

UNFORGOTTEN 3

Written by

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EPISODE 6

READ THROUGH DRAFT

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1

INT. POLICE CAR. DAY 15

1

Two uniformed police officers in a marked car, one driving, one in the back behind the driver, heading up to London. In the back also, is TIM FINCH, in handcuffs.

And he looks tired and scared, and exactly how you might expect someone to look, who is completely innocent.

2

INT. SUNNY'S CAR/INT. ANDREWS OFFICE. BISHOP STREET STATION - DAY 15

2

SUNNY and CASSIE right behind the marked car, CASSIE on the phone to ANDREWS (and she looks, as ever these days, v tired)

ANDREWS

That's a lot of manpower, and really, what are you even hoping to find eighteen years on?

CASSIE

I don't know but...this *has* to be the most likely location of her murder and it's never been searched.

On him, in a corner, again.

ANDREWS

This can't end like the Walker case.

Close on her.

CASSIE

It won't.

ANDREWS

I'll see what Hampshire will give us.

CASSIE

Thank you, Sir.

And she clicks off and immediately starts to dial another number as SUNNY shakes his head almost imperceptibly.

SUNNY

You don't have to make every call you know, I *am* here.

2 CONTINUED:

2

CASSIE
I know, and thank you, just...
(and it answers)
...oh, hi, is that Jess?

JESSICA
Yes.

CASSIE
Jess it's Cass Stuart, listen,
there's been a development and...
we wondered how you, and/or your
mum, would feel about coming up to
London this afternoon....

3 INT. KITCHEN. CLAIRE'S HOUSE - DAY 15

3

A shell shocked CAROL, nursing a cup of strong tea, at
CLAIRE's kitchen table. CLAIRE standing by the kettle,
looking at her sister in shock. On EMMA. Always knew this was
not going to play well.

EMMA
I was angry with her, I wanted her
to say sorry, for trying to
blackmail dad.

CLAIRE
So you drove three hundred miles
...to get an apology from a *mad*
woman?

EMMA
She's not a...

CLAIRE
...and did you get one?

EMMA
Yes actually, she admitted it was
stupid....

CLAIRE
....wow, progress...

EMMA
....but she also insisted the
photos were real.

CAROL looks up. EMMA so does not want to be having this
conversation, but has no choice.

3

CONTINUED:

3

EMMA (CONT'D)

And then she showed me letters from her solicitor to dad's, after the divorce, in which it was one hundred percent clear.... that dad never paid her what he owed her.

CLAIRE and CAROL silent, clearly struggling to absorb that.

EMMA (CONT'D)

She also showed me diaries she kept, from thirty years ago...

A beat.

EMMA (CONT'D)

...that documented him regularly hitting her over the course of their marriage. Abusing her psychologically, physically and...

CLAIRE

(interrupting)

...okay can we just cut to the chase here, what you saying Emma? What? That you think dad was some sort of ...psychopath and the police have got the right man...

EMMA

...I don't know I just, I saw something in mum's eyes that I've never seen before...

CLAIRE

....oh please.....

EMMA

...and I *believed* her, Claire, I'm sorry but I did.

Silence.

EMMA (CONT'D)

And it happens. I've read stories in the papers, where people turn out to have completely hidden other lives, it *happens*.

CLAIRE

It does...
(but then)
(MORE)

3

CONTINUED: (2)

3

CLAIRE (CONT'D)

...but just because your ex turned out to be a cheating lying evil bastard, that doesn't mean *all* men are, Emma.

Below the belt. And so EMMA turns to the silent CAROL.

EMMA

Carol, is there anything in what I'm saying that sets off any alarm bells. Is there any reason you can think of, that the police would be so interested in our father?

Close on CAROL. And she is utterly disorientated. So does not answer fast enough or with enough certainty when she says -

CAROL

No.

And that lack of conviction scares EMMA

EMMA

I think you're lying, I think you know something...

CLAIRE

...and I think you should go, Emma.

EMMA

Carol, we need to know...

CLAIRE

...no, we should all be pulling together right now, not....
exorcising personal demons so....
just go, Em, please, just... go.

A beat, and then EMMA turns and goes. And we leave CAROL and CLAIRE alone, silent, bereft.

4

INT. KITCHEN. JAMES' HOUSE. DAY 15

4

JAMES, pacing the floor, in a too quiet kitchen.

No AMY, no ELIOT. Deserted. His own life in meltdown. And he picks up his phone and rings ELIOT (we should sense for the hundredth time)

ELIOT VOICEMAIL

Hi this is Eliot I'm...

4 CONTINUED:

4

But he clicks off before the voice mail even finishes, and dials another number, AMY, also for the hundredth time.

AMY VOICEMAIL

Hi this is Amy, please leave a...

And he puts the phone down, slumps in to a chair, head in hands and starts to cry.

5 INT. TRAIN. DAY 15

5

JESSICA and her mum, SUZANNE, on the way to London.

SUZANNE

D'you remember our theatre trips to London.

And JESSICA turns to her mum, smiles. How lovely to hear her mum talk about something normal.

JESSICA

Oh we just used to love those.

Nods, smiles, back there.

SUZANNE

Mama Mia, Miss Saigon...

JESSICA

...that brilliant thing at the Royal Court.

SUZANNE

Oh my God, with all the swearing...

JESSICA

...which is *why* we loved it.

On SUZANNE, smiling remembering

SUZANNE

And did we go for milk shakes afterwards?

JESSICA

(nods)

And Hales kept doing her frothy lip thing, and we were all in hysterics.

5 CONTINUED:

5

And they are both giggling. And then as the laughter dies, her mum's hand comes over and clutches hers.

SUZANNE

I'm so sorry, Jessie, for your loss.

They sit, hands clasped tightly together.

6 INT. INTERVIEW ROOM. BISHOP STREET STATION - DAY 15

6

TIM in interview again with CASSIE and SUNNY, the evidence bags in front of him on the table between them.

The money Box.

And then the scrunchy, the knickers, and the necklace.

And he stares long and hard at each, and then finally.

TIM

Well the box is mine, I've had it...decades, since I was a kid I think.

CASSIE

(nods, then)

It's more what was inside that we're interested in.

TIM

(nods, a beat, then)

Well...I *think*, I bought the scrunchy and the necklace at a fete we went to in Middenham, as presents for the girls.

And he looks up. Eye to eye. On CASSIE, she frowns.

CASSIE

A fete at new year?

TIM

Oh, sorry, I don't mean at the millennium break, we went back down there a few more times over the years. Just me and the girls, after Derran and I separated.

6

CONTINUED:

6

CASSIE

Right, and d'you remember which holiday you think you might have bought these then?

A beat as he considers this.

TIM

Not really but it was a fete so it's most likely to be the summer one, which was....

(thinks, then)

...a year and half after the millennium holiday I think, so 2001?

CASSIE

And ...what - you bought the scrunchy and necklace together?

TIM

(thinks, then)

I don't remember.

CASSIE

Okay, and why do you think they're all in this box then, in your cellar, with the knickers.

As he considers this, then -

TIM

I mean I can offer you an explanation. Given why I'm here, I suspect you'll find it rather far fetched.

CASSIE

Try me.

TIM

(a beat, then)

The girls often used old knickers to tie their hair back if they didn't have a band or a scrunchy - it was a sort of family joke...but it also meant they often got grouped together in various places around the house.

He looks up at them, wearily.

6

CONTINUED: (2)

6

TIM (CONT'D)

So I'm guessing I forgot to give the presents to the girls and... then at some point....all this stuff just got ...put in this box and then tidied away downstairs...
(he shrugs)
...sorry, that's all I can offer you.

A beat.

SUNNY

D'you understand why these objects concern us?

