

UNFORGOTTEN - SERIES 4

Written by

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EPISODE THREE

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1 INT. RAM & ANNA'S HOUSE - DAWN 5 1

RAM padding quietly past his and ANNA'S room, from a spare room, where he chose to sleep, after once again getting in late.

He looks in through a crack in the doorway, she is still asleep. And he pads on and then down the stairs, his shoes in his hand, so as not to wake her.

2 INT. LIZ & JANET'S COTTAGE - DAWN 5 2

LIZ in bed, wide awake (all night) beside a sleeping JANET.

3 INT. FIONA & GEOFF'S HOUSE - DAWN 5 3

FIONA at a kitchen table, sipping camomile, in the gloom as a sleepy GEOFF appears.

GEOFF
Hey love, you okay?

FIONA
Yeah just feeling really snotty -
think I'm gonna call in sick.

GEOFF
Oh no, poor you - you had some cold
and flu? Think we've got some in
here somewhere...

As he heads to the medicine cupboard, we stay on her, knowing she will need a lot more than some paracetamol to make her feel better.

4 INT. DEAN & MARNIE'S HOUSE - DAWN 5 4

DEAN, in his dressing gown, lying next to a sleeping JACK - his 'comfort blanket'. Clearly a billion thoughts going through DEAN'S brain.

5 INT. ANDREW'S OFFICE - DAY 5 5

CASSIE in with ANDREWS, who is looking at various files in front of him. Turning pages over very slowly, studying in detail. It is, of course, the fucking nightmare scenario.

(CONTINUED)

ANDREWS

And why are we not just sticking this on Fogerty, the body was stored in his house for chrissakes.

CASSIE

Because four police officers might also have been involved. But either way the suspects that are actually alive seem the best route to the truth to me - maybe you disagree.

Oh.

ANDREWS

I'll give you forty eight hours to find something concrete suggesting it wasn't him.....

(i.e. not this shit)

...or that's what I will go with. A cause of death and the rest of the body would be quite a good start.

6

INT. LIZ & JANET'S COTTAGE/INT ROBIN'S OFFICE DAY 5

6

And here is LIZ, in her dressing gown now, deep in thought as she waits for the kettle to boil, red eyes, no sleep. And then her mobile rings.

She looks at the caller I.D. and obviously recognises it, and so answers. We will recognise the caller as her boss (from the interview yesterday, ROBIN).

LIZ

Morning, Sir.

ROBIN

I came to find you in your office but they said you were agile working today?

LIZ

Yes just... feeling a bit battered after the other day so... catching up on some paperwork here.

ROBIN

No problem, well, take it easy for a few days, get your strength back, because you're going to need it.

And she pales, fuck, is this the knock on the door.

(CONTINUED)

LIZ

I'm sorry?

ROBIN

(quietly)

So you did not hear this from me,
but I've just come out of a meeting
with the selection panel. You
walked it, Lizzie. The chair's
going to call you this afternoon
but...

(he smiles)

...the post is yours.

And she stands there, stunned, and unable to speak, for
reasons obviously her boss could not begin to understand.

7

INT. BISHOP STREET. C.I.D - DAY 5

7

CASSIE, SUNNY, and the rest of the team, doing a catch up (*we
will spot KAZ WILLETS back in the team*). LINGLEY is adding
info to a map of the green area.

LINGLEY

(drawing an X on the map)

...so she saw the car stop about
here, and a man we think is our
victim, Matthew Walsh, roughly
here...

(indicating a grassy area
with trees fifty yards
away)

...she then saw an Asian man get
out of the car and run in the
direction of our victim, towards
Heaverfields Estate here.

SUNNY

Any description of the car?

LINGLEY

No.

BOULTING

And did she hear anything, any
shouts from either man?

LINGLEY

No, although she was quite a way
away so there might have *been*
shouts, she just didn't hear them.

(CONTINUED)

COLLIER

And she didn't see anyone else get out?

LINGLEY

No, but pretty much as this was happening, she then turned immediately left, here...

(marking a dotted line on the map)

...walking away from the incident, to head home to her flat.

COLLIER

So they could *all* have got out, she just didn't see that.

LINGLEY

Exactly.

CASSIE

(standing)

Okay, thank you Fran, very good work, as ever.

(turning to the room)

So our imperative is obviously to find out exactly what *did* happen that night. And right now, I mainly have lots of questions. If this was Fogerty's car, why did it stop? Why did one of them at least, possibly Ram Sidhu, then get out? What might the connection have been with Matthew and anyone in the car? Where did Matthew end up and ultimately where, how, and why, did he die? Was it an accident, was it manslaughter, was it murder - and whatever it was, how many people in the car, if any, were involved in his death? So Fran, speak to the other two original witnesses as soon as please, Murray, Matthew's son, Jerome, has just dropped these off for us....

(hands him some Christmas cards in a see through evidence bag)

...they're from Matthew's elder brother, Clive, there's return addresses on some of them, I'd love to track *him* down please.

(MORE)

(CONTINUED)

CASSIE (CONT'D)

And, Jake, locating the rest of the victim is almost certainly our best chance of establishing cause of death, I've got the Super doubting this even *is* a murder, I need progress, mate.

COLLIER

I'm heading up to the lab straight after this to chase on the key fobs.

CASSIE

Okay, make this your number one priority please.

COLLIER

Guv.

CASSIE

Kaz do a career history with HR on all four of these names please, link in with professional standards and then maybe a general PND trawl?

WILLETS

Got it.

CASSIE

(smiles)

And welcome back by the way. D.I. Khan and I are going to try and speak today with Liz Baildon and Fiona Grayson, then do the other two tomorrow, but we need some purchase on this pretty fast, or it dies. Thank you.

And she is heading out, a little whirlwind of slightly manic energy. SUNNY watching, still clearly a little sceptical of all the energy going in to this case.

8 INT. FIONA & GEOFF'S HOUSE - DAY 5

8

*

And here is FIONA in her sitting room, mobile pressed to her ear, waiting for a call to answer. Which it now does.

FIONA

...oh, hi there, this is Fiona Grayson, I came in yesterday with my partner Geoff Tomlinson, to sign all the exchange forms?

*

(CONTINUED)

SOLICITOR (O.S.)

Oh, yes, hello Ms Grayson.

*

FIONA

I was just wondering, has the money actually gone through yet, the deposit, has it been drawn down?

SOLICITOR (O.S.)

Er...I'm not sure if that *has* been actioned yet, I can certainly check for you.

*

FIONA

If you could please, and if it hasn't, could you stop it?

SOLICITOR (O.S.)

(a beat)

I'm sorry?

*

FIONA

I need you to stop the payment if you can, we have a... personal situation here and...yeah I need a day or so to sort it out.

SOLICITOR (O.S.)

(unnerved)

Er..right, well....let me see first if it *has* already gone, and then I'll call you right back.

*

FIONA

Would you, thank you, asap please.

And she hangs up. Out on her, looks awful.

9

INT. CASSIE'S CAR / INT. BISHOP STREET. C.I.D - DAY 5

9

CASSIE driving up the A12 towards Cambridge, on the phone to BOULTING who listens.

