

UNFORGOTTEN - SERIES 4

Written by

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EPISODE FOUR

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1 EXT. CASSIE'S HOUSE - NIGHT 6 1

Establisher.

2 INT. CASSIE'S HOUSE. KITCHEN - NIGHT 6 2

CASS sitting at the kitchen table, unenthusiastically (and badly) doing a crossword, crossings out all over the place, classical music on in the background.

And then the sound of the front door opening.

ADAM (O.S.)
(calling)
Heya.

CASSIE
(calling out)
Hey.

And then he appears at the kitchen door and walks to the fridge. Her watching him, waiting. Then -

CASSIE (CONT'D)
So how did it go?

ADAM
Yeah, good.

Nothing more. She waits as he grabs a chicken leg and some juice.

CASSIE
And?

And he turns to her, tearing off a piece of chicken.

ADAM
I think you need to let it go, mum,
he knows exactly what he's doing,
it's nothing to do with her.

Which was not what she wanted to hear.

CASSIE
Right.

ADAM
Sorry.

CASSIE
No, fine....

(CONTINUED)

2 CONTINUED:

2

Walking over to the kettle.

CASSIE (CONT'D)

...just don't come running to me in ten years time when you have no money for a deposit on a flat.

ADAM

Right. Wow. Well now I know. Thanks for that.

(exiting)

CASSIE

(after him)

And I want you up early job hunting!

And we stay on her. A sense she knows she is being an arse. But she is just...angry.

3 INT. JENNY'S HOUSE - NIGHT 6

3

MARTIN also alone, attempting to do a crossword, and failing (for very different reasons) very badly. Out on *his* anger and frustration.

3A EXT. SUNNY & SAL'S NEW HOUSE - NIGHT 6

3A

Sunny arrives home. Takes a moment on the doorstep. New beginnings.

4 INT. SUNNY & SAL'S NEW HOUSE - NIGHT 6

4

SUNNY walking through the door of his new house. The house in total chaos, packing boxes everywhere, the sound of chatter and shrieks of laughter upstairs, clatter from a kitchen.

And he walks in to his new kitchen, SAL head in cupboard, putting crockery away.

SUNNY

(slightly nervously)

Hello.

And she pulls her head out, sees him, and *smiles*.

SAL

Hello.

(CONTINUED)

SUNNY
(walking over)
I am so sorry.

SAL
(frowns)
Don't be daft, it's not your fault,
so I'm sorry for getting cross. But
welcome home.

SUNNY
Well that sounds very nice.

SAL
Doesn't it.

And she folds his arms round him and they hug tight.

SUNNY
How are the girls?

SAL
Very excited to have their own
rooms, as you can hear.

And indeed we can hear the excited giggling and chatter
upstairs. And we stay on their hug. On him, exhausted, over
her shoulder. The hug, and the laughter upstairs, like balm.

SUNNY
Yeah, I need more of this.
This....is perfection.

And we stay on the pair of them, hugged up, simple happiness,
listening to the girls.

5 INT. DEAN & MARNIE'S HOUSE. JACK'S BEDROOM - NIGHT 6

5

MARNIE, nursing JACK, who is in bed with a bad cough, but we
are with CASPER, walking past the open door, and down the
stairs.

6 INT. DEAN & MARNIE'S HOUSE - NIGHT 6

6

DEAN, eating alone, pensive. CASPER walking in.

DEAN
Hey, mate.

And CASPER puts a little bust of Oscar Wilde on the table.
DEAN frowns.

(CONTINUED)

DEAN (CONT'D)

What's this?

CASPER

Public speaking competition. I won it.

DEAN

(stunned)

When was this??

CASPER

Yesterday, I did tell you I was doing it but... you had Jack's evening so....

And DEAN looks up at his boy, and his heart kind of breaks.

DEAN

...oh mate...

(and he pulls him to him,
and hugs him hard, tears
coming)

...well done, so well done, that is just brilliant. And I'm so sorry if we're not on it sometimes. You know he takes a lot of our time but...you're such a bloody star, you really are.

And he holds on to him, almost for dear life, like his lad could make all the shit go away.

7 EXT. WEST LONDON - NIGHT 6

7

Southall at night, West London at night.

8 INT. RAM & ANNA'S HOUSE - NIGHT 6

8

ANNA and RAM sitting in their sitting room. Tears have, once again, been shed.

ANNA

So combined with the nuchal, and my age, they reckon there's about a 90% chance the baby *does* have Down's.

*

RAM

Right. But a 10% chance it isn't.

(CONTINUED)

ANNA

Yes, and so to narrow it down further, we can have the amniocentesis, which is 99% accurate but has a 1% miscarriage risk, or they've offered us a new test called a NIPT, which is *non* invasive, *no* miscarriage risk, and about 98% accurate...

(wryly)

...the NIPT could also tell us the sex, I know you're ready to burst.

Almost a smile from him. On him a million thoughts buzzing through *his* head. But one thing is clear.

RAM

Well unless I'm missing something, it seems pretty obvious to me, we want the most information with the least risk yes? So we go for the NIPT?

ANNA

I think so.

And he nods, and then draws her to him, and we stay on his expression. Sands are shifting under his feet almost faster than he can deal with.

New day

9	OMITTED	9*
10	INT. MORTUARY - DAY 7	10*
	CASS and SUNNY in the lab. BALCOMBE at a table on which sit the body parts. (COLLIER in a corner, quietly on the phone).	* *

(CONTINUED)

So on the table we see a head, and two hands, in a state of mummification. (**Any hair remaining may still exhibit evidence of having been matted with blood. Tbc.**) *
*

SUNNY

So this might seem like a stupid question, but can we say for sure it *is* Matthew?

BALCOMBE

I'm sending samples for DNA obviously, but it's male - we have laryngeal prominence here - and a quick look at the teeth certainly suggest the right age group.

CASSIE

And you know what I'm going to ask next.

BALCOMBE

(nods)
And the answer is a cautious 'maybe'? There's a depressed fracture over the temple here...
(gently palpates skull)
...which certainly has to be a contender for cause of death. But let me do an X-ray, open him up, and then let's see where we are.

CASSIE

Okay.

BALCOMBE

And did Jay call you yet?

CASSIE

Jay?

BALCOMBE

The forensic botanist, he's had some interesting results on the leaf material on the t-shirt?

CASSIE

Ah, no.

(CONTINUED)

BALCOMBE

So he's basically seeing if the vegetation can help narrow down a specific site of death.

CASSIE

If it was picked up where he fell you mean?

BALCOMBE

Exactly, so he's identified the plant and apparently it's quite unusual so...he'll call you.

COLLIER

(walking over having just finished his call)

So Murray says he's had a quick squint through their mobile phone records, no indication any of them are speaking to each other yet...

CASSIE

...or not on their regular phones anyway...

COLLIER

...we're also looking at phone mast data.

CASSIE

(to Leanne)

Cheers Leanne, we'll speak later.

And they head toward the door.

11 INT. HOSTEL - DAY 7

11

LINGLEY walking in to a homeless hostel, a hatch in the hallway, giving on to an office, where a warden doing paperwork, now looks up.

LINGLEY

(badging him)

Hey, D.C Fran Lingley, trying to trace a man who we believe stayed here a few years ago, wondered if you might have any records on him, name of 'Clive Walsh'.

Out as the man stands and walks over.

12 EXT. PARK - DAY 7 12

And here is FIONA, as instructed, walking towards a bridge, in St Saviour's Park, a hoodie covering her head and most of her face.

And as she gets there, she looks at her watch. 10.42. Early.

