

UNFORGOTTEN II

EPISODE 5

Written by

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SHOOTING SCRIPT

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1 EXT. SALISBURY - DAY 11 1  
The barrows, Salisbury Cathedral, mosque, the town centre.

2 INT. HALLWAY. SARA AND HASSAN'S HOUSE - DAY 11 2  
HASSAN standing in the hallway, listening to SARA up in the loft, searching. He turns to see a fairly bereft YOUSEF standing in his bedroom doorway, looking up.

                                YOUSEF  
Is she okay?

                                HASSAN  
She's fine.

                                YOUSEF  
Tell her...I'm sorry will you. I never meant for it to...

                                HASSAN  
...I know, mate. *She* knows.

And YOUSEF turns and walks back in to his bedroom. And then HASSAN climbs up the loft ladder.

3 INT. LOFT. SARA AND HASSAN'S HOUSE - DAY 11 3  
And gets to the top, where we see SARA, in an unfocussed slightly haphazard way, going through boxes (she is still only in one corner) clearly searching for something. She looks up and sees HASSAN, a raw desperation in her eyes.

                                SARA  
I did always keep stuff....silly bits of... there'll be something that proves I was there, abroad.

A beat, and then he nods.

                                HASSAN  
I'll start this side.

And he goes over to the opposite corner to her, kneels down, and start to pull open a massive cardboard box.

4 EXT. BRIGHTON - DAY 11 4  
Rusting green painted balustrades, the domes of the Regency building, cold wet pebbles.

5 EXT. LANESVIEW PRIMARY SCHOOL - DAY 11

5

COLIN kissing FLORA goodbye.

COLIN  
Bye sweet pea, have a lovely day.

And she runs in to school, and as COLIN turns to walk back toward his car, he sees TYLER waiting there.

TYLER  
You didn't call me back

COLIN  
(unlocking his car)  
Someone stole my phone.

TYLER  
When's our money coming?

And COLIN stops. The veins on his neck starting to bulge.

COLIN  
I can get it for you by Wednesday.  
I just want to be sure that you're  
making the right choices.

TYLER  
(frowns)  
*I'm making the right choices?*

COLIN  
Because like I said last week....

6 **FLASHBACK**

6

**A length of rope. A forest. A book lined study.**

**End of flashback**

7 EXT. LANESVIEW PRIMARY SCHOOL - DAY 11

7

Continued as before:

COLIN  
...I'm not a man who forgets when  
someone screws him over.

TYLER  
Very Liam Neesom. 3.00 Wednesday,  
in the cafe. Be there.

And he walks away. And we stay on COLIN. Not in a good place.

8 EXT. BOROUGH HIGH STREET/WATERLOO - DAY 11 8

The market, the river, the Old Vic, the Cut, Waterloo.

9 INT. MARION AND TONY'S HOUSE - DAY 11 9

MARION on the phone.

MARION  
...okay, thank you.

And she puts the phone down, TONY waiting there. MARION looking fairly dead behind the eyes.

MARION (CONT'D)  
She was in a B&B in Havering, the landlady found her when she hadn't come down for breakfast.

TONY  
'Found' her?

MARION  
Unconscious. They're taking her back to St Agatha's now.

TONY  
Is she going to be okay?

MARION  
I have no idea.

TONY  
Love... I'm sorry.

MARION  
You see you ask me to take down the wall, but that's what's behind it, Tony. What I did to her. What I do to every single relationship I've ever had. Try to fuck it up.

10 INT. TESSA AND PAUL'S HOUSE - DAY 11 10

JASON on his mobile, in the spare room at his mum's house. And we hear.

CASSIE (O.S.)  
Hi this is D.C.I. Stuart, please  
leave a message.

JASON  
(quietly)  
It's me again. I'm sorry,  
Cassie....  
(want to say more but..)  
....just let me know you've heard  
this, please.

And he clicks off, and then turns, to see his mother, TESSA,  
standing in the doorway, watching him. Not at all happy.

11 INT. ANDREW'S OFFICE. BISHOP STREET POLICE STATION - DAY 11 11

CASSIE and SUNNY sat in the boss's office (D.SUPT ANDREWS)

CASSIE  
...so first we need to identify the  
house, if we can do that, then  
we'll try and find the owner at the  
relevant time.

ANDREWS  
Which was when?

SUNNY  
Our witness says the gatherings  
took place between 1981 and 1983.

ANDREWS  
And this is...  
(checking notes)  
...Ellen Price, who was at a reform  
school when she says this happened?

On CASSIE, she nods.

CASSIE  
And is a very successful marketing  
executive now.

ANDREWS  
And do we have any reason to  
believe any of your suspects *could*  
ever have found themselves at this  
address?

CASSIE

Well that's our primary focus now.  
Were they in London at that time,  
were they vulnerable, in care, all  
of that sort of stuff...

ANDREWS

Okay.

SUNNY

...with Marion Kelsey our primary  
focus now, after Sinead Quinn's  
statement yesterday.

A beat. And ANDREWS nods. And nods. And then -

ANDREWS

And clearly if what Miss Price is  
saying *is* true, we're looking at a  
whole separate investigation.  
Possible multiple sexual assaults  
on children. Multiple suspects.

CASSIE

Maybe. Yes.

And he nods. Clearly not happy. And then -

ANDREWS

Okay, well, I know you'll be aware  
of how carefully we need to tread  
here Cass.

CASSIE

Yup.

ANDREWS

(standing, meeting over,  
they stand too)  
Notwithstanding the mistakes we  
have made in the past, there're  
also some very unreliable witnesses  
out there.

CASSIE

Very aware of that, Sir, and we'll  
tread very carefully indeed.

But she is cross as they exit.

12

INT. CORRIDOR. BISHOP STREET POLICE STATION - DAY 11

12

Both walking away down the corridor.

SUNNY

So 'cos a few unfortunate people made some stuff up, suddenly it's all made up again. Like it has been for the last fifty years.

CASSIE

Yeah, rubbish isn't it.

A beat.

CASSIE (CONT'D)

And listen, I'm sorry if I got arsey the other day.

And he nods, grateful to her.

SUNNY

Well I'm sorry if I got arsey too. I think...with my girls...I get very emotional about it all.

CASSIE

I get it.

SUNNY

But you're right, it's complicated stuff.

And with the unspoken understanding they often share, they both move on.

CASSIE

So where are we with the Maudsley, we still need to know if Colin Osborne could ever have got out.

SUNNY

I'll chase. And the airline manifests.

CASSIE

Okay, And then I want Marion, Sara and Colin *in*, all three of 'em.

SUNNY

What are we saying, a voluntary interview?

CASSIE

(nods)

And we need photos of them when they were teenagers, I want to show them to Ellen Price.

SUNNY

(frowns)

We can't use a photo I.D from Price  
evidentially....

