWS, SUNNY and a CPS lawyer, HARDING. The mood is very, very sombre.

HARDING
And how bad *is* it?

CASSIE
I spoke to her GP earlier - and obviously we'll need to get our *own* assessment done - but he said it's fairly advanced. She first presented four years ago, but the decline in the last few months has been particularly rapid apparently.

HARDING
Right.

Then he shrugs.

HARDING (CONT'D)
Well you know what I'm going to say.

And of course they all do.

HARDING (CONT'D)
Could she properly remember what she's been accused of, could she tell her solicitor her side of things, could she challenge what witnesses say in court....

On CASSIE. Clearly not.

HARDING (CONT'D)
...if she can't do any of those things, she's unfit to plead.

Which of course, they all knew.

CASSIE
So?

HARDING
Well, there are a number of questions here. If he's worked all this out, then why would he *not* say it was her?

Which of course they have all asked themselves.

HARDING (CONT'D)
Assisting an offender carries a maximum sentence of ten years.
(MORE)

HARDING (CONT'D)

Given his age he might get...I dunno - eight? Out in four? For a double murder he's going to die in prison.

ANDREWS turns to CASSIE

ANDREWS

What's your gut feeling?

A beat.

CASSIE

That it's true.

ANDREWS looks to SUNNY, who nods.

CASSIE (CONT'D)

To admit what he did, my feeling is that it was actually harder than saying he killed them. Which might seem...unbelievable. Until you think....for the first thirty years of his life, what he was, what he did...was illegal. And utterly disgusting to ninety nine percent of the population.

A beat.

CASSIE (CONT'D)

That shame ...absolutely remains.

A beat.

HARDING

So why *did* he admit it then?

CASSIE

Because in the end...he knew their boys were going to lose their mother pretty soon anyway. Already had to a degree. So telling us what he did...his reasoning was that it meant they didn't lose both.

Which works.

ANDREWS

And is there *any* evidence to corroborate his version.

CASSIE

I think we'll be able to find evidence he had multiple homosexual relationships. We might find medical records confirming she had some form of post partem psychosis.

(MORE)

CASSIE (CONT'D)

Maybe even that she was at the hostel the night Jimmy died. And if we do, and we can prove he was gay then bottom lime.....his narrative is better than ours.

A knock on the door and then WILLETS sticks her head round the door.

WILLETS

We've got a mobile number from Matthew Slater's work, no answer yet but they also told us where he is. Local plod are on their way.

46A EXT. COTTAGE - NIGHT 18 46A *

Establisher of the cottage at night. *

47 INT. COTTAGE - NIGHT 18 47

CLAIRE unpacking her clothes in a small room. And then -

MATT

You really are an evil bitch aren't you. *

And she turns suddenly, to see MATT at the door. Cold hatred in his eyes.

CLAIRE

What? *

MATT

(walking slowly toward her)
How could you have watched your husband put a body in the ground, and not said anything?

CLAIRE

What body, what are you talking about?

MATT

How could that ever have seemed an acceptable thing to do.

CLAIRE

(backing away)
Matthew, you're scaring me.

MATT

(advancing)
I wonder if you feel as scared as your grandson did yesterday.

(MORE)

MATT (CONT'D)

Or as I did this morning when I
watched the news and realised that
this is who we are now....

And then suddenly he stops, pulled out of his almost fugue
like state....by the sound of police sirens approaching and
then coming up the driveway.

And he sags, looks at his mother one last time, with ill
disguised hatred, and then turns and walks out.

48 INT. CASSIE'S HOUSE - NIGHT 18

48

An exhausted CASSIE walking in. The lights on, 11.15 and
the sound of music coming from the sitting room, Frank
Sinatra 'Call Me' which she smiles at, perhaps a good sign
for her dad? *

And she walks in to the sitting room.... *

...to see her seventy six year old dad, on the sofa with a
woman, kissing.

A snap shot of reactions. CASSIE's first, which is
basically 'FUUUUUUCK!!!'

Then the woman's (she is ANNIE, 64) and her reaction is
fairly similar to CASSIE's - 'FUUUUUUUK!!!'

And then there is MARTIN's, which is fairly profound
embarrassment.

CASSIE

....oh...sorry....I...

ANNIE

...I'm sorry I...

