

UNFORGOTTEN II

EPISODE 4

Written by

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SHOOTING SCRIPT

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CASSIE dropping JASON off at Marylebone station (following his visit to the chapel of rest). She pulls up in a drop off point, and then turns to him.

CASSIE

Okay?

And he nods clearly wants to say something.

JASON

Thank you for coming with me. My mum just...it's hard for her I think but...

A beat.

JASON (CONT'D)

...it helped, having you there.

CASSIE

Jason you're so welcome.

And he starts to get out, and she hesitates, and then bites the bullet -

CASSIE (CONT'D)

You know... my kids, they're not much younger than you, and their dad, he died, when they were little.

A beat.

CASSIE (CONT'D)

And I know it's different, because you've only just...learnt but...

A beat.

CASSIE (CONT'D)

...if you ever wanted to compare notes, over a beer, I think they'd be very happy to.

A beat, and he nods. Moved and clearly very emotional.

JASON

You know there's something... not right with me don't you.

A beat.

JASON (CONT'D)
With my 'wiring'.

And he offers a half smile. And of course she had guessed.

CASSIE
All I know is you seem like a very
nice bloke to me.

JASON
(nods)
I had myself tested for AS when I
was twenty, they said I probably
was. I never told mum.

A beat.

JASON (CONT'D)
So what I'm saying is...I'd like a
beer, but I don't really ever get
asked so... I might be shit at it.

CASSIE
Well, luckily they're both very
good at 'beer' so....I'm sure they
could show you the ropes. How
about I text you with some dates?

JASON
I'd like that.

And then he gets out.

JASON (CONT'D)
Thanks again.

And she watches him walk away and into the station. Oh
Lord.

Life.

2 INT. COLIN AND SIMON'S HOUSE. NIGHT 8

2

The front door. The sound of a key in a lock, and then the
door quietly and slowly opens.

COLIN walking in. Listens for the sounds of anyone up. But
all is silent. He looks at a clock on the wall. 11.10.

SIMON
Hey.

Fuck. And he looks up to see SIMON sitting at the top of the stairs. COLIN trying to *not* look like he was 'sneaking' in.

COLIN
Thought you'd be asleep.

SIMON
Flo had a nightmare.

COLIN
Oh. She okay now?

SIMON
(nods)
Fine. Think she was just feeling a bit... unsettled.
('by you not being here')

COLIN
Yeah, sorry about that, the brief came in just as I was leaving and...

SIMON
....your clerk said you weren't in the office?

And COLIN looks like he is disappointed to be challenged.

COLIN
I went to The Oaks. Sat in the back and had supper whilst I worked.

Waits for a further rebuttal. None comes.

COLIN (CONT'D)
Tea?

And he starts to head for the kitchen, when -

SIMON
What was it like, Col?

And COLIN stops, turns.

SIMON (CONT'D)
The city in the eighties. Was it as brutal as everyone says it was?

And COLIN stops. Knows of course where this is coming from, and for whatever reason, refuses to say what SIMON wants to hear.

COLIN
Why don't you just ask me Si?
Outright.

A beat.

COLIN (CONT'D)
Did it screw me up so much I could
have killed someone.

A beat.

SIMON
Did it?

COLIN
No. It didn't.

A beat.

COLIN (CONT'D)
And I know I've messed up here,
hugely, but please. *Please*. Can I
never have to answer that question
again?

And he exits and we stay on SIMON. Scared.

3 EXT. SARA AND HASSAN'S HOUSE - NIGHT 8 3

SARA at her front door quietly putting her key in the lock
and gingerly pressing the door open and walking in.

4 INT. SARA AND HASSAN'S HOUSE - NIGHT 8 4

Dim light coming from a room at the end of the corridor.
SARA walks slowly toward the dining room, and enters.

HASSAN sits alone, hands clasped round a stone cold cup of
tea.

SARA
Hello.

And he doesn't look up, but nods his acknowledgement.

HASSAN
Hello.

And she sits. A long beat. Then -

SARA

I went for a drive.

A beat. Close on her.

SARA (CONT'D)

To think how I could explain to
you.... what happened to me....

HASSAN

...what *happened* to you?

(he looks up)

So someone *did* this to you did
they? You had nothing to do with
this decision?

SARA slightly rocked by his anger and raised voice, which is uncharacteristically acerbic for this gentle man. She raises a finger to her lips, and as she does, we cut briefly upstairs, to where YOUSEF lies in bed, on his iPad, which he mutes now with a frown.

Back downstairs.

SARA

No, of course I had something to
do with it. What I wanted to
explain was that at that time of
my life... I believed, wrongly
obviously, that I had no other
choices.

And he looks utterly disbelieving.

HASSAN

Since when does becoming...

(and his voice catches)

...a prostitute, end up a woman's
only choice in life?

On her.

HASSAN (CONT'D)

What has to have gone wrong, for
that to be the best option
available to you?

Close on her, and we sense it is the question she has asked herself for 27 years.

HASSAN (CONT'D)

I mean you weren't a *kid*, Sara,
you said this was 1989 so you
were...21?

Waits for her to deny it, then off her nod.

HASSAN (CONT'D)
 And I know you'd lost your
 parents, and I know school hadn't
 worked out for you, I know life
 had been tough. But *this*?

His pain palpable in every syllable as he punches out the words.

HASSAN (CONT'D)
 So please. *Please*. Explain to me,
 what happened in your life that
 made having sex with men for *money*
 your only option?

And again she puts a finger imploringly to her lips, his voice too loud.

5 INT. STAIRS. SARA AND HASSAN'S HOUSE - NIGHT 8 5

YOUSEF, sitting on the stairs, in the dark, listening.

6 INT. SARA AND HASSAN'S HOUSE. NIGHT 8 6

And for whatever reason, she cannot (or maybe *will* not) give him a satisfactory answer.

SARA
 I don't know....

7 **FLASHBACK** 7

A park bench. New Romantics ruffs. Dubonet being necked. A disco ball.

End of flashback

8 INT. SARA AND HASSAN'S HOUSE. NIGHT 8 8

Continued as before:

SARA
 ...I just...I'd lost my way.

Which answer, we suspect, confirms his suspicions that in actual fact there will never be an answer that can help him.

A long beat, and then

HASSAN

And this man. The one that died.

And she look up at him.

SARA

I was abroad when he died, Hass,
it wasn't me.

HASSAN

Where?

SARA

It was when I was in Italy, you've
heard me talk about Italy a
million times, it was then.

A beat. Does he believe that?

HASSAN

And you can prove that can you,
the specific dates?

And she looks at him. So hurt.

SARA

To you or to the police?

A beat.

HASSAN

The police.

SARA

I don't know, I think so. I think
I have... photos and stuff but I'd
need to check.....

And she shakes her head.

SARA (CONT'D)

...and if I *can't*, Hass, I swear
on our children's lives, whatever
happened to him, it wasn't me.

And then he stands and goes to walk out.

HASSAN

I'll sleep on the sofa tonight.

And she stands, and puts herself in his way, a sudden raw desperation (utterly at odds with the composed SARA we know) about her.

SARA
Please Hassan...

HASSAN
(trying to quieten her)
...the kids.....

SARA
(trying to hold him)
Please forgive me, I'll do
anything, I'm so sorry, ...

HASSAN
(fending her off)
....let me go..

SARA
...we can talk to someone, talk to
Imam Fahad or....

HASSAN
(swinging round quickly)
....no!

