

UNFORGOTTEN 3

Written by

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EPISODE 4

READ THROUGH DRAFT

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1 INT. CID ROOM. BISHOP STREET POLICE STATION - DAY 10 1  
SUNNY, a file in his hand, walking in through the office,  
fast, and heading toward CASSIE'S office.

2 INT. CASSIE'S OFFICE. BISHOP STREET STATION - DAY 10 2  
Walking in.

SUNNY  
Just got the DNA swab results back,  
and we've got a match to the blood  
on the church break in?

CASSIE  
(stunned)  
Wow, who?

SUNNY  
(as he tosses the file on  
her desk)  
Peter Carr.

\*

3 EXT. HUNSTANTON - DAY 10 3  
Oily creeks. Seals at Blakeney. Hunstanton fun fair.

4 INT. PETE AND MARIA CARR'S HOUSE/INT. BISHOPS'S ST - DAY 10 4  
PETE rolling around on the floor (in his suit) wrestling with  
WILL, as MARIA walks in.

MARIA  
Pete please, they're meant to be  
eating breakfast...

PETE  
...sorry, go on Will, do as mum  
says..

And they pull a secret face together, even as his mobile  
rings. 'Unknown caller', and WILL runs out, as he answers.

PETE (CONT'D)  
Pete Carr.

SUNNY  
Mr Carr, D.I. Sunil Khan.

4 CONTINUED:

4

At which he sits up fairly sharpishly.

PETE

Hi, morning.

SUNNY

Mr Carr we need to speak to you again.

PETE

(fuck)

Do you? About what?

5 **FLASHBACK**

5

**A bleeding hand. An online bank screen. A generous pile of Christmas presents. A plane ticket.**

**End of Flashback**

6 INT. PETE AND MARIA CARR'S HOUSE/INT. BISHOPS'S ST - DAY 10

6

Continued as before:

SUNNY

We can discuss that when we meet, but we'd like you to be at Kings Lynn police station at 1.30 please.

PETE

(stunned, then -)

Do I need a....a lawyer or anything?

SUNNY

I'm afraid I can't advise you on legal representation, but we will be looking to interview you under caution so...

PETE

...right, sure.

SUNNY

We'll see you later. Bye now.

And he clicks off. And we stay on PETE'S face, the face of a man who knows his time is up.

6 CONTINUED:

6

MARIA

Do you need a lawyer for what?

And he swings round. MARIA there. A beat and then he's standing and answering with an easy smile.

PETE

The new FSA contracts, was just asking Mark if we need to run them past a lawyer...

(walking out)

...he says they're all fine.

And as he heads out of the room, we know she doesn't believe a word. \*

7 INT. SANDRA RAYWORTH'S FLAT - DAY 10

7

SANDRA uploading the photos of JAMES HOLLIS she found online, on to her site. And then starting to write a headline.

**'NOW HE'S ANSWERING THE QUESTIONS!'**

And then underneath she writes a log line **'TV host quizzed over Hayley Reid murder.** And then she starts to write the first of many paras of largely fictitious invective.

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

8

The team in a briefing.

CASSIE

So D.I. Khan and I are heading straight up to Norfolk now, following on from this DNA result, Murray can you touch base with Interpol, see if we can get a contact in the Hong Kong police, I want to request intel research on their systems for Carr.

BOULTING

Guv.

CASSIE

We'll take a position on the other three men after we've spoken to Carr, but obviously there are some questions for them all to answer now, following Melissa Hollis's ever so slightly different account of that night - *particularly*, in the context of what Fran has now rather brilliantly discovered about Hayley's last known movements. Jake might be worth speaking to Tim Finch's ex, see how *she* remembers the evening....

COLLIER

(nods)

...got a little tickle on Mr Finch as well, there's a note on his PNC about a spent caution in 1978, doesn't say what it's for but I'm trying to track down the original file.

BOULTING

And James Hollis has finally come back on his car, turns out he was driving a black four door BMW, with a trailer bar.

SUNNY

And he *had* a trailer?

BOULTING

Yes.

CASSIE

Okay, interesting, and all this feeds in to a bigger question I think we need to ask now. Because if what Melissa Hollis said *is* true, it means that not only did all four men lie to us, all four then appear to have *colluded* in that lie. And at that point, I start to ask, why would they *do* that?

BOULTING

You think they were *all* involved?

8 CONTINUED: (2)

8

CASSIE

I don't know, I just think it has to be one of our options, or maybe it's that one of them killed her and the other three covered up for him? Anyway, let that percolate, and then let's regroup after we've spoken to Mr Carr. Okay, thank you everyone.

And she is grabbing her coat, as SUNNY is checking a text on his phone from USHA (his ex wife) which reads -

USHA

Nice 2 see u the other day, can u call me, please, I really need to speak 2 you. Usha.x

\*

On him. Seriously puzzled now, what does she want?

9 INT. OFFICE. JAMES' HOUSE/CRAY'S OFFICE - DAY 10

9

JAMES on the phone to LINDA CRAY, in front of him, his lap top, open on SANDRA RAYWORTH'S website, which has his photo on it, under the '**Now he's answering the questions**' headline.

\*

JAMES

Can we sue the site?

CRAY

We can try but it's registered to a twenty seven year old woman, who lives in a council flat, she *literally* has nothing to lose.

JAMES

Well we need to do *something*, Linda, you put my and Hayley Reid's name in to a search engine and those photos come up on three other sites already.

\*

CRAY

And I've got a guy working to get them taken down, I am doing everything I....

(James landline rings)

JAMES

(to Cray)  
...call me back....  
(MORE)

9 CONTINUED:

9

JAMES (CONT'D)  
(and he answers)  
...Amy..

REPORTER ON PHONE (O.S)  
...morning James, I just wondered  
if you wanted to comment on...

And he hangs up then actually disconnects the phone cable even as the knocker on his front door sounds, and the letterbox opens and a voice comes up the stairs.

REPORTER 1 (O.S.)  
....Daily Mirror Mr Hollis. Any  
comment you'd like to make about  
the Hayley Reid case?

And he slams his office door. Fuck.

10 INT. SUNNY'S CAR - DAY 10

10

SUNNY and CASSIE driving up the A12 towards Norfolk. In silence, each with their own thoughts.

SUNNY  
You stay long last night?

CASSIE  
No. Left about half an hour after  
you, knackered.

Oh. But of course, she knows exactly what he is fishing for, and eventually, she gives it to him.

CASSIE (CONT'D)  
Long enough for him to ask me out  
to dinner though.  
(off his look)  
Which was nice.

And he smiles, and she smiles, and they drive on.

11 EXT. CLIFTON SUSPENSION BRIDGE. BRISTOL - DAY 10

11

A car driving across the bridge. Inside TIM FINCH.

12 EXT. CAMPERVAN. BRISTOL - DAY 10

12

TIM with CHRIS outside the camper van, CHRIS sitting in the doorway of the van, TIM on a small foldaway chair.

12 CONTINUED:

12

TIM

They did the same with me, it's what they do, it doesn't mean anything, I promise..

CHRIS

...and I asked for someone, to be with me, I told her about my problems, and she just ignored it...

TIM

...you explicitly asked her for someone ?

CHRIS

Definitely.

TIM

Jesus that is outrageous, how dare she...

(looks at his watch)

...listen, I have to shoot, but if you're happy for me to do it, I will make a formal complaint on your behalf.

CHRIS

Thank you.

TIM

(standing)

No I just...these people.

