

UNFORGOTTEN 3

Written by

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EPISODE 1

READ THROUGH DRAFT

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herein.

Two a.m. A digger moving slowly along the fast lane of a partially shut down section of the M1 (somewhere near Hendon).

The digger takes us past a group of foreign workers, chatting and laughing as they unload a bunch of pipes from a lorry.

And a little way off, in a five/six foot deep hole, we start to pull focus on one particular worker, digging hard in to the cold earth.

And we go closer and closer as he digs (illuminated by powerful arc lights above) his breath coming fast with exertion, as his shovel cuts into the black clay-ish ground, and as he then hurls sods of earth out on to a growing mound.

And then suddenly he stops. On a shovel full of earth he is about to eject from the hole, there is something sticking out. A shape, a dull white coloured shape. He lays the shovel down, and leans down to pull the thing up from the dislodged earth.

He looks closer but is confused by what it is, so hops out of the hole and brings it closer to the arc light. And then, as it is finally properly illuminated, his expression suddenly changes and he drops it like it was a piece of molten rock.

RAHEEM

('shit')

Kur.....!

And then he quickly turns to his friends (and boss) fifty yards off.

RAHEEM (CONT'D)

('Said, here, quick')

....Said, watati huna, sarie...'

And his boss turns, to see RAHEEM backing away like he has seen a ghost. Which is when we track in on what he dropped. Which we now see is a section of what looks very like a human hip bone.

Titles 'Unforgotten'

CASSIE in bed. Asleep? No, her eyes open and look at her clock. It's 04.56.

- 2 CONTINUED: 2
- A look on her face that says 'shit'.
- She thinks, clearly knows she will not go back to sleep. So she gets up, grabs a dressing gown, and heads out of her room.
- 3 INT. HALL. CASSIE'S HOUSE - NIGHT 1 3
- Hall light still on (she had left it on for her dad when he came in) and she frowns, then walks down the hall to see....
- ...his door open, his bed un-slept in. Oh. He didn't come home last night.
- 4 INT. KITCHEN. CASSIE'S HOUSE - NIGHT 1 4
- In the kitchen easy chair, drinking camomile tea, listening to radio 4. And for the first time ever, we sense CASSIE is lonely.
- Morning**
- 5 EXT. M1 MOTORWAY - DAY 2 5
- SUNNY standing by his car, on his mobile.
- SUNNY
- ...listen, I'm easy but if I *had* to choose I'd say...
- (thinks, then)
- ...I'd say chef's table at KFC?
- (grinning as he listens to a woman's laugh)
- Okay what worries me is you think I'm joking....
- And now we see a car pulling up, and if any part of us suspected he was speaking to CASSIE, we now see she is actually behind the wheel of her car and not on the phone.
- SUNNY (CONT'D)
- ...I gotta go, she's here now....
- (and he listens, and then)
- ...tell you what...
- (and this is clearly a thing)
- ...how about you come to mine, the girls are dying to meet you, and I think it's time...
- (MORE)

5

CONTINUED:

5

SUNNY (CONT'D)

(listen, smiles, nods)
...seven's perfect, I'll text you
the address....
(and then quickly and
quietly, because CASSIE
is nearing)
...I love you too.

CASSIE

(walking up)
I am so sorry.

SUNNY

(smiles)
Not a problem.

CASSIE

I woke stupid early again, then
fell asleep in my kitchen chair.

SUNNY

(they turn and walk toward
the scene)
You tried Valerian?

CASSIE

Can't do sleeping pills, they zonk
me out for the next day.

SUNNY

These are *herbal* - you're normal by
eleven the next day *easy*.

CASSIE

(wryly)
Right.

SUNNY

Although they do stink, like
rotting fish?

CASSIE

They sounds marvellous, hey Jake...

COLLIER

....morning boss.

CASSIE

What we got?

5 CONTINUED: (2)

5

COLLIER

So they're laying new drainage channels here, been doing it for the last three months, and then last night one of the workmen, who happens to have trained as a doctor in Basra, dug up this...

And he is holding up the bone fragment in a large plastic evidence bag.

COLLIER (CONT'D)

...which he suspected was a section of a human hip bone. Dr Balcombe came out early doors, confirmed it was human...

And she turns toward the epi-centre of activity. Close on CASSIE.

COLLIER (CONT'D)

...which is when they called for us obvs.

And she nods, close on her, wondering what fresh world of pain they are about to unearth.

CASSIE

Okay, lets have a look.

And she starts to walk toward it, slo-mo, with the others, towards the grave.

Caption 'West Sussex'.

6 EXT. STREET. HAMHURST. WEST SUSSEX. DAY 2

6

A man TIM FINCH (59) is walking down the high street of the busy rural market town, a doctor's bag in one hand. And he walks, he gets smiles and nods from various people as he passes. He is clearly well known and liked. He turns down a side street off the high street.

TIM (O.S.)

There is absolutely nothing to be embarrassed about, Harry, nothing at all.

7

INT. HARRY DENCH'S HOUSE. HAMHURST - DAY 2

7

And we are in a sitting room, with DR TIM FINCH, and an elderly and frail man (HARRY DENCH, 84) wiping his red tearful eyes, as TIM sits close to him, and talks with great sensitivity to him.

TIM

As you might imagine, death is a very constant part of my daily life...

(closer in on Tim)

...and if I've learned anything in the last thirty five years, it's that grief takes every form imaginable. For some it passes quite quickly, for others it can last many years. Neither is wrong or right, they're both just... how it is.

A beat. And he takes his hand.

TIM (CONT'D)

You were with Wendy for sixty three years. She was a part of you. So to still miss her after just two - well, it's the blink of an eye.

A beat.

TIM (CONT'D)

So please, never be embarrassed to want to talk about her with me. In fact I want you to talk about her. I miss her too.

And he smiles, and finally *he* does. TIM's words, his *time*, simple healing.

8

EXT. M1 MOTORWAY - DAY 2

8

CASSIE, COLLIER, and SUNNY around the 'grave', with DR BALCOMBE, the pathologist. The skeleton has been almost entirely exposed, and though there would appear to be bones missing, it is still clearly a human skeleton. The body is on its side, the legs drawn up.

SUNNY

...does the position signify anything?

BALCOMBE

If it's archaeological you mean?

SUNNY

Yes.

BALCOMBE

Not really, most cultures buried their dead in a variety of positions, the Romans, Saxons, early medieval, it could be any of those.

CASSIE

But your instinct is that it *is* archeological?

BALCOMBE

I have no evidence of that, just... on balance, for obvious reasons, I think it's more likely than not.

And CASSIE and SUNNY both nod. And then -

CASSIE

Why?

BALCOMBE smiles, ever so slightly embarrassed to have to explain.

BALCOMBE

Well because of where it is. Who buries a body in the central reservation of the M1?

And CASSIE smiles. Nods. Except -

CASSIE

Someone who doesn't want it found?

BALCOMBE

I guess, I just....
(she shrugs, not convinced)

SUNNY

So how much is remaining?

BALCOMBE

(happy to move on)
About sixty percent I think, I'll know more when I get her back.

8 CONTINUED: (2)

8

CASSIE

Right so you think it's female?

BALCOMBE

I *think*, from the pelvis shape.
Again, I can confirm that when I
get everything out.

CASSIE

No clothing fragments?

BALCOMBE

Not found any yet, no, it would
appear... we just have bones.

Out on CASSIE.

9 INT. HALLWAY. HARRY DENCH'S HOUSE - DAY 2

9

DR TIM FINCH letting himself out. But in the hallway he
stops. Listens.

Listens very carefully. Then a tiny creak of a floorboard.
Close on him, he wilts a little, then -

TIM

Bye Jack.

Waits. Nothing. And then he turns and walks to the door and
walks out.