And he grabs her arms, deep, deep shame in his eyes.

HASSAN (CONT'D)
We never speak to *anyone* else
about this, Sara. It never leaves
our house. Please. *Ever*.

And her eyes have dulled now, she knows things are broken, perhaps beyond repair. And she shrugs his grip off, and turns away in shame.

And he goes to walk up the stairs. But stops. A beat, and then -

HASSAN (CONT'D)
You've broken my heart, my love.
You've broken my heart.

And then he goes.

Close on TONY, lying in bed, the clock says 11.52 and he is listening to the sound of MARION undressing in the dark, and then she gets into bed.

And at no point does she ask if he is awake.

And if she's not going to, he is not going to say anything.

Out on TONY, his back to his wife, a few inches from her, but never have they been further apart.

New day

10 INT. SARA AND HASSAN'S HOUSE - DAY 9 10

SARA seeing her kids off.

AHMED
(kissing her)
Hope you feel better.

SARA
Thanks sweetheart.

And ALI kissing her quickly.

ALI
Bye, mum.

And YOUSEF pushes out of the door past her without any farewell.

SARA
Yousef?

But his head is down, hood pulled down tight over his face.

YOUSEF
Late.

And he is heading quickly down the road followed by his brothers. Out on her, what was *that* about?

11 EXT. CASSIE'S CAR - DAY 9 11

A car driving along the A30, approaching Stonehenge

12 INT. CASSIE'S CAR - DAY 9 12

CASSIE driving, SUNNY in the passenger seat, CASSIE on speaker phone to TESSA.

CASSIE

...and we haven't been able to locate any details of your movements between your last contact with David and when you reported him missing, so...is it possible you could jot something down for us?

13 INT. HALEBRIDGE ROAD POLICE/INT. CASSIE'S CAR - DAY 9 13

Close on TESSA sitting at a desk, in a back office (dealing with really low grade admin).

And of course, as a copper, she knows *exactly* why they might want to know this.

TESSA

You want me to tell you what I was doing for forty eight hours, twenty-seven years ago?

CASSIE

(a beat, then)
Tragically I'm sure those few days are ingrained in your memory.

A beat.

TESSA

I'll do my best.

CASSIE

Thank you Tessa, speak soon.

14 INT. HALEBRIDGE ROAD POLICE STATION - DAY 9 14

And TESSA clicks off. On her digesting what she has just been asked to do.

And then she looks up, just catches two secretaries looking over at her before they quickly avert their gaze.

The humiliation.

15 INT. CASSIE'S CAR - DAY 9 15

As CASSIE drives on, thoughts going through her head.

CASSIE

I presume a place like the
Maudsely is secure?

SUNNY

Well it would have had secure
units but it's not a prison is it,
I'd imagine if you wanted to get
out, you probably could.

CASSIE

To kill a man.

As they both consider this.

SUNNY

Fran's speaking to the hospital
today, checking what files they
have on him.

CASSIE

And any joy with Sinead Quinn?

SUNNY

Not yet, we know she was released
from Holloway as part of the Good
Friday agreement but.. that's it
so far.

As she takes the turning off to Salisbury town centre.

16 EXT. BOROUGH HIGH STREET - DAY 9 16

The market, the colours, the street food. The hospital.

17 INT. PEDIATRIC WING. ST AGATHA'S HOSPITAL - DAY 9 17

NICOLA on the ward checking her watch. Walking out of her
office to look for -

NICOLA

Marion?

MARION at the nurses station, turns.

NICOLA (CONT'D)

Zoe was meant to be here for an
11.30 chemo?

It is now 12.17. MARION tightens.

MARION

You want me to call her parents?

NICOLA

No, it's fine, I'll do it.

And she walks back in to her office. And we stay on MARION, some innate sense something is wrong. And that it her fault.

17A EXT. KLEIN EGERTON BANK - DAY 9

17A

Establisher of Klein Egerton bank.

18 INT. KLEIN EGERTON BANK - DAY 9

18

BOULTING with MORAY at KLEIN EGERTON in a small meeting room.

MORAY

First of all, can I just say thank you for your patience. This has been a complex process because ordinarily we'd never dream of disclosing details concerning an employee's departure....

And he looks up at BOULTING for that smile of understanding. BOULTING gives him absolutely nothing.

MORAY (CONT'D)

...but obviously, given the *seriousness* of the offence you're investigating, our legal team *did*, in the end, feel we could.

And again, nothing from BOULTING. And so then MORAY opens a particular file in front of him.

MORAY (CONT'D)

So Mr Osborne left us in late March 1990, following an incident here, on the evening of March 16th 1990.

A beat.

MORAY (CONT'D)

An allegation was made, by a temp, by the name of...

(MORE)

MORAY (CONT'D)
(checking his files and
then reading)
....Maria Gonzalez...

And he takes a deep breath.

MORAY (CONT'D)
...that at some point during a
bonus celebration party, a serious
sexual assault was perpetrated by
Mr Osbourne, on Ms Gonzalez, in an
office lavatory cubicle.

On BOULTING, frowns, wtf?

BOULTING
What sexual assault?

A beat.

MORAY
She said he raped her.

And BOULTING is shaking his head, seriously confused.

BOULTING
We've done a full sweep on Mr
Osborne's criminal history,
there's no record of any rape
allegation anywhere.

MORAY nods, clearly awkward.

MORAY
Well, no, there wouldn't be.

And now he looks up. And he can hardly bring himself to say
it.

MORAY (CONT'D)
It was handled internally. For a
number of reasons, it was never
reported to the police.

On BOULTING. Oh. And then -

BOULTING
I need the name of whoever made
that decision please, and I need
every document you have concerning
the incident.

End of part one

Part two

19 INT. CORRIDOR. SALISBURY ACADEMY - DAY 9 19

YOUSEF walking down a very busy corridor between lessons with a group of mates. And whilst they are normal and laughing and joking, YOUSEF is, for reasons only we know, taciturn and heavy browed.

And then a kid coming the other way accidentally bumps YOUSEF's shoulder, and he whips round in an instant and slams the kid up against the corridor wall.

YOUSEF
Are you dumb?!

And the kid's face crumples, being slammed into the wall clearly hurt a lot (and he's a first year) and JAMAL one of YOUSEF's friends quickly pulls him away.

JAMAL
Hey chill fam.

YOUSEF shrugs him off and walks away.

JAMAL (CONT'D)
(going after him)
Sef? Whassup?

But he is away, pushing violently through the crowds, on his own.

20 EXT. SARA AND HASSAN'S HOUSE - DAY 9 20

CASSIE's car pulled up outside the house. Sara and Hassan's cars are there. *

21 INT. BEDROOM. SARA AND HASSAN'S HOUSE - DAY 9 21

HASSAN sitting upstairs on the edge of their bed. Head in hands, hands almost over his ears, trying not to hear the muffled voices downstairs. But unable to stop listening.

22 INT. DINING ROOM. SARA AND HASSAN'S HOUSE - DAY 9 22

SARA with SUNNY and CASSIE in the dining room. The photo of Walker (very deliberately we sense) placed on the dining table in front of SARA.

SUNNY

...so you aren't under arrest, and you're free to end this interview any time you want. You also do not have to say anything, but it may harm your defence if you do not mention when questioned something which you later rely on in court, anything you do say may be given in evidence. Okay?

And she nods, the shame of hearing those words spoken to her, palpable in her expression.

SUNNY (CONT'D)

So can I ask what services you offered Sara?

