

UNFORGOTTEN II

EPISODE 1

Written by

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SHOOTING SCRIPT - 15th June 2016

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1 EXT. RIVER. LEA. EARLY EVENING 1

1

Drone shot, high above meadows, flood plains, flanking a small tributary of the River Lea, in north east London.

A red warning light (on a boat) blinks lazily in the distance, and the low hum and churn of a diesel engine provides a not unpleasant baseline to the tune of birds singing their last song before the night comes.

Caption. 'The River Lea, north east London'

2 EXT. RIVER LEA. EARLY EVENING 1

2

And down on the river now, we see two river men, dredging this waterway to help prevent the now ubiquitous seasonal flooding.

It has been a long day, and dad, TOM, and his son JOHNNY are dreaming of the first pint in the pub. JOHNNY wields the controls to scoop out a last claw full of ancient mud and silt from the riverbed and then dump it in to the very nearly full skip on the river bank, when -

TOM

Hold up boy.

And then TOM jumps down from the boat and nimbly skips across an ad hoc bridge from the boat to the bank (two planks of wood) and walks over to the skip, stepping up onto a couple of old tyres placed there as a makeshift platform.

And in the skip, slowly sinking in to the many tons of sludge, is a large suitcase.

Underneath the mud, we may just be able to see still, that it was once made of blue faux leather, with chrome lock and fittings, but the colour now is very faded, and the locks rusted dark reddish brown. But it is still shut, and instinctively (perhaps we would all feel the same) TOM wants to know what is in it. Because who throws a locked suitcase into a river?

TOM (CONT'D)

Bring us a jemmy.

And as JOHNNY goes to get one, TOM leans over the lip of the skip and manages to get his hand on the suitcase handle, and starts to pull. And immediately the handle comes away in his hand. Shit.

And JOHNNY walks over now, with the jemmy, but also a hook on a pole (they spend half of their life fishing things out of the river)

JOHNNY

(stepping up)

What we got?

TOM

Suitcase.

JOHNNY

'Kay...

And so he positions the end of the hook under the lip of the suitcase lid, wedges it right under....

TOM

... yeah, that's good.

And then starts to pull. And slowly, he drags the clearly very heavy suitcase across and through the slurry it just about sits on top of.

And finally he pulls it into a position, near enough to the edge, where both he and dad can get both hands in and start to man handle the clearly very heavy and slippery case up and out of the mud, which finally releases its grip with a lazy suck, and then TOM and JOHNNY heave on to the edge of the skip and then allow it to fall to the ground.

Which action snaps the ancient rusted locks, causing the suitcase lid to pop ajar.

And JOHNNY and TOM step down from the tyres, JOHNNY holding back, any booty always goes to dad first to divvy up as he sees fit, and TOM gets down on his haunches and slowly lifts the lid on the suitcase.

And for a second, he does not know what he's seeing, and frowns, confused. And then he makes sense of it, as indeed does JOHNNY.

JOHNNY

Oh god...

And instinctively TOM recoils, scrabbling backwards, even as we go in closer.

To see a suitcase full of silt and mud, and curled up in a tight foetal position, the remains of a body.

Titles

3

INT. SUNNY'S HOUSE - EARLY EVENING 1

3

SUNNY on the phone, wedged between his shoulder and ear, even as he simultaneously washes up. Behind him, his daughters AISHA (15) and GEMMA (16) are bickering and are at that moment where the petty sniping is about to turn into a full scale row.

SUNNY

...sorry, one second guv...

(turning to them)

(MORE)

SUNNY (CONT'D)

...can you two be quiet please I'm trying to have a work conversation here...

(back into the phone)

...say again, why are Edmonton not taking it, or Chigwell?

4 INT. CASSIE'S CAR. EARLY EVENING 1

4

CASSIE driving.

CASSIE

....not sure really - Andrews just rang me and told me it was ours....

SUNNY

(frowns)

...right...

CASSIE

...but listen, I know it's late, for me it was this or 'Time Team Revisited' so....

(and she shrugs)

5 INT. SUNNY'S HOUSE - EARLY EVENING 1

5

And we are close on SUNNY, as the shouting in the background reaches a crescendo. Close on him as he sticks a finger in one ear.

SUNNY

...you coming past me?

6 EXT. ROAD. COTSWOLDS - EARLY EVENING 1

6

High on a car driving through honey stoned Cotswolds villages.

Passing real ale pubs with full beer gardens, grass being cut in ancient church graveyards, the corn in the fields only a month off maturity.

Caption : '**Cotswolds**'

7 INT. CAR. COTSWOLDS - EARLY EVENING 1

7

Inside the car now, as it pulls up outside a pub, and the driver (TESSA NIXON, 58) smiles at a young man sitting outside at a table (her son JASON, 31) who raises a hand and smiles back.

8

EXT. PUB. COTSWOLDS - EARLY EVENING 1

8

And now the two are at the table, him nearly at the end of his pint, her drinking diet coke. There's a birthday card from Tessa to Jason on the table.

JASON

Mum, it was my *birthday*.

TESSA

So what time did it finish?

JASON

God, four, maybe five?

TESSA

Your neighbours must love you.

JASON

(grins)

They were the last to leave.

TESSA

And was Alice there?

JASON

(the tiniest hesitation,
and he looks awkward)

Alice and I split?

TESSA

Oh. Right...

(ever so slightly tight)

....another one I never met.

JASON

Not sure you would have liked her anyway so..

TESSA

..doesn't matter what *I* think of her Jase - I just want *you* to be happy.

JASON

Yeah...

(standing)

...you want another one?

TESSA

(looks at her watch)

Go on then, quick one, then I should shift, Paul's cooking.

JASON

Yup, me too, flat's totalled.

And we are on JASON as he turns and walks back in to the pub.

And on the reverse, we see the mask slip instantly, and the smile fades almost to an expression of exhausted sadness.

And here's the thing, if he thought he was kidding his mum, as we track back on to her, her expression tells us *she* knows that most, if not *all*, of what he just told her, was made up.

Which kills her.

9

INT. CASSIE'S CAR. DUSK 1

9

CASSIE driving, SUNNY in the passenger seat. The quiet calm before the storm, the quiet calm of total comfort in someone else's company, just yacking.

CASSIE

...I mean my sister did it, after she split with Michael but.... no, not really my thing.

SUNNY

One in four marriages last year started online.

CASSIE

I'm sure, I just...I dunno, I just don't really fancy ending up standing in front of a bloke I've been on three dates with, in my bra and knickers.

SUNNY

That bit never bothers me.

CASSIE

You in your bra and knickers?

SUNNY

If they can't accept me for who I am, guv.

And then she is swinging in to a car park leading on to a path down to the river.

10

EXT. THE RIVER LEA - DUSK 1

10

A riverbank now throbbing with police activity, much of it centred around the skip area, where the suitcase still sits, but also the river itself, where divers are checking there are no other cases in the mud to be found (we will see floating markers in the river, and a cordon and police tape round the scene) TOM and JOHNNY are still here.

And here are SUNNY and CASSIE on their haunches, by the open suitcase (**we may notice, on closer inspection, fragments of clothing remain on the body and a rusted watch**) with the home office pathologist, AMY EAST, and D.C. FRAN LINGLEY.

LINGLEY

...and according to the local council, the river was last dredged in 1994.

CASSIE

Right.

LINGLEY

Obviously that doesn't necessarily mean this went into the water *after* then, the last dredge could have just missed it but.....

CASSIE

(to East)

...sorry, to me this looks way too preserved to have been in here any serious length of time.

EAST

(she nods)

Ordinarily I'd agree. But there are potentially a couple of unusual factors here. Firstly, the body was in a sealed case, meaning very little got in for quite some time I'd imagine. And then secondly, and more significantly, if the conditions are right, sometimes a body that's left in water undergoes a chemical change called saponification, where the fats in the body hydrolyse and change into this..

(and she is indicating it on the remains)

...waxy soapy material, called adipocere, which effectively seal and preserve the body.

CASSIE

So how old *could* it be?

EAST

Hard to say, but easily five, ten, twenty years? Maybe longer.

