

UNFORGOTTEN 3

Written by  
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EPISODE 5

READ THROUGH DRAFT

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1 EXT. NORFOLK COAST - EVENING 12 1

The sun setting across the oily creeks and marshlands of Burnham Ovary Staithe.

Then a noise crowding out the gentle chirrup of crickets. A siren.

2 EXT. CARPARK KINKAID MURPHY FINANCIAL SERVICES. HUNSTANTON - EVENING 12 2

Hand held with a woman (PETE'S P.A., KATE) as she runs towards a main road and starts to wave at a fast approaching ambulance and indicate frantically to come in to the car park.

KATE  
Here, here.....

And we follow the ambulance as it swings in, where we see half a dozen deeply distressed looking office workers, watching as a copper gives CPR to a now unconscious PETE.

Hard cut to -

3 INT. RESTAURANT. LONDON - EVENING 12 3

In a quiet bistro somewhere, the atmosphere could not be more removed from the scene we have just seen, as CASSIE and JOHN BENTLEY have dinner.

BENTLEY  
...we all mess up, we're all fallible, we've all done things.. of which we're ashamed...

A beat.

BENTLEY (CONT'D)  
...the trick in life, I *think*, is knowing which of those things you should forgive yourself for, and which not.

And he looks at her, as if to say 'you're being too hard on yourself'. And she gets it, and smiles.

CASSIE  
Except I'm not sure it really *is* that.

(MORE)

3

CONTINUED:

3

CASSIE (CONT'D)

I have messed up, big time, but like you say, we all make mistakes. It's more...

(she pauses, and then)

...I just think a part of me wonders if I'm coming to a natural conclusion here. I've been doing this for 28 years. There are other things to do in life.

BENTLEY

Not like this.

CASSIE

So why did you retire.

BENTLEY

I didn't, I was A19-ed.

Ah.

BENTLEY (CONT'D)

The truth is what I did, what you still do....when you lose it, you realise what a privilege it was. To be able to help people, often at the very worst moment of their lives, to find....faith in the world again.

A beat.

BENTLEY (CONT'D)

Cos I genuinely think that's a big part of what we do. Restore a little....shape, a little order, a little... meaning to the world.

A beat.

BENTLEY (CONT'D)

I mean not so much on *traffic* duty...

Out on her laugh, she is at ease with this man. Hard cut to.

4

EXT. CAR PARK. KINKAID MURPHY FINANCIAL SERVICES. HUNSTANTON.  
- EVENING 12

4

A UNIFORMED COPPER on his radio as PETE is loaded in to an ambulance.

4 CONTINUED:

4

UNIFORMED COPPER  
...suspect is white male mid  
thirties, slim build, wearing a  
green top and a red baseball cap,  
last seen walking towards the  
Burley Road, witness here says he  
had a knife in his hand, over...

5 INT. RESTAURANT. LONDON - EVENING 12

5

CASSIE and JOHN BENTLEY gently sloshed now.

BENTLEY  
...and obviously Naked Gun...

CASSIE  
....obviously Naked Gun, and then  
'Midnight Run....'?

BENTLEY  
...oh man, Midnight Run, yes,  
definitely, 'Fargo's' got to be  
there...

CASSIE  
..."you're darn tootin'..."

6 INT. HOSPITAL. NORWICH - EVENING 12

6

On a desperate MARIA running down a corridor in the hospital.

7 INT. RESTAURANT. LONDON - EVENING 12

7

As before

CASSIE  
...David Cassidy, Bee-Gees, Take  
That, music that's not scared to  
challenge....

Out on his laughter.

8 INT. RESUS. HOSPITAL. NORWICH - NIGHT 12

8

A team working on PETE in resus (he is unconscious now).  
Maybe half a dozen people around him all work in intense but  
v calm concentration.

8 CONTINUED:

8

DOCTOR  
....I need two more units blood  
please, SATS very low now, and 50  
mg Tryapteline...

9 EXT. CASSIE'S HOUSE - NIGHT 12

9

CASSIE approaching her house with BENTLEY, who has walked her home.

BENTLEY  
Well, thank you, that was a lovely  
evening and.....I'd really like to  
do it again some time?

CASSIE  
Yeah, me too.

And they stop. They are outside her gate.

CASSIE (CONT'D)  
This is me.

And then it's 'that' moment, and they both smile at their own stupid awkwardness. Then -

BENTLEY  
Well, anyway, good night then.

And he leans forward and kisses her rather sweetly, rather chastely, but definitely romantically, on the cheek.

CASSIE  
G'night.

But actually, it feels just right, and rather lovely. And then he walks away, as she walks up the front path, a smile on her face, as she unlocks the door.

10 INT. KITCHEN. CASSIE'S HOUSE - NIGHT 12

10

And then as she walks in to her kitchen, her mobile sounds. She looks at the caller I.D. 'SUNNY'.

CASSIE  
(answering)  
Yes it went very well, and no I  
didn't snog him.

10 CONTINUED:

10

SUNNY

Sorry boss, I wasn't ringing about that...

CASSIE

(instinct kicking in)  
...what?

SUNNY

Pete Carr's been attacked, outside his work, stabbed....

CASSIE

...oh no...

SUNNY

(reassuring)  
...they think he's going to be okay but....

CASSIE

(slumping in to seat)  
...oh no....

11 INT. ICU. HOSPITAL. NORWICH - NIGHT 12

11

PETE CARR, in ICU now, wired up to a million monitors, but eyes at least, trying to open now.

And there holding his hand, MARIA, and for all their last exchange, she looks absolutely devastated.

MARIA

...and I just.....I wanted to say I'm sorry Pete. I was...angry and ....shocked....but I also know, in my heart....that you are a good man. You've done some....silly things, we both know that but....you are a good man, and I want you to hear that I know that.....

And she brings his hand to her lips, which elicits the faintest hint of a smile from him now.

**New day**

12 INT. CORRIDOR. BISHOP STREET STATION - DAY 13

12

CASSIE walking in with SUNNY. We should clock she looks like she hasn't slept a wink. Which, of course, she hasn't.

CASSIE  
...he still had the knife on him  
when they nicked him.

SUNNY  
Who is he?

CASSIE  
Some local nut job, links to far  
right groups, got gee-ed up by all  
the online pedo stuff - so we go  
after everyone of those fuckers....

SUNNY  
...absolutely...

CASSIE  
...any joy on Chris Lowe?

SUNNY  
Nope, gone completely awol.

Looking at a text on her phone, from BENTLEY '**saw the news,  
here if you need anything. Jx**'.

Which seems to momentarily soften her face, then -

CASSIE  
What time's Hollis arriving?

SUNNY  
Half past then we have Tim Finch in  
at eleven. On which, Jake's tracked  
down this spent caution.....

But before we hear what that is, she turns a corner to see JESSICA REID, wearing a visitor's pass and being escorted out by a police officer.

13 INT. SOFT INTERVIEW ROOM. BISHOP STREET STATION - DAY 13

13

JESSICA, her back to CASSIE, in a quiet interview room. Close on JESSICA. She looks exhausted too.

JESSICA  
Didn't sleep a wink last night.

13 CONTINUED:

13

A beat.

JESSICA (CONT'D)

Just lay there, wondering if the man who killed her might be about to die, and we'd end up never knowing what actually happened.

A beat.

JESSICA (CONT'D)

But I also thought about what *she* might have done, Hayley, right now.

A beat.

JESSICA (CONT'D)

Which is why, in the end, I drove up here. So I could speak to your boss, in person, and ask him not to take you off the case.

Oh.

JESSICA (CONT'D)

Because my sister was an instinctive person. A woman, a *girl*, who ...judged people on how they made her *feel*. And from the first moment we met you, we *all* felt, instinctively, that you cared about her, and us, deeply. That this wasn't just a job.

A beat.

