

UNFORGOTTEN 3

Written by

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EPISODE 2

READ THROUGH DRAFT

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1 EXT. CLIFTON SUSPENSION BRIDGE. BRISTOL - DAY 4 1  
High above the gorge, a tiny figure walking across the bridge, away from the city.

2 EXT. CLIFTON SUSPENSION BRIDGE. BRISTOL - DAY 4 2  
And here is CHRIS, head down, shopping bag in hand, walking back from the shops.

3 EXT. CAR PARK. BRISTOL - DAY 4 3  
CHRIS turning off the road and in to his car park...when he suddenly stops. And on the reverse we see why.  
A side window of his camper van has been smashed and the driver door is hanging open. And immediately he starts to run.

4 INT. CAMPER VAN. BRISTOL - DAY 4 4  
CHRIS swinging the main door of the van open, and stepping quickly in.  
CHRIS  
Frank....?  
(the place ransacked)  
....Frankie?  
But FRANK has clearly gone. And he looks around, to survey the damage, which is when he sees it.  
A box on the floor, the box in which he had clearly put the money for the flat deposit. Its lid open. The box empty.  
And this would rock anyone, but straightaway we get the sense it is going to affect CHRIS more than most. And he sits on a banquette, surveying the devastation around him.  
And then, head in hands, starts to gently rock, as quite clearly, an all consuming panic begins to take him over.

5 EXT. GREENWICH. LONDON - DAY 4 5  
Docks. Wharfs. The river.

6

INT. CAFE. LONDON - DAY 4

6

So here are JAMES, and ELIOT, un-drunk cups of coffee in front of both of them.

JAMES

I don't know what to say.

A beat. Close on ELIOT. Hard to read.

JAMES (CONT'D)

What should I say, I just...

ELIOT

(stopping him)

....maybe you don't have to say anything. Maybe you don't always have to talk.

Oh.

JAMES

I just....I do want to try to understand.

And he hesitates before -

JAMES (CONT'D)

I mean is this....

(how he is)

...do you want to just dress like or....

ELIOT

...do I want to cut my cock off?

Which is indeed what he was asking.

ELIOT (CONT'D)

I don't know.

A beat. Close on him.

ELIOT (CONT'D)

I just know...that I want to wake up one day....and not feel different.

And he looks up at his dad. And for a nano-second, we see the child there, scared and vulnerable and in deep need of his parent.

6

CONTINUED:

6

Which, of course, kills his dad. And he puts a hand out to him.

JAMES

Why don't I take the day off and...

ELIOT

...no...

JAMES

..please Els, it might help just to...

ELIOT

...this is not about the past dad, or at least not the past you're talking about. I'm just a fuck up...

JAMES

No..

ELIOT

(standing)  
...and I always was.

JAMES

Eliot don't go.

ELIOT

I'll see you later...

And he stops, hesitates.

ELIOT (CONT'D)

...love you.

And then he is walking out.

JAMES

(standing, calling after  
him)  
I love you too.

And then he is gone. And JAMES is left, alone, and distraught.

7

EXT. A303 - DAY 4

7

SUNNY and CASSIE in the car, heading down to Hampshire.

8 INT. CASSIE AND SUNNY'S CAR/INT. BISHOPS STREET STATION - DAY 8  
4

SUNNY drives, but is also speaking on his bluetooth hands-free to DR BALCOMBE.

CASSIE is speaking to COLLIER(who will also cut away to)

Both conversations should overlap all the way through, but we should hear the salient points.

SUNNY

...sorry Dr Balcombe could you just say that last bit again, the signal dropped out there for a..

(listening)

....ok.....yeah.....

CASSIE

...and have you managed to get in touch with Winchester yet?

COLLIER

I did and the files are coming up this evening, the original OIC died a few years ago but the number two is going to give you a bell?

CASSIE

What's his name?

COLLIER

John Bentley, retired now, was a D.C.I.

CASSIE

(making a note on her pad)

Cool, okay thanks for that, Jake, speak later.

(clicking off)

SUNNY

...well I will pass that on to her right now, okay, thanks a lot, bye now.

(clicking off, then to Cassie)

So she's been cleaning the skull, washing the mud and crap off, to see what was remaining, and this morning she managed to locate the hyoid bone?

\*

8

CONTINUED:

8

CASSIE

The little one in...  
(indicating her neck)

SUNNY

(nods)  
...and after she cleaned off the  
clay surrounding it, the bone  
actually came apart, it separated  
in to two bits.

CASSIE

Wow, okay...  
(knows what this means)  
...and can she say whether that was  
pre-or post mortem?

SUNNY

Not for sure, no, but given hyoid  
fracture is pretty exclusively  
associated with strangulation, her  
guess is pre.

\*

Confirmation then (if they didn't know it already) that  
HAYLEY was almost certainly murdered.

9

EXT. MANCHESTER- DAY 4

9

The white stucco buildings of Manchester.

10

EXT. GMC TRIBUNAL BUILDING. MANCHESTER/EXT. CAR PARK. BRISTOL  
- DAY 4

10

TIM standing on the steps to the GMC Building, CAROL waiting  
just off.

CHRIS pacing outside his camper van, on his mobile, and  
clearly very distressed.

TIM

...and what did they take?

CHRIS

Some of my work, Frank's missing,  
some money I took out for a deposit  
on a flat...

TIM

...Chris I'm so sorry, is the van  
damaged?

10

CONTINUED:

10

CHRIS

...yeah they smashed a window to get in...

TIM

...and have you got somewhere you can get that fixed?

CHRIS

I don't know....I just..... my head's not thinking straight, Tim.

And CAROL pointing at her watch to TIM. He mouths 'coming' to her.

TIM

Okay, first up, it's going to be fine, we're going to sort everything out...

(checking *his* watch, then)

...so I've got a thing in Manchester, that I need to be at right now, but it's only on this morning, so I could pop down to you late afternoon, how does that sound?

CHRIS

I would really appreciate someone being here, I don't feel at all good....

TIM

...then lets do that, I should be able to get to you by about four. You okay till then?

CHRIS

Thank you so much.

TIM

And it's going to be fine, okay? Lots of love, mate, see you at four.

And he quickly flicks off and then follows CAROL into the building.

- 11 EXT. HUNSTANTON - DAY 4 11
- Following the wide open flat sand beaches of north Norfolk, till we hit the small town of Hunstanton.
- 12 EXT. BANK. HUNSTANTON - DAY 4 12
- Close-up on a cheque for £3000, as a biro hesitates over a separate paying slip on the 'Payee' line, and then finally starts to write - 'Pete Carr'.
- And we pull back to see PETE putting the cheque and slip in to a paying in envelope, and stick it through the paying in letterbox outside the bank.
- And then he turns and walks away.
- 13 EXT. MIDDENHAM. HAMPSHIRE. NEW FOREST - DAY 4 13
- High above the small estuary village/town (think Lymington) of Middenham.
- 14 INT. SUNNY'S CAR. MIDDENHAM - DAY 4 14
- SUNNY's car crossing a medieval bridge over a fast flowing river, and entering Middenham, a small and pretty Hampshire town about 20 miles south west of Winchester. Both looking out the window, absorbing the town where tragedy has brought them.
- 15 INT. GMC TRIBUNAL ROOM. MANCHESTER - DAY 4 15
- And now we are back in the GMC tribunal room. And right now TIM is being examined by his own counsel, BRYCE.
- BRYCE
- ...and in those thirty four years as a practising GP, Dr Finch, other than this case now, have you ever had any complaints against you, taken to tribunal?
- TIM
- No.
- And BRYCE lets that settle for a moment, and then -

BRYCE

So I'd like to move on to the specific allegation if I may. Can you give me a brief summary please, of your history with the complainant's mother.