13 INT. BISHOP ST STATION/EXT.KINGS LYNN POLICE STATION - DAY 10

13

LINGLEY at her desk on the phone to CASSIE. CASSIE and SUNNY heading in to Kings Lynn police station.

LINGLEY

...so I've just come off the phone from an Inspector Chan in Hong Kong, and turns out he knew Peter Carr very well....

\*

CASSIE

...tell me.

And CASSIE is walking in listening.

14 EXT. CARPARK. BRISTOL - DAY 10

14

CHRIS and TIM walking to TIM's car, where TIM turns.

TIM

We've all been through some shit,  
Chris, all done stuff we....  
....shouldn't have, and so I'm just  
saying, you'll always be my friend,  
mate, no matter what.

And TIM hugs CHRIS and CHRIS holds on to him a moment too long. And then TIM pulls away.

TIM (CONT'D)

(getting in)

Love you mate.

CHRIS

Love you too.

And however decent TIM's intentions, CHRIS looks more spooked than ever, as he turns and quickly walks back to his van.

15 INT. INTERVIEW ROOM. KING'S LYNN POLICE STATION - DAY 10

15

And now we are in interview, with PETE CARR.

CASSIE

So I'd like if I may, to go back to  
your whereabouts on New Year's Eve.

PETE

Right.

CASSIE

Because we have new evidence, from  
a new witness, to suggest that the  
account you gave my colleague, was  
perhaps not an entirely accurate  
one.

PETE

What new evidence?

CASSIE

Were you in the house all evening?

And his eyes fall. A long beat, and then finally -

15

CONTINUED:

15

PETE

Not *all* evening, no. I was in the pub for....a fair bit.

CASSIE

From what time to what time?

PETE

From...about eight thirty to just before midnight?

CASSIE

Right. So why didn't you just tell us that?

PETE

I don't know, it was stupid, I panicked I suppose, I was on a bit of a pub crawl, I was on my own, and....I guess I thought that didn't put me in a good light - in relation to Hayley Reid I mean....and so I just said I was at the house with the others.

SUNNY

Which all the other men confirmed, which means you must have all spoken to one another, to agree a story.

On him, clearly this was the case.

PETE

I just spoke to Jamie, I don't know about the others.

Interesting.

SUNNY

So you were on a pub crawl.

PETE

Yes.

SUNNY

Did you see any of your friends on the way back?

PETE

(frowns, genuinely)  
No.

15 CONTINUED: (2)

15

SUNNY

And did you pass St Matthews Church  
on the way back?

And his whole body tightens. For a salesman, he is a terrible  
liar.

PETE

No.

They wait.

SUNNY

Are you sure about that?

PETE

Yes.

SUNNY

Are you sure you didn't in fact,  
break *in* to St Matthew's church, to  
steal some silverware from a  
cupboard in the vestry.

No answer.

SUNNY (CONT'D)

Because we have a DNA match to you,  
Peter, from blood samples taken at  
the time, from the window you  
smashed to get in.

And now a tear drops on the desk in front of him.

CASSIE

Was that you?

Close on him, wiping the tears away, shaking his head, knew  
this day was coming. And then finally.

PETE

Yes..

(in pieces)

...I was.....my business had been  
going through some cash flow issues  
and....with all the Christmas and  
new year expenditure....I found  
myself without enough money for my  
flight back to Hong Kong so...

(shakes his head at his  
own appalling behaviour)

(MORE)

15 CONTINUED: (3) 15

PETE (CONT'D)

...I'd gone in there the previous night, to a service, and seen the silverware and.....

(he looks up at them)

...it was an utterly shameful thing to do, and I am ....so sorry.

16 EXT. FLAT. BRISTOL - DAY 10 16

And here are CHRIS and JAMILA and ASIF, moving stuff in to the new flat. CHRIS, understandably, very distracted and edgy.

JAMILA

You okay?

CHRIS

Fine.

JAMILA

Not having second thoughts?

17 **FLASHBACK** 17

**Running hard through dark rainy woods. Pornography on a TV. A begging bowl. A cell wicket.**

**End of flashback**

18 EXT. FLAT. BRISTOL - DAY 10 18

As before -

And he finds a smile.

CHRIS

God no, sorry, just...tired I think.

JAMILA

(smiles)

Good.

And she kisses him and then lifts another box of stuff from the van and starts to carry it in to the flat.

And we go out on him, his terror that it is all about to come crashing down.

19 INT. INTERVIEW ROOM. KING'S LYNN POLICE STATION - DAY 10 19  
As we were.

SUNNY

It's interesting you use that particular phrase Peter - 'a shameful thing', because you made a bit of a habit of that sort of behaviour didn't you?

And he looks up, what the fuck is coming now?

SUNNY (CONT'D)

(opening a file)

I now wish to introduce evidence of bad character under the criminal Justice Act 2001. So we've just been speaking to the Hong Kong police.

Another body blow.

SUNNY (CONT'D)

Do you want to tell us about the three month sentence you served in 1995, in Lo Wu correctional Institution.

On his further shame.

SUNNY (CONT'D)

For defrauding a disability charity of a hundred thousand dollars, an amount which caused it to close down.

And he is shaking his head defiantly now.

PETE

I was set up, that was all...the system out there was corrupt, I was set up.

SUNNY

Really.

PETE

Yes fucking really.

And suddenly a flash of something we have never seen before, a momentary flash of a vicious anger.

CASSIE

You see I think you give a very good impression of being a decent, if slightly hapless businessman Peter, but I think you have a much darker side.

PETE

Do you?

CASSIE

Yes I do, I think you have a side that thinks primarily of what you need.

PETE

Maybe once, not now.

CASSIE

Well indeed because I think when you broke in to that church, that was *exactly* what you were thinking - how can I get myself out of this hole?

PETE

But I would never have hurt anyone.

CASSIE

I'm sure you didn't plan to, but then maybe Hayley saw you go in and she confronted you? Now you knew she could identify you from the Spinney...

PETE

No...

CASSIE

...and so you did what you needed to do, to protect *your* needs.

PETE

Not true.

CASSIE

I'm sure you never intended to kill her....

PETE

...I never touched her...

19 CONTINUED: (2)

19

CASSIE

...you probably just wanted to keep her quiet.

PETE

...I never even saw her.

CASSIE

Except you've *lied* to us from the moment we spoke to you, Pete, so why should we suddenly start believing you now?

A beat, and he looks fairly desperate as he offers up.

PETE

I swear on my boys' lives, I never hurt that girl.

But do we believe him?

20 INT. KING'S LYNN POLICE STATION - DAY 10

20

PETE CARR walking out, CASSIE watching him go.

SUNNY

What do you think?

CASSIE

I felt he was telling the truth about not seeing anyone else on the way back.

SUNNY

Yep, me too.

CASSIE

But he *is* clearly a fraud. And weak. And a *liar*. Question is.... do I sense *violence*?

SUNNY

Dunno. But I wouldn't like to see him backed in to a corner.

21 EXT. KING'S LYNN POLICE STATION - DAY 10

21

And here is PETE walking out of the police station, ashen, and distraught, to see his day is, if possible, about to get worse. MARIA is waiting (she obviously followed him there).

21 CONTINUED:

21

MARIA

So you tell me exactly what is going on, or I swear I will walk in there right now and ask them myself.

Out on him.

**End of part one**

**Part two**

22 EXT. JAMES' HOUSE - DAY 10

22

AMY walking down her street (has obviously already seen stuff online) and now has to get through half a dozen photographers and reporters outside her house, all asking for comment.

AMY

Excuse me..