Close on her. Her shame.

SARA

Just normal.

SUNNY

Just straight sex.

And she flinches slightly, at the words.

SARA

Yes.

SUNNY

Which is what your friend Samir Khan said.

(and she tightens, that they've found Samir)

Interestingly, however, we do now know that David Walker's sexual tastes were *not* that normal. That he liked to both hurt, and be hurt by, women....

(grabbing a file)

...University College Hospital, less than a couple of hundred yards from your old Kings Cross flat...

SARA looks up, where is this going?

SUNNY (CONT'D)

...can you recall why you attended UCH A&E on...

(checking some paperwork)

...the 16th February, 1990?

(MORE)

SUNNY (CONT'D)

The evening of the day in fact,
you sent your address to David
Walker's pager.

Close on SARA

23 **FLASHBACK** 23

**A hospital floor buffer. An X ray machine. A late night
chemist.**

End of flashback

24 INT. DINING ROOM. SARA AND HASSAN'S HOUSE - DAY 9 24 *

Continued as before:

SARA

No.

*
*

But she does.

SUNNY

Well the hospital records state
you presented with a suspected
dislocated jaw.

On her. Nothing.

SUNNY (CONT'D)

You don't remember sustaining this
quite serious injury?

A beat.

SARA

Not really, it was an occupational
hazard.

SUNNY

(nods)

Well, indeed, and we're wondering
if perhaps David *Walker* inflicted
this injury.

SARA

...I don't remember him...

SUNNY

...and then the next time he
turned up he got even *more* violent
with you...

SARA

...no...

SUNNY

...and in self defence ...

SARA

...no.

And she looks up. Something quietly insistent determined about her now.

SARA (CONT'D)

I don't remember this man, and when he was murdered, I was living in Italy.

A beat, a glimpse of a deep inner toughness.

CASSIE

So you say you left the UK in March, Sara, and went to Europe for nine months?

SARA

I don't 'say it', I did.

CASSIE

And where did you stay?

SARA

Hostels, pensiones, I moved around.

CASSIE

On your own?

SARA

Yes.

CASSIE

Did you work?

SARA

Yes, in bars and clubs.

CASSIE

But you have no payslips or..

SARA

...it was cash in hand.

Fair enough.

CASSIE

Did you make friends who could
vouch for you?

SARA

(she shrugs)

I made friends, yes, the sort you
do on holiday but none I could
remember thirty years later.

CASSIE nods.

CASSIE

We just need some proof, Sara,
that you....

SARA

...I've already said,
check...passport records or
however you do it....

CASSIE

...and we're in the process of
trying to do that, but it's not
that easy so....anything else you
can give us, will help enormously.
Help you.

A beat.

CASSIE (CONT'D)

(standing)

Okay, thank you for your time.

Her relief. It's over.

25 EXT. FRONT DOOR. SARA AND HASSAN'S HOUSE - DAY 9 25

SARA at the front door as CASSIE and SUNNY walk away, and
then CASSIE stops.

CASSIE

One thing...

And she turns.

CASSIE (CONT'D)

...just upping sticks like that,
and heading off abroad for nine
months, that's quite a big deal
isn't it?

Nothing from SARA.

CASSIE (CONT'D)

Anything in particular prompt the
move?

And we are very close on SARA, and then she looks up, holds
CASSIE's eye.

SARA

It wasn't any one thing if that's
what you're implying, it was my
life. I knew if I'd stayed any
longer....I would have died...

Close on her, a deep sadness.

SARA (CONT'D)

...and I wanted to *live*.

On CASSIE. And she smiles her goodbye.

CASSIE

We'll be in touch.

And the pair head off, watched by SARA.

And upstairs, HASSAN sad eyes follow them away through the
bedroom window.

26 INT. NURSE OFFICE. ST AGATHA'S HOSPITAL - DAY 9 26

NICOLA in her office, with MARION. The atmosphere extremely
tense.

NICOLA

...her parents thought she was
here, so when I called, they then
looked in her room, and they found
her diary.

On MARION. Knows this is not going to be good.

NICOLA (CONT'D)

Were you *drinking* with her two
nights ago, Marion?

*
*

MARION

(oh god)
Absolutely *not*....

NICOLA waits.

MARION (CONT'D)

...I *was* in the pub, but I went there on my own...

NICOLA

...*went* there on your own?

MARION

...and then she came in and approached *me*.

Oh lord.

NICOLA

But you told her to leave, that she was underage, and it was inappropriate?

MARION

Yes, I did.

NICOLA

Right. So please explain why she says in her diary that you bought her a Malibu and orange.

Oh fuck.

MARION

I bought her *one* drink....

NICOLA

..oh Jesus...

MARION

...and let her sit with me for two minutes before I left...

NICOLA

(standing)

...I need to speak to my line manager, and I think you need to go home, how could you not get that you have completely overstepped the boundaries....

MARION

Nicola, *please*...

NICOLA

...she's a seventeen year old kid with a very weakened immune system.

(MORE)

NICOLA (CONT'D)

You're meant to be caring for her
not getting her *drunk*. Your
judgment has gone.

And MARION's face suddenly crumples, the pressure of the
last few days, really beginning to push through now.

MARION

I'm sorry Nicola I'm....I'm not in
a good place at home, some things
in my personal life are in trouble
and... please, let me speak to the
parents....

NICOLA

(opening her office door)
...you're going no-where near the
parents, they're on their way over
now and let me tell you they are
not happy. Go home, Marion. We'll
call you.

And MARION walks to the open door, and then as she goes to
walk out, she turns. And she looks lost, and very, very
vulnerable.

MARION

Just...did she say anything? In
the diary, about where she was
going?

NICOLA debating whether even to answer, and then she
relents, in the face of MARION's palpable concern.

NICOLA

No, and she's not answering her
phone. No-one has any idea where
she is.

Fuck. And MARION heads out.

27 INT. TRAIN - DAY 9 27

ZOE on a train somewhere, necking a vodka Red Bull, her
eyes red rimmed, and tearful, she has a small ruck sack on
her back.

28 EXT. SALISBURY PLAIN - DAY 9 28

The sun skidding off the tops of the outer Sarsen circle of
Stonehenge.

In the background, the cars on the A303 speed by.

29 INT. CASSIE'S CAR - DAY/INT. BISHOP STREET POLICE STATION- 29
DAY 9

CASSIE and SUNNY driving back from Salisbury, talking to BOULTING on speaker.

CASSIE

And this was a *woman* who made the allegation?

BOULTING

(frowns, confused)
Yes, why?

CASSIE

Because Colin Osborne's *gay*?

BOULTING

('oh')
Right. Well... I'm trying to track her down, I've also got the name of the Klein Egerton lawyer who handled it at the time, who they think is still alive.

CASSIE

Okay, thanks Murray, speak later.

And she rings off.

SUNNY

So maybe it was *this*, that actually prompted his breakdown.

CASSIE

Timing seems a little coincidental doesn't it. Although how it connects to David Walker...

SUNNY

...if it even does.

CASSIE

(nods)
If it even does.

She nods. Cogs whirring. And on they drive.

- 30 EXT. SALISBURY ACADEMY - DAY 9 30
YOUSEF, bag slung over his shoulder, leaving school at lunch time, and heading off alone.
- 31 EXT. OUTSKIRTS OF SALISBURY. DAY 9 31
YOUSEF turning down off a quiet road, on to a footpath skirting some fields.
- 32 EXT. SALISBURY PLAIN - DAY 9 32
YOUSEF heading across a field toward a distant burial mound.
- 33 EXT. BURIAL MOUND. SALISBURY PLAIN. - DAY 9 33
YOUSEF walking up to the top of the mound, and as he crests it, lying on the hidden side, on his back, drinking a can of Tango, JAMAL, who turns.