13 EXT. CAR PARK - DAY 7 13

CASS and SUNNY walking out towards her car.

SUNNY

I also spoke to Hendon first thing, and they're trying to locate that intake's lead trainer for us.

CASSIE

I just think the more of a sense we can get of them as people...

(opening her car door)

...'cos if this was a murder, it's just such an extraordinary thing for five newby cops to have been involved in....

(getting in)

...that doesn't just come out of nowhere does it.

And she shuts the door.

14 INT. HOSTEL - DAY 7 14

Here is LINGLEY with the warden, with a huge bunch of files on the counter, the top one of which he is leafing through, and then -

WARDEN

...ah, okay so.....yeah the last record we have of Clive....is of him being given a residential place just under...

(reading)

...two years ago, in a half way house in Bow?

Result.

15 EXT. PARK - DAY 7

15

And here now is a figure wrapped up in a hooded parka, approaching FIONA quickly from behind. And when she is twenty yards away -

LIZ
Fiona?

And FIONA swings round, like a rabbit in the headlights, even as LIZ pulls her hood down.

FIONA
Lizzie...
(a hint of a smile)
....hello.

A moment as they both look at each other and then -

LIZ
I need to search you I'm afraid.

FIONA
(frowns)
I'm sorry?

LIZ
I need to check you're not wearing
a wire.

FIONA
(stunned)
Wearing a...Jesus, Liz, what d'you
think I....

LIZ
....or I walk away.

FIONA
...Liz for...

But then LIZ turns to walk away.

FIONA (CONT'D)
...okay okay, my God.

And then LIZ checks there is no-one around (**there should be no other people around for at least a hundred yards**) and then quickly and expertly pats FIONA down.

(CONTINUED)

LIZ
And I need to see your phone
please, I need to know you're not
recording anything.

And FIONA pulls it out of her pocket and shows her.

LIZ (CONT'D)
Thank you. So.

Over to her.

FIONA
So. I presume they've spoken to
you, the police?

LIZ
Yes.

FIONA
And what have you said?

LIZ
I just told them 'the truth',
Fiona, like we always agreed, I
hope you did too.

On FIONA, had clearly forgotten this 'truth'.

FIONA
Fuck, sorry, no, it was thirty
years ago.

LIZ
(remaining calm)
Okay, what *did* you tell them then?

FIONA
I told them I was too drunk to
remember anything.

LIZ
Right....
(thinks, then)
...well that's fine, that can work
for now. And then if they interview
you *again*, the truth can slowly
come back to you.

FIONA
Right.

(CONTINUED)

LIZ
And you remember it?

On FIONA. Then, almost like a kid in school.

FIONA
After Rob got pulled, you drove the rest of us home, before taking his car back to his, which was near where you lived.

LIZ
And how did I get back to my flat from Rob's?

FIONA
(thinks, then)
You walked?

LIZ
Good.

And FIONA nods. A beat. And then -

FIONA
And what if they find out about the pub?

And now LIZ tightens a little.

LIZ
They're not going to find out about the pub, there's no connection to us and the pub, no names, anywhere.

FIONA
Well they might *find* some, that's what they do, *you* should know. And if they find that, they might find out the rest, what you did for *me*, they could just find out everything....

And her voice breaks, tears near, head down, a picture of abject fear and distress. And we are on LIZ, softening slightly now. And she moves towards her.

LIZ
....hey....

But FIONA flinches away.

FIONA

I'm sorry, I justI can't just
be all...cold and hard about it
like you.

A beat.

LIZ

I'm just trying to remain as
dispassionate as possible because I
think that's the most useful thing
right now.

A beat, then.

LIZ (CONT'D)

I have to go. If you need to
contact me again, I've set up a new
hotmail, betty2902.

A beat. And then she leans forward and kisses her cheek
tenderly.

LIZ (CONT'D)

Still beautiful, Fi. I hope your
life has been happy.

And she walks away. And we stay on FIONA watching her go.

16 INT. SNOOKER CLUB- DAY 7

16*

CASSIE and SUNNY walking through the snooker club, she's on
her mobile to BOULTING.

And we are over his shoulder on a file open at a page.

BOULTING

...so three weeks before he goes
missing, he was cautioned for an
incident in a *pub*. A physical
altercation with another drinker.
Now he wasn't charged, so it can't
have been that serious, but the
reason I mention it, is 'cos of
which pub it was - The Ifield.

CASSIE

(a beat, then she gets it)
Our Ifield?

(CONTINUED)

BOULTING

(nods)

Hendon Lane. Now pretty much everyone training at the academy drank at the Ifield and so I'm thinking....

CASSIE

...what are the chances the ruck he had was with a probationer?

BOULTING

Exactly.

CASSIE

Oh nice, I like that, Murray....

And they start walking up the stairs.

CASSIE (CONT'D)

...I like that very much.

End of part one.

Part two

17 INT. CAR - DAY 7

17

RAM driving down a country lane and then pulling in to a small deserted car park. Looks in his rear view, but no-one has followed him. And then he gets out and walks in to the woods flanking the car park.

HENDERSON (O.S.)

(smiles)

Ram hasn't changed in thirty years. He was a cocky little runt then, and I've heard he's a cocky little runt now.

18 INT. SNOOKER CLUB - DAY 7

18

HENDERSON has a pint of Stella on the go, he is an old school, unreconstructed 70s/80s/90s copper.

HENDERSON

Played the race card at every opportunity and still does from what I hear.

(CONTINUED)

SUNNY

(frowns)

And when you say 'played the race card', d'you mean he objected to being called a Paki on a daily basis?

HENDERSON looks at him, smiles.

HENDERSON

You were from Wales you got called Taff, from Scotland, Jock, same difference.

CASSIE

Yeah it isn't but let's maybe not go there right now. So aside from being cocky, what was he like as a person, was he good copper material?

HENDERSON

Well, here's the deal, I always thought Ram would go right to the top, or end up in prison.

CASSIE

(frowns)

Prison?

HENDERSON

Listen, the lad was *smart*, no doubt. He was ambitious, charismatic, very funny and people *liked* him. But he was also fucking *angry* - had a massive chip on his shoulder about his colour, and when you combine that with him being a risk taker and liking *power* a little too much? Well it made him dangerous. And proof of the pudding - look at his disciplinary record over the years - the guy's clearly thought he was untouchable - and worse, that he had a *right* to be. Personally, I think if he'd been *white*, he *would* have been inside by now.

CASSIE

So you think he could have been capable of breaking the law?

(CONTINUED)

HENDERSON
(doesn't miss a beat)
Hundred percent.

SUNNY
And did you ever see anything,
anything *specific*, during your time
working with him, that led you to
that conclusion?

HENDERSON
No.

SUNNY
So this is more just a *generalised*
prejudice.

And HENDERSON smiles.

HENDERSON
You asked for my opinion, I'm
giving it you.

CASSIE
Okay, moving on, Dean Barton...
(throws a look at Sunny,
they do not have time for
this)

19 EXT. WOODS - DAY 7

19

And here is RAM, sat on a fallen tree trunk, in the middle of
the woods.

HENDERSON (O.S.)
Now Deano, he was the polar
opposite. One of the most
instinctive coppers I ever trained.

A noise behind RAM, who turns, relaxed, to see coming out of
the trees, DEAN.

20 INT. SNOOKER CLUB - DAY 7

20

As before.

HENDERSON
Fast thinker, very analytical
brain, great team player.

(CONTINUED)

CASSIE

Oh okay. So Dean told me he left because he *didn't* think he was a team player, didn't like taking orders.