Silence. And then -

JACK, 58 (and HARRY's son) appears from behind the kitchen
door. Was hiding. And he knew it. Out on him, embarrassed to
have been caught.

10 INT. CID ROOM. BISHOP STREET STATION - DAY 2

10

SUNNY on the phone. The office quiet, we might spot some of
the team, but they are busy on other stuff for now.

SUNNY

...and d'you have any records of
what it was before then, what the
land was used for?

(listens)

Yeah I can hold...

And here is CASSIE walking past.

10 CONTINUED:

10

SUNNY (CONT'D)
(hand cupped over phone)
...Highways Agency, just seeing if
they can tell us what the land was
used for before construction...

And he nods at his screen. 'Roman and Saxon Burial sites,
greater London'.

SUNNY (CONT'D)
...Edgware road was built on
Watling Street, the Roman road, I
never knew that, did you know that?

And she half smiles and then walks in to her office and shuts
the door.

11 INT. CASSIE'S OFFICE. BISHOP STREET STATION/INT. JENNY'S HOUSE - DAY 2

11

Sits down and then picks up the phone and dials a number,
which, after a beat answers.

MARTIN (O.S.)
Hey love.

CASSIE
Oh, hi dad.....everything okay?

MARTIN
(a beat)
Er...yeah, why?

CASSIE
No, no, just....you weren't home
last night?

A beat.

MARTIN (O.S.)
I was at Jenny's - I told you.

CASSIE
Did you?

MARTIN
I told you at breakfast yesterday
that I was staying at hers.

11 CONTINUED:

11

CASSIE

Oh, right, sorry, I must
have...sorry my mistake.

A beat. He offers nothing further. And so she fills the
silence.

CASSIE (CONT'D)

Anyway, no problem, I'll see
you...tonight?

MARTIN

Yeah, be back tonight.

CASSIE

Okay, great. Or stay out, not a
problem.

MARTIN

(dry)
Thanks.

CASSIE

Sorry, I didn't mean...,...I gotta
go, lots of love. Bye.

And she signs off. Winces. Fuuuuuck.

12 EXT. BISHOP STREET STATION. CAR PARK - DAY 2

12

CASSIE and SUNNY walking towards Cassie's car.

CASSIE

Actually be quite smart, don't you
think?

SUNNY

What would?

CASSIE

If you'd killed someone, to bury
them in a central reservation.

SUNNY

Smart?

CASSIE

If you were a construction worker,
if lanes were already closed for
repairs. Even if you weren't a
construction worker just...

(MORE)

12 CONTINUED:

12

CASSIE (CONT'D)

I dunno, hiring a van, getting a hi-vis jacket, three in the morning, put up some bollards....

SUNNY

(frowns)

...and then start digging a grave, in the middle of a motorway.

CASSIE

(laughs)

I mean...it would take balls, I'll give you that but....who's gonna stop you, who's gonna think ...bet he's not a construction worker, bet he's burying a body.

On him, not remotely convinced.

SUNNY

(dryly)

Listen, the fishy smell's really not that bad - I think you should at least try them.

And she laughs and they get in to the car.

*

Caption 'Bristol'

13 EXT. STREET. BRISTOL - DAY 2

13

A man, CHRIS LOWE (58) is walking across Clifton suspension bridge, carrying a carrier bag with morning supplies in it.

And he presents immediately as a man who has had difficulties in his life. Head down, lips moving, circular thoughts expressed silently to himself.

So he is 'other', the sort of guy kids would easily mock. And yet.

He gets friendly nods from various shopkeepers he passes, a 'morning' from an early morning dog walker who he seems to know, so he has a place in this world.

14 EXT. CARPARK. BRISTOL - DAY 2

14

And half a mile down the road, out of town, he walks in to a car park flanking a local beauty spot and toward a camper van. Which he un-locks and gets in to.

15 INT. CAMPER VAN. BRISTOL - DAY 2

15

And as he walks in, a small Yorkie totters toward him, (FRANKIE) clearly old and not keen on too much walking.

CHRIS

Oh we're up now are we?

And now CHRIS gets a sachet of dog food out of his bag (the quite expensive kind) tears it open, and starts to dish out in to a bowl.

And as he does, we look around and realise, this is CHRIS's home (we might see art materials inside and that he is an artist).

And now as FRANK eats, CHRIS crunches on an apple.

CHRIS (CONT'D)

Today's the day little man, today is the big day.

16 INT. PATHOLOGY LAB. LONDON - DAY 2

16

CASSIE, SUNNY and BALCOMBE. The skeleton laid out on a table.

BALCOMBE

So it *is* female, and from the teeth, I can tell you she's young, early twenties, oldest.

CASSIE

Okay.

BALCOMBE

But most importantly, you were right D.C.I Stuart, these remains are not archeological....

On SUNNY'S look to her, she is trying not to look smug.

BALCOMBE (CONT'D)

...what do you see there?

And she indicates now the right fore arm. And they both bend down to look, closely.

SUNNY

...is that...metal?

16 CONTINUED:

16

BALCOMBE

(nods)

It's a plate. The bone's suffered a compound fracture at some point, and was fixed with a surgical plate...

And CASSIE looks up.

BALCOMBE (CONT'D)

...so plates have been used commonly for about a hundred years, but if it's titanium, and given the lack of corrosion my guess it *is*, this is no more than fifty, sixty years old, *tops*.

Out on CASSIE.

End of part one**Part two****Caption. North Norfolk.**

17 EXT. HOLKHAM. NORTH NORFOLK - DAY 2

17

A chill wind blowing across the flat empty sands of Holkham beach. Parked up on a road flanking the beach, a lone car.

18 INT. PETE'S CAR. HOLKHAM - DAY 2

18

Inside, sits PETE CARR (58) talking to himself in the rear view mirror. Quietly, intensely.

PETE

Find the need, sell the want.

He looks at himself. Not there yet. He smiles brightly, madly brightly. Then normal face. Tries again.

PETE (CONT'D)

Find the need, sell the *want*. Sell the *want*.

And finally 'in the zone', he nods to himself, gets out of his car with his briefcase and walks across the road toward a row of thirties seaside bungalows, the wind doing its best to blow him over.

19

INT. BUNGALOW. HOLKHAM - DAY 2

19

PETE CARR sat opposite an elderly man, MR SALTHOUSE (79) who is smiling rather benignly, but looking slightly scared.

Outside the wind whistles around the corners of the house.

SALTHOUSE

I'm not sure if I'm going to sign anything today, Mr Carr.

PETE

And I completely understand that Mr Salthouse.

And PETE smiles, like this is a perfectly acceptable objection.

PETE (CONT'D)

And tell me, is it the amount that's worrying you?

SALTHOUSE

Well...

PETE

Is it too much?

SALTHOUSE

Well, possibly but also..

PETE

...so what do you think you *could* afford?

SALTHOUSE

...well as I say it's not just the...

PETE

Eight thousand? If you feel ten is too much, how about eight?

A beat.

SALTHOUSE

You see eight is still....

PETE

...seven then.

A beat. MR SALTHOUSE looks pretty troubled.

19

CONTINUED:

19

SALTHOUSE

I suppose...I suppose I might be prepared to invest ...three?

A beat. And PETE nods, the smile ever so slightly fixed.

PETE

Three.

SALTHOUSE

Perhaps. *Perhaps* three.

Close on PETE, eyes going distant, a million calculations whirring through his head. And then very quietly.

PETE

But three's not enough.

And SALTHOUSE frowns.

SALTHOUSE

I'm sorry?

And PETE looks up. Realises he said that out loud. And then he smiles brightly.

PETE

Three's fine, I can do you the same terms for three so... we're all set.

And he starts to fill out the forms. He has 'half nelsoned' him, and MR SALTHOUSE clearly feels much too awkward to say 'no', even to a product he clearly does not really want.