REPORTER 1

...would you like to comment Amy...?

AMY

...can I get through please...

And she pushes through and gets to the front door as they continue to bark questions at her.

23 INT. JAMES' HOUSE - DAY 10

23

And she shuts the door behind her, the shouts still ringing out.

And JAMES appears at the top of the stairs.

AMY

So when exactly were you planning to tell me?

24 EXT. WALES - DAY 10

24

COLLIER driving down a narrow country road somewhere in deepest darkest Wales, and then ahead, at the foot of a hill, a run down old stone cottage.

25

INT. DERRAN FINCH HOUSE. WALES - DAY 10

25

COLLIER sitting with DERRAN FINCH, who has unbrushed hair, messy un-ironed clothes and who appears extremely fragile.

COLLIER

...right, well that seems to chime pretty much with what Melissa Hollis told us.

DERRAN

And if Laura was still alive, she would have told you the same.

COLLIER

And can I just confirm you've not spoken with Melissa at all in the last few days?

DERRAN

I've not spoken to Mel for maybe...fifteen years?

COLLIER

Right, thank you.

As he makes notes.

DERRAN

And what's my ex said?  
(Collier looks up)  
About the evening?

COLLIER

I'm afraid I can't really go in to details about that.

And she nods, as he continues his notes.

DERRAN

It's just when you rang me, and said you wanted to ask some questions about the Hayley Reid case....it wasn't a complete shock.

And he looks up.

COLLIER

I'm sorry.

25

CONTINUED:

25

DERRAN

I think at some.... subconscious level, I *had* always wondered.

COLLIER

Wondered what?

DERRAN

If he could have been involved.

Woah, wtf.

DERRAN (CONT'D)

I mean I'm sure he told you I was delusional and a fantasist - 'mad'....

And actually, she does look a little bonkers.

DERRAN (CONT'D)

...and maybe I *have* had periods when I've not acted entirely rationally - I know I've alienated my daughters and I'm incredibly sad about that....

Close on her.

DERRAN (CONT'D)

...but the way I've been, what I ...became.....that was actually entirely *because* of him.

COLLIER

Dr Finch?

DERRAN

Yes.

COLLIER

In what way?

DERRAN

I mean...to *talk* to, on the face of it, in *public*, you'd think he was... such a lovely man wouldn't you. Kind and gentle and *good*, a 'good man' was how people always described him in our village.

(MORE)

25 CONTINUED: (2)

25

DERRAN (CONT'D)

But behind closed doors.....he's  
the most manipulative calculating  
man I've ever met and he made my  
life an absolute misery.

Softly softly now COLLIER.

COLLIER

How so?

DERRAN

For the thirteen years we were  
married, he tried to control every  
single aspect of it. He stopped me  
working, he cut me off from my  
friends, he stopped me going out at  
*all* by the end. He abused me  
mentally, physically...sometimes  
even sexually....and if I hadn't  
have escaped when I did....well I  
don't know *what* he might have ended  
up doing.

So she doesn't actually say it, but the implication is clear.  
(Except she *is* nuts).

26 INT. JAMES' HOUSE - DAY 10

26

AMY and JAMES, and she is looking at him with incredulity.

AMY

Four days ago?

\*

A beat, and then he nods.

JAMES

Obviously just as a witness so...

AMY

...so....*what*? So...that means you  
didn't need to mention it to me?

JAMES

I'm sorry, I should have.

A beat, and AMY is clearly deeply unnerved by this.

AMY

How do you even *do* that? We've been out for dinner we've, we've had a million conversations, we've had sex.....and I never saw a single inkling of you *lying* to me.

JAMES

I never lied.  
(his phone rings)

AMY

Oh please, by omission, yes, you lied...  
(as he goes to answer it)  
...can you just leave the phone, Jamie....

JAMES

...it's my agent, she's already rung three times.....  
(answering)  
...Sue....  
(and he listens, and he listens, and he listens, and then)  
....I'll call you back.

And he hangs up.

JAMES (CONT'D)

They're suspending recordings for a month.

Fuck.

AMY

So....is there anything *else* you haven't told me?

And if she expected a quick angry 'no', she must surely be even more disarmed when he hesitates.

AMY (CONT'D)

Jesus, you're meant to tell me 'no', very quickly, Jamie, you're meant to get really cross and say 'of course there isn't'.

JAMES

Of course there isn't. I need to speak to my solicitor...

26 CONTINUED: (2)

26

And then he is walking out.

AMY  
...don't just walk out now..

But the slam of the door in his office tells her this conversation is over. Out on her, clearly now, very very worried.

27 EXT. KING'S LYNN POLICE STATION/ INT. USHA OFFICE BUILDING/  
INT. COLLIER CAR - DAY 10

\* 27  
\*

CASSIE and SUNNY in the car park of KING'S LYNN police station, both standing twenty yards apart, both on their phones.

SUNNY  
Usha it's me.

USHA (O.S.)  
Sunil, thanks so much for calling me back, I can't really talk right now I'm at work, but I was wondering...could we meet up?

SUNNY  
Why?

USHA  
I'd really prefer not to say over the phone, I'd prefer to see you in person.

SUNNY  
Right.  
(a beat, then)  
Sorry I really wouldn't?

A beat.

USHA  
You have every right to still be angry with me Sunny, because I know how much I hurt you....

A beat.

27

CONTINUED:

27

USHA (CONT'D)

...but I've been doing a lot of soul searching recently and I've realised ..I made a terrible mistake and...I miss you and the girls....

On him. What the fuck?

USHA (CONT'D)

....I miss us all living together so much...and I want to come back.

And now we are with CASSIE.

CASSIE

...and has she got any proof of anything?

COLLIER

I asked exactly that, which didn't go down too well, she got very defensive and asked me to leave.

CASSIE

But what was your general sense of her as a person, did she feel....credible?

COLLIER

Hard to say, she certainly felt like a very damaged woman - does that make her more or less credible, I dunno.

CASSIE

Okay, lets go for a section 23 for her medical records, see if what Finch said about her mental health was true, speak later.

And she clicks off and then is walking back to the car looking at a text that just come through.

TEXT

Paperwork all done. You can collect the casket any time.

And she gets in to the car.

28 INT. SUNNY'S CAR. DAY 10 28

SUNNY already inside the car, looking troubled. Which CASSIE clocks.

CASSIE  
You alright?

On him, does he tell her? Then -

SUNNY  
Not really, no.

CASSIE  
Talk to me....

And he pulls away.

29 INT. PUB. KINGS LYNN - DAY 10 29

PETE and MARIA together in the pub. Maybe three other customers, and two guys behind the counter.

PETE  
It was a day centre for adults with learning difficulties and... I'd met the team who ran it at a charity function and it turned out they needed someone to restructure their finances and... ..I offered my services - I genuinely wanted to help them.

A beat.

PETE (CONT'D)  
And then my business started having some cash flow issues and...I only ever intended to *borrow* the money, Maria. I was always going to pay it back.

A beat.

PETE (CONT'D)  
And then a tax demand came in earlier than expected and...it was all just bad timing, no-one was more upset than me when they were evicted, I promise you.

29

CONTINUED:

29

And she nods, even as her eyes surreptitiously check on the others in the cafe, the exits even.

PETE (CONT'D)

And the church thing... no excuses, which is what I said to the police, I deserve to be charged, I deserve to be punished, it was a terrible thing to do.

A beat, and then he shrugs.

PETE (CONT'D)

But that is it, Maria, that is everything, I promise, I had nothing to do with that poor girls death...