HENDERSON

(frowns)

Okay, let me rephrase that. On the job, he worked well alongside the others, and I think he *loved* the structure of being a copper, the clear hierarchy, the discipline, *loved* the rules, almost too much maybe. But socially, yeah I'd agree, he was a loner, very private, secretive almost.

CASSIE

But honest? You trusted him?

21 EXT. WOODS - DAY 7

21

RAM and DEAN alone in the clearing.

HENDERSON (O.S.)

Oh yeah, Deano was straight as a die.

DEAN

And will you be able to find stuff out d'you think, if it moves forward, to keep us ahead of the game?

RAM

I'll do what I can, but obviously if they start to look at us *closely*, well, they'll be looking at *me* closely so...

(and he turns to him)

...bottom line, if we stick to 'the truth', Deano, we'll be fine.

DEAN

We hope.

And DEAN nods, looks unconvinced.

RAM

Listen I gotta go, fella.
(and he offers his hand)

(MORE)

(CONTINUED)

21 CONTINUED:

21

RAM (CONT'D)

And that business the other day,
all went alright?

DEAN

Yeah all good. Thanks for helping
out at short notice.

RAM

(nods, then)

Last time yeah? I've moved on now.

DEAN

Absolutely. Me too, it was a one
off. Look after yourself, buddy.

RAM

And you.

And he walks away and we stay on DEAN before he walks away
too, in the opposite direction. DEAN is the first person who
seems almost to have a hold over RAM.

CASSIE (O.S.)

So tell me about Liz Baildon.

HENDERSON (O.S.)

Un-surprisingly, a natural....

22 INT. EAST ANGLIA CONSTABULARY. LIZ'S OFFICE - DAY 7

22

LIZ in her office, reading and making notes by hand to a long
doc with her Faber Castell pear wood pen, but we should know
she is struggling to concentrate.

*
*
*

HENDERSON (O.S.)

... 'the prof' we used to call her,
great under pressure, very level
headed, and a natural leader, had a
way of motivating people
effortlessly.

23 INT. SNOOKER CLUB - DAY 7

23

As before.

CASSIE

And was she 'out' then?

(CONTINUED)

HENDERSON

No. I mean the climate was very different to now, wasn't so easy to admit you were gay.

CASSIE

'Dyke or bike' were the options as I remember.

HENDERSON

Yeah, not ideal, granted.

SUNNY

So no relationships you remember?

HENDERSON

Not in any open sense, but she was thick as thieves with one girl.

CASSIE

And who was that?

24 EXT. STREET - DAY 7

24*

FIONA walking down a back street (away from the park and towards the station -though we obviously do not need to see this) eyes red and swollen from crying.

*
*
*

HENDERSON (O.S.)

Your fourth name.

CASSIE (O.S.)

Fiona Grayson?

HENDERSON (O.S.)

Or the 'wet blanket' as we called her.

25 INT. SNOOKER CLUB - DAY 7

25

As before.

HENDERSON

Literally no idea what she was doing there. I mean she was a perfectly capable lady, but she clearly hated the whole set up and I certainly wasn't surprised when I heard she quit.

(CONTINUED)

CASSIE

(making notes, and then)
And sorry, just doubling back, Liz Baidon, I'm guessing *she* wasn't the sort of person you could imagine stepping over a line.

HENDERSON

One hundred percent not. Nor Fiona, not enough gumption.

CASSIE

Okay. And lastly, Rob Fogerty?

HENDERSON

(smiles)
I liked Rob, nice guy, felt sorry for him when he got chucked out but...didn't surprise me, not the sharpest knife.

CASSIE

And he was a big guy, was there any violence in him?

HENDERSON

(shakes his head)
The opposite, in fact I always had to push him when we were doing restraint training, no violence in Rob at all, real gentle giant.

CASSIE

Okay. And can you think of anything else, connected to any of them, that sticks in your mind? Anything you haven't already touched on?

Thinks long and hard, and then -

HENDERSON

They were drawn to one another, the five of them, formed a little gang. I was never sure why, cos they were from very different backgrounds really, and had very different personalities, but they seemed to have some sort of connection. And then on the day of the passing out parade, I think I saw what it was.

CASSIE

Which was?

(CONTINUED)

HENDERSON

Not one of them had a guest...
(off their surprise)
...exactly, 'cos everyone has
guests. Mums, dads, siblings,
friends, *someone*. But not them. And
I think *that* was their connection.
For whatever reason, they were all
out on their own.

Interesting.

26 OMITTED 26*

27 INT. HALF WAY HOUSE - DAY 7 27*

And now here is LINGLEY, walking along a nasty lino floored
corridor, and then reaching a door, which she knocks on. And
behind the door we hear a radio playing, and a man coughing
as he offers -

CLIVE (O.S.)

Hang on.

And then we hear footsteps before a door finally opens to a
tiny room, to reveal a man whose face betrays what forty
years of drink and drug abuse do to you.

LINGLEY

Hi there, is it Clive?

CLIVE

Yes?

LINGLEY

(smiles, badges him)

Hello Clive, my name is D.C. Fran
Lingley... and I have some news
about your brother, Matthew?

Out on CLIVE's face, which registers 30 years of pain.

28 INT. CASSIE'S CAR/INT. LAB/INT. HALFWAY HOUSE - DAY 7 28*

CASS and SUNNY driving back to the nick.

CASS is on speaker phone to the forensic botanist, JAY and we will cut between the two locations (in the lab we will see MATTHEW WALSH's heavily blood stained T - shirt).

SUNNY's phone will also ring towards the end of her phone call and he will answer quietly.

CASSIE
'Sweet Cicely'.

JAY
So it's native to the north, which means you're very unlikely to find it growing in the *wild* down here....

CASSIE
Okay...

JAY
...so within the rough area he was last seen in, I'd be looking for vegetable plots in gardens, or, and for me this is the most *likely* scenario, an allotment.

And we are on SUNNY wrapping up his conversation as she wraps up hers.

SUNNY
And is he happy to come in?

LINGLEY
He is.

SUNNY
Okay, well we're on our way back now, be there in about twenty?

LINGLEY
Okay, see you then.

And he clicks off. Fairly stunned, turns to CASS.

SUNNY
Fran's found the brother?

(CONTINUED)

CASSIE
Whose brother?

SUNNY
Matthew Walsh's...
(and he turns to her)
...and he was there, with Matthew,
the night he disappeared.

CASSIE
(disbelief)
No.

SUNNY
(nods)
He was in the bushes having a piss
when the car pulled up. He saw
everything.

Off CASSIE's reaction.

29 INT. MARSHALL'S OFFICE - DAY 7

29

BOULTING sitting, in an office, with a 60 year old woman,
JUNE MARSHALL (now a Superintendent) who was, 30 years ago
one of the PCs detailed on the arrest sheet she is now
reading.

And she is reading the statements, etc. And then slowly she
starts to nod.

MARSHALL
Yeah, I remember this, 'cos of his
colour.

BOULTING
Whose colour?

MARSHALL
The probationer involved in the
altercation.

BOULTING
Right, so the arrest sheet details
Walsh had made a pass at a woman...

MARSHALL
...who was also a probie as I
remember...

(CONTINUED)

BOULTING

...but she'd blanked him, he'd got a bit leery, and then the lad she was having a drink with had intervened, which is when it kicked off?

MARSHALL

(nods)

After Walsh made racially abusive remarks I think.

BOULTING

So I'm assuming it was all a bit handbags, 'cos Walsh was only cautioned?

MARSHALL

Not at all, Walsh actually gave the lad a bit of a kicking.