TIM

I think so, yes.

SUNNY

They look very like trophies to us.

TIM

I can see that yes but...

SUNNY

...and maybe I could believe your daughters tying their hair with a pair of *clean* knickers but...

TIM

(stopping him)
....and I understand your thinking but please, I assure you, these can't be Hayley Reid's for the very simple reason that I never *met* Hayley Reid.

And here's the thing, we kind of believe him.

7

EXT. BISHOPS STREET STATION - DAY 15

7

SUZANNE and JESSICA's taxi pulling in to the police station car park.

8

EXT. FLAT. BRISTOL - DAY 15

8

CHRIS knocking on the door of his and JAMILA's flat. No answer. No sound coming from inside either.

8 CONTINUED:

8

He knocks again.

CHRIS
(quietly)
Mila it's me.

But nothing. And he turns and walks away.

9 EXT. GREEN PARK TUBE EXIT. PICADILLY - DAY 15

9

JAMILA, on her own, emerging from Green Park tube, and then crossing over Picadilly.

10 INT. SOFT INTERVIEW ROOM. BISHOP STREET STATION - DAY 15

10

SUZANNE and JESSICA in a room with CASSIE and SUNNY.

CASSIE
So we have arrested someone, in connection with Hayley's murder, and during a search of their house, we found some items that we wanted you to look at, to see if you recognised any of them.

JESSICA
You think they might have belonged to Hayley?

SUNNY
We don't know, but where we found them and what they are, concerns us. So would you be okay for us to show them to you?

And JESSICA turns to her mum, they are already holding hands, as SUZANNE nods.

SUZANNE
Yes.

But of course the possibility they might be about to see stuff belonging to HAYLEY, is incredibly distressing.

SUNNY
And if you need to stop at any moment, just say the word.

And so the first item CASSIE brings up from a box by her chair, is the evidence bag containing the scrunchy.

10

CONTINUED:

10

Patterned, distinctive. And SUZANNE and JESS looking at it.
And then quite quickly -

SUZANNE

I think it's very unlikely this was
Hayley's.

Tiny beat (of disappointment) then -

CASSIE

Okay.

SUZANNE

I know she had long hair in the
missing posters, but that was just
the most recent photo we had of
her, cos actually, about three
weeks before she disappeared she'd
had her hair cut in to a bob
so...she wouldn't have been wearing
a scrunchy.

CASSIE

Right. Okay. No problem.

And then next thing, is the pair of knickers.

CASSIE (CONT'D)

How about these?

And JESS looks at them, as does her mother.

SUZANNE

These *could* have been hershard
to say for sure, she didn't really
like red though.

JESSICA

(shaking her head)
I don't think they're hers.

CASSIE

Okay...

JESSICA

...these are 'weekday' knickers,
she was going to a party, I
just....knowing Hayley, she would
have worn a nicer pair.

A beat. Not unequivocal but...

10 CONTINUED: (2)

10

CASSIE

Okay. And lastly, this.

And she shows them the necklace, a silver crucifix, with little diamonte studs decorating it.

And both study it intently, and we can see they desperately want it to have been hers, they really do, except.

SUZANNE

I'm sorry I don't recognise that either.

A beat. JESSICA holding the envelope, and then a fat tear plops on to the desk.

JESSICA

Me neither, I'm sorry.

Grabbing a box of tissues and handing them to both.

CASSIE

It's fine, it's absolutely fine.

And she wipes her eyes.

JESSICA

I mean apart from the fact that neither of us recognise it, Hayley was a pretty 'devout' atheist, I never saw her wearing a cross, I'm sorry.

CASSIE

Nothing to be sorry about, nothing at all.

But it is hard to say who is the more disappointed, SUZANNE, JESS, or CASSIE.

11 INT. CORRIDOR. BISHOP STREET STATION - NIGHT 15

11

CASSIE with JESSICA in the corridor, waiting for her mum to come out of the loo.

JESSICA

So, even without these things, is there other stuff, with this man, are you near do you think?

11 CONTINUED:

11

CASSIE

I don't want to give you false hope, Jess, but I do feel we're near, yes.....we just need that concrete link though. Hard evidence.

And then JESSICA smiles.

JESSICA

Well we have faith in you, you know that don't you.

CASSIE

(nods)

And I appreciate it, very much.

And then her mum comes out of the loos down the corridor.

CASSIE (CONT'D)

I'll call you.

And she turns and walks after her mother, and CASSIE turns to see SUNNY coming out of the interview room.

CASSIE (CONT'D)

(as they walk back toward the office)

I wore a crucifix when I was sixteen cos Axl Rose wore one - I'd never been inside a church in my life.

SUNNY

Absolutely, we test the lot.

And they walk in silence, both lost in thought, before.

SUNNY (CONT'D)

Seeing Sal tonight, to tell her about Usha.

And he looks to CASS, but she offers nothing, perhaps she did not hear.

So he is about to repeat what he said, when she peels off on her own down a corridor. Oh.

12 INT. FRONT OFFICE. WEST END CENTRAL STATION - DAY 15

12

A uniformed officer coming out in to a front custody office.

12 CONTINUED:

12

OFFICER
Mrs Faruk?

JAMILA
(standing)
Hello.

OFFICER
So both of the officers you
detailed have left for the day now,
but I can leave a message for them
to call you?

JAMILA
Will they be in tomorrow?

OFFICER
I don't know their movements I'm
afraid but if I take your....

JAMILA
....I'll come back tomorrow, I need
to see them face to face, thank
you.

And she exits. Okay, pretty determined.

13 INT. CASSIE'S HOUSE - EVENING 15

13

CASSIE walking in. Silence. Takes her coat off. In to her
kitchen.

14 INT. KITCHEN. CASSIE'S HOUSE - EVENING 15

14

Opens the fridge. Some ready meals. But she is clearly not
hungry.

And she walks over to her lap top. Open. And sits at the
table and quickly dials ADAM for a 'Facetime' call. And it
rings and it rings and it rings.

No-one home.

And then she dials him from her mobile, which also rings out
to voicemail.

CASSIE
Hey. D'you wanna give your mum a
fucking ring some time ?

14 CONTINUED: 14

And she puts the phone down and walks out.

Wow. Where did *that* come from?

15 INT. QUIET BAR - EVENING 15 15

SUNNY in a small quiet bar, with SAL, his girlfriend. And he is telling her about USHA.

SUNNY

...and you must know how I feel about you, that you're the best thing that's happened to me in so many years...

SUNNY (CONT'D)

...*but*.....I have to at least ask them, the girls, if they'd want that. And if they did, then...

A beat.

SUNNY (CONT'D)

...they would have to come first.

And now he looks up at her. And she nods. But she is clearly upset. *

SAL

I'm not sure what you want me to say.

A beat

SAL (CONT'D)

Of course you have to put your kids first, of course.

A beat

SAL (CONT'D) *

I just kind of wish you hadn't told me. Just spoken to them....and then only told me if you'd *had* to. *

And he nods. Fuck. *

15 CONTINUED:

15

SUNNY

I'm sorry, maybe I should have done it that way, I just wanted to be honest.

SAL

Yeah? Well you know what, I think honesty is over rated.....
 (standing, wiping away a hurt angry tear)
and I would have thought you might have known that....

SUNNY

(Standing)
 ...Sal, I'm sorry...

SAL

(exiting)
 ...yeah me too, I'll see you.

And she walks out. Out on him. Fuck, has he just messed everything up?

New day

16 EXT. WOODLAND. MIDDENHAM - DAWN 16

16

A search of the woodland behind the Spinney. Uniformed officers (in blue overalls and baseball caps) moving in a steady line through the trees.

