

UNFORGOTTEN II

EPISODE 6

Written by

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1 EXT. SALISBURY - DAWN 12 1

The back streets, the cloisters of the cathedral, the ancient city gates. Mist threading through the Henge.

2 INT. SARA AND HASSAN'S HOUSE - DAWN 12 2

HASSAN sitting, alone drinking tea. A sleepy SARA appears from upstairs.

HASSAN
Hiya.

SARA
Hi. What time is it?

HASSAN
Nearly seven.

SARA
Wow. When did I fall asleep?

HASSAN
About five minutes after we left London?

And she nods. Sits. A long beat, then -

SARA
So did he leave his contact details?
(she looks up)
My dad.

HASSAN
(nods)
A mobile and an email address - in case you didn't want to actually 'speak'.

Close on her. A beat.

SARA
And what did he tell you? About me?

A beat. And then -

HASSAN
Enough for me to understand that if you never want to talk about this again, that's fine.

A beat.

HASSAN (CONT'D)
Or if you want to talk about it
every day for the rest of your
life, that's fine too.

And of course, for perfectly understandable reasons, he now believes the worst is over. And she smiles her gratitude at his understanding, and then stands.

SARA
I'm going to have a shower.

HASSAN
You want me to bring you a coffee
up?

SARA
Thank you.

And we are with her as she goes to walk out. And then -

HASSAN
Highbrook rang yesterday...

She stops, turns.

HASSAN (CONT'D)
...they need to move your interview
time back an hour. But they also
said everybody was raving about
you. Which sounds pretty hopeful
doesn't it.

And she finds a smile for him.

SARA
Yeah, sounds great.

And then walks out and up the stairs.

3 INT. BATHROOM. SARA AND HASSAN'S HOUSE - DAWN 12

3

SARA walking in to the bathroom, shuts the door, locks it.
Listens. Silence.

And then she walks to a bathroom cabinet, and opens it, and pulls out a large box of tampons, and then removes the top dozen or so. To reveal, underneath them, something wrapped in a thin plastic bag. Which she unwraps now.

To reveal a small very basic mobile phone. She turns the shower on, and then the phone.

4 INT. COLIN AND SIMON'S HOUSE - DAY 12 4

A giggling FLORA brushing teeth, SIMON catching COLIN, trying to smile for her, through tears which threaten to fall.

5 INT. KITCHEN. CASSIE'S HOUSE - DAY 12 5

MARTIN in the kitchen, mug of coffee in his hand. And we pull back to see CASSIE, her coat on, ready to leave for work.

MARTIN

I always felt, still do, that your mum was *mine*.

(a beat)

I was *hers* and she was mine.

(a beat)

And so to find out that actually, she gave a big part of her life to someone else.....

(a beat)

...well you want to *know*. What they talked about, what they laughed about, what she was like in bed with him, what *was* this other life she gave to this man.

And she nods, gets it now.

CASSIE

And did he tell you?

And he turns to her.

MARTIN

No. He just looked very shocked when I introduced myself...and scared. And he was babbling and saying it meant nothing and he kept apologising but I wasn't interested in apologies, I didn't want contrition....

(as he looks for the right phrase)

....I wanted detail.

A beat.

MARTIN (CONT'D)

And then I realised I wasn't going to *get* what I wanted because what I wanted was to understand. And actually the only person who could help me do that, was dead.

A beat

MARTIN (CONT'D)
And so I left. And went and got
very drunk in the nearest pub.

And then he looks up at her.

MARTIN (CONT'D)
So, you were right, Cass, as ever,
and I was wrong. It was an entirely
unsatisfactory experience.

Out on her.

6 EXT. BRIGHTON - DAY 12 6

Styrofoam chip boxes being blown past a cockles stall on the promenade. Brighton Rock shop. The King Alfred bowling centre.

7 INT. BRIGHTON COUNCIL SOCIAL SERVICES - DAY 12 7

COLIN and SIMON waiting in a council building foyer. Both look like they have not slept a wink.

And then JANET is walking towards them, and she of course will already know something is very wrong.

JANET
I've booked us a meeting room.

And they follow her toward a room.

8 INT. ANDREWS OFFICE. BISHOP STREET POLICE STATION - DAY 12 8

CASSIE and ANDREWS.

ANDREWS
So this is just an idea, you don't
have any actual... *evidence*, to
support it.

CASSIE
That's what I hope to try and find
now.

And he nods. And he nods. And he nods. And then looks up at her.

ANDREWS

Does it ever cross your mind, Cass,
that we have a limited pot of
money, and if we spend too much on
an incredibly expensive and time
consuming investigation in to forty
year old abuse... we have nothing
to spend on a child that got abused
last week.

CASSIE

Yes, of course. And?

Out on the pair of them.

9 EXT/INT. JASON'S BLOCK OF FLATS - DAY 12

9

An unshaven, hollowed eyed JASON walking in through the main
outside door to his block of flats, a newspaper tucked under
his arm. And then he is walking up the stairs and fumbling
for his keys outside his own front door. Which is when he
sees it.

Sitting on the floor, a silver foiled topped container.

He kneels down and picks it up, peels off the foil,
underneath, a tupperware box with a sticker on it which reads

'Spag Bol', stick in microwave for three minutes. Cathx.

10 INT. CATH'S FLAT - DAY 12

10

CATH working at home downstairs, listening, we might suspect,
for the footfall of steps coming back down, and the sound of
a knock on her door? But neither come.

11 INT. MEETING ROOM. BRIGHTON COUNCIL SOCIAL SERVICES - DAY 12 11

JANET sitting opposite COLIN and SIMON.

JANET

And when did it all start?

SIMON turns to look at COLIN.

COLIN

I think... Tyler first approached
me, about the carpark thing, maybe
two weeks ago?

*

On her, making notes, cannot quite believe the deception.

JANET

I'm not even going to begin to outline the ...multiple ways you've broken the rules, you already know that...

COLIN

...can I just say, that at every stage, Simon has wanted us to speak to you, and I've stopped him. For obvious but.. entirely selfish reasons.

And she nods, she gets it.

JANET

And in terms of.... the bigger investigation, the murder investigation.... where are you with that?

COLIN

I don't know. They questioned me again yesterday, but I have a watertight alibi so...

JANET

...and this was that you were sectioned in the Maudsley.

On him. More lies exposed.

COLIN

Twenty six years ago, yes...

*

As she makes notes.

COLIN (CONT'D)

...so I think it will go away very soon, Janet, I really do.

(he looks up at her)

For what it's worth, and I know it's probably not worth that much, but I'm going to say it anyway, I did not kill David Walker.

And actually, we believe him.

JANET

Okay. Well, I hope I have all the facts now. So I just need to consider now, how best to proceed.

SIMON

Of course.

COLIN

How long do you think it might..

JANET

(snapping)

...I don't know, I've never had to deal with a situation remotely like this...