And we are close on him now, and finally we understand, that PETE is a deluded man, a man who does not see the world or himself, how the rest do.

PETE (CONT'D)

...and I'm telling you all this because, I want you to know the very worst things I've done, and I want to assure you that I have changed, Maria. You, and the boys, they've changed me, and I am not that man any more.

And he looks up at her. Clearly thinks this actually might be enough, and we stay close on MARIA, her eyes slightly glassy. And she nods. And she nods. And she nods. And then -

MARIA

Well I'm glad you've finally been honest with me, Pete, I appreciate that, I really do. And I accept you never meant to do any harm. I'm not sure you ever set out to do harm.

A beat.

MARIA (CONT'D)

But, just to be clear, you told me because I *made* you. And you are...deluded if you think this ushers in some new...chapter in our lives...

29

CONTINUED: (2)

29

PETE

('one second')

..Maz...

MARIA

(holding her hand up)

...and more importantly, if you think I will allow my children to be brought up by a man like you.

On him, and his face darkens.

MARIA (CONT'D)

A man who steals from the disabled and old men?

And her voice catches.

MARIA (CONT'D)

And worse, a man who's been lying to himself for so many years he doesn't even know what the truth *is* any more. You see I think you *could* have killed that poor girl, and you could still sit here opposite me swearing it wasn't you, and actually believe it yourself....

PETE

Maria, I did not ...

MARIA

(pushing back her chair)

...no, it's finished, Pete...

PETE

(grabbing her wrist)

Maria....

MARIA

(yanking it away)

...get your fucking hand *off* me....

And everyone in the restaurant looks around. And he removes his hand instantly.

PETE

I'm sorry....I didn't mean to hurt you...I'm sorry.

29 CONTINUED: (3)

29

And he looks bereft, and for a nano second she falters, he looks so pathetic, but then she toughens up. Has to, for the kids.

MARIA

Now I'm going to walk out of here,  
I'm going to call my brother, and  
I'm going to ask him to come and  
stay with me for a few days. Then  
I'm going to drive home and pack  
you a bag - which I will leave on  
the doorstep for you - because you  
need to find somewhere else to  
live. When we know what's happening  
with this case, we can talk about  
how and when you see the boys. And  
that's what's going to happen,  
Pete.

And she walks out, leaving a devastated PETE, on his own.

30 INT. FLAT. GREENWICH - NIGHT 10

30

And here now is ELIOT, in some different dark hole of a room now (for production purposes, it can be different room in same flat).

And he is scrolling through something on his phone, his mascara smudged and lidded eyes struggling to focus...

...and on the reverse we see it a website detailing his father's questioning in connection with the Hayley Reid case.

And he doesn't read a lot, clearly it pains him too much, and after just a few seconds he turns his phone off, and rolls over on to his side, to start rocking back and forth, in a spice induced trance.

31 INT. RADIO STUDIO - NIGHT 10

31

And here is MELISSA, in a radio studio doing an interview.

SAMIRA

...and of course 'Robert', the  
central *male* character of your  
first novel, was a working class  
grammar school boy, originally from  
Yorkshire, who became a very  
successful journalist....

(smiling)

(MORE)

\*

- 31 CONTINUED: 31
- SAMIRA (CONT'D)
- ...this felt like a very personal story.
- MEL
- Well, the pain that the character of Annie goes through, as she discovers her husband has been serially unfaithful was something I *did* feel I understood. But I also wanted to try and explore, through his multiple liasons, what it was in the male psyche that needed that kind of.... endless sexual validation. And whether in fact this was a normal extension of male sexual identity....or if it suggested something ...*darker*, something more....aberrant.
- Out on her.
- 32 INT. KITCHEN. JAMES HOLLIS' HOUSE - NIGHT 10 32
- AMY standing in their kitchen half way through cooking supper, listening, to the radio, to MEL HOLLIS, appalled.
- New day**
- 33 INT. CASSIE'S CAR. DAWN 11 33
- CASSIE driving down to Middenham at the crack of dawn.
- 34 INT. TEA SHOP. MIDDENHAM - DAY 11 34
- Articles about the case with photos of Hayley and Middenham High Street, being read by waitresses in an empty Middenham tea shop.
- 35 EXT. HIGH ST. MIDDENHAM - DAY 11 35
- JESSICA waiting outside an undertakers, pulling on a cigarette nervously. A few looks from people passing by, like they do not want to meet her eye. A text from 'CASS' 'five minutes away'.
- And she puts the cigarette out and walks in to the undertakers.

36

INT. UNDERTAKERS. MIDDENHAM - DAY 11

36

CASSIE and JESSICA, in a room at the undertakers, as CASSIE sets down a sombre tasteful casket (maybe two feet square) in which, obviously, are HAYLEY's bones.

CASSIE  
Your mum and dad not....

JESSICA  
(shakes her head)  
...they're not so good today. Who  
got her this?  
(the casket)

CASSIE  
We did a collection, my team.  
Obviously you'll want to choose  
your own for the funeral but...to  
bring her here, we all wanted  
something nice for her.

And it is clear she is deeply touched by that simple act of kindness.

JESSICA  
Thank you, and thank all your team  
please.

And she puts a hand on to the box.

JESSICA (CONT'D)  
When we bury her, I've asked them  
to ...arrange her, her bones,  
properly....

A beat.

JESSICA (CONT'D)  
...and they're not to leave her  
anywhere in the dark before then.  
She didn't like the dark.

And then she puts an arm around it, and bends down to lay her cheek against the cold wood.

JESSICA (CONT'D)  
(whispered)  
I miss you my lovely sister. And I  
love you.

36 CONTINUED: 36

CASSIE stands next to her, largely impotent, but one hand to the small of JESSICA'S back, just to let her know she is there.

37 EXT. GP SURGERY. HAMHURST - DAY 11 37

A battered and ancient Renault 4 parking up in the market square, and the door opening.

And out gets.... DERRAN. She spots the surgery, and starts to walk toward it.

38 INT. CASSIE'S CAR - DAY 11 38

CASSIE driving back up to London. And she looks exhausted and it is not even ten o'clock.

39 INT. GP SURGERY. HAMHURST - DAY 11 39

TIM with DERRAN in his surgery, and she looks pretty scarily random now.

TIM  
I *paid* you your settlement Derran,  
in full, fifteen years ago.

DERRAN  
So you say.

TIM  
(very patiently)  
No, so the courts say.

DERRAN  
I want the rest of it, or you will  
regret it.

And he sags wearily.

TIM  
And why will I regret it?

DERRAN  
Because I have evidence of what you  
did to me, and I don't think you  
want them to see that do you, the  
police, not right now.

39 CONTINUED:

39

And if this is a surprise to him, that they have spoken to her about the Hayley Reid case, he does not show it.

TIM

Right, so you're blackmailing me are you?

DERRAN

I just want what you owe me.

TIM

Okay. And how much do we think that is then?

And maybe she didn't think it would get this far, because there is some sense that she is plucking a number out of the air.

DERRAN

Fifty thousand.

Ah. And he smiles.

TIM

You see if you'd pitched it a little more realistically, you might have got ten grand out of me, just to be rid of you. But you always were a bit dim...

And he shrugs.

TIM (CONT'D)

....go to the police., tell them what the fuck you like, but you're not getting anything out of me. And you come back here again, I'll call the police for you.

Which is not at all how she thought the meeting would go.

40 EXT. HAMHURST SQUARE - DAY 11

40

TIM watching DERRAN walk angrily across the square, his phone up to his ear, and then it answers.