CASSIE

(backing out)

...no no, I....

And CASSIE gets out, shuts the door and walks quickly in to
the kitchen.

49 INT. CASSIE'S HOUSE. KITCHEN - NIGHT 18

49

Where ADAM is listening to music on his head phones
drinking wine. Which he takes off and smiles.

ADAM

Hey.

And CASSIE looks slightly shell shocked.

CASSIE
I just walked in on your grandad.

ADAM
Oh, right, with Annie..

CASSIE
...it was a little old lady...

ADAM
(nods)
She works at the Feathers...
(off her look of horror)
...behind the bar, they got
chatting, he invited her round
tonight for supper.

CASSIE
They were just having pudding.

And ADAM raises a wry eyebrow.

ADAM
Mum, last night was the first
time I'd heard him laugh since I
came back.

Which simple articulation of a simple fact, is rather powerful. But before she has time to consider this, the sound of the front door shutting, and then the kitchen door opens. CASSIE swings round, to see her rather mortified old dad.

MARTIN
...sorry about that....

CASSIE
...no no, it'sfine, sorry
to...barge in and...

MARTIN
....no no it's your house..

CASSIE
...no but...I should have knocked
or.....

A beat. Excruciating. Then -

MARTIN
...anyway I'm bushed so...

CASSIE
(too eager)
...sure, no problem....

MARTIN
...night then..

CASSIE
..yeah night...

And he exits. On ADAM, a beat, then.

ADAM
Well that went well.

On CASSIE, then she takes ADAM's glass of red, and downs it one.

ADAM (CONT'D)
(impressed)
Class.

And she sits.

CASSIE
Not... a good day.

And she grabs the bottle and starts to pour another.

New day

50 INT. HOSPITAL CORRIDOR. SOUTHEND - DAWN 19 50 *

ROBERT waking, the bustle of a busy hospital at the start of a new day around him. GRACE, ELLIE, nowhere to be seen. *

51 INT. CASSIE'S HOUSE - DAY 19 51

CASSIE about to walk out of the house, when she sees a half drunk cafetiere sitting on the kitchen table. She walks back and sees her dad sitting, in his dressing gown at the table.

CASSIE
Morning...

She looks at her watch, 6.45.

CASSIE (CONT'D)
...early.

He nods. A long beat, then -

MARTIN
Listen last night...

CASSIE
...oh, please, there's no need...

MARTIN
...no no, I just wanted to say...

A beat.

MARTIN (CONT'D)
I didn't plan that....

A beat. She doesn't react.

MARTIN (CONT'D)
...but I didn't not plan it
either.

A beat.

MARTIN (CONT'D)
And it probably won't work but...

A beat.

MARTIN (CONT'D)
...I'm trying to look...*forward*,
Cass 'cos...

A beat, and then he shrugs.

MARTIN (CONT'D)
...I dunno, life goes on, I
guess, doesn't it.

And then she walks around and kisses him on the forehead.

CASSIE
Just....live your life for you
dad. Do what makes you happy.
Please, please, please.

And she hugs him, and we stay on them, holding each other.

52 INT. ST BARTS HOSPITAL - DAY 19

52

CURTIS asleep on a bench in the hospital, when a hand gives his shoulder a gentle shake. And he stirs, then opens bleary eyes to see LIZZIE. (RAY behind her with her suitcase)

And CURTIS smiles.

Which is really all she needs.

And we go out on them.

Found each other again.

53 INT. POLICE STATION. HOLLAND PARK - DAY 19

53 *

PHILLIP sitting with his lawyer, MARCUS ARCHER in a police interview room in Holland Park. As ARCHER speaks, we are on PHILLIP, who has still not spoken since JOSH came to him. Also present D.S. ANDY KEANE.

*

ARCHER

...you have absolutely no proof my client was connected to these events in any way.

A beat, he smiles at the two male detectives.

ARCHER (CONT'D)

And if either of you has kids, well I'm sure I don't need to tell you just how many reasons there could be for Josh saying what he did, that have no connection at all to the truth.

A beat. And D.S KEANE nods, and then -

KEANE

Which is all well and good, Mr Archer, but doesn't really answer my question...

(back to CROSS)

...did you pay to have Gordon Fenwick murdered, Sir Phillip?