JESSICA (CONT'D)

And she would have known...that in the end it was *that*, more than anything else, that would lead us to the truth.

And now she look up at CASSIE, who is clearly deeply moved by this profound gesture of support.

14 EXT. LEWISHAM - DAY 13

14

High rise blocks.



15 INT. SANDRA RAYWORTH'S FLAT - DAY 13 15

SANDRA RAYWORTH reading the breaking news of PETER CARR's attack online. The headline reads. 'Hayley Reid suspect dies following vigilante style attack'.

And actually, she seems genuinely shocked and upset.

16 INT. INTERVIEW ROOM. BISHOP STREET STATION - DAY 13 16

CASSIE, SUNNY, and JAMES HOLLIS, in interview. JAMES has obviously just been told about his ex wife's statement.

JAMES

She's exaggerating. Tim and I were out for about forty five minutes, and Pete was just down the pub.

CASSIE

And Chris Lowe?

Close on him. Some internal calculations being made.

JAMES

I don't know where Chris went, you'd have to ask him.

A flicker of guilt as he says this?

CASSIE

But you accept you were all out of the house, at various points between nine and midnight.

JAMES

Yes.

CASSIE

So why did you lie?

JAMES

(eyeballing her)

I would have thought that had become blindingly obvious. I thought there was a very good chance anything I told you would be leaked. And given my best friend is now lying in an intensive care unit entirely because of you, I think I had pretty good reason to be nervous.

16 CONTINUED:

16

A hard point to rebut.

SUNNY

Can we move on to your car, Mr Hollis...

And we are close on him and he tightens now.

SUNNY (CONT'D)

....which in fact matches exactly the description of a car seen driving erratically at approximately 12.20 a.m on the morning Hayley went missing.

CRAY

And how many dark saloons with trailer bars would there be in a holiday area?

CASSIE

We weren't asking for your opinion Miss Cray.

JAMES

Although he's right. I also suspect that even my ex will confirm I was in the house, in bed, at 12.20 a.m.

A beat. JAMES fairly confident. And then -

CASSIE

How old was your son that New Year's Eve, James....

Close on JAMES.

17 **FLASHBACK**

17

**A hand bleeding in hard rain. An oily rag. A blood pressure cuff being inflated.**

**End of flashback**

18 INT. INTERVIEW ROOM. BISHOPS STREET STATION - DAY

18

Continued as before -

CASSIE

...how old was Eliot?

18

CONTINUED:

18

CRAY

My client is not here to answer questions about his son.

CASSIE

Miss Cray if you continue to disrupt this interview I'll have you removed...

(back to James)

...how old was he?

\*

A beat, then -

JAMES

Fifteen.

CASSIE

And only a few weeks off sixteen I believe, and sadly, quite a troubled young man it would seem. Already arrested...

(reading from notes)

...twice for possession of cannabis, once for ecstasy, and just one month before New Year's Eve 1999, for stealing his dad's car, and driving it, whilst drunk.

She looks up. And he's giving her nothing.

CASSIE (CONT'D)

Which is why I have to ask, James, if maybe Eliot took your car that night.

JAMES

No...

CASSIE

...after everyone had gone to bed...

(he shakes his head)

...and something...bad happened, which you later found out about, and the consequences of which, you tried to protect him from?

JAMES

No.

CASSIE

Maybe he came across Hayley, maybe hitching somewhere, picked her up, something happened between them, something went wrong...

JAMES

...Eliot's never hurt a fly.

SUNNY

Or maybe it was an accident, the car was seen driving erratically, maybe he was drunk, maybe he knocked her down on that dark wet night...

Close on JAMES, something biting here.

SUNNY (CONT'D)

...but in either instance, you found out, and agreed to drive the body back up to London in order to obscure your son's involvement.

And he looks up at them.

JAMES

The idea that I would drive the dead body of a young girl my son had killed up to London.....

And he shakes his head in disbelief.

JAMES (CONT'D)

...it's as absurd as it is abhorrent.

SUNNY

Well can we ask then, why, when we first interviewed you, you referred to your son as a little boy.

JAMES

I don't know that I did.

SUNNY

You said you were joined by...  
(reading notes)  
..'my wife Mel, and our little boy Eliot'.

18 CONTINUED: (3)

18

JAMES

A turn of phrase.

SUNNY

Really? Because we think it was deliberate. We think it was because you didn't want us to even consider the idea that there was effectively another adult in that house that night...

CRAY

...and I think I don't want my client answering any more questions about his son, so unless you have any actual evidence, rather than shot in the dark theories, I think we're done here.

19 INT. BISHOP STREET STATION- DAY 13

\* 19

JAMES walking away, head down, and CASSIE and SUNNY know they have scored a mark.

CASSIE

Let's pull in the son. And actually can we get DVLA records for all four suspects for...  
(thinks, then)  
....a month after she disappeared?  
(looks at watch)  
Right - Dr Finch....

And she is walking, a brittleness to CASSIE we have never seen before.

20 INT/EXT. CAR PARK. BISHOP STREET STATION - DAY 13

20

JAMES walking out of the station to see -

TIM

Jamie...

TIM (with CAROL) walking in. And JAMIE half walks toward him (CAROL hanging back) and then hesitates, eyes on them from numerous police cameras and numerous police officer walking in and out.

20 CONTINUED:

20

TIM (CONT'D)  
....we just spoke to Maria, Pete's  
conscious and talking so...

But he is clearly as devastated as JAMES.

TIM (CONT'D)  
...stay strong fella, stay strong.

And they briefly hug, eyes meet, understanding.

JAMES  
And you.

And then JAMES turns and walks off.

21 EXT. ANDREWS OFFICE. BISHOP STREET STATION - DAY 13

21

ANDREWS looking down from his third floor window, at JAMES HOLLIS pushing through a small gaggle of press at the main gate. A shit storm he clearly does not need.

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

22

TIM FINCH and CASSIE and SUNNY.

TIM  
It was stupid, and I apologise, a  
case of misguided loyalty.

Oh, interesting.

SUNNY  
Misguided loyalty to whom?

A tiny beat. Does he dob his friend in? And then -

TIM  
Jamie. He rang us all after he was  
first interviewed by you...and said  
he'd told you ....that we all  
stayed in that night. The inference  
I took was that we should all say  
the same.

SUNNY  
And why d'you think he wanted you  
to lie.

22 CONTINUED:

22

TIM

Well, at first I thought it was just.... because of his profile, he didn't want the papers latching on to him and - yes I was happy to go along with that because, of course, I didn't for a nano second believe there was any....darker motive....

A beat.

TIM (CONT'D)

...except then, yesterday, Pete rang me, Pete Carr, and told me something about Jamie's son Eliot.

\*

CASSIE

Told you what?

A final moment of doubt, as to whether he should reveal this, but then he clearly decides he has to look after number one here.

TIM

He said he'd seen Eliot climbing in to the house, through a first floor window, at about two in the morning of New Year's Day.

Oh.

**End of part one.****Part two**

23 INT. INTERVIEW ROOM. BISHOP STREET STATION - DAY 13

23

As we were.

CASSIE

...okay, I'm going to now introduce 'evidence of bad character...'

She looks up, friendly smile, no hard feelings.

CASSIE (CONT'D)

...under Section 103 of the Criminal Justice Act 2003. December 15th 1978, does that date mean anything to you, Tim?

23 CONTINUED: 23

Close on TIM.

24 **FLASHBACK** 24

**A disco. A cassette playing 'Rat Trap'. A flashing blue light.**

**End of flashback**

25 INT. INTERVIEW ROOM. BISHOPS STREET STATION - DAY 13 \* 25

Continued as before -

On TIM, then -

TIM

No.

A beat.

CASSIE

It was the night you were arrested, and later cautioned, following an allegation of indecent exposure, made against you, by a fellow student at University College London.

And hold that. And then -

TIM

Right, yes, I'd actually completely forgotten about that.