TIM

Mrs Avery had been a patient of mine since I moved to the town in 2003. Just over six years ago, she began displaying the early signs of dementia, specifically a form called 'Picks' disease.

BRYCE

Can you describe to me the specific symptoms of Picks please, in it's later stages.

TIM

In the later stages it's characterised by memory loss, by an increasing lack of empathy, by repetitive behaviours, but perhaps *most* distinctly, by an increasing lack of inhibition, typified by the regular use of profanity, and bursts of anger and aggression.

BRYCE

And was Mrs Avery's behaviour typical for someone with Picks.

TIM

It was.

BRYCE

So would you say her behaviour was challenging?

TIM

At times, yes.

BRYCE

And in the six years you were helping her with this, how many times were you called by her daughter, Mrs Pinion, to Mrs Avery's house?

15 CONTINUED: (2)

15

TIM

I made forty two home visits during those six years.

BRYCE

And in that time, do you recall ever losing your temper, or being verbally violent toward her?

TIM

No. There were certainly times when I had to be very firm with her, there were times when I had to physically restrain her if she was trying to hit me, but no, I don't believe I ever lost my temper.

And his calm, assured, articulacy is very potent.

CASSIE (O.S.)

Twins....

16 EXT. VILLAGE STREET. MIDDENHAM - DAY 4

16

Establisher of Middenham.

17 INT. JESSICA REID'S HOUSE. MIDDENHAM - DAY 4

17

SUNNY and CASSIE, sitting in the small front room of JESSICA's little terraced house.

With them are GORDON REID, sober (ish) now, SUZANNE, her mum, who has made an effort, smart clothes, makeup, and of course JESSICA.

CASSIE

(annoyed with herself, she should have known)  
...I'm so sorry, we didn't pick that up in our briefing..

JESSICA

...it's fine..

SUNNY

...identical or...

JESSICA

...yes. I'm exactly what she would have looked like now.

17

CONTINUED:

17

And of course JESSICA has seen the potency of that fact reflected back at her in the expressions of every person she ever told it to over the last 18 years.

And right now we see it etched in to every crease on her mother's face, and every burst blood vessel in her father's eyes.

CASSIE

So can I start by saying that we do obviously still have to confirm that the remains we found are your daughter's. Given what you've just told us, Jessica it would make sense if we could take a DNA swab from you, would you be okay with that?

JESSICA

'Course.

CASSIE

Okay, thank you for that. And obviously the sooner we get that done, the sooner we'll know for sure so...

JESSICA

....do it now if you want.

CASSIE

Okay...

And SUNNY starts to get the kit out of his bag.

CASSIE (CONT'D)

...and I should just say waiting for the results won't slow down what'll happen now from our point of view, which I want to assure you will be a *full* reopening of the investigation into Hayley's death.

SUZANNE

And where you found her...

And they turn to SUZANNE, the first time she has spoken.

SUZANNE (CONT'D)

...and...how her remains ..were.  
Will you be able to tell at all...  
how she died?

17 CONTINUED: (2)

17

And CASSIE tightens, had maybe hoped not to have had to answer this question so soon. A look from SUNNY, a sense he does not wish her to tell them just yet. But

CASSIE

From her remains alone, it's always going to be hard to be completely sure so many years later but...but there is *some* evidence to suggest that Hayley....was strangled.

And all three receive that news in exactly the way you might expect. Her mother emits a low groan that sounds almost animal, and JESSICA immediately goes to her, sits next to her and holds her hand. The awful brutal shocking pain of thinking of your baby dying in such a way, not one scintilla less painful than if it happened yesterday.

CASSIE (CONT'D)

I'm so sorry to have to tell you that. But please believe me when I say we are going to investigate this crime as if it happened yesterday, we're going to find out who was responsible for her death, and then we are going to make sure they are punished for the terrible wrong they did.

A beat. And she nods at SUNNY, who has the swab ready.

SUNNY

Okay, I just need to wipe this around the inside of your mouth.

And he sits next to her, and starts the oral swab. The sound of light traffic outside.

A clock ticking on the mantle piece.

SUNNY (CONT'D)

And just.....  
(swabbing the bottom of  
her mouth)

The slightly laboured breathing of GORDON REID, who has not said a word.

SUNNY (CONT'D)

All done.

17 CONTINUED: (3)

17

And he puts the swab stick into a sealable plastic beaker, and in to an evidence bag.

CASSIE

So we're going to leave you now, we'll be staying in Middenham tonight and probably most of tomorrow, if at any point you want to speak to us about anything, please feel free to contact us. And of course if at any point there's something you want to feed into the new investigation, again our door is always open. And on behalf of the Metropolitan police, may I offer you our deepest sympathy.

And the parents manage a nod.

JESSICA

And when can we bring her home?

CASSIE

Soon. As soon as possible, I promise you. And if at any point you want to visit where we found her...

SUZANNE

(looks up, no hesitation)  
....I do, I want to see where she was.

CASSIE

Then we'll arrange that.

And JESSICA nods, stands.

JESSICA

I'll show you out.

18 EXT. JESSICA REID'S HOUSE. MIDDENHAM - DAY 4

18

CASSIE and SUNNY walking to their car, CASSIE head down, jaw set.

SUNNY

You okay?

CASSIE

Yeah yeah, fine.

18 CONTINUED: 18

She isn't, and nor's he really. But this is their job. And they get in, and drive away.

**End of part one.**

**Part two**

19 INT. TIM'S CAR. M5 - DAY 4 19

TIM driving south on the M5, passing a sign saying Bristol.

20 INT. REFUGEE ARTS CENTRE. BRISTOL - DAY 4 20

And here is JAMILA, walking in to the refugee centre where CHRIS works. And she looks for him, but cannot see him, which is when his colleague, PAT, spots her and walks over.

PAT  
You looking for Chris, Mila?

JAMILA  
Yeah.

PAT  
He's not been in today.

JAMILA  
Oh, okay, he said to meet him here at one? \*

PAT  
And we were expecting him but....have you tried calling him? \*

JAMILA  
I'll try again, thanks Pat.

And she turns away, and walks out, and starts to dial his number.

21 EXT. CAMPER VAN. CAR PARK. BRISTOL - DAY 4 21

And here is CHRIS sitting on the front seat of the camper van, with the door open, looking at his phone screen as JAMILA's name comes up on his caller I.D.

But he swipes left to reject the call.

- 21 CONTINUED: 21
- He is clearly not in a good enough place right now to speak to her.
- 22 INT. SUNNY'S BEDROOM. PUB HOTEL/INT. SAL'S OFFICE - DAY 4 22
- SUNNY sitting on the edge of a bed, an overnight bag (as yet unpacked) on the bed next to him, on the phone, talking to his girlfriend, SAL.
- SUNNY  
...ah well, let me tell you, they loved meeting you too...
- SAL  
...oh my god did they, cos I was absolutely terrified....
- SUNNY  
...Sal, you knew who Stormy was...
- SAL  
...Stormzy...
- SUNNY  
...and him, I promise you, you are now their life long best friend...
- 23 INT. CASSIE'S BEDROOM. PUB HOTEL - DAY 4 23
- CASSIE unpacking her overnight bag in her bedroom, as SUNNY'S laughter bleeds through the thin walls. Which makes her smile. And then there is a gentle knock on her door.
- And she walks over and opens it to see.... JESSICA.
- CASSIE  
Oh, hi Jessica.
- JESSICA  
Have you got a minute?
- CASSIE  
Of course.
- And she stands aside as JESSICA walks in.
- 24 EXT. BRISTOL - DAY 4 24
- The city, the circus, Clifton.

25 EXT. CAR PARK. BRISTOL - DAY 4 25

TIM's car pulling into the car park where CHRIS's campervan is parked.