JAMAL
You took your time, fam.

And YOUSEF's face softens, this is obviously their place.
- 34 INT. HALEBRIDGE ROAD POLICE STATION - DAY 9 34
TESSA walking past her old office. It's lunchtime and the C.I.D office is empty.

And she stops by the door. In the office, someone has left their computer logged on the police data base.

And in an instant we should know exactly what she is thinking. And out suspicions are confirmed when she steps inside and sits at the desk.

And is started to type in to the search engine when she hears voices. And she stands quickly and walks out.

As a couple of uniformed officers walks past, oblivious. But she does not go back. It is clearly too risky.
- 35 EXT. BURIAL MOUND. SALISBURY PLAIN - DAY 9 35
YOUSEF and JAMAL lying on the side of the mound, both drinking from their cans and eating wotsits.

JAMAL

...whatever it is bruv, can't be
that bad...

YOUSEF shakes his head, not happy.

YOUSEF

....mate, I'm *telling* you....

JAMAL

(laughing)
...yeah except you *ain't*...

On YOUSEF, so clearly wants to off load. And then finally -

YOUSEF

You got to *swear*, Jamal, you never
tell *no-one*. Not Ollie, not Piotr,
no-one.

JAMAL

I promise, man, it's cool.

And YOUSEF turns to him.

36

EXT. BOROUGH HIGH STREET - DAY 9

36

MARION standing in the middle of the market, on her phone,
calling ZOE, but it goes straight to voicemail

ZOE VOICEMAIL

S'up? Leave a message.

And she clicks off. And rings another number. Which
answers.

TONY (O.S.)

Hi love.

And she struggles to speak, to know how to say it.

TONY (CONT'D)

Marion? You okay?

And she has the look of a woman who's life is spiralling
completely out of control.

MARION

I'm in trouble, Tony.

TONY

Where are you?

MARION
Outside the Cathedral.

TONY
Stay there, I'm coming now.

As we go out on her, standing still amidst the noise and movement of the market, as tears start to track down her cheeks.

37 EXT. BRIGHTON - DAY 9 37

The Pavilion, the lanes, the skeletal pier, the aquarium.
The Courthouse.

38 INT. CAFE. COURTHOUSE - DAY 9 38

And here is COLIN OSBORNE eating a sandwich as he studies a brief, in a cafe inside the courthouse.

SAL (O.S.)
We need more.

And he looks up to see SAL, TYLER's partner and FLORA's birth mother.

And if we thought TYLER looked passingly decent and sober, SAL looks exactly how you would expect a woman who has been using hard drugs all her life, to look.

SAL (CONT'D)
We need to buy furniture and stuff, five isn't enough.

And COLIN is pulling his files together.

COLIN
(standing)
I told your boyfriend, no more.

SAL
Or I'll tell them about the car.

COLIN
Go ahead, tell them, but you're not getting another fucking cent out of me.

And he is walking away across the reception toward a corridor.

And we stay on SAL, her face a twisted mask of confusion and anger - that clearly didn't go how she expected it to go.

And she is about to walk away, when she sees it.

COLIN's mobile (not an iphone). Sitting where he just left it on the cafe table.

39 INT. CORRIDOR. COURTHOUSE - DAY 9

39

COLIN walking away, about to ring SIMON, to tell him what has just happened, patting his pockets, looking for his phone.

And then he realises, stops, turns and starts to hare back to the cafe area, nearly knocking a couple of fellow lawyers over as he runs.

But it's already too late. SAL, and his phone, have gone.

And he slams his fist in to the cafe table, and heads turn, before he buttons it down, and walks quickly to the exit, in a futile attempt to find SAL.

40 INT. CID ROOM. BISHOP STREET POLICE STATION/INT. CASSIE'S CAR - DAY 9

40

CASSIE and SUNNY hitting the outskirts of London now. CASSIE driving. Her mobile rings. We play the conversation from both angles.

COLLIER

Boss?

CASSIE

Jake.

COLLIER

So I just had a call from the woman that researched the society photos of David Walker?

CASSIE

Right....

(trying to recall)

...this was the woman from the local conservative party office?

COLLIER

(nods)

Yup, name of Mandy Halcross.

(MORE)

COLLIER (CONT'D)

Turns out she's worked there in one capacity or another for years, but her very *first* job there, was in 1989 - her mum ran the canteen and she helped out during the summer holidays.

CASSIE

Okay.

COLLIER

So she was twelve years old in the summer of 89...

And we are on CASSIE as she pulls the car over to listen properly, because her instinct is telling her where this is heading.

COLLIER (CONT'D)

...and she's never told anyone this before, she says she always felt too ashamed....but she's just told *me*.... that during that five week holiday period, on two separate occasionsDavid Walker sexually assaulted her.

SUNNY's head in his hands, CASSIE slumps.

COLLIER (CONT'D)

Boss you there?

And finally she look up.

CASSIE

Yeah I'm here.

A beat.

CASSIE (CONT'D)

And how credible did you feel she was?

On COLLIER as he considers his answer

COLLIER

Well there were no witnesses, there'll be no forensic, the suspect's dead....so all I can go on is instinct...

(a beat as he considers how best to communicate his gut feeling)
...and I believed her.

(MORE)

COLLIER (CONT'D)

Nearly forty years after it happened, I was the first person she'd ever spoken to about it, and it still ripped her apart when she did. And there are no newspaper's involved, no conspiracy websites involved, she has absolutely nothing to gain from telling me what she did. So I believed her. One hundred percent.

A beat, then

CASSIE

Get everyone together for a full briefing, we'll be back in half an hour.

Out on CASSIE. And then she pulls back out in to the traffic.

It gets worse and worse.

End of part two

Part three

41 EXT. CHURCH YARD. SOUTHWARK CATHEDRAL - DAY 9 41

MARION with TONY on a bench in the church yard. MARION looking very unstable. TONY holding her hand.

MARION

I don't know the man they're asking me about. And of course...

As she struggles to hold it all together.

MARION (CONT'D)

...I would never have hurt anyone. I know you know that.

Close on him, and I am not sure we should believe he does.

MARION (CONT'D)

But the police have found some other.... stuff....about some people I hung out with in the eighties that... I shouldn't have.

A beat. TONY looking fairly unnerved now.

TONY
What people?

A beat.

MARION
I lived in a flat, I shared a
flat...

A beat, deep breath, then -

MARION (CONT'D)
...I shared a *bed*... with a woman
called Sinead Quinn...
(grits her teeth, then
finally says it)
...who was a Republican.

On TONY. Not quite registering. He frowns.

TONY
What d'you mean a Republican?

A beat, and he waits, and he waits, and finally.

MARION
An Irish republican the... IRA.

On him. Stunned (the conversation now is messy and fast)

TONY
No....

MARION
...I was fucked up, Tony and.....

TONY
...when was this...

MARION
...the late eighties and it...

TONY
...so this is...
(trying to remember)
...Jesus this is Enniskillen, this
is the Baltic exchange....

MARION
...I know and...

TONY
...how long were you with her
for....

MARION

...not more than a year and...

TONY

...a year...

MARION

...I never saw her friends or any of...