CASSIE

...I'm not interested in evidence I  
want to know I'm not going mad...

SUNNY

...and you don't want to  
concentrate on just Marion Kelsey  
for now?

CASSIE

I don't think so, 'cos maybe they  
were *all* at one of these parties.

SUNNY

All *knew* each other you mean?

CASSIE

Why not, and maybe all three were  
involved in his murder, so I want  
it co-ordinated, I want them all in  
the front office at the same time.

13

INT. TESSA AND PAUL'S HOUSE - DAY 11

13

A deeply troubled and angry JASON putting his coat on in his  
bedroom and grabbing his overnight bag.

TESSA

...you're over reacting.

JASON

'Cos I'm pissed off you stayed  
married to a child abuser? Sorry,  
but I want to go home now.

TESSA

(snapping)

Oh to *what*? That shitty little flat  
and your pretend friends?

And JASON stops at the foot of the stairs and turns and looks  
at her. The final blow.

TESSA (CONT'D)

Jason I'm sorry.

And then he walks to the front door, and she is following.

TESSA (CONT'D)  
Jason please, what is this, we've  
always been there for each other.

JASON  
(opening the door)  
And I always thought that was 'cos  
I needed you.  
(walking out)

TESSA  
Please, love....

But he is walking down the drive.

TESSA (CONT'D)  
...please, don't leave me on my  
own.

At which he finally stops. But does not turn.

JASON  
I think being on your own is just  
what you need. Time to think....

A long beat. And then he looks at her.

JASON (CONT'D)  
...about who you are.

And he is walking down a beautiful country lane toward the  
bus stop.

And we are out on TESSA, framed in the doorway of her house.  
Completely alone now.

14 INT. TEMP OFFICE - DAY 11

14

BOULTING sitting in a small city temp firm, waiting for a  
woman who finally appear from the back. CHANTELE BLISSET  
(62).

CHANTELE  
(waving an index card in  
her hand)  
Can't beat paper records in the  
end.

BOULTING  
A woman after my own heart.

CHANTELLE

They don't crash, don't get  
corrupted....

(sitting)

And she hands the index card to him.

CHANTELLE (CONT'D)

...Maria Gonzalez - we placed her  
at Klein Egerton on the 13th of  
March 1990.

BOULTING

The 13th, interesting.

CHANTELLE

And she left on the 17th I think it  
says there?

BOULTING

(reading it)

And I presume this is her address  
at that time, here?

CHANTELLE

(looks)

Yes.

BOULTING

Okay, well that's really helpful.  
Would you mind if I took a copy of  
this?

CHANTELLE

You can have it, love, she hasn't  
been back in 26 years so I don't  
think we're getting any return  
business.

Which is when he sees it, on the reverse. And he stops.

BOULTING

Sorry what's this here?

And he shows her something.

CHANTELLE

Oh, that's just her reference, her  
previous employer?

On BOULTING. And from his expression, we know something very  
important is written on the card.

CASSIE (O.S.)  
David Walker?

15 INT. CASSIE'S OFFICE. BISHOP STREET POLICE STATION - DAY 11 15

CASSIE with BOULTING and SUNNY. CASSIE reading the name on the card.

BOULTING  
So I went on line at Companies House and looked at his accounts, Gonzalez worked for Walker for eighteen months before she temped at Klein Egerton.

SUNNY  
As?

BOULTING  
A dancer. And she only worked at Klein's for two days before she made the rape allegation.

CASSIE  
Okay, so we have photos of Osbourne with Walker in February, and then a few weeks later, a woman who clearly knows Walker very well, gets a temp job at Klein's, and within two days, has accused Colin Osbourne, a gay man, of raping her.

As she thinks.

CASSIE (CONT'D)  
So even in 1990, a woman makes a very public accusation of rape, you'd reasonably assume the police would be called.

SUNNY  
Yeah.

CASSIE  
The man would be interviewed, at the very least his reputation is seriously damaged, at the very worst he goes to trial....

SUNNY  
...except this is banking.

CASSIE  
 ...and it's all handled internally.  
 But if you took *that* anomaly out of  
 the equation....

And she looks up.

CASSIE (CONT'D)  
 ...you'd have to assume someone  
 wanted Osbourne out the picture,  
 wouldn't you?

SUNNY  
 (nods)  
 And that someone was Walker.

**End of part one**

**Part two**

16 EXT. COLIN'S CHAMBERS. BRIGHTON - DAY 11 16

COLIN getting out of his car and walking towards his chambers, when we see walking towards him from the opposite direction, LINGLEY.

LINGLEY  
 (showing her card)  
 Hi Mr Osbourne, D.C. Fran Lingley,  
 can I have a quick word please...

17 EXT. SARA AND HASSAN'S HOUSE - DAY 11 17

BOULTING knocking on the door of the MAHMOUD house. ALI answering.

BOULTING  
 (showing his badge)  
 Hello young man, D.S Murray  
 Boulting, is your mum or your dad  
 in please?

18 EXT. ST AGATHA'S HOSPITAL - DAY 11 18

And MARION walking towards the hospital entrance but she is cut off by JAKE COLLIER.

COLLIER  
 (badging her)  
 Hello, D.C.  
 (MORE)

COLLIER (CONT'D)

Jake Collier, have you got five minutes please, Mrs Kelsey?

19 INT. CASSIE'S CAR. BRENTFORD - DAY 11

19

CASSIE driving down a non-descript road in Brentford.

ELLEN (O.S.)

Here.

And CASSIE stops. And we see now ELLEN PRICE is in the passenger seat with her.

And she is looking at a house, 1920's, three stories, probably a four or five bedder.

And it is clearly taking her back. To a time she wishes she did not remember.

ELLEN (CONT'D)

Yeah. This one.

And CASSIE turns to her. Sees the tears starting to prick her eyes.

CASSIE

You okay?

ELLEN

Fine.

A beat.

CASSIE

How sure?

ELLEN

Hundred percent. It's the number.

Which we now see is 99.

ELLEN (CONT'D)

There was a joke going round at the time, a 99 was like a 69, 'cept you stuck a flake...

(she trails off, bleak)

...someone cracked that gag first time we came here. It was here.

And she turns back to her.

CASSIE  
So how many times did you come  
here?

ELLEN  
Three.

CASSIE  
Always with Walker?

ELLEN  
It was always him who picked me up,  
yes.

CASSIE  
From your school.

ELLEN  
Yes.

CASSIE  
Which was residential?

ELLEN  
Yes.

CASSIE  
(confused)  
And so what did your headmaster say  
about that?

ELLEN  
The gatherings were meant to be  
prayer evenings. One of the men  
there was something to do with the  
local church. We were meant to read  
the bible, discuss God. So it was  
never a problem.

CASSIE  
And Walker would pick you up in his  
car?