On ARCHER's irritation, he flicks a look at his watch.

ARCHER

If you've got no further questions, I think we're going to be on our way...

And he stands, but CROSS does not move.

ARCHER (CONT'D)

...they've got nothing to hold you Sir Phillip, let's go.

Close on CROSS. And then.

PHILLIP

Yes.

And actually KEANE and his number two were about to stand themselves. But now they stop in their tracks.

KEANE

I'm sorry...

ARCHER

...Sir Phillip....

And CROSS puts his hand up to stop ARCHER and then looks up, and in to KEANE's eyes.

PHILLIP

Yes. I paid for Gordon Fenwick to be killed.

On CROSS. On ARCHER. On KEANE. And it is hard to know who is the more surprised. Out.

54 INT. HOSPITAL. SOUTHEND - DAY 19 54

ROBERT leaving a card at the nurses station.

NURSE

...you can give it to her
yourself if you like, I'm sure
she's up...

ROBERT

...no no it's fine...just tell
her...dad was here will you...

And off he walks, to the nurse's bemusement.

55 EXT. LIZZIE AND RAYS'S HOUSE. DAY 19 55 *

LIZZIE and RAY puling up outside their house. The window has been repaired, but the garage door has not yet been repainted, and despite RAY having tried to scrub it off, you can still see the residue of the words, 'RACIST SCUM'. *

Which stops her momentarily, until he draws up alongside her with her case. *

RAY

It's going to be fine, love, gonna paint that out this afternoon..... *

And then he turns to her.

RAY (CONT'D)

...and it's all going to be absolutely fine. *

And then she nods, mightily unsure clearly, and then walks up the path to the front door. And we stay on RAY, who actually looks a lot less certain than he just sounded.. *

56 EXT. BISHOP ST POLICE STATION - DAY 19 56

CLAIRE being helped out of the back of a police car. Alone now, and looking very old, and very very vulnerable. *

57 INT. BISHOP ST POLICE STATION - DAY 19 57

CASSIE and SUNNY, with HARDING.

HARDING

...if you could *conclusively*
prove she did it...

On CASSIE, knows they probably can't.

HARDING (CONT'D)
...then a judge and a jury *could*
hear the prosecution evidence,
despite her being unfit to plead.

CASSIE
Except they can't convict her.

HARDING
No. But a court *is* at least
acknowledging the facts. Which
might be better for Jimmy and
Nicholas's family.

CASSIE
And what happens to her?

HARDING
She'd still just get a
supervision order.

CASSIE
Which is what she'd get if it
didn't go to court.

He shrugs. Exactly.

SUNNY
So she causes the death of two
people...all the...pain those
two families have been
through...and she sees out her
days in a care home.

On CASSIE. As wrong footed as anyone.

58 INT. CAFE. SOUTHEND - DAY 19

58

ELLIE and GRACE, sitting in a cafe, across from THEA. The
atmosphere is as strained as you would expect.

THEA
Thank you so much for agreeing to
meet me....I know this must
be...beyond hard for you both...

GRACE
(and she nods, warm)
For you too, I'm sure.

And THEA nods.

THEA

But I wanted to see you
because.....I wanted to tell
you something you won't know.

A beat.

THEA (CONT'D)

My mother... is a ...complicated
woman. She's never had anyone in
her life - she was never
interested in dad...

(catches Ellie's flinch)

...Robert, and nor was he in her
aside from those....few weeks...

A beat.

THEA (CONT'D)

...and so as I grew up...I was
her world really....and anything
that threatened that...she was
very scared of.

A beat.

THEA (CONT'D)

And what I'm here to tell you
Grace...was that actually he very
much wanted to tell you about me -
as soon as he found out in fact,
when I was about eighteen months.
He desperately wanted to admit
his mistake.

A beat.

THEA (CONT'D)

But my mother was scared she'd
lose me somehow - to my half
sisters, to him, even, bizarrely
to you....and so she told him if
he *did* tell you, he'd never see
me again. She'd take me away
somewhere and he'd never find us.

A beat.

THEA (CONT'D)

And so he chose to live
this...terrible lie, so he could
be there for you... *and...* for
me. And be as good a father to
all of us, as he could.

A beat.