CASSIE

Right. Wow. And male d'you think, this looks like a blokes watch?

EAST

Let me get everything back to my lab, then we can get the remains out, clean them up, and see where we are.

CASSIE

Brilliant..
(standing)
...call me when you're ready...
(handing the watch back to Lingley)
...thanks Fran.

And she turns and walks slowly over to the river, followed by SUNNY.

CASSIE (CONT'D)

Popular picnic spot apparently.

Close on her, looking down in to the inky water.

CASSIE (CONT'D)

All the people who've sat here, the families, the lovers, the little old ladies, eating their egg and cress. And just a few yards away...

And they both contemplate the sadness of that particular horror. And then -

SUNNY

I hate egg and cress.

CASSIE

Do you, don't mind it.

As they walk back to the car.

SUNNY

If you could only ever eat one type of sandwich, what would it be?

CASSIE

(no hesitation)
Wouldn't be a sandwich, be a roll, a Gregg's white crusty roll, with grated cheese and onion. Oh mate.

SUNNY

White bread gives you cancer.

CASSIE

Yeah that's what they're saying today, next week it'll be the key to everlasting life....

11 EXT. BOROUGH HIGH STREET - DUSK 1 11

Traffic snailing down Borough High Street.

Market stall holders packing up, commuters heading home.

Noise. Colour. Busyness.

Caption '**South East London**'

12 INT. PAEDIATRIC WING. ST AGATHA'S HOSPITAL. DUSK 1 12

A nurse, MARION KELSEY (48) is at work on a ward of chronically sick children. And as we join her, she is with a 17-year-old patient called ZOE, who has been in and out of hospital for the last eighteen months (she has Non Hodgkins Lymphoma).

ZOE refuses to conform to convention by shaving her head of its sparse clumps of hair, and instead fashions them into vivid pink spikes - it is an undoubtedly unusual look and says almost everything you need to know about the sort of person she is, funny, individual, and feisty as fuck. She is also rather hauntingly beautiful. As we join them, MARION has chemo pills she is waiting to give ZOE. But ZOE is not playing ball.

MARION

'Because'.

ZOE

(nods)

Because.

MARION

Right.

And ZOE looks at her, daring her to challenge her.

MARION (CONT'D)

So... because you want to watch Eastenders or.....because you're going out or ...because you're feeling sick or...

ZOE

...I'm always feeling sick, fucktard, on account of the cancer?

MARION

(frowns)

You have *cancer*?

Which almost elicits a smile. But doesn't. A beat.

ZOE

...just...

And then MARION catches it, the briefest flick of an eye line toward an empty bed, on the far side of the ward, and the briefest moment of raw grief pushing through the brittle carapace of anger ZOE has created to protect herself.

ZOE (CONT'D)
...really, what's the point.

On MARION, and she nods, sits on the edge of the bed.

MARION
I know, you do everything you're meant to do, fight with every fibre in your body...and turns out cancer doesn't give a shit.

A beat.

MARION (CONT'D)
So by all means, cry, tell me you're scared, in fact, if you want, give up, in here...
(and she taps her head)
...won't make any difference at all. But please, please... don't stop taking the chemo - cos in the end, that *is* all we've got.

And ZOE looks at her, vaguely appalled by her candour (but obviously quite liking it too)

ZOE
Never, ever, become a therapist.

And she snatches the pills from her.

ZOE (CONT'D)
And now please, piss off, before I top myself.

And a wryly grinning MARION stands and walks away.

13 INT. JASON'S BLOCK OF FLATS - NIGHT 1 13

JASON letting himself in to the main front door of his block of flats. And he is walking up the communal stairs, when a door on the ground floor opens.

CATH
Hi Jason.

And he turns to see CATH (28) his downstairs neighbour, a plain, but warm faced woman.

JASON
Oh hi Cath.

CATH

(genuine)

Sorry about last night, I had to work late and by the time I got back, your lights were out so....

JASON

...yeah, well, everyone was knackered so...wasn't a late one. Another time maybe.

CATH

Yeah. That would be nice.

And she goes to go back in.

JASON

D'you wanna fix a date now or...

Which throws her a little.

CATH

...well let me have a look at my diary and... I'll come back to you?

JASON

(knows he's got it wrong.

Again. As always)

Sure. No problem. 'Night Cath.

CATH

Night Jason.

And she goes back in, and he plods on up.

14 INT. JASON'S FLAT - NIGHT

14

Close on a photo of TESSA, arms wrapped lovingly round JASON, and then as we pull back, here he is himself, walking in.

And he puts his mum's birthday card down on the side. Next to one from the local takeaway.

The flat immaculate of course. There was no party.

He switches on a light, goes to a cage where a little hamster looks up brightly to receive JASON's smile, before JASON then flicks on the TV, and boots up an i-mac, already open on a chat room site.

Anything to quieten the silence.

15 INT. TESSA AND PAUL'S HOUSE - NIGHT 1

15

TESSA and her husband PAUL (59, A vet) eating dinner. And she is clearly deep in thought.

PAUL

How about I get an extra flight to Spain. Becca wouldn't mind, and he's always good company..

TESSA

...oh Paul, that's so kind of you...

And in fact, the sweetness of his gesture, makes her cry, and he quickly gets up and walks round, and puts his arm around her.

PAUL

Hey, he'll be okay, he's a cracking lad, and someone will see that one day, they *will*.

And we go out on PAUL, his arms wrapped around TESSA as she sobs in his arms.

16

INT. CASSIE'S HOUSE - NIGHT 1

16

CASSIE sitting at the kitchen table, eating a heated up supper alone, reading notes from the case. And then we hear the front door open, and a familiar -

MARTIN (O.S.)

Hiya.

CASSIE

In here.

And MARTIN walks into the kitchen even as CASSIE starts to clear her plate and glass.

MARTIN

Hey love.

CASSIE

How d'it go?

And he smiles a little tightly.

MARTIN

Fine.

Obviously not.

CASSIE

What?

MARTIN

Oh they're all lovely and everything, it's just.... they're all little old ladies aren't they.

She frowns.

CASSIE

And you're an old man. Old man.

Like he needed reminding.

MARTIN

Yeah. Thanks for that. I'm going to head up...

(and he turns)

CASSIE

Dad, sorry, I didn't mean...

MARTIN

...it's fine, I'm just bushed, I'll see you in the morning. 'Night.

And she knows she has said the wrong thing.

CASSIE

Love you.

New day

17

INT. PATHOLOGY LAB - DAY 2

17

EAST, with her assistant JOHNSON, in the laboratory. **A third assistant takes photos of each stage of the following action.**

The suitcase has been placed on one gurney, adjacent to which is another, and now very carefully EAST and JOHNSON put their hands into the case either side of the body sliding them, respectively, under the head and thigh area, and then start to lift.

The body comes out in one piece and they gently lift it over to the next gurney.

And for a second, both of them just regard the body, a moment of reflection, perhaps, of respect. And then it's time to work.

And they both move to their gurneys, both grabbing hoses that are hooked onto the side and start, with a very gentle flow of water, to wash away (and sift) the years of mud, to see what lies beneath.

(And we will play a montage sequence here, of the body begin laid on its back, and slowly straightened up, to reveal a more conventional corpse)

18

INT. FORENSIC SCIENCE LAB. DAY 2

18

And now we are in the lab of forensic scientist, OLIVER CARON (45) who is studying the rusted metal watch found on the body's wrist, with CASSIE and SUNNY. OLIVER examining it with an eyepiece.

OLIVER

...yeah, as I suspected, it *is* a 'Bleriot', can just see their mark on this rim.

CASSIE

(frowns)
Never heard of it.

OLIVER

They went out of business in the early nineties, the seals were always going, which wasn't brilliant on a diving watch.

SUNNY

And d'you know if they had serial numbers inside?

OLIVER

(shakes his head)
Just checked, not this model annoyingly.

CASSIE

So not helpful then, in terms of dating the body.

SUNNY

Maybe we should be concentrating on the suitcase?

OLIVER

It's a watch, and although not a premium one..

And he looks up now.

OLIVER (CONT'D)

...it still probably cost the best part of a grand.