TIM

Carol, call me when you get this please, I need to talk to you about something....it's fairly urgent.

40 CONTINUED: 40  
And he puts the phone down and we go out on him.

41 EXT. MAYA'S HOUSE. BELGRAVIA - DAY 11 41  
Establisher of Belgravia house.

42 INT. MAYA'S HOUSE. BELGRAVIA - DAY 11 42  
And here now are CASSIE and SUNNY in a room with a woman,  
MAYA (25) CHRIS LOWE's daughter.

MAYA

...last contact I had with him was  
when mum died, six years ago. I  
wrote to him via his friend Tim?

CASSIE

So you haven't actually spoken  
since...

MAYA

...the day mum threw him out.

CASSIE

Right. So, we spoke to your father,  
and we spoke to his ex business  
partner?

MAYA

Helen?

CASSIE

Yes. And they both offered a  
slight...lack of clarity as to why  
he stood down from his own company,  
and why the marriage then broke  
down. And we wondered if maybe you  
could clarify anything?

And she considers this, for no more than a second or two  
before.

MAYA

The two things were connected, they  
split because in October 1999,  
police officers arrested him at his  
office as an early part of the  
Landmark case? Basically he'd used  
his credit card to visit child  
abuse websites.

(MORE)

42 CONTINUED: 42

MAYA (CONT'D)

A couple of months later, despite him begging her not to, Helen told mum.

(she looks pretty matter of fact about it)

Is that enough detail?

On CASSIE and SUNNY.

43 EXT. GARDEN. FLAT. BRISTOL - DAY 11 43

CHRIS playing with ASIF in the garden of the flat they have just now moved in to.

**End of Part two**

**Part three**

44 EXT. MEL HOLLIS' HOUSE - DAY 11 44

And here is MEL getting out of her car outside her house

AMY

Why would you do that?

And she turns to see AMY walking towards her.

AMY (CONT'D)

Why would you go on national radio, and talk about him like that?

MEL

I think you know why.

AMY

Because you're lonely and bitter?  
Because you can't bear to see him happy?

MEL

I've always liked you, Amy. I've always thought you were smart and ballsy, I actually admire the fact that you're here right now....

And she hesitates a moment, but then says it.

44 CONTINUED:

44

MEL (CONT'D)

...but it's less than twenty four hours since that interview went out and already I've had five emails from women I never even *knew* about - and I knew about a *lot* - talking about his sexual tastes, his voracious appetite, the things he asked them to do.....

A beat.

MEL (CONT'D)

...the stuff online about him and that poor girl, it scared them, it scared me, and I'm sorry but it should scare you.

And she goes to walk in.

AMY

And what are you going to do with them? The emails?

And she turns to her. Frowns.

MEL

Send them to the police of course, what else? *That's* why I did the interview.

And she walks in. Out on AMY's growing fear.

45 INT. CID ROOM. BISHOP ST STATION - DAY 11

45

CASSIE walking out from her office, to where SUNNY and COLLIER, LINGLEY are at their desks.

CASSIE

...just re-checked and we have no record of a Christopher Lowe on our systems at all.

SUNNY

(frowns, odd)  
Could he have changed his name?

CASSIE

Well we know his surname was Lowe because it was in the company name, maybe his first name?

SUNNY

We'll check. In the mean time..  
(handing her print offs)  
...Melissa Hollis just forwarded  
me these, they're from various  
women James Hollis had  
relationships with, whilst married  
to her and to his current wife...

CASSIE

(taking them)  
...nice...

SUNNY

...they're detailing some of his  
more exotic exploits...  
(as she flicks through)  
...a penchant for outdoor sex, one  
woman details a rape fantasy he  
made her play out....

CASSIE

...anything illegal?

SUNNY

Not so far...

CASSIE

(nods, then to Jake)  
...did you manage to access Derran  
Finch's medical records?

COLLIER

I did and basically her husband was  
telling the truth, she *has* been  
treated for various mental health  
issues over the years. Not sure  
they tip over in to the delusional  
but...

CASSIE

(nods)  
...okay....  
(handing the emails back  
to Sunny)  
...well given what we've just  
learned about Chris Lowe, I think  
we need to prioritise *him* right  
now, let's get him down here.

45 CONTINUED: (2)

45

SUNNY

Did you say his girlfriend has a child?

CASSIE

I did but let's speak to him first and then link in with MASH to understand the vulnerability better.

SUNNY

(not happy)  
You sure?

CASSIE

I think so, and Fran chase up some of these email women, and also do some general background on James Hollis.

LINGLEY

Guv.

CASSIE

Thanks guys.

And as she walks back in to his office SUNNY picks his phone up, and grabs his notebook for CHRIS LOWE's number.

46 INT. FLAT. BRISTOL/ BISHOP STREET STATION - DAY 11

46

And here is CHRIS LOWE, standing in his new bedroom (various boxes still unpacked) talking to SUNNY on his mobile. (See both sides of conversation)

CHRIS

...can you tell me why you need to speak to me again, please, I've told you everything I know.

SUNNY

Some new information has come to light which we'd like to go over with you.

CHRIS

What new information?

46 CONTINUED:

46

SUNNY

Or I can have officers in our  
Bristol station arrest you and  
bring you down.

CHRIS

My friend's made a complaint about  
your colleague, I might make one  
about you.

SUNNY

D.S Sunil Khan Bishop's Street  
Police station I can send you the  
right forms if you like.

A beat.

CHRIS

I'll be with you tomorrow at  
twelve.

And he clicks off, and then sits on his bed, opens his  
bedside drawer, and pulls out a box of pills (Risperidone for  
anxiety) and quickly takes a couple.

Then dials a number on his phone, 'TIM'.

47 INT. TIM AND CAROL'S HOUSE - DAY 11

47

And here is TIM's phone, on a side board on silent, and going  
unanswered, because TIM is in the middle of a discussion with  
CAROL, and his daughters, CLAIRE, and EMMA.

TIM

...unfortunately the police also  
then spoke to your *mum* - because  
she was obviously at the holiday  
house as well.

CLAIRE

(extending a sympathetic  
hand)

As were we, having a lovely time.

TIM

Indeed. Anyway, I don't know specifically what she *said* to them - although I can imagine it was fairly negative about *me* - but most importantly, she's now threatened to go to the police with evidence of some wrong doing I've apparently committed against her, unless I give her fifty thousand pounds.

EMMA

(stunned)

No way.

CAROL

Oh my god that woman.

CLAIRE

Dad I'm so sorry.

CAROL

You really don't need this after everything else.

TIM

I doubt very much she'll go through with it, not least, because there *is* nothing, but yeah, I'll be honest, it's pretty tedious....and I'm afraid I did rather lose my temper with her.

CLAIRE

I don't blame you.

EMMA

So she drove down today?

TIM

Yeah, I pretty much came straight here from talking to her in my surgery.

CLAIRE

Jesus...

EMMA

....and when did they first speak to you then, the police.

And he turns to her.

47 CONTINUED: (2)

47

TIM  
(tiny beat)  
Er...Monday I think it was.

Which clearly surprises them all.

EMMA  
Monday? Wow, that's...three days ago.

TIM  
Yeah, and I know I should have told you before but....to be honest the whole thing only took a couple of minutes, if it hadn't have been for your mother ramping things up, I probably would have forgotten about it.

CAROL  
And I'm sure they're speaking to hundreds of potential witnesses.

TIM  
Basically they're speaking to anyone and everyone who was resident in the village that week.

CLAIRE  
That poor girl's parents.