17 INT. CASSIE'S OFFICE. BISHOP STREET STATION - DAY 16

17

CASSIE at her desk when SUNNY walks in.

SUNNY

Results of the tests have come through.

CASSIE

And?

SUNNY

They're *not* Hayley Reid's.....

And she nods, disappointed, but not the biggest surprise.

SUNNY (CONT'D)

...but they *have* found a match.

*
*
*
*
*
*
*
*
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*
*
*

17 CONTINUED:

17

And she frowns, confused.

CASSIE

What d'you mean they've found a match, *what* match?

SUNNY

To the DNA of a fifteen year old girl called Alison Baldwin, who went missing in June 1997. Her body was found in woodland two days later, minus underwear, she'd been raped and strangled.

Out on CASSIE's face, as she realises what this means. Oh Lord.

End of Part One.

Part two

18 INT. CID ROOM. BISHOP STREET STATION - DAY 16

18

The team assembled, a new photo on the board, ALISON BALDWIN, a fifteen year old girl, with similar build and colouring to HAYLEY.

CASSIE is adding information with a marker pen as she talks.

CASSIE

....so, like Hayley, Alison disappeared on a walk through woods, flanking a small village six miles from Cambridge. She was found in undergrowth by a police search two days later.

A beat, she turns to the room.

CASSIE (CONT'D)

Her father's dead now, but her mum, who I just spoke to on the phone, is coming up to have a look at the items we found in Finch's house. So my guess, if he's smart, is that he'll still claim he bought these items at a Middenham summer fete.

(MORE)

18

CONTINUED:

18

CASSIE (CONT'D)

He'll say that perhaps the killer of both Hayley and Alison, will have given them to the fete, and that he's just an innocent victim of a coincidence. Which is obviously very hard to believe, but which a defence could certainly argue was possible.

A beat.

CASSIE (CONT'D)

So what we need, what I need, from you, is to find other connections between him and Alison Baldwin. I believe they exist, because I believe, in my gut, that Finch killed them both...

(turning to Jake)

...the files we collated when we were trying to identify Hayley, have they gone back yet?

COLLIER

(shakes his head)

All still here.

CASSIE

Good, and let's get a message to all forces for information on all murders with a similar M.O, of females between the ages of 14 and 20, from 1975 to the present day...

And without warning her voice catches, and she stops, then turns back to the board, to hide the fact that she cannot, for now, speak.

Luckily SUNNY clocks it v quickly and steps in without missing a beat.

SUNNY

...we want to know about all unsolved cases and whether there is still available forensic evidence.

And she nods, her back still to the room. An uncomfortable silence. Then -

CASSIE

Hayley and Alison would be the same age as Fran now.

(MORE)

- 18 CONTINUED: (2) 18
- CASSIE (CONT'D)
- You've all seen Hayley's family,
we'll meet Alison's later today,
you'll know what their lives have
been reduced to. So lets find this
evidence for *them*.
- A beat, and then she walks in to her office without looking at the others. And the team look to SUNNY. Obviously worried.
- SUNNY
(reassuringly)
Okay, heads down guys.
- And they start to head back to their desks as he contemplates what just happened.
- 19 INT. CASSIE'S OFFICE. BISHOP STREET STATION - DAY 16 19
- CASSIE sitting at her desk, as a text comes through.
- JOHN TEXT
Me again. Call me if you need
anything.
- And actually, rather than gee her up, it seem to make her almost angry, and she scrolls though her address book, till she finds JOHN's number, and then she deletes it.
- Montage**
- 20 EXT. WOODS. MIDDENHAM - DAY 16 20
- One of the search officer trawling through the undergrowth in Middenham woods, flanking a tiny National Trust carpark.
- And his stick bangs against something. And he bends down and start to pull eighteen years of leaves and mud off a hard round rubber object....
- ...to reveal a car wheel, and then he scrapes away enough mud on the hub to reveal the word.....'Audi'.
- 21 INT. SOFT INTERVIEW ROOM. BISHOPS STREET STATION - DAY 16 21
- The mother of Alison (JANE BALDWIN, 67, with her son, 33) in a room with SUNNY and CASSIE.

- 21 CONTINUED: 21
- And now CASSIE brings out the evidence bag containing the necklace, and immediately JANE's face crumples in to tears (she clearly recognises it instantly) and her son wraps his arms around her, as she puts her hand out to the envelope.
- And it's awful.
- 22 INT. GP SURGERY. HAMHURST - DAY 16 22
- Tracking through FINCH's surgery, officers (all wear forensic gloves) in every room, methodically taking the place apart.
- BOULTING (wearing gloves) in one specific room, a storage room for endless boxes of files and medical books. BOULTING opening and examining the contents of every single box. Slow painstaking work.
- 23 EXT. DERRAN'S HOUSE. WALES - DAY 16 23
- A uniform car pulling up outside DERRAN FINCH's house in Wales, and a couple of uniform boys getting out as we see her head appear at an upstairs bedroom window.
- 24 INT. WEST END CENTRAL POLICE STATION - DAY 16 24
- JAMILA sitting in a room, with a plain clothes officer in his late forties, explaining things to her, a sheaf of files in front of him. She is making notes as he talks.
- 25 INT. FLAT. BRISTOL - DAY 16 25
- CHRIS giving in to temptation and letting himself in to his and JAMILA's flat.
- JAMILA not here, ASIF not here, but no stack of letters on the floor by the door, and the fridge is full, so she has not fled.
- 26 INT. GP SURGERY - DAY 16 26
- BOULTING opening the next box in one corner of the storage room at the surgery.
- Inside are desk diaries bundled by rubber bands, three bundles, a dozen or so in each, a span of approximately thirty five years.

26 CONTINUED: 26

End of montage

27 INT. KITCHEN. CASSIE'S HOUSE - DAY 16 27

MARTIN in the kitchen, making a cup of tea, when his mobile rings with the Facetime ring tone. Caller I.D. says it's ADAM. *

MARTIN answers. ADAM's face appears.

MARTIN
Hey big man, how's tricks?

ADAM
Hey Grandad, yeah all good.

MARTIN
Excellent, and how's....

ADAM
....sorry, grandad, I just wanted to ask something, I got a really weird message from mum and I just.....is she okay?

28 INT. INTERVIEW ROOM. BISHOP STREET STATION - DAY 16 28

CASSIE, SUNNY, TIM and his brief. All the cautions have been said, the formalities with the tape, and CASSIE lets the silence sit for a moment, before she aims her sucker punch -

CASSIE
What does the name Alison Baldwin mean to you?

And if we thought we would see a reaction to that, we are disappointed, he looks completely blank. On him as he frowns, thinking, wants to help, but then -

TIM
Nothing, why, what *should* it mean?

CASSIE
Well, I'd have thought *something*. The items we recovered from your cellar *belonged* to her.

TIM
('interesting')
Oh. Okay.
(MORE)

28

CONTINUED:

28

TIM (CONT'D)

Before she gave them to whatever sold them at the fete you mean.

CASSIE

Well lets discuss that shall we, because we don't believe you *did* buy them at a fete.

He nods, then -

TIM

Except I did.

CASSIE

It's just that that would be a fairly astonishing coincidence, that we're interviewing you in connection with *one* murder, and then we find items in your possession, that connect you to another.

A beat. His eyes narrow.

CASSIE (CONT'D)

Alison Baldwin was raped and murdered, also in woodland, about two and a half years before Hayley died.

And he looks suitably appalled.

CASSIE (CONT'D)

And the one common thread between these two tragic deaths, is you.

TIM

Except you *don't* have a connection between me and Hayley. Listen, I bought those objects in Middenham at a fete, but if Hayley's killer lived in Middenham, maybe he killed this other girl too, and then donated these objects to the fete at some point.

