

UNFORGOTTEN 3

Written by

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EPISODE 3

READ THROUGH DRAFT

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1 INT. CASSIE'S HOUSE - MORNING 7

1

CASSIE walking quickly down her stairs, ready to head out, when her nose wrinkles. A smell. And then she sees smoke.

2 INT. KITCHEN. CASSIE'S HOUSE - MORNING 7

2

CASSIE running in to her kitchen where a pan of porridge on the stove (the flame is on the minimum) is turning to charcoal, and belching smoke.

CASSIE

Jesus....

And she grabs a tea towel, pulls the pan off the cooker, sticks it in the sink (on top of an empty porridge bowl) and turns the tap on it, even as -

CASSIE (CONT'D)

Dad....?

(opening a window and then shouting up the stairs)

....Dad!!!?

MARTIN (O.S.)

(coming down the stairs)

Here.

And he walks in drying his hair from the shower. She turns, as she then turns the tap off.

CASSIE

Hey....

MARTIN

...morning, blimey..

(the smoke)

...you alright?

CASSIE

Yeah good, you left a pan on.

MARTIN

(frowns)

Me? No.

CASSIE

Yeah, was burning when I walked in...

(hold the burnt pan up)

....your porridge?

2 CONTINUED:

2

And he frowns further, walks to the cooker, fiddles with the dial, turning it on/off/on/off.

MARTIN

This was off when I left.

CASSIE

Right.

(a beat, she smiles)

Well I've literally just walked in.

So.

(she shrugs)

A beat, then he walks back out.

MARTIN

I'll call the service company, it's still under warranty.

And he is gone. On her.

3 EXT. HIGH-RISE FLAT. WOOLWICH - DAY 7

3

JAMES standing at the doorway of STEVEN DALE's flat.

STEVEN

...sorry, if I knew anything, I'd tell you, Mr Hollis, you know I would.

JAMES

(nods)

I do. But if you do hear anything, tell him I need to speak to him okay? Tell him...

And then he quickly pulls out his wallet and hands STEVEN five 20s.

JAMES (CONT'D)

...it's really urgent.

And then with a quick flick at his watch (he clearly needs to be somewhere) he walks away fast, leaving a stunned STEVEN looking at the astonishing amount of money in his hand.

4 INT. GMC BUILDING. MANCHESTER - DAY 7

4

And here is TIM, with his counsel, and ALISON PINION, with hers, sitting opposite each other, as the arbiter speaks.

4

CONTINUED:

4

ARBITER

...and in the end the case really came down to one person's word against another. And in this instance we feel bound to consider Dr Finch many years of exemplary practice, and his reputation as a generous, hard-working and completely trustworthy GP. As such we find we do not uphold the complaint.

At which ALISON PINION is kicking back her chair, and grabbing her coat.

ALISON PINION

I heard him...

ARBITER

...Mrs Pinion I..

ALISON PINION

...he might sit there now looking like butter wouldn't melt...

ARBITER

...understand you may find this...

ALISON PINION

...but he's got another side to him....

(finger jabbing at him)

...yeah you look embarrassed mate, you should, cos you're a disgrace....

And then she and her husband are walking out angrily and noisily, cursing TIM, as they go.

PINION'S HUSBAND

...fucking stitch up....

And then they are out, slamming the door behind them and we are on the stunned and highly awkward silence in the room, as PINION's counsel quickly follows his client out. The arbiters, stand to talk to each other, even as CAROL walks over to her husband and he stands, and they hug. Out on TIM. A most Pyrrhic victory.

5 INT. CASSIE'S OFFICE. BISHOP STREET STATION - DAY 7 5

CASSIE in her office typing something in to a search engine. And as we flip on to the reverse, we see the question is 'early signs of dementia'.

And then she starts to read the results, and then.

SUNNY (O.S.)

Guv?

She looks up to see SUNNY, time to go.

6 INT. CORRIDOR. BISHOP STREET STATION - DAY 7 6

CASSIE walking with SUNNY down a corridor, toward the interview room, where a solicitor (LINDA CRAY) is waiting outside. *

CRAY

Good morning, Linda Cray, I'm Mr Hollis's solicitor. *

CASSIE

Good morning.

CRAY

Just before we go in, Mr Hollis wanted me to emphasise he is very keen to help you, he just didn't fancy doing it with a helicopter over head streaming live footage of his house to BBC news.

And she nods, not the best start.

CASSIE

Shall we go in.

7 EXT. HOLKHAM BEACH - DAY 7 7

High above Holkham beach, sweeping down past the dunes, the pine forest flanking it, and then toward a car park, where a lone car is parked.

8 INT. PETE'S CAR. HOLKHAM - DAY 7 8

PETE in his car, listening to a voice mail message playing on speaker phone on his car. MARK HARPER, his boss.

8 CONTINUED:

8

HARPER (O.S.)

...Kate and I can find no record of any paperwork relating to an Isa in the name of Salthouse and I need to know *today*, how a three grand cheque from him, has been cashed so....you really need to call me.

*

Out on PETE. The wheels coming off.

9 EXT. MIDDENHAM HIGH STREET - DAY 7

9

Broadcast trucks parked up on the high Street, taking up many of the parking bays, a sense that the shopkeepers deeply resent the disruption to their normal trading.

And then threading through it all, a briskly walking JESSICA, who gets looks from various people (most of which are fairly unsympathetic).

And now we follow her as she turns off the main road and heads toward her mum's house.

10 INT. SITTING ROOM. SUZANNE'S HOUSE - DAY 7

10

JESSICA walking in and straight in to the sitting room, where SUZANNE is sitting on her sofa, in her dressing gown, her eyes puffy with tears.

SUZANNE

There.

And she is pointing at a computer on a desk, the screen showing a social media web page, dedicated to HAYLEY's memory.

And JESS sits in front of it, and starts to scroll down, reading a string of new messages, lots of which are kind and lovely -

'Rest in peace lovely Hayley'

'Poor poor girl, our deepest sympathy to the Reid family'

'A small consolation for their loss, but at least they can bring their child home now'

But as many which are just vile.

10 CONTINUED:

10

Apparently was the parents who killed her, she caught them having an orgy and they killed her to shut her up!

Father looks like a kiddie fiddler. Poor Hayley, lock 'em both up and throw away the key.

Dead white kid so we all go mental. If she was black no-one give a toss.

Close on JESSICA, trying to be strong, for her mum, and she starts to type.

JESSICA

Okay, I'm going to change all your settings so only your friends can comment.

And as she starts to do that, we stay on SUZANNE.

SUZANNE

What does it make them *feel* like, when they say those things?

JESSICA

(as she types)

I doubt very much they feel anything at all, mum...

And then she finishes and walks over and sits next to her mum and puts her arm around her.

JESSICA (CONT'D)

...cos they're messed up. And that crap....

(nods at the screen)

...that isn't actually about dad or you or Hayley....it's about *them*...

(close on Jess)

...it's just a mirror people hold up to themselves....to shout at.

11 INT. INTERVIEW ROOM. BISHOPS STREET STATION - DAY 7

11

And here now is JAMES HOLLIS, being interviewed by CASSIE and SUNNY with CRAY, his lawyer.

CASSIE

...so you may have read in the papers, about the discovery of the remains of a young girl called Hayley Reid?

11 CONTINUED:

11

JAMES

I did. Very sad.

CASSIE

And now we're trying to gather as much information as we can from people who were in Middenham, at the time of her disappearance, to see if any of it could help us with the new investigation.

He nods. And she smiles.