SALTHOUSE

Right well...I'll get my cheque book then, it's here somewhere.

And he stands and starts to shuffle out of the room, and as he does -

PETE

(after him)

And just sign and date it, Mr Salthouse, I've got a stamp.

And MR SALTHOUSE exits and we stay on PETE filling in various bits of paperwork, and doing well to look professional and engrossed.

But we should be worried.

- 20 EXT. ROAD. HOLKHAM - DAY 2 20
- PETE walking out, and walking quickly to his car, braced again against the biting wind, and getting in.
- 21 INT. PETE'S CAR. HOLKHAM - DAY 2 21
- And he sits and then pulls out the cheque, in his pocket, signed and dated, the amount filled in, but not the payee.
- And he looks at it long and hard, and then....
-for now he leaves it un-stamped, sticks it back in his briefcase, and pulls away.
- 22 INT. PATHOLOGY LABORATORY. LONDON - DAY 2 22
- The surgical plate up on a screen now.
- BALCOMBE
So first up, yes it's titanium.
- And we pull back to see it is being looked at by CASSIE and SUNNY with DR BALCOMBE.
- CASSIE
So sixty years old, oldest.
- BALCOMBE
(nods)
Give or take. And then, I found this here.
- And she zooms in on a symbol on one end of the plate. (We will later divine this is a foreign language version of an 'A' and 'C' intertwined)
- BALCOMBE (CONT'D)
Which I am guessing is some sort of manufacturer's mark?
- CASSIE
You ever seen that one before?
- BALCOMBE
Nope, and I've seen hundreds of these.

22

CONTINUED:

22

CASSIE

But plates *do* usually have a
manufacturers mark on them?

BALCOMBE

No, usually they have a serial
number indented.

CASSIE

All of them?

BALCOMBE

Yes.

SUNNY

So?

BALCOMBE

So I'm guessing this is foreign.

Fuck. A beat.

SUNNY

Do EU ones have serial numbers?

BALCOMBE

I think so, at least from when the
country joined but ...you'd have to
check that.

On SUNNY, cogs whirring.

SUNNY

Or it could be a British person who
had the plate inserted abroad?

BALCOMBE

That's also a possibility.

SUNNY

Okay.

CASSIE

Can you determine...race or
ethnicity from a skeleton?

22 CONTINUED: (2)

22

BALCOMBE

(she hums and she hars)
To a *degree* - it's not an exact science but...there are certainly general characteristics of Asian skulls versus African versus European etc. But they suggest a *likelihood* of origin, no more than that.

CASSIE

Okay, and d'you have enough of the skull to do those tests?

BALCOMBE

I'd imagine so.

CASSIE

And age wise, you said early twenties, would you be able to narrow it down any more than that?

BALCOMBE

(nods)
We'll be doing an ossification test - cartilage turns to bone at a very specific age - that should narrow it down considerably.

SUNNY

And so who do you think might be best placed to recognise who this manufacturer *might* be?

BALCOMBE

(thinks, then)
I'd start with the orthopaedics departments of large city hospitals. With the amount of immigrant NHS employees we have, there's got to be a good chance you'll come across a surgeon who's inserted a plate with this mark on it.

Caption : Central London

23 INT. TV STUDIO. SOUTH BANK. LONDON - DAY 2

23

A man, JAMES HOLLIS (60) is sitting behind a desk, looking straight towards us, with a genial smile.

23 CONTINUED:

23

He presents as a 'salt of the earth Yorkshireman' (think a 20 years younger 'Parky').

JAMES

...well that's it for this week,
join us same time next week for the
first of the semis, until then,
it's good bye from our teams...
(their 'goodbye')
...and it's good bye from me. Good
bye.

And as a theme tune plays out, he turns to face two teams of sixth form kids, sitting in a studio set telling us this is the quiz show 'Sixth Form Sense'.

24 INT. TV STUDIO. SOUTH BANK. LONDON - DAY 2

24

And here is JAMES, laughing and joking with the contestants, signing photos, and generally being a good bloke, as one of the contestants digs something out from a rucksack.

KAZ

(a hardback novel)
...and would you mind signing a
copy of your book please, Mr
Hollis...

JAMES

(taking it)
...not at all, so 'to Karen' or
'Kaz' or...?

KAZ

...actually can you just put it 'to
nan' please.

JAMES

To *nan*! Bloody hell, at least it
used to be to 'mum' - am I *that*
ancient now?

Which gets a good laugh from the assembled kids, even as a woman with a headset approaches (producer KELLY JONES)

KELLY

I'm going to have to steal you away
I'm afraid, James....

24 CONTINUED:

24

JAMES

...sorry guys, she's the boss, but listen...

(and taking time to shake
all eight hands of the
contestants)

...hope you enjoyed yourselves and seriously, very well done to *all* of you - you're a sight smarter than I was at your age. Okay, cheers guys, safe journey. Tata.

And now KELLY leads him across the studio floor, towards his dressing room.

KELLY

So couple of messages from the production office, your friend Pete rang, something about a dinner?

JAMES

Okay, thank you.

KELLY

And then your wife has rung twice, needs you to call her?

JAMES

Amy?

KELLY

Yes.

JAMES

(heading to his dressing
room)

Right, thanks Kelly...

KELLY

(after him)

...recording again in twenty
minutes please.

And he is already pulling out his mobile phone.

25

INT. PATHOLOGY LAB. LONDON - DAY 2

25

CASSIE with SUNNY walking out together.

25 CONTINUED:

25

CASSIE

...so lets start with the hospitals...

SUNNY

...might also stick a photo of the mark on twitter..

CASSIE

...yeah good, cos if we can identify the *origin* of the plate, possibly narrow down a time window, that's going to be key.

SUNNY

And you want to look at missing persons yet?

CASSIE

Until we know the country it was made in and the likely ethnicity of the victim, I can't see the point...

26 INT. AMY'S OFFICE/DRESSING ROOM. TV STUDIO. LONDON - DAY 2

26

AMY, JAMES HOLLIS' wife (52, middle class) in her office (she is the CEO of a kids charity) as her phone rings and she answers. (Play both sides of the conversation).

JAMES

Heya.

AMY

Where have you been, I've left you half a dozen messages.

JAMES

Sorry I was recording what's up?

AMY

It's Eliot...

(which stops him)

...I'm sure it's nothing to worry about but apparently his flat mate hasn't seen him for a couple of days.

JAMES

Who rang you?

26 CONTINUED:

26

AMY

Melissa.

JAMES

(tightening further)

So she rings *you* before she rings
me now does she?

AMY

Because you two always end up
screaming at...

JAMES

...I'm his bloody *dad*, Amy, she
should ring *me*. Has she spoken to
him, the flat mate?

AMY

Ed. Briefly, she said she's
finishing work early and going
round there at four.

JAMES

What work, she's been writing the
same shit novel for ten years....

He looks at his watch. 12.40.

*

JAMES (CONT'D)

...can you call her - I'm about to
start again - can you tell her I'll
meet her there?

AMY

Sure. And it'll be fine, Jamie,
he'll be fine.

And he nods, suddenly looks weary as hell.

AMY (CONT'D)

Call me after you've seen Mel.

And we go out on him.

27 INT. BRISTOL CITY CENTRE - DAY 2

27

CHRIS walking his too brisk walk along a back street in a
fashionable artisanal shopping area of Bristol, before
ducking in to an art gallery.

28

INT. GALLERY. BRISTOL - DAY 2

28

Which displays abstract art, and on one wall, work we might recognise as his, having glimpsed it in his van.

And as he walks in a man looks up from his desk and smiles.

ROB
(standing)
Hey Chris, how nice to see you, how
you doing?

CHRIS
Yeah good thanks, how are you?

ROB
Oh not too shabby...
(shaking his hand)
...and glad you dropped in actually
- we sold another two pieces at the
weekend.