Which is exactly what they thought he would say.

SUNNY

Okay, well lets leave that for now then, one other thing we want to run past you...

(MORE)

28

CONTINUED: (2)

28

SUNNY (CONT'D)

(as he consults his notes,
then looks up)

....your Audi A4, the one you drove
to Middenham in on the 3rd of
January. Why d'you think we found
the spare tyre to an A4, and the
corresponding boot casing, in
woodland, next to a National Trust
car park, behind 'The Spinney'?

On him. Things getting tighter for him.

TIM

No idea.

SUNNY

They're not from your car?

TIM

No.

SUNNY

Okay, well, we think they are. And
we think you dumped them there
eighteen years ago, in order to
make room in your boot to conceal
Hayley's body.

TIM

I've told you why I went down
there.

SUNNY

But we think that's a lie. And
here's the thing, we've tracked
that car down, your A4.

On him, trying very hard not to react, but the blows keep
coming.

SUNNY (CONT'D)

Now, it has a spare wheel and it
has the boot casing, but my guess
is they're both replacements. And
if they are, what d'you think we
might find underneath them, Tim,
when we remove them later today in
our lab.

No comment from him.

SUNNY (CONT'D)

Cos I don't think you ever considered the possibility that your car would be found and then searched. So I very much doubt you cleaned it methodically. And if it's been sealed since then, if Hayley's body was kept in there, there might still be forensic evidence inside. Hairs, transferred carpet fibres from her house, maybe even dried blood. Stuff we can check.

A beat.

SUNNY (CONT'D)

Anything to say to that?

TIM

No, apart from the fact that it's rubbish so check away.

But he's sweating.

CASSIE

Okay, lets go back to Alison Baldwin, you say you've never heard of her.

TIM

I haven't I'm afraid.

CASSIE

Where were you working in 1997.

TIM

(thinks, then)
Crowborough.

CASSIE

Right, long way from Earlridge.

And he frowns.

TIM

What's 'Earlridge?'

CASSIE

Well I'll tell you.

And then she lifts an evidence bag on to the desk.

CASSIE (CONT'D)

So I'm showing the suspect item
005, a black desk diary, dated
1997. D'you recognise this diary
Tim?

And he looks at it, and then shrugs.

TIM

Maybe. Looks like the sort I've
used in the past.

CASSIE

It looks like it because it *is* in
fact yours, we found it in a
storage room above your surgery.

And a little vein above his eye is starting to pulse now.

And she opens it and starts to go through the pages, looking
for a certain page, and when she has found it, she flattens
it, so it stays open, and then spins it round so he can see
it.

CASSIE (CONT'D)

Can you read to me the entry on the
date 'Wednesday June 25th 1997'.

And he pulls out reading glasses and then starts to read.

TIM

Conference, 'Pain Management
Protocols for Chronic Conditions'.

CASSIE

So this was a conference, run by a
pharmaceutical company, that you
attended, and there's a little
arrow in your diary, indicating you
were there two nights.

TIM

If you say so.

CASSIE

And d'you remember where it was?

TIM

Nope.

28

CONTINUED: (5)

28

CASSIE

Well, it was in Cambridgeshire. In a hotel, which you also stayed at, about five miles outside Cambridge itself, in a small village.... called Earlidge.

Lets that sit. Then in for the killer blow.

CASSIE (CONT'D)

You were there for the nights of the 25th and the 26th, and it was on the night of the 26th, that a young girl called Alison Baldwin went missing in woods two hundred yards from the hotel, on her way to choir practise.

A beat.

CASSIE (CONT'D)

So I spoke to the CPS earlier today, to discuss the available evidence, and it's my belief now, despite the answers you've given us, that we've reached the threshold test, to charge you with both murders.

Blank from him.

CASSIE (CONT'D)

So don't you think it's time you gave Hayley and Alison's family some comfort, and let them know what happened to their children. Can't you just do that for *them* now?

A long long beat as we track in on TIM. Hardly a flicker of anything, just a very strong sense, he is making calculations.

Hold this moment as long as we dare, And then finally -

TIM

I'd like a cup of tea please.

On them, wtf? And he lets the moment hang. And then -

28 CONTINUED: (6)

28

TIM (CONT'D)

And then maybe I'll go through it
all with you. These girls.

Close on CASSIE and SUNNY. Did they just hear what they
thought they heard?

CASSIE

Go through what?

A beat. Him holding her eye throughout. A sense he likes the
tension, likes this moment.

TIM

What you just asked for, what
happened to them. How they died.

A beat.

CASSIE

Okay can I just be clear here Tim,
are you admitting you did kill
them. Both of them.

A long beat, close on him, as he appears to be considering
'weighty matters', and then finally he looks up at them.

TIM

I am. And if we can do this
properly, if we can do this with
respect, if we can avoid turning it
all in to some sort of ...sordid
circus...

A beat.

TIM (CONT'D)

....I'll tell you where the *others*
are buried too.

Out.

End of part two

Part three

29 INT. ANDREWS OFFICE. BISHOP STREET STATION - DAY 16

29

CASSIE and SUNNY in with ANDREWS.

29

CONTINUED:

29

ANDREWS

And d'you believe him? That there
are more?

Close on her, and we should clock she looks kind of empty,
kind of drained.

CASSIE

I don't know, he's lost control of
Hayley and Alison now so...maybe he
just can't bear that and wants to
....eke his moment out.

Which SUNNY clearly does not buy.

SUNNY

Except how many offenders like him
kill two young girls and then just
stop.

ANDREWS

And did you get any sense of...why?

And he is asking her, but she seems not to hear, and so SUNNY
answers.

SUNNY

Not yet, but I can't imagine we're
going to be too surprised. It'll be
the usualgrim roll call of
...control, sexual dysfunction,
contempt...

CASSIE

...we'll interview him again first
thing and see what we get, but I
need to go down and tell Hayley's
family first.

ANDREWS

Of course. In the mean time I'll
prepare a statement for release as
soon as you've informed them.

CASSIE

Sir.

And she turns to go.

ANDREWS

And Cass...

29 CONTINUED: (2)

29

And she stops, turns.

ANDREWS (CONT'D)

...I know the toll a case like this takes.... so *thank* you. Thank you *both* of you, this was exceptional work.

SUNNY

Thank you Sir.

And she smiles her appreciation and then exits. SUNNY and ANDREWS sharing a brief look, and then SUNNY exits.

30 INT. CORRIDOR. BISHOP STREET STATION - DAY 16

30

CASSIE walking away.

SUNNY

D'you really think you need to go down there, boss, it's getting late and..

CASSIE

(without turning, quietly)
....I'm not going to tell them on the fucking phone am I.

And she is gone. Out on SUNNY. Oh.

31 INT. CASSIE'S CAR. DAY 16

31

CASSIE driving, nearly falling asleep, driving, crying.

What is happening to her?

32 INT. JAMES' HOUSE - DAY 16

32

JAMES asleep on a sofa, two days of stubble now, looks like he's not showered in a while. And then.

VOICE (O.S.)

James?

And he starts. Opens bleary eyes to see....MEL standing over him. (JAMES's cleaner in the background, walking up the stairs).

32

CONTINUED:

32

JAMES

What d'you want?

MEL

Your agent asked me to check you were okay, he says he's been ringing and ringing, as have I, but you never pick up.

A beat, and then he slowly sits up, rubbing his face.

JAMES

He'll just be wanting to discuss 'career strategies', cos the BBC dumped me. Like I give a toss.

A beat.

MEL

Still nothing from Eliot?

JAMES

(looks up)
No, you?

MEL

I spoke to his flat mate, who said he saw him at a pub last night. So he's alive.

Which is something.