And he looks up.

TIM (CONT'D)

It was the student union Christmas party. I was wearing a kilt, don't ask me why, and I mooned at some girls, one of whom didn't find it particularly amusing - it was the late seventies, it was compulsory for women students to be fairly...humourless feminists - and she made a complaint. Couple of uniform guys turned up, and said it would be easiest if I accepted a caution, so I did.

(MORE)



25 CONTINUED:

25

TIM (CONT'D)

Nothing more to it than that  
just.... a drunken joke.

And he is pretty convincing, but he seems just slightly more flappable than we have seen him before.

26 INT. CAMPER VAN. LONDON - DAY 13

26

And now here is CHRIS LOWE. Parked up in his camper van,  
outside Bishop Street station.

CHRIS

Hey, it's me, I'm so sorry I've not  
rung before but...I needed some  
time alone, to think some things  
through...

A beat.

CHRIS (CONT'D)

...and I just wanted to  
say....don't believe what you might  
hear about me from the police,  
Mila.....I'm not a bad man, I've  
made some mistakes but....I am *not*  
a bad man.

And actually there is a resolve in his eye, that maybe we  
have not seen before. And then he gets out of the van and  
walks in.

27 INT. CID ROOM. BISHOP STREET STATION - DAY 13

27

CASSIE and the team, at a briefing. LINGLEY at the board,  
with various blown up pages from HAYLEY's diaries.

LINGLEY

...basically I think she used a  
sort of...code - I'm guessing for  
if her mum read it - so she  
wouldn't know what she was  
referring to? So first up for when  
she has sex, I think she calls it  
'tea', and then - and I think this  
is actually more important - when  
she says she had 'some cake', I  
think she's saying she took  
drugs...

27

CONTINUED:

27

And as she pins up half a dozen blown up pages. We see the words 'Tea' and 'Cake', highlighted alongside the sentences they sit within.

LINGLEY (CONT'D)

...so these are just a small selection of the times these words appear, but you can see a very clear pattern...

And she points to the first one

LINGLEY (CONT'D)

(reading)

...'had some great cake at Marly's, then went shopping, a very nice trip !! 'Went clubbing in Portsmouth, ate cake, up till six' 'Had tea and cake with Ade, his birthday present to me, just what I always wanted!' And the reason I think this is significant, is this reference here...

And she puts up a final page.

LINGLEY (CONT'D)

...this is dated two days before she disappeared, and here she says 'G's gonna get us some cake for n.y party'.

And she turns to the room.

LINGLEY (CONT'D)

I think this might be why she left work early, I think 'G's', is where she was going, a dealer maybe, or a friend who was selling her some gear, and *might* explain how she could have been in the vicinity of the Spinney, which from the pub, was in the opposite direction to the party.

CASSIE

Okay, can you liase with Hampshire police on local drug dealers, *then*, and now...

(to Boulting)

...where are we with Eliot Hollis?

27 CONTINUED: (2)

27

BOULTING

Still looking for him, but for what it's worth, just pulled this off an online CV site, which he signed up to in 2007, when he was living in the states with his dad for a time.....

And he sticks a print out of a CV on the board.

BOULTING (CONT'D)

...and it details holiday work, on a *building* site in the UK.

CASSIE

(standing)

Right. Lets check James Hollis's car, the BMW, ask to see its service history, maybe speak to the ex again, check both their bank statements, insurance companies, I want to know if the car had any body work repairs done in the months immediately after Hayley died. Thanks guys,

\*

And she and SUNNY are out the door,

28 INT. INTERVIEW ROOM. BISHOP STREET - DAY 13

28

CHRIS LOWE, in with CASSIE and SUNNY.

CASSIE

So why did you lie, Christopher?

The key question. Close on him as he clearly decides how best to answer this. Then -

CHRIS

I lied because.... from the moment Hayley Reid went missing....I've sort of believed... that at some point, someone would knock on my door....wanting to blame me.

Oh. Interesting.

28

CONTINUED:

28

CHRIS (CONT'D)

Which I believed for a number of reasons....none of which include me having anything to do with her death.

A beat.

CHRIS (CONT'D)

In late December 1999, I was in a bad way, mentally. I was in the manic phase, I know now, of a bipolar episode, exacerbated by overwork, and a personal event that had ....profoundly traumatised me....

On CASSIE and SUNNY, they can guess what he is referring to.

CHRIS (CONT'D)

...and on new year's eve, alongside me...idiotically taking some cocaine.....it overwhelmed me. I became.... very unwell I think, extremely agitated, and I ended up leaving the house, and walking, god knows where, for a couple of hours...

A beat.

CHRIS (CONT'D)

...when I finally returned, I was exhausted and fell asleep almost immediately. The next day news started to filter though about a missing local girl....

A beat.

CHRIS (CONT'D)

...and because of this...personal thing that had happened to me, and I suppose, to a degree, because of my poor mental health...I started obsessing that the police would come for me. That a ...knock on the door was imminent.

A beat.

CHRIS (CONT'D)

But then actually it *didn't* come.  
Not that day, not the next, not the  
day after....it didn't come. But I  
never stopped *waiting* for it, not  
for eighteen years...so that when  
you finally knocked D.C.I  
Stuart....in my head....I went  
straight back to those first few  
days after Hayley went missing....I  
felt that same fear, that same all  
consuming panic.....and I lied  
about where I was that night....

(looking up)

....but that *is* all I lied about,  
because I swear...I never hurt  
Hayley Reid, I never even *met* her.

Powerful stuff. On CASSIE.

CASSIE

And this event you talk about,  
that...fed in to your  
paranoia...what was that?

And he nods. Knew of course, he would have to reveal this.

CHRIS

So I was arrested on 12th October  
1999....for making credit card  
payments to online child sex abuse  
sites.

Holding their eye. No shame. Interesting.

CHRIS (CONT'D)

The card was a business one, which  
meant I was arrested at my office,  
and the police then told my partner  
Helen - because sometimes I went to  
commercial shoots involving  
children. She then told the board,  
and in January 2000, she told my  
wife. Two months later.....when I  
was charged, the board sacked me  
and my wife filed for divorce.  
Within four months of my arrest,  
I'd lost.....everything I loved, my  
wife, my career....

And his voice cracks, even now, this is clearly still  
brutally painful.

28 CONTINUED: (3)

28

CHRIS (CONT'D)  
....my daughter....my whole life  
had collapsed....

A beat.

CHRIS (CONT'D)  
....but here's the thing....

Close on a single tear tracking down his cheek as he says the next words.

CHRIS (CONT'D)  
...it wasn't me. The credit card  
payments, I never made them.

And he looks up. Again, that complete lack of shame.  
Defiance almost in his broken face.

CHRIS (CONT'D)  
My life was ruined....and I was  
completely, one hundred percent,  
innocent.

Out on CASSIE and SUNNY.

29 INT. MEL HOLLIS' HOUSE - DAY 13

29

BOULTING with MEL HOLLIS.

BOULTING  
...and d'you happen to remember who  
packed the trailer?

On MEL's horror, clearly realising the implication of the question.

MEL  
Oh Jesus, you don't think...

BOULTING  
...do you?

And she sags as she gives her answer.

MEL  
I'd always pack the *bags*, James  
would always then put them in the  
trailer.

29

CONTINUED:

29

BOULTING  
(making notes, then)  
Okay, and your car, a BMW three  
series I believe...

MEL  
...yes.

BOULTING  
....d'you recall it suffering any  
damage over that break?

On her, again as she realises.

MEL  
You think it was a car accident?

BOULTING  
Do you?

And again, as she scrolls back eighteen years, and then we  
see in her expression, the moment of recall, and her head  
falls in to her hands.

BOULTING (CONT'D)  
Mrs Hollis?

A beat, then -

MEL  
He said he hit a deer.

BOULTING  
Your husband?