CASSIE (CONT'D)

So, as I said yesterday, I wanted, if I may, to ask you about the house you rented there, in December 1999. I believe this was.....

(checking her notes)

...an eight bedroom house?

JAMES

I don't remember specifically but...yes it was big, there was a bunch of us.

CASSIE

(checking her notes)

Three other families?

JAMES

Yes. Well, actually, for the first few days, it was just me and three mates, our wives and kids joined us on New Years's eve.

CASSIE

Right.

JAMES

It was primarily a golfing break.

SUNNY

Oh okay. And what were *their* names please, the men?

JAMES

(tiny beat, then)

Tim Finch, Chris Lowe, Pete Carr.

11 CONTINUED: (2)

11

SUNNY
(writing it down)
And they still around?

JAMES
Yup.

SUNNY
And all still friends?

JAMES
Yes, we've known each other since school so...there's a long connection there.

As they both make notes.

CASSIE
And the families, can you give me details of those please?

JAMES
Tim was there with his first wife Derran and their two girls, Pete was single at that time so on his own, and Chris was there with *his* first wife, Laura, and their little girl.

SUNNY
And your wife?

JAMES
(nods)
My wife Mel, and our little boy Eliot.

SUNNY
And you still together?

JAMES
No, I re-married a few years ago.

CASSIE
(making notes, and then)
And what did you all get up to when they arrived?

JAMES
What you do with young families, walks, trips to the local zoo, pub meals...

11 CONTINUED: (3)

11

CASSIE
...family time.

JAMES
Exactly.

And she nods, smiles, and then she slides a photo across the table.

CASSIE
So this is a photo of Hayley Reid.
D'you recognise her?

Close on him, as he looks at the photo.

12 **FLASHBACK**

12

A matchbox containing two pills. Blood on fingertips. Smashed red glass on the ground.

End of flashback

13 INT. INTERVIEW ROOM. BISHOPS STREET STATION - DAY 7

13

Continued as before.

JAMES
I do.

And he stays looking at the photo.

CASSIE
And just from the papers?

And his lawyer looks up.

CRAY
Sorry, where's this heading?

CASSIE
We're just trying to corroborate evidence from another witness, who *thinks*, that Hayley might have cleaned the house you rented.

And to be fair, he looks completely blank, then shakes his head.

JAMES
I have no recollection of that.

CASSIE

You never saw her there?

JAMES

No, I mean we were out most days but...hey, this story was huge and her photo was all over the TV so....if she'd cleaned our house and any of us had seen her, I think someone would have mentioned it.

CASSIE

Absolutely.

They make notes.

SUNNY

And when did you return to London, Mr Hollis?

JAMES

Whenever the rental ended, I guess probably around the 2nd or 3rd?

SUNNY

And you drove back up with your wife and child?

JAMES

Yes.

SUNNY

How had they got down there on the 31st?

JAMES

Train, I'd picked them up from the nearest station.

CASSIE

Okay, and then last question, what did you all get up to on the Millenium evening?

Which could be a very leading question, but somehow not the way she asks it.

13 CONTINUED: (2)

13

JAMES

(thinks, then -)

Well, as I remember we had a meal
at the house, all of us together
...I think the kids stayed up a
bit, maybe till nine or ten, and
thenI think the adults watched
a movie, and then went to bed just
after Big Ben.

CASSIE

All of you?

JAMES

As I recall, yes.

CASSIE

And no-one else went out again, all
night.

JAMES

No.

CASSIE

Okay...

(smiles)

...that's it...

(standing)

...thank you for your time.

And he stands as she opens the door, and him and Cray walk
out in to the corridor.

14 INT. CORRIDOR. BISHOP STREET STATION - DAY 7

14

And then just as he goes to walk away.

CASSIE

Sorry you said you met these guys
at school?

JAMES

(turning)

Yes.

CASSIE

Where was that, the school you went
to?

14 CONTINUED:

14

JAMES
(tiny beat)
Finchley.

And there it is. A beautiful simple little gem of a lead.

CASSIE
Right. And you *all* lived round that
area did you?

JAMES
Within a couple of miles, yes.

CASSIE
(and she smiles)
Okay, thanks again.

And then he walks away, and they watch as he rounds a corner,
and then.

CASSIE (CONT'D)
Well I think we want to know *more*
about four guys who grew up half a
mile from her grave.

SUNNY
I think we do.

End of part one

Part two

15 EXT. BISHOPS STREET STATION - DAY 7

15

HOLLIS leaving the police station with CRAY, and heading to
his car parked up the road from the police station, when -

PHOTOGRAPHER
Hollis you wanker.

And JAMES spins round in time to see a pap clicking off
twenty frames.

CRAY
Oi!

But it is too late, and the grinning pap is walking quickly
away.

16 INT. RENTAL PROPERTY. BRISTOL - DAY 7 16

ASIF running around a pretty grassy garden, as CHRIS and JAMILA watch from a back kitchen door, with an estate agent.

AGENT

...and this sort of size garden is very unusual for a flat in this part of the city, it's also west facing so...

And she smiles and nods.

AGENT (CONT'D)

....anyway, have a natter, I'll be outside if you need me.

JAMILA

Thank you.

And he walks back in, as they stand and watch ASIF's simple joy as he play in the garden.

JAMILA (CONT'D)

He's never had a garden with grass before.

CHRIS

You like it?

JAMILA

I think it's perfect....

And she turns to him, something wrong.

CHRIS

...I sense a 'but' coming.

A beat. And she smiles, links her arms in to his.

JAMILA

...'but' if we're to be properly together...I need to know who you are, Chris.

CHRIS

Who I am?

A beat. Hard to say this.

16 CONTINUED:

16

JAMILA
How does a man like you...
(she smiles)
...so brilliant, so lovely...
end up...like you have.

And she is holding his eye, and she wants answers.

JAMILA (CONT'D)
How does that happen?

And he seems almost to age a little, and then finally he nods.

CHRIS
I'll come over tonight.

17 INT. SANDRA RAYWORTH'S FLAT. LEWISHAM ESTATE - DAY 7

17

And here is SANDRA RAYWORTH, checking her last article (headed '**I BLAME THE PARENTS**, a photo of GORDON and SUZANNE REID next to it) to see that it has actually got a few more likes, two hundred and thirty eight, with new 'likes' adding even as she watches.

And she smiles. The best she has probably ever had. And now she starts to write a new headline.

'**Is it time...** And she thinks, wants the phrasing right. '**...for parent permits??**'.

And she clearly likes that, and now she starts to type.

18 INT. CID ROOM. BISHOPS STREET STATION - DAY 7

18

Close on the board, a map of Middenham on it, and various routes marked on to it now with dotted lines, the route from The Swan to HAYLEY's parents house, the party location, the village centre etc, with the topography dominated by the river running through the town.

Original time lines also sketched out, particularly on her last night. As we see this, we will hear...

BENTLEY
...so we had two key leads that I believed were potentially significant, that were never resolved.

18

CONTINUED:

18

And pull back to see the team, with CASSIE and SUNNY, watching JOHN BENTLEY, as he draws a line from a point on the map.

BENTLEY (CONT'D)

St Matthew's C of E, which was burgled at some point on New Year's Eve, with about five grand's worth of 18th century silverware taken from a locked cupboard in the vestry. Blood smears were retrieved on the smashed glass in to the vestry, but no matches were found with anyone on our database. The church is about half way between Hayley's parents' original house and The Swan, and one possible theory was that she saw something happening after she left work, went to investigate... and ran in to the burglar or burglars. Certainly, I believe, it's worth following up again.