JAMES

Well, I've left maybe...fifty messages for him but...he clearly thinks I've screwed up his whole life, as do you, so...

On her. A beat, and then.

MEL

Well actually, that *is* kind of why I'm here.

She pauses, hard to say this -

MEL (CONT'D)

I've been thinking about what you did, a lot. And for what it's worth...I think, if it had've been me, I might have done exactly the same.

32 CONTINUED: (2)

32

On him, and this clearly surprises him, both that she *thinks* this, and that she has said it.

MEL (CONT'D)

He was always such a ..vulnerable boy, way before that holiday.

A beat.

MEL (CONT'D)

I mean who knows how things go awry in the end - yes, it *could* have been what happened that night, but it could equally have been a thousand other... 'slings and arrows'.

A beat.

MEL (CONT'D)

Self inflicted or just...*life*.

A beat.

MEL (CONT'D)

But you did what you did because you loved him. Love him. Like I do. Madly. And wanted to protect him....and my god being a parent makes you do stupid things sometimes....

A beat.

MEL (CONT'D)

...so I wanted to say, please, just ...don't ...*destroy* yourself over it.

A beat.

MEL (CONT'D)

He's thirty three. He needs to...start trying to own his own life now. His own mistakes.

A beat.

MEL (CONT'D)

And we both need to let him. So I'm not ringing him for a bit. Maybe you could try that too.

32 CONTINUED: (3)

32

A beat.

MEL (CONT'D)
Up to you though, obviously.

A beat, and then she stands.

MEL (CONT'D)
Is Amy coming back?

Close on him.

JAMES
I don't know. I'd need to change.

And she nods.

MEL
Well you might want to try that,
Jamie, cos.....you do bring out
the worst in people....
(i.e. her)
...and she's a good one I think.

And she turns and heads out.

MEL (CONT'D)
Look after yourself.

JAMES
Mel...

And she stops, turns, a beat. Eyes down.

JAMES (CONT'D)
...thank you.

And she nods, and then she walks out.

And we stay on him.

Did her words help? And actually, a nascent sense that they did.

33 INT. JESSICA'S FLAT. MIDDENHAM - NIGHT 16

33

CASSIE sitting opposite JESSICA and SUZANNE, them clasped to one another on a sofa, their tears 'flowing out like endless rain'.

33 CONTINUED:

33

CASSIE

....I can't even *begin* to imagine
how you must feel right
now.....and the only consolation I
can offer you, is that I promise
you, I *promise*....we will make sure
he is *never again*.... allowed to
hurt anyone the way he hurt Hayley
and you.

And we go out on CASSIE, absorbing the brutal grief.

34 INT. PRESS ROOM. BISHOPS STREET STATION - NIGHT 16

34

ANDREWS in their press room, making a statement (Some of the
reporters from previous scenes are here)

ANDREWS (O.S.)

Having consulted with the Crown
Prosecution Service earlier
today....

Cameras clicking away.

35 INT. DERRAN' HOUSE. WALES - NIGHT 16

35

DERRAN seeing the news, so much emotion there for her.

ANDREWS

...and following a devoted and
superbly focussed investigation,
led by D.C.I. Cassie Stuart....

36 INT. EMMA'S HOUSE - NIGHT 16

36

EMMA watching, devastated, but not so surprised

ANDREWS (O.S.)

...I can now confirm that a 59 year
old man has been charged with the
murder of Hayley Louise Reid, on
December 31st 1999.

*

37 INT. JAMES HOUSE/INT. BISHOPS STREET STATION - NIGHT 16

37

JAMES watching at home, utterly stunned.

- 37 CONTINUED: 37
- ANDREWS (O.S.)
Timothy Colin Finch, of Baynham
Road, Hamhurst, Sussex...
- 38 INT. CLAIRE'S HOUSE - NIGHT 16 38
- CLAIRE in her house, with CAROL, watching the TV.
- ANDREWS (O.S.)
...has also been charged with the
murder of Alison Bethany Baldwin,
on 26th June 1997...
- Worse than their worst nightmares.
- 39 INT. ADRIAN MULLERY'S HOUSE - NIGHT 16 39
- MULLERY watching in tears. So much damage done by this man.
- ANDREW (O.S.)
...and will appear at Marylebone
Magistrates' Court tomorrow
morning.
- 40 INT. CAMPERVAN. BRISTOL - NIGHT 16 40
- CHRIS watching, shell shocked also.
- ANDREWS (O.S.)
Tonight he remains in custody at
Bishop St Station, where he will
continue to be questioned in
connection with further possible
offences.
- 41 INT. FLAT. BRISTOL - NIGHT 16 41
- JAMILA watching (ASIF playing happily in the background) back
in the flat now.
- ANDREWS (O.S.)
I would like to take this
opportunity to once again offer our
most sincere condolences to the
families of the victims of these
despicable crimes...

42 INT. MEL'S HOUSE. LONDON - NIGHT 16 42

MEL in her house watching, cannot believe it.

ANDREWS (O.S.)

...and assure them that we will now work tirelessly with the CPS to ensure that justice is done.

Click click click of the cameras.

New day

43 INT. INTERVIEW ROOM. BISHOP STREET STATION - DAY 17 43

TIM FINCH in interview with a drawn CASSIE and SUNNY.

TIM's manner now is calm, detached, and slightly like a teacher giving a talk.

TIM

(smiles patiently)

No, that's not what I said. Obviously I killed them to *protect* myself. I'd raped them, and unless I killed them, they were going to report me and I was going to go to prison...

(he smiles at her, does she understand now?)

....no, what I'm *baffled* by, is how I'm able to perform such appalling acts in the *first* place, how I have that capability.

And she absorbs this, then -

CASSIE

Do you feel any *guilt* for what you've done?

TIM

Do I *feel* any? No. On an intellectual level I *understand* the pain I've caused but on an *emotional* level, I feel nothing.

CASSIE

Do you think you're *capable* of feelings?

TIM

(thinks, then)

For my children, yes, there's definitely something there. And I feel anger on occasion, but other than that, probably not.

CASSIE

So no feelings for ...your patients or...your friends or..

TIM

...if I never saw any of my friends again it wouldn't bother me in the slightest.

CASSIE

(fuck)

And that's not ...exhausting, all that...pretence?

TIM

I've done it my whole life so.... to me, pretending to care about people is just second nature. All of which, as I'm sure you'll know, suggests I'm pretty much a textbook psychopath. Above average intelligence, superficially charming, zero empathy, but how did that happen? Well, then we're down to the old nature v nurture debate. I think the consensus now is that it's a bit of both, a genetic tendency in conjunction with some life experience, particularly in childhood. And yes, my father was cold and unloving, sometimes violent, yes my mother compensated with a suffocating love. Except if it was that, how come my sister isn't a serial killer. As I say, baffling.

He takes another sip of tea, his lecture sounding more like he is discussing the causes of the first world war.

CASSIE

And would you say that sex was the primary driver of your crimes?

TIM

It was the *only* driver,
Specifically my unnatural obsession
with adolescent girls between the
ages of 13 and 15.

SUNNY

Children.

TIM

(shakes his head)
Adolescents, hebophilia is a very
specific perversion. Now obviously
finding *willing* sexual partners of
that age is difficult for an adult,
so coercion becomes a necessary
evil. And thus satisfying the
obsession becomes a criminal act.

CASSIE

And when did this start?

TIM

The obsession started young, early
twenties I'd say.

*

CASSIE

And *what* started it, do you think?

TIM

Again, no idea I'm afraid. These
things are often the result of a
significant event at the pertinent
age - the idea being said event
then arrests psycho-sexual
development. So I'd love to be able
to tell you I'd witnessed my
father....I don't know, raping my
sister when she was fourteen or
something. But it didn't happen. So
again, baffled. Sorry.