CHRIS still sitting in the driver's seat with the door open, standing as his friend gets out.

26 INT. CASSIE'S BEDROOM. PUB HOTEL - DAY 4 26

JESSICA standing by a window, overlooking the high street, as CASSIE remains perched on the edge of the bed.

JESSICA

I'm not sure if this will surprise you or not but....

And she turns now and looks at CASSIE.

JESSICA (CONT'D)

....no one in Middenham's going to thank you for finding my sister.

And now she perches on the arm of the room's only armchair.

JESSICA (CONT'D)

Maybe on a personal level, they'll be pleased for us, that we can bury her now but ....it took the town maybe... ten years to get over her? The whole media thing completely killed the tourist market. The holiday rentals, the passing trade that the tea shops and gift shops relied on, it all went 'cos nobody wanted to come here any more. We were like a... Soham or a Praia Del Luz. And now it's all going to be dragged up again so...

A beat.

JESSICA (CONT'D)

...I just wanted to warn you, you might not find people that cooperative.

CASSIE

(and she nods, then)

To be honest, as a copper, I get used to never being *that* welcome.

26

CONTINUED:

26

A beat. Close on CASSIE, cos she intuits JESS is here for more than that warning.

CASSIE (CONT'D)

And you?

JESSICA looks up.

CASSIE (CONT'D)

And your mum and dad, are you glad we're here?

Close on JESSICA.

JESSICA

I wish you could have met my mum and dad before..

(and she smiles, first time we have seen her do so)

...my mum was amazing. Clever and funny and strong, a really strong person. And my dad was kind, and ambitious, also funny, in a lovely old fashioned kind of way.

A beat, tears pricking her eyes.

JESSICA (CONT'D)

What you see now, is what eighteen years of...hell, does to someone. The grief, of course, the loss, but also.... eighteen years of imagining her last moments, eighteen years of stupid hope she might still be alive, of newspaper headlines, of people backing away from you, or strangers hugging you in the street. For my dad eighteen years of suspicion it was him. For mum, eighteen years of unspoken accusation that if she'd have been a better mother, it would never have happened.

A beat.

JESSICA (CONT'D)

Eighteen years of birthdays wondering what we would have done for her for *that* one.

(MORE)

26 CONTINUED: (2)

26

JESSICA (CONT'D)

Eighteen years of seeing her  
everywhere I go.

A beat.

JESSICA (CONT'D)

So yes. We are glad, so glad, we  
can bring her home now and lay her  
to rest, and then maybe have a  
chance of rest ourselves.

And she looks up at her now.

JESSICA (CONT'D)

But don't expect us to show you  
that in ways you might expect,  
we're different now, to who we  
were, and to everyone else.

And CASSIE nods.

CASSIE

I understand completely.

And then she looks for something in her handbag, which she  
now draws out.

JESSICA

These were her diaries....

A bundle of four paperback sized books

JESSICA (CONT'D)

...the original investigation  
obviously has copies of them  
but.....

And now she holds them out to CASSIE, who takes them

JESSICA (CONT'D)

...these are who *Hayley* was. Not  
the 'Minx' in the News of the  
World, not the charity volunteer in  
the Guardian. Just an ordinary  
girl, who swore and drank vodka and  
was sometimes irritating and  
sometimes fucking brilliant. A  
normal sixteen year old. Like I  
was....

The unspoken 'till that day', left hanging.

26 CONTINUED: (3)

26

JESSICA (CONT'D)  
...and I loved her so much.

And her voice catches. And CASSIE nods, takes the book.

CASSIE  
Thank you, Jessica.

And she nods, angrily wipes a tear away.

JESSICA  
'Night.

And she walks out, and we stay on CASSIE, holding this precious record of destroyed lives.

27 INT. CAMPER VAN. CAR PARK. BRISTOL - DAY 4

27

TIM and CHRIS sitting inside the van, talking.

TIM  
(coming off the phone)  
...six will be perfect... thanks so much, bye now.  
(to Chris)  
So they have the parts, they can do it in twenty minutes, you know Lymmington Yard?

CHRIS  
Yes.

TIM  
Then we'll drive down there together, get it sorted right now, and if you could give me a photo of Frankie, I can get some photocopies done, and stick them up on all the lampposts and trees and whatever round here, how does that sound?

And CHRIS nods, his head down as finally tears come.

CHRIS  
I'm so sorry, Tim, I'm so sorry you had to come all the way up, I know this is all really simple stuff... it just... it was too much.

And TIM leans forward and put his arms round his old friend, and holds him tight as he sobs on his shoulder.

27 CONTINUED:

27

TIM

Mate, this was just bad luck and would have floored anyone so....don't be so hard on yourself - you're doing incredibly well and we're all just very proud of you.

And we go out on the pair of them in their embrace.

28 EXT. BEACH ROAD. NORFOLK - DAY 4

28

High above the beach road as a car speeds along. PETE CARR's car.

29 EXT. INFANTS SCHOOL. HUNSTANTON - DAY 4

29

A sports day at an infants school. And here is PETE jumping out of his car in the car park and walking across a playing field to where mums and dads are watching their kids. And now WILL, his six year old spots him.

WILL

Daddy!!!

PETE

(grinning, arms open, as he runs towards him)

Hello peanut.

WILL

You said you weren't coming!

And he jumps in to his arms.

PETE

(grinning)

I know, but I bunked off work...

(dramatic whisper)

...don't tell anyone!

(and he looks around)

Where's mum?

WILL

Over there, talking to Felix's daddy.

And he swings round to see MARIA talking to a bloke a good twenty years younger than him.

29 CONTINUED:

29

And she is laughing just a little too much. And touching his arm just a little too much. And adjusting her hair just a little too much.

And we are close on PETE, as he watches. And then she sees him. And in that instant, in that microscopic adjustment (followed almost instantly by a nice smile as she starts to walk over) we should sense a part of him has just died.

MARIA

Hey, this is a nice surprise.

PETE

Is it? Good.

Even as a teacher with a tannoy, announces the start of the egg and spoon, and WILL squeals with delight and runs towards the starting line with all the other children, leaving MARIA and PETE together.

PETE (CONT'D)

I stuck a cheque in the joint account this morning, couple of deals came through so... we're all good.

And she smiles, not unkindly, she knows what he saw.

MARIA

Thank you...  
(and plants a kiss on his lips)  
...come on, let's get a good spot.

And she slips her arm into his as they walk to the finish line.

30 INT. RECEPTION AREA. WINDSCREEN REPAIR CENTRE. BRISTOL - DAY 30  
4

And here is CHRIS sitting in the reception area of a windscreen and car window repair centre.

He seems much calmer now, as in the background we see the campervan window being fixed in the workshop.

Behind the reception desk, a secretary works at a computer.

CHRIS

I wrote that.

30

CONTINUED:

30

She looks up. Smiles.

RECEPTIONIST

I'm sorry?

And CHRIS nods at the company logo on the wall. **WINDSCREENS 2 GO** and then underneath it '**Top of the Glass**'.

CHRIS

'Top of the Glass'. Ninety....  
(tries to remember)  
....two I think it was? Not one of  
my better efforts.

And she nods and smiles and then gets back on with her work clearly having got him down as a nutter.

And we stay on CHRIS, as the shadow of something awful in his past crosses his face momentarily, and we should know that he is not now, who he once was.

And then TIM walks in.

TIM

Okay, got fifty of these done,  
should be enough....  
(pictures of Frank, with  
Chris's phone number)  
...I spoke to Rob at your gallery,  
he says you still have another six  
thousand lodged with him?

CHRIS

...yes....

TIM

...and if you need any more for  
this deposit, which I think is a  
brilliant idea by the way, just  
give me a shout, you can pay me  
back when you sell your next  
paintings.