CASSIE

...one other thing, let's gets an authority for mobile phone records, if they've seen the news about Walsh's body's being found, be interesting to know if any of them have tried to make contact with each other...

10 INT. SUNNY'S CAR./INT. SAL'S FLAT - DAY 5 10

SUNNY heading up the A14 to Derby, and he is talking to SAL.

SAL
(disbelief)
No...

SUNNY
I'm really sorry...

SAL
...Sunny, we're moving house - you need tomorrow off, which is why you booked it, six, fucking, weeks ago!!

SUNNY
I know, we're just so short handed right now. But listen, I'll ring the removal company and ask them to put an extra guy on and...I'll try and get off by four.

SAL
(sarcastically)
Four? Marvellous.

SUNNY
Yeah, welcome to my world...

Sees a sign that he needs to turn

SUNNY (CONT'D)
...look I gotta go or I'm going to miss my turning. I'll call you later. Sorry again. Love you.

And he clicks off. Knackered and pissed off.

11 INT. RAM'S CAR - DAY 5 11

RAM sitting outside a suburban house, waiting, an empty coffee cup and paper bag on the passenger seat. He looks at his watch. 11.45.

12 INT. ALDERCROFT DAY CENTRE - DAY 5 12

And here we are now in the day centre that JACK, DEAN and MARNIE's son attends (we see a bunch of disabled young men and women of a similar age to JACK doing O.T. in another room through a window or doorway etc).

But right now we are in the main assembly hall, a large room, in which there are now, about twenty circular tables, with table cloths, being put out.

And DEAN is helping set out tables and chairs, with MARNIE, as her phone rings.

MARNIE

Marnie Barton...

(listening)

...hello, Terry, how are you...

(listening, then big smile)

...oh that is brilliant news, thank you so much, we can't tell you how much we appreciate it....well we're both looking forward to seeing you too...and tell them all to bring their wallets!!! Thank you.

(turns to Dean)

Sold the last table to Terry Fuller, *full* whack - and he's bringing a bunch of his brokers.

Close on him, his back to her, a billion miles away, and then he puts on his face - 'delight', swings round.

DEAN

You're a bloody genius, love, come here.

And he walks over and envelops her in a hug. Out on her. Saw his detachment.

13 OMITTED 13 *

14 INT. FIONA & GEOFF'S HOUSE/INT. MARK'S OFFICE - DAY 5 14

FIONA waiting, waiting, waiting. And then her mobile rings and she answers it in an instant.

(CONTINUED)

FIONA

Yes...

MARK

...Fiona it's Mark, I just had a call from your solicitor slightly freaked out. Please tell me she misunderstood, she said you wanted to withhold the deposit?

A beat, then -

FIONA

Yes.

MARK

What the *fuck*? Why?

FIONA

Has it been paid?

MARK

Yes, it went out last night.
(her head falls)
What the hell's going on, is there a problem?

A beat.

FIONA

Okay do not tell your brother this but can I come and see you?

MARK

Fiona...

FIONA

...please, Mark.

A beat.

MARK

I'm in meetings till 6.00, can it wait till then?

FIONA

Yes.

MARK

(a beat)
My last appointment's actually nearer my flat, can you meet me there at ...6.30?

(CONTINUED)

FIONA

I'll see you then.

And she clicks off. She looks petrified.

15 EXT. HOUSE - DAY 5

15

RAM sitting in his car, and then round the corner comes a woman (this, we are about to learn, is LUCY MYERS). She is on her phone, chatting and laughing as she heads up her garden path, looking a long way from 'too upset to go in to work'. And RAM gets quickly out the car.

16 EXT. HOUSE - DAY 5

16

RAM walking up a path behind her, just as she opens the door.

RAM

Lucy?

And she turns, looks momentarily startled, and then sees who it is.

MYERS

Oh. You can fuck off...

And steps inside and goes to shut the door.

RAM

....don't be like that..

And he gets his foot in the door.

MYERS

....leave me alone or I'll call...

RAM

....the police? 'Evening all'.
(reasonable)
I just want to talk, Lucy.

MYERS

(trying to force the door
shut)
Yeah well I don't...

RAM

...I have a proposition for you, a
financial proposition.

And suddenly she stops trying to push so hard.

17 INT. EILEEN'S HOUSE. FRONT ROOM - DAY 5

17

EUGENIA dusting the sitting room, and we might spot through a doorway, her small eight year old daughter playing on a phone, at the kitchen table, even as LIZ comes down stairs, and goes to get her coat and bag from a sofa.

EUGENIA
Oh, Elizabeth...

LIZ
...sorry, Eugenia, I haven't had time to think about your money.

EUGENIA
Right, it's just....

LIZ
(quietly)
...and my mother has asked if you could not bring your daughter to work with you, she says she makes quite a lot of noise...

EUGENIA
(tightening)
...I'm sorry it's an inset day and the child care is very expensive, which is why I really need...

LIZ
...please Eugenia. It's not a brilliant time, as you can probably see...
(her bruised face)
...I will come back to you in a day or so.

And stung, the rather lovely EUGENIA looks at LIZ for the first time with something approaching anger, and then buttons it down and turns.

EUGENIA
Of course.

And walks back in to the kitchen. And we are on LIZ, a sense she slightly hates herself for her bad temper, and she is about to turn and leave...

...which is when she sees. Through the sitting room window.

CASSIE walking towards her.

(CONTINUED)

17 CONTINUED:

17

Slo-mo.

On LIZ, as her greatest fear of the last three decades is indeed now finally realised.

The crunch of the gravel, then the clean footsteps on to the terracotta doorstep tiles. And then -

Knock. Knock. Knock.

18 INT. FIONA & GEOFF'S HOUSE. KITCHEN - DAY 5

18

And here is FIONA at her kitchen table, at her lap top, pulling up Google Chrome and typing in 'Elizabeth Baidon, police officer'.

And it is even as the search results come up, and she selects one to read, that it comes.

Knock. Knock. Knock.

Close on her. And she knows.

Her head lifts, and down the hall way she can see the front door. The shadow of a man behind the glass (SUNNY).

And she slowly closes the laptop and stands, like a woman going to the gallows.

End of part one

Part two

19 INT. EILEEN'S HOUSE - DAY 5

19

LIZ and CASSIE in the sitting room. Throughout this interview, LIZ will present rather brilliantly.

CASSIE

So, as I said briefly at the door,
ma'am...

LIZ

'Liz', please.

CASSIE

...'Liz', thank you. As I said at
the door, we're investigating what
we believe to be an historic
murder...

(CONTINUED)

LIZ
...you 'believe'?

CASSIE
We're still waiting for the cause
of death to be completely
confirmed.

LIZ
(some surprise)
Okay.

CASSIE
But we think, we *hope*, you might be
able to help throw some light on
the events of an evening, connected
to the victim's death, thirty years
ago.

LIZ
(raising an eyebrow)
Wow.

CASSIE
I know, I can hardly remember what
I had for breakfast - but let's see
how we get on shall we.

LIZ
Fire away.