ELLEN  
In a a taxi, he came straight from  
work.

CASSIE  
And it was just you?

ELLEN  
Yes.

CASSIE

And how would you get back from the party?

And she is back there and it is affecting her.

ELLEN

Sorry, this is weird, I've never talked about this in thirty five years, not to my husband, not to anyone...

CASSIE

...if you want to stop...

ELLEN

...no no, it's fine..

And she composes herself.

ELLEN (CONT'D)

Twice he put me back in another taxi.

CASSIE

Right.

ELLEN

And then one time, a woman drove us home.

CASSIE

A woman from the party.

ELLEN

No, she just turned up outside, she and Walker had a row on the pavement there, she was screaming at him, I think she might have been his girlfriend or wife or..

CASSIE

...okay, if I showed you a photo of her, d'you think you'd recognise her?

ELLEN

I don't know. Maybe.

CASSIE

And how many other kids would be here?

ELLEN  
(thinks, then)  
Never less than...half a dozen I'd  
say?

CASSIE  
And what age ranges?

ELLEN  
Youngest I saw looked...maybe  
twelve. Oldest 'bout sixteen?

CASSIE  
And how many adults?

ELLEN  
Bout the same...  
(a beat, a quiet anger  
surfacing)  
...something for everyone.

CASSIE  
And the adults were all male.

ELLEN  
Yes.

CASSIE  
You remember any names?

ELLEN  
(she shrugs)  
No, just normal names.

CASSIE  
And if I showed you some photos of  
some other kids we think might have  
come here too, d'you think you  
might be able to recognise any?

ELLEN  
I don't know. Maybe. Like I said, I  
was always pretty out of it  
but...it's definitely worth a try.

And CASSIE nods, then her phone rings. SUNNY.

CASSIE  
Be two minutes. You okay?

ELLEN  
Fine.

And she opens the car door and gets out.

CASSIE

Sunny.

20 INT. CASSIE'S CAR/INT. BISHOP STREET POLICE STATION - DAY 11 20

CASSIE walking up the path to the front door of 99 as she talks to SUNNY who is at his desk.

SUNNY

So the Maudsley say they had a soft locked door policy in the 1990s, meaning it was hard, although not impossible, for patients to walk out.

CASSIE

Can they confirm Osborne was there?

SUNNY

Yes. For exactly the dates he stipulated. And there are no entries in his records suggesting he *did* abscond at any point.

CASSIE

(bollocks)  
But they can't rule it out.

SUNNY

If he was in and out within a few hours, no.

CASSIE

Okay.

SUNNY

And then Sara Alazi, we *have* found both her outbound flight in March and inbound flights in December. But what we can't do, is check every airline, or rail service, or ferry service, for every day in between her departure and the 8th May, to see if she returned at any point.

CASSIE

No, okay, thanks, so right now I need you to pull Tessa Nixon in again, my witness here might be able to place her at this house in Brentford.

SUNNY

Wow.

CASSIE

Yeah, I know. Thanks Sunny.

And she clicks off and then walks slowly up the path towards the front door of 99, and then rings the bell.

Listening for sound, nothing. Knocks again, peers in through the front bay window.

A toddler's toys on the floor, obviously a young family live here. An old boy walking past with shopping.

CASSIE (CONT'D)

(shows him her card,  
walking over)

Hi there, D.C.I. Cass Stuart,  
Bishop Street nick, you don't  
happen to know who lives here do  
you?

NEIGHBOUR

Yes, that's Pete and Katie.

CASSIE

(grabbing her notebook)  
Right, and looks like they got  
kids?

NEIGHBOUR

One, Rosie, she's three now, and  
then one on the way.

CASSIE

They been here long?

NEIGHBOUR

(thinks, then)  
'Bout five/six years?

CASSIE

Okay, and d'you know who lived here  
before them?

NEIGHBOUR

Before them was Ken, he was here  
donkey's years.

CASSIE

You remember his surname?

NEIGHBOUR

(thinks, then)

No, but he worked for the council I think, some sort of... social work?

On her. It gets worse.

CASSIE

And when you say donkeys years, you know roughly how long he lived here?

NEIGHBOUR

Well before me, and I've been here since 79 so...

CASSIE

...okay, brilliant, thanks for your help...

(and he turns to go, when)

...oh, one last thing, you don't happen to have any idea where he moved to do you?

And he looks at her with a slight frown.

NEIGHBOUR

Yeah. About half a mile down that road. To the cemetery. He's dead love.

On her. Bollocks.

21

INT. HALEBRIDGE ROAD POLICE STATION - DAY 11

21

TESSA being walked out of her nick, by SUNNY. Total humiliation.

TESSA

...she is out of line doing this, you could have rung, I would have come up.

SUNNY

Lets not make this any harder than it needs to be, Tess.

And she stops and turns.

TESSA

(hissed)

Detective Inspector Nixon.

On SUNNY. Oh okay. And then on they walk.

22 INT. BISHOP STREET POLICE STATION - DAY 11 22

And we are in a general reception area, and are with MARION standing (and behind her we will see SARA, on a seat, drinking a glass of water) And then COLLIER sticks his head round the door.

COLLIER

Sorry, Marion, can you bear with for two minutes, bit short on interview rooms.

MARION

Sure.

COLLIER

You want a tea or a coffee?

MARION

Tea please. White no sugar.

COLLIER

No worries.

And he exits and MARION sits, a few seats down from SARA. Makes no eye contact with her.

And then in walks LINGLEY with COLIN. And we see both SARA and MARION shift in their seats.

LINGLEY

So as I said earlier, Colin, you're obviously not being arrested, but you will be questioned under caution, so did you want a solicitor present with you?

Close on COLIN. It gets worse.

COLIN

No. I'll be fine thank you.

LINGLEY

No problem, so just grab a seat and I'll be right back.

And he turns and sits and also manages to not look at either of the other two.

23 INT. INTERVIEW ROOM. BISHOP STREET POLICE STATION - DAY 11 23

And here is CASSIE and ELLEN PRICE. She is looking first, at a photo of MARION.

Studying it carefully.

ELLEN

No, sorry.

CASSIE

(fuck)

No problem.

And she pushes the next. SARA. The same detailed study from ELLEN. Then.

ELLEN

Can I see the next one?

And then she slides COLIN's over. And she studies it.

ELLEN (CONT'D)

Nope. Let me look at the middle one again?

And CASSIE slides back SARA. Which ELLEN looks at her a long time.

ELLEN (CONT'D)

We're talking thirty five years ago. And I was drunk. But this girl....I'm pretty certain she was at the parties, I'm pretty certain I recognise her.

24 INT. BACK OFFICE. BISHOP STREET POLICE STATION - DAY 11 24

SUNNY sitting watching the monitor covering the waiting area as CASSIE walks in and joins him watching.