CHRIS

Thank you.

TIM

(sitting next to him)  
But I do want you to consider if  
you think it might be time now to  
consider opening a bank account  
aga...

30 CONTINUED: (2)

30

CHRIS  
(before he has even  
finished the sentence)  
...no. No bank account, never,  
sorry.

A beat, and then TIM nods

TIM  
(smiles)  
Okay, your call...  
(looks at watch)  
...I've got to shoot.  
(a last hug)  
And we need to get that drink in,  
all four of us.

CHRIS  
I'll call Pete, maybe you call  
Jamie.

TIM  
Deal. Look after yourself.

And then TIM is walking away and out.

31 INT. RESTAURANT. PUB HOTEL - EVENING 4

31

A man, JOHN BENTLEY, the retired D.C.I is sitting with CASSIE and SUNNY in the small restaurant area of the pub, the detritus of a pub dinner still on the table.

BENTLEY is mid fifties, with kind but tired eyes. SUNNY takes notes, as CASSIE asks the questions.

BENTLEY  
...we didn't actually get the call  
till the following morning. Her  
parents had assumed she'd gone  
straight to the party from work, so  
the first inkling they had that  
anything was wrong was when she  
wasn't in her bedroom in the  
morning.

CASSIE  
And after you'd spoken to them,  
what was your first instinct?

BENTLEY  
Mine or my governor's?

31 CONTINUED:

31

CASSIE

(oh - interesting)

Both?

BENTLEY

Well, for various reasons, D.C.I. Pearson believed she'd travelled to London that night, possibly with her boyfriend. And given where she was found, maybe he was right but...I never bought that idea.

SUNNY

Because?

BENTLEY

Nothing we learnt from speaking to her parents, her sister or any of her friends, suggested she was the sort of person who would have just upped sticks like that, without telling anyone.

SUNNY

Which, in the end, D.C.I. Pearson came round to thinking as well?

BENTLEY

In the end, yes, but we lost five days to her being treated as a runaway, time when we could have had search teams out, thermal imaging cameras, press appeals, we lost a lot of momentum.

And we can still see the toll of that mistake, all these years later.

32 INT. MEL HOLLIS' HOUSE. CAMDEN. LONDON - EVENING 4

32

JAMES in his ex-wife's kitchen, as she wearily attempts to fend off JAMES's incredulity.

JAMES

You *knew*?

MEL

I knew he was experimenting with his identity, yes.

32 CONTINUED:

32

JAMES

And you didn't think at any point you might mention that to me?

MEL

Eliot's capacity for confounding our expectations is not exactly breaking news, James. And besides, you don't get to piss off to another continent for eight years, and then just expect full disclosure whenever it suits you.

JAMES

I'm still his father.

MEL

Biologically, yes, I guess.

Ouch. And his eyes darken.

JAMES

It's been seventeen whole years since I left you for someone better, Mel....

(walking out)

....don't you think it's time you got over me.

And he walks out, slamming the front door behind him. And we are on MEL. Bad move fucking her off.

33 INT. RESTAURANT. PUB HOTEL - EVENING 4

33

As before.

SUNNY

So how did the boyfriend fit into the picture?

BENTLEY

Hayley had started going out with him in the September just before her sixteenth, and Dave Pearson got it in to his head that because Mullery was twenty three, that their relationship was somehow abusive.

CASSIE

You didn't feel it was?

BENTLEY

He actually looked a lot younger than he was, he acted younger, Hayley was quite mature for her age so... I thought they kind of met in the middle. We also never found a shred of evidence to suggest she'd been in his car that night.

CASSIE

And so when he was discounted, what were the main lines of enquiry then?

BENTLEY

Again, D.C.I. Pearson's theories - that maybe she hadn't travelled up to London *with* Mullery, but that she'd hitched up there, to follow him, and that whoever picked her up had killed her? Or that she'd got to London safely but had been unable to find him and a random stranger had killed her there.

SUNNY

And did you ever find any evidence, that she *had* travelled to London?

BENTLEY

No...

(both noting that down)

...so then we explored whether she *might* actually have gone home after her shift, and that her *father* had murdered her, after some sort of... domestic row.

SUNNY

Mum wasn't home during the evening?

BENTLEY

She was working at a local pub between nine and one so the timing could have worked, but we never found any evidence in the house of an altercation, there was no apparent history of fighting, and we never found any evidence of anything darker, abuse or anything like that.

\*

33 CONTINUED: (2)

33

SUNNY

And what about other locals?

BENTLEY

We looked at the other boyfriends, but they all had good alibis, and we looked at all local men within a thirty mile radius on the sexual offenders Register, but they all had watertight alibis too - it was the millennium so... a lot of people spent those hours in very public places. It was another complete blank.

And he looks up at them both.

BENTLEY (CONT'D)

What can I say? We let Hayley and her family down and I remain deeply ashamed of the way the case was handled initially.

And we see in his face, this is utterly genuine contrition.

34 EXT. PUB HOTEL - NIGHT 4

34

BENTLEY walking across the quiet road on Middenham High Street towards his car.

35 INT. PUB HOTEL - NIGHT 4

35

CASSIE standing watching him through the window as he does, investigative cogs whirring as a result of what he has told them.

SUNNY

I'm going to head up, guv.

And she turns, nods.

CASSIE

I might have a wander, get a feel for the place, not tired.

And his eyes flick imperceptibly to BENTLEY'S car as it pulls away.

SUNNY

No worries, see you in the morning.

35 CONTINUED:

35

CASSIE  
Yeah, night, Sunny.

And he heads off, and we follow him through the passages of the pub.

36 EXT. PUB HOTEL - NIGHT 4

36

SUNNY heading across the old stables yard at the back of the pub, to the door leading up to the bedrooms.

NICK (O.S.)  
Oi mate....

And SUNNY turns, to see a man has followed him out from the bar and is walking toward him. He's drunk.

NICK (CONT'D)  
...you one of the coppers?

SUNNY  
I am.

NICK  
Yeah, so do us a favour will you,  
and piss off.

SUNNY  
(a beat, he frowns)  
I'm sorry?

NICK  
(advancing)  
You're not gonna find who did it  
are you, not after all this time,  
and I lost my entire business last  
time, so just do us all a favour  
will you...  
(and then he jabs him in  
the chest)  
...and fuck off?

At which point he is very efficiently slammed up hard against the cold white washed brick wall, his arm yanked up behind his back.

SUNNY  
Don't poke me in the chest, mate, I  
don't like that..

NICK  
(screaming in pain)  
...you're breaking my arm...

SUNNY  
...don't think so...  
(and he pushes it even  
higher, to Nick's wail)  
...there, see, still a bit of  
give...

NICK  
.....owwwwwwwwwwwwwww.....

SUNNY  
(leaning in)  
...she was sixteen, 'mate', she had  
her whole life ahead of her, and so  
believe me, we are going to find  
who did it. But it'll be a whole  
lot easier if people like you offer  
us, your community, and Hayley's  
family, just a little bit of  
support, okay?

NICK  
Okay.

SUNNY  
Louder.

NICK  
Okay!

SUNNY  
Good. Now say 'sorry'.

NICK  
Sorry.

And he holds the pain a little longer. And then releases him.

SUNNY  
Apology accepted...  
(walking on)  
...twat.

37 EXT. MIDDENHAM - NIGHT 4

37

And here is CASSIE now, walking through the streets of Middenham, and it is very quiet, the pubs have emptied and very few people are 'abroad', the only sounds, the odd distant bark, the odd distant car, as she walks slowly up the high street.

The gift shops and tea shops that JESSICA described, sitting alongside the banks and butcher's and small supermarkets etc.

And then she stops at an estate agent, and looks in, like we all do, at the properties, what a few hundred grand might buy you here.