CASSIE
So a few days ago, we found a body.
We've identified the victim as a
Matthew Kieran Walsh, who actually
went missing in 1990. His body was
completely preserved when we found
it, and we subsequently found
evidence to confirm he'd been kept
in a freezer for the last three
decades.

LIZ
I think I saw this on the news last
night.

CASSIE
(nods, smiles)
Yes you will have done.

And she slides a photo of MATTHEW WALSH over to her.

(CONTINUED)

CASSIE (CONT'D)
So this is him.

And she looks at it.

Flashback.

**A communal shower block. A mortar board spinning in the air.
A scented car deodourisor. A pub corner table. A child's
swing hanging empty.**

*
*

End of flashback.

And she looks, nods.

LIZ
Okay.

Then slides it back.

CASSIE
Face doesn't ring any bells?

LIZ
(frowns)
Other than last night you mean, no,
should it?

CASSIE
No, that's fine - thank you for
that. So then...

And she slides another photo over. FOGERTY's face, blown up
from one of the photos COLLIER found in the warehouse.

CASSIE (CONT'D)
...we connected the victim to the
house of a man called Robert
Fogerty, we believe it was him who
stored the body all those years,
and I wondered if *his* face was
familiar?

And again she is looking at this as CASSIE talks, and again
her face betrays *nothing*.

LIZ
(again sliding it back to
her)
Nope, sorry.

(CONTINUED)

CASSIE

So Mr Fogerty is *himself* now dead, but we have fairly good reason to believe, that at some point on the night of the 30th March 1990, he had Matthew Walsh's body in the boot of his car.

LIZ

Okay.

CASSIE

And the reason I ask if *his* face was at all familiar, is because Mr Fogerty was actually a police probationer, who we believe trained with you at Hendon.

And that 'shocks' her, fuck.

LIZ

A probationer?

CASSIE

(nods)

And trained with you, so would you mind having another look?

And now LIZ takes the photo back, frowns, looks again, trying hard to recall something.

And here we cut away now to outside, to EUGENIA, wiping bannisters in the hall.

And she is *listening*. As we hear -

LIZ (O.S.)

No, I'm sorry, I really don't remember him.

And then we are back in the room.

CASSIE

(taking the photo back)

Okay, not a problem. So that then just leaves the actual car journey Mr Fogerty made that evening.

LIZ

(frowns)

Right.

(CONTINUED)

CASSIE

Which is mainly what I wanted to try to get some further detail on, because we do also have good evidence, Liz, to suggest Fogerty wasn't alone that night in his car, that he had four other probationers from Hendon with him, and that one of them...

(lets it hang a bit)

...was you.

LIZ

(suddenly)

Woah woah woah...

And of course, we must suspect she actually remembers this very well, which would mean that all her reactions from here on in, are fake. Unless, of course, CASSIE is wrong.

LIZ (CONT'D)

...what is this? I thought I was being interviewed as a possible witness. This sounds like.....am I some sort of...

(and she smiles)

...am I a suspect here?

CASSIE

Absolutely not, as I say, we're just trying to establish a chain of events. And if you'd prefer I can send it through to Professional Standards to interview you more formally, at a station, under caution, I'm very happy to do that. I just assumed that might be difficult for you.

Which, of fucking course, it would be. Which she knows she knows.

CASSIE (CONT'D)

But your call entirely.

On LIZ. Out.

20 INT. FIONA & GEOFF'S HOUSE. KITCHEN - DAY 5

20

SUNNY and FIONA, she is staring at the photo of FOGERTY. It should be noted that FIONA is far more prickly than LIZ, much less deft at absorbing the difficult questions.

(CONTINUED)

And then finally, she nods, slowly.

FIONA
Yes I do vaguely remember him.

SUNNY
Okay.
(makes a note)
So he was a friend or...

FIONA
...no, I just remember him.

SUNNY
Okay - just a face you recall from
the course.

FIONA
Yes.

SUNNY
And in *general*, was it a ...a close
knit bunch would you say?

FIONA
(frowns, tightens)
Why d'you ask that?

SUNNY
Just...have you kept in touch with
any of them since?

Holds his eye.

FIONA
I'm presuming you know I didn't
stay with the police very long.

SUNNY
Yes.

FIONA
So, why would you ask that, unless
you're trying to somehow....catch
me out?

SUNNY
Sorry, I absolutely wasn't trying
to...

(CONTINUED)

FIONA

...no, it wasn't a 'close knit bunch', not for me anyway, and no I haven't kept in touch with any of them.

SUNNY

Okay. Well, notwithstanding that, can I just run a few other names past you?

FIONA

What's this got to do with your murder?

SUNNY

It's just three names, take ten seconds.

FIONA

(a beat, then)
Fine.

SUNNY

(reading from his notes)
Dean Barton?

FIONA

('thinks', then)
No.

SUNNY

Ram Sidhu.

FIONA

('thinks', then)
Vaguely, there was a Sikh lad I think.

SUNNY

And Liz Baidon?

FIONA

('thinks', then)
No.

SUNNY

Well there you go - two out of four, they obviously made more of an impression than you thought.

On her, again is he trying to catch her out?

(CONTINUED)

SUNNY (CONT'D)

So I'd like, if I may Fiona, to try
and take you back to the night of
your 'Passing Out' party.

Him clocking her jaw clenching.

21 INT. EILEEN'S HOUSE - DAY 5

21

Back with LIZ and CASSIE. LIZ remaining supremely unrattled.

LIZ

Well obviously I remember Ram, I
remember training with him and I
know he's done good work since, in
vice I believe, but I have no
recollection of any car journey
with him or any of those other
names. I'm not saying it didn't
happen, I just don't remember it.
Thirty years later.

On CASSIE, smiles and nods, so understanding. And then -

CASSIE

Not even when Mr Fogerty got pulled
over and arrested for drink
driving.

And we are on her. And she's good. Does not flicker. Just
frowns as she, once again, tries to 'remember'.

LIZ

Drink driving?

CASSIE

Breathalysed and arrested. Lost his
entire career the evening of the
same day it started. I would have
thought that might have stuck in
your mind.

And LIZ is looking at her. Almost admiration there.

LIZ

Okay...

(and then she nods)

...okay, yes, now you mention
that...

(as it comes back)

...yes, sorry, I do remember now.

(CONTINUED)

CASSIE
Oh okay, excellent.

LIZ
Yes apologies, until you said the
breath test thing... I had no
memory of it at all.

CASSIE
Not a problem, it was a very long
time ago.

LIZ
('remembering')
Were we coming back from ...from
the actual passing out party?

CASSIE
We think so, yes.

LIZ
(nods)
Yeah, I'm getting it now....
(trying to pull it back)
..and you know what...
(and now she 'digs deep')
...I think it was me that actually
drove his car back to his place
after he was nicked?

CASSIE
(smiles)
It was, the traffic officer made a
note of your request to do that,
well remembered.

And again that admiration from LIZ, the way CASSIE is doing
the interview.

LIZ
Yeah, I had fully comp, and I lived
near Rob, so I dropped the others
off, then dropped the car back at
Rob's and walked home.

CASSIE
Oh okay. Anything else coming back?