CHRIS
Oh okay.

ROB
So got a bit of space to take a
couple more if you have any?

CHRIS
I'm working on some, should be
finished by next week?

ROB
Perfect.

And he nods, and smiles, a slight lacuna, and then -

CHRIS
Rob I need some of my money please.

ROB
(slightly surprised)
Oh okay, right, yes, not a problem.
How much?

CHRIS
Four thousand please.

ROB
Okay, that's fine...

28

CONTINUED:

28

And CHRIS nods, and waits. And then

ROB (CONT'D)
...sorry you mean now?

CHRIS
Yes.

ROB
Right.....
(thinking)
...er...well I'd need to go to the
bank, obviously, so...can you wait
ten minutes?

CHRIS
Yes.

ROB
So that's...a lot of money, Chris,
and I'm very happy to get it for
you, of course but...you absolutely
sure you need all of that?

CHRIS
I do, yes.

ROB
And you've got somewhere safe to
keep it?

CHRIS
Yep.

A beat, and then

ROB
Right. Okay. So...you want to wait
outside or...hold the fort or...

Thinks then -

CHRIS
I'll wait outside.

ROB
No problem.

And he walks out. And ROB smiles to himself at this odd man,
and then walks out himself, with his keys, and locks up,
flicking the sign on the door to 'back in five'

- 28 CONTINUED: (2) 28
- Montage**
- 29 INT. OUR SAVIOUR HOSPITAL. LONDON - DAY 2 29
- SUNNY showing photos of the plate imprint to a gaggle of nurses on a ward at Our Saviour Hospital. They take it in turns to look at the mark, but all end up shaking their heads.
- 30 EXT. STREET. BRISTOL - DAY 2 30
- ROB, the gallery owner, handing a fat envelope to CHRIS in the street, and CHRIS, tucks it in to a bag, and heads off.
- 31 INT. PATHOLOGY LAB. LONDON - DAY 2 31
- DR BALCOMBE gently placing the skull on a surface, and then the lower jaw bone and then pulling up a database on her computer. And then starting with calipers, to start measuring various parts of the skull.
- 32 INT. ROYAL ARCHWAY HOSPITAL. LONDON - DAY 2 32
- CASSIE at Royal Archway Hospital speaking to various consultants, them looking at the photos and also shaking their heads.
- 33 INT. PATHOLOGY LAB. LONDON - DAY 2 33
- BALCOMBE measuring the mandible, and the angle of a certain curve of the jaw line, with a template, and then comparing it to data on her computer, making notes.
- 34 EXT. JEWELLERS. BRISTOL - DAY 2 34
- CHRIS walking in to a jewellers shop.
- 35 INT. ST AGATHA'S HOSPITAL. LONDON - DAY 2 35
- SUNNY at St Agatha's. Same reaction.

- 36 INT. REFUGEE ARTS CENTRE. BRISTOL - DAY 2 36
- CHRIS in a refugee centre, where he works as a volunteer, teaching refugee kids, art and a little English. And from CHRIS's face, we can see it is inspiring work.
- And then we see him flick a quick look at his watch, and then the door. He is obviously expecting someone.
- 37 INT. PATHOLOGY LAB - DAY 2 37
- BALCOMBE looking at her notes, with reference to various charts. And then she picks up a phone and dials.
- BALCOMBE
D.C.I. Stuart, it's Leanne
Balcombe.
- 38 INT. PRINCESS BEATRICE HOSPITAL. LONDON - DAY 2 38
- SUNNY showing the photos to a group of surgeons, all shaking their heads, and SUNNY puts his hand out, to take the photo back, when one of them (NICK STAKOPOLIS) draws it closer. And then finally, he nods -
- NICK
That's a Greek A and C intertwined,
stands for 'Angelis and Cristos',
they're a Cypriot firm, based in
Nicosia, they do all sorts of
surgical stuff.
- SUNNY
(silent 'yes!')
Right, okay, and d'you know if
they're still operating?
- NICK
I think so, I think they only
started in the eighties, and
certainly they were still operating
when I worked there...
(looks up)
...couple of years ago?
- Result.

39 INT. BISHOP STREET STATION. DAY 2 39

CASSIE briefing the team, LINGLEY, BOULTING and COLLIER, and various others.

CASSIE

...so I just spoke to Dr Balcombe. And her tests *suggest*, and she can't be any more certain than that, that the skull *is* European. Which narrows things down a bit.

SUNNY

We also now know the plate is made by a Greek firm, based in Cyprus, who I spoke to half an hour ago, now they didn't start operating until 1984, so that's the *oldest* this plate could be, but I've sent them the photos, and their MD is coming back to me to see if he can help narrow dates down any further.

CASSIE

But in the meantime....

And she turns to the board and she puts the first piece of information up on it, a photo of the bones in situ by the road.

CASSIE (CONT'D)

...I can now also tell you, that Dr Balcombe did various tests on the major bones and teeth. And was able to determine, with actually a pretty *good* deal of certainty, that these remains are actually those of a young female between the ages of thirteen and fifteen.

A sharp collective intake of breath.

CASSIE (CONT'D)

So this is not an adult, not even a *young* adult. This is the body of a child.

A beat, lets that settle.

CASSIE (CONT'D)

So as of now, we have a window of thirty four years.

(MORE)

*

39 CONTINUED:

39

CASSIE (CONT'D)

As soon as we hear back from A & C, we start searching for all missing children of that age. We're going to start with the UK, but if we have to, we'll liase with interpol, and roll this out across Europe...

And she turns to them

CASSIE (CONT'D)

...because not many children that age go missing without leaving people behind. And somewhere, there surely must be parents... who have lived in a world of almost unimaginable pain, for many many years.

A beat.

CASSIE (CONT'D)

Lets give them their child back.

The call to arms.

End of part two

Part three

40 EXT. HAMHURST TOWN CENTRE - DAY 2

40

And here is a woman bustling down the high street, and turning down towards the surgery. She is CAROL FINCH (56)

CAROL (O.S.)

You're over thinking it, love.

41 INT. GP SURGERY. HAMHURST - DAY 2

41

Close on a '**Happy 10th Anniversary**' card on a desk. Pull back to reveal DR TIM sat opposite CAROL, in his surgery, eating a roll and drinking a can of coke zero (that she has brought him for lunch)

CAROL

So you read it as him hiding, I read it as he was just busy - Preparing his dad's lunch or changing his bed sheets or whatever.

41 CONTINUED:

41

TIM

Then why didn't he come out when I said good bye?

CAROL

He probably just didn't hear you.

But he is clearly un-convinced. And she walks over to him, and kneels in front of him.

CAROL (CONT'D)

Tim, sweetheart, I promise you, no-one in the town believes a word of these allegations. They know you, and they know Alison Pinion. And they *certainly* know Alison has a grudge against this practice.

A beat.

CAROL (CONT'D)

As your rep said, the case won't even go to the next stage.

A beat.

CAROL (CONT'D)

So please, just try and forget about it, and let's just have a lovely evening tonight with your girls.

And finally he nods.

42 INT. CID ROOM. BISHOP STREET STATION - DAY 2

42

SUNNY on a face time call on his computer to the MD of A&C.
CRIS CHRISTOS

SUNNY

...please, don't apologise, your English is a lot better than my Greek so...

CHRISTOS (O.S.)

...anyway, what we *can* tell you, was that in 2004, when we joined the EU, in line with EU regulations, we started putting serial numbers on *all* our plates, so it has to predate that.

42 CONTINUED:

42

SUNNY

Okay, well that's already extremely useful.

CHRISTOS (O.S.)

And then the logo, we didn't start using that till 92.

*

SUNNY

92, okay, so this had to have been made in this 12 year period.

*

*

CHRISTOS

Absolutely.