She looks up slowly.

MEL  
(she frowns)  
Yes, my husband, who else?

And now BOULTING opens a file and starts to pull out firstly  
a schematic of The Spinney, and then some internal photos of  
it, from the rental agency website.

29 CONTINUED: (2)

29

BOULTING

I wonder if you could have a look at these photos, and this floor plan, and tell me if you can recall which bedroom you and your then husband slept in, which your friends slept in.....and which your son.

Which is when, of course, she realises where this is heading and she stands in horror.

MEL

No.

30 INT. BISHOP STREET STATION - DAY 13

30

As before.

CHRIS

My card details, and in fact those of hundreds of other completely innocent men....were cloned....and used to make purchases from illegal websites the fraudsters owned. When these sites were raided by US police in 1999, they passed on any British card holders addresses to the UK police, and I was arrested. And of course I...

CASSIE

(interrupted)

...sorry by which force?

CHRIS

I was interviewed at West End Central?

CASSIE

Thank you..

(making notes, then)

...carry on...



30

CONTINUED:

30

CHRIS

...and of course I denied  
*vehemently* that I'd ever visited  
these sites but....right from the  
start there seemed to be.....zero  
appetite to believe me, just  
this.....kind of....*zeal* about the  
'good work' they were doing, and I  
was charged....

A beat

CHRIS (CONT'D)

....by this point I was living  
alone in a flat in Acton, and with  
my trial date not yet set, I  
decided to use what money I'd  
salvaged from my separation.... to  
pay a team of investigators to  
prove my innocence. Which, after  
eighteen months, they finally did.  
They proved the sites paid for were  
never actually visited, and they  
proved when the payments were  
allegedly made from my work  
computer, I was actually abroad.  
And so finally the charges were  
dropped in 2003, and a record  
deletion application was granted in  
2004.

A beat. And tears are close again.

CHRIS (CONT'D)

But by this time my wife had  
remarried, and I'd not seen her or  
...been *allowed* to see my daughter  
...for over two and a half  
years....

And we can see the pain of that, still running so deep.

CHRIS (CONT'D)

...I was now living in shelters or  
on the streets...with little access  
to the medication I needed...

A beat.

30 CONTINUED: (2)

30

CHRIS (CONT'D)  
...and persuading them that I  
hadn't just ....bought my  
innocence....was way beyond me.

A beat.

CHRIS (CONT'D)  
And so I had to try and start to  
accept what had happened. This....  
....*awful* injustice....this  
..catastrophic unfairness....and  
try....*try*...to rebuild a life.

A beat.

CHRIS (CONT'D)  
Which sounds.....simpler than it  
actually was. I was on the streets  
for six more years...before my  
friend Tim finally tracked me  
down....

A beat.

CHRIS (CONT'D)  
...and bought me my first van in  
2010...and I began....to live  
again....rather than just exist.

A beat.

CHRIS (CONT'D)  
And then one week ago, you knock on  
my door. And ask a man who lost  
everything to just.... simple bad  
luck...a man who knows that *can*  
happen....where he was that night.

A beat.

CHRIS (CONT'D)  
And that's why I lied. That.

Yeah. Fair enough.

31 INT. CID ROOM. BISHOP STREET POLICE STATION - DAY 13

31

BOULTING sitting and talking with COLLIER.

31 CONTINUED:

31

BOULTING

...the ex remembers the son as sleeping in a box room. Now the only box room in the house...  
(showing him photos)  
...has a window giving out on a to a flat roof.

COLLIER

Which supports Tim Finch's claim that Pete Carr saw him climbing in at two a.m.

\*

BOULTING

Exactly...

And he is stopped by a phone ringing, which COLLIER picks up.

COLLIER

...Jake Collier....  
(listens)  
...she's in an interview at the moment, can I pass on a message...

32 INT. ICU. NORWICH HOSPITAL - DAY 13

32

MARIA, in a quiet relatives room, obviously having half n hour to have a quiet sleep, when the door opens, and she opens her eyes blearily, to see a doctor walk in.

DOCTOR

Hello, is it Maria?

MARIA

(blearily)  
Yes, hi, was just having a quick nap...

DOCTOR

...no problem, I'm Dr Walsh, I'm one of the doctors who's been looking after Peter...

MARIA

(rubbing eyes)  
...oh, right, yes, how's he doing...

32

CONTINUED:

32

DOCTOR

...Maria, whilst you were asleep,  
I'm really sorry to tell you that  
your husband suffered a very  
serious heart attack.....

MARIA

(confusion)

...a heart....sorry, who are we  
talking about...

DOCTOR

...your husband, Peter, and despite  
all of our very best efforts....I'm  
afraid I do have to tell you...  
that a few minutes ago he died.

On her. And she frowns. Simply cannot process this.

MARIA

No no because...I just went for a  
quick sleep so.....not Pete you  
must have got the  
wrong....person.....

DOCTOR

....I'm afraid it was your husband,  
Maria and...I'm so so sorry....

MARIA

(a beat, then she stands)

...no no no...

(and starts to walk out  
past him)

...he'll be fine, I just went for a  
quick sleep so....

And she is running out the door, and down the corridor to the  
ward, and we stay on the young doctor. Awful. Just awful

33

INT. BISHOPS POLICE STATION - DAY 13

33

CHRIS leaving. CASSIE walking back towards SUNNY.

SUNNY

D'you believe him?

33 CONTINUED:

33

CASSIE

I don't know. Maybe. You speak to the legal firm, I'll try and track down the unit that investigated him.

And here is COLLIER walking towards them.

COLLIER

Guv....

(and she turns)

....King's Lynn nick just rang. Peter Carr's died.

Close on her. Utterly stunned.

**End of part two**

**Part three**

34 INT. BISHOP STREET STATION. LAVATORY CUBICLE - DAY 13

34

CASSIE alone in the women's loos, in a cubicle, utterly distraught, shell shocked, exhausted.

35 INT. CID ROOM. BISHOPS STREET STATION - DAY 13

35

And now here she is, scrubbed up as best as she can, walking through the office. All eyes on her, all eyes sympathetic.

36 INT. CASSIE'S OFFICE. BISHOP STREET STATION - EVENING 13

36

CASSIE sitting at her desk, on the phone, listening to a ringing tone, which then goes straight to voice mail.

MARIA (O.S.)

Hi this is Maria, please leave a message.

And CASSIE hesitates, do you leave a message? Then -

36 CONTINUED:

36

CASSIE

Mrs Carr, this is D.C.I. Cassie Stuart...I just wanted to ring and say.....how desperately sad I was to hear about your husband's death and ...please do call me at any time at Bishop St Station if there's anything you wish to talk about, anything..... I'm so so sorry.

And she puts the phone down. Awful.

37 INT. CASSIE'S CAR - EVENING 13

37

CASSIE driving out of the police station to get to get home, and having to run the gauntlet of a couple of news crews at her window, as she waits to turn in to the traffic.

REPORTER 2

D.C.I Stuart, do you have any comment on Mr Carr's death....

ROHIT KACHROO

...what would you say to his family Mrs Stuart.....

\*

REPORTER 3

....do you blame yourself D.C.I. Stuart....

And then she is finally able to pull away. Awful.

38 INT. TIM AND CAROL'S HOUSE - EVENING 13

38

A bereft TIM and CAROL, watching TV, his hand clasped in hers, as one of the same reporters we just saw, speaks outside Bishop Street Station.

ROHIT KACHROO

(to camera)

...and as his wife comforts their two young sons tonight, I think the death of Mr Carr raises a number of important questions....