And he is smiling at her.

CASSIE

You're smiling at me and I have no idea why.

OLIVER

You have a thousand pound watch,
when it goes wrong, you get it
fixed. And every time a watchmaker
fixes a watch, he makes a little
mark on the inside plate. The date,
firstly, but *most* importantly, his
name.

And now she gets it.

CASSIE

So if this *was* fixed, you think we
can probably identify the
watchmaker?

OLIVER

And if you can identify *them*...

CASSIE

...they might be able to tell us
who's watch it was.

Nice. Out.

End of part one

Part two

19 EXT. BRIGHTON. DAY 2

19

Skimming the sea as we head toward the rust streaked
Palladian facades of shabby Brighton.

The skeleton of a pier.

Pebble beaches. Fish and chips.

Caption: Brighton.

20 INT. COURTROOM. CROWN COURT. BRIGHTON - DAY 2

20

A man, COLIN OSBORNE (50) is making a pre-sentencing
representation to a judge. The person in the dock is a surly
looking young man in his early 20s.

COLIN

...Jordan Brown is not a man it is
easy to feel sympathy for. This is
his fourth appearance in two years
on drug charges, at no point has he
expressed contrition for his
crimes, nor has he ever appeared to
take this whole process,
particularly seriously....

And only now does COLIN look up from his notes

COLIN (CONT'D)
...and I say all this, obviously,
as his defence lawyer.

Oh.

COLIN (CONT'D)
But, in mitigation, your honour, I
would ask you consider the side of
Jordan that he *hides*, very
successfully, from the police, from
people like you, indeed from any
figure of authority he comes into
contact with.

A beat.

COLIN (CONT'D)
And that is the side of this young
man, who spent *all* of the profits
accrued selling the drugs
he was arrested for, on a week at a
holiday camp, for his younger
brother, Liam.

Which gets the judge and the whole court's attention.

COLIN (CONT'D)
If I may?

And off the judge's nod, he approaches the bench and shows
him a photo of a severely mentally disabled young man, LIAM,
in a wheelchair, with a grinning JORDAN behind him.

COLIN (CONT'D)
The brother who, like Jordan, was
taken in to care before he turned
six.

A beat.

COLIN (CONT'D)
The fact is, your honour, what
Jordan needs, and indeed what he
desperately *wants*, is *help* with his
addiction, and access to re-
training, so he can start to earn a
decent and honest living. And he
wants all of this primarily, so he
can continue, as he has done *every*,
single, weekend since he left care
four years ago, to bring his
brother home to his one bedroom
council flat...and look after him.

And he lets that one sit.

COLIN (CONT'D)

Because Jordan is at heart, a kind
and decent young man and I'd ask
that we help him show the world,
what he is truly capable of.

On the judge, clearly affected.

21 INT. FOYER. CROWN COURT. BRIGHTON - DAY 2

21

And here is JORDAN, outside the court room.

JORDAN

Cheers Col, I owe you.

COLIN

No mate, we owe you.

And then JORDAN smiles, offers a fist bump.

JORDAN

Later, bruv.

COLIN

(grins)

I sincerely hope not, say hello to
Liam for me.

JORDAN

Will do.

And then he is pimp rolling out of the building - obviously
still a free man.

COLIN watching him go, a good day's work. And then he looks
at his watch.

COLIN

Shit.

And he starts to run.

22 EXT. RIVER LEA. DAY 2

22

Divers still searching for any other evidence that might be
linked to the suitcase, have clearly so far found nothing of
any significance, just the requisite shopping trolleys,
bicycle parts and tyres etc.

And we are with SUNNY as he talks to TOM, the dredger
boatman.

TOM

...we'd already taken a lot out when we brought it up, so wherever it had come from, to be that deep in the silt....it had been there a long time.

SUNNY

How long, d'you think?

TOM

It was maybe...five or six feet down, and one foot of silt round here probably equals, I dunno - five years or so?

SUNNY

Okay...so maybe twenty-five/thirty years...?

TOM

...at a guess....

SUNNY

(making notes)

...and then...would something as heavy as a body in a suitcase just sink to the bottom and stay there or...

TOM

You mean...do I think it was chucked in *here*?

SUNNY

Yeah, or could it have been thrown in... I dunno...five miles up river, is the river flow strong enough to move something like that.

And he looks at SUNNY, and smiles, not wanting to make him feel stupid...but -

TOM

Rivers cut through mountains, DI Khan, so no, the Lea wouldn't have had a problem picking it up five miles up river and moving it here. It wouldn't have a problem moving it here, down in to the Thames, and then fifty miles out to sea.

Out on SUNNY. Damn.

23

INT. FORENSIC SCIENCE LAB - DAY 2

23

OLIVER, working at trying to get the back off the heavily rusted watch.

It is very delicate work, and he does not want to risk damaging breaking the rear plate, as he goes at it with a tiny rotating metal saw, like a dentist would use.

Slowly slowly catchee monkey.

And then finally, he has gone right round the rim.

And he now takes a very thin blade from a set in a box, which he now uses to successfully ease away the back plate in one piece.

And he gets a pair of tweezers round the edge, and then flips it over and gently lays it on the lab work bench.

To reveal an inside that is far less rusted than the outside, but there are still patches on the metal.

And he looks carefully, again through a glass, and then finally....he smiles.

And we see what he sees.

Very faint etched in writing (two dates and names) on the back plate. Both entries are by the same hand, but both are also partially obscured by patches of rust.

24

INT. CONTACT CENTRE. BRIGHTON - DAY 2

24

A man (COLIN's husband, SIMON, 39, works as a Paramedic) is waiting in a corridor, pacing, as he looks very nervously at his watch, and then suddenly the sound of running and he turns...

...to see a very sweaty COLIN appear around the corner.

SIMON

(hissed, quietly)

Are you serious?!

COLIN

(innocent, grinning as he walks briskly toward)

What??

SIMON

You nearly gave me a bloody *stroke*.

COLIN

It's fine, we've got...

(looks at *his* watch)

(MORE)

COLIN (CONT'D)

...nearly fifteen seconds, what you
worrying about...

And he kisses him on the lips, just as the sound of a child's
laughter turns both their head.

And now we see a little girl (FLORA, 7) turn a corner at the
other end of the corridor, a little suitcase in one hand, and
the hand of a woman (social worker JANET, 38) in the other.

And then she sees COLIN and SIMON, and her little face breaks
in to the broadest smile.

FLORA

Daddies!

And she start to run towards the equally elated COLIN and
SIMON, as JANET watches, pleased as punch.

And then she leaps up in to SIMON's arms, as COLIN wraps his
arms around both, and all three spin round in simple joy.

COLIN

(in to her ear)
Time to go home my darling.

25 EXT. STREET OUTSIDE CONTACT CENTRE. BRIGHTON - DAY 2 25

COLIN, FLORA and SIMON emerging from the contact centre. And
we are watching them from a P.O.V in a car, which should
unnerve us.

26 INT. FORENSIC SCIENCE LAB - DAY 2 26

CASSIE and SUNNY sitting in the lab with OLIVER, staring up
at a screen, the back of the watch has been x-rayed, to
illuminate through the rust, the spidery engraved writing on
the back of the watch plate.

She turns and looks at him with a slight wince.

CASSIE

Smith?

OLIVER

('I know')
But we *do* have an initial.

CASSIE

(reading the writing
slowly)
W. Smith...12.06.89?

OLIVER

Yup.

CASSIE
And W. Smith...4.2.90?

OLIVER
(nods)
In the absence of a serial number,
this is your best bet at
identifying the owner.

27

INT. SUNNY'S CAR - DAY 2

27

SUNNY and CASSIE driving through London. She is on the phone
to COLLIER.

COLLIER (O.S.)
...so I've started in January
1990...

CASSIE
...yup, good...

COLLIER (O.S.)
...and for now I've taken it to
1995?

CASSIE
Yeah, fair enough.

COLLIER (O.S.)
And that brings up only 1.5 million
missing persons.

On her face. 'Oh please'.

COLLIER (O.S.) (CONT'D)
Now as we're pretty sure it's male,
we can narrow that down to about
750,000. Still missing after five
years? That narrows it down to 1%
of that figure.