BOULTING

(frowns)

So....

MARSHALL

...so he was let off 'cos my Sergeant wanted it buried. If Walsh had have been charged, there would have been a court case and the probationer would have got in to trouble and ...obviously we were just starting to recruit ethnic minorities so...it just wouldn't have played well for anyone.

BOULTING

Right. So the fact there's no names in the report, aside from Walsh's, that was deliberate?

MARSHALL

I didn't write it, that was my Sergeant, and he died ten years ago but.. yeah I'm guessing he was protecting the other witnesses, the girl, but most importantly, he was protecting the Asian lad.

Out on BOULTING.

30 INT. BISHOP STREET. INTERVIEW ROOM - DAY 7

30

SUNNY, CASSIE and CLIVE, in an interview room.

CLIVE

...we were on our way to sell an eight ball to a bloke in Copsefield Park. We'd had a couple of pints on the way, and then as we were walking across Napley Green, I ducked in to a bush to have a piss. And just as I did, I heard this shout - 'Oi Walshy Boy!'

And he is back there. His eyes pricking with tears.

CLIVE (CONT'D)

And I turned, and saw this car about fifty yards away, and a bloke getting out of the front passenger seat, and then running at Matty.

CASSIE

And d'you remember what he looked like?

CLIVE

Asian guy.

CASSIE

(making notes)

And what did your brother do?

CLIVE

The bloke looked pretty useful, and angry, and there were others in the car, so he ran....

And his eyes are down.

CLIVE (CONT'D)

...and I just had... a second or two, I guess, to decide. To show him there were two of us, make him think twice maybe?

A beat.

CLIVE (CONT'D)

Except I'd never had a fight in my life, I wasn't like Matt, who could handle himself.

(CONTINUED)

A beat. Knows this was never good enough.

CLIVE (CONT'D)
So I ducked down. And *hid*.

His self disgust.

CLIVE (CONT'D)
And then the driver got out as well, a tall fella, and ran after the pair of 'em. And then about thirty seconds later a third man.

And tears are rolling down his cheeks.

CLIVE (CONT'D)
And I could see two more in the back seat. So I just stayed, *hid*.

A beat.

CLIVE (CONT'D)
After about five minutes *they* got out as well, and started walking quickly in the same direction as the others. But these two were *women*.

A beat.

CLIVE (CONT'D)
I'd been hiding from two women.

A beat.

CLIVE (CONT'D)
When they'd disappeared, I came out and went looking for Matt...but couldn't find him. And then about fifteen minutes later, I saw the car drive past me, just the tall bloke at the wheel now, heading in the direction Matt had run.

A beat.

CLIVE (CONT'D)
I went after it, but it drove out of sight.

*

A beat.

(CONTINUED)

CASSIE

Okay, thank you for that. But I have to ask, Clive, why did you never say anything about this at the time?

Close on him. His eyes down. A moment, we sense, of truth.

CLIVE

I had a job, in Cyprus, in a club, and had to fly out the next day to start. This was before mobile phones, so I didn't even hear he was missing for weeks.

A beat.

CLIVE (CONT'D)

When I did get back, in early June, pretty much everyone reckoned he was just lying low for a bit, cos of the warrants out for him. There was actually a warrant out for me as well, so I wasn't wild about talking to the police about anything. And then a mate said he thought he'd seen Matt selling weed on Playa Illetas in Palma. Someone else swore they saw him at Glastonbury. So for a long time, a couple of years even, everyone thought he'd just turn up one day.

A beat.

CLIVE (CONT'D)

Except me.

A beat.

CLIVE (CONT'D)

Because in my gut, I think I knew he'd died that night.

And he looks up now, eyes rimmed with tears.

CLIVE (CONT'D)

And the real reason I'd never said anything...was because I was a coward.

A beat

(CONTINUED)

CLIVE (CONT'D)
Because I didn't want anyone to
know what I'd done...

Close on him as he goes back 30 years to that night.

CLIVE (CONT'D)
...or not done, for my little
brother that night. I didn't want
anyone to know...what
a...snivelling, gutless, coward I
really was.

And out on his utter all consuming shame.

CLIVE (CONT'D)
And no amount of drink or drugs
will ever let me escape that truth.

And out.

30A EXT. CARPARK/INT MARK'S OFFICE - DAY 7 (PREVIOUSLY SC. 32) 30A*

FIONA walking toward a car parked in a car park (this is *
meant to be somewhere in Buxton, after she has got off the *
train, but obvs it can be any car park) *

Her phone rings. MARK. A beat, and then she answers it. And *
he has the good grace at least to look ever so slightly *
awkward. *

FIONA *
Hi. *

MARK *
I can't do it. *

A moment of total fear. *

FIONA *
What d'you mean, you can't do.. *

MARK *
....I'm sorry I genuinely thought I *
could. But it turns out *
resubmitting the paperwork in a *
different name actually flags up on *
their systems as an investigatory *
event. Every lender has different *
security checks. I genuinely didn't *
know, I'm sorry. *

A beat. *

(CONTINUED)

FIONA

You were *never* going to do it were
you.

*
*
*

On him. Maybe he wasn't.

*

MARK

This is your mess, Fiona, not mine.

*
*

A beat, her loathing.

*

FIONA

How you and Geoff are related.

*
*

MARK

(a beat, then)
And how he ended up with *you*.

*
*
*

And he hangs up. Out on her. It gets worse

*

*

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31 INT. BISHOP STREET. INTERVIEW ROOM - DAY 7 31*

CLIVE being walked away. CASSIE and SUNNY standing and *
gathering their files. *

CASSIE
Okay. So we *now* know, for *sure*,
that they *all* got out.

SUNNY
And in pursuit of the victim.

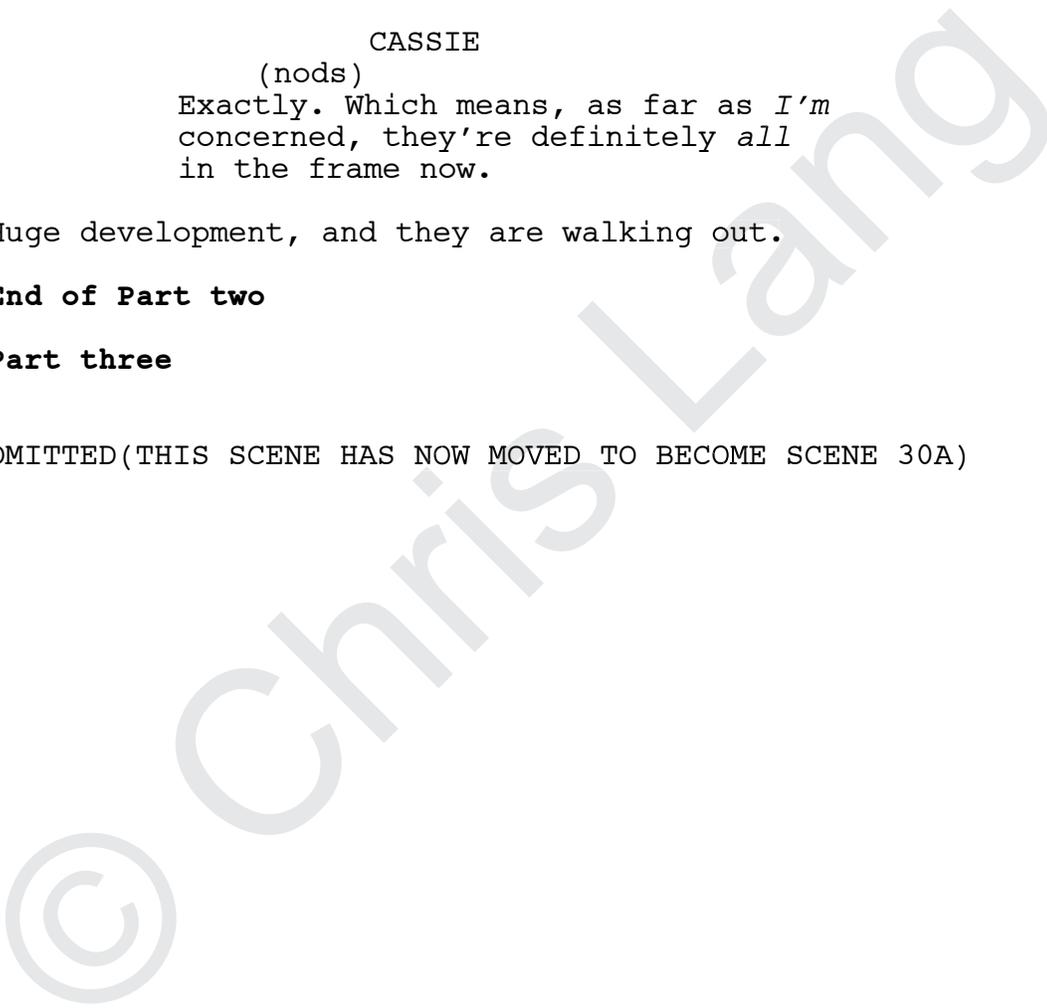
CASSIE
(nods)
Exactly. Which means, as far as *I'm*
concerned, they're definitely *all*
in the frame now.