COLIN sitting on a chair, checking emails on his (new/temporary) phone, a few up from SARA, who is a few up from MARION.

None of them looking at each other. MARION sipping her tea.

CASSIE

Have any of them spoken to each other?

SUNNY

No.

CASSIE  
Looked at each other?

SUNNY  
Nothing.

And she nods, looks at them not looking at each other.

CASSIE  
Which is weird.

SUNNY  
Is it?

CASSIE  
You nod at people in a situation  
like this don't you. Talk about the  
weather, the shit coffee.

She considers her thesis, as she watches them.

CASSIE (CONT'D)  
Don't you?

SUNNY  
I guess.

CASSIE  
(standing)  
Okay you do Tessa, I'll do Marion.

25 INT. INTERVIEW ROOM. BISHOP STREET POLICE STATION - DAY 11 25

CASSIE with MARION KELSEY, the first on the list. MARION is holding it together. Just.

MARION  
I gave evidence against her. Why  
would she *not* try and drop me in  
it.

CASSIE  
So you think that's why Sinead  
Quinn said this stuff about you and  
Walker.

MARION  
Absolutely.

CASSIE  
And so how do you think she knew  
who he was?

Which is a pretty good question. Close on MARION. And then -

MARION

Because maybe it was *her* who'd identified him as a possible target. Her who wrote that address down?

CASSIE

To *your* parent's house?

MARION

She was my girlfriend at that time, we stayed there on several occasions when my parents were away.

Nicely done. And very believable.

CASSIE

Okay, but whichever of you gave him your parents's address on the 7th May, the day before he disappeared, it suggests you were staying there, in North London.

26 **FLASHBACK** 26

**Vodka drunk from a bottle. Snogging. A wardrobe door being opened.**

**End of flashback**

27 INT. INTERVIEW ROOM. BISHOP STREET POLICE STATION - DAY 11 27

Continued as before:

MARION

(thinks, then)  
Yes, I guess so.

CASSIE

Just a few miles south of where David Walker's body was eventually found.

Nicely skewered by CASSIE. To which MARION does not respond.

CASSIE (CONT'D)

Okay. I want, if I may, to ask you a couple of questions about your childhood?

And this is left of field and MARION clearly wasn't expecting this, and she looks like it makes her uncomfortable.

CASSIE (CONT'D)  
You were brought up by your  
parents?

She frowns, where is this going?

MARION  
Yes.

CASSIE  
You lived with them till what age?

MARION  
Sixteen.

CASSIE  
Did you ever have any problems with  
the police?

MARION  
Other than the one you've already  
asked me about, no.

CASSIE  
Never spent any time in any youth  
detention facilities?

MARION  
(frowns)  
No.

CASSIE  
No periods in care.

MARION  
No.

CASSIE  
You ever run away from home?

MARION  
No.

CASSIE  
And your mother would be able to  
corroborate this?

MARION  
Yes.

CASSIE

Okay. Does the address 99 Shanklin Avenue, in Brentford mean anything to you?

Thinks, then -

MARION

No.

And CASSIE slides a photo across the table.

CASSIE

This is it.

And she looks at it, blankly.

MARION

I've never seen it before.

CASSIE

Never been to a party here?

And MARION looks up.

MARION

A *party*, Jesus, I don't know, when?

CASSIE

Some time between 1981 and 1983.

And she almost laughs.

MARION

Okay, well, I think that's fairly unlikely.

CASSIE

Why's that then?

And she leans back, relaxing a little.

MARION

Well, firstly I was only 14 in 1983, and my parents were not that relaxed about that sort of thing. But more to the point, I'm not sure they would have been that happy to drive me to Brentford, given that from 1980 to 1985, we lived in Ireland.

Ah.

**End of part two**

**Part three**

28 EXT. GONZALEZ FLAT - DAY 11 28

BOULTING walking up the stairs of a high rise. The door opened by a man in his early twenties, Hispanic looking.

BOULTING  
Hello, I'm looking for a Maria  
Gonzalez?

And the man turns.

JORGE  
Mum?

29 INT. HASSAN'S HOUSE/INT. OFFICE. Highbrook Academy - DAY 11 29

HASSAN on the phone to the governor of Highbrook, NICK PALMER.

NICK (O.S.)  
...as a former teacher myself, I can tell you I've had to deal with even worse, it's the world we live in now sadly, but I just wanted to let her know that it's not going to affect the process, we're all looking forward to seeing her for the second interview and....we hope she didn't for a second think we would take any of it seriously...

Out on HASSAN.

30 INT. INTERVIEW ROOM. BISHOP STREET POLICE STATION - DAY 11 30

TESS being interviewed by SUNNY

TESSA  
If he was doing this sort of stuff....how on *earth* would I have known about it? He would have done everything he could have to keep it from me. Obviously.

SUNNY

Except wives often do suspect,  
Tessa, you're a copper, you know  
that.

Close on her.

31 **FLASHBACK** 31

**Wind in hair. Sodium street lights. Hands clawing at a face**  
**End of flashback**

32 INT. INTERVIEW ROOM. BISHOP STREET POLICE STATION - DAY 11 32

Continued as before:

SUNNY

They have an instinct. Which they  
can ignore for years sometimes,  
because who would ever want to dig  
that up.

On her.

SUNNY (CONT'D)

But then I guess one day it just  
gets too much. And maybe you follow  
him from work, on one of those  
nights he always said he had late  
meetings. One of those nights he  
always came home smelling of booze  
and.....something else, something  
that scared you.

On her. Tight as a drum.

SUNNY (CONT'D)

And you saw where he went, and then  
later, the child coming out with  
him.

TESSA

No.

SUNNY

And you were disgusted of course.  
And fought with him, and took the  
child back to her residential home.

And she looks up. Defiant.

TESSA

Nice theory, but that *is* all it is,  
D.S. Khan. You know that, *I* know  
that.

And he nods. Fair enough.

SUNNY

Except we have a witness who says  
she remembers being driven back to  
her school by a woman in a white  
Golf convertible with red trim.

A beat.

SUNNY (CONT'D)

What car did you drive?

On TESSA. And from her reaction we know this was her car.

33

INT. GONZALEZ FLAT - DAY 11

33

BOULTING with GONZALEZ (45). Her head is down, and she is  
refusing to meet his eye.

BOULTING

So I'd imagine this was a very  
traumatic event for you.

GONZALEZ

Yes.

BOULTING

And doubly so, in that Mr Osbourne  
was never charged with anything.

GONZALEZ

No.

BOULTING

So I wonder, if you don't mind me  
asking, why you *didn't* call the  
police?

GONZALEZ

I didn't want to go through the  
trauma of a rape trial.

A good enough answer.

BOULTING

Absolutely, a very difficult thing  
to go through.

(MORE)

BOULTING (CONT'D)

Couple of things that still confuse me though. Firstly, did you know Mr Osbourne was gay?