CASSIE
That's still seven and a half
thousand.

COLLIER
Sorry.

And she looks at SUNNY. Fuck.

CASSIE
Yeah, hold fire on that one, for
now, cheers Jake.

And then they are pulling in to a parking space outside a
rather grand building in EC1.

Establisher '**The British Watch & Clock Makers Guild**'

28 EXT. SALISBURY PLAIN - DAY 2 28

Sweeping down across Salisbury plain, heading along the A303 toward Salisbury.

Past ancient barrows, the bleak plain itself, past Stonehenge.

And then beyond, the 13th century spire of Salisbury Cathedral, rising toward the heavens

Caption. Salisbury.

29 INT. CLASSROOM. SALISBURY ACADEMY SCHOOL - DAY 2 29

A woman, SARA MAHMOUD (48) is standing in front of a 6th form classroom full of kids, in the Salisbury Academy school where she is an English teacher (she wears the Hijab but with a rather stylish outfit from Jigsaw) and is reading from Macbeth.

SARA

... 'come, you spirits, that tend on mortal thoughts, unsex me here, and fill me from the crown to the toe top, full of direst cruelty.'

And now she looks up at her class, who are very engaged.

SARA (CONT'D)

'Unsex me here'.

Lets that hang.

SARA (CONT'D)

So why is she talking about sex in this scene? Why, when we might suppose she has more important things on her mind....

KARIM

...ain't nothing more important, miss...

Which gets a good laugh and she smiles indulgently.

SARA

...why is she saying this?

Rows of frowning, thinking faces, completely engaged children. And then a girl in the middle row sticks up her hand.

SARA (CONT'D)

Jaz.

JASMINE

Cos she ain't talking about sex in that way, she means like...gender...she's saying...like... make me in to a bloke, undo my sex so...I ain't a woman...

SARA

(smiles)

...very good, exactly right - make me a *man* for the night, so I have the...cruelty and power of a man... to murder.

KARIM

Women murder.

And she turns to KARIM, nods encouragingly.

SARA

They do.

KARIM

Like Myra Hindley
and...what's her face - Charlize
Theron.....

And again the classroom erupts with laughter.

SARA

...no no, it's a good point Karim's making. But like Eileen Wournos, who I think you're referring to, like almost *all* female killers, when women *do* kill...

And we are slowly going close in on her.

SARA (CONT'D)

...they generally kill *for* a man, or *because* of a man. Men kill for a million different reasons but women...what Shakespeare is saying here is that it's not really in their nature to murder.

At which the bell sounds and the class start to stand

SARA (CONT'D)

Two sides please for Monday 'Is lady Macbeth more evil than her husband?'

And she watches with pleasure as her class start to gather their books, the girls miming stabbing the blokes, to much further hilarity.

30 EXT. SALISBURY ACADEMY SCHOOL/INT. MAHMOUD & SHAH CHARTERED ACCOUNTANT'S OFFICE - DAY 2 30

SARA walking across the playground towards the staff car park, on the phone to her husband HASSAN.

SARA

...so there's some lamb burgers in the freezer, and they can have them with...

(thinks)

...spaghetti hoops and broccoli?

HASSAN

I think we're covering all the food groups there.

SARA

And I should be back by nineish.

HASSAN

Cool. You nervous?

SARA

No. Terrified?

HASSAN

You'll be fine - how many you reckon they're seeing?

SARA

Dunno, loads though.

HASSAN

(frowns)

Thought you said it was in special measures?

SARA

Exactly. Who *wouldn't* want to turn a school like that around.

HASSAN

Right. Teachers are weird.

SARA

Says the man who adds up for a living.

HASSAN

Yeah, piss off now. Love you.

SARA

Love you too.

And she opens the door to her car (a rather surprising MGB GT) and pulls away.

31 INT. THE BRITISH WATCH & CLOCK MAKERS' GUILD. DAY 2 31

SUNNY and CASSIE standing in the rather grand vestibule of the The British Watch & Clock Makers' Guild with a man, HARRINGTON, a member of the guild. They have the x-ray of the watch.

HARRINGTON

And d'you have any idea where the watchmaker might have been based?

CASSIE

Not yet, but the victim was found in North East London, in a river, so we want to concentrate our efforts on that area to start with.

HARRINGTON

(nods)

I mean obviously there're going to be a number of Smiths, but the initial narrows it down quite a bit. I should also say there are many thousands of watch repairers who don't belong to our guild, who we don't keep records of.

CASSIE

Right.

HARRINGTON

But listen, give me half an hour and I'll see what I can do.

As her phone rings.

CASSIE

Thank you so much, will you excuse me...

(she turns away to answer the phone)

....Dr East, how we doing?

32 EXT. BRIGHTON. DAY 32

The South Downs, establishers.

33

INT. SUPERMARKET. BRIGHTON - DAY

33

COLIN, SIMON and FLORA, in a supermarket standing in front of the cereal aisle, and the Honey Squares.

FLORA

...why not?

SIMON

Cos they're full of sugar and they'll rot your teeth and...'cos daddy Colin said 'no'.

COLIN

(wryly)

Oh right, I knew it would end up somehow being *my* fault.

FLORA

Please daddy.

And they both turn to him, with imploring faces.

SIMON

(dead pan)

'Please daddy?'

And then -

COLIN

One packet.

And she grabs the packet with a grin and they move on through the aisle, SIMON slowing at the sugary drinks.

COLIN (CONT'D)

Noooooooo!!!!!!!

SIMON

(conspiratorial)

Yeah lets not push it Flo.

And they move on fast, and COLIN is following with a grin, when a fellow shopper leans over and quietly says -

MALE SHOPPER

(nicely, with a smile)

I hope you all fucking die of aids.
The kid too.

And then walks on, leaving a momentarily speechless COLIN.

34

INT. PATHOLOGY LAB - DAY 2

34

The remains of the body lie on a gurney split from neck to thorax.

EAST

...so it *is* a male, height, approximately five nine/ten, and from the extent of the saponification - I'd say he was probably a little overweight. Age wise I'd estimate he was somewhere between thirty and fifty.

CASSIE

Okay.

EAST

Cause of death.

And she hands her a plastic evidence bag in which is an approximately six inch rusted pointed piece of metal.

CASSIE

Wow.

EAST

Was in his chest cavity. I'd guess maybe a kitchen knife, the handle has maybe rotted away or even snapped off at the time of entry.

She flicks up a couple of photos on a lap top, close ups of ribs.

EAST (CONT'D)

So there are blade marks on the 4th and 5th left side ribs here and....here...

(back to Cassie)

...all of which is consistent with a fatal stab wound to the chest.

CASSIE

To the heart?

EAST

(nods)

Based on the striations and the width of the blade, it would certainly have penetrated the heart and the victim would have bled out fairly quickly.

CASSIE

Okay...

(she smiles)

...well thank you, I didn't expect so much.

EAST

(smiles)

That wasn't the main reason I called you.

And she walks over to a counter.

EAST (CONT'D)

So we found nothing else in the suitcase, but when I was examining the body, there was something odd about the area directly below the wound, as he was laying....so I had a bit of a dig around, and eventually, I pulled out this.

And she hands CASSIE another clear evidence bag. CASSIE looks at it closely, then looks back at EAST, confused, because it is an oval shaped clump of grey, indistinguishable matter (hydrolised body fat) about the three inches in length.

CASSIE

What is it?

EAST

The waxy material is what I told you about, hydrolised body fat. But it's what it's collected around that's interesting.

And CASSIE looks closer. And then she frowns as suddenly she sees something.

CASSIE

Jesus, is that....*writing*? Does that *say* something...

EAST

(nods)

...it says 'Andersson' who were a telecoms company.

And she looks up.

EAST (CONT'D)

I'm guessing it was in his shirt pocket, and I think it's the remains of a pager.

End of part two

Part three

35

EXT. SUPERMARKET CAR PARK. BRIGHTON - DAY 2

35

A rather distracted COLIN, staring in to the middle distance, as he and SIMON unpack the shopping in to the back of the car.