(softening)

...sorry for snapping, but I'm cross. And disappointed.

A beat.

SIMON

And Flo?

And she nods, the sixty four billion dollar question. A long long beat as she is calculating everything.

JANET

Simon, could you pick her up from school today?

SIMON

Yes.

JANET

Okay, thank you. Then Colin, until I decide what to do, I need you to find somewhere else to stay please.

And he nods, knew it was coming.

JANET (CONT'D)

And if the investigation goes away quickly, within a few days I mean, then maybe, *maybe*...we can get through this, and pick up where we were.

A beat.

JANET (CONT'D)

But if drags on, if, God forbid, you were charged, and it went to trial...we could obviously never let you parent Flo.

(MORE)

JANET (CONT'D)

You'd either have to move out permanently, and we'd have to consider Simon as a single parent...or if you both felt you couldn't do that.... we'd have to take her back.

Unbelievably awful.

12 INT. MARION AND TONY'S HOUSE - DAY 12

12

ELISE with MARION, ELISE coming off the phone, as MARION cradles a cup of tea.

ELISE

(into the phone)

...okay, thanks very much, bye now.

(coming off)

They can see you at eleven as an emergency appointment.

Which provokes a small slightly brittle smile from MARION.

MARION

They've got ten minute appointments that can heal a marriage have they?

ELISE

There's nothing wrong with your marriage, Marion. You know that.

A beat. Then ELISE sits down opposite her.

ELISE (CONT'D)

Tony told me what you accused him of.

Nothing from MARION.

ELISE (CONT'D)

You know I'd actually get them DNA tested if I thought it would help you. But I know you know it's nonsense. You just wanted him gone. Like me and mum. So he couldn't ask you any more questions you didn't want to answer.

A beat.

ELISE (CONT'D)

The problem is you might have worn *him* down, Maz, but mum and me are going *nowhere*. Nor are we going to stop loving you. Or trying to help you. Or asking difficult questions. Sorry.

(standing)

Tea?

Out on MARION. Her eyes full of pain and fear.

CASSIE (O.S.)

So for nearly three weeks now, we've all wrestled with this case...

13 INT. C.I.D ROOM. BISHOP STREET POLICE STATION - DAY 12 13

A briefing, with all of the team. CASSIE has the shoebox in her hands.

CASSIE

...following one dead end after another, with the final nail in the coffin of the idea of Sara's possible guilt, coming last night, when her old man turned up out of the blue with this.

And she hands it to FRAN LINGLEY, who flicks through it and passes it on.

CASSIE (CONT'D)

Which was a blow. 'Cos we know Sara knew Walker, and I reckon if we hunted hard enough, we could conclusively place her at a 'gathering' Walker was at. Given we also know what Walker liked to do to young girls, when he turns up at her flat, as a punter, eight years later...she has the perfect motive for a revenge murder.

LINGLEY

(nods at the box)

Except the alibi *is* good.

CASSIE

More than good, it's watertight, there's no way she could have killed him.

Blank faces.

CASSIE (CONT'D)
Question is... is it *too* good.

Frowns now.

COLLIER
You think... it's faked somehow?

CASSIE
No. I think it's real, but what it feels like to me, is a bunch of information collected by a woman... who knew she'd *need* an alibi.

A beat as they all process it, and she is waiting for someone to say it, she is not spoon feeding them, she is road testing her theory, seeing if the team make the same connections.

BOULTING
Which would mean... she would have had to know Walker was *going* to die?

Thank you Murray.

CASSIE
Yes.

On her. A final moment of doubt, then -

CASSIE (CONT'D)
Okay here goes - stop me when it gets *too* mental....
(deep breath and then in)
...so we have three suspects who actually *all* have dysfunction consistent with abusive childhoods - drink issues, mental health issues and relationship issues. We have three people who for my money just tried*too* hard to look like they didn't know each other. And then we have an idea.

All waiting.

CASSIE (CONT'D)
That Sara Mahmoud *was* abused by David Walker, but that Colin and Marion were abused by people we've not yet identified....

Frowns in the room.

CASSIE (CONT'D)

...and that at some point in early 1990, after Sara realised a client was the same man who'd raped her eight years before at a gathering, the three of them, already I believe known to each other somehow, came together and hatched a plan to murder all *three* of their abusers.

Cheeks being blown out. Lets them absorb this.

CASSIE (CONT'D)

Now they knew that if they murdered their *own* abuser, there'd almost certainly be an easily traceable link back to them. So they agreed to kill each other's.

Oh wow. As they absorb. And then the questions start.

BOULTING

Okay, so I'm being dim, if you *have* created the perfect alibi, why did Sara wait a couple of weeks to give it to us?

*

SUNNY

(worked this one out already)

Cos offering it up immediately could also arouse suspicion? How much more credible if her husband found it?

COLLIER

And you think Walker was the *first* victim?

CASSIE

(nods)

I reckon him turning up as a punter at Sara's flat was what kicked it all off.

COLLIER

And he was killed by?

LINGLEY

Has to be Marion doesn't it...

CASSIE

...I think so..

LINGLEY

...Osborne was in the Maudsley,
Sara in Italy....

SUNNY

...and Walker's body was dumped
less than eight miles from Marion's
parents house...

COLLIER

...so why did Osborne spend so much
time with Walker..?

CASSIE

...I think he was trying to confirm
Walker was who Sara *thought* he
was...

LINGLEY

...which would mean, Sara would
have had to murder Colin Osborne's
abuser, and Osborne, Marion's?

CASSIE

Yes.

Off the others making notes.

CASSIE (CONT'D)

And if we're right, to prove this
theory, we'd need to find three
things.

A beat.

CASSIE (CONT'D)

We'd need to find evidence of that
historic connection, we'd need to
find evidence of who those other
abusers might have been. And we'd
need to find two more bodies.

End of part one

Part two

COLIN packing an over night bag. SIMON trying not to cry. And
kind of failing.

COLIN

It *won't* be for ever, it's fine.

Except they kind of both know it isn't.

COLIN (CONT'D)

Give her a big kiss from me. Tell her... I love her and I'll be back very very soon.

And he kisses SIMON quickly and then almost runs out.

15 INT. CID ROOM. BISHOP STREET POLICE STATION - DAY 12 15

SUNNY continuing the briefing, tasking the team now.

SUNNY

So. Murray and Jake. We need to find where our three suspects *might* have met, we know two of them weren't even *in* London until 1985, so we're looking at a meeting that happened between then and 1990. How might that have occurred, was it through a job, a party, a flat share...

BOTH

Got it.

SUNNY

...D.C.I Stuart, Fran and myself are going to concentrate on our suspects, but their *families* now.

CASSIE

We don't think they'll know a lot about what's been going on in the last few weeks, and if our suspects were abused, their families are the most likely source of information.

LINGLEY

And how much do we tell them?