43 INT. PETE'S CAR. HUNSTANTON - DAY 2

43

PETE CARR driving back along the bleak coast road, finally turning in to a small business estate on the outskirts of Hunstanton. He is on the phone to his wife.

MARIA (O.S.)

So what time you back?

44 INT. PETE & MARIA'S HOUSE. HUNSTANTON - DAY 2

44

And here is PETE CARR's wife, MARIA, 43 (so sixteen years younger than him) cooking pasta for two kids (JOSH, 5, and WILL, 6) who are currently watching TV. She seems tired and slightly irritable.

PETE

Not late, six-ish, thought I might take the boys to the beach if it stays dry.

MARIA

They'd love that.

PETE

No problem.

MARIA

Oh and the boiler turned itself off again.

PETE

Right, remember you just press the reset button and...

44 CONTINUED:

44

MARIA

...yeah I did that, eight times
before it fired up, it's bugged
Pete.

Which he needs like a hole in the head.

PETE

I'll have a look at it later, back
at six.

And he signs off. And we stay on her, her eye drawn to a
cracked tile by the sink.

45 INT. CASSIE'S OFFICE. BISHOP STREET STATION - DAY 2

45

CASSIE and SUNNY in her office, and they have a map of Cyprus
laid out in front of them.

CASSIE

So she was found in the UK and I
think it's fair to assume she's
more likely to be British.

SUNNY

Agreed.

CASSIE

And if she *is* British, then why
might she have had an operation in
Cyprus?

SUNNY

Cos she was on holiday?

CASSIE

(nods)

With her family. And according to
the insurance rep I just spoke to,
most *families* on holiday in
Cyprus....

(pointing to)

...go to Paphos. So we make contact
with this hospital, see what
records they have from then,
meanwhile I'll get the team to
start a review of outstanding UK
mispers of say...12 to 16 year old
girls between 93 and 2004.

*

46 INT. OFFICE. KINKAID MURPHY FINANCIAL SERVICES. HUNSTATON - DAY 2 46

And here is PETE CARR, in an office (a financial services company) with his 44 year old boss, MARK HARPER, a man who did not get to own a mid size company like this, without being something of a cunt.

HARPER

When a man goes into a shop, Pete, to ask for a quarter inch drill-head, he doesn't really want a quarter inch drill-head does he.

PETE's eyes narrow.

PETE

Doesn't he?

HARPER

What he wants, what he *actually* wants...is a quarter inch *hole*.

On PETE, listens and nods along to this shit with a degree of equanimity, but then - -

PETE

Sorry Mark I've got absolutely no idea what you're talking about.

HARPER not liking his tone.

HARPER

You've asked me for new leads but what you *actually* want....is to be making more money, right?

PETE

Of course.

HARPER

Which I can't give you. I couldn't give you a quarter inch hole...
(and his eyes harden a little)
...and I can't make you a better salesman.

On PETE. Nice.

47 EXT. STREET. GREENWICH. DAY 2

47

JAMES getting out of his Jaguar XF. He is on his mobile.

JAMES

...hey Pete, got your message, and really sorry I'm being shit, work's mad but... yeah, lets get a date in for a meet up, how about I call Tim and you do Chris, miss you big man. Lots of love.

And then he is walking in to a Victorian mansion block flat somewhere in the back streets of Greenwich.

JAMES (CONT'D) (O.S.)

And how has he been the last few weeks, what's his... mood been like would you say?

48 INT. FLAT. GREENWICH. LONDON - DAY 2

48

JAMES and his ex wife, MEL (58, an author) with a young man, ED (quite skater boy posh) who is obviously sharing a flat with their son, ELIOT.

ED

To be honest, I'd say it's not been that good, Jim.

JAMES

James. Right. In what way?

ED

I dunno, he's just seemed....really stressed.

JAMES

Stressed?

ED

Yeah.

JAMES

Stressed by what?

ED

I dunno.

A beat, JAMES frowns, confused, then -

JAMES

Stressed by watching back to back
'Family Guy' all day long?

MEL

James....

JAMES

...stressed by having to choose
just how exactly he's gonna fuck my
life up *this* week? What d'you
think?

And ED looks at JAMES.

ED

I was just trying to help, mate,
but to be honest it's not my
problem. For what it's worth,
having a father like you would
stress the fuck out of anyone.

And he walks out and in to his bedroom and slams the door. A
long beat.

MEL

Does it ever get tiring, being so
angry?

JAMES

Does it ever get tiring being such
a smug tit?

A long beat. Then finally.

JAMES (CONT'D)

Sorry.

He sits on the edge of a sofa. His eyes to the floor, tears
in them, the bluster peeled away now, to reveal raw parental
nerve endings.

JAMES (CONT'D)

You'd think twenty years of this,
of wondering every time he goes off
on one, if *this* is the time he's
going to turn up in a canal...
would inure you to the fear. But it
just seems to make it worse.

MEL

For us *both*.

48 CONTINUED: (2)

48

And he nods, gets it. A beat, the tiniest hint of a softening from her, and then -

MEL (CONT'D)
(walking out)
I'll do the pubs, you do the
dealers.

Clearly a routine they have been through many times.

49 INT. CID ROOM. BISHOPS STREET STATION - DAY 2

49

The team (COLLIER, LINGLEY and BOULTING, alongside three others) have each taken a year period to research, and are now all printing stuff off, and adding the sheets to growing piles. Each new top page, on each pile, the face of a young girl who went missing and was never found.

SUNNY meanwhile, at his desk, on the phone.

SUNNY
Hello, do you speak English....
brilliant, I wonder if you can help
me....

50 INT. REFUGEE ARTS CENTRE. BRISTOL - DAY 2

50

So we are in the refugee centre, with CHRIS, but a sense he is really distracted now, he looks at his watch again, and then -

CHRIS
...that's great, Surian, well done.
Be back in five minutes.

And he walks over to another worker.

CHRIS (CONT'D)
Pat, can I use the office phone
please, I can never get signal in
here.

PAT
Yeah yeah, no problem.

And he ducks in to a corridor and then into a tiny crammed admin office.

51 INT.REFUGEE ARTS CENTRE/INT.JAMILA'S BEDSIT. BRISTOL - DAY 2 51

A woman, JAMILA FARUK (39) in a shitty bedsit (it has a tiny private kitchen area off it) with her eight year old boy, ASIF. (JAMILA is a refugee from Syria, and has been here nearly three years).

We should clock damp crawling up the walls, paper peeling off, loose electrics, the place is a death trap.

CHRIS

...but he's okay now?

JAMILA

Yeah, I got him back to sleep at about five, and then he slept in till mid day.

CHRIS

And was it about his dad?

JAMILA

No, he rarely dreams about his dad, he was too little to remember really. No, it's pretty much always the gas.

No more needs to be said.

CHRIS

I'm so sorry Mila.

JAMILA

Listen, it's better than it used to be, this was the first time in months.

CHRIS

Would you like me to come round, I could do some painting with him?

JAMILA

I think he'd love that, how about tomorrow after school?

CHRIS

Fourish?

JAMILA

Perfect.

51 CONTINUED:

51

CHRIS
And send him my love.

JAMILA
I will.

CHRIS
See you tomorrow.

JAMILA
Bye.

And he hangs up, and we go out on him. Awful.

52 EXT. HOLKHAM BEACH - DAY 2

52

PETE playing with his boys, a game of cricket on the flat sands as the sun begins to set.

And he bowls, as his six year old bats, and five year old 'fields'.

And we don't need to hear what they are saying, we just need to see PETE's face, and hear his laughter, and theirs, to know that this 58 year old man, a very old father, is utterly besotted with and energised by, his delightful children.

But as his boy tonks it for 'six' and his little boy runs to retrieve it, we linger on him as his mind turns back to 'life'.

And we know he is full of fear.

53 INT. CASSIE'S HOUSE - NIGHT 2

53

CASSIE speaking on her ipad, on face time, to ADAM on his phone.