SIMON
You alright, Col?

COLIN
(turns, smiles)
Yeah yeah, just...little bit nervous I guess.

SIMON
We're gonna be fine.

COLIN
Are we?

SIMON
One hundred percent, and in ten weeks she'll be ours, for good.....
(leaning forward and whispering)
...and trust me, they're not going to revoke the adoption because we gave her Honey Squares.

And he grins and gives his husband a quick kiss on the cheek, before -

SIMON (CONT'D)
(walking round)
Seat belt on please Flo.

And now, as SIMON goes to help FLORA strap her seat belt on, we see COLIN turn..

...and now we see what he was actually looking at earlier, and it is the man from inside the supermarket, who is now taking his trolley back to the trolley park, from his car

And as SIMON is distracted by attending to FLORA, COLIN looks around him, then quickly walks the twenty yards over to the man's car...

...and when he gets over there, we see him quickly pull his car keys out of his pocket and then scrape one all the way down the side of the car...

...and then he walks quickly back to his car before anyone has noticed, it all takes no more than ten or fifteen seconds, and the only evidence of what he has just done, is that for a couple of seconds, before he composes himself, his face is twisted in to a very unsettling expression of pure rage.

Wow, where did *that* come from.

36 INT. THE BRITISH WATCH & CLOCK MAKERS GUILD - DAY 2 36

SUNNY sitting with HARRINGTON, who passes him a single sheet of A4, on which are printed, maybe a couple of dozen names and addresses.

HARRINGTON

Obviously, for your sake, I would have hoped there would have been less.

SUNNY

(as he photographs the document on his phone)
No, no, trust me, we thought it would be worse...

37 INT. SUNNY CAR - DAY/INT. CID ROOM. BISHOP STREET POLICE STATION - DAY 2 37

SUNNY driving and speaking on hands-free and talking to COLLIER.

SUNNY

...email the ones I've marked, and attach a photo of the watch, and Oliver's photo of the engraved signature, and see what we get there. I'm going to visit some of the central London ones in person...

Montage

38 INT. JEWELLERS. WARWICK SMITH LTD. LEYTON - DAY 2 38

SUNNY, showing a photo copy of the watch plate signature to an old boy in his 70s inside a jewellers, who shakes his head

39 INT. CID ROOM. BISHOP STREET POLICE STATION - DAY 2 39

BOULTING on the phone, and obviously getting a knock back from another jewellers, putting the phone down, and looking for the next number to dial. COLLIER and LINGLEY in the background doing exactly the same.

40 EXT. HIGH STREET NEAR NAIL BAR - DAY 2 40

SUNNY checking an address off on his list, because where there should obviously be a jeweller, there is now a nail bar.

41 INT. CID ROOM. BISHOP STREET POLICE STATION - DAY 2 41
 LINGLEY'S turn to draw a blank this time. COLLIER and BOULTING in the background.

42 INT. JEWELLERS. LIVERPOOL STREET. DAY 2 42
 SUNNY talking to a young fly boy Jewellery Shop owner, which now has large brash adverts declaring 'CASH FOR GOLD'. And looks at SUNNY as if he is slightly mad when he shows him the signature.

43 INT. BISHOP STREET POLICE STATION/EXT. TOTTENHAM COURT RD - DAY 2 43
 LINGLEY on the phone, at her desk, writing down the last few digits of a long 15 digit serial number, as she talks to CASSIE, who is walking down Tottenham Court Road.

End of montage

CASSIE
 ...3CX. And that's it.

LINGLEY
 'Kay.

CASSIE
 So try 'Andersson' first, no idea where you bought pagers from in 1989, phone shops maybe?

LINGLEY
 Did they even have phone shops then?

CASSIE
 Dunno, ask 'em, 'kay thanks, Fran.

And here is CASSIE turning off the main street, and heading towards a small electronics shop, on a side road.

44 EXT. MARION AND TONY'S HOUSE. WATERLOO. - DAY 2 44
 MARION, still in her nurses uniform, walking towards a very small Victorian terraced house, in a back street in Waterloo.

45 INT. HALLWAY. MARION AND TONY'S HOUSE- DAY 2 45
 And now we are on the front hall as she lets herself in.

MARION
 Hello-o?

And a voice replies from the kitchen.

TONY (O.S.)

In here.

And MARION grins, and walks down the hallway and into a small kitchen/diner, where her husband TONY KELSEY (45, slightly younger than her) is giving tea to two children (seven and nine) NED and JACK.

MARION

Hello my darlings.

BOYS

(excitedly)

We're having fish fingers again!!

TONY

(wryly)

We were out of quails eggs and larks tongue.

And she takes off her coat as she walks over.

MARION

Nothing wrong with fish fingers, fish finger sandwich is one of the finest inventions known to man.

And she is in the process of and smothering them both in kisses, when the doorbell rings. MARION frowns, looks at TONY.

TONY

Thought you said five.

MARION

That's what she told me.

The clock says it is 4:27. And MARION walks back out of the kitchen and towards the front door, and opens it, to reveal a hassled looking woman (ELISE, 51) MARION's sister.

ELISE

Heya...

MARION

...oh hi love, we thought you said five...

ELISE

(pushing past)

I said four, the party begins at six so...

MARION

...oh, right, four, so it's four twenty five....

ELISE
...don't start Marion.

MARION
(following)
...well they're still eating,
Tony's just served up...

In to the kitchen

ELISE
Tony, I'm so sorry, I did tell
Marion four...

MARION
(smiling)
...well she didn't but....

TONY
(smiles)
Not a problem...

ELISE
...right come on boys, we need to
move it, I want you showered and
dressed before everyone arrives.

TONY
Shall I put it in a doggy bag.

ELISE
Er no, I'll give them a sandwich
when they get home, but thanks so
much....
(giving Tony a kiss)
...see you later guys, don't be
late.

MARION
(kissing them)
Bye boys, see you later.

BOYS
See you later auntie Marion.

And then as quickly as ELISE was here, she is bustling down
the hallway, opening the front door, and out with the boys.

And then silence.

Two plates of unfinished children's food on the table in
front of them.

And just for a moment, we linger on this tableau, an
ineffable momentary beat of sadness, at what we must guess is
their childlessness, before finally -

MARION

How does she manage to be *such* an annoying bitch?

TONY

Dunno....

(points behind her)

...ooh what's that?

And she turns and in that instant, he grabs two fishfingers, and stuffs them in his mouth before she turns and sees.

MARION

That...was evil.

And then she makes a grab for the rest, and we go out on the pair of them, fighting for fishfingers, as he tries to genuinely force a fish finger she is holding in her hand, into his own mouth, and she nearly wets herself laughing.

46

INT. ELECTRONICS SHOP OFF TOTTENHAM COURT ROAD - DAY 2

46

CASSIE walking in. A young man wearing a 'Fields of the Nephilim' T-shirt looks up.

*

CASSIE

Oh, hi, I'm looking for Nathan?

NATHAN

Yep that's me.

CASSIE

(surprise)

Oh, right, Blimey, last time I saw you, you'd just wee-ed your pants all over my sofa, I'm Adam Stuart's mum?

And his face softens, and he smiles.

NATHAN

Hi, Mrs Stuart, he said you might pop in.

CASSIE

I mean, you were only nine, so, y'know - I've moved on.

NATHAN

(grinning)

He said you had a pager you wanted me to look at?

CASSIE

(gratefully)

Yes, thank you so much...

As she starts to dig it (now cleaned up) out of her bag in its evidence bag.

47 EXT. HALEBRIDGE ROAD POLICE STATION. OXFORD - DAY 2 47

Establishers of Oxford, and then Halebridge Road Police station.

48 INT. GILL'S OFFICE. HALEBRIDGE ROAD POLICE STATION - DAY 2 48

(D.I.) TESSA NIXON, in a meeting with her station superintendent D. SUPT. KULDIP GILL, who she is talking to, about her retirement. So she is a copper.

TESSA

...I don't think anything's going to change, Ma'am, Paul's going to be sixty next year and he wants to spend time with his daughter before she goes to university, I want to spend time with *him* ...and with the greatest respect....