And we are on CASSIE, and we should note, she is not herself.

CASSIE

And Hayley....

She takes a moment, she is struggling not to get emotional.

CASSIE (CONT'D)

...can you tell us what happened
the night she died?

And he sees her difficulties, frowns a little (confused at her distress because she could not have known HAYLEY) but happy to exploit it.(SUNNY also aware of her difficulties).

TIM

Well, wrong place wrong time I guess would be the way I'd describe it. I was out looking for Chris, I'd been out for maybe ten minutes or so, and it was raining, and I was in a bad mood....and then suddenly she just appeared out of the dark, on the footpath. And I recognised her from the house and the beach - in fact I'd masturbated about her several times already so - basically the opportunity seemed too good to miss.

Jesus. CASSIE, eyes down, pressing on, cannot look at him.

CASSIE

And so...how did it happen, the actual assault?

TIM

Well, I said hello, and she said hello back, and then passed by me quite speedily as I remember, I think she was probably a little scared, and then after she'd passed, I swivelled round, and just grabbed her from behind, round the neck. She let out a little yelp, but I put my hand over her mouth, and told her if she didn't struggle I wouldn't hurt her.

She nods, like she is taking down details of a traffic incident.

CASSIE

And then you... what, you led her away from the path?

TIM

Yes, about fifty yards in to the woods. Quite near the car park I later discovered, which was just good fortune, I hadn't planned it.

43

CONTINUED: (4)

43

And it's the slight smile, his use of the phrase 'good fortune' that does it. Her pen freezes above her note pad.

And luckily SUNNY is on it, sees she is in trouble, and quickly picks up the baton.

SUNNY

And then?

TIM

And then I made her lay down in the undergrowth, and we had sex.

SUNNY

You raped her.

TIM

Yes, apologies, I raped her.

SUNNY

And how long did that last?

TIM

Not long, five minutes or so.

SUNNY

And just once?

TIM

Yes.

SUNNY

And then?

TIM

And then I strangled her.

And then TIM turns to CASSIE. Knows she is deeply affected, and we must wonder if he is tormenting her now, the way he aims the next speech at her.

TIM (CONT'D)

And for what it's worth, although death from strangulation can take two to three minutes, unconsciousness comes in as little as ten seconds, certainly no more than twenty, so there was very little pain. Same with Alison. Please do reassure their families about that.

43 CONTINUED: (5)

43

So factual, so horrific.

SUNNY

And was she your first, Tim -
Alison Baldwin?

And he looks at SUNNY, contemplating these 'difficult matters'. A long beat, then.

TIM

So I intend to treat *you* with respect, I hope you'll afford me the *same* consideration, but really, the most important people here, are the victims.

Said as if he was not the man who created them.

TIM (CONT'D)

So if I agree to take you somewhere, as I said yesterday, no press, no cameras, no *circus*.

SUNNY kind of stunned, but shrugs and nods in acquiescence.

SUNNY

No circus.

Close on TIM, very hard to read. Is he *fucking* with them?

TIM

Okay, there's somewhere less than an hour from here that I think you'll be interested in.

A beat.

SUNNY

A grave?

TIM

I believe so.

A beat.

SUNNY

D'you want to tell us whose?

Is he fucking with them?

43 CONTINUED: (6)

43

TIM

When it's appropriate, I'll give
you a name.

A beat, and finally CASSIE speaks.

CASSIE

Tomorrow then, first thing.

And she is standing and walking out.

44 EXT. FIRE ESCAPE. BISHOP STREET STATION - EVENING 17

44

CASSIE sitting alone on the fire escape, smoking. Footsteps.
SUNNY.

SUNNY

You okay?

CASSIE

Fine.

A beat, and then he walks down.

SUNNY

Boss you want me have a word with
welfare or...

CASSIE

(stopping him)

....I'm *fine*.

Shutting him out But still he sits down a few steps above.

SUNNY

I have no idea if he *is* playing a
game or not. If there are more. But
Jesus, whatever he's doing....

Close on him.

SUNNY (CONT'D)

...I think that's the closest thing
to evil I've ever witnessed.

And she nods. And then -

CASSIE

(standing)

We'll leave early tomorrow, before
seven, beat the traffic.

44 CONTINUED: 44

And she is walking away

SUNNY
Night.

And we are on SUNNY, very worried now about his friend.

SUNNY (CONT'D)
Night boss.

45 INT. A RESTAURANT - EVENING 17 * 45

And tracking across an otherwise empty restaurant, we come to a table for four (the one JAMES booked in ep three).

And sat there, are two people, CHRIS and JAMES, seated diagonally opposite one another, each with one hand extended across the table, to hold the others.

And they say nothing, what is there to say, tears rolling down both their cheeks.

46 INT. MULLERY'S FLAT/INT. LADY FRIEDA SCHOOL - NIGHT 17 46

MULLERY in his flat, on the phone to JANET SPENDER, headmistress. (Play both sides of the conversation). *

SPENDER *

....and so I just wanted to say....that as soon as you feel up to it, we'd love to have you back, the girls are missing you very much.

Which heartfelt apology clearly means a lot.

MULLERY
And what about the parents who complained?

And she nods. And then -

SPENDER *

The parents can fuck off, which is probably what I should have said to them all along.

A beat, and then he smiles. Out.

47 INT. SUNNY'S HOUSE - NIGHT 17

47

SUNNY sitting with his girls. The TV for once, is off, and the house is quiet, lights low, as he talks to them.

AISHA

....and what would you like to happen? And the truth please, dad, we're not little kids any more.

A beat.

SUNNY

I loved your mum. Very much. But life moves on...and I'm incredibly happy with Sal now....

A beat.

SUNNY (CONT'D)

...but in the end, what you want, will be what makes me happy, so if you wanted mum to come back, I could absolutely make that work too. And I'm sure it would, I'm sure we could all be happy together.

*
*
*

And AISHA looks to GEMMA and in the way of sisters, they both know the answer.

AISHA

And we still love mum, of course we do, and we were....like really sad when you two split....

And he nods, knows now where his life is heading.

AISHA (CONT'D)

...but you've been happier in the last six months than ..I dunno, we've seen you in years.

Which is exactly the opposite of where he thought it was heading.

AISHA (CONT'D)

So we'll always want to spend time with her - but you're with Sal now, and that's the dad we like best.

*

47 CONTINUED:

47

And he is deeply moved by this, and he looks at GEMMA for her response. And she smiles, shrugs.

GEMMA
What *she* said?

And he laughs, and then steps forward and puts his arms around them both, and hugs them tight. And then -

SUNNY
I need to make a call.

48 INT. PETE AND MARIA'S HOUSE - NIGHT 17

48

MARIA sitting with JAMES, a cheque for one hundred thousand pounds, from him, to her, sits on the coffee table between them.

JAMES
Maybe some people can look at others and just ...'know', who they are, what they could or couldn't be capable of....

Close on him.

JAMES (CONT'D)
...but *I* can't. I couldn't with my own son.....Jesus I couldn't with....*him*....
(*'Tim'*. And then he looks up at her)
...and I couldn't with Pete. To my eternal shame.

MARIA
So this is your penance is it?
(the cheque)

JAMES
(he shrugs)
A small part maybe, I owed him much more.

And she nods.

MARIA
I wonder what mine is then, because I couldn't do it either. I wonder who really can.