And then to one side of the shop window, the rentals.

The ones for locals, the houses and flats for year long occupancy...

...and then next to them, taking up one whole section of the window, the holiday cottages. The pretty, chocolate boxy ones, with those holiday let only details, **'sleeps ten, weekly cleaner, wifi, two mins to shops.**

And we are close on her as an idea suddenly strikes her. Cogs whirring loudly now.

And she turns and starts to walk quickly back to the pub.

**End of part two**

**Part three**

38 INT. BEDROOM. PUB HOTEL. MIDDENHAM - NIGHT 4

38

CASSIE standing just in front of SUNNY's bedroom door, talking to him, as he sits on the edge of the bed, looking ever so slightly awkward (he's in his pyjamas)

CASSIE

...so there's absolutely no evidence suggesting she *did* travel up to London that night.

SUNNY

No.

CASSIE

Similarly an odd lack of any leads connecting her to someone down here.

SUNNY

Yep.

CASSIE

So.

(the idea)

What if she was brought up to London already dead.

On SUNNY. Not up to speed here.

SUNNY

So...killed here...and disposed of in London?

CASSIE

Yes.

As he considers this.

SUNNY

Why would someone do that, drive a body ...eighty, ninety miles, to dispose of it?

CASSIE

Because you bury people somewhere you know, an environment you feel comfortable in.

SUNNY

So you think the killer was *from* London?

CASSIE

Near the burial site probably.

SUNNY

And drove down here specifically to kill?

CASSIE

No. I think they might have already been here...

(here we go)

...in a holiday rental.

38 CONTINUED: (2)

38

And now he starts to get it.

CASSIE (CONT'D)

After Easter and summer, Christmas and New Year will be the next busiest time for holiday lets - my brother does it with his family every year, heads down after Boxing day, they stay four or five days, come back around the 2nd/3rd/4th.

SUNNY

Right.

And she waits for his verdict. And he is not quite buying this.

SUNNY (CONT'D)

And you don't think packing up a dead body with the wellies and dirty washing would be a little tricky?

CASSIE

(thinks, then nods)

If they were with family, yes, maybe that bit needs finessing but ...the basic idea?

SUNNY

(nods)

It's certainly a theory.

CASSIE

Maybe sleep on it?

SUNNY

That would be nice.

And she nods, smiles, then turns to go.

CASSIE

Nice jim-jams by the way. Very snazzy.

Out on his smile.

**New day**

39 INT. DINING ROOM. PUB HOTEL - DAY 5 39

Breakfast room. SUNNY eating breakfast, as CASSIE walks in, with an armful of newspapers.

CASSIE  
Murray and Fran are here, they're  
just parking up....

And then she puts a bunch of red top news papers on the table in front of him.

CASSIE (CONT'D)  
...so here we go.

And we see a selection of headlines. '18 YEARS OF AGONY! WHY?' 'QUESTIONS TO ANSWER CONCEDES COMMISSIONER'. 'DEAD COPPER ESCAPES JUSTICE'.

CASSIE (CONT'D)  
The Sun's got an interview with a  
friend of the dad...  
(and she nods outside the  
window)  
...and that lot arrived about an  
hour ago.

And he looks outside where we can see three news trucks setting up shop.

SUNNY  
Does anyone care we haven't  
actually confirmed it's her yet.

CASSIE  
Not really *about* Hayley for them  
though is it.

And she is staring at a NEWS REPORTER as she starts to do an angry piece to camera.

**Montage.**

All of the antagonists we are about to see, will react differently to seeing the news of the possible discovery of Hayley's body, but we should be in no doubt it has profound meaning for each of them.

- 40 INT. OFFICE. NORFOLK - DAY 5 40
- So here is PETE CARR waiting in a reception area of a large office (clearly there to pitch for some business) staring at the news story unfolding on the reception TV.
- And then an assistant appearing in front of him, clearly shaking her head, 'no her boss does not have time for a meeting'. And actually, he is more than happy to stand up quickly and leave.
- 41 INT. ROSE AND CROWN PUB. MIDDENHAM. DAY 5 41
- GORDON having his photo taken by The Sun journalist's photographer. In a pub.
- 42 INT. CLACY LORIMER ESTATE AGENCY. MIDDENHAM - DAY 5 42
- BOULTING walking in to an estate agency and badging the receptionist.
- 43 EXT. NEWS STAND. BRISTOL - DAY 5 43
- CHRIS' eyes are drawn to the headline on the news stand billboard and the headlines on the stacks of newspapers about HAYLEY, and the blood would seem to have drained from his face.
- 44 INT. LADY FRIEDA SCHOOL. LONDON- DAY 5 44
- A teacher walking in to a busy staff room and up to a pigeon hole where he removes a couple of letters from the hole marked 'MR MULLERY' and then as he turns, he sees a news paper on a side table, and the headline. And he stops. And then slowly picks it up and starts to read.
- 45 INT. HARGREAVE AND FEATHER ESTATE AGENCY. MIDDENHAM - DAY 5 45
- LINGLEY sitting with an estate agency as she goes through a number of ring binders all with lettings property details in them. *In this vignette, we should spot a negotiator in the background, watching LINGLEY with interest, we will later learn this woman's name is BECKY JONES)*

- 46 INT. TIM & CAROL'S CAR - DAY 5 46
- TIM and CAROL driving back to the tribunal (from their hotel) in Manchester, listening to radio four news, detailing the reopening of the investigation following the discovery of a body.
- TIM driving, a thumb on the steering wheel volume dial, just nudging the volume button up a couple of notches.
- 47 INT. BEDROOM. SUZANNE'S HOUSE. MIDDENHAM. DAY 5 47
- SUZANNE in her bed, duvet drawn up tight, as reporters knock on her front door downstairs.
- 48 INT. CAR - DAY 5 48
- JAMES sitting in his car, being driven into town, reading a Guardian Media report on his phone, about the possible discovery of HAYLEY's body.
- He too, appears to be significantly affected by the news.
- 49 INT. SOLICITOR'S OFFICE. MIDDENHAM - DAY 5 49
- JESSICA, at work in the small solicitor's office where she is a P.A. but she is on her computer looking at the stuff already starting to come on line.
- Compelled almost to click on some of the links to threads and blogs and the horror like the thread under a Mail Online article with recent photo of **'Tragic Twin Jessica eats for comfort'** on which there is a long thread of people saying stuff like
- 'fuck me, if thats what she wld of ended up looking like, whoever topped her did us all a faver #WhataMunter!!'** And
- 'Someone rape and kill this slag now, please, my eyes are bleeding!!'**
- On JESSICA, her jaw set with a determination not to be hurt by this, but her pooling eyes betraying her inner pain.
- End of montage**

50 INT. TV STUDIO. LONDON - DAY 5

50

And now we are back in the studio, and JAMES is recording his show.

JAMES  
...and that is all you have time  
for, but join us next week at the  
same time for...

And a floor manager walking in and stopping him.

FLOOR MANAGER.  
Sorry, James, can we just go again  
on the wrap up please?

JAMES  
(irritably)  
Sorry?

FLOOR MANAGER.  
You said 'all you've got time for'.

JAMES  
(frowns)  
Did I?

FLOOR MANAGER.  
Not a problem, we'll just pick it  
up from the same place if you  
wouldn't mind?

JAMES  
Whatever.

FLOOR MANAGER.  
Brilliant, and so in three, two,  
one...

JAMES  
Well that's all we have time for,  
joins us again next week bollocks I  
said 'joins'...

FLOOR MANAGER.  
No worries lets just...

JAMES  
...actually you know what I need a  
break please...

50 CONTINUED:

50

And he pulls his mic off and walks away. KELLY his producer following him.

KELLY

...James you okay.

JAMES

I'm fine I just...give me ten minutes please I'm not feeling a hundred percent.