And all eyes turn to CASSIE. And she nods.

CASSIE

We stop short of actually lying,
but not by much, or we'll get
nothing, we don't need these
interviews to be admissable, right
now we just need to know we're on
the right lines. So no
appointments, no warnings we're
coming, we need to catch them on
the back foot.

Brutal, no prisoners now. And they start to disperse and
CASSIE heads to her office, and SUNNY watches her, checks no-
one else is about to come in, and then walks in, and shuts
the door behind him.

16 INT. CASSIE'S OFFICE. BISHOP STREET POLICE STATION - DAY 12 16

She looks. Sees him. Knows.

CASSIE

You don't need to say anything.

SUNNY

...I was very drunk...

CASSIE

...thank you...

SUNNY

...I don't mean it like that...

CASSIE

....it's fine, really.

SUNNY

I just...I wanted to say, I just
hope it won't affect our work. And
our friendship.

CASSIE

It won't. It hasn't. I promise.

And she smiles. Genuine. And he nods. Good.

CASSIE (CONT'D)

Now piss off.

And he does. And he walks out. And immediately, from her
expression, we know it absolutely already *has* affected
things.

17 EXT. COTSWOLDS - DAY 12 17
 Thatched cottages. Honey stone bridges.

18 INT. TESSA'S CAR - DAY 12 18
 TESSA driving in to work. Her mobile sounds. She answers hands free.

TESSA
 Tessa.

GILL (O.S.) *
 D.I. Nixon, it's Superintendent
 GILL. *

And she tightens.

TESSA
 Good morning, Ma'am.

GILL(O.S.) *
 Are you in today?

TESSA
 On my way in now.

GILL (O.S.) *
 Drop in to my office will you, when
 you get a moment.

And she's gone. Out on her fear.

19 EXT. KINGSTON UNIVERSITY CAMPUS - DAY 12 19
 BOULTING walking across the quad of a university campus.

20 EXT. CITY AIRPORT - DAY 12 20
 CASSIE arriving at City Airport to fly to Glasgow (She's
 driven) *
 *

21 INT. SUNNY'S CAR - DAY 12 21
 SUNNY driving through London (towards Southwark).

22 INT. LINGLEY'S CAR - DAY 12 22
 LINGLEY heading west down the M3.

23 INT. BREARLY'S OFFICE. KINGSTON UNIVERSITY - DAY 12 23

BOULTING sitting in an office with a tutor. DAVE BREARLY, who is looking at a picture of COLIN OSBORNE.

BREARLY

Yeah I remember Colin, one of the smartest students I ever taught...

And he hands the photo back.

BREARLY (CONT'D)

...and one of the most troubled.

BOULTING

Right, in what way?

BREARLY

In every way. Alcohol issues, always getting in to fights, did almost no work - he was incredibly lucky not to have been chucked out.

BOULTING

And why wasn't he?

BREARLY

Because in the end we gave him an ultimatum - leave, or accept some help. Which luckily he did, from one of our student counsellors.

BOULTING

And that worked?

BREARLY

In the long term I've no idea, but it certainly got him through to the end of his degree.

Making notes, then he looks up.

BOULTING

Would you have the name of the specific counsellor he spoke to?

24 INT. TAXI. GLASGOW - DAY 12 24

CASSIE in a taxi from the airport.

HARRY (O.S.)

Abuse?

25 INT. KITCHEN. COLIN'S DAD'S HOUSE. GLASGOW - DAY 12 25

COLIN OSBORNE's father, HARRY (79) sitting with CASSIE in the kitchen of a very modest terraced house in the back streets of Glasgow.

HARRY
You mean...*sexual* abuse?

CASSIE
Yes. Sorry.

And we are close on HARRY as he registers this appalling news. And whilst he looks horrified, cogs are clearly whirring in his head, and he definitely does not look entirely surprised. Which CASSIE clocks.

CASSIE (CONT'D)
That doesn't seem to be the most shocking news to you?

And he looks up, eyes pooling.

HARRY
He's my son, if that's what happened, of course it's shocking - awful.

A beat.

HARRY (CONT'D)
But that something *changed* him? No, we always knew that.

CASSIE
How do you mean 'changed him'?

A beat

HARRY
Colin was such a lively lad when he was a little boy. Full of mischief and fun. If you'd looked up 'cheeky little bugger' in the dictionary, it would have had a picture of him next to it.

A beat.

HARRY (CONT'D)
And then when he was about...
(thinks)
...nine...he just slowly started to change.
(MORE)

HARRY (CONT'D)

Became quieter, and more...introverted. Staying in his room more and ...not seeing his pals so much. His school work started to suffer. He stopped being affectionate. Got angry at the slightest thing. He became a different child.

CASSIE

And I presume you asked him what was wrong?

HARRY

Over and over, for years. And he always said nothing, that he was fine. And so in the end we just thought...that was him, that was how he was now, that kids change.

And then he looks up. Almost apologetic.

HARRY (CONT'D)

And what you're talking about - that wasn't something you considered in the seventies. It wasn't one of the options for why a child wasn't themselves.

CASSIE

But if we consider it as a possibility now, d'you have any idea where such a thing could have happened?

On him as he thinks.

CASSIE (CONT'D)

Were there ever any issues at his primary school?

HARRY

No, never heard of anything like that going on there.

CASSIE

Any friends or family you ever worried about?

HARRY

(appalled)

No.

A beat.

CASSIE

Was he a member of a church...

HARRY

No...

CASSIE

...or a football team or a Scout group or...

And suddenly his face fills with sudden doubt and fear.

CASSIE (CONT'D)

What?

His brow knotting, and he shakes his head, cos he can't believe it.

CASSIE (CONT'D)

Mr Osborne?

And then -

HARRY

A bloke I used to play rugby with, I got quite friendly with him...

And his voice catches.

HARRY (CONT'D)

...and he'd pop round ours on and off, have Sunday lunch with us sometimes 'cos he was on his own.....

Which makes him almost shudder now.

HARRY (CONT'D)

...and he ran the local platoon of Club Rangers.

*

And he looks up. Plaintive, guilty.

HARRY (CONT'D)

Col loved all that when he was a lad, sport and camping and ...adventures...

A beat.

HARRY (CONT'D)

...so that's why I encouraged him to sign up.

An awful moment for this old man.

26 EXT. COLIN'S DAD'S HOUSE. GLASGOW - DAY 26

CASSIE walking out. No sense of vindication, she is not enjoying this one little bit.

27 INT. ELISE DUNPHY'S HOUSE. SOUTHWARK - DAY 27

ELISE opening the door to SUNNY.

SUNNY
Hello, is it Elise?

ELISE
Yes.

SUNNY
(badging her)
D.I Sunny Khan, have you got five minutes?

And of course he knows that this middle class woman will not be remotely versed in how you bat off a copper.

ELISE
Yes, come in.