\*

- 39 INT. SANDRA RAYWORTH'S FLAT. EVENING 13 39
- A stunned SANDRA RAYWORTH being arrested in her flat (as the TV plays the reporter in the background)
- ROHIT KACHROO \*
- ...firstly, what, if any, new laws do we need, to better restrict the sorts of hateful social media campaigns that undoubtedly contributed to his murder.....
- 40 INT. JAMES HOLLIS' HOUSE - EVENING 13 40
- HOLLIS sitting alone, watching the reports, tears rolling down his cheeks.
- ROHIT KACHROO \*
- ...secondly, I think we need to ask how problematic it is, that such major criminal investigations as this one, are increasingly being conducted under so public a gaze....
- Picking up his mobile and starting to ring 'Maria'.
- 41 INT. SITTING ROOM. CASSIE'S HOUSE - NIGHT 13 41
- The TV playing to an empty sitting room.
- ROHIT KACHROO \*
- ...and lastly, with police so far refusing to confirm whether Peter Carr *remained* a suspect....
- 42 INT. CHRIS LOWE'S VAN - NIGHT 13 42
- CHRIS driving back up to Bristol, listening to the radio news, tears rolling down *his* cheeks.
- ROHIT KACHROO \*
- ...tonight Hayley Reid's parents must surely be asking themselves the most painful of questions....

43 INT. SUZANNE REID'S HOUSE - NIGHT 13 43

SUZANNE and JESSICA watching the report together. Devastated, but of course for very different reasons.

ROHIT KACHROO \*

...has her killer taken the secret of their beloved daughter's last moments, to his grave. This is Rohit Kachroo... \*

44 INT. CASSIE'S HOUSE - NIGHT 13 44

Close on the TV.

ROHIT KACHROO \*

....outside Bishop St.... \*

And the TV goes off, and we pull back to see CASSIE standing in front of it, in her sitting room, remote in hand.

And then the sitting room door opens and her dad walks in. Coat on, overnight bag in his hand.

CASSIE

Hey.

MARTIN

I was just grabbing a bag, I didn't forget to turn it off.

CASSIE

Dad...

MARTIN

(stopping her)

...listen, I've thought a lot about what we discussed the other day and....I am genuinely sorry you're going through ...whatever it is you are going through..

CASSIE

...I'm fine....

MARTIN

(he nods at the TV)

...at work, whatever it is personally....



44 CONTINUED:

44

CASSIE  
...my personal life is fine too...

MARTIN  
...and of course I am always here  
to ....offer you whatever I can,  
whenever you need it.

CASSIE  
Wow thank you so much.

Oh dear.

MARTIN  
But right now I feel like it would  
be better for us both....if I gave  
you some space, and moved in with  
Jen for a bit.

CASSIE  
Right.

A beat.

MARTIN  
It will be a good rehearsal for us  
anyway and....

CASSIE  
...rehearsal...?

A beat.

MARTIN  
I asked her to marry me last night,  
and she said yes, and I think we'll  
probably buy somewhere together  
next year.

As she digests. Then -

CASSIE  
Sorry you mean 'move in' together  
you can't actually 'buy' somewhere  
together can you, 'cos you're the  
only one with any money.

A beat, and he sags a little.

MARTIN  
I never thought we'd fall out over  
money.

44 CONTINUED: (2)

44

And he walks forward and kisses her on the cheek.

MARTIN (CONT'D)

I'll call you tomorrow. Lots of  
love sweetheart.

And she doesn't offer anything back, and he walks out, and we hear the front door shut. And then she sits, alone, listening to the silence.

And if we had not suspected it before, we should now be beginning to sense we are watching someone in the early stages of some sort of breakdown.

45 INT. BAR - NIGHT 13

45

SUNNY sitting with his ex wife, USHA, in a bar, and she is making a plea.

USHA

...I miss....us. As a family, I miss us all being together....I miss you.

SUNNY

And I missed you, Usha, when you left me, for your 'soul mate'. D'you remember? And the girls missed you, so much.

USHA

And I am so sorry for that, for the mistakes I made, which I want to put right now.

SUNNY

Except it's too late now. We've moved on. I've moved on.

Ah yes. That. She nods.

USHA

And you love her do you? This Sal?

So she knows.

SUNNY

Yes I do.

USHA

More than you loved me?

45 CONTINUED:

45

SUNNY  
(a beat, then he shrugs)  
I've moved on, Usha.

He hasn't said it, but she can still see she is losing here.

USHA  
And the girls, don't you think we  
at least owe it to them to ask what  
*they'd* like?

SUNNY  
'We'?

USHA  
Surely you wouldn't deny them that?  
If they wanted it, for us all to be  
back together again? A proper  
family.

Which is very below the belt, except we can see he is  
affected by that.

46 INT. INTERVIEW ROOM. BISHOP'S STREET STATION - NIGHT 13

\* 46

SANDRA RAYWORTH being interviewed, by LINGLEY.

SANDRA  
I never meant for anyone to  
actually....do anything.

LINGLEY  
Okay. Can I read what your last  
post said.

And she pulls out some print offs of the website.

LINGLEY (CONT'D)  
(reading)  
For too long, paedophiles, rapists  
and murderers, have been treated as  
if *they* were the victims. Put in  
luxury prison cells with TVs and  
PS4s, they spend their days gaming,  
enjoying counselling sessions, and  
swapping details of their evil  
crimes with other convicts, for  
sexual pleasure. But enough is  
enough.

(MORE)

46

CONTINUED:

46

LINGLEY (CONT'D)

If the government won't bring back the death penalty for such crimes, perhaps it's time for honest law abiding citizens to take matters in to their own hands.

And she looks up at SANDRA.

LINGLEY (CONT'D)

And then you've put a picture of Peter Carr, with his work address, under the headline 'Monster'.

And she shakes her head.

SANDRA

But I never said to anyone to kill him.

LINGLEY

So when you said it was 'time for people to take the law in to their own hands', what did you mean exactly?

And she looks genuinely baffled, shakes her head, kind of desperate.

SANDRA

I just wanted a job.

She frowns as she considers her own life.

SANDRA (CONT'D)

I'm 27, I've got a degree in journalism, which costs me the best part of fifty grand....

A beat.

SANDRA (CONT'D)

...and I've never had proper paid work in my chosen field, despite having written hundreds of job applications....

A beat.

46 CONTINUED: (2)

46

SANDRA (CONT'D)  
...so I was just trying ...to shock  
...cos that's what you need to do  
these days, otherwise no-one hears  
you, no-one listens....

A beat.

SANDRA (CONT'D)  
...and if no-one listens....what  
are you? You're no-one.

**New day**

47 INT. ANDREWS OFFICE. BISHOPS STREET STATION - DAY 14

47

ANDREWS and CASSIE. Who is listening, but not really listening. The Express sits on his desk (on top of several other papers) a grainy picture of CASSIE under the headline **'WHO IS TO BLAME?'**

ANDREWS  
...in terms of the IPCC, it's a  
mandatory referral, I don't really  
have any choice.

CASSIE  
(nods)  
And the case?

And his eyes flick to the papers.

ANDREWS  
The family have reiterated their  
faith in you, and as the IPCC and  
Professional Standards are happy  
for you to remain as SIO, for now  
the case remains yours.

A much needed vote of confidence.

CASSIE  
Thank you.

But as she stands and walks out, I think we will wonder if  
actually, she would like to have been suspended.

TIM (O.S.)  
Oh just ask the actual fucking  
question, Em, please...

48 INT. TIM & CAROL'S HOUSE - DAY 14

48

TIM with EMMA. And he is sitting there, looking at her, across a dining table, a forced smile on his face.

TIM

...I've got ten more minutes before I'm due back and I really haven't got time for endless dreary euphemisms...

EMMA

...you don't have to get so unpleasant, dad....

TIM

....oh you think? It's just, as your father, I'd have thought you might already *know* the answer....  
(and his voice catches, the emotion getting to him)  
...sorry, I'm very stressed by all this.

And he looks suddenly utterly exhausted..

TIM (CONT'D)

But no, I never hit your mum.  
(standing)  
Apologies but I have a two o'clock...