- 48 CONTINUED: 48
- Out on the pair of them, sharing the pain of that particular truth.
- 49 INT. CASSIE'S HOUSE - NIGHT 17 49
- CASSIE alone, a bottle of undrunk wine in front of her, and an un-eaten meal.
- And she seems to be just staring in to nothingness.
- New day**
- 50 EXT. BISHOP STREET STATION- DAWN 18 50
- In the yard, a dozen officers waiting, their breath misting in the crisp morning air.
- Some uniform lads loading shovels and other equipment in to the back of a van.
- And then SUNNY emerging from the nick with TIM FINCH, in handcuffs.
- And TIM helped in to one of two police vans that will make the journey, as SUNNY spots CASS approaching.
- CASSIE
I'm going to follow in my car.
- She can't be in the van with TIM FINCH. Out on SUNNY. Not good.
- 51 EXT. A3. DAY 18 * 51
- The two vans travelling south west on a quiet road, mist still hanging over fields of rape.
- CASSIE's car following.
- 52 INT. POLICE VAN - DAY 18 52
- TIM FINCH looking out of the window as the van speeds along country roads.
- SUNNY (O.S.)
I meant to ask...
- He flicks a look to SUNNY.

52 CONTINUED:

52

SUNNY (CONT'D)
....why did you bury her where you
did, Hayley?

He doesn't turn, but stifles a slight grin -

TIM
To see if I could get away with it.
Childish really, and tempting
fate...

(turns to Sunny)
...but it just appealed. And you
know what, there were workmen less
than a hundred yards away, and not
one of them batted an eyelid.

And he smiles, happy memories. And on they drive.

53 INT. POLICE VAN - DAY 18

53

The vans driving down a rutted mud track, TIM looking out of
the window. And then -

TIM
Here.

And the van comes to a stop, and both vehicles behind, come
to a halt as he stares up at a high point.

54 INT. CASSIE'S CAR - DAY 18

54

Close on CASSIE. Does not want to be here. Deep breath,
steels herself, then gets out.

55 EXT. FIELD - DAY 18

55

We are high above a field of rapeseed, a line of police
walking up to a small spinney of trees at the top of a rise,
shovels in their hands (we may spot body cams being used by
various officers).

56 EXT. COPPICE - DAY 18

56

Officers digging between two central trees, already deep,
five feet down. TIM, still in cuffs, looking out at the
country side.

56

CONTINUED:

56

CASSIE and SUNNY waiting with him, no-one certain if they are on a wild goose chase or not.

And then we hear.

OFFICER (O.S.)

Stop.

And they turn, and look and see the officers are examining something.

Which is when TIM says quietly.

TIM

Her name was Natasha. I took her six years ago. And no, Alison wasn't my first.

And we are on CASSIE, as the significance of that bites.

That he was still killing six years ago. So how many are there?

And SUNNY starts to walk, with the heaviest of hearts, toward the 'grave'. His eyes narrowing as it starts to rain, and as time starts to slow.

And we stay on CASSIE.

And she turns away from the grave, and starts to walk slowly away.

And we are close on her, as she starts to walk faster now.

And at the grave SUNNY turns and sees her.

SUNNY

Boss?

But she has a good head start on him by this time.

And back with her, as the rain start to hit her face.

CASSIE

(to herself)

No more.

And then she starts to run.

And we are high on her, running as fast as she can, away from it all.

56 CONTINUED: (2) 56

End of part three

Part four

57 EXT. FLAT. BRISTOL - NIGHT 18 57

CHRIS outside the flat, having just rung the bell, but this time it answers, JAMILA. And she smiles.

JAMILA

There you are.

And she just turns and walks in, the door open for him to follow, which clearly surprises him.

58 INT. FLAT. BRISTOL - NIGHT 18 58

ASIF watching TV, looks round and smiles before returning to the box.

JAMILA

I was hoping it was you.

CHRIS

Were you?

And now she turns to see his anger and hurt.

CHRIS (CONT'D)

Jesus, Mila - I've been waiting for you to call me for days. I've not known *what* to think, and now you just greet me with a smile, like it's all fine?

And she nods, understands, then quickly leads him outside, sits down in a quiet spot away from ASIF.

JAMILA

I understand your anger, of course I do, but I had to *know*, Chris, who you were, and I only learned that for sure yesterday.

CHRIS

But I *told* you, about the murder, about the arrest for the credit card stuff, I *told* you.

58

CONTINUED:

58

JAMILA

And you think I should have just believed you?

CHRIS

I think you should have had a little faith, yes.

And she nods. A beat, then -

JAMILA

I used to have faith. Faith that life would be good for me and my family, that my son would grow up with a mother and father in our beautiful house, in our beautiful country, and become a doctor or a lawyer or a professor...

A beat.

JAMILA (CONT'D)

...and then one day a barrel bomb exploded and pieces of my husband's head landed in our garden.

A beat.

JAMILA (CONT'D)

So now I don't believe in faith, I believe in facts.

A beat.

JAMILA (CONT'D)

Which is why I went and spoke to the officers who investigated you about the credit card, and asked them to tell me if what you'd said was true. Which they did.

A beat.

JAMILA (CONT'D)

And then I saw the news, about Hayley's killer.

A beat.

JAMILA (CONT'D)

And so now, like you, I think we could be very happy together.

58 CONTINUED: (2)

58

A beat.

JAMILA (CONT'D)

But I understand I've hurt you, I
can't apologise for what I did
because I feel I had no
choice...but I am sorry if you're
in pain, and I hope we can repair
that damage together.

A beat, on him, and then he leans forward and rests his
forehead against hers.

And he stays like that for some while. And then

CHRIS

Can I sleep here tonight, it's so
cold in the van.

And she pulls him further in to her. Out.

59 EXT. MIDDENHAM - NIGHT 18

59

SUZANNE walking through Middenham (and even now, people kind
of cross the road to get out of her way).

And then she turns down the road to where JESSICA lives.

60 INT. JESSICA'S FLAT - NIGHT 18

60

SUZANNE talking to JESSICA.

SUZANNE

...and I know you only stayed
because of me, because I felt a
connection to her here, but I don't
any more, Jessie.

Finally what she has waited to hear for so many years.

JESSICA

So you want to leave?

SUZANNE

You, me and Hayley.

And then JESSICA stands and walks over and wraps her arms
around her mum.

60 CONTINUED:

60

JESSICA

And we bury her somewhere beautiful, mum. So we can see her every day, and remember her and *smile*. And be grateful for the time she *had*, and the time we had with her.

SUZANNE

(nods)

And dad will visit, and we'll visit him. And we'll be happy, Jessie, I *insist* on that, we will be *happy*.

Out on them.

61 EXT. CASSIE'S HOUSE - NIGHT 18

61

CASSIE trying to get her key in the lock, but can't, hands shaking, cold (she is drenched) or her nerves...

...and then the door opens, her dad.

MARTIN

There you are, we've been so worried about you...

CASSIE

...I went for a walk...

62 INT. CASSIE HOUSE. HALL/KITCHEN - NIGHT 18

62

And she is walking in to the hall, and MARTIN shuts the door behind her.

MARTIN

Get your jacket off, come in to the kitchen, and I'll get you a towel.

And he walks quickly to a cupboard in the hall and grabs a towel as she walks slowly in to the kitchen in front of him.

MARTIN (CONT'D)

Wrap this around you and I'll make you a cup of tea.

And she does so, as he heads to the kettle.

CASSIE

I'm sorry, dad.

MARTIN
(as he fills it)
Sorry for what?

CASSIE
You were right, I was lonely, and
scared, and I didn't want you to
leave.

And he turns, She has sat in her favourite chair, the towel wrapped around her, but her hair is still dripping and she is still shaking.

And he sees his little girl. And it breaks his heart. To think her guilt about him, might have contributed in some way to where she now finds herself.

MARTIN
Don't be sorry sweetheart....

And he is struggling to say something, something so hard.

MARTIN (CONT'D)
...maybe,.....maybe you weren't so
wrong. Maybe I *am* getting a bit
forgetful....