28 EXT. SALISBURY - DAY 28

The barrows, old Sarum, the plain.

29 INT. HASSAN'S ACCOUNTANCY FIRM. SALISBURY - DAY 29

And here now, is HASSAN, with LINGLEY sitting in his small office in the small accountancy firm he part owns. The tap of a keyboard in the office next to his, coming through the paper thin walls. HASSAN speaks very quietly, but with a certainty and conviction that is compelling.

LINGLEY
...so did Sara tell you anything of what he actually did to her?

HASSAN
No. And I doubt she ever will and I don't blame her for that.

And then he leans in. Even quieter.

HASSAN (CONT'D)

But her father did. Told me what he'd found out, in the months after she ran away, from people in the squats and bedsits she lived in..

LINGLEY

...this was when she was still 13?

HASSAN

(nods)

...and being given drink and drugs by grown men, and being taken to parties, organised by men like Walker, and raped.

LINGLEY

His name was specifically mentioned by her father?

HASSAN

Yes.

LINGLEY

So...did he not go to the police, did he not report this?

And he nods, and tries to conceal his anger as he says -

HASSAN

Yes. And apparently your lot told him you couldn't do anything, because it had been her choice to become 'a child prostitute'. A phrase it should be....fucking *illegal*...to even use.

And his entirely uncharacteristic profanity, showing us a glimpse in to the rage he feels at how let down his wife was, when she was a child.

30	INT. GILL'S OFFICE. HALEBRIDGE RD POLICE STATION - DAY	30 *
	TESSA sitting in GILL'S office, waiting, and then the door opens and she walks in, walks over to her desk and sits.	*
	GILL	*
	So.... last night I had a long conversation with my opposite number at Bishops Street nick. (MORE)	*

GILL (CONT'D)

And whilst you no longer seem to be a suspect in the investigation in to your husbands death, they *do* appear to have evidence, that you knew some of what he was up to.

And she looks up at her, and TESSA's eyes are down.

GILL (CONT'D)

They're trying to trace more of the victims of the activities inside this Brentford house, and if they do, they think they could support the allegation you were present there on at least one occasion.

A beat.

GILL (CONT'D)

As a result of this information, I have to tell you, Tess... a professional standards team are on their way over, to serve you with a Reg 15, and you're going to be suspended from all duties whilst a full investigation takes place.

A beat.

GILL (CONT'D)

I can't imagine you want to tell me anything right now....

A beat. And then there is a glimpse of the friendship of before.

GILL (CONT'D)

...but knowing you as I do...I have to ask...if you *did* know what he was doing, how could you not have said anything?

On her. How indeed. A long beat. And then finally she speaks.

TESSA

It sounds so...inadequate doesn't it, when you hear it on the news. People saying they were 'different times'.

A beat.

TESSA (CONT'D)

But they were. They were times when
a man having a bit of ...'fun'
...with young girls, was not seen
as what it is now.

A beat.

TESSA (CONT'D)

A rock star could go on telly and
be interviewed about his underage
girlfriend. And no-one got
arrested. I mean I wasn't a copper
at that point...

(and she looks up)

...but I have colleagues who were.
I'm sure you do too. Did you arrest
anyone? Or make a complaint?

*

*

On GILL, not too happy with that.

*

TESSA (CONT'D)

No. We *all* just shrugged it off. We
thought it was sort of cheeky...and
amusing. For a forty year old man
to be with a fourteen year old
girl.

A beat.

TESSA (CONT'D)

We *all* bought in to that, Ma'am.
Until we didn't.

A beat.

TESSA (CONT'D)

So that time I followed him, and it
was just once, he said the girl was
sixteen. And willing. And he begged
me to forgive him.

A beat.

TESSA (CONT'D)

And I wanted to. Both forgive him
and believe him. Because otherwise
it was the end of our marriage and
everything we'd built together. And
so I did. And for that....I am
truly ashamed.

Out on her.

31 EXT. ELISE DUNPHY'S HOUSE. SOUTHWARK - DAY 31
Elise Dunphy's house.

32 INT. ELISE DUNPHY'S HOUSE. SOUTHWARK - DAY 32
SUNNY sitting with ELISE in her sitting room.

ELISE
My sister is many things, and has many issues, but she could never, ever, have hurt anyone.

Nods sympathetically

SUNNY
And just picking up on what you're saying there, my colleague did indeed get the sense, when she talked to you and your mum before, that there *was* some... historical *tension* between Marion and the rest of the family, does that...remain would you say?

ELISE
You tell me, I've just come from her house, after she chucked her very decent husband out last night, having accused him of fathering my children.

SUNNY
('oh')
Right. Which...

ELISE
...which no, he didn't.

SUNNY
So why would she have....

ELISE
...I don't know, D.I Khan. Or why she seems to hate me. Why she hates our mum. Like I said she's... troubled.

SUNNY
And was it always like that?

ELISE

No. Absolutely not. We adored each other when we were growing up.

SUNNY

Are you older or....

ELISE

(nods)

...three years older.

SUNNY

And can you remember when it changed? Was it over time or...

ELISE

...I can remember *exactly* when it changed. I was fourteen, Marion was eleven, and we'd moved to Cork, our dad got a job as a lecturer there, and it was fantastic. We had a big house, a lovely garden, we got our own rooms for the first time, but Marion just...seemed to hate it. More or less overnight she became really ...distant and sullen and...aggressive.

SUNNY

To you?

ELISE

To me, to my mum, at school, to everyone.

SUNNY

And your dad?

ELISE

Actually no, not to dad, but then Marion and him were always stupid close, so no, he was the only one that escaped her ire.

And we are on SUNNY. A faint alarm bell starting to ring.

SUNNY

And when did your father die?

ELISE

1991.

Louder.

SUNNY
Right, how old was he?

ELISE
57.

Louder.

SUNNY
Oh, that was very young, was he ill
or...

And her eyes are narrowing. Something starting to feel wrong
now.

ELISE
Why d'you ask?

SUNNY
Just trying to fill in the gaps.

And again, if she was more savvy, she would probably end the
interview. But she isn't. And anyway, alarm bells are ringing
for *her* now too.

ELISE
...no he wasn't ill, not physically
anyway, he took his own life.

So here we go.

SUNNY
I'm very sorry to hear that. D'you
mind if I ask how?

On ELISE. Does she know where this is leading now?

ELISE
He hanged himself. Highgate woods.

And he makes notes, to give himself time, then -

SUNNY
So did he have a history of
depression or...mental health
issues or...

On her, and she *has* got it now.

ELISE
What are you suggesting?

SUNNY
Did he?

ELISE

No.

SUNNY

Did he leave a note?

ELISE

Most don't.

(a beat, very reluctantly)

But no.

A beat.

SUNNY

D'you know if your mother's home?

And we are on ELISE. And her expression tells us a whole life has just in one instant, suddenly made sense.