And he walks round and kisses her on the cheek. Then -

TIM (CONT'D)

And for the avoidance of doubt, I'm not a psychopathic murderer either..  
(walking out)  
....just pull the door to when you leave. Love you.

And he walks out. And we stay on her, and we might not be surprised to see she does not exactly look mollified.

49 INT. SQUAT. GREENWICH - DAY 14

49

And now here is JAMES, standing in front of his boy, asleep on a mattress in a squat.

49 CONTINUED:

49

And with his long hair fanning out behind him, and his hands tucked between his legs, ELIOT looks oddly child like. And indeed his father looking down at him, clearly feeling the same. And then JAMES goes down on his haunches, and extends a gentle hand to ELIOT's shoulder.

JAMES  
(softly)  
Els?

A beat.

JAMES (CONT'D)  
Els it's me, it's dad ....time to  
wake up now.

And ELIOT stirs, then starts, his eyes open groggily, and he turns to see his father smiling gently down at him.

50 INT. JAMES HOLLIS'S CAR. DAY 14

50

ELIOT in his dad's car, parked up somewhere, drawing heavily on a cigarette. And he looks awful, gaunt, sallow, his make up largely failing to cover sores on his lips and the hollows under his eyes.

JAMES  
If I don't know the truth, Els, I  
can't continue to protect you.

And ELIOT smiles bitterly.

ELIOT  
Like you have the last twenty years  
you mean? Have you *had* a good look  
at me recently, dad? Protect me  
from *what* exactly?

And JAMES nods. Except -

JAMES  
Prison...  
(oh okay)  
...and I will happily do that  
again, I will lie for you and say  
that it was *me* driving...

Close on ELIOT, tears forming in his eyes.

JAMES (CONT'D)  
...but I need to know the truth.

50

CONTINUED:

50

ELIOT

I've already told you the truth, a million times....

JAMES

....I don't think so...

ELIOT

...I hit something, I don't know what, I got out to look, but couldn't find anything. And that's it.

(he shrugs)

JAMES

No...

ELIOT

...yes...

JAMES

...because you went back didn't you....

ELIOT

(frowns)

...I what....?

JAMES

...you actually *did* find her that night, and then I think you *hid* her, you hid her and then drove back down to get her a few days later....

ELIOT

(horrified)

...what are you talking about..

JAMES

...just tell me the truth Eliot, *please!*

And ELIOT is looking at his dad in disbelief, as cogs are whirring in his head, and then the penny drops.

ELIOT

Where was she found?

JAMES

(head in hands)

You know where.



50 CONTINUED: (2)

50

ELIOT

I don't, I've been using since you  
first rang me, where was she *found*?

And his dad looks up, senses something changing here.

JAMES

She was buried in London.

And we are on ELIOT as he processes this, and then every  
shred of vitality seems to leave him as he starts to shake  
his head, and cry.

51 INT. FLAT. BRISTOL - DAY 14

51

And here is CHRIS walking back in to his flat. JAMILA playing  
with ASIF in the garden.

And for a while, he just watches them out of the window, a  
glimpse of a future of simple uncomplicated happiness. So  
near, and yet potentially, so far.

And then she senses movement, and turns, and sees him at the  
window. And she finds some sort of smile (and she obviously  
didn't take SUNNY's advice, and is still there, so that  
offers *some* hope) but she is clearly deeply uneasy.

52 INT. CID ROOM. BISHOPS STREET STATION - DAY 14

52

COLLIER walking in to CASSIE's office, past SUNNY, who is on  
the phone.

COLLIER

....boss?

CASSIE

(looks up)

Yep...

COLLIER

...just spoke to Eastleigh nick,  
which is the nearest to Middenham.  
So they've identified our 'G'.  
Local drug dealer, nicknamed  
'Gandalf' real name Nigel Farndell,  
he has a thirty year record of  
drugs offences, and they're gonna  
pull him in now and bring him  
straight up here....

52 CONTINUED:

52

CASSIE  
...okay, thank you...

And here is SUNNY as COLLIER exits.

SUNNY  
James Hollis is downstairs. With  
his son?

Jesus.

53 INT. WAITING AREA. BISHOP STREET STATION - DAY 14 53  
ELIOT HOLLIS, waiting, for now, alone in the waiting area.

54 INT. INTERVIEW ROOM. BISHOPS STREET STATION - DAY 14 54  
JAMES HOLLIS with CASSIE. And he seems kind of broken.

JAMES  
For the last eighteen years....

And he hesitates before he says the next few words. And then -

JAMES (CONT'D)  
...I have believed my son killed  
Hayley Reid.

On CASSIE and SUNNY. Saying nothing, let him talk.

JAMES (CONT'D)  
Because he *did* steal my car, he was  
drunk, and when he came home, at  
two in the morning, and I found him  
in his room, in a terrible state...

A beat.

JAMES (CONT'D)  
...he told me that he'd hit  
something.

JAMES back in that awful moment.

JAMES (CONT'D)  
He said he'd got out to see what it  
was...but couldn't find anything.  
(MORE)

54 CONTINUED:

54

JAMES (CONT'D)

And although his gut instinct was that it was just an animal, he was very scared also...that it *could*....have been a person.

A beat.

JAMES (CONT'D)

Which fear grew, when the next day, news that Hayley Reid had gone missing started to filter out....

A beat.

JAMES (CONT'D)

...and the fact that they couldn't find her...that fitted too because...

A beat.

JAMES (CONT'D)

...the road he was on, was right next to the river, which had broken its banks following the rain....

A beat.

JAMES (CONT'D)

...meaning we had to consider the ...awful possibility she'd been.... knocked in to the water and then washed down river, and out to sea....

A beat.

JAMES (CONT'D)

...and for eighteen years... he and I have hidden that...  
(and his emotions  
overwhelming)  
....shameful, dreadful, secret and I am so so sorry for that...

A beat.

54 CONTINUED: (2)

54

JAMES (CONT'D)  
...and then she was found and...the  
nightmare should have been  
over....except...instead of  
believing finally that he was  
*innocent*....

A beat, tears flowing now.

JAMES (CONT'D)  
...I started to believe that he *had*  
still hit her, but actually *found*  
her, and then *hidden* her....to  
drive back down a few days later,  
retrieve the body and bury it in  
London...

A beat.

JAMES (CONT'D)  
...which might seem....a terrible  
thing to believe of your son but...  
eighteen years of ...this toxic  
secret between us.....and seeing  
the consequences of that in  
everything my son has  
become....have made my  
judgement....bad.

CASSIE  
And how do you know he *didn't* do  
exactly what you've described?

JAMES  
Because it was only when I finally  
found him....just a few hours  
ago....and was able to properly  
speak to him for the first time  
since Hayley was found....that he  
reminded me we drove back early on  
the 2nd in order to put him on a  
flight to Switzerland, on a school  
ski-ing trip.

And for the first time he looks up.

JAMES (CONT'D)  
He was away for ten days, there'll  
be school records...

54 CONTINUED: (3)

54

SUNNY

...he could have driven down when he got back...

JAMES

...by which time half the worlds media and police were in Middenham - so I don't think so. But listen... we're not hiding any more, he's here to answer your questions. So ask him...

A beat

JAMES (CONT'D)

...but I think he *did* just hit a deer and by me....*enabling* him...to not face up to his responsibilities.....I've messed up his whole life....for absolutely no reason at all.

And the awfulness of that particular wrong doing, writ in every line on his face.

**End of part three****Part four**

55 EXT. BRISTOL - DAY 14

55

The docks, the city centres, the bridge.

56 INT. FLAT. BRISTOL - DAY 14

56

ASIF playing on his own in the garden now.

JAMILA and CHRIS sitting together, and from the tears rolling down her cheeks, we know he has obviously just told her everything.

CHRIS

So...I'm going to....stay in the van tonight....