CASSIE
...and have you started pronouncing words stupidly yet.

ADAM
Only when I eat oregonoh.

CASSIE
(grinning)
On your risohtoh?

ADAM

You know what, New York's actually pretty like London - just cooler?

CASSIE

Yeah don't get too attached, matey. cos you're not moving there.

ADAM

Am I not?

CASSIE

Sorry, needed here I'm afraid.

ADAM

Right, I didn't realise I had no say in this decision, and how's grandad?

CASSIE

Yeah all good.

ADAM

He there?

CASSIE

Er...no, he's out with Jenny tonight.

ADAM

Wow, that's quite a thing now isn't it? How long they been seeing each other?

CASSIE

Yeah, a while, six months maybe?

And on screen ADAM's head is turned as a mate obviously says something to him in his flat and he replies.

ADAM

(off)

...I'm coming I'm coming, gimme two seconds... ,...

(then back to Cassie)

...listen mum I gotta go.

CASSIE

Yeah yeah, you go.

53 CONTINUED: (2)

53

ADAM

I'll call you next week, okay. Lots of love.

CASSIE

And do some bloody work, that *is* why you're there remem...

But he's gone.

And the kitchen is suddenly silent.

On her.

And then her mobile rings. SUNNY

CASSIE (CONT'D)

Hey.

Noise in the background, people chatting loudly.

54 INT. KITCHEN. SUNNY'S HOUSE/INT. KITCHEN. CASSIE'S HOUSE - NIGHT 2

* 54

SUNNY in his kitchen, in the background, AISHA, GEMMA and his girlfriend, SAL, 46, sat around their dining table, and cackling over some shared joke. The introduction has clearly gone very well.

*
*

SUNNY

Sorry to disturb you boss...

CASSIE

....no problem.

SUNNY

...but the Paphos hospital just emailed me, they lost all their pre 2008 records in a fire a couple of years ago.

CASSIE

Shit.

SUNNY

Yeah, irritating, I mean obviously I'll try the other hospitals in the morning but, for now we're back to a twelve year window.

*

54

CONTINUED:

54

CASSIE

Okay, well, thanks for letting me know. Have a good evening.

And a great howl of laughter in the background.

SUNNY

And you, good night.

And she signs off as we hear the front door open. *

And then MARTIN walks in.

MARTIN

Evening all.

CASSIE

Hiya, nice evening?

MARTIN

Yeah, lovely thanks.

CASSIE

How's Jenny?

MARTIN

Really well.

CASSIE

Good. Actually I'm glad you're back, thought we could finish the crossword together. Poor effort this morning Mr Stuart - C minus at best I'm afraid.

And it is on the kitchen table, hardly started. He smiles.

MARTIN

Think they've got a new bloke doing it, 's gonna take me a while to get my eye in.

CASSIE

Oh well if they've got a new bloke in...

MARTIN

(missing the jokey sarcasm)
...anyway I'm gonna head up..

54 CONTINUED: (2)

54

CASSIE

..oh...

MARTIN

...sorry, bit knackered...

CASSIE

...sure...

MARTIN

(kissing her cheek
tenderly)

...night night sweetheart.

CASSIE

Night dad, lots of love.

And he is gone, and she was ready for a natter.

A ding sounds.

Her dinner ready in the microwave.

Except right now. She doesn't move, just stands, in the
silence, and drinks her wine.

55 INT. RESTAURANT. HAMHURST - NIGHT 2

55

So we are in a restaurant in Hamhurst, with TIM, CAROL, and
his kids, EMMA (29) and CLAIRE (28)

TIM

...I know you feel she can be
tricky, but please, just try
and...reach out? She's your mum.

CLAIRE

(dryly)

And there were very good reasons
you got divorced dad.

EMMA

(lightly)

Can we not turn this in to another
mum slag fest please.

55

CONTINUED:

55

TIM

I completely agree, your mum is a lovely lady, who did extremely well to put up with me for as long as she did.

EMMA

(to Claire)

Maybe we can do a trip up there for her birthday?

*
*

CLAIRE

Not a chance I am driving three hundred miles to the middle of nowhere just for....

*

EMMA

(hand up)

...fine fine fine, forget it, lets talk about something else, in fact, lets talk about why we're here...

And she raises a glass of fizz.

EMMA (CONT'D)

...here's to you both, happy anniversary, and a *huge* well done to you, Carol, for tolerating the old bastard for ten years.

And she grins as they all raise their glasses.

EMMA (CONT'D)

To Dad and Carol.

CAROL

Thank you.

TIM

Thanks guys.

And then as they drink a fellow diner walks past and leans in.

BARRY

(quietly)

Just wanted to say, Dr Finch, for what it's worth, no-one I know believes a word of it.

And he walks on. And everyone smiles slightly awkwardly, and then TIM stops the passing sommelier.

55 CONTINUED: (2)

55

TIM
This is corked.

WAITRESS
(frowns)
Is it. Right, so sorry about that,
let me just...

And she reaches for the cork to smell it, but before she can,
TIM, puts his hand on it.

TIM
(quietly, with a smile)
No no. You don't need to smell it.
I smelt it. It's corked.

And we are close on TIM, a tiny pulsing vein above his eye,
the only sign he is livid. The others slightly holding their
breath, a sense they have all been here before

WAITRESS
I'll bring you another bottle

And he walks off. And the conversation resumes (with a degree
of relief)

56 INT. JAMES' HOUSE - NIGHT 2

56

JAMES walking in to his house, and taking off his coat. And
AMY walks out from the kitchen.

AMY
Anything?

JAMES
No.

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

AMY
Oh my love.

And she holds him tight as he buries his head in her
shoulders, and starts to silently cry.

New day

57 INT. CID ROOM. BISHOP STREET STATION - DAY 3

57

Six piles of files, and each pile looks about fifty files thick, so there are maybe three hundred or so cases here in total.

And now we draw back to reveal CASSIE, standing in front of the assembled team.

CASSIE

So we very much hoped the Cyprus hospitals could have given us a name that we would find here, but they haven't. Which means now we have two options, checking each file against dental records, which will be very very slow...

A beat.

CASSIE (CONT'D)

...or we make contact with each of the families of these missing girls, and ask if their daughter ever broke her arm on holiday. If we find one who did, and it was in Cyprus, the chances are we've found her. In the end, I think this is the least worst option...

A beat.

CASSIE (CONT'D)

...but it's going to be hard. The best most of these families will have hoped for, for many years, will simply have been finding a body to bury.

On the other, how awful is that.

CASSIE (CONT'D)

And for all but one of them - and that's if we're *lucky* - we're going to offer that little glimmer of hope, only to snatch it away seconds later.

A beat.

57 CONTINUED:

57

CASSIE (CONT'D)
So we tread gently please. We tread
very gently.

And the team stand and start to walk up to take their files,
walk back to their desk, and turn over the first files.

End of part three

Part four

58 INT. TIM AND CAROL'S CAR - DAY 3

58

TIM and CAROL heading up to Manchester in his car. Him
silent. Pensive.

She reaches out a hand across to him, rests it on his, on the
wheel, squeezes it. He smiles back, brave face.

59 INT. CID ROOM. BISHOP STREET STATION - DAY 3

59

Tracking through the C.I.D room, as our team (with new
officers drafted in) start ringing contact numbers on the old
cases. We should get a sense of many many calls being made,
over many hours.

CASSIE out in the main office with the team, doing the calls
with the others.

LINGLEY

...I'm so sorry to trouble you, my
name is D.C. Fran Lingley, I'm
calling from Bishop Street police
station in London...

BOULTING

...and I am part of a team
investigating the discovery of
human remains in Hendon, north
London...

CASSIE

...and I wanted, if I may, to ask
you a question in connection with
the disappearance of your daughter,
Annabelle....