End of part two

Part three

33 INT. COUNSELLOR'S HOUSE - DAY 12 33

COLLIER with a woman in her eighties, JASMINE BARLING, looking at a warrant that COLLIER has handed her. Then she looks up and hands it back.

JASMINE

(walking down a corridor
to a study)

I've actually been meaning to chuck them all out but he only died last year and just haven't got round to it.

Walking in, to reveal a neat and ordered office with a whole wall of shelves and storage files.

COLLIER

Blimey, wish we kept our records as neatly as this.

JASMINE

So when did he see this lad?

COLLIER

1987 we think.

JASMINE

Right, well these go back to the seventies, so it should be here.

(MORE)

JASMINE (CONT'D)

85-90 is in that corner. Patients
are listed alphabetically...

34 INT. CATH'S FLAT - DAY 12

34

CATH in her flat, working, a knock on the door. And she gets
up and walks to it, and opens the door. To see JASON.

CATH
(smiling)
Hi.

JASON
Hi. I just...I wanted to say
'sorry'.

CATH
(frowns)
For what?

JASON
Not saying 'thank you' sooner, for
all the meals.

CATH
Oh. I think you've been rather pre-
occupied.

JASON
I have but... it's incredibly kind
of you.

CATH
Well.... maybe I understand a
little of what you've been going
though so... you're very welcome.

A beat. And neither have the emotional equipment to move it
on.

JASON
Anyway, thanks again,
Cath....you're a nice person.

And he walks back on up. Out on her. Oh.

35 INT. COUNSELLOR'S HOME - DAY 12

35

COLLIER sitting in the office, with COLIN OSBORNE's file on
his lap.

And his finger is tracing down the notes.

And then he spots it. '*referred to Ealing P.S 12.10.87*'.

And he Googles on his phone Ealing P.S.

And sees it comes up as Ealing Hospital Psychiatric Service and West London Mental Health.

Which gets him thinking.

36 INT. CHURCH HALL. GLASGOW - DAY 12 36

CASSIE standing in a church hall, in the back streets of Glasgow, with a man in his late fifties, by the name of MARK ROBERTS.

ROBERTS

Paxton?

(thinks, then)

No, I don't recall a Len Paxton, before my time probably.

CASSIE

Really?

ROBERTS

Sorry.

CASSIE

No it's just - I found him with a simple Google search.

On him. Tightening.

ROBERTS

What you asking *me* about him for then?

CASSIE

'Cos I want to know what happened to him *after* he went to prison in 1988. For assaulting two boys from a platoon in Dunfries.

And he turns and start to walk away.

ROBERTS

Look, this is all ancient history...

CASSIE

...you know what, I'm getting really pissed off with that expression....

And he stops.

CASSIE (CONT'D)
... 'cos it's just not? The sorts of things people like Len Paxton did, they're still affecting people today. Catastrophically. It fucks. Up. Whole. Lives. Okay? So unless you want me to come back tonight when all the parents are here, I'd start trying a little harder to remember if I were you.

On ROBERTS. Then finally he turns.

ROBERTS
He's dead.

Close on her. Knew it. Another jigsaw piece?

CASSIE
When?

ROBERTS
92.

Yes.

CASSIE
How?

ROBERTS
Topped himself everyone reckoned.

CASSIE
Reckoned?

ROBERTS
He had a little yacht he used to take some of the lads out on. It was found a few days after he went missing, drifting in open water off Greenock harbour. They never found his body. Although I'm not sure anyone looked too hard.

As she digests, then she looks up at him.

CASSIE
Thank you.

And she turns to go.

ROBERTS

It's changed, we've changed, people
like him don't slip through the
nets any more.

A beat, then she turns, softer, her rage dissipated a little
now.

CASSIE

Well, I really hope so, but they
were saying that thirty years ago.
And twenty. And ten. And I just
pray they won't be saying it twenty
years from *now*, about today.

And she turns and walks out.

37 INT. JOY DUNPHY'S HOUSE - DAY 12 37

Close on JOY DUNPHY. Guilt.

And we pull back to ELISE sitting opposite her (with SUNNY)
and 'seeing.'

ELISE

Oh Jesus...

Her horror. ELISE standing now, utterly rocked.

ELISE (CONT'D)

...you knew.

JOY

...no...

ELISE

....she told you, you *knew*...

JOY

(looking up to Elise now)
...I did not *know*.

And on her expression is one of terror, the terror of a woman
who has known for thirty five years, that she did the most
awful thing a mother could do.

JOY (CONT'D)

(pleading)
She was always making things up,
Elise. She exaggerated *everything*,
and your father would *never* have
done the things she said.

On ELISE's horror that it is real.

ELISE
How old was she when she told you?

JOY head down.

ELISE (CONT'D)
(advancing)
Tell me now or I swear...

SUNNY
(blacking her)
....Elise...

JOY
...twelve.

Oh God. Tears coming for ELISE

ELISE
And you decide not to believe her
because... *what?*

A beat, she is in her face.

ELISE (CONT'D)
You didn't want to lose the house?
Or the research trips abroad? Or
just because... *what* - you're an
evil fucking witch?

And she realises she will not get any answer, and she turns
and walks out.

ELISE (CONT'D)
And we've wondered all our lives
why she's *angry??*

And we hear the door slam. And then SUNNY turns to her.

SUNNY
I need you to tell me exactly what
Marion told you please.

And we go out on the frail old lady, who in her heart,
clearly knows she did a dreadful, dreadful thing.

38

INT. CASSIE'S CAR/INT. SUNNY'S CAR - EVENING 12

38

CASSIE driving through London from City airport, SUNNY also
driving through London.

CASSIE
(disbelieving)
What sort of a mother *does* that?

SUNNY
Yeah, I'm struggling to be charitable.

CASSIE
Well Osborne's dad clearly had no idea.

SUNNY
Nor Marion's sister. And I guess we've lost any element of surprise - I'm sure all three will know the questions we've been asking now.

CASSIE
Which is why I want to get in front of Marion and Colin today, whilst they're still on the back foot.

SUNNY
And ask them what?

CASSIE
Where they were when their *own* abusers died. Because if we're right, they'll have absolutely watertight alibis.

SUNNY
Which both proves the theory, and sort of screws us - evidentially.

CASSIE
What have we got from Murray?

SUNNY
So he's spent the day trawling NHS records. Turns out at various points in 87 and early 1988, both Colin and Sara were under the care of Ealing Hospital psychiatric Unit.

CASSIE
As 'In Patients'?

SUNNY
Yes.

CASSIE

And Marion?

SUNNY

Haven't located her records yet, but here's a thing, before she lived at the Smoke Lane flat, from early 86 to late 87, she lived in a flat in South Ealing.

On CASSIE, wow.

CASSIE

So that's the link, they met in Ealing psychiatric unit.