TIM  
Oh - just brutal for them. I can't even begin to imagine...

A beat, and then CAROL looks up.

CAROL  
....right, well, I think a cup of tea is in order.

CLAIRE  
Good idea, I'll give you a hand.

And CAROL and CLAIRE stand and walk out, and we stay on EMMA, who doesn't. Still clearly 'processing' this fairly seismic information. And her dad smiles at her.

TIM  
You alright love?

47 CONTINUED: (3)

47

EMMA  
(looks up quickly and  
smiles, a little too  
brightly)  
Yeah yeah, all good.

And then he stands and walks out, following the others, and we stay on her, as the smile slowly fades. HMMMMMMMM.

48 INT. CID ROOM. BISHOP STREET STATION - DAY 11

48

LINGLEY sticking her head in to the C.I.D. room

LINGLEY  
Jake around.

SUNNY  
(looking up, at his desk)  
Left already I think.

LINGLEY  
There's a lady downstairs who says  
she's Tim Finch's ex wife, and has  
some photos to show him?

Oh. Interesting.

SUNNY  
(into Cassie's office.)  
Guv....?

49 INT. INTERVIEW ROOM. BISHOP STREET STATION- DAY 11

49

SUNNY and CASSIE with DERRAN as she hand them a series of polaroids of her (maybe half a dozen) showing a largely naked and much younger DERRAN, covered in bruises.

CASSIE  
...and when were these taken?

DERRAN  
Mid to late nineties.

Bruises on her back, on her arms, her thighs, her ribs.

CASSIE  
And who took them?

DERRAN

My friend Keera, she used to live a few doors down from us.

CASSIE

(looking through, then)  
Can we speak to Keera?

DERRAN

She died in 2003.

CASSIE

Right. And she never suggested you show these to the police at the time?

DERRAN

She did, but she also knew how scared I was of him, of what he might do if I did so...she knew it had to be my decision.

CASSIE

Did you ever go to a doctor about the injuries?

DERRAN

(shakes her head)  
I was too scared he'd find out.

A beat.

CASSIE

I have to say Mrs Finch...it's quite hard to see your face in these pictures and...it could be quite hard to prove this is actually you...from over twenty years ago.

DERRAN

(frowns)  
Who else would it be?

CASSIE

I don't know but....

And she tightens, and her face wrinkles, tears very near the surface.

49 CONTINUED: (2)

49

DERRAN

Why else would I drive all the way  
down here, I've nothing to gain  
from doing this.

Which seems like a reasonable point. Except we know a little  
more.

DERRAN (CONT'D)

I just want to help you catch that  
poor little girl's killer. And I  
want you to understand what he is  
capable of.

50 EXT. BISHOP STREET POLICE STATION - DAY 11

50

DERRAN's Renault 4 lurching out of the police car park, she  
even drives like a nutcase.

And in the office, CASSIE and SUNNY at the window, watching  
her go.

SUNNY

What d'you think?

CASSIE

I think this was a house fucking  
*full* of secrets and lies..

And she turns.

CASSIE (CONT'D)

...and I think it might be worth  
speaking to his kids. See what  
their experience of this marriage  
was, maybe check his professional  
history....

And heading to the coat hook.

CASSIE (CONT'D)

...and then I think I want to sleep  
for a year.

Out on SUNNY watching her, a little concerned.

51 INT. KITCHEN. JAMES HOLLIS' HOUSE - NIGHT 11

51

AMY and JAMES sitting opposite each other at a kitchen table.

51 CONTINUED:

51

JAMES

I have never lied to you Amy, I always told you there'd be other women that I....

And he hesitates.

AMY

....oh please, don't get coy now - 'other women that you fucked'.

JAMES

But only one I loved. And liking a shag in the woods doesn't make me a murderer...

And the doorbell rings. And he kicks back his chair angrily.

JAMES (CONT'D)

...Jesus these journalists...

And he walks to the door, and flings it open to see....

...PETE.

JAMES (CONT'D)

Pete.

PETE

She's kicked me out Jamie, can I kip at yours for a bit.

On JAMES. Does not look remotely like he thinks this is a good plan.

52 INT. CASSIE'S HOUSE - NIGHT 11

52

A very tired (and slightly irritable, CASSIE) eating dinner with her dad. A big stack of work files sits on the dining table next to her.

CASSIE

...I'm not saying that...

MARTIN

...you literally just did...

CASSIE

...what I said was you've been forgetting lots of things recently and...why not have a test, put your mind at rest.

MARTIN

My mind *is* at rest.

CASSIE

Okay *mine* then, cos, it's not that relaxing wondering if today's the day you're going to burn the house down.

Oh dear. Should not have said that.

CASSIE (CONT'D)

Sorry, I didn't mean that, I'm tired and...sorry.

A beat, and then he stands up.

MARTIN

I think you need to have a bit of a look at yourself, Cass.

CASSIE

Really, dad lecture coming up is it?

MARTIN

You clearly don't want me to be with Jenny.

CASSIE

Not true.

MARTIN

You clearly think she's trying to fleece me.

CASSIE

Little bit.

MARTIN

And I'm guessing suggesting I have dementia is another way to try and scupper the relationship.

A beat.

52 CONTINUED: (2)

52

MARTIN (CONT'D)

But actually, it's you that's the problem.

CASSIE

Is it. How's that then?

A beat. And then with a heavy heart

MARTIN

You don't want me to leave, my love because you're lonely. And I'm sorry for that, I really am. But I probably *am* going, I probably *am* going to marry her. And you need to accept that.

And he walks out. And we stay on her. And I think she knows he is right.

53 INT. JAMES HOLLIS HOUSE - NIGHT 11

53

JAMES and PETE having a fairly hushed row in a study in his house.

JAMES

...and I'm sorry you feel let down Pete, but I have my own issues right now, and I need time alone with Amy.

PETE

Mate, I've nowhere to stay tonight.

JAMES

So find a hotel, like a normal person.

PETE

With what?

JAMES

I gave you three grand two days ago.

PETE

Oh nice, throw *that* back in my face...

53 CONTINUED:

53

JAMES

...I'm not throwing it back in your face I'm just reminding you I have helped you *innumerable* times over the years, and the one time I say 'no' you get arsy, grow up.

Ouch, the wrong thing to say.

PETE

Fine.

And he picks his bag up, and walk to the door and opens it, and then stops.

PETE (CONT'D)

You might just want to consider something though...

And he turns back to him.

PETE (CONT'D)

...I know stuff, Jamie, about your boy that night, stuff I've never mentioned before. You might just want to bear that in mind.

A beat.

JAMES

Get the fuck out of my house before I knock you through that wall.

And he turns and walks out. And we hear the front door slam. Out on JAMES.

54 INT. CASSIE'S HOUSE - NIGHT 11

54

CASSIE lying awake at three in the morning. Mind racing.

**End of part three**

**Part four**

**New day**

55 INT. CASSIE'S HOUSE - MORNING 12

55

CASSIE walking past the bathroom, a bath running, but no-one in there.

55 CONTINUED:

55

She walks in, turns the tap off.

MARTIN

D'yoyu mind?

(she turns)

I was just running some cold.

CASSIE

Sorry.

And she turns it back on, and then hesitates.

CASSIE (CONT'D)

Dad...

MARTIN

....not now Cass.

A beat, and then she walks out. Out on MARTIN. Something in his eyes we will find hard to read. Is he cross, is he sad...or is he sacred?