(she grins)

...twenty five years of this mob is enough for anyone.

GILL

(grins)

Well, I hope it goes without saying, you will be very sorely missed.

TESSA

Thank you. And in all seriousness - I've loved every single minute of it.

GILL

Well, you were always a natural Tess.

And she holds back a jag of genuine emotion, before -

TESSA

So I will speak to HR when I have a definitive date, but I suspect it's going to be early next year, probably April.

GILL

(standing)

Well just let me know as soon as you do, and we'll start organising a party.

TESSA

Absolutely.

GILL

(walking her to the door)
How's the Bryant case going by the way?

TESSA

Just waiting for his swab results to come back.

GILL

You hopeful?

TESSA

(nods)
Oh it's him, only problem's the CPS, just had a bit of a ruck with 'em.

GILL

(wryly)
You? A ruck?

TESSA

Well they only want to charge him for the later stuff, and leave what he did to her when she was thirteen - they reckon it'll be 'too hard to prove...'

(she looks slightly sheepish)

...I think I made their lawyer cry a bit 'cos I wasn't having it...

(as she walks off)

...shouldn't be such a wimp should he, Ma'am.

And we'd go out on GILL's admiring look.

GILL

What we going to do without you Tess?

49

EXT. CAR PARK. Highbrook Academy - DAY 2

49

SARA in her car, putting some lipstick on, using the rearview mirror.

And when she is confident she looks good, she quickly grabs an inhaler from her bag, takes a couple of quick hits, and then gets out.

And now she is striding past a board outside a school campus telling us this is '**Highbrook Academy**'. And it looks pretty rough.

50

INT. ELECTRONICS SHOP NEAR TOTTENHAM COURT ROAD - DAY 2

50

The pager sitting on a desk between NATHAN and CASSIE.

NATHAN

...the Andersson 210 was the cheaper replacement for the 200 of course.

CASSIE

Of course. And this was released in...

NATHAN

...1989...
(he smiles)
...bout five years before I was born.

CASSIE

(she grins)
...indeed, and did these have..I dunno, SIM cards or...?

NATHAN

(frowns, is she stupid?)
This is a pager, SIMS were in phones, and only 2G which weren't launched till 91.

CASSIE

Right, so... how was any information stored on it?

NATHAN

Basic data chip built into the pager itself.

CASSIE

And these chips held...how much data?

NATHAN

Very little, maybe last twenty messages...

CASSIE

...which were just numbers or..

NATHAN

(shakes his head)
...the 210 was *alpha* numeric, and could receive messages 29 characters long.

CASSIE

Right, and so given what I've told you, where it's been for the last however many years - what d'you think the chances are we could pull any data off this?

And he frowns, clearly this is something of a curious idea. But he doesn't laugh.

NATHAN

Haven't you got official 'forensic' people, who do this sort of thing?

*
*
*

CASSIE

We have, but they wouldn't be as specialist as someone like you...
(she smiles)
...or as fast? I can pay you?

*
*
*
*

NATHAN

So what we'd need to do, is source a working version of this model...

CASSIE

...and how would we do that?

NATHAN

...ebay, I could pick one up for ...maybe twenty quid....

CASSIE

...right...

NATHAN

...then de-solder the data chip from this, solder it in to the working version....
(he looks up, shrugs)
...and see what we get.

CASSIE

But it's possible?

He thinks, then shrugs

NATHAN

It's a microchip, made of silicon, anything's possible.

CASSIE

Okay, can you meet me at our lab, first thing tomorrow?

51 INT. Highbrook Academy - Day 2 51

SARA sitting on a row of school chairs. Nervous as hell, and then a door opens, and a man walks out, shaking the hands of the interviewer.

NICK
...good to see you mate, and give
my best to Emma. We'll be in touch
very soon.

And BOB walks away, and NICK turns to SARA.

NICK (CONT'D)
Ms Mahmoud, so sorry to keep you
waiting, would you like to come in?

And she stands and walks in.

52 EXT. Southwark - Evening 2 52

Southwark Establisher.

53 INT. Elise's House. Southwark - Evening 2 53

A big family birthday party for ELISE and MARION'S mum, JOY, who is 80 and smiles on benignly. (*We should notice that compared to her sister's house, ELISE's house is enormous. We will also spot the kids, and ELISE's husband*)

ALL
...happy birthday to you, happy
birthday to you, happy birthday
dear mum, grandma, Joy.... happy
birthday to you!

And everyone applauds as JOY smiles, delighted. Cries of speech.

JOY
Right, here we go, wish me luck!!

And she tries blow to out an eight and a zero candle (which she seems not quite to have the puff to do) and tries to do it again, and still it doesn't quite work, and then MARION steps in and helps her, and everyone applauds.

Out on ELISE watching her sister.

54 INT. Interview Room. Highbrook Academy - Evening 2 54

SARA sitting in front of a panel of three (two governor's deputy head) And she does indeed, look nervous.

SARA

...no, you're right, it *would* be a big leap for me, heading up a school... but I've headed up a sixth form for five years now and so erm.....I'm confident that I could successfully make the ...er leap...er... sorry, said 'leap' twice.....er....with the right support...and.....I would relish the opportunity....so.....yeah.

And they smile and nod. Politely.

Uninspiring. Very.

55 EXT. CAR PARK. Highbrook Academy - Evening 2 55

SARA walking away, knows she fucked it. So cross with herself. And she stops by her car.

Thinks. Thinks. Thinks.

And then she turns and runs back.

56 INT. Highbrook Academy - Evening 2 56

The two men and the woman from the panel are leaving, with NICK locking the door behind him, when a breathless SARA suddenly appears.

SARA

Sorry, hi there...

And they turn, surprised.

NICK

Hi.

SARA

...I just....I wanted to say...

And again she freezes slightly. And it is all slightly awkward.

SARA (CONT'D)

....I wanted to say, ..there are gonna be better qualified candidates than me, better managers, more eloquent speakers, definitely.

On them, not the best sales pitch.

SARA (CONT'D)

But I promise you this, you will never.... never find a candidate, who understands the sorts of kids you have at Highbrook, better than me. A woman who left school at sixteen, who didn't get a single qualification till she was twenty five. Who knows what it feels like to be written off. What it does to you inside. Which is why I have never written *any* kid off, no matter how challenging, in my entire career. And why if I got this job, I would fight with my dying breath, to make Highbrook the school that every single kid who comes here, deserves.

A beat.

SARA (CONT'D)

And I'd be cheaper too. Thanks for your time. Have a good evening.

And she walks away. And we are close on her, her expression telling us she knows that was the right thing to do.

57

INT. ELISE'S HOUSE - EVENING 2

57

The party is in full swing, and here are MARION and ELISE in a corner of the kitchen. And ELISE is not happy.

MARION

...I blew two bloody candles out
Lise, get a life...

ELISE

...which I had expressly asked you
not to, because she had told me she
wanted to do it herself...

MARION

...I cannot seriously believe you
are making a fuss about...

ELISE

...I just wanted *her* to be the
centre of attention for once....

MARION

...says the woman who *insisted* we
had the party here...

ELISE

...well we could hardly have got
fifty people in to yours could we.

MARION

She didn't even *want* fifty people
....

ELISE

...oh please, do not try and tell
me what mum wants, you don't even
begin to understand what she wants.

MARION

And you do of course, because
you're the *golden* child...

ELISE

...I'm not the golden child,
Marion, it's just that I didn't
piss off for the best part of a
decade...

MARION

...oh here we go...

ELISE

...so the relationship I have with
her, I have *earned*...

TONY

Top up?

And she spins round to see TONY holding a bottle of fizz.

MARION

No, we're going.

TONY

Sorry?

MARION

I'm sure it's what they both want
anyway.

And MARION grabs her coat from the back of a chair and walks
out, leaving TONY shocked and slightly stranded.

TONY

What the hell?

And ELISE shakes her head in sadness, they have obviously
been here many times before.

ELISE

Sorry, Tony, you always get caught
in the bloody crossfire.

And apologetically, he leans forward, kisses her cheek, and
then turns to go after his wife.

TONY

Say sorry to Joy for me, will you.