59

CONTINUED:

59

COLLIER

...I'm very sorry to hear that, Mr Mason, so who *might* still be alive that I could talk to, who *would* know if your sister ever broke her wrist....yes I'll hold...

BOULTING

...she *didn't*, okay, well, thank you so much, Mrs Hill, that's been incredibly helpful and does mean we can now eliminate Michaela from our list...

SUNNY

...I completely understand, and I very much wish I could have given you some answers....is there anyone there who can be with you, Jackie....

And on it goes, the awfulness of this process.

60

INT. PETE AND MARIA'S. HUNSTANTON - DAY 3

60

PETE, putting his overcoat on, as MARIA tries to marshall the kids for school.

PETE

...they're my oldest friends Maria, it's one night, we stay in a travel lodge, we eat in a *pub*.

MARIA

And I can't afford to buy the kids new shoes....

(shouted up the stairs)

...Josh, Will, downstairs please, *now*...

(then back to him)

...but fine.

And she turns away to put the packed lunches in their school bags.

PETE

Things are going to get easier, I promise - I've got some really good business coming through in the next few weeks.

60 CONTINUED:

60

And she almost imperceptibly shakes her head.

PETE (CONT'D)

What?

A beat, as she considers whether to say it or not. And then bites the bullet.

MARIA

When have you *not* had some really good business about to come through, Pete? I think the day I *met* you, you were about to buy the club we were drinking in...

PETE

...and then the world went to hell in a handcart. I mean I'll take the blame for a lot of things, but not the global financial crash.

It's a lame joke, but she is not smiling. And the fact that she says nothing, says everything. And she starts to walk up the stairs.

MARIA

Sorry, we're going to be late.

And he watches her go, her unspoken disappointment, too awful.

PETE

Buy the kids whatever shoes they need...

And she turns. And he smiles gently.

PETE (CONT'D)

...there'll be money in the joint account tomorrow.

And then he walks out, and she watches him go.

61 INT. GMC BUILDING. MANCHESTER - DAY 3

61

TIM with his counsel (BRYCE) in a small meeting room.

BRYCE

...at the end of the day, Tim...

61 CONTINUED:

61

And he flicks a look out of the window, to where an overweight woman in her mid fifties (ALISON PINION) with scraped back peroxide hair and an inch of roots, draws heavily on a Malborough, alongside her husband, doing the same.

BRYCE (CONT'D)
...it's your word against hers. And given what we know about her...

And he turns to DR TIM. Shrugs and smiles.

62 EXT. HIGH RISE FLATS. WOOLWICH - DAY 3

62

JAMES waiting in the hallway of a very squalid flat. And then finally, an emaciated man (STEVEN DALE) emerges from a doorway to a flat.

DALE
He's been at Smudge's apparently.

Fuck. Huge relief for JAMES, found him.

JAMES
Okay, so... I don't know Smudge, where does he live?

And STEVEN's eyes lower, because he doesn't want it to go like this, but he needs it to. Which JAMES belatedly realises, and then (perhaps surprisingly?) without any rancour, gets out a twenty and hands it over.

DALE
The Firdown, Panford House, number 40.

*

And JAMES nods and then turns to go.

DALE (CONT'D)
Hope he's okay Mr Hollis.

And JAMES turns back, unexpectedly moved.

JAMES
Thank you, and you look after yourself, Steven.

And he walks away, watched, sadly, by STEVEN.

63 INT. CID ROOM. BISHOP STREET STATION - DAY 3

63

The team still making the calls, and we are tracking through, as before, hearing snatches of dead-end calls, the team looking fairly battered.

LINGLEY

...no, I'm sorry, if Jasmine never sustained an injury like that, it really can't be her I'm afraid.....

COLLIER

...you cry away Robin, and I'm so sorry I can't give you any more positive news.....

...until we come to rest on BOULTING

BOULTING

...and you're her sister did you say?

JESSICA (O.S.)

Yes...

64 INT. SOLICITORS. MIDDENHAM/INT. BISHOPS STREET STATION- DAY 3

64

And we are with JESSICA REID (33) working in a small local solicitor's office.

BOULTING

And how sure are you, Jessica, that she broke her wrist?

JESSICA

Hundred percent, I remember the cast, what I wrote on it.

BOULTING

Okay, and d'you remember *how* she did it?

JESSICA

She slipped by the swimming pool.

Close on BOULTING

BOULTING

By the swimming pool? Right, so
this was...a swimming pool at home
or...?

JESSICA

....we were on holiday.

And a few around him, who are not on calls, taking notice
now, CASSIE one of them.

BOULTING

Okay, and what year was this?

JESSICA

(thinks, then)
Mid nineties maybe?

BOULTING

And d'you remember *where* you were
on holiday?

And she thinks, CASSIE and SUNNY both looking to BOULTING
now.

JESSICA

We were only little so I'd have to
check with my mum but....I think it
was Cyprus?

And BOULTING nods at CASSIE.

BOULTING

Okay, Jessica, I think we're going
to need to come and see you, in the
meantime, is your mother still...?
('alive')

JESSICA

...yeah she lives five minutes
away.

BOULTING

Okay, could you check with her
about Cyprus please, and also,
could you ask if she remembers if
Hayley had a surgical plate fitted
following the fracture?

JESSICA

No problem.

64 CONTINUED: (2)

64

BOULTING

Could you do that now, and call us back?

JESSICA

Yeah, sure.

And we are moving in close on JESSICA

JESSICA (CONT'D)

D'you really think it's her?

And there is a beat.

BOULTING

I obviously can't say for sure but...I think it's certainly very possible, yes.

Close on JESSICA. And if we thought she presented in any way unemotionally, when we go close now, we see 18 years of utterly brutal grief in her eyes.

JESSICA

I'll call you straight back.

And she clicks off, and we are on BOULTING as he turns to the room.

BOULTING

You remember the Hayley Reid case?

65 EXT. MIDDENHAM HIGH STREET. DAY 3

65

JESSICA walking out of the high street solicitor's she works in, and urgently down a small town high street.

66 INT. CID ROOM. BISHOP STREET STATION - DAY 3

66

Close on a picture of HAYLEY REID (actually 16). Pulling back, the photo in CASSIE's hand. The whole team waiting.

COLLIER

...she was on her way to a party wasn't she...

BOULTING

(nods)
...from a shift in a pub..

66 CONTINUED:

66

SUNNY

...and was it new year...?

CASSIE

It was the millenium, 1999, awful,
she just...disappeared.

A beat.

COLLIER

What was the name of the guy, who
they thought did it.....Mullins
was it...

SUNNY

(remembering)

...Mullery, Adrian Mullery, he was
her boyfriend.

LINGLEY

We were exactly the same age.

And they all turn to LINGLEY, a thirty three year old woman
now. The loss made real.

LINGLEY (CONT'D)

I remember my mum not letting me
get a Saturday job after it
happened.

And she looks at the photo.

LINGLEY (CONT'D)

Yeah. I remember her.

67 INT. JAMILA'S BEDSIT. BRISTOL - DAY 3

67

ASIF and CHRIS together, CHRIS showing him a simple painting
technique, which ASIF then tries and then giggles with
delight as it works.

JAMILA watching happily and then walking in to the kitchen to
make tea, and now CHRIS lets ASIF get on with things and
follows her in.

CHRIS

He's got real talent you know, a
really good eye.

And she starts to pour tea.

67

CONTINUED:

67

JAMILA

Well you bring it out of him, so
thank you, it gives him such
pleasure.

And we are on him. Pensive. And then he looks up.

CHRIS

Jamila, I wanted to ask you
something.

And she turns, smiles - what?

CHRIS (CONT'D)

I wanted to ask...if you might
consider....
(deep breath)
...marrying me.

On her. And clearly, she is stunned.