And then she shrugs, like he is an idiot.

GONZALEZ

Rape is a crime of power and violence, not sex.

Yup. Nice answer.

BOULTING

Okay, and secondly, what can you tell me about David Walker?

The one question she had never expected. Or rehearsed an answer to.

And she stands.

GONZALEZ

I want to call a lawyer.

34 INT. COMMUNAL HALLWAY. JASON'S BLOCK OF FLATS - DAY 11 34

CATH walking up the internal stairs of the block of flats, and up to JASON's flat.

And she carries something in her hand (a silver foil wrapped container of food)

And she is about to knock, when she hears something.

35 INT. JASON'S FLAT - DAY 11 35

JASON sitting on his lonely sofa, gently weeping.

36 INT. COMMUNAL HALLWAY. JASON'S BLOCK OF FLATS - DAY 11 36

And she thinks about knocking, and is clearly conflicted about doing so. And then in the end, decides to just leave the food outside, and walk back downstairs.

37 INT. BISHOP STREET POLICE STATION - DAY 11 37

CASSIE and SUNNY with BOULTING.

BOULTING

...so basically she's now admitted David Walker paid her five grand to make it all up.

SUNNY

(appalled)  
Jesus.

BOULTING

So apparently Osbourne was a very heavy drinker at this time, which Walker knew, so Gonzalez plied him with booze at this party, then took him to the lavatories, where he passed out. Twenty minutes later she was discovered in the stairwell, 'distressed and partially undressed'.

SUNNY

And was she meant to go to the police?

BOULTING

Absolutely, but she says her conscience 'wouldn't let her go through with it.'

SUNNY

That and the ten grand Klein Egerton offered her to stay schtum.

CASSIE

And did she know *why* Walker asked her to do this?

BOULTING

She said all she knew, was that Walker had said.. .

(checking his notebook)  
...'Osbourne was a nosey little fucker, who'd asked him one question too many.'

Interesting.

38

INT. CASSIE'S HOUSE - DAY 11

38

ADAM at home, on his laptop, when the doorbell goes.

He stands and walks toward the door. Shadows at the glass.  
And is that a blue flashing light?

He opens the door. And there is a very dishevelled and frankly drunk looking MARTIN, and a young uniform police woman.

GRANT

Hi there...

ADAM

...Jesus, grandad..

MARTIN

(pushing past)

Sorry mate...

(heading straight up the stairs)

GRANT

He's lost his wallet I'm afraid, and then said he wanted to walk but...Egham's a bit of schlep so we gave him a lift in to town.

ADAM

Right, okay, thank you...

GRANT

...think he probably needs a bit of a kip...

ADAM

...yeah, sure, is he okay, is he in any trouble or...

GRANT

...no no, he's fine, seemed a bit tearful on the way in but...

ADAM

...right, yeah, he lost his wife a couple years ago and...he's finding it hard.

GRANT

Sorry to hear that. I'll leave you to it then.

ADAM

Yes, thanks again, really appreciate that. Sorry, Egham was it?

GRANT

(nods)

Egham.

And then he shuts the door. And looks up the stairs. And then pulls out his mobile. And dials 'Mum'.

39 INT. INTERVIEW ROOM. BISHOP STREET POLICE STATION - DAY 11 39

And CASSIE and SUNNY with COLIN (we are coming in to the interview post caution)

CASSIE  
Okay, I'm going to start, if I may  
Colin, by going back to your  
departure from Klein's?

COLIN  
Yes.

CASSIE  
Can you tell me why you didn't  
mention the rape allegation made  
against you, the last time we  
spoke?

And his shock is palpable. His eyes filling with tears. He shakes his head, eyes down.

COLIN  
For obvious reasons.

A beat.

CASSIE  
This was something ...you were  
ashamed of.

He frowns. The word clearly woefully inadequate.

COLIN  
Ashamed? It was the worst thing  
I've ever done. It's....sat with  
me, every day, for nearly thirty  
years. Just talking about it  
now....it still disgusts me.

CASSIE flicking a look at SUNNY. Clearly this man has lived with this particular hell all his life.

CASSIE  
And what is your recollection of  
the event?

COLIN  
I had, I *have*, no recollection of  
the event, of any of the evening.

CASSIE  
You were too drunk?

COLIN  
I was going through a period of  
having black outs, losing whole  
days.

CASSIE  
You were drinking that heavily.

COLIN  
Sadly, yes.

CASSIE  
And did you know you were gay at  
the time of the allegation?

Which makes him tighten.

COLIN  
No. Well, maybe I *knew*,  
instinctively, but I certainly  
hadn't admitted it to myself.

CASSIE  
Okay. So I am guessing then, that  
it is going to ..shock you, to  
learn we have evidence to suggest  
Maria Gonzalez made the allegation  
up.

And COLIN looks up.

CASSIE (CONT'D)  
That she was in fact *paid* to make  
it up.

And COLIN is reeling. His mouth flapping, cannot absorb it.

COLIN  
Paid by who?

CASSIE  
David Walker.

On COLIN.

COLIN  
(utterly wrong footed)  
Why?



SUNNY

...were you trying to discover if he was the same David Walker who attended parties in the early eighties at a house in Brentford.

And he looks up, utterly (genuinely) baffled now.

COLIN

*Parties?* What parties?

SUNNY

Parties we think *you* might also have attended? As a teenager....

COLIN

...no....

SUNNY

...and where we think Walker might have sexually assaulted you.

And he is shaking his head, and his composure is returning.

COLIN

I was born and raised in Scotland. The first time I ever came to London was when I went to university in 1985, when I was nineteen.

SUNNY and CASSIE slightly wrong footed. Again.

CASSIE

Are your parents still alive?

COLIN

My dad, yes.

CASSIE

And he'd corroborate that would he?

COLIN

Of course.

CASSIE

It's just you seem very upset by this line of questioning, Colin.

And he looks at her.

COLIN

For over twenty five years I've believed I raped someone.

(MORE)

COLIN (CONT'D)

I've carried that shame and disgust with me all that time. And I've just found out I didn't. Of course I'm upset.

A beat.

CASSIE

Do you know a Marion Kelsey? Or Marion Dunphy would have been her maiden name?

COLIN

No.

CASSIE

Or a Sara Alazi. Again, that would have been her maiden name, she's Mahmoud now.

COLIN

No....

And he stands, a defiance in his demeanor now.

COLIN (CONT'D)

....and I want to leave now.

42 EXT. BISHOP STREET POLICE STATION/INT. COLIN AND SIMON'S HOUSE - DAY 11 42

COLIN walking away, checking his phone. Six missed calls. All SIMON. And he quickly dials SIMON. And he answers.

SIMON (O.S.)

Where have you been?

COLIN

I've been interviewed by the police again.