TONY

...but you slept with someone who thought blowing up kids was an acceptable way to...

MARION

...like I say I was messed up and...

TONY

(spat out, angrily)

...oh we know you were messed up, Marion, we've known that for years!!

And she flinches at his rage.

TONY (CONT'D)

What no-one has ever had the remotest idea of is *why*?

Close on her.

TONY (CONT'D)

How two sisters with exactly the same upbringing...

MARION

(standing)

...yeah I wondered how long it would be before you brought my sister in to this....

TONY

....I'm not bringing your...

MARION

(shouting him down)

...if you think she's so marvellous, Tony, why didn't you marry *her*? You've clearly always wanted to *fuck* her.

What???? And he has no reply to *that*. And his hands go up in defeated surrender.

TONY
You know what? I have no idea who you are....

MARION
....really.....

And then she turns starts to walk away in tears.

TONY
Oh here we go, go on, walk away....

But she does not stop.

TONY (CONT'D)
(shouting after her)
...you know as far as this investigation goes, Marion, I'm actually beginning to think you could have done *anything*!!

Which vicious and cruel parting shot, leaves TONY standing in a drizzly graveyard, bereft, as MARION disappears.

42 INT. CASSIE'S CAR. EUSTON RD - DAY 9

42

SUNNY and CASSIE stuck on the Euston Road, in shit traffic, it's been a long day, and they are in the middle of clearly very testy discussion.

SUNNY
...if he abused a kid, I don't give a toss *what* happened to him in the past, in fact if he *was* abused, it's almost worse, he knows how appalling it is.

CASSIE
Except he would have been a very messed up human being himself. Obviously.

SUNNY
Yeah, sorry, don't buy that.

And she looks at him, with thinly veiled irritation.

CASSIE

What do you mean you 'don't buy that', that's just a *fact* that's not my opinion that's....

But he does not respond, and she is not going to get into this now.

CASSIE (CONT'D)

(at the car in front)
...oh for god's sake *move!!!*

And she slams her hand on to the horn and blast it.

43

EXT. MOSQUE - DAY 9

43

A young lad, ARYAN, walking to mosque, with his dad, when he sees his cousin, JAMAL.

ARYAN

Jamal.

And JAMAL stops, grins, and walks over, as ARYAN's dad walks on in to the mosque.

JAMAL

Alright, bruv.

ARYAN

(shaking his hand)
You alright, man.

JAMAL

Yeah all good.

ARYAN

What's happening?

JAMAL

(grins)
Oh man, NGL just heard something *butters*.

ARYAN

(grins)
Yeah? What?

JAMAL

Ain't even joking.

ARYAN

What?

A beat as JAMAL considers whether to tell, and then he moves in closer.

JAMAL
(quietly)
Right if I tell you, you gotta
swear to tell *no-one*...

44 INT. CASSIE'S CAR/EXT. BISHOP STREET POLICE STATION - DAY 9 44

CASSIE and SUNNY pulling in, both tense, and as they get out, CASSIE cannot let it go.

CASSIE
Seriously, what d'you mean you
'don't buy it'.

SUNNY
(walking ahead)
You really want to get in to
this....

CASSIE
...a person who's been sexually
abused as a child will be a very
damaged....

SUNNY
...yes, and? That doesn't then
give them the right to abuse other
kids...

CASSIE
...well of course it doesn't give
them the bloody *right*, I'm not
talking about 'justifying'
anything, I'm talking about trying
to *understand*...

SUNNY
...understanding pedophiles,
okay...

CASSIE
...when a kid that's been abused
goes off the rails and does
something awful, we don't just
dismiss *them* as monsters do we?

SUNNY
(to a simpleton)
Er, no, because they're children?

CASSIE

Right, so when does that kid suddenly *stop* being deserving of some understanding?? On their tenth birthday? Or their twelfth? Or their fourteenth?

SUNNY

How about when they're an adult.

CASSIE

(mocking his earlier response)

'Er no'...

And she has got ahead of him now and is kind of blocking the door in to the nick.

CASSIE (CONT'D)

...that's when we let them take proper responsibility. And punish them and protect society from them but why the hell does it *also* mean we suddenly just... stop trying to *understand* them, so maybe they don't do it again?

A beat. And he looks suddenly weary.

SUNNY

Because most abuse victims *don't* go on to abuse others, and the ones that do, *choose* to. Which is definitely *beyond* my understanding. We done?

And he opens the door and walks in. Oh dear.

45

INT. CID ROOM. BISHOP STREET POLICE STATION - DAY 9

45

CASSIE giving a briefing to the rest of the team. She makes notes, additions, and makes connecting lines on the increasingly full whiteboard, as she talks.

CASSIE

...so, as of today, we're now splitting the investigation into two strands.

And a whole area of the whiteboard has been cleared for new information.

CASSIE (CONT'D)

The first will follow our existing line of enquiry, that one of our persons of interest murdered Walker because of some 1990 connection.

(the photo of Sara)

Sara Mahmoud's as a prostitute...

(the photo of Marion)

...we're looking at a possible IRA motive with Marion Kelsey...

(photo of Tessa)

...his wife remains of interest for obvious reasons...

(photo of Colin)

...and then Colin Osborne, the only person so far we've conclusively proved actually met David Walker. Murray focus all your attention now please on finding the Klein Egerton temp, Maria Gonzalez...

(pointing to her on the white board)

...and Fran, we also really need to speak to Sinead Quinn. Any word on Sara and Colin's alibis for May 8th?

*

LINGLEY

Still waiting on both I'm afraid.

CASSIE

Okay, keep pressing. And then we move into very different territory.

And then she puts the pen down and turns to the room.

CASSIE (CONT'D)

As we already know, David Walker had a lot of secrets, and now it seems we've just found another. So myself, Jake and DI Khan are opening a *second* line of enquiry, to investigate if Walker was murdered not because he was going to expose what someone did to *him* twenty years previously, or because of any of *these* reasons...

(those detailed on whiteboard)

...but maybe as retribution for sexual abuse he committed himself.

(MORE)

CASSIE (CONT'D)

(she turns back to the board)

Two of these at least, Colin Osbourne and Sara Mahmoud, have dysfunction in their lives very consistent with a childhood trauma.

On the others as they see the theory unfolding.

CASSIE (CONT'D)

All of them seem to have had a connection with Walker as adults, in the months before he died...

(she shrugs)

...I think we *have* to consider the possibility that one, maybe *all* of them, were victims of his as children, and years later took their revenge. So I want to interrogate every single aspect of his adult life, from when he left school, to when he died. Okay, thank you everyone.

And the room breaks up, and SUNNY approaches.

SUNNY

We going to speak to his wife first?

On CASSIE, and she turns to him.

CASSIE

Why don't I do her, you start chasing down his past.

And she smiles a little too brightly as she grabs her bag and coat and exits.

SUNNY watching her go. The first time we have ever seen tension between them.

Montage

46 EXT. CASSIE'S CAR. COTSWOLDS - EVENING 9 46

Pubs, ancient churches, thatched roofs etc.

CASSIE deep in thought, driving through the Cotswolds.