SUNNY

Well, hard to prove but...yeah, has to be a possibility doesn't it.

39 INT. HALEBRIDGE RD POLICE STATION - DAY 12 39

TESSA with a box of her things from her desk, leaving the station, almost certainly for the last time.

The long slow walk through the nick.

40 INT. SARA AND HASSAN'S HOUSE/INT. TRAVEL LODGE HOTEL - DAY 12⁴⁰

SARA walking out of her sitting room (where HASSAN and AHMED are sitting watching TV) and in to a downstairs loo, shutting the door and pulling out of her pocket, a gently buzzing mobile phone.

And now she answers it. It is COLIN, in his hotel room.

COLIN

I'm so sorry, Sara, but Marion's just called again, she really needs to meet.

On SARA. And clearly so *doesn't* want to.

41 INT. TRAIN PLATFORM. EVENING 12 41

JASON on the train platform, heading in to Oxford for the evening. And he looks low. Very low.

ANNOUNCEMENT

The next train will not stop at this platform.

(MORE)

ANNOUNCEMENT (CONT'D)

Please step away from the edge. The next train is not a stopping train.

And he turns to stare at the high speed train approaching.

And we are on him, close, on his eyes, as we realise he is thinking of finishing it. Of stepping in front of it.

And he edges forward a little

And the train gets nearer.

And he edges forward a little further.

And it's two hundred yards away now, then one, then fifty, and then he shuts his eyes, steps forward and then -

CATH

Jason?

And he spins round to see CATH.

JASON

Hey.

And she is smiling at him, even as the train now screams past.

CATH

(shouted above the noise)
How you doing?

JASON

Yeah, not so bad, you?

CATH

Yeah okay.

And then the train is gone, and she nods, both of them awkward, as ever.

CATH (CONT'D)

Fancy a cuppa?

42

EXT. STATION - EVENING 12

42

CATH and JASON sitting on a bench, takeaway cups in hand.

CATH

I've been meaning to pop up actually.

JASON

Have you?

CATH

(nods)

Kept losing my nerve though.

JASON

Your nerve? Why?

A beat.

CATH

Look I know it's really annoying when people give you... trite bits of advice on how to be happy but...you don't have to be defined by your past.

A beat.

CATH (CONT'D)

I had a horrible relationship split a couple of years ago. And then my mum died. And then my cat. And I was really struggling.

A beat.

CATH (CONT'D)

And then I met this bloke. And I thought, God, he's nice, he's not like other blokes, I'd love to get to know him better. And it showed me there was... possibility. Ahead. D'you see?

JASON

(no)

Yeah.

CATH

That life goes *on*, Jase.

And she waits for him to get it. But of course he doesn't.

JASON

Right. Well thanks for that. And good luck with the bloke.

And he stands.

CATH

Jase?

And he turns.

CATH (CONT'D)
The bloke's you?

And he is stunned.

JASON
What?

CATH
It's you.
(she shrugs)
I *like* you.

There, she's said it.

JASON
(sitting)
Really?

CATH
Don't look so surprised.

JASON
Just.... nobody's ever said that to
me.

CATH
Well, they should have. Because
you're lovely.

A beat, and you can almost visibly see him healing.

CATH (CONT'D)
Life does go *on*. And if you look
ahead... you'll see it there. In
front of you. Not behind.

A beat. And he nods sagely, before -

JASON
You could get a job at Clinton's.

Which makes her laugh. And then -

CATH
So what I wanted to say was...
shall we get that date in the
diary?

And he smiles, and nods.

JASON

Yeah. Why don't we do that right now.

And he starts to dig in his bag, as does she, and we should think that maybe, just maybe, they're in with a shout.

43 EXT. CASSIE CAR/OUTSIDE MARION AND TONY'S HOUSE - DUSK 12 43

And here is CASSIE in Waterloo, parking up outside MARION's house. A light on in the sitting room. And she is about to get out, when the front door opens and MARION walks quickly out. Followed by ELISE.

ELISE

Maz, please, don't go out now...

MARION

...I'm fine.

And she takes her older sister in her arms.

MARION (CONT'D)

But please don't speak to Tony yet, I need to do that myself. I'll be back in a couple of hours.

And ELISE pulls her tighter to her.

ELISE

I love you...

MARION

...I love you too.

ELISE

And I am so so sorry.

MARION

I know.

And then MARION is walking away quickly, and getting in to her car, and pulling away. And behind her CASSIE is wondering what to do. And then she follows.

44 INT. CASSIE'S CAR/EXT. BRIGHTON STREET - DUSK 12 44

CASSIE following MARION's car down a motorway. Her phone rings, SUNNY.

CASSIE

Sunny.

SUNNY

Colin's not at his house, his husband said he'd moved out for a bit and was staying at a Travel Lodge, but he wasn't there either.

CASSIE

Right.

SUNNY

You at Marion's yet?

And she hesitates.

CASSIE

Not yet, no. I'll call you.

And she clicks off and drives on after MARION's car.

45 EXT. COUNTRY PUB - NIGHT 12

45

And here is MARION's car pulling up outside the same pub we saw at the end of episode three. And MARION gets out of her car and walks in to the pub.

And here is CASSIE's car pulling up fifty yards behind. And of course she must surely have a very good idea what she is going to find.

And it is interesting that she is clearly hesitant about getting out. But then does make the final decision, and does.

46 INT. COUNTRY PUB - NIGHT 12

46

And here are MARION, SARA and COLIN, sitting in the same room.

COLIN

...they have no proof of *anything*, Marion, and they never *will* have.

MARION

But they *know*.

COLIN

And knowing something and *proving* it in a court of law, are two very different things.

CASSIE

Yes they are.

And they look up to see CASSIE standing there.

CASSIE (CONT'D)
Very different.

End of part three

Part four

47 EXT. COUNTRY PUB - NIGHT 47

MARION striding out, fast, toward her car, SARA following.

SARA
Marion...

She does not stop.

SARA (CONT'D)
...where are you running to, it's
over.

And she stops and turns.

MARION
And so I want to speak to my
husband now. Now...I want to
explain.

And she turns and walks to her car. Out on SARA's desolation.

48 INT. COUNTRY PUB - NIGHT 12 48

And in the room. COLIN and CASSIE.

COLIN
...well I was in Goa when Paxton
went missing. I have flights and
hotel receipts, I can prove I
wasn't here.

CASSIE
I'm sure.

On her, and we sense some deep reluctance when she delivers
the coup de grace.

CASSIE (CONT'D)
And when Marion's father died? Can
you prove you weren't in Highgate
Woods?

And so finally he understands, that she has worked it out.

CASSIE (CONT'D)
And did you meet them *both* in
Ealing Psychiatric Unit, or just
Sara...

Another hit.

CASSIE (CONT'D)
...I've read people who've been
abused can always recognise other
victims. Something about the way
they carry themselves. Was it that?
That drew you to each other?