SIMON

Is everything okay?

And as he walks we see tears are streaming down COLIN's face.

COLIN

Fine. Did you need me?

SIMON

Flo had ballet, you were meant to pick her up.

And he wilts.

COLIN  
Oh god, I'm sorry.

SIMON  
It's fine, Freya's mum brought her home....

A beat.

SIMON (CONT'D)  
...but I think we need to talk, love. 'Cos I can deal with most stuff. But this is not fair on her. Is it.

COLIN  
I'm coming straight home now.

SIMON  
No, I'll get my sister to come round and sit, I'll meet you in the Necot caff. \*

COLIN  
I'll call you when I'm ten minutes away.

And he signs off. And heads for the tube.

43 INT. SARA AND HASSAN'S HOUSE - DAY 11

43

HASSAN sitting at home when the doorbell rings. And he opens it to see a man in his late seventies.

TARIQ  
Mr Mahmoud?

HASSAN  
Yes.

TARIQ  
I'm so sorry to disturb you, I got your address form the mosque, I was wondering if I could talk to you for a few moments about Sara?

HASSAN  
(going to shut the door)  
Sorry I don't want to talk about...

TARIQ  
 ...please, I saw this on my  
 grandson's phone yesterday...

And he holds up a Vine on his phone to HASSAN.

TARIQ (CONT'D)  
 ....and I think your Sara...is my  
 daughter.

44 INT. INTERVIEW ROOM. BISHOP STREET POLICE STATION/INT. 44  
 KITCHEN. SARA AND HASSAN'S HOUSE - DAY 11

SARA with CASSIE. This scene is intercut with TARIQ and  
 HASSAN. TARIQ drinking tea with HASSAN in the kitchen/dining  
 room. SARA is very distant, and slightly defeated looking.

CASSIE  
 So where were you brought up, Sara?

SARA  
 Hayes.

CASSIE  
 With mum and dad?

SARA  
 Yes.

CASSIE  
 And are your parents alive now?

SARA  
 No, they both died in a car crash  
 when I was twenty.

With Tariq

TARIQ  
 Sara's mother died in a car  
 accident on Christmas Eve 1981 when  
 Sara was just twelve.

With Sara

CASSIE  
 I'm sorry to hear that. But your  
*childhood* was happy.

SARA  
 Yes. It was very happy.

With Tariq

TARIQ

Sara was completely devastated by the loss of her mother, they'd been very close and perfectly understandably, her death made her very angry. With the world I guess... but me particularly.

With Sara

CASSIE

You enjoyed school?

SARA

Yes.

With Tariq

TARIQ

And she started to play truant, to fight with her friends, and was incredibly challenging at home, refusing to abide by any rules.

With Sara

CASSIE

You never got in to any kind of trouble?

SARA

No.

With Tariq

TARIQ

She started to drink and smoke, I think even to take drugs.

With Sara

CASSIE

No trouble *outside* of school?

SARA

No.

With Tariq

TARIQ

I lost count of the times the police brought her home to me in the middle of the night.

With Sara

CASSIE  
And when did you leave school?

SARA  
When I was sixteen.

With Tariq

TARIQ  
By thirteen she'd pretty much  
stopped going to school altogether  
...and was very often staying out  
all night. And I tried being tough,  
and I tried being gentle, I tried  
everything...until I had no idea  
what to do...

With Sara

CASSIE  
Why so young ? Why didn't you do A  
levels?

SARA  
Just didn't.

With Tariq

TARIQ  
...and in the end I ...I did  
something I will regret till the  
day I die...

With Sara

CASSIE  
You were clearly smart, you should  
have done the sixth form, then gone  
to university...

With Tariq

TARIQ  
...but at the time, it seemed like  
she needed to be almost...*shocked*  
in to understanding the impact of  
her behaviour, on her brother, on  
me, on *her*.....

With Sara

CASSIE

...I just don't understand, what happened?

With Tariq

TARIQ

...and so I told her if she couldn't live in my house by my rules, she had to leave.

With Tariq, and HASSAN looks up.

With SARA and she looks up.

SARA

Nothing.

With Hassan

HASSAN

(cannot quite believe it)  
When she was thirteen.

TARIQ

(nods)  
And of course I never expected her to actually *do* it, to leave...  
(tears of guilt streaming down his cheeks)  
...but she *did*.

With Sara

CASSIE

I don't believe you Sara, I think something very bad happened to you around this time.

SARA

No.

With Tariq

TARIQ

I came home from work one night, a few days after this enormous row, and she'd gone.

With Sara

CASSIE

And I think it has something to do with this house...  
(MORE)

CASSIE (CONT'D)  
(showing her the photo of  
the Brentford house)  
...you recognise it?

And SARA clearly does, because her reaction is immediate and palpable.

45 **FLASHBACK** 45

**A bottle of Johnnie Walker. A face pushed in to a pillow. A tube of smarties.**

**End of flashback**

46 INT. INTERVIEW ROOM. BISHOP STREET POLICE STATION/INT. 46  
KITCHEN. SARA AND HASSAN'S HOUSE - DAY 11

Continued as before:

SARA  
No.

CASSIE  
99 Shanklin Avenue.

With Tariq

TARIQ  
And of course I reported it to the police, who were completely uninterested and who just kept saying she'd come back when she was ready, and so we looked for her - her brother had heard she had a room in a squat....

With Sara

CASSIE  
Did David Walker do something to you here, Sara?

With Tariq

TARIQ  
...and then in hostels, and then in houses with men who we heard... took her places and ....used her.

With Sara

CASSIE  
At a gathering?

SARA  
(tightening)  
No.

With Tariq

TARIQ  
For months, then years, we looked  
for, but never found her.

With Sara

CASSIE  
We want to help you.

With Tariq

TARIQ  
And then we just stopped hearing  
anything....

And he looks up, a broken man.

TARIQ (CONT'D)  
....and that was over thirty years  
ago.

With Sara, and she looks up.

SARA  
You don't want to help me. You just  
want to solve your case.

CASSIE  
We want to help you too. You must  
be so tired of lying. Surely it's  
time to tell the truth now.

And will she? Then -

SARA  
I want a solicitor.

Out on CASSIE.

47

INT. SARA AND HASSAN'S HOUSE - DAY 11

47

HASSAN seeing TARIQ out of the house.

TARIQ

Please just tell her....I love her,  
I've always loved her....and I am  
so so sorry for what I did.

And he walks away.

And we stay on HASSAN, in a state of shock. And then he turns and walks back in. His eye drawn immediately up to the loft, the stairs still hanging down.

What does he do?

48 EXT. BOROUGH HIGH STREET - EVENING 11 48

Here is MARION walking through the market. Head down. Looks like her sanity is hanging by a thread now.