A beat.

LIZ
No. I don't think so.

(CONTINUED)

CASSIE
Nothing about the mood of anyone in
the car?

Thinks, then -

LIZ
Nope.

CASSIE
No recollection of the car stopping
at any point *before* it was pulled
over.

'Thinks'. A beat.

LIZ
No.

CASSIE
No recollection of anyone getting
out at any other point?

And she looks up and smiles.

LIZ
No recollection of anyone getting
out to load a dead body in to the
boot if that's what you mean. I
think that *would* have stuck.

And CASSIE smiles.

CASSIE
I'm sure. Okay, well I think that's
it, that's been really useful,
thank you so much.

And LIZ nods as CASSIE stands, and turns to go. And then
almost before she thinks to stop herself, she says (more to
herself).

LIZ
You're good.

And CASSIE turns.

CASSIE
I'm sorry?

LIZ
(smiles)
Nothing, I'll see you out.

(CONTINUED)

21 CONTINUED: (3)

21

Walking toward the door.

22 INT. FIONA & GEOFF'S HOUSE. KITCHEN - DAY 5

22

SUNNY with FIONA.

FIONA

...no, sorry, I don't remember any
of what you describe.

A beat.

SUNNY

Quite an unusual night wouldn't you
say. Quite memorable.

A beat.

FIONA

In normal circumstances, yes.

SUNNY

How d'you mean?

Close on her, a sense all sorts of tiny calculations are
being done super fast. And then -

FIONA

My father was a police officer. His
father too. And dad always said the
day I qualified...

(and her voice catches a
little)

...was the happiest day of his
life. The only problem, was that I
absolutely hated it.

And she looks up, shrugs.

FIONA (CONT'D)

I mean it wasn't a surprise, I
always *knew* I was going to hate it.
I knew I wasn't copper material. No
offence, but it takes a certain
mind set. And I definitely didn't
have it. But I adored my father
so...

A beat.

(CONTINUED)

FIONA (CONT'D)

...anyway, I got myself in such a state about it, that well before I got the letter confirming my application, I began to drink. And then when I actually *started* the training, I began to drink *more* - in fact I was astonished they didn't kick me out.

Close on her.

FIONA (CONT'D)

And then *that* day, the day of the ceremony, as soon as all the guests had left, I just went for it, pouring anything down my throat I could find to... bury my unhappiness. And I didn't stop for about three more years.

A beat.

FIONA (CONT'D)

So I remember *nothing* about that night. And not much about the next few years to be honest. In summer 91 my father died, after a long illness, and I was able to leave without feeling I'd let him down, and it was only then, that I started to get better.

And she looks up.

FIONA (CONT'D)

So yes, of course I *should* be able to remember what you describe, but I'm afraid I don't.

Good answer. On him. He smiles.

SUNNY

Okay, can I show you a photo of the victim, Matthew Walsh.

And he slides it over.

Flashback.

A whistle. A rum bottle. Sex in an alley. A car seat. Wax being dripped on to a parchment. (Cut child being hugged)

*

(CONTINUED)

22 CONTINUED: (2)

22

End of flashback.

Oh she remembers him alright.

FIONA

No, nothing, sorry.

And out.

23 INT. EILEEN'S HOUSE. BEDROOM - DAY 5

23

Upstairs in the bedroom, EILEEN, her walking stick in her hand, in her dressing gown, at her bedroom window, watching CASSIE walking away towards her car. And is there a hint of a smile playing on EILEEN's lips?

And as CASSIE disappears from view, EILEEN then bangs hard on the floor with her stick.

24 INT. EILEEN'S HOUSE. SITTING ROOM - DAY 5

24

An ashen LIZ standing deep in thought, not really hearing the banging from upstairs, as EUGENIA comes in with a Hoover in her hand.

EUGENIA

Can I Hoover in here now?

LIZ

Yes. And see what *she* wants please.

And EUGENIA plonks the Hoover down, and then silence. LIZ senses she is being stared at and looks up to see she is.

LIZ (CONT'D)

What?

And EUGENIA has an odd look on her face now.

EUGENIA

I think we talk *Friday* about my money.

And then EUGENIA turns and walks out and upstairs. On LIZ.
WTF????

25 INT. TWICKENHAM C.I.D. COPLEY'S OFFICE - DAY 5

25

COPLEY at his desk, when the door opens and RAM walks in.

(CONTINUED)

COPLEY
(dryly)
Don't worry about knocking.

But unbidden, RAM sits opposite COPLEY and sticks an i-phone on COPLEY's desk.

RAM
So, we're not having this conversation. And we're not having it, because, as ever, when I get accused of something I didn't do, as ever when I'm not afforded the same benefit of the doubt a white and maybe less fucking irritating officer would be, I have to employ 'unconventional' methods to reveal the truth.

And he hands him a print out.

RAM (CONT'D)
So, our 'temp', Lucy Myers is also, it turns out, the cousin of a scabby little prick called Tommy Munroe.

As COPLEY starts to read.

RAM (CONT'D)
A fully paid up member of the EDF, who I had the very good fortune to send down last year for importing twenty keys of Colombian flake. Now I think it would be fair to say me and him never really hit it off, and if what his cousin said to me this morning is any clue...

And he presses play.

RAM (CONT'D)
...I think juicy Lucy shares a few of his political inclinations.

And we hear coming from the phone.

LUCY (O.S.)
...you fucking Paki slag.....

On COPLEY. *Fuck.* Out.

26 OMITTED 26 *

27 INT. RAM'S CAR - DUSK 5 27 *

RAM driving home, waiting for his hands free to answer, which it now does.

ANNA (O.S.)

Hello?

RAM

Love it's me, I'm on my way home,
and I wanted to say I'm so sorry
I've not been around, I really *did*
have a serious work issue, but it's
resolved now so...can we talk?

And he waits. And then we hear a -

ANNA (O.S.)

Of course.

28 INT. CASSIE'S CAR/INT. SUNNY'S CAR - DUSK 5 28

CASSIE and SUNNY driving back from their respective interviews, talking to one another.

SUNNY

...yes she was a bit flakey and
weird - I mean she's never told her
partner she'd been a copper...

CASSIE
....serious?

SUNNY
...but I *do* still keep coming back to the fact that we have *no* real connection yet between Walsh and the other four.

CASSIE
At the moment.

SUNNY
And obviously we have two more to speak to but...we don't even know Walsh was killed that night, boss, we just know he wasn't *seen* again.

CASSIE
You think he could have died *after* the last sighting?

SUNNY
My point is we don't know. All we have specific to that actual night is one sighting of a car, *possibly* Fogerty's, and a man, *possibly* Sidhu, getting out and heading in the same direction as another man, *possibly* Walsh. Was it a chase? Maybe, but I just want to be sure, notwithstanding everything you've said....that we're *not* heading down a rabbit hole.

And we should wonder if she is beginning to slightly feel the same. Then another call coming through.

CASSIE
I got Jake calling, let's talk after we've interviewed the other two.

SUNNY
Cool.

CASSIE
'Night, Sunny...
(switching)
...hey Jake, whassup?