(the team making notes)

And then...

And he draws an arrow on the map.

BENTLEY (CONT'D)

...a black car seen driving very erratically on the road between The Swan and her house at approximately 12.25, maybe fifteen minutes after we know she left the pub. No reg or make, but the witness thought it was a black four door saloon, with a trailer bar. Worth noting the weather was very bad that night, heavy rain from about 11.00 onwards, with poor visibility.

CASSIE

(standing)

So John is available for the rest of the day, and then on the phone, at any point, for any questions. Given what he's just told us, I suggest DNA swabs should be taken from any suspects we speak to, but thank you again John, that was very useful. So.

(MORE)

18

CONTINUED: (2)

18

CASSIE (CONT'D)

Specific points of action. Fran,
can you double check all these time
lines please...

(indicating them on the
board)

...for Hayley's movements on the
night of her disappearance and the
week before.

LINGLEY

Boss.

CASSIE

Murray, can you take the witness
who saw this car.

BOULTING

Yup.

CASSIE

And Jake, obviously the body was
found in London, given that new
development it's worth another chat
with Adrian Mullery I think.

COLLIER

Guv.

CASSIE

Following our interview with James
Hollis this morning, D.I. Khan and
I will certainly be speaking to the
other three *male* occupants of The
Spinney - and actually Jake just do
a general on all four blokes please
- and Meena...

(one of the team)

...I know this will be a slog, but
can we do a sex offences check on
PND for all male occupants of
Middenham rentals, week commencing
27th. Okay, that's it, thanks
everyone.

And the meeting breaks up, and CASSIE turns to JOHN BENTLEY.

CASSIE (CONT'D)

That was great, thank you again.

BENTLEY

No problem.

CASSIE

So you heading back down tonight
or...

BENTLEY

...no no, my kids live in town with
their mum so... I'm going to spend
some time with them for a few days.

CASSIE

Oh right - how old are they?

BENTLEY

21 and 20.

CASSIE

Oh - same as mine, boys or...

BENTLEY

...two boys.

CASSIE

'Jinx'.

And he smiles, and she smiles. And then -

BENTLEY

Anyway I am gonna go and check in
to my hotel so...

CASSIE

...go for it...
(offering her hand)
...and we will speak soon I hope.

BENTLEY

Absolutely.

And he turns to go when -

SUNNY

And listen..

SUNNY looking up from his desk

SUNNY (CONT'D)

...if you're at a loose end any
evening, there's generally a few of
us down the Bull after work, it's
just opposite.

18 CONTINUED: (4)

18

BENTLEY

Oh, cheers. Might take you up on that. Seeya.

CASSIE

Seeya.

And then he turns and walks out. And she walks back to her office, SUNNY determinedly not meeting her eye.

And then just as she walks in to her office.

SUNNY

You're welcome.

On her. Busted.

19 EXT. SOUTH DOWNS - DAY 7

19

High above the South downs following a car threading through forest and hills and small sleepy market towns that have not long since eschewed half day closing.

20 INT. TIM'S CAR/INT. HOME OFFICE. JAMES' HOUSE - DAY 7

20

TIM and CAROL on the way back home from the tribunal, CAROL driving, TIM, deep in thought as he stares out of the window.

And then his mobile sounds. He looks at the caller I.D. JAMES. He smiles, and answers.

TIM

Ola gordo cogno.

JAMES

Ola *muy* gordo cogno.

TIM

(grins)
How you doing?

JAMES

Yeah all good, you?

TIM

Yeah very well thanks, just been in Manchester for a work thing, driving back to Sussex now with Caz.

20

CONTINUED:

20

JAMES

Oh right, give her my love.

TIM

I will.

JAMES

But listen, very quickly...I presume you've seen the news, about the Hayley Reid case?

And we are close on TIM.

A tiny flick of his eyes to CAROL, who is quietly humming along to some track on Radio two.

TIM

Yes, I did, very sad.

JAMES

Wasn't it. Anyway, the police are obviously doing a general trawl of potential new witnesses....and they spoke to *me* this morning....

On TIM, a tiny tightening of the muscles in his neck.

JAMES (CONT'D)

...about the house we rented?

TIM

Oh right.

JAMES

Apparently they think she might have been our cleaner?

Which is quite a reveal. Close on him. Gives almost nothing away.

TIM

Wow.

JAMES

I said I didn't recall us *having* a cleaner, and I certainly think one of us would have noticed if it had have been *her*, given the amount of coverage.

TIM

Indeed.

JAMES

Anyway, long and short of it is they're probably going to want to speak to the whole gang and so...well I just thought I should let you know.

TIM

Yeah, no worries.

JAMES

Obviously they're looking for people who might have seen something that only now seems relevant but.... I told them we all stayed in the house that night, eating with our families so...

And it is an odd and clearly pointed remark. Almost like he is telling TIM, that is the story they should all tell.

TIM

...yeah yeah, absolutely.

A beat.

JAMES

Anyway, I'm going to give Pete a bell, and maybe you can give Chris the heads up?

TIM

Sure.

JAMES

And I've emailed some dates for our meet up.

TIM

Yeah I saw, all good for me.

JAMES

Excellent, speak soon mate.

TIM

Cheers Jamie.

And he clicks off, and hold on him for a moment, digesting that, and then -

TIM (CONT'D)

Jamie sends his love.

20 CONTINUED: (3)

20

She turns, clearly wasn't really listening, smiles.

CAROL

How is he?

TIM

Yeah good. Just trying to arrange a get together. The four amigos.

CAROL

Oh that'll be nice.

TIM

Yeah, it will. Been too long. Much too long.

And on they drive, and we go out on TIM, clearly digesting what he has just been told.

21 EXT. STREET. HUNSTANTON/INT. JAMES HOUSE - DAY 7

21

And now, as he said he would, here is JAMES, on the phone to PETE.

Slightly different feel to this conversation, JAMES clearly in something of a rush now.

PETE

...'course I remember - I was meant to have bought the puddings and I forgot so I legged it to the corner shop and bought a load of Cornettos, which your ex wasn't too happy about...

JAMES

(wryly)

...the kids on the other hand. Anyway, just wanted to check you remembered it the same as I did. So we're all now good for the 14th, Chris has replied now so I will book a table and send you all a link.....

PETE

(interrupting)

...sorry, just one quick thing before you go, Jamie....

21 CONTINUED:

21

JAMES

...I'm actually heading in to a meeting mate...

PETE

...yeah yeah, be ten seconds....
(grits his teeth)
....Jamie I need a massive favour...

And we are close on JAMES, and his face softens as he suddenly gets what his old friend is asking for.

JAMES

....sure, what is it....

22 EXT. TIM AND CAROL'S HOUSE. GARDEN - DUSK 7

22

TIM, home now, changed in to casual clothes now (battered jeans and sweatshirt) in a clearly much loved garden, CHRIS's mobile number up on his contacts, his thumb hovering over 'dial'.

But then, for whatever reason, he swipes it left, sticks the phone in his pocket, starts to put on some gardening gloves, and heads towards a potting shed, at the end.

23 EXT. BRISTOL - EVENING 7

23

The bustling streets of Clifton. The bridge, the university.

24 INT. JAMILA'S BEDSIT. BRISTOL - EVENING 7

24

ASIF in bed, asleep, JAMILA and CHRIS sitting in the tiny kitchen, the light fading outside, a glass of wine in front of each of them. And then he starts to speak

CHRIS

I was married, for twelve years,
and had, have, one daughter, Maya,
who I last saw seventeen years ago.