And another. On him. No-where really now to hide.

COLIN
So I guess now... you pull what you
have together, present it the CPS
and...I suppose they may go for it.
And you may be able to charge
us....

And he looks up.

COLIN (CONT'D)
...but before you do, maybe I could
just give you some *other* facts?

A question.

CASSIE
Please do.

He nods his thanks for the consideration. A beat.

COLIN
So he used to come round to our
house, on Sundays mainly, for roast
dinner. And he'd *always* find time
to play with me. He'd pretend to be
a horse and I'd climb on his back
and then he'd buck and twist and
turn, and I was a cowboy at a
bucking bronco contest and I
fucking *loved* him.

He smiles at the memory. A beat.

COLIN (CONT'D)

And then when my dad found out he ran the local Club Rangers platoon and suggested I join - I could not have been happier.

*

As he remembers.

COLIN (CONT'D)

And for six months it was the best time of my life. We played football and forty forty and made fires in the woods and bows and arrows - it was...Enid Blyton for real. And Len always had a special look for me, a wink, a nod, 'cos he'd been round our house. And I felt special. And when you're nine, and an adult makes you feel special, oh man, that's the best feeling in the world.

A beat.

COLIN (CONT'D)

And sometimes he'd crack a dirty joke with me and the other lads, and we all loved that, that we were grown up enough to hear dirty jokes, and he'd always look at me to see if I was laughing. Which I always was.

A beat.

COLIN (CONT'D)

The first time it happened, was when we went camping for the weekend. My tent was an old army one of my grandad's and when we started to put it up, he said it wouldn't be any good 'cos it wasn't waterproof any more and it was going to rain. But that was okay he said, because he had room in *his* tent.

A beat.

COLIN (CONT'D)

That night he only gave me a massage - to 'help me after the day's hike'.

(MORE)

COLIN (CONT'D)

The following night he touched me and asked me to touch him. It didn't rain either night.

A beat

COLIN (CONT'D)

And you ask yourself, for the rest of your life, why you didn't say 'no', why you didn't say you didn't like it. And the therapists will tell you kids just don't, because when an adult asks them to do something the child thinks it must be alright. But I do still ask myself, every single day, why didn't I say 'no'?

A beat.

COLIN (CONT'D)

And why didn't I *tell* anyone? A teacher or.. mum or dad or *anyone*?

A beat.

COLIN (CONT'D)

And I could spend a life time talking to you about shame and guilt and... how I thought I must have actually *wanted* him to do it because sometimes I got an erection.

A beat.

COLIN (CONT'D)

And how I *couldn't* tell mum and dad because he was their friend and I didn't want to upset them or embarrass anyone. And how I couldn't tell anyone else because he said I'd be sent away if I did.

A beat.

COLIN (CONT'D)

But I do still ask myself, every single day, why didn't I tell anyone?

A beat

A beat.

COLIN (CONT'D)
Because where was the law when *I*
needed it. Who was looking out for
me and looking *for* ...people like
him?

A beat.

COLIN (CONT'D)
So you might put me in prison. But
let me tell you this, you can't
judge me unless you've had it done
to you. I won't ever, ever, let any
one judge me for what I did.

And he goes to walk out, but suddenly stops, a last thought.

COLIN (CONT'D)
And just so's you know, what was
done to Sara and Marion, was even
worse.

And then he is gone. And CASSIE sits.

And utterly rocked by what she has just heard, she starts to
very quietly weep.

51 INT. SARA AND HASSAN'S HOUSE - NIGHT 12

51

SARA walking in. Noise from upstairs, some semblance of
normality. HASSAN in the kitchen, washing up, when she
appears.

SARA
Hi.

And he turns, smiles.

HASSAN
Hiya. You okay?

SARA
Yeah, good. Where are the boys?

HASSAN
Upstairs, homework.

SARA
They alright?

HASSAN

Yeah, getting there but...it's going to be tough for them at school for a bit....

SARA

(distracted)

I'm sure....

HASSAN

...and I was thinking, if you *did* get the Highbrook job, it's nearly a two hour round trip and...y'know, maybe we should think about moving, a fresh start and....

SARA

(stopping him)

...Hass, we need to talk. I need to tell you something.

And we go out on her shutting the kitchen door, glimpsing HASSAN's face as it does.

52 INT. TONY'S WORKSHOP. NIGHT 12 52

TONY sitting with MARION, on the sofa he has been kipping on, in his work shop.

MARION

For thirty five years, I've wondered if he only took the job in Cork because of the house. Which meant Elise and I had our own rooms finally.

A beat.

MARION (CONT'D)

The first time, my mum was just downstairs, watching the Onedin Line - I could hear the theme music.

A beat.

MARION (CONT'D)

And he came in, when my lights were out, and knelt by my bedside.

A beat.

MARION (CONT'D)

And he said that I was growing up now, becoming a young woman, and that soon I'd have boyfriends. And that he wanted me to be prepared for that.

A beat.

MARION (CONT'D)

He wanted to help me, so I knew how to enjoy it.

And she frowns, still utterly bewildered at this evil.

MARION (CONT'D)

And then he put his hand under the covers...

53 **FLASHBACK** 53

A nano second of her face.

End of Flashback

54 INT. TONY'S WORKSHOP. NIGHT 12 54

Continued as before:

MARION

...and did what a boyfriend might do.

A beat.

MARION (CONT'D)

And he did that, pretty much every Saturday night, when he was home, for maybe.... a year?

A beat.

MARION (CONT'D)

And then one day, when I was having my tea, I finally told my mum.

A beat.

MARION (CONT'D)

Told her that he did things to me, when she was downstairs.

A beat.

MARION (CONT'D)
And I remember she was peeling
potatoes at the sink.

A beat

MARION (CONT'D)
And she never even stopped. She
never turned to me, she never said
anything. Until five minutes later,
she told me to go upstairs and
finish my homework.

A beat.

MARION (CONT'D)
I wondered at first if maybe she
hadn't been listening. But that
night, she came upstairs and stayed
there, folding clothes and tidying,
for an hour after I went to bed.
And of course he never came near
me.

A beat.

MARION (CONT'D)
She did that for about six months,
and then one day she just stopped.
And a few weeks later, when my
sister and her were out at the
cinema, he raped me for the first
time.

A beat.

MARION (CONT'D)
You know I asked him once, if he
did the same to Elise and he said
no, it was just me, because I was
special.

A beat.

MARION (CONT'D)
I was special.

And he is weeping silently.

MARION (CONT'D)

And the anger Tony, the anger I
felt for so many years...still
do...

And then finally she looks up at him.

MARION (CONT'D)

...in the end it made me do a
terrible thing.....

On him. Realisation growing.

55 INT. CASSIE'S CAR - NIGHT 12 55

CASSIE driving back along the M3 back in to London, eyes red
with tears, of distress and conflict and confusion.