A beat, perhaps he was waiting for her to resist this idea, but she doesn't.

56

CONTINUED:

56

CHRIS (CONT'D)

...I want you to have the time you need to ...absorb everything and then...make the right decision for you and Asif.

And she nods.

CHRIS (CONT'D)

And whatever it is that you *do* decide, I've paid six months rent in advance so...you're both fine here for a while.

JAMILA

(not looking up at him)  
And when might the police know, do you think? That you're not....a suspect any more.

CHRIS

I don't know...

A beat.

CHRIS (CONT'D)

....but maybe it's worth *me* saying, one more time....that it *wasn't* me. Not Hayley, not the credit card stuff....not anything.

A beat.

CHRIS (CONT'D)

And that sometimes, and my God *you* must know this.... we have to accept that life can just be...random... and cruel...

A beat.

CHRIS (CONT'D)

...before, in the blink of an eye, being just as randomly lovely...

And despite it all he smiles.

CHRIS (CONT'D)

...by letting two people, who I believe could make each other very happy, find each other.

56 CONTINUED: (2)

56

A sense he has said all he needs to, and turns and walks out. And we stay on an (understandably) very emotionally battered woman.

Him by the door, perhaps still waiting for a call back, but it doesn't come, and he leaves.

57 INT. CAR. OUTSIDE DERRAN FINCH' HOUSE. WALES - DAY 14

57

EMMA pulling up outside her mother's house. And she remains in her seat for a bit.

Clearly some last minute doubts as to whether she has done the right thing.

And then the front door opens, her mum looking to see who has pulled in to her driveway.

At which EMMA opens the car door and gets out.

58 INT. CASSIE'S OFFICE. BISHOP STREET STATION - DAY 14

58

CASSIE in an office with JOHN BENTLEY

BENTLEY

...he's right I'm afraid. Within five days of her disappearance, Middenham was crawling with police, search parties, choppers with cameras, road blocks. If she was murdered in Middenham, it was always my belief she had to have been moved within a day or so.

And SUNNY walks in.

SUNNY

They're looking at their records but the teacher I just spoke to remembers the ski-ing trip well, and remembers Eliot being on it, cos he was such a pain in the arse.

CASSIE

Right.

SUNNY

And Nigel Farndell's here.

Exiting.

58

CONTINUED:

58

BENTLEY

Did you speak to the son?

CASSIE

Briefly.

BENTLEY

And?

CASSIE

My sense was he *is* telling the truth, and for now, we're letting them both go.

One of their prime theories gone out of the window.

CASSIE (CONT'D)

I better go and speak to this Farndell bloke....

BENTLEY

...yeah, sorry, I'll push off.

CASSIE

No, thank you for coming in.

BENTLEY

No worries. And I'm probably heading back down to Hampshire tomorrow so...

CASSIE

...right.

BENTLEY

But....can I call you?

A beat, and she nods, except.

CASSIE

I don't know if this is a good idea right now, John.

A beat.

CASSIE (CONT'D)

I genuinely think.... you're a lovely man and....maybe if we'd met....a year ago or....but I've got too much....crap going on right now, that I need to sort out and...

(MORE)



58 CONTINUED: (2)

58

CASSIE (CONT'D)

I'm not sure starting.....it just  
wouldn't be fair on you.

And she looks up at him.

CASSIE (CONT'D)

I'm sorry.

And he nods, and he nods, and he nods. Then -

BENTLEY

I'll call you then.

And he is walking out before she can protest, and maybe a  
while ago she would have found his response funny (as was  
intended).

But not today, not right now.

59 EXT. CAR PARK. BISHOP STREET STATION - DAY 14

59

ELIOT and his father JAMES, walking towards JAMES' car, but  
as they get there and JAMES opens his door, ELIOT actually  
just keeps walking.

JAMES

Eliot?

But he doesn't turn just offers a quiet.

ELIOT

D'you wanna fuck off, dad.

And keeps walking. Which kills JAMES, why would it not.

60 INT. DERRAN FINCH HOUSE. WALES - DAY 14

60

EMMA sitting with her mum (and this, for reasons we will  
learn within the scene, will be the sanest we have seen  
DERRAN so far)

EMMA

...I mean we all lived together  
for....ten, eleven years mum...

A beat.

60

CONTINUED:

60

EMMA (CONT'D)

...we never saw him....do anything like...and these photos, were they even you? Or was it makeup or...I dunno....help me out here because....I'm struggling.

A beat. And then DERRAN stands.

DERRAN

You're not struggling Em, or you wouldn't be here....

(walking across the room)

....you wouldn't have driven five hours just to *ask*.

And she stops in front of a small desk, opens a drawer and pulls something out, a file.

DERRAN (CONT'D)

And listen, I know I shouldn't have asked for the money, it was stupid, but it was the first time in nearly thirty years I felt like I had the upper hand and I got a little....giddy.

And she walks back over and hands the file over.

DERRAN (CONT'D)

Although for what it's worth, he never *did* pay the settlement. These are the letters from my lawyer to his. I instructed mine to stop fighting in 2005 after your father put his hand around my neck at our old house and threatened to kill me.

And what EMMA is reading is obviously supporting what DERRAN is telling her.

DERRAN (CONT'D)

(sitting, then)

Of *course* you and Claire never saw stuff, I did everything I could to keep it from you both. As did he, for different reasons obviously.

A beat.

60

CONTINUED: (2)

60

DERRAN (CONT'D)

But that takes its toll,  
sweetheart, living that lie.

A beat.

DERRAN (CONT'D)

To keep smiling as you told me  
about all your fun times with him,  
the lovely holidays with him, when  
I knew what he really was....

A beat.

DERRAN (CONT'D)

...it took a toll on me, and in  
turn my problems served his  
deception well.

EMMA

And what about Carol, how come  
she's always seemed so happy with  
him?

DERRAN

Men like him mellow as they get  
older, but I still doubt you'll  
ever see her disagree with him, or  
challenge him, or answer back,  
because that's when he reveals  
himself, the real him.

On EMMA. The point landing.

DERRAN (CONT'D)

The photos were genuine, my love,  
and you're here now because some  
part of you....some subconscious  
part, has always known something  
was wrong...

A beat as tears come for her.

DERRAN (CONT'D)

...and it gives me no pleasure at  
all, to tell you you were right.

Out on EMMA.

61 INT. INTERVIEW ROOM. BISHOP STREET STATION - DAY 14 61  
SUNNY and CASSIE with FARNDELL, the drug dealer.

FARNDELL

Yes. She came to my house that night.

SUNNY

To buy?

FARNDELL

In 2000 it would have been Es I'd imagine.

SUNNY

And you didn't think to mention this to the police at the time?

FARNDELL

(some shame here)

I had a house full of gear and...I knew I hadn't done anything wrong so....but yeah I'm sorry. I should have.

SUNNY

D'you remember what time she arrived?

FARNDELL

It would have been about...

(thinks)

....twenty past eleven.

SUNNY

(frowns)

How do you remember so specifically?

FARNDELL

Cos we chatted a bit, maybe ten minutes, and then we left together. And then I went to a party in Hancross, which is about half an hour away, and I remember I got there just as Big Ben was chiming so...'do the math', as they say.

SUNNY

And when she left, did she say where she was going?

61 CONTINUED:

61

FARNDELL

She said straight to *her* party.

Sliding a map of Middenham over.

CASSIE

Can you show me where you lived in 1999.

And he looks at the map, and then marks a point with an x.

FARNDELL

Here.

As CASSIE look at this house in relation to the pub, the party house, and the Spinney, and we watch now as CASSIE draws a dotted line to the party house from the drug dealers house.

And the obvious and quickest route to the party house, is a foot path running through a copse, right at the back of The Spinney.

62 INT. CID ROOM. BISHOP STREET STATION - DAY 14

62

SUNNY and CASSIE sitting talking to the team, everyone pretty knackered.