THEA (CONT'D)

He's never hidden anything about you, in fact he's always talked about you, and always with great love. And pride.

A beat.

THEA (CONT'D)

And so I just wanted to say...of course he made a terrible mistake. And he's paid for it dearly. But not telling you...came from a place of love and decency...and I hope one day.... you'll be able to forgive him for it.

Out on ELLIE and GRACE. Clearly deeply affected by what she has said.

59 INT. BISHOP ST POLICE STATION. INTERVIEW ROOM - DAY 19 59

CASSIE and CLAIRE, SUNNY and her SOLICITOR, and an APPROPRIATE ADULT, a photo of JIMMY in her hands. CLAIRE looks frail and scared.

CASSIE

Do you recognise him, Claire?

And she stares long and hard at the photo. And then slowly shakes her head.

CLAIRE

I don't think so...I'm sorry.

Lets her keep looking at the photo.

CASSIE

You don't remember hurting him....?

On CLAIRE, and she is clearly and genuinely, trying to remember. Then she shakes her head.

CLAIRE

....no, I don't...I'm trying but... I'm sorry.....

CASSIE

...it was in the cellar of Arlingham House, July 1976...

On CLAIRE, clearly trying her best.

CASSIE (CONT'D)
...you went to find your
husband...

And then suddenly something does come, like a shock, and she starts.

60 INT. CELLAR. NIGHT (FLASHBACK) 60

A half second fragment of memory, JIMMY, and then ERIC's head spinning round, seeing her, his horror.

End of flashback

61 INT. BISHOP ST POLICE STATION. INTERVIEW ROOM - DAY 19 61

Continued from before:

On CLAIRE.

CASSIE
What ?

And then she looks up at CASSIE, bewildered.

CLAIRE
...I don't know...

CASSIE
You remembered something?

CLAIRE
...maybe...him with....this
boy...maybe...I don't know...

The solicitor looking increasingly unhappy with the point of this.

CASSIE
Do you remember being unwell
after your children were born
Claire....

She frowns, again, some residual trace memory left.

CLAIRE
I don't know...maybe....
(tears pooling in her
eyes)
...was I...?

CASSIE
D'you remember... that your
husband liked men?

Which hits her hard.

CLAIRE

Oh.

But clearly triggers something, and she starts to cry.

CLAIRE (CONT'D)

Was it to do with that?

And the tears coming hard now.

SOLICITOR

You know what, I'm not really happy with this and....

CLAIRE

...I'm sorry, if I hurt anyone...if I could remember...I'd tell you. But I can't....I'm so sorry...

Out on CASSIE and SUNNY, looking at this fragment of a person, in pieces in front of them. And both know that it is over.

62 INT. POLICE CORRIDOR. EUSTON - DAY 19

62

CASSIE and SUNNY watching her being led away down a corridor.

CASSIE

How is it....I feel sorry for her.

How indeed.

New day

Montage

62A EXT. VIRGIN WEST COAST TRAIN TRAVELLING NORTH - DAY 20

62A *

(Suggested view form Dragon's Hill)

*

63 INT. TRAIN CARRIAGE - DAY 20

63

CASSIE on a train, travelling north.

64 INT. BISHOP ST POLICE STATION - DAY 20

64

ERIC being re-charged at the police station.

- 65 EXT. SECURE CARE HOME - DAY 20 65
LES carrying a suitcase in to a care home for CLAIRE.
CLAIRE looking vaguely petrified.
- 66 EXT. MAUREEN'S HOUSE. TOXTETH - EVENING 20 66 *
CASSIE getting out of cab, and then walking to the front door of MAUREEN's house. She rings on the door and after a few moments it is opened by MAUREEN, who was obviously expecting her. She smiles warmly.
- CASSIE
Hello Maureen, can I come in.
- And she walks in, and the door shuts behind her, and we slowly fade to black.
- End of part three**
- Part four**
- Caption - six months later.**
- 67 INT. CURTIS'S FLAT. BEDROOM - DAY 21 67 *
Close on a certificate blue tacked on to a wall, it is a GCSE certificate and shows an assortment of As and Bs in at least eight key subjects.
And as we pull back we see we are in CURTIS's bedroom as he pulls on tracksuit bottoms and a football shirt.
- 68 INT. CASSIE'S HOUSE - DAY 21 68 *
CASSIE looking at herself in a mirror, wearing a formal dark suit. Then she flicks a look at her watch and exits.
- 69 INT. CASSIE'S HOUSE. KITCHEN - DAY 21 69 *
CASSIE walking in to the kitchen, her dad finishing breakfast.
- MARTIN
Will you tell her I'm thinking of her - Maureen.
- CASSIE
Of course, thank you.
- As she puts on her coat.