Fuck.

24 CONTINUED:

24

CHRIS (CONT'D)

My marriage broke down in early 2000, and because I had some...issues at that time...my wife, Laura, felt it was damaging for Maya to be around that...

(a beat)

...I'd also run up a lot of debt and so...I went from living in a house in Notting Hill...to a one bed flat in Earl's court, and then a hostel. And then the streets.

Fuck.

JAMILA

How long were you homeless?

A beat as he debates whether to tell her everything. Then -

CHRIS

On and off for nearly nine years.

JAMILA

(stunned)

Oh my God...

And instinctively her hand goes out to his.

JAMILA (CONT'D)

....Chris I am so sorry.

Close on him, as revisits this palpably desperately painful time of his life.

JAMILA (CONT'D)

And you had no friends who could have helped you?

CHRIS

I had friends who were *desperate* to help me. But you have to *want* to be helped. And I didn't. I *hated* myself. I thought I completely deserved what had happened to me.

A beat.

JAMILA

And your marriage, the 'issues' you mention....

24 CONTINUED: (2)

24

Close on him. And for the first time we sense he is not telling the whole truth now, that there is more than he says.

CHRIS

...I had bi--polar, undiagnosed at that point, and so unmedicated, which meant my behaviour was... very challenging for everyone. I mean there were undoubtedly parts of it that *helped* me, work wise, but it's also a very destructive illness, and as soon as I started costing my company money it was inevitable I'd be asked to step down.

A beat.

CHRIS (CONT'D)

And that just wasn't what she'd married. An unemployed man with mental health issues.

A beat.

CHRIS (CONT'D)

So she asked me to leave. And I did. Eighteen months later she married a hedge fund manager, who bought her a house in Holland Park.

A beat.

CHRIS (CONT'D)

Six years ago Maya wrote to tell me Laura had died from breast cancer. And to ask that I stay away from the funeral.

On JAMILA, stunned.

CHRIS (CONT'D)

I thought about writing back, and telling her...that I was better now, a different person...

Close on him.

24 CONTINUED: (3)

24

CHRIS (CONT'D)
...but I think there comes a time
when you just have to accept how
things have turned out. That life
can sometimes simply be...

Very close on his eyes now.

CHRIS (CONT'D)
..very unfair...and to
keep...resisting that, to keep
fighting it....it takes too much
energy, Mila...

And we know there is more to this, JAMILA intuits it too.

CHRIS (CONT'D)
...energy you need, you should
use....on the future.

And now he risks a look up, to see her face, to see what she
is feeling.

And now she leans forward and puts her arms around him, but
we should have a sense that JAMILA does not *quite* buy this
story.

*

25 INT. PETE AND MARIA'S HOUSE - EVENING 7

* 25

And here is PETE walking in to his house.

PETE
Love ?

MARIA (O.S.)
In here.

And he walks in to the sitting room.

HARPER
Hey Pete.

To see MARIA, sitting with MARK HARPER, his boss. Fuck, all
he needs.

PETE
Hello Mark.

25

CONTINUED:

25

HARPER

(standing)

What a lovely lady your missus
is...

PETE

...I was about to call you.

HARPER

(walking up to him)

...punching above your weight there
buddy.

PETE

Three grand...

(taking a fat envelope out
of his jacket pocket)

...and my apologies. I've been
stressed about some deals and I
screwed up the paperwork and
accidentally paid Salthouse's
cheque in to my personal account.
But here it is. All there.

Which we did not expect, and HARPER looks inside, sees a
thick wodge of fifties. And this could still go either way
cos obviously what PETE has just said is total bollocks.

But HARPER is nothing if not a chancer himself. And so he
tucks the money in to *his* jacket now, without any seeming
fuss.

HARPER

You know what we used to call
blokes like Pete, Maria....

And he turns to her, a genial smile on his face.

HARPER (CONT'D)

...*Filth*. 'Failed in London, tried
Hong-Kong'.

And he turns back to PETE.

HARPER (CONT'D)

Bit of a wild west out there wasn't
it, mate, attracted a very distinct
sort of person...

(quietly, holds his eye)

...I see you, buddy.

A beat, and then.

25 CONTINUED: (2)

25

HARPER (CONT'D)

Lovely to meet you, Maria, I'll let myself out.

And he is walking out and then we hear the door slam. And you could hear a pin drop. And then -

PETE

Sorry about that...
(walking out)
...I need a shower.

And he gets as far as the doorway, when -

MARIA

This is not working, Pete.

And he stops.

MARIA (CONT'D)

You and me. I'm sorry but...
(not angry, just sad)
...this just isn't what I thought
'I was buying'.

To use his idiom. And we are close on him, his back to her, the tears gathering in his eyes. Because he knows she is right. But -

PETE

It'll get better, babes....

A beat. He nods, his back still to her so she does not see his tears.

PETE (CONT'D)

...trust me, I've got some really good business coming in. It's going to get better - I *promise*.

And right now she does not have the heart to stick the knife in. And so she lets him walk out. But we know from the look on her face they are surely doomed.

End of part two

Part three

New day

- 26 INT. SUNNY'S CAR - DAY 8 26
- SUNNY's car cutting through the south downs. CASSIE in the passenger seat.
- 27 INT. GP SURGERY. HAMHURST - DAY 8 * 27
- And here is TIM in his office. A receptionist carries in some notes and puts them down on his desk, which is when he sees them. Through the Georgian window of the office, as they walk across Hamhurst town square. *
*
*
- Close on his eyes, telling us that he too, has expected this visit for a long time. And then he turns to his receptionist.
- TIM
- I forgot to say, I have two guests arriving, can you show them straight to my room please Liz.
- She acknowledges this and leaves the office. *
- 28 INT. STAFF ROOM. LADY FRIEDA SCHOOL - DAY 8 28
- ADRIAN MULLERY in a staff room, doing some marking in a quiet corner, when a door opens and a women (JANET SPENDER, the head) sticks her head in, and looks around before spotting him. *
- JANET SPENDER
- (smiles)
- Adrian, have you got five minutes? *
- And knows what is coming, and to give her her due, she looks really uncomfortable.
- 29 INT. GP SURGERY. HAMHURST - DAY 8 29
- CASSIE and SUNNY, in with TIM, who is looking at the photo of HAYLEY.
- 30 **FLASHBACK** 30
- Long grass waving in the wind. A Christmas tree shaped car freshener dangling. Oily hands being wiped with a rag.**
- End of flashback**

31 INT. GP SURGERY. HAMHURST - DAY 8

31

Continued as before

On TIM. Then -

TIM

Well, obviously I recognise her
but, no, I don't recall seeing her
at the house at any point...

And he slides the photo back

TIM (CONT'D)

...and like Jamie said, if any of
us *had* have seen her in the house,
we would have discussed it at the
time. It was a huge story.

CASSIE

Absolutely.

(checking notes)

So Mr Hollis told us that the four
of you had gone down on your own at
first, to play golf?

TIM

Yes.

CASSIE

And then your wife, Derran, and
your girls arrived on the 31st?

TIM

Yes.

CASSIE

And how old were they, the kids?

TIM

(working it out)

Claire would have been eight, Emma
just turned ten.

CASSIE

And sorry, just to go back on one
thing, New Years, the kids went to
bed at...

TIM

...nine, ten, maybe.

31 CONTINUED:

31

CASSIE

And no-one went out after that.

TIM

Nope.