56 INT. COFFEE SHOP. LONDON - DAY 12

56

A hollow eyed CASSIE, on a stool at the window, drinking a double espresso, reading through files, TIM FINCH, JAMES HOLLIS, CHRIS LOWE...

...and then she looks at her watch, fuck, time to go already. And she wearily hauls her stuff in to her briefcase, stifles another yawn, and heads out of the door.

Which is when we see it, the other file she had put on a stool tucked under the table.

57 INT. KINGS CROSS STATION - DAY 12

57

PETE, waking up, having slept in Kings Cross Station.

58 INT. CASSIE'S CAR - DAY 12

\* 58

SUNNY and CASSIE driving to speak to TIM FINCH's daughters (they live in London).

SUNNY

...call data record show James Hollis called Tim Finch about an hour after we interviewed him.

58

CONTINUED:

58

CASSIE

Okay.

SUNNY

He also spoke to Pete Carr, but not Chris Lowe.

CASSIE

Interesting. Did any of the others ring Lowe?

SUNNY

Nope, but Lowe rang Tim Finch after my call to him yesterday. The call length suggested it went straight to voice mail.

CASSIE

So the most vulnerable of the four...is left the most isolated.

SUNNY

Which might be coincidence...

CASSIE

...but might not be.

SUNNY

Dr Finch also turns out to have *just* been involved in a professional misconduct case. Now I should preface this with the fact that he was completely exonerated, with the litigant being deemed vexagious, but the allegation was...

(reading)

....he was 'verbally abusive to an elderly patient, including an alleged threat to overdose her on morphine'.

CASSIE

Wow.

SUNNY

Yeah, one to ponder.

And on they drive.

59 INT. CLAIRE'S HOUSE. LONDON - DAY 12 59

And here are SUNNY and CASSIE talking to CLAIRE and EMMA, TIM FINCH's daughters.

CLAIRE  
Violent to her? Jesus God *no...*

And she turns to EMMA.

EMMA  
*...no, we never saw any evidence of that.*

CLAIRE  
I mean Em was eleven, I was nine when they separated, so we weren't babies, and if there'd been anything like that, we would have had *some* sense of it. I know we would, and we didn't did we.

EMMA  
No.

CASSIE  
Although, you said earlier, you were both at boarding school from seven till eighteen?

CLAIRE  
But we were home at holidays and lots of weekends, we saw a lot of our parents and know who our father is. And that is not a violent man, not to our mother, not to *anyone*.

CASSIE  
So you think these photos are fake?

CLAIRE  
Fake or makeup or whatever I don't really know or care. What I *do* know, and what I very much doubt she told *you*, is that she tried to get dad to give her fifty thousand quid for them.

Fuck, no they did not know that.

CASSIE  
Right, sorry, when was this?

59 CONTINUED:

59

CLAIRE

Yesterday. He refused of course.

CASSIE

Right.

CLAIRE

Look, our dad is not ...a saint, he can be ...controlling and he certainly likes to get his own way but...

And she turns to EMMA for agreement.

CLAIRE (CONT'D)

...everything you're implying, to do with the Hayley Reid case, it's just not possible.

60 EXT. STREET. LONDON - DAY 12

60

SUNNY and CASSIE walking away.

SUNNY

Odd the other sister hardly said a word.

CASSIE

Yeah, I clocked that. Bottom line, I suspect Derran Finch probably *is* a bit bonkers...but bonkers people tell the truth as well.

61 INT. KINGS CROSS STATION - DAY 12

61

PETE CARR at Kings Cross.

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

62

CASSIE preparing for CHRIS LOWE interview, and is looking for her files, but something is bothering her.

CASSIE

What time's Lowe here?

SUNNY

Should be here now.

62 CONTINUED:

62

And she cannot find what she needs. And then with a sudden jolt of horror, as she rifles through the stack of files, she suddenly realises why she is missing one.

CASSIE

Oh shit.

63 INT. ANDREWS OFFICE. BISHOP STREET STATION - DAY 12

63

CASSIE with ANDREWS.

CASSIE

...obviously I went straight back to the cafe but they'd had nothing handed in, I'm so sorry, Sir.

ANDREWS

(not happy)  
So whose file?

CASSIE

Pete Carr's.

ANDREWS

(picking up a phone)  
Any sensitive stuff inside?

On her, fuck.

CASSIE

Lots.

64 INT. SANDRA RAYWORTH'S FLAT - DAY 12

64

And cut hard to SANDRA RAYWORTH, as she works on some new hate filled article, when a Google alert pops up.

**'NEW HAYLEY REID LEAD'**

And a link directs her to a new site (which has all her JAMES HOLLIS pictures) but also a fairly staggering headline.

**HAYLEY SUSPECT : POLICE FILES FOUND IN COFFEE SHOP.**

And she is in like Flynn, reading the article fast, digesting it all.

We might glimpse phrases the blogger has written, clearly extrapolated from CASSIE and SUNNY's notes, things like

64 CONTINUED:

64

**'stole from disability charity', 'Robbed church' 'joked with Hayley days before death'**

And then RAYWORTH quickly half minimising the site, to start to copy, rewrite and use the information on her own site.

65 INT. TRAIN - DAY 12

65

PETE CARR getting on a train back to King's Lynn. Dog tired, he finds a seat by a window, plugs his phone in to charge, and starts to sleep.

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

66

SUNNY in CASSIE's office.

CASSIE

Feel like I'm slightly losing the plot...

SUNNY

...don't be daft.

CASSIE

My dad, these files...

SUNNY

...they'll turn up, it'll be fine, you're just tired, makes everything seem worse.

She nods, but does not, we sense, believe him. Then she stands wearily.

CASSIE

Come on then, let's do Chris Lowe.

SUNNY

Oh, sorry, he's not turned up.

CASSIE

(surprised)

Right. Has he called ?

SUNNY

Nope, heard nothing, I've left a message on his mobile and at his work....

66

CONTINUED:

66

LINGLEY

...Boss?

And LINGLEY is at the door.

LINGLEY (CONT'D)

...you got two minutes.

Does her best not to look like she just wants everyone to leave.

CASSIE

Sure, whassup?

LINGLEY

So I was doing a bit of a general dig on Hollis following the e-mails?

CASSIE

Yep.

LINGLEY

And I've found something I think we've all missed.

CASSIE

(all she needs)  
Okay.

LINGLEY

So the way the fathers all talked about the kids, the kind of days out they mentioned, bedtimes etc, I think we just assumed they were all little ones. And actually, three of the four were, Emma Finch was ten, her sister eight, and Maya Lowe was six...

And CASSIE and SUNNY already know where this is heading.

LINGLEY (CONT'D)

...but Eliot Hollis, turns out he was actually about to turn sixteen, and sixteen with issues...

(Cassie's head dropping)

...two arrests already for possession, one for drunk and disorderly, and here's the real stinger...

(MORE)

66 CONTINUED: (2)

66

LINGLEY (CONT'D)  
(and now she hands Sunny  
an arrest sheet)  
...one for stealing his dad's car,  
a month before the Millenium.

CASSIE's head in her hands, could this day get any worse.

CASSIE  
Pull the father back in now.

67 INT. TRAIN - DAY 12

67

PETE CARR, asleep on the train, but we are closing in on his phone, which is going slightly mental, as his twitter 'messages' number is rising at an astonishing rate, in the few seconds we watch, going from 2319 new messages to 2541.

And then the phone vibrates across the table, a call, and he stirs, sees the caller I.D saying it is 'MARK', his boss.

And still slightly groggy, he answers.

PETE  
Hey Mark?

HARPER  
Where are you?