Huge development, and they are walking out. *

End of Part two

Part three

32 OMITTED (THIS SCENE HAS NOW MOVED TO BECOME SCENE 30A) 32*



33 INT. BISHOP STREET. C.I.D - DAY 7

33*

So the whole team on a catch up. COLLIER at the board.

COLLIER

...so here *is* an allotment. And if we take a line from where the car stopped, down here, down here...

And he is tracing a dotted line down various roads.

COLLIER (CONT'D)

...and ending somewhere *in* the allotment, it fits very well with the various witness statement sightings of the chase.

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(CONTINUED)

CASSIE

And if we can identify where exactly on the allotment this plant might have grown, we might find his actual place of death - my guess is it would had to have been near the road, to pull the car up to. Maybe we can even get some boards up, might trigger some old memories?

COLLIER

Absolutely.

CASSIE

Okay, very good, thank you. Kaz?

WILLETS

So the only concrete thing I have is for Fiona Grayson. A 1993 'dangerous driving' conviction, I'm trying to find the original files.

CASSIE

Okay.

WILLETS

Nothing on Elizabeth Baildon. Nothing, apart from his internal disciplinary record, on Ramjeet Sidhu...

CASSIE

...which we're looking at...

WILLETS

...Dean Barton, no criminal record, although I *am* having trouble finding a couple of basic documents, can't find a birth certificate, can't find him on the census pre 91, may just be a procedural blip or a wrong spelling or something, but I might need another day or so there.

CASSIE

And something else just to feed in as background, all five of them had no guests at their passing out parade. No family, no friends, no nothing...

(off the room reaction)

...yeah, one to mull on maybe.

(MORE)

(CONTINUED)

CASSIE (CONT'D)

And definitely a picture is starting to emerge of Ram Sidhu being a guy who pushed the envelope, even back then. We know he was probably the first out the car, so was probably the most likely to catch up with Matthew first, and then this afternoon, Murray slightly struck gold.

BOULTING

So three weeks before Matthew disappeared, we have pretty good evidence to suggest that in a pub in Hendon he committed an ABH on Ram Sidhu.

Lots of reaction in the room.

CASSIE

The fight was over a girl - no names in the arrest sheet, but we know our suspects were a bit of a gang, so there's a fair chance they were all drinking together that night and the girl was even Fiona Grayson or Liz Baildon. For various reasons Walsh only got a caution, and Murray's trying to track down Suzie Montgomery, the landlady, but I think alongside opportunity, it would be fairly reasonable now to suggest we also have a possible motive, albeit one that for whatever reason, seems to have escalated from a reciprocal slap, to something far more violent, and involving four other people.

And she turns away from the board and back to the room.

CASSIE (CONT'D)

So I think we pull Sidhu in now, confront him with this, and see what we get. Okay thanks guys.

And she walks back in to her office, on SUNNY, for whatever reason, not entirely convinced. He follows her in.

34 INT. BISHOP STREET. CASSIE'S OFFICE - DAY 7

34

As she sits, SUNNY walking in.

(CONTINUED)

SUNNY

You don't think we should wait till Murray finds if Montgomery's still around? I mean if she *can* I.D. Sidhu or one of the women...

CASSIE

(stopping him)

...what are the chances, I mean I was drinking at the Ifield just a few months later and she was about five hundred years old so...no, let's get him in now please.

SUNNY

Sure.

And he exits. Not entirely happy though. A text pings through on her phone. From JOHN.

35 INT. HOSPITAL - DAY 7

35

And here is RAM, with ANNA, as she takes her NIPT blood test.

36 INT. CAFE - DAY 7

36

JOHN waiting in a cafe, near CASSIE's office. She walks in, in a rush (as ever) and looks pretty stressy.

CASSIE

Heya.

JOHN

Hey.

CASSIE

This is a nice surprise, were you up anyway or...

JOHN

...no, no, here 'on a whim', thought if you had half an hour it'd be nice to...

CASSIE

...oh, love, I *haven't* got half an hour....

JOHN

...oh, right - ten minutes?

(CONTINUED)

CASSIE

(winces)

How about five? Sorry babe I generally don't take lunch, if you'd booked me last week or...

JOHN

'Booked you', wow, okay...

CASSIE

...sorry I didn't mean that like...

JOHN

...doesn't matter, fine, I'll be quick then, so I went in to all the agencies near mine, and got all the properties within our range so at least we can get an idea of what we're after....

(and hands over a sheaf of property details)

...maybe have a look at them tonight and ...lets discuss later?

CASSIE

Perfect. And thank you so much for doing that...

(winces again)

...I should probably head back.

JOHN

No problem. You spoken to your dad again?

CASSIE

No, not since Adam took him out. Spoke to a lawyer though.

JOHN

(stunned)

A lawyer?

CASSIE

Only through work, mate of a mate, just wanted the top line on our rights...

JOHN

...oh Cass....I mean listen, it's your life, but.... a lawyer is not the way to go.

(CONTINUED)

CASSIE

Yeah, I know, I just....
(she shrugs)
...fuck I can't lose this anger
John. I wish I could but...on top
of everything else, that woman
just...she....

JOHN

...and I get that, I do, but please
don't tell *either* of them you spoke
to a lawyer because that will
just...

CASSIE

...yeah, I know, I gotta go...
(leaning in to kiss him)
...I'll look at these later,
and.....this was a nice idea, next
week hopefully I'll be free-er, and
then let's do it properly.

JOHN

I'll 'book you in'.

CASSIE

(nicely)
Piss off.

And she is running out. And we are on him. Jesus, the wheels
are slightly coming off.

37 EXT./INT. DEAN & MARNIE'S HOUSE - DAY 7

37

DEAN walking in to his house as we see MARNIE walking down
the stairs. She looks stressed and tired.

DEAN

Hey.

MARNIE

I've been trying to get hold of
you, Claire had no idea where you
were.

DEAN

(frowns)
I was at a meeting, why?