29 INT. CAR - DUSK 5 29 *

COLLIER on the phone, in his parked up car, driver's door open, talking to CASSIE. *

COLLIER

So we were able to illuminate the writing on six of the fobs, we had 'garden gate', 'spare room', two padlocks, the 'cellar', and then one that just said 'SSS'. On the off chance, I Googled storage facilities within five miles of Fogerty's house, and guess what - less than *half a mile* away, there's a facility called 'Stow Safe & Sound'.

CASSIE

Have you called them?

COLLIER

Shut for the night now, but we've got to be in with a shout there, boss - haven't we?

And out on her smile. Oh yes.

End of part two

Part three

30 INT. MARK'S FLAT - NIGHT 5 30

MARK, GEOFF's brother walking to the door, which has rung. He opens it and FIONA is there, looking as stressed as fuck.

MARK

Hey, come on in.

And she walks in.

MARK (CONT'D)

You want a drink, something soft I mean?

He has a bottle of wine on the go already and she looks at it slightly longingly if truth be told. But then -

FIONA

I'm fine thanks.

(CONTINUED)

MARK
Have a seat.

And she sits on the sofa, and he sits down opposite her. She is still absolutely like a rabbit in the headlights.

MARK (CONT'D)
So?

A beat.

FIONA
I've fucked up.

MARK
I guessed *that* much from the very weird conversation I had with your lawyer this morning.

*
*
*

A beat. Then deep breath and -

FIONA
So...I'm worried about something...in my past that the mortgage company could find out about....which I'm scared could make them decide to withdraw their money....so we couldn't complete and we'd lose our deposit.

Fuck.

MARK
What thing in your past?

FIONA
I'll tell you that in a minute but first...I wanted to know if there's a way you could change my name on the mortgage forms?

MARK
(frowns)
Change your *name*?

FIONA
Use Geoff's surname, make me Fiona Tomlinson, as if we were married.

MARK
(as he works it out)
You mean so this thing in your past is not linked by them to you *now*.

(CONTINUED)

FIONA

Yes.

And he stands and grabs the wine, pours a full glass. Takes a large slug, then sits back down.

MARK

Okay, firstly, almost certainly no - and even if I could, to be honest I wouldn't. But more importantly, the mortgage company are not going to withdraw their loan Fiona, they've already approved it, they've already *done* their credit and legal checks.

FIONA

I read they can actually still withdraw the funds *after* exchange, if they receive new information.

MARK

Okay, what is it we're talking about?

A beat.

FIONA

I have a criminal conviction.

MARK

(on him. A beat)
The fuck?

FIONA

I know.

MARK

For what?

FIONA

I'd prefer not to say.

MARK

Fiona...

FIONA

..it's from years ago and I'm pretty sure it's spent I just... last night I had this total panic they might do another credit check or something.

(CONTINUED)

MARK

And you didn't think maybe to have this discussion with me or Geoff before you paid a 50k deposit??

FIONA

I know.

MARK

Fiona you need to tell me what it is.

FIONA

I can't, I'm sorry.

MARK

(a beat, then)

Okay, well all the checks that are done *have* already been done so...

(he shrugs)

...so unless this is something in the.....I dunno, public domain...that they would find out about in the next two weeks?

On her. Oh fuck. A beat, then -

FIONA

And what sort of criminal conviction *would* they withdraw an offer for?

MARK

Well anything money related obviously, please tell me it wasn't fraud.

FIONA

It wasn't, I swear.

MARK

Good, progress.

FIONA

So?

MARK

So what?

FIONA

Can you help me? Change the name?

(CONTINUED)

MARK

You're just going to refuse to tell what the conviction was for are you.

FIONA

I can't, Mark.

MARK

And I presume my brother has no idea about it?

FIONA

(appalled)

No.

And she is staring at him. And he is looking back at her.

MARK

Okay, even if I *could* do it, and as I say, I have no idea if it's even possible, but if it was and I did, I'd be putting myself in an *incredibly* compromising position, Fiona.

FIONA

I know.

MARK

I could lose my licence if anyone found out.

FIONA

And I'm so sorry to ask you but...if we lost that money, it could ruin us, we'd have to sell the house, it would be a total disaster, for us, for the kids, it would just be awful.

A beat. And he nods. And he nods. And then -

MARK

And what would you do for me in return?

Which is when she realises. Her brother in law is making a move on her.

Close on her, closer, closer. Then -

(CONTINUED)

FIONA
What d'you want me to do?

31 INT. ALDERCROFT DAY CENTRE. HALL - NIGHT 5

31

And we are at DEAN's function. The room full now. Maybe a hundred people on ten tables, all in black tie, finishing a meal, drinking wine, having a good time, a jazz trio playing music. And now we see DEAN threading his way from the back, through the tables, and on to the stage, where he takes a microphone from a stand.

DEAN
If I could just have your attention
a moment ladies and gents...

And the room quietens, and the jazz trio stop playing.

DEAN (CONT'D)
...thank you. So. We've got a lot
of fun lined up for you tonight, we
have the auction coming up, we have
the band playing till midnight, and
I've got a very busy evening trying
to get round the room to relieve
you of your hard earned dough...

Which gets a good laugh.

DEAN (CONT'D)
...but before all of that, I just
wanted to say a few quick thank
yous. I wanted to say thank you to
you all, for coming here tonight,
and paying a frankly exorbitant
amount of money for a table.
Secondly I would like to say a huge
thank you to the staff here. As a
parent, raising a child with a
disability can be very tiring, but
of course you always throw down for
them because they are your kid,
they are your flesh and blood. The
staff here do not have that
connection but you'd never know it,
and I remain in awe of everything
they give of themselves, to every
single pupil. And lastly, and most
importantly, I would like to thank
my son Jack, who has enriched my
life in so many ways.

(MORE)

(CONTINUED)

31 CONTINUED:

31

DEAN (CONT'D)

He has taught me I am not the
centre of the universe - who knew?
He has taught me to look for joy in
unexpected places, and find it, I
promise you, by the bucket load.
And he has allowed me to find an
ease with the world, that I never
thought possible. Which is quite an
extraordinary gift from him. So..

(he raises a glass)

...to Jack, to all our children, we
celebrate you tonight. And to the
rest of you? We're coming for your
wallets!!!

And he raises his glass to laughter and applause. On MARNIE,
a flicker of something ineffably sad in her eyes, and then
she realises people might be looking at her and so puts on
the smile.

32 INT. FIONA'S CAR - NIGHT 5

32

FIONA driving home, crying, silent, quiet tears. What *did* she
do?

33 INT. RAM & ANNA'S HOUSE - NIGHT 5

33

RAM and ANNA sitting opposite each other. RAM, looks
exhausted (so many things on his mind now).

ANNA

And so what do you know about it?

He shakes his head, rubs his tired eyes.

RAM

About the same as most people I
guess.

ANNA

You haven't gone on line and
researched the actual fuck out of
it?

RAM

(wryly)

No I knew *you'd* take care of that.

ANNA

Yeah, fair enough. Okay, so here's
what I found out then.

(CONTINUED)

A beat.