JAMILA

(stunned)
I'm sorry?

CHRIS

I know that might come as a bit of
a shock.....and I know I'm not what
most people would consider 'a
catch'. But I *am* earning money now,
with my paintings, and I've saved
enough to put down a deposit on a
flat, to rent, for us all. And...

A beat as he looks for the right words.

CHRIS (CONT'D)

...I feel in the last couple of
years, we've got to know each other
really well and...a few months ago
I just suddenly realised....that I
was falling in love with you
and....I know I should have told
you sooner but...I was scared
and...

He shrugs, smiles.

CHRIS (CONT'D)

...I just want to make it better
for you, Mila.
(MORE)

67

CONTINUED: (2)

67

CHRIS (CONT'D)

For you and Asif, and for me,
obviously, because being with you
both, us being a family, would just
make me so happy.

A beat, and then she laughs.

JAMILA

Wow. I'm a little....shocked. I
mean in a nice way but...

And he nods, nervous as hell.

CHRIS

...and of course you don't have to
say anything now but just...have a
think about what I've said. And
maybe we can talk tomorrow at the
centre...?

JAMILA

...yes, right...and....thank you?

And she laughs, and he smiles, but then goes to walk out,
when -

CHRIS

Oh, nearly forgot....

And he walks back.

CHRIS (CONT'D)

....and I bought you this.

And he holds out a a box, with a gentle smile, which she
takes.

And before she can open it, he has gone. And she opens it
now, to reveal inside, the prettiest little diamond ring.
Which makes her cry.

68

INT. ROSE AND CROWN PUB. MIDDENHAM - DAY 3

68

JESSICA walking in to a pub. Looks around. Sees a man sitting
in a corner, GORDON (67) her father. Deep bags under his
eyes, which themselves seem hollowed out. And at four in the
afternoon he is already drooping with drink. *

JESSICA

(walking over)

Dad....

(MORE)

68 CONTINUED:

68

JESSICA (CONT'D)

(kneeling down)

....it's time to go home, dad...

(a gentle smile for him,

then she turns to the
manager, clearly a mate)...Dez can you get him some coffee
and then get him home please? I
really need him sober for a bit,
it's very important.

DEZ

(nods, smiles)

Course, love.

And then she is quickly walking out as DEZ turns to the
cafetiere behind the bar.

69 EXT. MANCHESTER - DAY 3

69

The white stucco fronted Georgian buildings.

70 INT. GMC BUILDING. MANCHESTER - DAY 3

70

And now we are at a MPTS (Medical Practitioners Tribunal
Service) hearing. The room is laid out like an informal court
room. A panel of three arbiters, sit behind a long table, and
then facing each other, on two tables at right angles to the
arbiters, are DR TIM and BRYCE, and on the other side, the
complainant, ALISON PINION, and her representative.

In a small public gallery area, sit CAROL and ALISON's
husband.

ARBITER

So the complaint made against you,
Dr Finch, is that on the 27th April
2017, whilst making a house call to
Maureen Anne Avery, since deceased,
and seemingly unaware that the
complainant, her daughter, Alison
Pinion, was in the house, you
verbally abused and threatened Mrs
Avery. Specifically that you called
her a 'tiresome old bitch', and
that you then told her you'd...

(reading)

...'half a mind to stick her full
of morphine, and give us all a
fucking break'.

70 CONTINUED: 70

Out on DR TIM as he shakes his head in disbelief that he could be accused of such a thing.

71 EXT. STREET. MIDDENHAM. DAY 3 71

JESSICA turning down a lane off the high street and then opening a gate to a small cottage off the road, where she grabs a key from under a specific flower pot, and then walks in.

72 INT. SUZANNE'S HOUSE. MIDDENHAM - DAY 3 72

Walking in.

JESSICA
Mum?

And she listens, the sound of the radio coming from upstairs.
And she starts to walk up.

73 EXT. ROAD. HOLKHAM - DAY 3 73

PETE's car, pulled up, in the middle of nowhere, by the sea.

74 INT. BEDROOM. SUZANNE'S HOUSE. MIDDENHAM - DAY 3 74

And here is JESSICA's mum (SUZANNE, 62) asleep in her bed (it's late afternoon) radio 2 on low.

JESSICA
Wake up, mum.

SUZANNE
(stirring)
....what...?

And JESSICA walks to the curtains and opens them a bit. To reveal a room in which the walls are entirely covered in framed photos of her dead twin sister, HAYLEY.

SUZANNE (CONT'D)
Jess...
(blinking in the light)
...Jessie what is it?

74 CONTINUED:

74

JESSICA

When Hayley broke her arm that time, when we were abroad, did she have a plate fitted?

SUZANNE

What?

JESSICA

I think we were in Cyprus, did she have a plate fitted?

And she sits up, utterly disorientated.

SUZANNE

Why?

JESSICA

Did she?

A long beat, as her fuddled brain start to engage, and then finally.

SUZANNE

Yes.... it was a compound fracture, she had it done at the local hospital, why?

And we are close on JESSICA, and what is interesting, is that there would appear to be a profound mixture of emotions now - disappointment and anger, both mixed, more obviously, with profound awful grief.

JESSICA

You need to get up, mum, the police will be coming down here from London...

And then she is walking out.

JESSICA (CONT'D)

...they think they've found her, they think they've found Hayley.

And she is out as we track in on a stunned and numb SUZANNE.

75 EXT. QUAD. WOOLWICH ESTATE - DAY 3

75

A figure walking across the quad of a bleak housing estate, head down. We do not see the figure's face for now. And then we hear.

75 CONTINUED:

75

JAMES (O.S.)

Eliot?

And then the figure stops. And we see JAMES, who has been 'hiding', waiting for him.

JAMES (CONT'D)

Hey Els, how you doing?

And there is a moment, and then finally ELIOT turns, to reveal himself to his father. A 33 year old man, made-up and dressed, as a woman. And we are on JAMIE's face, clearly seeing this new incarnation for the first time. And he does pretty well, all things considered, to mask his shock. But ELIOT sees it, and holds his look.

ELIOT

Hey dad.

Before turning and walking away.

On JAMES. And then, wearily, he follows.

76 EXT. MIDDENHAM HIGH STREET. DAY 3

76

JESSICA out of her mother's, and walking away from the centre now, towards the outskirts of town, her phone in her hand, tears streaming down her cheeks.

77 INT. PETE'S CAR - DAY 3

77

PETE in his car, his briefcase on his lap, files on top of it, and on top of that, the old boy's cheque, which he is now making out, not to his firm, with their stamp...

...but to himself, writing in caps - '**PETER CARR**'

78 EXT. HIGH RISE FLATS. WOOLWICH ESTATE. LONDON - DAY 3

78

JAMES standing outside a door, that has been shut to him, banging wearily, to be let in.

JAMES

Eliot?

- 79 INT. GMC HEARING. MANCHESTER - DAY 3 79
TIM FINCH sitting in the MPTS hearing, as PINION's counsel speaks.
- 80 INT. CAMPER VAN. BRISTOL - DAY 3 80
CHRIS cooking on his tiny camper van stove, a slight smile playing on his face, as he dreams of a better life.
- 81 EXT. FIELD. MIDDENHAM - DAY 3 81
And JESSICA standing alone now in a yellow corn field.
Away from the noise and voices and people watching her, her phone to her ear, connected finally to the police in London. Where she can now say the words.
- JESSICA
Yes, she had a plate fitted.
- 82 INT. BISHOP STREET STATION - DAY 3 82
CASSIE replacing the phone. The whole team waiting, but almost to herself.
- CASSIE
It's her.
- 83 EXT. FIELD. MIDDENHAM - DAY 3 83
And we are on JESSICA, as she sinks to her knees amid the corn, and we pull up and away, as she starts to wail, like an animal, an awful guttural howl of primal agony.

Credits