And he walks quickly toward his dressing room.

51 INT. DRESSING ROOM. TV STUDIO - DAY 5

51

Walking in and flicking on the tv and looking for rolling news, a channel detailing the case, but can't find one, and quite suddenly, he hurls the remote at the wall where it splinters in to a dozen pieces.

A beat.

And then he picks up his mobile. And dials. But it's clearly gone to voice mail.

JAMES

Els, it's me....I just....can you call me, please. I want to know you're okay and I just....

A beat.

JAMES (CONT'D)

...I need you to know that whatever you want for your future...it's fine by me and I will never...never, be disappointed by what you decide is right for you....okay?

And this tough old lad, is nearly in tears.

JAMES (CONT'D)

Call me. Love you.

52 INT. GMC TRIBUNAL ROOM. MANCHESTER- DAY 5

52

And we are back with TIM. And now here is ALISON PINION, with her counsel. PINION dabs her eyes repeatedly, with a tissue, and there is *some* sense, she is playing to the gallery.

52

CONTINUED:

52

PINION

...and so 'cos mum had said he was always nice as pie when I was there, I pretended to go out, said I was going shopping and closed the front door, but actually I just went in to the kitchen, which was next to her room.

ALISON'S COUNSEL

Okay, and what did you hear there?

PINION

Well I heard my mum being a pain in the bum, which she *could* be, fair play...

(and the tears come)

...and then I just heard him go for her.

ALISON'S COUNSEL

And how d'you mean 'go for her' Mrs Pinion?

PINION

Not like he lost it or anything, he never raised his voice, he just....he just had this ...really quiet, calm, way of talking, and and he just kept telling her what a horrible old bitch she was, what a burden...and then at one point I definitely heard him say - and I wrote it down..

(reading)

...that he'd 'half a mind to inject you full of morphine and give us all a fucking break'.

At which her voice catches, and tears come. Out on TIM. Again, appalled.

53

INT. SMALL ROOM. PUB HOTEL - MIDDENHAM - DAY 5

53

CASSIE with BOULTING and LINGLEY, in a small back room they have commandeered for the day. SUNNY in the background on the phone.

BOULTING

...so we spoke to every lettings agency within a radius of five miles.

CASSIE

Which was how many?

LINGLEY

Seven, three in Middenham, the other four in nearby villages.

BOULTING

And even with 2017 still being about 20% down on 1999 apparently, as of today, there are approximately 380 properties currently available in this area, for rental at new year.

CASSIE

(fuck)  
Right.

LINGLEY

Average adult occupancy is four, knock off half because they're women, you're still looking at maybe 750 possible male suspects.

And here is SUNNY walking over.

SUNNY

DNA swab has confirmed it's Hayley...

CASSIE

(no great surprise, but still a jolt)  
Okay.

SUNNY

...and Andrews wants you to make a holding statement.

CASSIE

Here?

SUNNY

(nods)  
The press office are sending you something.

53 CONTINUED: (2)

53

CASSIE

Right.  
( 'thanks for that' )

SUNNY

He also wants a briefing with them  
at six tonight back in town.

And she looks at her watch, it's gone three.

CASSIE

Okay...  
(to Sunny)  
...can you contact Jessica and the  
parents then, let them know about  
the ID, Fran can you speak to these  
guys...  
(the press outside)  
...tell them about fifteen minutes?

BOULTING

And you want us to start trying to  
pull together lettings details for  
the millenium?

And she hesitates, such a gargantuan task on only a punt.

CASSIE

No, hold fire for now, but find me  
a printer I can use will you.

And she sits and opens her phone's email app.

54 INT. GMC TRIBUNAL. MANCHESTER - DAY 5

54

TIM's counsel (BRYCE) standing to speak to ALISON PINION.

BRYCE

(friendly smile)  
Won't keep you long, Mrs Pinion,  
just three quick questions. How  
many other allegations have you  
made against GPs in Dr Finch's  
practice?

ALISON PINION

(and she hesitates, then)  
Two but...

54 CONTINUED:

54

BRYCE  
(stopping her)  
...thank you. How many other  
practices have you been banned from  
in the Hamhurst region for making  
repeated complaints?

ALISON PINION  
I left *them*.

BRYCE  
How many?

ALISON PINION  
A couple.

BRYCE  
I think the record will show it's  
actually *four*. And last question,  
in how many instances have you  
attempted to achieve a financial  
settlement before a tribunal  
hearing?

And she looks at her counsel, neither saw this one coming.

BRYCE (CONT'D)  
Perhaps I can help here, it's all  
of them isn't it. Thank you.

And he sits, wham bam thank you mam.

ARBITER  
In which case, if we're all done,  
we will retire now, to consider the  
evidence.

Out on TIM as he stands and walks over to CAROL for a hug.  
And now they wait.

55 INT. KINKAID MURPHY FINANCIAL SERVICES. HUNSTATON - DAY 5 55

And here is KATE, PETE CARR's P.A (shared with half a dozen  
other sales persons) At her desk in a medium sized open plan  
office.

KATE  
...Pete's not in the office at the  
moment I'm afraid, but I'm his P.A.  
perhaps I can help you?

56 INT. BUNGALOW. HOLKHAM/KINKAID MURPHY FINANCIAL SERVICES. 56  
HUNSTATON - DAY 5

And here is MR SALTHOUSE, in his sitting room, with his daughter (PHILLIPA, 43) on the phone.

PHILLIPA

I certainly hope so, your salesman Mr Carr, sold my father a cash ISA the other day, and we want to cancel it please, it's still within the fourteen day time frame.

KATE

Okay, can I just ask why you...

PHILLIPA

...he doesn't need a cash ISA and Carr should have known that.

KATE

Right, if you could just hang on a sec and I will dig out the.....  
(checking in her in-tray  
on her desk)  
...okay, when was it your father saw him, Ms Salthouse, I can't see any paperwork here.

PHILLIPA

Monday, and it's definitely all gone through because the cheque was cashed this morning.

\*

KATE

Right, okay, well no worries, I'll find the relevant paperwork and sort that out for you ASAP, can I just take a few contact details for you please...

And as she starts to write details down, we pull back to see PETE, standing ten feet behind KATE, clearly having heard that whole conversation, and now turning to walk out of the office.

57 INT. PUB HOTEL. MIDDENHAM - DAY 5 57

CASSIE standing in front of a dozen news crews, making a statement she has now printed off.

57

CONTINUED:

57

CASSIE

Good afternoon, I'd like to make a brief statement, I'll not be taking questions today but we will be holding a more detailed press conference in London, in due course.

And the cameras click and whir.

CASSIE (CONT'D)

I can now confirm, that the remains of the young woman found in north London four days ago, were those of Hayley Louise Reid...

\*

The cameras go nuts for that moment.

CASSIE (CONT'D)

...her parents, Gordon and Suzanne, have been informed of this, and on behalf of the Metropolitan Police, we would like to offer our deepest sympathy to them and their family. The investigation in to Hayley's death has been re-opened, and I want to assure the Reid family and the wider community, that we will now turn all of our very best efforts, to finding the person responsible for this dreadful crime. Thank you very much.

And she turns away and starts to exit with SUNNY toward the back and the car park as the reporters fire angry questions they know will not get answered, at her.

NEWS REPORTER

Why has it taken eighteen years to find her, D.C.I. Stuart?

REPORTER 1

Have the police formally apologised to the Reid family, D.C.I. Stuart.

REPORTER 2

Has anyone been held accountable for the appalling mistakes made in 2000....

57 CONTINUED: (2)

57

REPORTER 3  
...D.C.I. Stuart why are the police  
so shit?

Which turns her head (and of course the camera's explode on her angry, appalled face) but the reporter is already turning away, he got the photo he wanted.