ANNA (CONT'D)

I found out that actually, a kid with Down's Syndrome is *not* so different. They might have some physical health things, they might take a little longer to do certain things, there might be a few other challenges along the way but actually... life can be pretty normal.

*

A beat.

ANNA (CONT'D)

But here's the thing, Ram.

A beat. Steeling herself to say it.

ANNA (CONT'D)

Pretty normal is just not what I dreamed of all my life. *Pretty* normal is not what I *want*. What I want...is *actual* normal.

A beat.

ANNA (CONT'D)

I want a child that does all the boring ordinary things that other kids do, not one who attracts well meaning smiles and 'haven't they done well *considering*'.

A beat.

ANNA (CONT'D)

I want a child that behaves appallingly when they're a teenager, gets pissed too young, takes drugs and scares us and then becomes nice again in their twenties. I want another life for *us*, when they're 18 and leave home, I want grandchildren.....

And she looks up at him

ANNA (CONT'D)

...and I am so aware all this makes me sound absolutely appalling...

(CONTINUED)

RAM
...doesn't make you sound
appalling...

ANNA
...but I am just trying to be
honest with you. I don't think I'm
a good enough person to go on that
journey, and truthfully, I think I
would resent that life.

A beat.

RAM
And I'm sure that's a pretty normal
reaction.

ANNA
Was it yours?

A beat, then -

RAM
No.

Is she surprised?

ANNA
So?

A beat as he considers how to say it.

RAM
So. If we found out tomorrow,
unequivocally, that he or she was
Down's, I would want to go ahead
with the pregnancy. I mean, in the
end, I think it has to be your
decision, but if it were down to
me, yes, I would go ahead.

ANNA
(pretty stunned)
No doubts at all?

RAM
(a beat, then)
Not really no. I just know that as
soon as that doctor said there was
an issue, it never made me want to
end it. And I guess you have to go
with your gut instinct.

(CONTINUED)

A beat.

RAM (CONT'D)

I just knew I hated the idea of
stopping a life because it wasn't
...the received idea of perfect. I
mean what the fuck is perfect
anyway? There's a crack in
everything, Anna, that's how the
light gets in.

New day.

*

34 INT. CAR/EXT. STREET - DAY 6 34

JAKE COLLIER parked outside the storage facility first thing.
And it's clearly fucking early cos there is not much traffic
around.

And then he sees a bloke, hands in pockets walking towards
the gates, is he going to unlock them?

Yes.

And in an instant, COLLIER is out the car, as the guy gets
the gates unlocked and starts to head in.

COLLIER

Excuse me mate?

And the bloke turns, as COLLIER badges him.

COLLIER (CONT'D)

D.C. Jake Collier, can I have a
quick word?

And the bloke is looking at him weirdly, and then he smiles.

(CONTINUED)

MUSTAFA
You was at St Bedes wasn't you?

COLLIER
(smiles)
Yeah.....

MUSTAFA
...yeah you was a prefect, man.

COLLIER
(clearly doesn't remember
him)
I was, long time, how you doing?

MUSTAFA
Oh bruv, you was a right dickhead.

COLLIER
Oh. Was I?

MUSTAFA
And you became a copper??

And he is walking in as COLLIER follows.

MUSTAFA (CONT'D)
Fuck sake, why would you ever want
to be a copper innit...

Out on COLLIER following, *sort* of taking it well.

35 INT. COLD OFFICE - DAY 6

35

COLLIER waiting as MUSTAFA goes through a computer database,
searching for FOGERTY, and then -

MUSTAFA
(reading off the screen)
Yeah, here he is, Robert Fogerty -
224b, he's rented a space here
for....
(looking)
...okay, eight years.

On COLLIER's silent shout of victory.

COLLIER
Okay, so I need to look in that
room Mus, and I'd really like to
look in it *now*?
(MORE)

(CONTINUED)

35 CONTINUED:

35

COLLIER (CONT'D)

But to do that, I'd need your permission, otherwise I'll have to go and get a warrant, which'll take time I do not have. What d'you reckon?

MUSTAFA turns, a beat, then he smiles.

MUSTAFA

I think you're gonna need a warrant, mate.

On COLLIER.

End of part three

Part four

36 INT. CASSIE'S CAR - DAY 6 36

CASSIE driving up to Rochester.

37 OMITTED 37 *

38 INT. DEAN'S OFFICE - DAY 6 38 *

A very pensive DEAN standing in his office, his P.A. CLAIRE setting a coffee down on his desk as he stares out of the window towards the car park.

CLAIRE

...and were they as generous as you hoped?

DEAN

They were.

CLAIRE

Well that's lovely.

DEAN

It was, life affirming.

And then out of his window he sees her arriving, the car pulling in to the car park, the door opening and CASSIE getting out.

Slo-mo on her. And on him.

(CONTINUED)

The knock on the door.

DEAN (CONT'D)

You know what, change of plan, I've got no appointments this morning so I'm going to Aldercroft to help them clean up, I'll be there a couple of hours.

CLAIRE

No problem.

And he is walking out quickly, grabbing his coat, and avoiding the lift, taking the back stairs instead.

39 INT. RECEPTION - DAY 6

39

DEAN exiting through a ground floor service door, just missing CASSIE, who we can see walking in to reception and getting out her warrant card.

40 INT. FIONA & GEOFF'S HOUSE - DAY 6

40

FIONA in her dressing gown, watching GEOFF and the kids leave for school and work, and as soon as GEOFF's car pulls away, she opens her wardrobe and pulls out clothes to start getting dressed.

41 INT. HOSPITAL. SHABIA'S OFFICE - DAY 6

41

ANNA sat with a DR SHABIA in an office in the hospital, ANNA is wiping away tears, and has clearly just been given the news she did not want.

DR SHABIA

...but just to remind you, this test, even alongside the ultrasound, is not diagnostic, both of them just indicate chance. For a diagnosis you'd need an amniocentesis. Obviously, as I'm sure you're aware, that does carry a small risk of miscarriage.

*

And she nods, and then looks up.

ANNA

And would you offer me a NIPT test?

42 EXT./INT. TWICKENHAM POLICE STATION - DAY 6 42

SUNNY turning up at the front desk of Twickenham station.

SUNNY
(badging him)
D.I Khan, Bishop St, looking for
D.C.I. Sidhu?

43 INT. TWICKENHAM C.I.D. RAM'S OFFICE - DAY 6 43

RAM at his desk, signing a letter with a Waterman fountain pen, when his desk phone rings. **Ring. Ring. Ring.**

And he looks at it, some deep instinct stirring. And then his hand reaches out in slo-mo, and he picks up the receiver.

RAM
Sidhu.

DESK SERGEANT
Oh, good afternoon, Sir, I have a detective here from Bishop Street nick, he'd like to talk to you in connection with a murder investigation? Historical apparently.

And we are on RAM, slowly tracking in on him. As he realises, it's now.

RAM
Send him up.

And out on RAM. The moment he has been fearing, for more than half his life.