49 INT. ST AGATHA'S HOSPITAL - EVENING 11 49

MARION pushing through the doors of her ward. Striding through as NICOLA and her colleagues spot her.

Slo-mo now as they go to stop her.

MARION fighting to get to 'ZOE's bed'.

ZOE parents around ZOE's bed (who is conscious if tired looking) and rushing to draw a curtain around the bed.

And as she is dragged out, we are close on ZOE. Distraught, wanted to speak to her.

50 EXT. BRIGHTON - EVENING 11 50

The station. Seagulls circling, swooping. The hills down to the sea.

51 INT. NECOT CAFE. BRIGHTON - EVENING 11 51 \*

SIMON and COLIN.

SIMON

As a parent, I have to put her  
before you now. I think you  
understand that, and I think you'd  
do the same?

COLIN

Of course. But I didn't kill this man. And you must know I would never hurt a hair on *her* head.

SIMON

I do. One hundred percent. You are a beautiful parent. And I've seen you at work, and how you've given your life to looking out for kids who everyone else has given up on...

A beat.

SIMON (CONT'D)

...but there's also stuff you're not telling me. Stuff you've *never* told me. And I used to be okay with that.

A beat.

SIMON (CONT'D)

But when it starts impacting on her. When we start bringing ...more chaos in to her life....

A beat.

SIMON (CONT'D)

...well I can't do that to her, not after everything she's been through.

A beat.

SIMON (CONT'D)

And so as deeply painful as it would be, I *would* give her up, Colin, I would give her back, if I felt for one second that keeping her would jeopardise her well being.

A beat.

COLIN

If I could tell you the truth Simon, I would. But I can't.

Which is what SIMON knew anyway.

SIMON

So I'm going to call Janet now, to tell her what's been happening, and ask for her help in deciding what's best for Flo now.

A beat and then he slides over and puts his arms around his husband. And we go out on the pair of them, in a quiet corner.

**End of part three**

**Part four**

52 EXT. ST AGATHA'S HOSPITAL - NIGHT

52

A tearful MARION walking out of the hospital, as her phone buzzes. She looks at a text.

TEXT

Usual place, 20 mins. Zx

53 INT. CASSIE'S OFFICE. BISHOP STREET POLICE STATION - NIGHT 11<sup>53</sup>

CASSIE in her office.

SUNNY

(walking in)

Duty solicitor's on his way.

She nods. Deep in thought.

SUNNY (CONT'D)

So you definitely think she was there, at one of these gatherings. You think it was *her* he assaulted?

CASSIE

Ellen Price thinks she recognised her from the photo...

(she shrugs)

...and if you'd seen her face when I showed her the photo of Shanklin Avenue.

And he nods. And then her desk phone rings.

CASSIE (CONT'D)

Cass Stuart....

(listens, frowns)

...okay, I'll come down.

And she puts it down.

CASSIE (CONT'D)  
Sara's husband's downstairs, says  
he has something I need to see.

54 INT. RECEPTION AREA. BISHOP STREET POLICE STATION - NIGHT 11 54

CASSIE walking in to the reception area where HASSAN MAHMOUD sits, with a shoebox on his lap.

CASSIE  
Mr Mahmoud?

And he stands, with the box clasped tight in his hand.

HASSAN  
She told me your victim died on the  
8th May 1990.

CASSIE  
(frowns)  
Yes.

And he pulls out of the box a piece of paper.

HASSAN  
A ticket stub to see Roma play  
Lazio, and a photo of her outside  
the stadium, that's on the 8th...

As CASSIE looks at it.

HASSAN (CONT'D)  
...on the 9th, a train ticket to  
Naples, photos of her outside a  
news vendor's kiosk where you can  
see the newspaper dates...

And he hands those to her.

HASSAN (CONT'D)  
...on the 10th, restaurant receipts  
in Naples, on the 11th, a new inter-  
rail card, stamped and dated in  
Naples with her photo...

And he hands her the whole box.

HASSAN (CONT'D)  
...I'm taking my wife home now.

55 EXT. BISHOP STREET POLICE STATION - NIGHT 11 55

SARA and HASSAN walking toward his car.

56 INT. HASSAN'S CAR - NIGHT 11 56

And they get in. And then he leans forward and kisses her.

HASSAN

I love you very much. And I always  
will.

And she seems slightly shell shocked. And then he pulls back  
and looks at her.

HASSAN (CONT'D)

I've sent the boys to my brother's.  
There's stuff you need to know -  
we had a visitor today.

57 EXT. BISHOP STREET POLICE STATION. NIGHT 11 57

And their car pulls away.

58 INT. CID ROOM. BISHOP STREET POLICE STATION - NIGHT 11 58

CASSIE sitting near SUNNY'S desk, the shoe box in her lap.  
And both look slightly shell shocked.

CASSIE

Okay...

And she looks up.

CASSIE (CONT'D)

...I now officially give up.

And he nods. Agrees. Then -

SUNNY

I think I have the answer.

59 INT. LONDON PUB/INT. CASSIE'S HOUSE - NIGHT 11 59

SUNNY at the bar of their local, CASSIE behind him on her  
mobile.

SUNNY

Glass of Malbec and a pint of  
Stella please, Keith...

(MORE)

SUNNY (CONT'D)

(off Cassie's look)  
...it's Hindu night tonight.

CASSIE

(to Adam down the phone)  
...so has he come out of his room?

ADAM

No.

CASSIE

Okay. I mean the bloke didn't  
clobber him or anything did he?

ADAM

No. But I can't imagine it went  
*well*. Unless he got pissed *before*  
the event. Which is always a  
possibility.

CASSIE

Yeah. Okay...  
(looks at her watch)  
...look I'm going to be a while,  
I'm in a debrief, so call me if you  
think he's really in trouble,  
otherwise, I'll see you around ten  
thirty, eleven?

ADAM

Cool, I'll take him up some grub in  
a bit.

CASSIE

Thanks love.

And she clicks off. KEITH putting the wine and beer in front  
of them.

CASSIE (CONT'D)

And give us a large vodka will you.

60

EXT. ST AGATHA'S HOSPITAL - NIGHT 11

60

The same area where we saw them in episode three, where ZOE  
had a fag. MARION waiting on a bench. And then a door opens  
and ZOE walks out, in a dressing gown and pale. But otherwise  
Ok.

ZOE

Said I needed to be on my own.  
Pulled my cancer kid face.

And MARION tries to find a smile for her, to push through the turmoil inside, as ZOE starts to roll a fag.

MARION

It seems unbelievably selfish for me to be saying this, to you of all people. But I'm going to, because I really want you to understand two things.

A beat.

MARION (CONT'D)

Firstly, I have some...serious crap in my life that makes me...has always made me, hurt the people closest to me.

A beat.

MARION (CONT'D)

Made me push them away, whenever I got scared they might see things I didn't want them to.

A beat.