And he walks out.

58 EXT. ELISE'S HOUSE - EVENING 2

58

TONY running after MARION.

TONY

Marion....

But she does not stop.

TONY (CONT'D)

....Marion slow down.

MARION

(turning)

If you defend her, if you say one
bloody word, I swear....

And he puts his hands up in surrender, and she gets in the car, and TONY gets in the passenger seat, and has not shut the door before she pulls away with a screech.

59 INT. CASSIE'S HOUSE - EVENING 2

59

CASSIE loading the washing machine, from a washing basket, checking pockets, a pair of her dad's trousers, pulling out a couple of bits of loose change, and then something in the back pocket. A train ticket, which she is about to chuck in a bin, when she sees the destination -

Winchester.

And the date. She flicks a look at her watch, its the 14th, the date on the ticket the 8th.

And clearly she is thinking, 'what was my dad doing in Winchester last week, and how come he never mentioned it?'

60 EXT. BRIGHTON TERRACE - EVENING 2

60

The sound of the waves accompanied by the very distant hurdy gurdy of the pier.

A light shines in a top bedroom window of a pretty little blue terraced house set back from the seafront.

61 INT. SIMON AND COLIN'S HOUSE - EVENING 2

61

COLIN stroking FLORA to sleep, in a newly decorated kid's room in their small Brighton terraced house.

FLORA
...but what if something *does* go wrong?

COLIN
...but what if it *doesn't*.

FLORA
(grins)
...but what if it *does*.

COLIN
But what if it *doesn't*.

Which makes her giggle, and he leans forward and kisses her on her forehead.

COLIN (CONT'D)
You're safe now, Flo, always, safe with us, and no-one is ever going to take you away.

And she smiles, mollified, for now.

COLIN (CONT'D)
Night night sweetheart.

FLORA
Night night daddy.

And he turns of the light, and exits, all is well with the world.

62 EXT. SIMON AND COLIN'S HOUSE - EVENING 2

62

Except outside, a man is looking up at the window. His coat drawn up against the bracing offshore wind and covering most of his face, but we can see his eyes.

And we should not like what we see.

And then he turns and walks away, down to the sea.

63 EXT. JEWELLER'S. W. SMITH & SON - EVENING 2

63

A man in his 60s, locking the front door of a small jewellers shop, above which we can see the legend W.SMITH & SON. And SUNNY is pulling up in his car, and sees the man leaving for the day, and so jumps out quickly and goes after him.

SUNNY
Excuse me Sir...

And the man turns.

64 INT. JEWELLER'S. W. SMITH & SON - EVENING 2 64

SUNNY standing inside the jeweller's now, as the man looks carefully at the signature. And then finally he looks up at SUNNY.

SMITH
I think that might be my uncle's
signature.

Out on SUNNY. Result.

End of part three

Part four

65 INT. CASSIE'S HOUSE/INT. SUNNY'S CAR - NIGHT 2 65

CASSIE with ADAM in the kitchen, ADAM eating a massive sandwich as CASSIE clears up.

CASSIE
...and what did *she* say?

ADAM
That she was drunk, that it was a
ten second snog, and that it didn't
mean anything.

CASSIE
Well far be it from me to pass
judgement....

ADAM
...here we go...

CASSIE
...but she's clearly a cow, you
don't go getting off with your
boyfriends best mate do you, it's
like some weird... porno scenario.

ADAM
(winces)
How would you know?

CASSIE
(her mobile rings)
It's just not normal is it, sorry
got to take this...
(picking up the mobile)
...Sunny...

SUNNY outside the jewellers, about to drive home.

SUNNY

I think we *may* have found our watchmaker.

CASSIE (O.S.)

Serious?

SUNNY

I spoke to a Patrick Smith just now, he thinks the signature might be his uncle Bill's, who used to run the business, he's gonna check and I'll speak to him first thing.

CASSIE

Okay, sounds good.

SUNNY

How d'you get on with the pager?

CASSIE

Yeah we found a second hand one on ebay, so we'll know one way or the other tomorrow.

SUNNY

Okay, well, progress.

CASSIE

Yup, getting there, see you tomorrow.

And she clicks off and then turns back to ADAM

CASSIE (CONT'D)

...anyway, I know it's only been a couple of months, but if I were you, I'd give her the boot. Tea?

66

INT. SARA'S HOUSE - NIGHT 2

66

HASSAN and their three teenage boys, YOUSEF (13) AHMED (15) and ALI (18) all curled up on the sofa watching 'Breaking Bad', a box of 'Dunkin Donuts' on the coffee table in front of them (think the 'Gogglebox' family)

We hear the front door opening, and then in walks SARA.

HASSAN

(smiles)

Hey love, how d'it go?

SARA

Oh god, no idea, there's at least ten people going for it....

HASSAN

...yeah?

SARA

...and the actual interview was a bit of disaster but then...

YOUSEF

...sorry, no offence mum, but Jesse might be about to kill Gale and...

He pauses the TV and all four turn to look at her.

AHMED

...I mean, we are interested and everything but..

A moment where she looks like she might be pissed off, but then -

SARA

No way will Jesse kill Gale, not a chance.

And she falls back on to a sofa, and grabs a doughnut, snuggling up to AHMED as YOUSEF flicks the TV back on.

HASSAN flicks a look at her, grins and mouth a little 'well done', and then this tight little family turn back to watching TV.

Out on SARA, munching her doughnut, watching the telly with her family, and clearly pleased as punch.

New day

67 EXT. BRIGHTON - DAY 3 67

Establishers of Brighton. The Lanes. Flaking green railing paint. Candy coloured houses in steep back streets. Aerial establisher of Lanesview Primary School.

68 EXT. LANESVIEW PRIMARY SCHOOL - DAY 3 68

COLIN dropping FLORA off at school.

COLIN

Bye twiglet, see you tonight..
(kissing her)
...and be good.

FLORA

I love you.

And they do a special secret salute, and then she runs off in to the playground, and he watches with total adoration, before turning and waking toward his car. And he bleeps it unlocked and is about to get in, when -

TYLER

Colin?

And he turns, and sees a man (the figure we saw the previous night, outside his house) and COLIN smiles, clearly does not know him.

COLIN

Hi.

TYLER

(extending a friendly hand)

Hey, how you doing?

COLIN

(slightly wrong footed)

Er...yeah, good...

(taking his hand)

...how are you?

TYLER

(grins)

You don't remember my name do you...

COLIN

(awkward)

...er....

TYLER

...no worries, I'm Tyler...

COLIN

...Tyler, hey, 'course, you're...Milly's dad?

TYLER

No no, I'm not a parent here, well not technically anyway, I'm a *step* father.

COLIN

(confused)

Right, sorry to who?

TYLER

(grins)

Flo - I'm her birth mum's partner?

At which, COLIN's face falls in utter shock.

COLIN
(backing away)
What the hell...

TYLER
It's okay, I just want to talk....

COLIN
...about what, you shouldn't be
making contact with me...

TYLER
Colin, listen...

COLIN
(backing off)
...no no no, how the hell did you
know where I...
(heading back to his car)
...I can't talk to you.

TYLER
Course you can.

But he is not stopping, and TYLER watches him go. Before finally he calls after him.

TYLER (CONT'D)
I saw you yesterday....in the
supermarket car park?

Which stops COLIN in his tracks. And he turns.

COLIN
Have you followed us?

TYLER
I can guess what he said to you
so...I don't blame you for what you
did, would make me pretty angry
too.

And now COLIN begins to realise what is happening.

TYLER (CONT'D)
I guess others might not be so
sympathetic though...what with you
being a lawyer and everything.

A beat. COLIN's face set in a rictus of fear.

COLIN
What do you want?

TYLER
Like I said, just a talk.

Out on COLLIN's fear.

69

INT. FORENSIC SCIENCE LAB - DAY 3

69

CASSIE with NATHAN, in a very busy forensic science lab, as he places a brand-new Andersson 210 (in its original box) on the lab counter.

NATHAN

The wonders of ebay.

The other pager, from the suitcase, sitting in its evidence bag, also on the lab counter.