CASSIE (CONT'D)
What you got on today?

MARTIN
Seeing Lois?

CASSIE
(she frowns)
Which one was she?

MARTIN
White hair, glasses...

CASSIE
(smiles)
...that's not narrowing it
down...

MARTIN
...her own teeth?

CASSIE
(got it)
Nice lady. Well, I'll be getting
the last train back so you'll
have the house to yourself
tonight....
(and she plants a very
fond kiss on his cheek)
...I love you dad.

MARTIN
And I love you too darling.

And she walks out. And we stay on MARTIN, a flicker of the
still deep rooted sadness in his eyes as he stares at a
picture of his wife on the sideboard.

But then he steels himself. Onwards, always onwards. And
starts to do the washing up.

70 OMITTED 70 *

71 INT. SECURE CARE HOME - DAY 21 71

MATT walking down a corridor in the care home we last saw
CLAIRE in, when a nurse appears from a room and sees him.

NURSE
Mr Slater, back so soon, what a
lucky woman your mother is.

And he turns, and smiles, he looks pretty hollowed out.

MATT
No no, I'm the lucky one.

72 INT. SECURE CARE HOME. - DAY 21 72 *

CLAIRE sitting in a chair, looking out of the window. She is much much thinner and her eyes far more vacant than when we last saw her and then the door opens and here is MATT.

MATT

Me again.

73 INT. ROBERT & GRACE'S HOUSE. BEDROOM - DAY 21 73 *

ELLIE in a dressing gown, in front of a dressing table, having her hair done by a hairdresser, as CAROLINE walks in (similarly attired) with a bottle of champagne in one hand, and a wriggling baby in the other.

ELLIE

Caz, it's ten fifteen.

CAROLINE

I know - but I forgot to chill it, better late than never though eh.

And she plonks the giggling gurgling baby in a car seat on the floor and turns to her sister as she starts to open the bottle.

CAROLINE (CONT'D)

We okay?

And she look back nervously. Maybe.

73A EXT. WANDSWORTH PRISON - DAY 21 73A *

Establisher of Wandsworth prison *

74 INT. WANDSWORTH PRISON - DAY 21 74

BELLA and JOSH sitting opposite their father He looks to be in surprisingly good form. JOSH looks (perhaps understandably) pretty nervous.

PHILLIP

(wryly)

...every time I turn a corner I meet someone from the old days, 's'like a bloody school reunion.

BELLA

(she smiles, a beat, then)

And next week...how you feeling about that?

Close on him, trying a little too hard.

PHILLIP

Next week's just a bit of theatre
isn't it. The last six months are
what's really mattered.

Close on him.

PHILLIP (CONT'D)

Thinking time.

A beat

PHILLIP (CONT'D)

You know...all I ever wanted...
was for my children to be better
than me.

A beat.

PHILLIP (CONT'D)

The start *I* had....the things *I*
was taught, the things *I*
did...back then...

A beat.

PHILLIP (CONT'D)

...everything I've ever achieved
since, beneath the ambition and
the money and the vanity... it
was all really to buy you your
escape... from *me*. What I was.

And then he looks up, looking at JOSH. And then BELLA.

PHILLIP (CONT'D)

I'm so proud of you, both of you,
of what you *did* for me, and what
you *are*, as people. I just want
you to know.....you're everything
I ever wanted you to be.

And tears come for all of them, and PHILLIP wraps his arms
around his kids, and pulls them toward him, and we go out
on the three of them, like this, utterly connected.

And we are with CLAIRE, who is sitting in her chair (she is
now unable to walk) straining hard to reach something on a
table that is just out of her grasp. And she is getting
increasingly distressed.

And as we pull back we see MATT holding her glass of water. And then he sets it down, still just out of her reach, and then turns away to look at the view out of the window, as she strains and quietly cries behind him.