MARION (CONT'D)

And I'm very sorry I did that to you. You didn't deserve it.

A beat

MARION (CONT'D)

And the second thing I wanted to say...

A beat.

MARION (CONT'D)

...was that if I *had* ever had a daughter... I would have wanted her to be just like you. 'Cos I think you're smashing.

And then she stands and walks over and hugs ZOE, and then walks away. Out on ZOE.

61

INT. LONDON PUB - NIGHT 11

61

SUNNY and CASSIE, both fairly drunk now, wedged in a corner, the only seats in a busy pub.

SUNNY

Maybe he didn't die on the 8th.

She looks at him.

CASSIE

So, she went to Italy with him,  
alive, killed him there, and then  
brought his body back?

A beat. Then nods.

SUNNY

I don't know, all the key pieces of  
an investigation seem to be there  
just....nothing quite fits.

A beat, he takes a slug of beer.

SUNNY (CONT'D)

Sara has motive but no opportunity,  
Marion has opportunity but no  
obvious motive, Colin clearly had  
*some* connection with him but..I  
mean if we could just  
somehow....join our suspects up I  
think we'd..

CASSIE

...you know what, can we talk about  
something else?

And he nods. Gets it.

SUNNY

What you wanna talk about?

A long beat as she thinks. Then *she* smiles.

CASSIE

Tell me more about your dating.

62

INT. MARION AND TONY'S HOUSE - NIGHT 11

62

TONY in the kitchen, making a drink, then the front door  
opens, and is then slammed shut.

And then MARION is walking in. And she is buttoned down, and  
dark.

TONY

Hi.

A beat, almost like she needs to steel herself. And then she says it.

MARION

I know what you did, Tony.

And he looks at her, sees her instability. But he is human, and a sense he is near the end of his patience now.

TONY

What did I do?

And she shrugs. Like it is obvious.

MARION

They're yours, I know. I've always known.

Wtf?

TONY

What are mine?

A beat, and then she says it.

MARION

Ned and Jack.

Oh. On him. And he sags. The absurdity of it.

TONY

I'm the father of your sister's children?

And she nods. Sad that it has come to this.

MARION

And a part of me doesn't blame you, I know you always wanted children and I know you've always resented the fact that I didn't....

TONY

Marion...

MARION

...but I need you to leave now.

On him. Didn't quite see *that* particular one coming.

MARION (CONT'D)

Sorry. But I really do. I think...you and me are done now.

And he is a man at the end of the line now. Nothing left in the tank. And so he nods. Almost a sense of relief.

TONY

I'm going to call your mum and Elise, and ask that they come and look after you. Get you the right help, get you back on some meds maybe. And you know, I think you're actually right to ask me to leave.

A beat.

TONY (CONT'D)

I don't think I'm good for you any more, Maz. I want too much from you. Things you can't give me.

And he grabs a coat hanging on the back of a kitchen chair. A beat.

TONY (CONT'D)

Not having children *was* the hardest thing for me. Still is some days. But I was always completely prepared to do that. Because I loved you. *Love* you.

A beat, and then he walks out.

And we stay on her.

And then she starts to cry. What has she done.

63

INT. LONDON PUB - NIGHT 11

63

CASSIE and SUNNY. Both very well oiled now, and still in the corner, sat very close, even though actually, the seats have now cleared either side of them.

CASSIE

...I dunno. It's been...a few years now and I just think...well you sort of forget why you might be ...attractive to anyone.

And he throws her a look.

SUNNY

Seriously?

CASSIE

Yeah. If there's no-one telling you...I mean you don't go round telling yourself do you?

SUNNY

Right, cos that would be a *bad* thing yes?

And she grins. A beat. And SUNNY takes a slug of beer. And then -

SUNNY (CONT'D)

Well, for what it's worth...

A beat.

SUNNY (CONT'D)

...I think you're attractive.

CASSIE

(grins)

Yeah shut up now.

SUNNY

No, I do.

CASSIE

Well, that would be cos you're drunk?

SUNNY

No, that would be because....you're funny and...clever...

A beat.

SUNNY (CONT'D)

....and kind. And pretty.

Which, in her cups, she is slightly struggling to process.

CASSIE

Am I? Fuck. I sound fantastic.

SUNNY

Well. Yeah. You are.

And she turns to him, grinning.

And he is looking at her, through slightly lidded eyes. And we hold that moment for just too long...

...and then he does it, makes 'that' very very slight but so so charged move forward. Which is when she realises.

CASSIE  
(jolting back)  
Oh no no....

SUNNY  
(backing away)  
...shit, sorry....

CASSIE  
(standing)  
No it's fine..

SUNNY  
...sorry I wasn't....

CASSIE  
(grabbing her coat)  
...yeah I know, absolutely, nor was...

SUNNY  
Boss...

CASSIE  
...listen, I've got to shoot, my dad's not too....

SUNNY  
...please, can you just wait a second.....

CASSIE  
(knocking her glass over as she squeezes out in a rush)  
...no no, all good, I'll see you tomorrow.....

SUNNY  
...boss, please....

And she is almost running out of the pub. And we are on him. Head in to his hands.

SUNNY (CONT'D)  
Oh you arse.

64 EXT. LONDON STREET - NIGHT 11 64

CASSIE walking up the street, fast, trying to find a cab. Shaking her head with the absolute excruciating embarrassingness of that.

And another cab drives past, and she just wants to be home.

And she walks faster and faster, like she could run away from it all.

And then suddenly she slows.

And finally stops

A thought.

And she turns, the pub a hundred yards back, a frown growing on her face.

And then she starts to run back down the hill.

65 EXT. LONDON PUB - NIGHT 11 65

SUNNY walking out toward a bus stop head down.

CASSIE (O.S.)  
(a distant shout)  
Sunny....!!!

And he turns, to see CASSIE running toward him.

CASSIE (CONT'D)  
.....I need to talk you...

And he wilts. Is she going to have a go at him. As she runs up.

SUNNY  
Boss, I just...I'm really  
sorry.....

CASSIE  
(breathless as she  
arrives)  
...not about that, that was just  
cripplingly embarrassing....

SUNNY  
...please, there is no reason why  
you should feel in any..

CASSIE  
...not for me for you..

SUNNY  
...right, yes...

CASSIE  
...and can never, ever be mentioned  
again.

SUNNY  
No.

CASSIE  
It's about the case.

SUNNY  
What about the case?

CASSIE  
What you said, earlier, about  
nothing quite fitting...

On her, is she being nuts. No. She looks at him.

CASSIE (CONT'D)  
...well I think I can see a way it  
does.

Oh.

SUNNY  
Okay.

CASSIE  
And if I'm right....

And she is almost working it out as she speaks.

CASSIE (CONT'D)  
...there are gonna be more bodies.

Out.

**End of episode five.**