CASSIE

And were the kids ever left alone in the house, might they have seen Hayley if the adults had all nipped out somewhere - shopping or....

TIM

(thinks, then)

...I think that's unlikely, they were too young to be left alone really.

And she makes notes, as -

SUNNY

And what car did you drive Dr Finch?

TIM

(thinks, then)

I had my Audi in 99 I think, an A6.

SUNNY

Oh okay, and the saloon or...

TIM

...no the estate, we needed the space for - well holidays and stuff, saves faffing around with a top box or a trailer or any of that.

SUNNY

And what colour was that?

TIM

(eyes narrowing, why all these odd questions)

Silver.

SUNNY

But your family came down by train.

TIM

(nods)

With Jamie's wife and son.

31 CONTINUED: (2)

31

SUNNY

And then everyone headed back to London on the 2nd.

TIM

Yep.

SUNNY

Did you *all* live in London then?

TIM

All but Pete, he lived in Hong Kong.

As they make notes.

CASSIE

And your marriage to Derran, that ended when?

And he pauses for the first time. Smiles, nicely.

TIM

What relevance has when my marriage ended to anything?

CASSIE

(nicely)

Sorry, if any question makes you uncomfortable, you don't have to answer.

TIM

(a beat, then)

We separated in 2001.

CASSIE

Okay..

(writing this down)

...d'you remember when Mr Hollis and his wife separated?

TIM

(thinks, then)

Same year I think, or maybe 2000?

CASSIE

(writing down)

And Chris Lowe and his wife?

A beat.

31 CONTINUED: (3)

31

TIM

Yep, same time roughly.

CASSIE

And are you still in contact with Derran, if we wanted to speak to her?

TIM

I haven't seen Derran for many years, but I can get a number from my kids if you need one?

CASSIE

That would be very helpful, thank you.

TIM

Just so's you know...
(he hesitates, then,
slightly awkwardly)
...she's had a number of issues over the last couple of decades, depression and anxiety so...I'm not entirely sure she'll be the most 'reliable of narrators'.

Oh. Interesting.

CASSIE

Okay, well thanks for that. And then one last thing, and I should say, do feel free to say 'no', but in order to help eliminate you from our enquiries, how would you feel about giving us a DNA swab?

And to be fair, he doesn't blink.

TIM

Sure, no problem at all.

32 INT. SUNNY'S CAR - DAY 8

32

CASSIE and SUNNY driving back to London.

SUNNY

Interesting Hollis obviously called Finch.

32 CONTINUED:

32

CASSIE

Though you *would* wouldn't you? As a mate, even if you had nothing to hide?

SUNNY

Maybe. My bigger issue is that if no-one went out after ten, it's not them. We know Hayley was seen alive at ten past twelve so.....

She looks at her watch. Obviously late for something, she picks up her mobile and dials a number.

CASSIE

(then to Sunny)

...I think you're right, and if we're spinning our wheels on these guys I don't want to waste any more time - lets take the last two separately...

(and the phone answers)

...hi dad it's me, I'm really sorry, I'm going to be a bit late...

And the car drives on.

33 INT. OFFICE. JAMES' HOUSE - DAY 8

33

JAMES in his office, coming off a phone call, to ELIOT's voicemail as AMY walks in.

JAMES

Please...just, call me.

*
*

AMY

Any joy?

And he shakes his head, his head down, he seems desolate. And she sits on the small sofa in his office, opposite his desk.

AMY (CONT'D)

How many times have you been here before, Jamie. He'll be *fine*.

33 CONTINUED:

33

JAMES

You know the longer this goes on...
the more his problems ...consume
him...the more you look at the
paths he took, the choices we made -
I made, and think...

Close on him, eyes rimmed with exhaustion and grief.

JAMES (CONT'D)

...was it then? Was it *that* choice?
Or *that* one? That fucked it all up.
Was it *then*, that I ruined my
child's life?

And we stay on her, as he offers this guilty, dark and
worryingly skewed examination of parenthood.

34 INT. SQUAT - NIGHT 8

34

And now we are hearing JAMES' message being played back (from
scene 33). And we pull back to see ELIOT, lowering his phone,
even as he rocks back and forth, 'spiced' off his head, in a
corner of a dark room, with several other people, all also
clearly wasted.

*
*

The badly applied makeup, now smudged messily across his waxy
features, serving only to accentuate the desperate place, for
whatever reason, he clearly now finds himself in.

35 INT. SUNNY'S FLAT - NIGHT 8

35

SUNNY walking in to his flat, a carrier bag, with three
pizzas in. And as he shuts the door, he hears a howl of
laughter from the girls, which is nice.

And then he walks in to the sitting room to see -

36 INT. SUNNY'S FLAT - NIGHT 8

36

- the girls with their mum, USHA

USHA

(standing, awkwardly)
Oh, hi...

SUNNY

...hello.

36 CONTINUED: (2)

36

USHA
 (awkwardly)
 ...well, your dad's very busy so
 ...anyway, I've got to shoot...
 (to Sunny)
 ...nice to see you...
 (exciting)
 bye girls.

*
*
*
*
*
*

And she is walking out, as the girls squabble in the kitchen, leaving him pondering the weirdness of that.

37 INT. JENNY'S HOUSE - NIGHT 8

37

CASSIE with MARTIN and his new girlfriend JENNY (mid fifties). MARTIN and JENNY have already eaten, and CASSIE eating alone as they kind of watch. JENNY is one of those people who is, *probably* without meaning to be, oddly rude.

MARTIN
 ...I come from the 'clip round the ear ole' generation you see...

CASSIE
 (to Jenny, conspiratorial)
 ...I think he'd still like to to be honest...

JENNY
 Oh dear.

CASSIE
 And d'you have children?

JENNY
 No, never had the urge to be a mother.

CASSIE
 Smart move.

MARTIN
 (wryly)
 Tell me about it.

JENNY
 They take so much from you don't they...

CASSIE

...not sure I'd see it quite like...

JENNY

...and just... I'm too selfish I think.

CASSIE

Yeah?

JENNY

Liked my career too much. And I think if you are going to have children, you need to be around.

CASSIE

Whoops.

JENNY

Well...yes. I mean an evening like tonight, it's fine you letting us down...

MARTIN

(wryly)
...er, no...

JENNY

...but how did you cope when that was your kids, turning up two hours late for supper.

CASSIE

(tightening)
Oh we.... muddled through.
Anyway...
(change the fucking subject)
...dad tells me you're off to Venice at the weekend, how exciting.

JENNY

I know, you should tell him to stop spoiling me.

CASSIE

I should. And first class too.

MARTIN

Venice?

37 CONTINUED: (2)

37

And she turns to look at him staring back blankly at both of them. Oh fuck, he's forgotten *that*.

Except then he bursts out laughing, as does she, and we go out on JENNY and MARTIN, as they piss themselves, at her expense.

CASSIE

Oh. Right. Yeah. Funny.

And actually, although this is irritating, she should be able to laugh at it, but here's the thing, tears are pricking her eyes.

New day

38 EXT. M1 MOTORWAY ROAD WORKS - DAY 9

38

A car pulling up within the motorway roadworks cordon.

Doors opening and SUZANNE and JESSICA get out (no GORDON)

CASSIE and SUNNY there to meet them. SUZANNE has flowers, yellow tulips (HAYLEY's favourite)

39 EXT. M1 MOTORWAY ROAD WORKS - DAY 9

39

CASSIE and SUNNY walking the family to the grave site, under a white tent. All the builders who are in any way proximate, downing tools and taking hard hats off, showing their respect.