- 47 EXT. STREETS. SALISBURY - EVENING 9 47
JAMAL's cousin ARYAN, talking to some Muslim mates on the streets and by the expression of shock (one of them laughing, the others not) we know what they are talking about.
- 48 INT. BISHOP STREET POLICE STATION - EVENING 9 48
BOULTING going through GONZALEZes in a 1991 local authority record.
- 49 INT. SARA AND HASSAN'S HOUSE - EVENING 9 49
SARA climbing up in to the loft, and then flicking on a light.
To reveal the loft from hell. Chock a block, top to bottom, with crap, endless cardboard boxes, stuffed with things, and mountains of old bits of furniture, old kids toys, blankets, etc.
- 50 INT. BISHOP STREET POLICE STATION - EVENING 9 50
LINGLEY on the phone.
LINGLEY
...she was released as part of the Good Friday agreement and we're looking for any kind of address after December 99...
- 51 EXT. MOSQUE - DUSK 9 51
HASSAN walking into the mosque, and as he enters, he cannot help but notice, people are clearly talking about him.
End of Montage.
- 52 INT. KITCHEN. COLIN AND SIMON'S HOUSE. DUSK 9 52
COLIN and SIMON in their kitchen.
SIMON
Right. But obviously she can't read anything on it 'cos you've got a password on it?
(MORE)

SIMON (CONT'D)
(off Colin looking up and
Simon realising)
Oh Jesus, Col.

COLIN
I kept meaning to. I just...I
forgot. I'm sorry.

And his head falls.

SIMON
('fuck')
Right. So what's on it then, that
we should be worried about?

A beat, he can hardly bear to say it, then -

COLIN
You texted me. After I told you
about the police interviewing
me...

SIMON
(standing)
...oh no, you are joking me, Jesus
Colin.....

COLIN
...I know, I know.

And SIMON desperately trying to think. And clearly still
feeling very sorry for COLIN.

SIMON
Okay. Look, she's a smack addict.
Chances are, ten minutes after she
nicked it, she'd sold it for
twenty quid...

And then the sound of crying coming down a monitor.

SIMON (CONT'D)
...chances are we'll be fine.
Okay? I'm sure it's gonna be
absolutely fine.

And SIMON walks out, leaving COLIN utterly consumed with
guilt at what he is doing to their prospective family.

53 INT. SARA AND HASSAN'S HOUSE - DUSK 9

53

ALI and AHMED watching Smosh and laughing hysterically. In the dining room SARA with HASSAN talking quietly. Her head down.

SARA

How?

HASSAN

I'm not sure. I guess he must have heard us last night...

A beat.

HASSAN (CONT'D)

...I think the school might know too.

On her devastation.

HASSAN (CONT'D)

So we're going to have to speak to the other two. And then Yousef.

Close on her. And she slumps, and starts to cry. And he walks over and puts his arm around her, and she dissolves in to his embrace.

54 INT. TESSA AND PAUL'S HOUSE - DUSK 9

54

CASSIE sitting opposite TESSA in her house. And from TESSA's expression we can guess CASSIE has just told her about the new allegation.

CASSIE

...my colleague, DI Khan is speaking to Mrs Halcross again right now, but from the conversation we've already had with her... we're fairly confident we're talking about the indecent assault of a child under thirteen.

Close on TESSA, as she absorbs this new horror, her hands visibly shaking as she picks up a glass of water.

TESSA

If this *is* true... I promise you, I knew nothing, absolutely *nothing* about it.

55 **FLASHBACK** 55

A punch in the face. A washing machine. Empty bottles in a bin.

End of flashback

56 INT. TESSA AND PAUL'S HOUSE - DUSK 9 56

Continued as before

CASSIE
Which is why I know you'll want to help us as much as you can.

Close on TESSA. And then she shakes her head.

TESSA
You don't need to use *that*.

CASSIE frowns.

TESSA (CONT'D)
The voice we use to make them think we're their friend.

And she now looks up, and the full impact of what this case is doing to her, showing on her face now.

TESSA (CONT'D)
I'll tell you what I know, because I'm a decent person, not because I think you like me.

A beat, and then CASSIE continues.

CASSIE
When we first met, you mentioned David did voluntary work?
(off Tessa's nod)
What sort of stuff exactly?

A beat as she recalls, then -

TESSA
He helped out at our local hospital. At a nearby reform school....
(as she realises where this is now heading)
...he did stuff with the local children's charity.

*

And her head drops, if possible, it is getting worse.

CASSIE
I'm going to need an exact list
please, the names of the
institutions, and dates.

A beat.

CASSIE (CONT'D)
And the time line I asked for,
detailing your movements in the
days before his death.

And then CASSIE sees movement, and looks round to see JASON walking quickly towards her, his face red, his brow furrowed (he has obviously just heard everything) and we just have time to see PAUL running in after him before JASON draws his hand back to hit CASSIE.

PAUL
....Jason !!

And we go to black.

Out.

End of part three

Part four

57 INT. CASSIE'S HOUSE/INT. SUNNY'S HOUSE - NIGHT 9 57

MARTIN cooking.

CASSIE speaking quietly on the phone in the sitting room.
As she turns to us, we see she her cheek is red with a tiny cut.

CASSIE
...he was in tears afterwards, and
incredibly apologetic.

SUNNY
Good.

CASSIE
But I just think ...he's got
enough crap to deal with right
now.

A beat, then -

SUNNY
Assaulting a police officer...

CASSIE
,...it wasn't an assault...

SUNNY
...is an incredibly serious
offence, guv...

CASSIE
...it was an accident, he was
highly emotional, his watch just
caught my face...

SUNNY
...it doesn't matter whether...

CASSIE
I'm *fine*.

Subject closed.

SUNNY
Well let's just hope he doesn't go
on to do something worse.

Which is all she needs.

CASSIE
I'll see you tomorrow.

SUNNY
'Night.

And she puts the phone down, fuck. Things not resolved
between the two of them.

MARTIN
Grub's up.

57A INT. SUNNY'S HOUSE - NIGHT 9

57A

SUNNY standing by the phone, clearly upset by this breakdown.
And then he walks in to his kitchen, where GEMMA is doing the
drying up after dinner. Which is clearly an unusual enough
event to prompt a wry -

SUNNY
What do you want?

And she turns, frowns, he shrugs -

SUNNY (CONT'D)

You're doing the drying up. What is
it you want?

And she holds his eye. Wiser than her years this young woman.

GEMMA

Just thought it might make you
smile. Cos you haven't, in a while.

SUNNY

(and he frowns)
That's rubbish, I smile loads.

GEMMA

Do you?

SUNNY

(irritably)
Or I would, if you two didn't spend
half your lives trying to drive me
round the bloody bend.

A beat

GEMMA

We don't do it deliberately.

A beat.

SUNNY

Sorry, I'm just....work's hard and
I'm tired.

GEMMA

You want us to stay at mum's this
weekend, give you some time off?

SUNNY

No. Not at all. Sorry Gem.

And he turns and walks out and we should be slightly worried
for him.

58

INT. SARA AND HASSAN'S HOUSE - NIGHT 9

58

ALI and AHMED, sitting on the TV sofa (no YOUSEF, he is
still out) their mum and dad sitting opposite them.

AHMED is struggling not to cry, and ALI, his older brother
has his arm around him. Both look shell shocked.

ALI

What are my friends gonna say?

And his dad nods, and edges forward in his chair.

HASSAN

We're going to speak to the school tomorrow, let them know what's happened, and maybe it might be an idea for you to take a few days off, till things blow over.

Which does not seem to mollify him much.

HASSAN (CONT'D)

D'you know the way I deal with it, Ali, I just see that woman as a different person. Sara Alazi was not your mum.

On SARA's shame, to be talked about this way.