MARNIE

Jack's temperature's gone up to
101.

(CONTINUED)

DEAN
Shit, you think it's another
infection?

MARNIE
I don't know but his chest sounds
terrible, I've called the GP.

DEAN
I'll go up and see him.
(heading up)

MARNIE
You never told me the police had
interviewed you?

And he turns. Frowns.

MARNIE (CONT'D)
Claire made a joke about you being
banged up when I asked where you
were. Apparently a detective came
to your office the other day?

DEAN
(nods)
I didn't want to worry you.

MARNIE
What was it about?

And we are on her fear. Which he wants to assuage.

DEAN
Not *that*.

MARNIE
No?

DEAN
No. There's nothing that's ever
going to be able to connect us to
that now, I promise.

MARNIE
So what *was* it?

DEAN
Just some weird... historical case.
A thirty year old murder. They
thought I might have known one of
the suspects.

(CONTINUED)

MARNIE

Jesus...
(tiny beat)
...and did you?

DEAN

(holds her eye)
No, of course not, the interview
lasted five minutes. It's all
fine...
(and he smiles)
...I'm going to go up and see the
lad.

And he walks back up the stairs. And we stay on her. Clearly
suspects he is not telling her everything.

38 EXT. BISHOP STREET - DAY 7

38

Establisher.

CASSIE (O.S.)

...and would you prefer D.C.I.
Sidhu or Ramjeet?

39 INT. BISHOP STREET. INTERVIEW ROOM - DAY 7

39

SUNNY, CASSIE and RAM. (No lawyer now)

*

RAM

D.C.I. Sidhu.

CASSIE

Not a problem, and I *am* going to
caution you and tell you that you
do not have to say anything, but it
may harm your defence if you do not
mention when questioned something
which you later rely on in court.
Anything you do say may be given in
evidence.

A beat. Then -

CASSIE (CONT'D)

30th March, 1990. The day of your
passing out parade. You remember
it?

RAM

Of course.

(CONTINUED)

CASSIE

Good day?

RAM

Lovely.

CASSIE

Proud of your achievement?

RAM

Very.

CASSIE

So why no family there? To share
your special day with you.

And he nods. Nice touch.

RAM

Because I should have been a doctor
or a lawyer, or gone in to the
family business. Apparently.

CASSIE

And how did *that* make you feel,
that no-one came to celebrate with
you?

RAM

(a beat, then)

Sad? But I knew they'd come round,
which they did, I think they're
very proud of me now.

And he smiles. And we might intuit this is not entirely true.

SUNNY

You went to a party that night.

RAM

Yes.

SUNNY

You remember who with?

RAM

Nope.

SUNNY

Or what time you left?

RAM

30 years later? No, sorry.

(CONTINUED)

SUNNY

You remember *who* you left with?

And his eyes narrow as if to indicate a man only now realising where the interview is heading.

RAM

A couple of them, yes.

SUNNY

Oh okay, who was that?

A beat. Should he answer? Then a 'can see no reason not to' face. So -

RAM

Rob and Liz. Fogerty and Baildon.

SUNNY

Okay. So completely understandably, you couldn't remember who you *went* with, but very quickly, you remembered who you *left* with. Why do you think *those* names stuck in your mind?

RAM

(easy)

Because of something that happened that night.

SUNNY

And what was that?

RAM

So Rob, who was our designated driver, had, unbeknownst to any of us, actually had a few drinks. God knows why, complete idiot, but he had, and of course, dumb luck, on the way back in to town, he got pulled over by a traffic cop. He was breathalised, was over the limit, and was nicked. Ended his career before it even started.

SUNNY

Okay, a very memorable event. So he was nicked, taken away - how did you get home then, after that?

(CONTINUED)

RAM

(frowns, thinks, then)
I think Lizzie was allowed to drive
Rob's car? I think she dropped us
all off in town first and then
dropped Rob's car off at his house?

SUNNY

Okay....
(makes notes)
...you still see Liz Baildon?

RAM

No. I mean at the odd police event
but no more than that.

SUNNY

You've not discussed this over the
last few days with her?

RAM

(frowns in surprise)
No.

SUNNY

Just - your recollections are
pretty much identical.

RAM

(frowns)
Wellit's what happened so...

SUNNY

....and you don't remember any of
the other people in the car?

RAM

Nope.

SUNNY

Dean Barton? Fiona Grayson?

RAM

(thinks, then shakes his
head)
Sorry.

SUNNY

And when the car was stopped by the
police officer, that was the first
time on that journey it had
stopped?

(CONTINUED)

RAM
(frowns, baffled)
Yes.

Makes note, and then -

CASSIE
So I'm going to show you a photo of
a man now, the victim in this
investigation in fact, name of
Matthew Walsh, and I just want to
know if his face is in any way
familiar to you.

And now she slides over a photo of MATTHEW WALSH. And RAM
calmly looks at the photo.

Flashback.

**Southall riots. Hands pumping a chest. Pakoras bubbling in
oil. A pub urinal. Smashed kid's glasses (stamped on)**

*

End of flashback.

RAM
Nope.

CASSIE
Have a good look.

Looks again. Shakes his head.

RAM
No.

CASSIE
Okay, I ask, because we have a
witness who says he saw a car, with
five people in it, one unusually
tall man, two women, and an Asian
man, pull up near a patch of ground
called Napley Green - this is about
a mile before where you were pulled
over by the traffic cop - and the
witness says that one of the men,
the Asian, got out, calling out 'Oi
Walshy Boy' and then chased after
the victim.

And he looks completely nonplussed by this. Then -

RAM
Sorry is your witness white?

(CONTINUED)

CASSIE
What does that have to do with anything?

RAM
(shrugs)
Okay, not being funny or anything but...
(at Sunny)
...to them we do all slightly look the *same*?

CASSIE
So you don't recognise this event, you don't recognise the name, Matthew Walsh, or his face. *None* of this, in fact, rings any bells.

RAM
No. Sorry.

Nods, makes notes, then looks up -

CASSIE
So I think you know perfectly well who Matthew Walsh is. And I think you know him, because only three weeks *before* this incident, I think you had a racially instigated fight with him, in a pub in Hendon.

And he frowns.

RAM
And, sorry, what evidence do you have for this allegation?

CASSIE
This was in 'The Ifield'.

RAM
Yeah - what evidence?

CASSIE
Did you used to drink there?

RAM way too long in the tooth to not know she does not have what she needs.

(CONTINUED)

RAM

Listen, I don't know where you're coming from on this, I'll give you the benefit of the doubt and assume it's not from the same place as 90% of the crap I have to deal with comes from but...you have *nothing* here.

And he holds her eye.

RAM (CONT'D)

I mean a witness who comes out of the woodwork thirty years after the event and says he saw an 'Asian' guy get out of a car? And then a random 'Paki' in a pub? Are you serious? Sorry guys, but I think we're done here.

Out on CASSIE.

*

40 INT. BISHOP STREET. INTERVIEW ROOM - DAY 7

40*

SUNNY shutting the door behind a departing RAM.

*

He turns back to CASS, still sat at the table.

*

CASSIE

Don't.

Because she fucked that up.

SUNNY

I just think we need to slow down a bit, boss.

Nods. A beat. A long beat. And then -

CASSIE

I just want it done, Sunny. I just want it over. I shouldn't even be here.

(CONTINUED)

40 CONTINUED:

40

And exhausted, she stands and heads for the door. Out on him, *
worried as hell. *

41 INT. EILEEN'S HOUSE. KITCHEN - DAY 7

41

LIZ in work clothes, in her mum's kitchen, having brought a tray down from her bedroom and putting stuff in the dishwasher.