58 EXT. PUB HOTEL. CAR PARK. MIDDENHAM - DAY 5

58

And CASSIE and SUNNY pushing out in to the car park as a woman approaches from the road.

SUNNY  
What a wanker.

CASSIE  
He just wanted a good photo, I  
shouldn't have reacted.

BECKY  
D.C.I Stuart?

SUNNY  
(snapping)  
She said no questions which part of  
that don't you understand?

BECKY  
I'm not press, Hayley was a friend  
of mine...

Which stops the pair of them, and they turn to BECKY

BECKY (CONT'D)  
...and there's something I need to  
tell you.

Which certainly gets CASSIE's attention.

**End of part three**

**Part four**

59 INT. SUNNY'S CAR. PUB CAR PARK - DAY 5

59

BECKY sitting in the back of SUNNY's car with CASSIE, SUNNY  
in the front.

BECKY

I was an only child, and my mum and dad - they're both dead now - they just...they put everything in to me. I was their entire world, and maybe because of that, they were incredibly over protective. I was never allowed out to parties, I was never allowed a boyfriend, I always had to be home by a certain time....and if I ever disobeyed them, they made sure my punishment was so severe I didn't want to do it again in a hurry. I'd be grounded for a month, my pocket money stopped, and my dad was definitely not above giving me a good walloping as well. So to have any kind of normal child hood, I became very adept at lying.

And a sense that whatever she is about to tell them has sat inside her for many years.

BECKY (CONT'D)

Which is why, eighteen years ago, I never told the police...

Deep breath. The guilt.

BECKY (CONT'D)

...that two days before Hayley went missing, when I was meant to be doing a cleaning job, I was actually meeting a lad in the park, and Hayley, who was a mate, did the job for me.

\*

And she looks up at them. Tears in her eyes.

BECKY (CONT'D)

As a kid, I genuinely never thought the information was useful to the investigation. But I also knew if my parents had have found out, I would have been in such deep shit.....so I never told anyone....

And we see the deep deep regret in this woman's eyes now.

59 CONTINUED: (2)

59

BECKY (CONT'D)  
...I always wondered, over the years, if it might have been at all relevant... but every year that went past....the easier it was to bury it... this little... nagging voice inside me, saying I should tell someone.

A beat.

BECKY (CONT'D)  
And then today, one of your officers came in to our office, and started asking about our lettings in 1999...

And she shakes her head, tears coming.

BECKY (CONT'D)  
....and my stomach turned. Cos the cleaning job... it was in a holiday rental.

Out on CASSIE's reaction.

60 INT. CAMPER VAN. CAR PARK. BRISTOL - DAY 5

60

And here is CHRIS, in his van, cooking diner in the kitchenette area. When there is a knock on the door. And he turns, to see JAMILA standing outside.

61 INT. SUNNY'S CAR - DAY 5

61

CASSIE and SUNNY's car driving back up to London.

CASSIE  
(on phone to Boulting)  
The property was called 'The Spinney', she thinks it's still on the books of an agency called Durrell & Martin?

BOULTING (O.S.)  
They were one of the ones I spoke to this morning.

CASSIE  
Well speak to them again, and call me back.

\*

61 CONTINUED:

61

And she signs off and on they drive.

62 INT. CAMPER VAN. BRISTOL - DAY 5

62

JAMILA and CHRIS.

CHRIS

...the last twenty four hours just made me see really....that it was... naive of me, to think I could live a normal life with you and Asif. And more importantly, that I could ever look after you both...

On his shame.

CHRIS (CONT'D)

...when I obviously still struggle to look after myself.

On her. A long beat.

JAMILA

Well, I wish now I'd not hesitated when you asked... and maybe lost a wonderful opportunity.

And he looks up, not what he expected to hear at all.

JAMILA (CONT'D)

And the only reason I *did* pause, was because I never thought you saw me that way....

A beat.

JAMILA (CONT'D)

...and of course I know you struggle...but *I* do too, I think we both have things in our past that have hurt us.

Close on him.

JAMILA (CONT'D)

But I also know you're a good person, Chris. Kind and generous and clever, who Asif adores...

A beat.

62

CONTINUED:

62

JAMILA (CONT'D)  
...and actually, I would feel very  
lucky to be able to help you grow  
stronger.

A beat, and she leans in to him now.

JAMILA (CONT'D)  
To look after you for a time, so  
that one day, soon enough I'm sure,  
you would be able to look after us.

And then she moves slowly forward and kisses him, tenderly,  
on the lips.

And we hold this gentle moment, as tears pool in his eyes,  
their foreheads touching.

CHRIS  
Oh Mila, you have no idea.

And she smiles.

And then he kisses her now. Tenderly but with the intensity  
of a man who has not been this close to another for so so  
many years.

And then the moment is interrupted by a bark, and their heads  
both turn to see Frank trotting hesitantly out of the woods  
flanking the car park, and toward the van.

CHRIS (CONT'D)  
(quietly)  
Frank.

And they smile, against the odds, life is on the up. And now  
he start to kiss more passionately.

JAMILA  
You don't want to let him in?

CHRIS  
(kissing her)  
There's food outside for him, he  
can wait.

And she smiles, and they kiss some more.

- 63 EXT. TUBE STATION - DAY 5 63
- ADRIAN MULLERY walking in to the tube, copies of the standard piled up outside the station, and on the front cover, a photo.
- And he stops and slows as he sees it.
- Because it is a photo of him nearly twenty years ago, next to a long lens photo of him now, outside the school gates, under the headline - **HAYLEY SUSPECT WORKS IN LONDON GIRLS SCHOOL.** \*
- And we go out on his face, as he realises his name is, once more, about to be dragged through the mud.
- 64 INT. BISHOP STREET STATION - DAY 5 64
- CASSIE and SUNNY sitting with ANDREWS and the press liaison officer, EMILY WARLOW.
- EMILY  
...and in general terms, no comment please to any media without running it past us first.
- CASSIE  
(and she nods, a beat, and then -)  
And this ...*anger*, the levels of *rage* out there - I mean... people just seem to feel that they have a right to get very cross without actually knowing any *facts*?
- EMILY  
They know *their* facts.
- CASSIE  
The 'untrue' type you mean?
- EMILY  
(wryly)  
Welcome to my world. 'Bad'.
- Not exactly a vote of total confidence.
- 65 INT. KITCHEN. PETE AND MARIA'S HOUSE. HUNSTANTON - NIGHT 5 65
- PETE AND MARIA, him at the kitchen table, her with a basket of washing in her hands.

65

CONTINUED:

65

PETE

All of it?

MARIA

Pete, it was three grand.

PETE

Exactly.

MARIA

(turning)

So the boiler will be two, we hadn't paid any bills since October, both kids needed winter clothes...

PETE

...right, sure, I'm just surprised that...

MARIA

...surprised that *what!!!*?

And she hurls the basket on to the kitchen table.

MARIA (CONT'D)

This isn't Hong Kong. Whatever ...weird endlessly delayed adolescence you lived there - which frankly creeps me out the more and more I think about it - *this* is your life now. And it costs money, constantly, which has to be earned, with hard work, constantly.

It is a stinging rebuke. And she looks like she regrets it, and softens. Except.

MARIA (CONT'D)

It's six years now, you have responsibilities, start living up to them.

And she goes to walk out. And we stay on him.

66

INT. KITCHEN. CASSIE'S HOUSE - NIGHT 5

66

CASSIE and her dad, MARTIN who is, as ever, cooking supper.

CASSIE

...dad, we discussed it last night.

MARTIN

We absolutely did not.

CASSIE

You said you could do the afternoon, but not the morning cos Jenny had a doctor's appointment. That's why I booked the plumber for two.