44 INT. ALDERCROFT DAY CENTRE. HALL - DAY 6 44

And here is DEAN, along with JACK who helps, is stripping the big square tables of dirty table cloths (a few other guests from last night might also be helping). DEAN has his back to the main door, when -

CASSIE
Mr Barton?

And close on DEAN for a moment.

And he sets his face, finds a smile, and turns.

(CONTINUED)

DEAN

Hello.

To see CASSIE and a school secretary who has shown her through, and who now walks away.

CASSIE

Tracked you down at last.

DEAN

('confused', but a friendly smile)

Hi.

CASSIE

(walking towards him, hand outstretched)

D.C.I. Cass Stuart. I'm investigating an historical murder and I wonder if you had time for a quick chat?

DEAN

('wow')

Er yes, of course.

45 INT. TWICKENHAM C.I.D. RAM'S OFFICE - DAY 6

45

RAM shutting the door behind SUNNY who is sitting down. *

RAM

Well *this* has to be a first.

SUNNY *

What's that?

RAM

(walking to sit behind his desk) *

Two of us in one building, fuck me, wonders will never cease. *

SUNNY

Ah. Right. Yes indeed.

RAM

So have we met before, I feel like we should have met before....

SUNNY

(thinks)

I don't think so.....

(CONTINUED)

RAM
...maybe at a BPA bash? Your face
seems familiar.

SUNNY
(smiles)
....not a member of the BPA so...

RAM
...oh, okay, interesting...
(and Ram sits now)
...anyway, how can I help you?

SUNNY
(sitting)
So I am part of a team
investigating an historical murder,
we're following up some preliminary
leads, and we think you might be
able to help us throw some light on
the events of an evening, thirty
years ago, connected to the
victim's death.

RAM
(frowns)
Thirty years ago? Don't think I was
even a police officer thirty years
ago I certainly wasn't a detective.

SUNNY
Ah, sorry, misunderstanding, this
was not a case you had any
connection with as an *officer*, this
is you, as a civilian - well, as a
police probationer actually.

RAM
(eyes narrowing)
You mean as a possible *witness* to a
crime?

SUNNY
(nods, then)
We hope.

And the deliberate ambiguity of that is clocked. Then -

RAM
(standing)
Yeah we're done...

(CONTINUED)

SUNNY
...I'm sorry?

RAM
(walking to the door)
You want to 'interview me', we do
it with a brief.

SUNNY
D.C.I. Sidhu.....

RAM
...I would have expected better of
you D.I Khan...
(turning to him as he
opens the door)
...but maybe you're just one of
their coconuts.

And SUNNY frowns. A sense he did not like that. Then he
stands, slowly, in no rush, and walks to the open door (RAM
is standing back) and out, where he then turns. *

SUNNY
I'll be in touch. *

RAM watching him go (we do not need to see this walk away, we
can just be on RAM) before he offers up a last - *

RAM
And whoever from upstairs sent you,
tell 'em nice try, but no cigar. *

And then he shuts the door. And we stay on him. And we know
this man is scared. *

46 OMITTED 46 *

47 INT. PUB - DAY 6 47 *

ADAM with MARTIN in the pub. ADAM bringing over a pint.

ADAM
There you go.

MARTIN
Cheers, Dan...
(correcting himself almost
immediately)
...Adam, sorry.

ADAM
I'm insulted grandad, I am a
beautiful specimen of humanity, my
brother...is my brother.

MARTIN
(smiles)
How's he doing, he in his last year
now?

ADAM
Er...yeah he's actually graduated
now?

MARTIN
Oh yes, course he has...and he's
working isn't he.

ADAM
(nods)
Got that job with the tech firm, in
Paolo Alto?

MARTIN
Yeah yeah - and he likes that?

ADAM
I think he likes the money, not
sure he's in love with living in
the states.

MARTIN
100K yes? He's on?

ADAM
(hiding his surprise)
Yeah. 24 years old.

MARTIN
Yes...
(nods, thinking, ideas
coming back to him)
...so he's going to be super
successful, Adam, and I know it's
hard for you right now, but you
know you will be too, in
comparative terms.

(CONTINUED)

And he turns and looks at his grandson.

MARTIN (CONT'D)

Jenny calls it as she sees it.
Which can be irritating. And
sometimes she struggles to
understand other people's feelings.
But she's also funny, and clever,
and loving.

ADAM

(smiles)
Good. You're a lucky man.

MARTIN

I am. And she has nothing, in
monetary terms I mean. She rents
her flat, she's got no real
savings. And given what I know she
will do for me over the next year
or so....

(he shrugs)
...it felt like a very small....
(struggling for the word)
....erm...
(getting cross)
...oh arsing bollocks what's the
word...

ADAM

...recompense?

MARTIN

Recompense. *Recompense*. Exactly.
Thank you.

On ADAM. Understands completely.

ADAM

I get it, grandad, don't worry, I
understand completely.

MARTIN

(smiles)
Good, I knew you would.

And ADAM smiles and clinks his pint against his grandad's.

ADAM

So good health.

MARTIN

Yeah that ship's sailed mate, to
youth.

(CONTINUED)

And they both take a slug, and then -

ADAM

You see Hazard's (alternatives:
Abraham's and Mount's) goal last
night?

MARTIN

Oh my God, that boy...

And out.

48 INT. ALDERCROFT DAY CENTRE - DAY 6

48

DEAN with CASSIE, sitting at a school table (again, in the background, we will see some of the centre's kids in a classroom who are a similar age to JACK - and perhaps this was DEAN's intention).

And on the table, we open on the photo of MATTHEW WALSH as CASSIE slides it across. DEAN looks down.

Flashback.

A passport being stamped. A man getting a kicking in an alley. A packet of Opal Fruits. A belt strap being whacked across a back. (Cut seven-year-old lad swinging a punch).

*

End of Flashback.

DEAN

Sorry. No. As I say, I *do* remember Rob, and certainly that night, how could you not, but not this lad.

CASSIE

But you have no recollection of Mr Fogerty stopping the car at any time *before* he was pulled over?

DEAN

(thinks, then)
No. I mean - we'd all had a few so I can't swear but...

CASSIE

...sure.

And she looks at her notes again, and then.

(CONTINUED)

CASSIE (CONT'D)

So you only actually stayed in the
force a few *weeks* after passing
out, Dean.

© Chris Lang

(CONTINUED)

DEAN

Yes.

CASSIE

And why was that?

DEAN

(shrugs)

Just wasn't for me. I mean I quickly realised I didn't really like taking orders, which is not ideal...

CASSIE

(smiles)

...fair enough.

DEAN

...and then I wasn't sure I would have been particularly good at it either, didn't feel I had the right sort of brain. I guess I'm not much of a team player, more of a one man band sort of bloke.

CASSIE

Oh, shame. I mean you obviously *do* have leadership skills - I saw your offices, and your secretary was telling me about your event here last night...

DEAN

...was she?

CASSIE

Maybe you underestimated yourself.

DEAN

Maybe...

(smiles)

....never know will we.

CASSIE

And did you stay in touch with any of them?

DEAN

(shakes his head)

No. I mean it was a few weeks of my life...

(CONTINUED)

CASSIE
...twenty nine, the initial
training period was back then.