In the background we can hear a hoover, and then we hear it go off. And then we hear footsteps. And then we hear -

EUGENIA (O.S.)

So I heard her, the other day...

And LIZ turns. To see EUGENIA there.

EUGENIA (CONT'D)

...the police officer with you.

And here is that look again from EUGENIA.

LIZ

I'm sorry?

And EUGENIA nods, looks bereft.

EUGENIA

Yes. Me too. That I have to resort to this. You should have been better, Elizabeth.

LIZ

I'm sorry Eugenia, I have absolutely no idea what you're talking about.

(CONTINUED)

Except she absolutely does. And EUGENIA walks across the kitchen, the Hoover in her hand which she takes time to stow in a cupboard neatly, before turning back to her.

EUGENIA

I'm not a greedy person, I don't want luxuries, but I do want to be able to heat our flat, to feed my child properly, and once in a while, very rarely, buy her a pretty dress from Primark. So really not a lot, and a fraction of what you have, but still apparently too *much* for you.

LIZ

No, I never said that and ...

EUGENIA

...two hundred and eighty seven pounds. My overdue gas bill. And nine pounds an hour.

And she is nearly crying.

EUGENIA (CONT'D)

That's what I am 'blackmailing' you for.

The shame.

EUGENIA (CONT'D)

Which sounds pathetic, even to me. But if you do not give me this, I will tell the police what your mother told me. Which I don't think you want. Have a think and then maybe we...

LIZ

...I don't need to think. Of course you can have it, and I would have given it to you anyway you didn't need to do...

('this')

But EUGENIA is already walking out.

LIZ (CONT'D)

(after her)

....I'm sorry.

(CONTINUED)

41 CONTINUED: (2)

41

But she gets nothing back. And it is time to stay on LIZ's shame. And fear.

42 INT. FIONA & GEOFF'S HOUSE - DAY 7

42

FIONA walking in to the house, to see GEOFF sitting alone in the sitting room, in the half dark. The kids upstairs doing homework.

FIONA

Hey.

And he stands, and walks over to shut the sitting room door, then walks back and sits on the sofa.

GEOFF

I just had a call from my brother.

On her.

GEOFF (CONT'D)

He said he could not 'in all conscience' keep what you told him, from me.

A beat.

GEOFF (CONT'D)

And so I was just wondering... if you had a conscience? I was just wondering if you felt you could maybe give your *partner*.... a bit of a heads up, as to what the fuck is going on?

And we hold on her. And so finally, here it is, another moment she has dreaded all her life. And she sits. And then --

FIONA

Twenty seven years ago...

A beat. Deep breath then just says it -

FIONA (CONT'D)

....I killed a child.

And we go out on that particular gem.

End of part three

Part four

43 INT. RAM'S PARENT'S HOUSE. BEDROOM / INT. RAM & ANNA'S HOUSE.43
KITCHEN - DAY 7

An exhausted and clearly shitting himself RAM, sitting, once again, on the window sill of his old bedroom at his mum and dad's house, with his brother, BAL. RAM smoking a joint.

RAM

I mean....what do people want the police to be?

He takes a draw.

RAM (CONT'D)

Do they want us to be like *them*? Just....normal human beings who *will* fuck up, who *will* make mistakes, and we all accept that and...we'll say sorry and move on and *that's* the deal?

A beat.

RAM (CONT'D)

Or do they want to believe we're really *not* the same, that we have some kind of... 'special powers' that *they* don't, cos that makes them feel safer in their beds? 'Cos you can't shine a light in to *that* fucking box of tricks let me tell you, mate....

(taking the joint back)

...so what do they want? Cos it has to be one or the other, we can't be both.

And BAL shrugs.

BAL

Mate, I can't even work the Apple remote so....

Which gets a smile from RAM, even as his phone rings. ANNA.

RAM

(answering)

Hey.

ANNA

The hospital called, they have the NIPT results. I said we'd go in together first thing Monday?

(CONTINUED)

On him, a million thoughts now flying through his head.

RAM

No problem.

But oh, it is, it really is.

44 INT. FIONA & GEOFF'S HOUSE - DUSK 7

44

As before. We can hear one of the kids upstairs playing music too loud.

FIONA

They said I was speeding, doing 42 in a 30 mile area.....and that I'd lost control going round a corner. I actually think *she* was on the wrong side of the road but...either way, we collided. And she had a toddler in the back, in a car seat, which wasn't properly fastened.

A beat.

FIONA (CONT'D)

And he died, the little boy....

And her voice catches and she looks like she might be sick. As does GEOFF.

FIONA (CONT'D)

...and I received a conviction for death by dangerous driving.

On GEOFF's horror. Utterly stunned.

GEOFF

How.....how could you never have told me this?

On her, nodding, wiping her eyes, looks slightly crazed by this.

FIONA

I know. I'm so so sorry.

As he tries to absorb it, but a million questions are coming.

GEOFF

And *was* it your fault?

Close on her. More to be told. But she will not disclose it.

(CONTINUED)

FIONA

I don't think so, no. But I'm not
sure I'll ever really know.

And suddenly the door opens and in comes SAM, their son.

SAM

What time's dinner?

Neither look up. He frowns.

SAM (CONT'D)

You both look weird.

GEOFF

Half an hour, mate, can you give us
five minutes please?

And he clocks the atmosphere in the room. And being a boy,
gratefully ducks back out. A long beat, then -

GEOFF (CONT'D)

I'm just....stunned, Fi. That you
could keep something ...so
significant from me, for seventeen
years, how do you do that? How do
you do that and stay sane.

A beat.

GEOFF (CONT'D)

I mean....is there anything else
you need to tell me?

Close on her. Is there? And then -

FIONA

Nope. That's it.

A long beat. Then -

GEOFF

If we lose our deposit, I swear
Fiona...

And then he stands, and walks out and in to the kitchen where
we hear him clattering around. And we stay on her. Too
traumatised to even move.

45 INT. DEAN & MARNIE'S HOUSE - DUSK 7

45

And here *is* DEAN, reading the paper in the kitchen, as a very tired looking MARNIE comes down the stairs.

DEAN
How's he doing?

MARNIE
Temperature's coming down, and he's
breathing a bit easier.

DEAN
You look knackered, you want a
glass of wine?

And as she sits, he walks over to the fridge, pulls out a bottle of white, pours her a glass and walks back over. To see tears are streaking her cheeks.

DEAN (CONT'D)
Hey, what is it....
(sitting next to her)
...what's the matter, babe?
(off her head shake)
Sweetheart, talk to me.

And then she wipes her eyes, and steels herself to say something we sense has been held in a long time.

MARNIE
D'you ever get angry, Dean? At
Jack?

DEAN
At *Jack*?

MARNIE
And I don't mean just for being
naughty I mean...
(how to say it)
...for being...*him*.

And she looks up at him. And he is frowning, pretty confused.

DEAN
Er...no.

And she nods. Correct answer. Except.

MARNIE
I do.

(CONTINUED)

Oh. Where is this going?

DEAN

Right.

Let her talk. A beat. And she struggles profoundly through what she now says, because it is so painful to say out loud.

MARNIE

99% of the time, like you, I'm incredibly *grateful* to him, for what he's *given* us. And *taught* us...

(a beat, then deep breath and -)

...but sometimes, not often, half a dozen times in his *entire* life maybe,...I *blame* him. I blame *him*, Dean, not his disability, *him*, for what I.. tell myself he's stolen from us. From you, and me, and Caz....

DEAN

...Marne...