NATHAN (CONT'D)

So please be prepared for this not to work at all, the data chip could get damaged as I remove it, it could get damaged as I put it in the new pager, it might have been exposed to static burst, or just corrupted?

CASSIE

I get it.

And he nods, clearly slightly nervous.

NATHAN

I'll call you.

CASSIE

Or I can wait ?

NATHAN

I'll call you.

70

INT. CAFE. BRIGHTON - DAY 3

70

TYLER and COLIN in a cafe in the back of the lanes. And actually, despite it all, TYLER is no scum bag, but a fairly articulate man, who is clearly emotionally conflicted about what he is doing.

TYLER

...I don't *want* to be here - I have pride, like you, and I loved Flo, we both did. *Do*.

A beat.

TYLER (CONT'D)

But if you knew the childhood Sal had had....

And COLIN looks up.

TYLER (CONT'D)

...cos she was never taught how you do it you see - be a good mum so...

COLIN

...how much do you want?

A beat.

TYLER

She's been clean for three months now, Col...

COLIN

Colin.

TYLER

...which is the longest time ever...and which makes it even harder, knowing Flo's in the same city, just a few miles away, being brought up by someone else...

He looks up.

TYLER (CONT'D)

...and she absolutely knows it's for the best, for Flo...

COLIN

...how much?

A beat.

TYLER

Five thousand. To move. Money for a van and a deposit on a flat - we've seen a place in Hastings.

On COLIN. So it is as he feared, he is being blackmailed. A beat.

TYLER (CONT'D)

We're not bad people, Colin, and we want the same as you, the best for Flo.

A beat.

COLIN

I need to think, give me a number and I'll call you.

And TYLER scribbles it on a piece of paper and COLIN grabs it and walks quickly out.

71 INT. FORENSIC SCIENCE LAB - DAY 3 71

NATHAN hunched over the old pager, now opened up and in several pieces, with a tiny soldering iron, with which he is, as delicately as possible, starting to remove the original data chip.

72 EXT. WATERLOO/BOROUGH - DAY 3 72

Establishers of Waterloo/Borough. The Shard, the market, The Cut pub, Southwark Cathedral

73 INT. MARION AND TONY'S HOUSE - DAY 3 73

TONY walking in, in work overalls, MARION on her mobile in their sitting room.

MARION

...just remember, Zoe, as hard as this is for you, sometimes I think it is almost harder for them...

And she smiles at TONY as he signals 'cuppa?' and she nods.

MARION (CONT'D)

...I can't imagine anything worse than a parent seeing their child in pain and not being able to do anything about it. So maybe just try and cut them a little slack sometimes - they're under enormous pressure too. Anyway, I've got to go, I'll see you on the ward on Friday. Bye love.

And she clicks off, and walks through into the kitchen.

MARION (CONT'D)

Hiya.

TONY

Who was that?

MARION

Zoe, the girl with Non-Hodgkins?

TONY

Oh right....

(he hands her a mug of tea)

...she's got your personal number?

And MARION tightens.

MARION

How was your morning?

And he knows better than to press.

TONY

Good, got the sash window job, the house in Islington?

MARION

Great...

(walking out and upstairs)

...sorry, I've got to shift, I'm in at 2.00.

And she is walking upstairs, and he walks out in to the hall.

TONY

You want to talk about last night?

MARION

I'm really late, love.

Of course. As ever. Out on TONY.

74 INT. JEWELLERS. W SMITH & SONS - DAY 3

74

SUNNY at the counter, as PAT SMITH plonks a box on the desk.

SMITH

Here we go, three months either side of when the repairs were done.

75 INT. SUNNY'S CAR - DAY 3

75

SUNNY in his car, parked up outside the jewellers, going through the box of bank statements (from 1989, and 1990) looking for something. His finger tracing down the entries of payments into the W Smith business account....

... and then suddenly his finger stops.

Then he looks back at another bank statement...

... then looks back at the photo copy of the dates on the watch plate...

...and then for the first time in a very long while, he smiles.

76 INT. CASSIE'S OFFICE. BISHOP STREET POLICE STATION - DAY 3

76

SUNNY and CASSIE in her office, he has all of the bank statements from the jewellers spread out on her desk.

SUNNY

...so I got Patrick Smith to dig out the business account statements three months either side of the dates the repairs were done, I thought if I could find payments on or around the date the repairs were done, that were made by the same person, the chances are it was our man...

And then he shows her two highlighted entries on two different statements.

SUNNY (CONT'D)

...and I did, here, on the 21st June 89, about a week after the first repair, there's a credit card payment by a Mr D Walker, and then again, ten days after the second repair on 14 February 1990, another payment by a Mr D Walker.

*

CASSIE

Genius.

SUNNY

And then I checked missing persons.

And he takes a print out of a missing poster from his file.

SUNNY (CONT'D)

And here he is.

And he handed to CASSIE, and we slowly track in on it.

To see a photo of a handsome (if a bit overweight) man, looking to camera, wearing an Armani suit and designer stubble. Next to the photo, a list of information.

CASSIE

(reading)

David Ewan Walker is 39 years old and has been missing since 8th May, 1990.

And as she reads, we start to cut away to four other lives.

77

INT. CROWN COURT ROOM - DAY 3

77

COLIN making another impassioned plea for a client he is representing.

CASSIE (O.S.)

David is five foot nine, with brown hair and green eyes.

78 INT. PEDIATRIC WING. ST AGATHA'S HOSPITAL - DAY 78

MARION holding the hand of a very sick child in a hospital bed, and stroking her brow as a doctor examines her.

CASSIE (O.S.)
He was last seen in 'The
Cricketers' Public House, Cannon
Street, London.

79 INT. HALEBRIDGE ROAD POLICE STATION - DAY 3 79

TESSA interviewing the sex offender she was talking about earlier.

CASSIE (O.S.)
If you have any information on
David's whereabouts, please call
Winston Hill police station.

80 INT. SALISBURY ACADEMY SCHOOL. DAY 3 80

SARA teaching a class.

CASSIE (O.S.)
And help reunite David with his
wife and five year old son...

81 INT. CASSIE'S OFFICE. BISHOP STREET POLICE STATION. DAY 3 81

And we are close on CASSIE as she reads the last line on the poster.

CASSIE
...who desperately wants his daddy
to come home.

And she turns to SUNNY, no words.

82 EXT. CASSIE'S CAR. ROAD - EVENING 3 82

CASSIE and SUNNY driving down a quiet road as the light goes. It could be anywhere.

83 INT. CASSIE'S CAR - DUSK 3 83

CASSIE and SUNNY driving silently through back streets of a town. SUNNY looking for a house number as they drive.

SUNNY
Here. 23.

And CASSIE draws the car over, and slows, and stops.

And for a second or so, neither move. And then she turns to him.

CASSIE
I'll talk you watch?

And he nods, and they both get out.

84

EXT. TESSA AND PAUL'S HOUSE - DUSK 3

84

CASSIE and SUNNY walking toward number 23, and then knocking on a door. And they wait, and wait.

And it might seem like no one is in... but then finally shadows behind the mottled glass of the front door. Shadows slowly getting nearer...

... and then it opens, to reveal -

TESSA.

And instinctively (she is also of course a copper) her eyes narrow slightly.

TESSA
Hello.

CASSIE
Hello, we're looking for Tessa Walker...?
(showing her warrant card)
...D.C.I Cassie Stuart, D.I. Sunil Khan?

TESSA
(a beat)
I'm Tessa, Nixon now, haven't been Walker for eight years.

CASSIE
Right...
(smiles)
...can we come in Mrs Nixon?

On her. And she knows.

TESSA
Why?

CASSIE
Can we?

A beat.

TESSA
Is it....is this David?

Wow. How did she know?

CASSIE
Yes, we think so.

On TESSA's face, tightening, stretching.

TESSA
Is he alive?

Which is a question that CASSIE was not expecting.

CASSIE
If it *is* David - and I have to say
we haven't done a formal
identification yet - then no, I'm
very sorry to tell you, he isn't.

And TESSA turns away from them, a low guttural groan escaping her lips, before she pitches forward, and starts to fall.

Titles