MARTIN

And I suppose there's no chance it's you that's made a mistake. I suppose it does always have to be my fault.

CASSIE

Fine, forget about it, I'll get him to come Saturday.

A beat. An uneasy silence, which she attempts to leaven.

CASSIE (CONT'D)

So what did you guys get up to today?

And he turns back to the food, clearly debating whether to still be angry.

MARTIN

We went clothes shopping, early birthday pressie for Jen.

CASSIE

Oh, very nice - she like Primark too does she?

MARTIN

Harvey Nick's actually.

CASSIE

(stunned)

Bloody hell, she does know you have a heart condition doesn't she?

MARTIN

(he smiles, normal service restored)

Actually it was my idea, and you know what, it felt rather lovely - to be able to treat someone again.

66 CONTINUED: (2)

66

CASSIE  
(smiles)  
Yeah, I bet. She's a lucky woman.

MARTIN  
Not as lucky as me.  
(and he starts to serve)  
You hungry?

CASSIE  
Starving.

Out.

**New day**

67 INT. ESTATE AGENCY. MIDDENHAM - DAY 6

67

BOULTING with a lettings agent, as he goes through a file of contracts, and then he stops, has found the right one, and as he scan reads it, SHAW suddenly smiles.

SHAW  
I'd forgotten that's who it was we  
let it to.

And he slides the contract over, and BOULTING reads the name on the particulars.

BOULTING  
James Hollis?

And BOULTING looks up blankly.

SHAW  
That's *the* James Hollis, the TV  
guy?

BOULTING  
I don't watch a lot of TV.

SHAW  
Oh okay, well, he's mainly a  
journalist I think, but he also  
does that quiz show? On the BBC?

On BOULTING. Absolutely nothing.

67 CONTINUED:

67

SHAW (CONT'D)  
Anyway, that's him, took 'The  
Spinney' for the Millennium, 27th  
to the 2nd, along with....  
(checks the contract  
details)  
....yeah, three other families?

Oh. Okay.

68 INT. CASSIE'S OFFICE. BISHOP STREET STATION - DAY 6

68

CASSIE at her desk, with a photocopy of HAYLEY's diary, which  
she is reading intently.

SUNNY  
Boss....

And now she looks up.

CASSIE  
...hey...  
(closing the diary)  
...man a sixteen year old's diary,  
so much angst, so much joy.

SUNNY  
Yeah, I flicked through it last  
night, not an easy read is it.

CASSIE  
No, what's up?

SUNNY  
Murray's found the bloke who rented  
the house.

CASSIE  
Wow, good work.

SUNNY  
And he actually only lives about  
fifteen minutes walk from here, so  
I just thought...how about we head  
up there now?

CASSIE  
Now now?

SUNNY  
Why not?

68

CONTINUED:

68

CASSIE  
(and she thinks for a nano  
second before)  
Yeah, why not.  
(as she stands)

SUNNY  
And guess who it is?

CASSIE  
(grabbing her coat)  
Who?

SUNNY  
James Hollis?

CASSIE  
(surprise)  
The writer guy, the TV guy?

SUNNY  
Yeah.

CASSIE  
Blimey...  
(walking out together)  
...my mum used to love him - the  
'thinking woman's muffin' she  
always called him. I'd say 'mum,  
it's crumpet' and she'd say 'I know  
what I mean'....  
(and she laughs)  
....I don't even know why that's  
funny.

And they are out.

69

EXT. LEWISHAM ESTATE. DAY 6

69

A woman, SANDRA RAYWORTH, 27 walking across a grim housing  
estate, toward a tower block, a plastic shopping bag in her  
hand.

70 INT. SANDRA'S FLAT. LEWISHAM ESTATE - DAY 6 70

And now she walks in to her small bedsit, drops the shopping bag on the bed, and walks over to a tiny desk and flicks the computer on, which is already open on a website headed '**From the Hip**' (a 'sassy' photo of her holding a fog horn to her mouth) and she drags the cursor over to a dialogue box and her latest blog entitled '**Can't Pay Won't Pay - why we owe Tusk Nada**', and scrolls down to check how many people have viewed it and discovers it is....

....eighty three.

And we see her wilt. Fuck.

A beat.

And then she leans over, grabs the plastic bag, and pulls out the Standard, which leads with a story headlined '**Tragic Hayley's remains identified**'.

And she flicks quickly through the first three or four pages, which offer various takes on the case, and some old photos and rehashed articles from 2000.

Cogs whirring in her head.

And then she has an idea.

And she swings quickly back to her computer and starts to type '**I BLAME THE PARENTS**'

And she sits back and looks at that particularly venomous headline.

And then nods to herself, likes it.

And then she starts to type, her hands flying effortlessly over the keys.

71 INT. KITCHEN. JAMES' HOUSE. ISLINGTON - DAY 6 71

JAMES in his town house kitchen, cooking. A Filipino cleaner is Hoovering stairs in the hall, JAMES's wife, AMY is sitting reading, in the garden.

JAMES finely chopping garlic, lost in some reverie (we might suspect worrying about ELIOT, or worrying about what he saw today on the news)

And then there is a knock. The front door.

71 CONTINUED:

71

And he looks up, toward it, as time slows, to see two vague shadows behind the frosted Victorian glass.

And we are close on him. And he knows.

And then LIN, his cleaner is walking toward the door before he can stop her and then opening it to reveal -

72 EXT. FRONT DOOR. JAMES' HOUSE. ISLINGTON - DAY 6

72

- CASSIE and SUNNY.

CASSIE

Hello, do we have the right address  
for James Hollis please...

And she turns to call him, but he is already walking up the hallway.

JAMES

...hello.

CASSIE

Oh, hi Mr Hollis?

JAMES

Yes.

CASSIE

(badging him)

D.C.I Cass Stuart and D.I. Sunny  
Khan, we wondered if you had five  
minutes please, to help us with a  
case we're investigating?

JAMES

What case?

CASSIE

Er.....well it's an historical  
murder case and we just wanted to  
ask some questions about a house we  
believe you rented, near Middenham  
in late December 1999?

A beat. And he nods, and then -

72

CONTINUED:

72

JAMES

I'm very happy to answer absolutely any questions you want to ask but I would need my lawyer present I'm afraid.

CASSIE

(interesting)  
Oh okay...  
(and she smiles)  
...it's really just an informal chat, just trying to get some background infor...

JAMES

(smiling)  
...give me your card and I'll get my lawyer to call you and make an appointment?

CASSIE

No problem.

And SUNNY has a card ready.

SUNNY

Asap would be great please.

JAMES

Absolutely. Thank you. Good evening.

And he shuts the door. Just this side of rude.

On SUNNY and CASSIE.

SUNNY

Interesting.

And they turn and start to walk away.

CASSIE

Very.

73

INT. JAMES' HOUSE - DAY 6

73

And inside, JAMES is breathing heavily, and now, at odds with the fairly assured front he just presented, looks fucking shaken.

73

CONTINUED:

73

AMY (O.S.)  
(in the kitchen now,  
stirring something)  
Who was that?

And she cannot see him as -

JAMES  
Amazon, a book I ordered.

And then he is walking quickly upstairs in to his office on the first floor, where he gets his phone out and quickly presses a speed dial number.

But again, he gets only voice mail.

JAMES (CONT'D)  
Els, it's dad again...

And he pauses, how to say this. And then he decides clarity is obviously important.

JAMES (CONT'D)  
....it's happened, sweetheart.

A beat.

JAMES (CONT'D)  
They've come. The police. About her.

And out.

*(additional alternative to last three lines to be shot)*

JAMES (CONT'D)  
Els, it's dad again....

And he pauses, how to say this -

JAMES (CONT'D)  
...you need to call me, it's urgent. Very, very, urgent.

**End of episode two.**