MARNIE

And I'm telling you this, Dean, because I want you to know that I'm not who you think I am. That a part of me is just an *awful* person.

*

And she takes his hands now, looks in to his eyes.

MARNIE (CONT'D)

But an awful person who - at least
I *hope* - despite what I've just
told you, you still love?

And she waits for his answer. Which he gives slightly
reluctantly, because he knows he is being played.

DEAN

Well of course.

MARNIE

Yeah, 'of course'.

And then she leans forward and kisses him tenderly.

MARNIE (CONT'D)

Which surely means, *surely*, my
darling boy, that you can tell *me*
things.

And she is holding his eyes.

MARNIE (CONT'D)

About your past, about your family,
whoever they are, stuff that maybe
you think will make me hate you, or
fear you or....whatever. Because it
just *won't*.

On him.

MARNIE (CONT'D)

But what *is* killing me, is the
secrets. The years of secrets, the
years of you sending a mother's day
card to a mother you told me was
dead. And going to Calais when we
were meant to have stopped all that
crap *years* ago. And lying about
where you were today. I can't do it
any more, I can't do the secrets
and lies when we have so much else
to deal with. So please, Dean. Talk
to me. *Talk* to me.

And he nods. Gets it. Would seem to be about to accede. But
then -

DEAN

You're tired, Marne, I am too. We
will do this, but not now, please.

(CONTINUED)

45 CONTINUED: (3)

45

And then he stands and walks out. And we go out on her. Head falling.

46 EXT. ALLOTMENT - DAY 8

46

And here is COLLIER, on a huge allotment site, talking to a allotment owner (mid fifties) showing him photocopies of the specific plant identified by JAY. And the man is pointing him in the direction of another man, a hundred yards or so on. *

47 INT. CLINIC - DAY 8

47

RAM and ANNA waiting in a room, and then a woman walks in with a file, and sits.

And the expression on her face tells them the results of the test without the need for any further explanation.

48 INT. BISHOP STREET. C.I.D ROOM/INT. LAB - DAY 8

48*

CASSIE, SUNNY and WILLETS sitting in the main office. *

WILLETS

So I found the original files connected to Fiona Grayson's driving conviction in 93...

(hands them to Cass)

...and it turns out a child *died* during this incident, in the car she collided with.

SUNNY

Wow. And this was Fiona Grayson's fault?

WILLETS

There were no other witnesses, and both drivers disputed certain facts, but here's the thing - one of the officers attending smelt alcohol on Fiona's breath and so obviously tried to give her a test. But she was so upset, crying hysterically, that she wasn't able to successfully give one at the scene, so was arrested and taken to the local nick and a blood test taken there instead.

(CONTINUED)

SUNNY

And?

WILLETS

It was *lost*.

CASSIE

(frowns)

Lost? Lost where, the lab or the
nick?

WILLETS

The nick, before it got sent to the
lab.

CASSIE

Which nick was this?

WILLETS

Kingston.

Cogs whirring in CASSIE's smart brain.

CASSIE

Are you heading where I think
you're heading?

WILLETS

I checked where both Ram Sidhu and
Liz Baildon were working at that
time.

CASSIE

And?

WILLETS

Baildon worked at Kingston nick
from 91 to 94.

SUNNY

Oh man.

CASSIE

(head slumps)

No...

WILLETS

(nods)

...in the 91 census, Liz and Fiona
are detailed as living at the same
address in Thames Ditton, a mile or
so from Kingston town centre.

(MORE)

(CONTINUED)

WILLETS (CONT'D)

At the time of this offence,
they're at separate addresses, but
both are still in the same area.

SUNNY

And if that blood test had have
been positive she would have gone
to jail.

WILLETS

Definitely.

On CASSIE. Big cogs whirring.

CASSIE

Okay, so there are three
explanations here. One, this is
just a coincidence?
(both their faces suggest
'nah')
Two, they were still an item at
that point and she contrived to
have the blood sample lost for
....personal reasons? And then
three. They weren't an item....but
Baildon was blackmailed? Fiona
Grayson using whatever the *fuck*
happened with Walsh as some kind of
....leverage?

As they consider all three. And then -

SUNNY

I know what *my* money's on.

And then CASSIE's mobile rings. It's BALCOMBE. *

CASSIE

(picking up)
Leanne. *

BALCOMBE

Hey Cass, any chance you could drop
in when you have five minutes? *

49 INT. CAR - DAY 8

49

ANNA and RAM outside the clinic in the car. Both have been
crying but right now she is looking at him in mute
astonishment. *

(CONTINUED)

RAM

What can I say. Just now it's actually happened, now we actually know....I feel differently.

ANNA

(stunned)

What the actual *fuck*, Ram?

RAM

I know, and I'm sorry but...

ANNA

...I have just spent the last seven days ...slightly *killing* myself mentally to get to where you were. Trying somehow to find a way of thinking that meant.....that meant that we *didn't* have to do this....brutal, horrible thing. And now you've just changed your mind, just like that?

RAM

No, I just....

A beat, and he is struggling here.

RAM (CONT'D)

....what if something happened to me? What if I got ill or...I dunno, anything, that meant you had to do it all...on your own....

Close on him, cos he knows things are looking tight for him.

RAM (CONT'D)

....I just started to think how hard that would be for you. I mean I'm not definitely saying we *do* go for a termination, I'm not saying that, yet. I'm just saying....can we keep thinking? For a bit longer?

Out on her utter confusion and upset.

50 INT. MORTUARY - DAY 8

50

CASSIE, SUNNY and BALCOMBE, looking at an x-ray on a screen of WALSH's skull. And there is clearly an object inside it. **(On the head, the area around the temporal fracture should be shaved and cleaned).**

(CONTINUED)

CASSIE

Okay. Am I seeing what I *think* I'm seeing?

BALCOMBE

So *I'm* seeing, a sharp ended object, approximately ten cms long, maybe three quarters of a cm wide, inside the skull cavity.

CASSIE

And what do we think that is?

BALCOMBE

No idea, the soft tissue decomposition appears to have caused significant corrosion over the years, I need to open the skull up now.

SUNNY

And this got in pre or post mortem?

BALCOMBE

Again, I don't know until I open it up.

CASSIE

But best guess?

BALCOMBE

I think this is possibly the *cause* of death. From its position, you'd logically assume it entered through the temporal bone fracture, which, when I examined it properly...

51 EXT. ALLOTMENT - DAY 8

51

And here is COLLIER, on his haunches, in the allotment, looking at a row of 'Sweet Cicely'. The allotment owner who was pointed out, in the background behind him.

*
*

BALCOMBE (O.S.)

...actually contained remnants of *brick* dust? So two theories. Firstly, he was being chased, and at some point he tripped and fell...

(CONTINUED)

As we see COLLIER's eye move up to a low brick wall separating this allotment patch, and the outside pavement and then road.

BALCOMBE (O.S.) (CONT'D)
...hitting his head on a wall which maybe had a metal spike of some sort in it, an old bolt for some railings or...whatever, and *this* is what killed him, breaking off inside the skull.....

52 INT. MORTUARY - DAY 8

52

As before.

BALCOMBE
...or, he just fell and tripped, hitting his head, which rendered him unconscious, and then *whilst* unconscious, he was basically... stabbed through the head wound with this object?

SUNNY
(appalled)
Jesus.

BALCOMBE
Yeah.

On CASSIE as she makes the next leap.

CASSIE
So first theory - a chase which went tragically but accidentally wrong? Second theory, this was no accident, this was a very violent and very *deliberate*... murder.

BALCOMBE
Correct.

End of episode.