SUNNY

...if what he said is true, to get from Farndell's house to the party, there was no reason for her to pass either the church or where Eliot Hollis was spotted driving the car.

CASSIE

Which would seem to suggest James Hollis *is* telling the truth...  
(hard for her to say this)  
...as was Peter Carr.

SUNNY

So as she walked from here to here, if she *did* encounter anyone, it's much more likely it was either Chris Lowe or Tim Finch.

CASSIE

And I've just come off the phone to West End Central, who have detailed records of the credit card investigation in to Lowe. Which, they now admit themselves, in hind sight, was flawed.

COLLIER

So he *didn't* just hire good lawyers.

CASSIE

On balance they think not, they think he should never have been charged.

Fuck.

CASSIE (CONT'D)

This doesn't eliminate him as a suspect of course but...for now I think we should concentrate our fire elsewhere. And some slightly better news here.

And SUNNY is pulling up an email on his lap top.

CASSIE (CONT'D)

Yesterday we got in touch with DVLA to see if any of the four main suspects had any endorsements from the days after New Year. My thinking was you have a dead body in your boot, you might be driving a little faster than normal.

And SUNNY flips the lap top around.

SUNNY

So this is a copy of Tim Finch's driving licence endorsement history going back thirty five years. Four speeding offences over that period, all pretty normal - except the date of the second offence.

COLLIER

(leaning forward, reading,  
then -)  
Shit.

62 CONTINUED: (2)

62

SUNNY

(nods)

3rd January 2000, the day *after*  
they returned to London.

LINGLEY

Do we know where he got it?

SUNNY

Not yet, waiting for them to come  
back to us. But it's a tickle, it's  
definitely a tickle.

63 INT. TIM AND CAROL'S HOUSE - EVENING 14

\* 63

And here is TIM, the news report of the death of his best  
friend on the TV in the background, CAROL watching, as TIM  
leaves a message on MARIA's phone.

TIM

....Maria this is Tim Finch...

64 EXT/INT. PETE AND MARIA'S HOUSE - EVENING 14

\* 64

MARIA walking in to the house, as photographers outside take  
photos, and she attempts to shield the kids from their  
flashes.

TIM (O.S.)

...Carol and I just wanted to  
say....well that we're both  
thinking of you and...if there's  
anything we can do... we're here  
for you and the boys.

And then they are standing there, this wrong threesome,  
stunned at how life ended up like this.

65 INT. CUSTORY AREA. BISHOP STREET STATION - NIGHT 14

65

SANDRA in custody being charged.

65 CONTINUED:

65

CUSTODY SERGEANT  
....you are charged that on the  
20th April 2018, at Lewisham in the  
City of London, you encouraged  
another, namely Richard Simon  
French, to murder Peter Carr,  
knowing or believing that the act  
would be done.....

\*

Fading down on the custody Sergeant as we go in on SANDRA,  
clearly also asking herself how it came to this.

That she will not be going home tonight. Or for the  
forseeable future.

66 INT. MEL HOLLIS' HOUSE - NIGHT 14

66

MEL HOLLIS walking to her front door and opening it. To see  
an ashen looking JAMES HOLLIS.

JAMES  
Can I come in, please. I need to  
talk to you about something.

And she can obviously see this is not a battle.

MEL  
Of course.

And she opens the door wider and he walks in.

67 INT. CID ROOM. BISHOPS STREET STATION- NIGHT 14

67

SUNNY at his desk, his phone ringing.

SUNNY  
D.I. Khan....

On him listening, and then he is standing and beckoning to  
CASSIE in her office. And as she walks out.

SUNNY (CONT'D)  
...well you've been really helpful,  
thank you so much.

And he puts the phone down as CASS appears.

SUNNY (CONT'D)  
The ticket was issued at 6.20 a.m,  
on the A405.



67 CONTINUED:

67

CASSIE  
Which is where?

SUNNY  
About six miles outside Middenham.

CASSIE  
And was he heading to, or from?

And SUNNY almost smiles, cos he clearly thinks they have him.

SUNNY  
From.

So he'd already picked the body up.

68 EXT. HAMHURST - MORNING 15

68

Hamhurst, seven a.m. A milk float trundling through the back streets. A song thrush chirruping. A newsagent on the high street taking delivery of the morning's papers.

And on a quiet back street a house. TIM and CAROL's.

69 INT. KITCHEN/HALLWAY. TIM AND CAROL FINCH HOUSE - MORNING 15

\* 69

In the hall way all is quiet, and then a gentle rata-tat-tat on the door.

And we see a dressing gowned TIM FINCH in the kitchen, drinking tea, walk towards the door, expecting we must guess, to open it to a postman?

And he opens it to see CASSIE and SUNNY, and a search team of a dozen officers COLLIER one of them)

CASSIE  
Timothy Finch, I am arresting you  
on suspicion of the murder of  
Hayley Reid, you do not have to say  
anything, but it may harm your  
defence if you do not mention  
something now which you later rely  
on in court...

And he is slack jawed with shock.

69 CONTINUED:

69

CASSIE (CONT'D)  
...as you've been arrested, we have authority to search your premises under section 32 of the police and criminal evidence act. Would you like to get dressed please.

As CAROL appears, in her dressing gown, stunned, behind him.

**Montage**

70 INT. SUNNY'S CAR - DAY 15 70

TIM sitting in the back of the car, in handcuffs, as SUNNY and CASSIE drive him to Hamhurst police station.

71 INT. TIM AND CAROL'S HOUSE. HAMHURST - DAY 15 71

The team going through the whole house, searching, as a deeply distressed CAROL, a bag packed, is picked up by an even more distressed CLAIRE.

72 EXT. HAMHURST POLICE STATION - DAY 15 72

TIM being led out of the car and toward the back entrance by SUNNY.

73 INT. TIM AND CAROL'S HOUSE. HAMHURST - DAY 15 73

COLLIER in the kitchen, as officers pull every cupboard apart.

74 INT. INTERVIEW ROOM. HAMHURST POLICE STATION - DAY 15 74

TIM in interview with CASSIE and SUNNY.

CASSIE  
Why were you on the road out of Middenham, heading towards London, at 6.20 a.m the day after you'd returned to London?

And if they thought this would floor him, he seems remarkably unfazed.

TIM

I'd left my lap top in the house and had gone back down to pick it up. I left very early so I could get back in time for morning surgery.

Hmm, well they didn't expect that.

CASSIE

And you'd arranged this with the lettings agency?

TIM

Yes.

CASSIE

They've made no mention of this.

TIM

(he shrugs)

What d'you want me to say? I arranged it.

A beat.

CASSIE

Who did you speak to?

TIM

No idea, it was nearly twenty years ago...a bloke I think but...

CASSIE

...and...what he took you round there did he, at six a.m?

TIM

No, he'd left a key under a flower pot, the house was apparently vacant that week so he said to just let myself in.

Fuck. Plausible.

SUNNY

And so why were you speeding?

TIM

It had taken longer than I thought to get down there, I was running late and....

74 CONTINUED: (2)

74

Which is when there is a knock on the door. It opens. She turns, COLLIER.

CASSIE

For the purpose of the interview DC Collier has entered the room.

\*

COLLIER

Sorry to interrupt Ma,am, can I have a quick word...

75 INT. CORRIDOR. HAMHURST POLICE STATION - DAY 15

75

CASSIE walking out, where COLLIER stands, holding some evidence bags.

COLLIER

In his cellar, behind a thousand boxes of junk, we found one of those old...like a kid's money box? And when we got it open, we found these inside...

And now he holds up the first bag.

COLLIER (CONT'D)

...a necklace, which still has some hairs attached to the clasp....  
(next bag)  
...a scrunchy...  
(and the last bag)  
...and a pair of knickers.

On CASSIE. And then out.

**End of episode five.**