And for a brief moment we see that same flicker of fear we saw in the bathroom, that flicker that now tells us that *he* knows. That actually, despite it all, he's known for some time.

And then he walks over to her, kneels, and takes her hands in his.

MARTIN (CONT'D)
...but that's not important right
now. The only thing that's
important is you getting well.

And we track slowly in on her.

MARTIN (CONT'D)
And so I wonder if maybe you might
need some time off. If maybe, you
might need a bit of rest.

And then finally she nods.

CASSIE
I think I'd like that, I think I'd
like that very much.

62 CONTINUED: (2)

62

And we go out on the pair of them, holding hands, and both, in their different ways, beginning to absorb the enormity of what lies ahead of them.

63 INT. CELL. LEAMARSH PRISON - DAY 19

63

Three months later.

SUNNY and LINGLEY sitting in a cell with TIM FINCH.

TIM has put on weight, is unshaven, and his skin is sallow, but most significantly, he has a livid red scar running down his forehead, across his eye, and on to his cheek.

Prison life is clearly not suiting him.

SUNNY

...it doesn't work that way round, Tim, you know that. We'll look in to getting you more books *if*.... you give us useful information. The information has to come first.

His power so utterly limited now. He nods, then -

TIM

And what d'you think the papers would make of your unwillingness to help the grieving families.

Ok, interesting angle.

LINGLEY

I'm not *entirely* sure that's how they'd see it.

Close on him. A tight little smile playing on his tight little jaw, the rage and contempt covered only by a layer of thin skin now.

And then he slowly turns to her.

TIM

And how *is* D.C.I. Stuart? Do we think she'll ever return to work?

LINGLEY holding his eye. Not remotely fazed.

LINGLEY

Are we wasting our time here today?

63 CONTINUED:

63

A beat, then -

TIM

You must have been pretty when you were younger...

SUNNY

....ok...

(standing)

...we'll see you in a month, Tim, and do me a favour...

(friendly advice)

...spare us the Silence of the Lambs schtick next time.

And they gather their things, as he watches. Play the silence. And then they are walking to the door.

And just as they buzz the bell for the door to be opened, their backs already to him, only at that point, does he speak.

TIM

Tewkam Wold, it's a village south of Lincoln. Her name was Victoria.

And SUNNY turns. And out.

64 EXT. TIM & CAROL'S HOUSE. HAMHURST - DAY 19

64

A 'For Sale' sign being attached to a front garden.

Pull back to see it is the FINCH house in Hamhurst, and CAROL, who looks like she has been cored, is walking down a path, past a removal van, which is getting ready to drive away.

Behind her a workman is starting to paint over '**PEDO MONSTER**' on the front door, and a glazier is starting to repair a number of windows that have been boarded up after having been smashed.

CAROL walks to EMMA's car (no CLAIRE) and does not look back, before getting in, and they drive away.

65 INT. CHURCH - DAY 19

65

MARIA and the kids at the front of church, as JAMES, CHRIS, and four others (two of PETE's brothers and two from the funeral company) carry a coffin up the aisle.

65 CONTINUED:

65

So this is PETE's funeral.

Lots of friends, colleagues, and we should clock, AMY and DERRAN, amongst the mourners.

And they set the coffin down, and the pallbearers move to their seats, and as JAMES moves toward where AMY sits, he sees two figures slipping in at the back.

ELIOT, with his mother, MEL.

And for the briefest moment their eyes meet, and then JAMES smiles, and we are on ELIOT - who still has deep rings under his eyes, but generally looks a whole lot better than we have ever seen him, just a hint of makeup, a suit, long hair, well cut.

And then ELIOT acknowledges his father's nod, returns it. So they are, at least in part, reconciled.

And as JAMES finds his seat, the priest offers up -

PRIEST

In the name of the father, the son
and the Holy Ghost....

ALL

...amen.

PRIEST

Please do sit...

66 EXT. CHURCH YARD - DAY 19

66

JAMES with CHRIS walking back from the grave, with the other mourners to parked cars outside the church.

JAMES

...and we got your invite.

CHRIS

Can you come?

JAMES

Wouldn't miss it for the world, and
just...I'm so happy for you, Chris.

CHRIS

Thank you, I've been incredibly
lucky.

66

CONTINUED:

66

Which is one way of looking at it. And behind CHRIS, JAMES sees AMY, MEL and ELIOT walking back, chatting easily.

And then he turns back to his old friend.

JAMES

I think we both have.

And a moment of simple shared understanding, then CHRIS checks his watch.

CHRIS

Sorry, I have to go, we have our first scan this afternoon.

And JAMES swivels round, did he just hear right?

JAMES

No.

CHRIS

(grins, nods)
Glutton for punishment.

JAMES

Oh Chris....
(and envelopes him in a big hug)
....congratulations mate, I mean you're completely nuts but....

CHRIS

(laughing)
...you know what, I don't think anything has ever felt so right.

JAMES

Brilliant news, just...brilliant.

CHRIS

(close on him, holding tight)
I love you my old friend.

JAMES

And I love you too.

And then CHRIS pulls back, turns and walks away, as JAMES walks slowly toward his wife, his ex wife, and his son, and steps in to their stride, easily enough.

67 INT. CAR - DAY 19

67

JOHN BENTLEY, in a car, driving down a tiny country lane.

Track slowly across, to reveal...CASSIE, deep in thought.
JOHN flicks a looks at her.

JOHN
You okay?

She comes out of her reverie, nods, finds a smile.

CASSIE
Fine.

But she still looks very drawn and tired. And then we see a sign - '**Elland Wood Natural Burial site**'.

JOHN
Here we are.

68 EXT. NATURAL BURIAL SITE - DAY 19

68

And JOHN's car parking (only two other cars in the car park)
CASSIE getting out, a beautiful bunch of yellow tulips in her hand.

CASSIE
(leaning in, to John,
gives him a kiss)
Won't be long.

And she starts to walk toward one of the other two cars,
where SUNNY is waiting for her.

CASSIE (CONT'D)
(smiles)
Hello stranger.

SUNNY
Hello boss.

And she walks right up to him and hugs him tight.

CASSIE
I've missed you.

SUNNY
I've missed you too.

She pulls back, and they start to walk.

*

68

CONTINUED:

68

CASSIE

You well?

SUNNY

Surviving, you?

And she nods.

CASSIE

Getting there.

SUNNY

Yeah?

A beat. She smiles.

CASSIE

Yeah, still just...very tired.

SUNNY

(nods)

Thirty years. It's a long time.

CASSIE

(nods)

It is. Maybe long enough.

On him. Ah. But she wants to move it on -

CASSIE (CONT'D)

So I see stuff, in the papers.

And he nods.

SUNNY

Yeah, ongoing.

CASSIE

And you okay?

SUNNY

(nods)

I leave it at the office, he's a nothing, not worthy of my energy anywhere but work.

And he nods at the tulips.

SUNNY (CONT'D)

They're beautiful.

68

CONTINUED: (2)

68

CASSIE

(nods)

They were her favourite - symbolise
fresh starts apparently.

And he smiles.

SUNNY

Seems about right.

A beat, and then -

SUNNY (CONT'D)

Shall we go and see her then.

CASSIE

Lets.

And we follow them as they continue to walk slowly down a
small path, to arrive at a meadow, dotted with a million wild
flowers, with a single path mown in to the long grass,
towards a wood. *

And there, waiting by the trees, SUZANNE and JESSICA, who
turn now to see them. And who smile broadly, *happily*.

And now we pull up and away, watching SUNNY and CASSIE cross
the meadow, and as the sun comes out from behind a cloud, and
bathes them all in glory.

Credits.