40 INT. WHITE TENT. M1 MOTORWAY ROAD WORKS - DAY 9

40

Inside as SUZANNE and JESSICA see the grave, for the first time, emotions very high for SUZANNE, and she slips to her knees, then puts the flowers inside the grave, and then says her prayers. JESS watching, harder to read how she feels.

41 EXT. WHITE TENT. M1 MOTORWAY ROAD WORKS - DAY 9

41

SUZANNE walking back to the car with SUNNY, JESSICA a little behind with CASS.

JESSICA

I couldn't feel her, I couldn't feel her at all, what does that make me.

41 CONTINUED:

41

And they stop, as they reach the car.

CASSIE
Pretty normal I'd guess -
There are no rules, Jess.

JESS nods.

JESSICA
We need *her* back.

CASSIE
I know.

She is on it. And then JESSICA gets in to the car behind her mum, and CASS shuts the door and watches them glide away.

And we stay on CASS, and we get a strong sense she is carrying the weight of JESSICA and SUZANNE's emotional well being, heavily.

42 INT. THE BEECH PUB. MIDDENHAM - DAY 9

42

And now we are with LINGLEY talking to a witness down in Middenham, a woman in her late thirties, SARAH BRADY, who, as we join her, is shaking her head.

BRADY
....actually that's not quite what
I said.

And we are back on LINGLEY. And now she checks her files.

LINGLEY
Okay, so....I have it here, that
you said you saw her leave at just
after midnight?

BRADY
No, I said she *would* have left,
just after her shift ended at
midnight, I never said I actually
saw her.

LINGLEY
Right.

BRADY
Guy Halford, the manager, he was
the one who actually saw her.

42 CONTINUED:

42

LINGLEY
(correcting notes)
Sorry, and so what was the last
time you saw her then?

BRADY
Just before 11.00. I was working
through till 3.00 so I went on a
half hour break then. When I came
back Guy put me in the bar and I
presumed Hayley was finishing up in
the restaurant.

LINGLEY
(making notes, then she
looks up)
Does Guy Halford still live in
Middenham?

43 INT. SUNNY'S CAR - DAY 9 43

SUNNY in his car heading up to Norfolk.

44 INT. CASSIE'S CAR - DAY 9 44

CASSIE driving to Bristol, opening her window to stop her
falling asleep.

45 EXT. NORTH NORFOLK - DAY 9 45

Burnham Market. Holkham Hall. The oily creeks leading up to
Blakeney point, and here is SUNNY's car heading along a coast
road.

46 EXT. BRISTOL - DAY 9 46

The Cabot Tower, Queen Square, Clifton Suspension Bridge, the
harbour, the cathedral. CASSIE's car pushing across the
bridge.

47 EXT. CAMPER VAN. BRISTOL - DAY 9 47

So here is CHRIS, outside his van, painting, as CASSIE pulls
up in the car park.

And time slows as CHRIS turns, and sees her as she gets out.

47 CONTINUED:

47

And we are on him as he sees, as he understands. She is coming for him. And then she is walking towards the van and he/we hear -

CASSIE (O.S.)
Hi, looking for Christopher Lowe?

Close on him, on his eyes. Darkness. And then he turns.

CHRIS
Hello.

48 EXT. HOLKHAM BEACH. NORTH NORFOLK - DAY 9

48

And here is PETE and his dog, walking out of the woods behind the beach, down in to the car park. And a hundred yards away, in the otherwise deserted car park, he sees a man standing. Waiting.

And time slows. And PETE knows too, just like the others. But still he hopes he is wrong, and walks towards his car, even as this man walks towards him.

SUNNY
Mr Carr...

And he turns, smiles.

SUNNY (CONT'D)
(badging him)
...D.I. Sunny Khan, do you have
five minutes?

49 INT. CAMPER VAN. BRISTOL - DAY 9

49

CASSIE sat with CHRIS in the van. He is looking at the photo of HAYLEY.

50 **FLASHBACK**

50

A door knocker. Cardboard boxes being filled with stuff. A credit card. A sleeping bag.

End of flashback

51 INT. CAMPER VAN. BRISTOL - DAY 9

51

And he is clearly demonstrating some of mental health difficulties we know he has.

CHRIS

No, sorry.

And he pushes the photo back.

CASSIE

Okay. Absolutely sure?

CHRIS

Yes.

CASSIE

You know who she is though.

CHRIS

Of course, but I never saw her in that house.

And now he is rocking ever so slightly.

CASSIE

Are you okay, Mr Lowe?

CHRIS

I don't cope with stress well.

CASSIE

Okay, sorry to hear that...would you prefer to have someone with you?

CHRIS

(a beat, then)

I'm fine for now.

And she is clearly weighing up if it is fair to be doing this. But in the end her nose for a lead gets the better of her conscience.

CASSIE

So we're just asking everyone we speak to, a number of general questions, to help us with our enquiries.

And he nods, acknowledges his understanding of the process.

51 CONTINUED:

51

CASSIE (CONT'D)

So can you tell me what car you were driving that week?

CHRIS

I didn't take a car down, I went down with Tim.

CASSIE

Oh okay, and so... did you and your family travel back with him as well or...?

CHRIS

...my wife drove down with my daughter, we went back in her car.

CASSIE

Right. And so what car was *she* driving?

CHRIS

(thinks, then,
remembering)

She would have been driving the Maserati.

Which catches CASSIE out, cos she's interviewing him in a camper van, in which he lives. And she puts a line through the 'saloon car spotted' lead.

End of part three

Part four

52 INT. CAFE. HOLKHAM - DAY 9

52

SUNNY and PETE sitting opposite one another in an otherwise deserted beach side cafe, that has not been decorated since the seventies.

The photo sitting between them. PETE looking at it long and hard.

53 **FLASHBACK**

53

A tear running down a small child's impassive face. A flaming Sambucca being downed. Boards being hammered up on windows.

End of flashback

54 INT. CAFE. HOLKHAM - DAY 9 54

Continued as before. And then -

PETE

You know what.... I think I *did* see her at the house.

Fuck. SUNNY clearly surprised.

SUNNY

Right. How sure?

And he looks at the photo again.

PETE

Yeah....

(looking at her)

....just one time but...she has a distinctive face so....yes. I think that was her.

And he looks up at SUNNY

SUNNY

And this was on your own or...?

PETE

(nods)

...I'd come back from a round before the others - I was still a bit jet-lagged so I went back for a kip. And she was there when I walked in, hovering. I said hello and then asked if there was something else she could do - cos of the noise.

SUNNY

(making notes)

And which day would this have been?

PETE

I'd have to check a calender, d'you know when it was rented from?

SUNNY

Monday 27th.

PETE

Well, we got there in the evening, I remember that....

(MORE)

54

CONTINUED:

54

PETE (CONT'D)

(as he tries to recall)
...I think we just chilled the next day, had a few bevvies in the local, then we played our first round the day after....so I'm thinking the Wednesday.

SUNNY

Okay. And that was it, that was all the conversation you had, about the hoovering?

PETE

(thinks, then)
Yeah. When I woke, the other lads were back, and she'd gone.

SUNNY

Okay. And you never discussed this with any of the others?

PETE

Discussed what?

SUNNY

That this young girl, who later went missing, was in the house you rented?

PETE

(frowns)
No. I mean...I drove back to London on the 2nd and flew back to Hong Kong first thing the next day so....this was a big story?

SUNNY

It was huge, it was in all the national newspapers for weeks.