DEAN
(nods)
But in comparative terms, a very
brief window. In fact this is
pretty much the first time I've
heard any of their names in thirty
years.

Not.

49 EXT. STORAGE FACILITY - DAY 6 49
And here is JAKE COLLIER, crossing the road, back towards the
facility.

50 INT. STORAGE FACILITY - DAY 6 50
COLLIER walking in to the front office. MUSTAFA behind the
desk, looking up surprised as COLLIER shows him a warrant.

COLLIER
Moments like this mate, that's one
reason. Key to 224b - a.s.a-fucking-
p please.

Out on MUSTAFA sucking his teeth.

51 EXT. ALDERCROFT DAY CENTRE - DAY 6 51
CASSIE and DEAN walking out.

DEAN
And why would someone do that,
d'you think, in your experience?
Cut the hands and head off a body.

CASSIE
Usually it's done just prior to
disposal - in order to obscure
identification.

DEAN
And then you reckon... he what, he
just bottled it? Fogerty?

(CONTINUED)

CASSIE

I guess.

And he stops by a security door which he needs to buzz her out of.

DEAN

Never know do you, what someone's capable of.

CASSIE

No, you don't. Thanks for your time, Mr Barton.

DEAN

Pleasure.

And he buzzes her out, and he is watching her go. On him, mind clearly whirring. On her. Hers too.

52 EXT. TWICKENHAM. WEST LONDON - DAY 6 52

RAM walking quickly in to Twickenham town centre, checking he is not being followed, and walking towards a pay phone on the high street. And he steps inside.

53 INT. PAYPHONE - DAY 6 53

Sticks a quid in to the phone, and dials a number. Waits, and then -

RAM

It's me, we need to meet. Tomorrow, usual place, mid day.

And then he puts the phone down and exits.

54 INT. STORAGE FACILITY - DAY 6 54

COLLIER unlocking the door, and flicking on a light switch, to see the room contains a fair amount of furniture, and maybe twenty packing boxes. A window on one side, very slightly open.

And he takes his jacket off, and starts to open each of the boxes in turn, before moving the opened ones out in to the corridor.

First box, nothing, old crockery. Next.

55 OMITTED 55 *

56 OMITTED 56 *

57 INT. RAM & ANNA'S HOUSE - DUSK 6 57 *

RAM walking in to his house, ANNA sitting alone in the dark.

RAM

Love?

And he flicks a side light on. To see her face streaked with tears. Doesn't need to hear it, knows what the answer to the test was. And he quickly walks over, sits down next to her, as she folds in to his arms, and he rocks her gently.

58 INT. BISHOP STREET. CASSIE'S OFFICE - DUSK 6 58

CASSIE sitting with SUNNY in her office.

SUNNY

He was prickly, and cagey, and of course that *might* indicate certain things - except when I then researched him, turns out he has a thirty year *history* of being prickly and cagey.

CASSIE

At work?

SUNNY

(nods)

Multiple misconduct issues, an allegation of using drugs, one of using prostitutes, one of fabricating evidence, loads more low level stuff.

(CONTINUED)

CASSIE
Jesus how's he still employed?

SUNNY
Cos he fought and won them all,
every single one, and has been very
vocal about saying they were all
racially motivated.

CASSIE
So what was he like with you?

SUNNY
Fine until he realised why I was
there, then he pretty much kicked
me out - I lasted maybe two
minutes?

CASSIE
Okay. Wow.

SUNNY
Yeah, wow. How was Dean Barton?

CASSIE
Open and friendly and...rather
lovely actually. Although am I just
thinking that 'cos he has a
disabled son and does stuff for
charity.

SUNNY
I give you Jimmy Savile.

CASSIE
Exactly.

SUNNY
Bottom line though, now we've seen
all four.

And she nods, weighs it all up. Then -

CASSIE
So I *do* have agendas, you're
absolutely right.

She looks up, shrugs.

CASSIE (CONT'D)
Much as I might try to tell myself
I don't. And we *don't* have any real
evidence of anything yet.

(CONTINUED)

A beat.

CASSIE (CONT'D)
But my instinct tells me we're on
to something.

SUNNY
(nods, nods, nods, then)
So in normal circumstances, I would
say your instinct was pretty rock
solid. But like you say, there *is*
other stuff going on right now for
you... so I just think we need to
...tread carefully.

And she nods. To be fair, she is worried herself.

SUNNY (CONT'D)
But how about we sleep on it, talk
in the morning - Sal and I moved in
together today, and it might be an
idea if I turn up at some point.

CASSIE
(wryly)
I think that might be a *very* good
idea.

59 EXT. EAST ANGLIA POLICE STATION - DUSK 6

59

LIZ walking out of East Anglia police station, coat on,
briefcase in hand, and walking towards the town centre (for
the station) and she has not gone fifty yards away from the
building, when we see a figure quickly cross a dark road and
then -

FIONA
Liz?

And LIZ turns, to see the woman we know to be FIONA, but LIZ
looks completely blank.

FIONA (CONT'D)
It's Fiona. Grayson, from Hendon.

And then LIZ realises, and looks like she has seen a fucking
ghost. She looks around, officers coming out of the nick,
people on the streets.

LIZ
(quietly)
What are you doing, are you insane?

(CONTINUED)

FIONA

We need to speak.

And of course she also knows she is right. And so then with the quickness of thought that has allowed her to prevail professionally.

LIZ

Tomorrow, eleven o'clock, St Saviour's Park, by the bridge, wear a hoodie, don't drive, pay for your train ticket with cash.

And then she is walking away fast, head down. On FIONA, and then walks away in the opposite direction.

60 INT. STORAGE FACILITY - DUSK 6

60

And here is COLLIER, pulling a box back to open it. To reveal behind it, on a kitchen table, a mini freezer (maybe only two feet high) leaning at an angle against a chest of drawers. No bracket on this one and in fact, we might clock the door is fractionally open, revealing a dark interior, consistent with the unplugged plug we now clock.

And now he walks forward, straightens it so it is sitting upright, and then fully opens the door (We will play this all from here, on COLLIER's face).

And we will see from his expression, that he has found what they were looking for.

61 EXT. CARPARK - NIGHT 6

61

CASSIE walking towards her car, when we hear.

LINGLEY

Boss?

And she turns to see LINGLEY getting out of her car, and walking quickly over.

LINGLEY (CONT'D)

So I have a witness who can one hundred percent confirm that Walsh was being chased.

CASSIE

By?

(CONTINUED)

LINGLEY

He saw *two* men running after him,
one of whom actually called out his
name.

CASSIE

(*wow, this is big*)
One of them knew his *name*?

LINGLEY

Yes.

CASSIE

Any description of the men?

LINGLEY

One Asian, one unusually tall.

Fuck. She smiles.

CASSIE

So a chase changes *everything*, a
chase suggests at the very *least*,
that his death was in some way
provoked...

And her phone rings, it's COLLIER.

CASSIE (CONT'D)

....Jake?

62 INT. STORAGE FACILITY - NIGHT 6

62

JAKE on his mobile in the storage room.

COLLIER

I've found the rest of him.

End of ep.