HASSAN (CONT'D)

Sara Mahmoud is who she is, your lovely mum, my lovely wife and....

ALI

(standing)

...they're gonna rip the piss out of me...

HASSAN

...Ali there is no need to swear....

ALI

...it's disgusting....

SARA

(going to him)

...sweetheart...

ALI

(shaking her off
violently)

...get off me!!!

And runs out and upstairs. And AHMED is left, and has been looking at his phone all the way through.

AHMED

Just got sent this.

And HASSAN looks down to see a naked woman, being taken from behind, with SARA's head superimposed and the caption 'just another day at work for Miss Mahmoud'

At which we hear the front door open and YOUSEF walk in.

AHMED (CONT'D)
(standing)
What have you done?

YOUSEF
(defensively)
Don't blame me....

AHMED
(advancing)
...well you were the one that told everyone...

YOUSEF
...and she was the one who did it in the first place....

AHMED
(grabbing him)
...'she'? Who the hell's 'she'?
That's our mother you're talking about...

HASSAN
Ahmed!!!

And HASSAN struggling to separate two pretty big lads from fighting.

And SARA is in the corner, slightly dying inside. What has she done to her family.

59

INT. CASSIE'S HOUSE - NIGHT 9

59

CASSIE and MARTIN eating dinner, silently. Both with slightly odd frowns on their face, as both clearly wish to start the conversation, but neither seem able to.

And then finally.

CASSIE
So where is he now?

MARTIN
Egham. That's where they moved to from Winchester.

CASSIE
But you've not been there.

MARTIN
Not yet.

CASSIE
So you are *going* to go there.

MARTIN
Yes.

CASSIE
And what are you planning to say?
When you go to Egham. With his
wife there. Who probably never
knew about it either.

A beat.

MARTIN
I'm going to wait till he leaves
the house on his own.

CASSIE
(oh Jesus)
Right. And follow him?

A beat, then he nods.

CASSIE (CONT'D)
Okay, and *then* what Shoestring?

A beat, maybe he hadn't quite nailed this bit.

MARTIN
I'll introduce myself.

CASSIE
So talk me through that. 'Hi I'm
Martin, you had sex with my wife
twenty years ago, just wondered if
we could chat'?

And MARTIN stands with his plate and walks to the sink.

CASSIE (CONT'D)
For Chrissakes dad, it's insane
let it go. It's probably
...borderline illegal what you're
doing anyway, and I can't imagine
for one second it's going to make
you feel better.

A beat.

CASSIE (CONT'D)
I mean he's rich and hilarious and
super smart. Does that make you
feel better?

A beat.

CASSIE (CONT'D)
Or he's a horrible runty little
...goblin with halitosis. Does
that?

A beat.

CASSIE (CONT'D)
Or he's ordinary. Like you, like
me.

And then the front door is opening, and we are hearing
singing.

MARTIN
Don't make a joke about this
please, with Adam...

CASSIE
...what d'you mean make a ...

MARTIN
...you do that sometimes, think
everything's funny...

CASSIE
...I absolutely do not, that is...

And then he is there.

ADAM
Hey guys..

And both CASSIE and MARTIN do not manage to remotely
disguise the fact that they were in the middle of a row.

CASSIE
(tightly)
Hi..

MARTIN
...hey....

ADAM
(spotting her cheek)
What happened to your cheek?

CASSIE
Oh it's...I er...it's a work
thing.

Which is a shit excuse, and then ADAM's eyes narrow.

ADAM
Grandad have you been beating mum
again?

Which finally seems to break the ice.

MARTIN
Not yet, but give it a few more
days, she's a cheeky little sod...

And he walks over and grabs a plate from the cupboard for
ADAM.

MARTIN (CONT'D)
...right, beer, and then you can
make an old man very happy, and
tell me more about your
girlfriend.

Out on CASSIE. Normal service (ish) resumed.

60 INT. SPARE ROOM. TESSA AND PAUL'S HOUSE - NIGHT 9 60

JASON in the spare room with his mother. The mood deeply
tense.

JASON
...I keep asking the same question
because you've not answered it....

TESSA
...I have, you just don't like the
answer...

JASON
...you can't be married to someone
for ten years and not have the
faintest idea who they really are,
you just can't.

TESSA
Read the papers Jason, it happens
every day of the week.

JASON

Or maybe that's why you burnt all
your photos of him. Or didn't want
to see him at the chapel of rest.
'Cos you *knew* what he was.

And before she has to rebut that, the door opens and there
is PAUL.

PAUL

Can I talk to you for five minutes
please, Tess?

TESSA

(nods at him)
Give me one second please.

And he turns and shuts the door.

TESSA (CONT'D)

What was going on with you and
D.C.I. Stuart, you said something
about a drink to her?

JASON

Not with her, with her sons.

TESSA

(frowns)
Her sons?

JASON

Their dad died when they were
kids, she thought it might help to
talk to them.

Which stings.

TESSA

Jason you can talk to *me*....
(and she stands)
....and she shouldn't have offered
that it's ..it's unprofessional.
Please don't make contact with her
again.

And she walks out. And we stay on JASON. Deeply troubled.

61

INT. TESSA AND PAUL'S HOUSE - NIGHT 9

61

Close on a suitcase sitting in the hall, the murmur of
hushed desperate voices.

62 INT. KITCHEN. TESSA & PAUL'S HOUSE - NIGHT 9 62

TESSA pleading with PAUL. Through the kitchen window, we can see BECCA sitting in PAUL's car. PAUL is quiet and considered and never raises his voice.

PAUL
...I have to put my child first,
Tess. I know you'll understand
that.

TESSA
He'd *never* hurt Becca, he loves
her.

A beat. The hardest of conversations.

PAUL
I'm not really talking about
physical violence.

A moment of realisation, and then she finally understands.

TESSA
(horror)
Oh no, no no Paul...

PAUL
...she's fifteen...

TESSA
...how could you even *begin* to
suggest..

PAUL
...well you clearly had no idea
what sort of a person your husband
was, so why should it be any
different with Jason?

TESSA
Because I'm his *mother*!

PAUL
(nods, wearily, sadly)
And he's his father's son.

Which cuts to the core. But he clearly believes it to be true.

PAUL (CONT'D)
I'm sorry, Tess, I really am. But
Becca is my only concern right
now....

And he goes to give her a farewell hug, but she turns away.
Fair enough.

PAUL (CONT'D)
...I'll call you, we're staying at
my sister's till we sort out
something more permanent.

And he turns and walks out.

PAUL (CONT'D)
I love you.

And we stay on TESSA. Bereft.

63 EXT/INT. TESSA AND PAUL'S HOUSE - NIGHT 9 63

High and wide of PAUL's car driving away from their house,
TESSA framed, alone, in her bedroom window, watching him
go.

JASON in the spare room, also watching, and framed in that
window.

63A INT. SUNNY'S HOUSE - NIGHT 9 63A

SUNNY checking on his daughters, first AISHA, asleep, and
then across the corridor, GEMMA, who has her lights off and
is listening to music off her phone.

And he taps his watch. And she nods, and indicates 'five
minutes', and he nods and *smiles*....and mouths a 'night'.

And then shuts the door and walks down the stairs.

And then gets to the bottom and walks in to the kitchen.

And sits at a table, his lap top open, on his dating site.

Which he looks at.

And then finally shuts. Not interested. SUNNY, clearly not so
happy.