PETE

Right, well..
(he shrugs)
...I had no idea about that.

On him. Is this a lie?

SUNNY

And the photos in the papers the last couple of days?

54 CONTINUED: (2)

54

PETE
(shakes his head)
Work's been pretty crazy so I've
not really had much time to read
the papers...
(he shrugs)
...sorry but....first I've ever
seen of this girl, is now.

Except we saw him react to the news so....

55 INT. CAMPER VAN. BRISTOL - DAY 9

55

CHRIS as tense as before, as CASSIE continues. He is trying
to recall something.

CHRIS
Someone would have cooked and all
of us, with the kids I mean, would
have eaten together.

CASSIE
And that was a pleasant evening?

CHRIS
Yes.

CASSIE
Everyone had a nice time?

CHRIS
Yes we had a nice time why do you
ask?

CASSIE
Oh just because Christmas and New
Year can be quite stressful can't
it and....I understand your
marriage broke down not long after?

CHRIS
What's that got to do with
anything?

CASSIE
Well I wondered if that was in any
way connected to something that
happened on this break?

Close on him, eyes down, a long beat, then -

55

CONTINUED:

55

CHRIS

You know I think I *do* need someone with me.

Looks up. In to CASSIE's eyes. Which are harder than we have ever seen her eyes look before.

CASSIE

And I can arrange that. Of course. But can you answer that question please - because I'm just aware that of the three of you that were married, *all* of you were separated within the year.

And his leg bobbing up and down, finger fluttering slightly,

CHRIS

No, it was nothing to do with anything that happened on the break.

But he looks deeply troubled now and she knows she has hit on something.

CASSIE

Are you still in contact with your ex?

CHRIS

She's dead.

CASSIE

Oh. Sorry to hear that. How did she die?

CHRIS

Cancer. Can we stop now please?

CASSIE

Sure. Who's this?
(a photo on a sideboard of Jamila and Asif)

CHRIS

(standing)
My girlfriend and her son, I want to stop now.

On her, almost like she catches herself. And she nods, and then starts to dig in to her hand bag.

55 CONTINUED: (2)

55

CASSIE
One last thing.

And she starts to pull out a DNA kit.

56 INT. CAFE. HOLKHAM - DAY 9

56

As before.

SUNNY
...and then lastly, we're asking
everyone we speak to how they'd
feel about giving us a DNA swab.
Entirely voluntary of course.

And the tiniest flicker of something passes across his face.

SUNNY (CONT'D)
How would you feel about that?

And he looks very fucking unhappy.

PETE
Not a problem.

57 EXT. LADY FRIEDA SCHOOL - DAY 9

57

ADRIAN MULLERY walking out of school gates, head down, fast
paced, with brief case and a holdall slung over his shoulder.

And then as he walks down King Street toward the tube, he
becomes aware of someone getting out of a car and coming
towards him.

COLLIER
Mr Mullery...

And here is JAKE COLLIER, holding up his badge.

COLLIER (CONT'D)
...D.C. Jake Collier have you got
five minutes for a quick chat?

And MULLERY doesn't even break stride, knew this was coming.
COLLIER follows him.

MULLERY
Now you'll know my home address but
you chose to come here because you
thought what?
(MORE)

57

CONTINUED:

57

MULLERY (CONT'D)

That I'd be embarrassed? And gratefully duck in to your car so no-one saw?

COLLIER

(yes)

Just want to ask a few quick questions, Sir.

MULLERY

(stopping suddenly)

So a couple of hours ago the head suggested that maybe I take some leave till things calm down a bit - a few of the parents are a little uncomfortable about the situation. And of course I could refuse because she has no legal right to do that. But you know what? I've spent eighteen years telling people I was never even charged, that not one single piece of evidence was ever found to incriminate me, that the lead detective retired just before a misconduct case could be brought against him. So I'm knackered and I'll take the paid break thank you very much.

And then he turns to COLLIER

MULLERY (CONT'D)

But what that *also* means, is that I am not remotely fucking embarrassed mate.

Slowly walking towards him.

MULLERY (CONT'D)

I'm not remotely embarrassed to stand here and tell you loudly no I will *not* talk to you. I will not sit in a car or a room or *anywhere* with you, voluntarily, ever. And if you want to arrest me, be my guest, but I'll not say not a single word to you, not even 'no comment'. Because I think the police are *scum*.

(MORE)

57 CONTINUED: (2)

57

MULLERY (CONT'D)

I think you lie, I think you break the law, I think you take bribes and you sell stories, but much worse than that, most unforgiveable of all, I think you're *thick*. I think your ranks are full of dim witted mediocrity who enter the police force because they like power but are too stupid to be employed anywhere else.

And he moves in close.

MULLERY (CONT'D)

So shame on you. For the way you treated *me*, for letting Hayley down so catastrophically, and shame on you D.C. Jake Collier, for becoming a police officer.

And he walks away. On COLLIER un-fazed, all in day's work.

58 INT. CASSIE'S OFFICE. BISHOP STREET STATION. EVENING 9

58

CASSIE sitting back in the office with SUNNY.

CASSIE

...and how sure did he seem?

SUNNY

Pretty sure. It was an instinctive reaction, and I don't think he was recognising her from the papers.

CASSIE

So this definitively places her in the house, possibly with all four men, before the wives and kids arrived.

SUNNY

Yes.

CASSIE

And what was he like otherwise?

SUNNY

Odd, an odd *mixture*. I mean, I guess we *do* have to ask why he'd tell me he saw Hayley at the house if he had something to hide...

CASSIE

....'But'.

SUNNY

... 'but', when I asked him if he'd give a DNA swab, he looked slightly like he'd just shat himself.

CASSIE

What's his background?

SUNNY

(checks his notes)

Lived and worked in Hong Kong for twenty five years, only married for the first time six years ago. No previous convictions, at least not here. Drove down on a motorbike.

CASSIE

(interesting)

Do we have a response from James Hollis on *his* car yet?

SUNNY

I'll chase. And how was *your* man?

CASSIE

So he lives in a camper van, I'd say he's had some mental health issues, looks like he hasn't got a pot to piss in, except in 1999, he was the CEO of DDM Lowe, his own advertising agency...

And she slides an ipad over to him on which a page is open headlined.

'AD GURU STEPS AWAY FROM DDM'

CASSIE (CONT'D)

...this is a guy who got a double first from Cambridge, was a bit of a genius all through his life, and lived in a five million quid house in Notting Hill.

SUNNY

When did he leave?

58 CONTINUED: (2)

58

CASSIE

Early 2000. 'To pursue new challenges'.

*

SUNNY

Like how to live in a car park.

SUNNY reading the articles as her mobile sounds.

CASSIE

(answering)

D.C.I. Stuart.

MEL (O.S.)

Oh hello, I'm returning your call, this is Mel Hollis, James Hollis's ex wife?

59 INT. MEL HOLLIS' HOUSE. LONDON - DAY 9

59

CASS and SUNNY with MEL HOLLIS, in her house.

MEL

No, it wasn't a 'pleasant evening', what it was, was a train wreck.

Oh.

CASSIE

Okay. Well that *is* quite different to what the men have said. In what way?

MEL

(thinks, then)

In every way?

Close on her as she clearly debates how much to say. And then she starts to talk, and now we (and CASSIE and SUNNY) have to decide if this is bitterness, interpretation, or a more empirical truth.

MEL (CONT'D)

So the meal itself was fine, we ate, we cleared up, and then the kids were knackered, we'd had a long day getting down there, so they went to bed about nine thirty...