PETE  
Yeah just on the way in, sorry, was chasing down a...

HARPER  
...I've had all your stuff boxed up, I'll leave it at reception.

He frowns.

PETE  
Sorry?

HARPER  
You stole from the disabled, mate, never mind the Hayley Reid connections, I don't want a man like you anywhere hear my business and...

67 CONTINUED:

67

PETE  
( 'working it out' )  
...Mark, listen to me, whatever  
Maria's told you...

HARPER  
...Maria hasn't told me anything,  
have you not been online?

And he frowns.

PETE  
Online, no, why?

HARPER  
Google your name, fella.

And he's gone. And PETE looks at his phone, sees the twitter explosion.

And we stay on his face as it tells the story of what he starts to read.

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

68

ANDREWS with CASSIE and EMILY WARLOW, the PR woman.

EMILY  
Jesus, there's one site here that's  
found a photo of him.

And she spins her lap top round.

A photo of PETE CARR at a sales conference, grinning to camera, under the website banner.

**Face of a Killer?**

ANDREWS  
Okay, I need to make a statement,  
and we need to get these websites  
shut down fast.

EMILY  
Press are going to slaughter us.

CASSIE  
If you need to take me off the case  
I'll understand completely, for the  
record, I very much want to stay  
and make good my mistake...  
(MORE)

68 CONTINUED:

68

CASSIE (CONT'D)  
(backing out)  
....I need to find Pete Carr...

And she is walking out, and we stay on ANDREWS. Clearly considering taking her off.

69 INT. TRAIN - DAY/INT. TIM'S GARDEN. DAY 12

69

A haunted, hunted PETE, standing between carriages, on his mobile speaking to TIM (who we will see in his garden)

PETE  
...I didn't do it, Tim, I want you to know that...

TIM  
...Pete, you really don't need to convince me...

PETE  
...I've made mistakes, I've done some ..pretty shabby things, I'll accept that, but I'd never *hurt* anyone, and I never even saw Hayley Reid that night.

TIM  
I believe you.

PETE  
Well the police clearly don't, I'm not sure they believe a word I say now, so I want to tell you something, and I want you to tell the police.

TIM  
(frowns)  
Okay, I'm not sure they want to talk to me again, but if they do...

PETE  
...it's about Jamie's boy, Eliot, about something I saw that night....

70 INT. SANDRA RAYWORTH'S FLAT - DAY 12

70

SANDRA checking her site traffic, she has now had over two hundred thousand visitors in the last couple of hours.

70

CONTINUED:

70

And she is penning a new blog headlined '**LIFE MUST MEAN LIFE**'. And then an article below '**We are calling for anyone convicted of murdering someone under the age of 18 years old, to automatically be given a sentence of life without parole, this seems to be the minimum...**

...and then an alert coming up on her interactive blog box, someone is typing.

And then the message appears from a **@YouCan'tHandleTheTruth**.

**Good job @Foghorn. And please, don't bottle it now. Just keep telling people what they know but are too scared to say themselves. You're their voice now.**

And the poster signs off with a smiley face and multiple thumbs up.

And we stay on her face, a new look in her eye. She *is* their voice now.

And then she is back to the body of the site, quickly taking the cursor over to one part of it, and dragging a photo of PETE CARR, which she then quickly pastes in to her '**LIFE SHOULD MEAN LIFE**' article.

And then she goes to her headline, looks at it, and then deletes the last word, and her finger hover the keys...

....and then she types '**D...E...A...T...H**'.

And then start to write a new article, about the re-introduction of the death penalty.

71

INT. FLAT. BRISTOL - DAY 12

71

JAMILA on the phone to SUNNY.

JAMILA

...have you tried the arts centre?

SUNNY

They said he hasn't been in today.

JAMILA

Right, well that's where he told me he was going.

SUNNY

Okay, I'll try his mobile again.

71 CONTINUED:

71

JAMILA  
Is he in trouble?

SUNNY  
I can't tell you any more I'm  
afraid.

JAMILA  
He's a very vulnerable man, D.I.  
Khan, please, tell me if I should  
be worried.

And he hesitates, clearly deeply torn, and then -

SUNNY  
You have a son I think?

JAMILA  
(frowns)  
Yes, Asif.

A beat.

SUNNY  
Is there anywhere else you and Asif  
can go and stay for the next few  
days, Jamila, that Christopher  
doesn't know about?

Well that's not so good. Out on her.

72 INT. MARIA &amp; PETE'S HOUSE - DAY 12

72

JOSH and WILL eating their tea in the kitchen, MARIA standing  
in her sitting room, with her brother, ANDY, both on their  
ipads. MARIA is also calling PETE

PETE (O.S.)  
...hi this is Pete, please leave  
a..

But she clicks off, even as she sees something on the ipad

MARIA  
Jesus, there's someone here's found  
a photo of him outside the office,  
you can see the street name.

- 73 EXT. TRAIN STATION. KINGS LYNN - DAY 12 73  
And here is a hollowed eyed PETE walking out in to the car park, picking up his car.
- 74 INT. PETE CARR'S CAR - DAY 12 74  
Tossing his phone on to the passenger seat (it is indeed switched off) and quickly pulling away.
- 75 INT. PRESS ROOM. BISHOPS ST POLICE STATION - DAY 12 75  
CASSIE in the press room, in front of a dozen photographers, and three news cameras.  
CASSIE  
...on behalf of the Met, I wish to apologise to Mr Carr and his family, and indeed to Hayley Reid's family for any distress that has been caused by my mistake....
- 76 INT. PETER CARR'S CAR - DAY 12 76  
PETE driving towards his office.  
CASSIE (O.S.)  
...I wish to re-iterate that no arrests have been made....
- 77 EXT. NORFOLK COAST - DAY 12 77  
A police car speeding along the coast road.  
CASSIE (O.S.)  
...no-one has been charged with anything...
- 78 INT. PRESS ROOM. BISHOP STREET POLICE STATION - DAY 12 78  
As before.  
CASSIE  
...and that Mr Carr is just one of many people who are helping us with our enquiries.

79 INT. SANDRA RAYWORTH'S FLAT - DAY 12

79

A delighted SANDRA reading the comments coming in, following her article. Lots advocating violence to the 'pedo scumbag'.

CASSIE (O.S.)

I would like to remind people that publication of these documents on line is illegal, and we will take action against anyone who does so.

80 EXT. CAR PARK. KINKAID MURPHY FINANCIAL SERVICES - DAY 12

80

And here is PETE CARR pulling up in his car. As he gets out, we can hear distant sirens approaching.

CASSIE (O.S.)

I would also remind members of the public that we will be seeking prosecution for any online activity that seeks to incite violence against Mr Carr. And lastly I would urge whoever found this document, to take it to their nearest police station and hand it in, as soon as possible. Thank you.

And PETE CARR starts to walk towards the office, and as he does so, we become vaguely aware of a figure approaching.

MAN

Peter?

And PETE turns as a man in a baseball cap walks up to him and presses something in to his stomach.

And PETE looks down, and is surprised to see it is the handle of a kitchen knife.

MAN (CONT'D)

For little Hayley.

PETE looks at it in shock, and then pulls it out, causing a bright ribbon of arterial blood to spurt out between the buttons of his work shirt.

And already then the man is walking away very calmly towards a coppice of nearby trees, as the sirens get louder, and as PETE sinks to his knees, and then slumps on to his side, a pool of blood quickly forming under him. Out on his terrified eyes.

80

CONTINUED:

80

**End of episode.**

Chris Lang