New day

64 INT. LENA'S HOSPITAL - DAY 10 64

COLLIER in a hospital kitchen, with a woman in her early
sixties (LENA) and taking notes.

(These interviews come from the information that TESSA gave them about her husband's voluntary work)

LENA

...well, yes.... there were some rumours.... about how Mr Walker was with some of the kids on the ward..... *personally* I never saw anything of course...

Off COLLIER's 'sympathetic' nod

65 EXT. SARA AND HASSAN'S HOUSE - DAY 10 65

OMAR waiting outside SARA and HASSAN's front door, clearly having knocked several times already.

OMAR

If you can hear me Sara... I just want you to know....we're all here for you...if you want to talk...any of you.

And then he walks away.

66 INT. SARA AND HASSAN'S HOUSE - DAY 10 66

HASSAN standing behind the door.

SARA sitting alone in their dining room.

ALI in the kitchen.

AHMED sitting on the edge of the bath.

YOUSEF in his room, looking at his phone, and clearly at more images coming through. What has he done?

67 INT. BRIAN'S HOUSE - DAY 10 67

COLLIER taking notes as he speaks to an elderly man (BRIAN) in his house.

BRIAN

...well obviously I never knew anything about Walker for sure...or I would have reported it.

COLLIER

Obviously.

68 INT. COLIN'S CHAMBERS - DAY 10

68

COLIN in a case conference with a client. And various lawyers are discussing stuff in the background and COLIN has once again, completely zoned out.

And suddenly he becomes aware of all eyes around the table looking at him. He comes back to the present, to see the door is open and his secretary is looking at him.

COLIN
I'm sorry?

A slightly awkward beat, then -

SECRETARY
I said your daughter's school have just rung, apparently you were meant to have picked her up an hour ago?

Out on his moment of realisation. And then he is up on his feet and rushing out.

69 INT. MARION AND TONY'S HOUSE - DAY 10

69

TONY drinking a cup of tea, alone, when he hears the front door open. *

Footsteps, and then in to the kitchen, walks MARION. And she sits. A beat.

TONY
How was your mum?

MARION
Irritating.

And he almost manages a smile.

TONY
Any word from Zoe?

MARION
She texted her parents to say she was fine. But she's two days now without any care.

A beat.

TONY
And us?

A beat.

MARION

I don't know. That's up to you I suppose. If you can forgive me.

A beat, then

TONY

No Maz, it isn't up to me.

A beat.

TONY (CONT'D)

'Cos all our life there's been this...great big wall around you...that's always stopped me getting past a certain point.

A beat.

TONY (CONT'D)

And I think the simple fact is, if you want us to survive...

Close on her and she knows what's coming.

TONY (CONT'D)

...you've got to take it down.

Out on her. A sense she knows he is right.

70

EXT. LANESVIEW PRIMARY SCHOOL. DAY 10

70 *

And COLIN is running towards FLORA's school, to see FLORA standing in the playground with her teacher, who has been trying (clearly unsuccessfully because FLORA's face is a picture of upset) to cheer her up.

*
*

COLIN

Oh Flo, I am so so sorry.

And he heads toward her arms open wide, and wraps them around her.

But we go out on this little very vulnerable girl, closing herself off to him.

Which is as bad as it gets.

71 INT. ELLEN PRICE'S HOUSE - DAY 10

71

CASSIE and SUNNY taking notes as they talk with a woman in her late forties, ELLEN PRICE.

ELLEN

(shrugs)

We were kids. Who'd broken the law. Who was ever going to believe a word we said?

CASSIE nods.

ELLEN (CONT'D)

And the truth is, a lot of them didn't mind anyway. Cos if they got friendly with him, did what he wanted, they got invited to the gatherings.

They both look up.

CASSIE

The gatherings?

72 EXT. REMOTE FARMHOUSE. EVENING 10

72

A woman chopping logs with an axe, her back to us, cropped hair, face scrubbed, she is in good condition for her age (62).

LINGLEY (O.S.)

Sinead Quinn?

And the woman turns, to see an out of breath LINGLEY walking up a muddy path toward her.

LINGLEY (CONT'D)

You're a hard woman to find...

(badging her)

...D.C. Fran Lingley. I wonder if you could spare me five minutes of your time.

73 INT. COLIN AND SIMON'S HOUSE/INT. JANET OFFICE - EVENING 10

73

SIMON on his mobile to their social worker, JANET.

SIMON

...he just got his days mixed up.

JANET

Oh listen, I very regularly forget what *month* it is so....no all I would say is if you felt a family session could help, just to talk about time management and stuff...

And the land line starts to ring.

SIMON

...absolutely, really good idea...

JANET

...d'you need to get that..

SIMON

...sorry it's probably Col on the way home with Flo.

JANET

No problem, I'll let you get off, and tell him not to worry, we've all been there!

SIMON

Thanks, Janet. Speak tomorrow.

And he signs off, and quickly answers the land line.

SIMON (CONT'D)

Col...

74

EXT. BRIGHTON/INT. COLIN AND SIMON'S HOUSE - EVENING 10

74

And here is TYLER standing on the end of the pier.

TYLER

...is that Simon?

SIMON

Who's this?

TYLER

It's Tyler, how you doing?

Fuck.

SIMON

What d'you want?

And TYLER smiles.

TYLER

Straight to the point, I like that. Well, since you ask, what we want is twenty grand. Or we tell social services about your husband being interviewed in connection with a murder.

75

INT. CID ROOM. BISHOP STREET POLICE STATION - DUSK

75

SUNNY and CASSIE with the team.

CASSIE

...the witness told us a number of these 'gatherings' took place between 1981 and 1983. They were held at a house in Brentford, and Walker was a regular, as were a number of men from all walks of life. But most importantly, they were also regularly attended by kids from local children's homes, from local Borstals, and from the streets. These vulnerable kids were plied with drink and often drugs, and were then, on a number of occasions, sexually assaulted.

A beat.

CASSIE (CONT'D)

So I think we have to consider the possibility that one of these people..

(from the board, Marion,
Colin, Sara)

...who would all have been between 12 and 14, could have been taken to this house, been assaulted by Walker, and then eight or nine years later, come across him again and decided to take revenge.

And she turns to the board.

CASSIE (CONT'D)

The question is..... which?

And we are tracking in on the board.

76 INT. REMOTE FARM HOUSE. DUSK 10 76

LINGLEY sitting with QUINN. QUINN speaks with a still strong Belfast accent.

QUINN
The IRA wouldn't have touched her
with a shitty stick.

LINGLEY
Right.

QUINN
She was just a messed up middle
class kid wanting to piss off
mummy and daddy.

LINGLEY
Okay.

QUINN
(wryly)
In fact her 'commitment to the
cause' was pretty accurately
demonstrated when the police
knocked on her door about *me*, a
few years later.

So clearly no love lost. And now LINGLEY slides over to QUINN the photo of WALKER.

LINGLEY
Did you ever see her with this
man?

And QUINN studies it closely. A long beat. Then she smiles -

QUINN
No...
(but then as she slides
the photo back)
...but she showed me a photo of
him once.

On LINGLEY. Fuck. Had expected nothing.

LINGLEY
Really? This man? You're sure?

QUINN
Aye, I'm sure.

LINGLEY
In what context?

QUINN

She said he worked for the Tories,
had connections with Thatcher? She
thought he was a potential target.

LINGLEY

A target?

QUINN

(nods)
We weren't interested, too small
time, but aye, she wanted us to
kill him.

Out.

End of Day.

End of episode