A beat as she hesitates, and then...fuckit, here it comes.

MEL (CONT'D)

...which was good, that they were in bed I mean, because it meant they didn't get to see Chris go completely nuts, for want of a better word.

CASSIE

How d'you mean?

MEL

Listen, I'd always liked Chris, I didn't know him that well but...he was smart and funny and very successful just...there'd always been this slighty...manic quality to him. I think he ended up being diagnosed with bi-polar so maybe that night was the start of an episode because...out of nowhere, he just started.... ranting...about his life, his marriage, his friends, about how it all meant *nothing* ...how it was all just... an 'illusion' - it was slightly terrifying.

CASSIE

Wow, I can imagine, and so... what did people do?

MEL

Well we tried to calm him down, obviously, particularly Laura, his wife, but he was....flailing his arms around and shouting and...to be honest we were all quite relieved when he then just suddenly walked out.

CASSIE

Of the house?

MEL

Yes.

CASSIE

And went where?

MEL

No idea.

CASSIE
(making some notes, then)
Had he been drinking?

MEL
He'd had a few, we'd all had a few,
it was New Years.

CASSIE
Anything else?

Had clearly hoped she would not be asked this. Awkward.

MEL
Someone might have bought some
coke, maybe he'd had a bit of that
I don't know.

CASSIE
Okay, so who was taking coke?

MEL
Not me. None of the women in fact.

CASSIE
Tim Finch?

MEL
Definitely not, he never did any of
that, Pete no, he was always more
of a drinker. James.... yes. In
fact, I think it was probably him
that had brought it.

Ouch.

SUNNY
And when Chris walked out, what
time was this?

MEL
I dunno, just after ten I'd guess?

SUNNY
And did anyone go after him?

MEL
Yes, after a minute or so, James
and Tim.

SUNNY
And they caught up with him?

MEL

No, Chris came back on his own about an hour and a half later, absolutely soaked, it was raining hard by this time, mud all over his clothes, and just went straight upstairs to bed. No explanation, no apology, no nothing.

SUNNY

And where was Pete Carr at this point?

MEL

Pete had been out since right after the meal, trying his luck at the pub.

SUNNY

Trying his luck?

MEL

(acerbically)
'The ladies'. He got back just after midnight.

SUNNY

On his own?

MEL

Yes. And pissed.

CASSIE

And your husband and Dr Finch?

MEL

Same, they arrived back a few minutes before twelve...

(bitterly)
- just in time for 'Auld Lang Syne', bless.

CASSIE

Separately, or together?

MEL

(thinks, then)
I don't remember.

CASSIE

And what happened then?

59 CONTINUED: (4)

59

MEL

The guys all went to bed, the women stayed up, talking about our car crash marriages.

CASSIE

Okay - and this is really important Ms Hollis, so I want you to think very carefully please....did you see anyone go out again after that?

MEL

No, no-one went out after that.

CASSIE

You sound very certain.

MEL

Well firstly I stayed up talking to Laura and Derran till at least three, and then there was no way I was sleeping with James that night, so I slept on the sofa. Except I didn't really, sleep much I mean, which meant I would have seen if anyone had have left the house. And they didn't.

Out on CASSIE and SUNNY.

60 EXT. MEL HOLLIS' HOUSE. LONDON - EVENING 9

60

CASSIE and SUNNY walking out silently, till they get to the car. And then.

CASSIE

Fuck. The last sighting of her was *after* they were all back in the house.

SUNNY

So she could be lying. Or mistaken, maybe she *did* sleep, maybe someone *did* come down at...four or five and go out then?

60 CONTINUED:

60

CASSIE

Except if one of them came down at four or five, went out *then* and killed her, where was Hayley between leaving the pub at 12.10 and four or five? That feels wrong.

SUNNY

Maybe. But not as wrong as all four men having clearly lied to us through their teeth.

CASSIE

There is that. I need a drink.

61 INT. SANDRA RAYWORTH'S FLAT. LEWISHAM ESTATE - NIGHT 9

61

SANDRA searching for stuff on-line, '**Hayley Reid suspects/interview/helping with enquiries/quizzed**' etc.

And bang, she gets something on 'quizzed'. A link to a small gossip site the pap obviously sold the Hollis photos to.

There is a photo of JAMES (uploaded only half an hour ago) turning angrily, outside Bishop St nick, with the caption, 'quizmaster quizzed'.

And Sandra smiles.

62 INT. THE ADMIRAL PUB. MIDDENHAM - NIGHT 9

62

LINGLEY with GUY HALFORD. The pub manager.

HALFORD

Yeah, ten past, maybe quarter past midnight, enough time to change anyway.

LINGLEY

For the party?

HALFORD

(nods)

'Cos she went as Madonna, the 'Desperately Seeking Susan' one, all the slap and the hair and everything, it was an eighties theme I think.

62 CONTINUED:

62

And LINGLEY's pen stops. She looks up. Frowns. And then she quickly picks her briefcase up.

LINGLEY

Can you hang on a sec.

And she then she pulls out a file inside which are the photocopied sheets of the diary.

And she spins through to the week preceding new years eve, until she comes across the entry she is looking for, and skim reads it, and then looks up.

LINGLEY (CONT'D)

...*'I hate the 80s, I hate fancy dress, so am going as ME!! 'they should be so lucky. Lucky, lucky lucky!!'*.

And she looks up. On HALFORD, who shrugs.

HALFORD

Maybe she changed her mind?

And LINGLEY nods. A beat. Thinks. Thinks. And then an *idea* -

LINGLEY

Were there any *other* female staff going to the party? Who might have been, like, the same age and build as Hayley?

And HALFORD understands immediately where she is going, and the blood is draining from his face

63 INT. THE BULL PUB. LONDON - NIGHT 9

63

SUNNY and CASSIE walking in to the Bull, CASSIE spotting JOHN BENTLEY having a pint with COLLIER and a couple of others, and he looks up and smiles are exchanged, as she and SUNNY head to the bar, even as CASSIE's phone then rings - LINGLEY.

CASSIE

(answering)

Hey Fran, whassup?

64 EXT. HIGH STREET. MIDDENHAM - NIGHT 9

64

And here is FRAN LINGLEY standing on Middenham High St.

64 CONTINUED:

64

LINGLEY

There was another employee who was the same build as Hayley, same colouring, same hair, who has just confirmed to me, that *she* went as Madonna, and *she* left at about ten past twelve.

CASSIE

(as she gets it)
So.... you think the manager saw *her* leaving, not Hayley?

LINGLEY

I think it has to be a very strong possibility.

65 INT. THE BULL PUB. LONDON - NIGHT 9

65

CASSIE standing in the crowded pub, one finger in her ear.

CASSIE

Which means the last proper confirmed sighting of Hayley was way earlier...

LINGLEY (O.S.)

(nods)
...at eleven, after which she could easily have just bunked off early.

CASSIE

Okay this is brilliant work, Fran, let's talk first thing tomorrow.

LINGLEY (O.S.)

Night boss.

And she signs off, and she turns to SUNNY who was listening.

CASSIE

You heard that?

SUNNY

(nods, grins)
So she could actually have left the pub at eleven?

65

CONTINUED:

65

CASSIE

Which would mean that we now have four men, variously pissed, drugged up and possibly mentally unstable, out, somewhere in Middenham, at exactly the same time as Hayley.

And out on *that* thought, as they walk over to join the others. And BENTLEY.

*

End of Episode.

Chris Lang