56 INT. CASSIE'S HOUSE - NIGHT 12 56

MARTIN walking in, a letter on the door mat. Which he picks
up and opens as he walks through in to the kitchen.

And then he stops as he starts to understand what it is.

57 INT. SUNNY'S HOUSE - NIGHT 12 57

SUNNY and the girls, watching TV, the girls laughing at some
kids comedy show that SUNNY doesn't get.

But he is just loving being with them, and their happiness,
and wondering how anyone could ever do the things he knows
people do to their kids.

58 INT. CASSIE'S HOUSE - NIGHT 12 58

CASSIE walking in to her house. MARTIN doing the washing up.

CASSIE

Hey.

Turning.

MARTIN

Hi love.

CASSIE

(taking off her coat)
How are you?

And he turns, nods at a letter on the kitchen table.

MARTIN

He sent me that.

And she sees it now, two sheets covered in tight lines of script.

CASSIE

Who did?

MARTIN

'Him'. It's the letter she wrote telling him why she was finishing it.

Oh. And she walks forward and picks it up.

MARTIN (CONT'D)

How she'd realised that what we had ...was what she wanted.

And we are on him, as the emotion catches him out.

MARTIN (CONT'D)

How terrible she felt at what she'd done. How the affair showed her...

(oh boy)

...how much she loved me.

And he looks up at her. A sense of ease in his expression we have not seen in a very long while.

MARTIN (CONT'D)

It's ...a good letter to read, Cass. For me. It's...very good for me to read that.

And she nods as *she* speed reads it. And then nods, smiles, looks up.

CASSIE

And you'd not have got it if you hadn't have gone to see him, dad.

And she walks to him and puts her arms around him.

CASSIE (CONT'D)

So *you* were right. *You*.

And we are close on her. Clearly contemplating her own fallibility.

CASSIE (CONT'D)
I've just got to make a quick call.
I love you dad.

And something in how this has played out, prompts her now to pull out her phone and dial as she walks out in to the hallway. It answers.

CASSIE (CONT'D)
Sunny?

SUNNY
Hey.

Close on her. A long beat. And then -

CASSIE
Can you meet me?

59 INT. LONDON CAFE - NIGHT 12

59 *

CASSIE and SUNNY sitting at a table in the window of a late night cafe.

And she is clearly in a state of fairly profound conflict now.

CASSIE
The case rests or falls on them knowing each other. Without conclusive proof of that...

A beat.

CASSIE (CONT'D)
...it *is* just a theory. They're not going to confess, and without any bodies, it's going to be very hard to connect any of them to the deaths.

A beat.

CASSIE (CONT'D)
So I can't see the CPS being delirious to press charges.

A beat, and then he frowns.

SUNNY
But we *do* have proof now. You've just told me, you saw them together.

A beat. A long beat.

CASSIE
I saw them. On my own.

And she looks up at him. And now he gets it. Why she is here.

SUNNY
Oh.

And she nods. Yes. That.

SUNNY (CONT'D)
Fuck.

CASSIE
Yeah. Fuck.

60 EXT. COLIN AND SIMON'S HOUSE - NIGHT 12

60

COLIN pulling up outside his and SIMON's house. Knows it's about to be over for good. He gets out, and walks wearily toward their front door.

And we follow him indoors, and through the window see SIMON look up as COLIN walks in, and then tell SIMON to sit down, before he sits himself, and then start to talk.

61 INT. LONDON CAFE - NIGHT 12

61 *

On SUNNY, what to say, a long beat.

SUNNY
Well, I guess... in the end ...you have to ask yourself.....why do we send people to prison.

A beat.

SUNNY (CONT'D)
So do Colin, Sara or Marion need to be *deterred*, from committing murder again?

And she shakes her head wearily. Of course they don't.

SUNNY (CONT'D)
No. I don't think so.

A beat.

SUNNY (CONT'D)

So do they need to be rehabilitated? Well, for the last twenty years at least, they've all been very valuable members of society. All of them, helping the most vulnerable....

62 INT. TONY'S WORKSHOP - NIGHT 12 62

MARION, sitting in a chair on her own.

TONY on the other side of the room. Head in hands, as he tries to absorb the simply stunning enormity of what he has been told this night.

SUNNY

...which means, in the end, it pretty much just comes down to punishment.

63 INT. SARA AND HASSAN'S HOUSE - NIGHT 12 63

HASSAN and SARA, him holding his wife tight, both knowing their future together now lies in tatters.

SUNNY

Do Colin, Sara or Marion need to be punished?

64 INT. COLIN AND SIMON'S HOUSE - NIGHT 12 64

COLIN looking up the stairs to where a sleeping FLORA lies. SIMON at the front door, held open.

And then COLIN walks quickly out, SIMON offering no hug this time.

CASSIE (O.S.)

And that's it you see...

65 EXT. COLIN AND SIMON'S HOUSE - NIGHT 12 65

COLIN walking away down a cold dark street.

CASSIE

...because for me, I think their whole *lives*...

66 INT. LONDON CAFE - NIGHT 12

66 *

CASSIE and SUNNY.

CASSIE
...have been one, long,
indescribably *brutal* punishment.
For *no* crime...

A beat.

CASSIE (CONT'D)
...and I just can't see.... why we
would punish them further. I can't
see who would benefit.

And she looks up at him. Looking for the signal that tells her, he will agree to her implicit and extraordinary suggestion.

SUNNY
No. Nor can I.

And she exhales, her emotions very close to the surface now.

CASSIE
Okay. So...

How do they actually do it. This huge huge thing.

CASSIE (CONT'D)
...this is....*significant*, Sunny,
this is...a pretty damn huge, thing
I would do here...

SUNNY
You?

CASSIE
...oh yeah, to be absolutely clear,
this *is* just me, you would never be
implicated in any decision I
make...

A beat.

CASSIE (CONT'D)
...but if you have a ...single
shred of doubt, please, tell me
now...

On him.

CASSIE (CONT'D)

...tell me to go to Andrews first thing tomorrow morning and report what happened, that I saw them all, together.

A beat.

The moment of truth.

A long beat, and then slowly he looks up.

SUNNY

I don't believe they could be charged, and I see no point in disrupting their lives further. So no, I won't tell you to do that.

The answer she wanted. Tension leaving her. And she nods.

And then she leans forward, and gives him a tender kiss on the cheek.

CASSIE

You're alright, d'you know that.

And he nods, smiles.

SUNNY

Not so bad yourself.

A beat.

CASSIE

I'm going to leave now, before you try and snog me.

SUNNY

Smart move.

CASSIE

(standing)
Night night, Sunny.

SUNNY

Night night guv.

Normal service resumed.

And she walks out of the cafe.

67 EXT. LONDON STREET - NIGHT 12 67

And we go out, high and wide on CASSIE, walking slowly up the street under the sodium glare of the street lights.

End of episode