Out on MATT.

And he looks at peace.

76 INT. LIZZIE AND RAY'S HOUSE. KITCHEN - DAY 21 76

LIZZIE sitting at a kitchen table drinking a mug of coffee. And RAY walks in, a sports bag over his shoulder.

RAY

Ready?

And she looks up.

LIZZIE

What if no-one comes?

And he looks up at her, smiles.

RAY

They'll come, love, they'll come.

But as he turns we see the fear in his eyes too.

77 INT. MAUREEN SULLIVAN'S HOUSE - DAY 21 77

MAUREEN in a dressing gown, taking a dress out of her wardrobe, in the polythene of a dry cleaners.

She lays it gently on a bed. A simple black dress. Black shoes ready on a chair.

78 INT. BELMARSH PRISON - DAY 21 78

LES sitting opposite his father.

ERIC

...does she ever mention me?

LES

She can hardly speak now dad, she doesn't know me or Matt.

ERIC

Matt sees her?

Close on LES. Clearly he knows why MATT goes.

LES

Occasionally.

Which cuts.

ERIC

I know he already knows but...I'd always love to see him.

LES

(smiles, tightly)

I know.

And ERIC's head falls.

ERIC

And just..tell him again...I'm so sorry.

And we go out on them. Nothing to be done.

79

INT/EXT. FOOTBALL CHANGING ROOMS. CROYDON. DAY 21

79

RAY and a very nervous LIZZIE, walking toward the changing rooms, and in through the door to see...

...the whole football team (apart from BRANDON) getting changed, with all the usual noise and banter. And as she appears they all turn, and quieten. And then CURTIS grins.

CURTIS

How comes you always walk in when Baz has got his shorts off, miss?

And we are on her. A long long beat. And then -

LIZZIE

Timing, Curtis, I got good timing.

*

And the rest of them howl with laughter, and BAZ grins, and LIZZIE smiles and then she is grabbing the bag of footballs, and some cones and exiting.

RAY

Lets move it lads please....

Normal service resumed.

80

INT. WANDSWORTH PRISON - DAY 21

80

A prison guard walking along a walk way, doors open, down time, and he casts an idle eye in to one cell, door half open....and something catches his eye.

A pair of shoes poking out from behind the door. Instinct kicking in and he goes to push the door fully open and there is resistance and he knows...

...and he shouts for help and pushes in to the cell to see, PHILLIP, dead, slumped over on his side, a ligature round his neck tied to a hook on the back of a door.

Officers running but it will be too late.

81 EXT. ROBERT AND GRACE'S HOUSE. DAY 21 81 *

And here is ELLIE walking out of her parents house, in a beautiful and simple wedding dress, with CAROLINE waiting by her side. *

And as they get to where the wedding car is waiting....

...her father appears.

No dog collar, dressed in a suit, and clearly very emotional, moved by the day, his daughter's beauty, and, we must assume, the fact that he is allowed to be there at all.

And he gently takes his daughter's hand, kisses her tenderly on the cheek, and then opens the door for her to get in the car, before getting in beside her.

82 EXT. CHURCH. TOXTETH - DAY 21 82

And here is CASSIE, walking in to a quiet church, a small group of mourners at the front, her good friends from the lunch club.

And CASSIE walks down the aisle to where MAUREEN is waiting. And MAUREEN makes a space for her to stand beside her, even as heads turn toward JIMMY's coffin, which is starting to come up the central aisle.

83 INT. REGISTRY OFFICE - DAY 22 83

And here are ELLIE and ROBERT walking in to a registry office, as a smiling GRACE turns to see them, as do CAROLINE (babe in arms) her husband, and here's a thing, THEA.

And then ROBERT gives his daughter over to her fiancée, waiting at the front with the registrar.

And then he steps back to GRACE, who slips her arm in to his, and as a family, with one addition, they watch ELLIE's marriage ceremony start.

84

EXT. GRAVEYARD. TOXTETH - EVENING 21

84

And then finally here is MAUREEN, kneeling, as the light goes, in front of the fresh grave, singing gently, the lullaby to her son, the words drifting across the now empty graveyard, past CASSIE who is waiting by the church, and up to heaven.

Credits

*

Chris's Land