

UNFORGOTTEN - SERIES 4

Written by

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EPISODE FIVE

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1 EXT. ALLOTMENTS - EVENING 8 1 *

Close on a yellow crime board on the road flanking the allotment being put up.

And on the board we will read -

'WE ARE APPEALING FOR WITNESSES - CAN YOU HELP US.

HISTORICAL SUSPICIOUS DEATH ENQUIRY'

On 30th March 1990, between 22.45 and 23.15 a 24 year old man was chased and subsequently died a few yards from here.

In strictest confidence please call 020 3882 2224. Or call Crimestoppers.

And as we pull back, we will see an officer start to also attach blown up photos of MATTHEW WALSH to lamp posts. *

2 EXT. BISHOP STREET - NIGHT 8 2

Evening, rush hour, people going home.

3 INT. BISHOP STREET. CASSIE'S OFFICE - NIGHT 8 3

CASSIE putting her coat on, as SUNNY sticks his head round the door (she looks beyond tired).

SUNNY
Murray's found our landlady.

CASSIE
Monty?

SUNNY
Lovely Monty.

CASSIE
And she's alive?

SUNNY
Very much so apparently. He's seeing her in the morning.

CASSIE
Nice one.

SUNNY
You look knackered, boss.

(CONTINUED)

CASSIE

Thank you.

SUNNY

I meant 'go home'.

CASSIE

I'm trying to.

And she is walking out.

CASSIE (CONT'D)

'Night all.

And WILLETS, looks up.

WILLETS

Oh, Guv, sorry...

(as Cass stops)

...the documents thing with Dean Barton? Turns out he changed his surname.

CASSIE

(frowns)

Wow. When and why?

WILLETS

About three months before he applied to Hendon.

CASSIE

Ok.

WILLETS

Did it by deed poll, his real name is Dean *Quinn*. I'm gonna run that through PNC and maybe that'll tell us 'why'.

CASSIE

Good stuff, call me if you get anything.

And she is finally walking out.

4

INT. RAM & ANNA'S HOUSE - NIGHT 8

4

And here is RAM. Sat in his sitting room, with ANNA (who was about to go out). He has obviously just told her about the investigation.

(CONTINUED)

ANNA

This is why you changed your mind?
Because you think you might be in
jail on a *murder* charge????

RAM

(*'yes'*)
Listen, first of all, I didn't *do*
anything....

ANNA

...if you *'didn't do anything'* why
do you look so scared?

RAM

Oh why am I ever scared when I get
investigated, Anna?

ANNA

What murder, *who*, where?

RAM

It's from three decades ago. They
have no evidence, and like I said,
I didn't *do* anything.

ANNA

Who?

RAM

Some ...small time drug dealer,
they found his preserved body a
week or so ago...

ANNA

...I *saw* that story.

RAM

Okay, so there's some weird
connection between the victim and a
car I was in the night he went
missing.

ANNA

A *real* connection?

RAM

Yes but....

ANNA

...what connection?

And he knows this sounds bad.

(CONTINUED)

RAM

They think the body was in the back of the car.

ANNA

Oh my god...

RAM

...but if it was, I had no idea, and I swear, Anna, I had nothing to do with any murder.

And he is moving over and sitting next to her, and taking her hands, and looking right in to her eyes.

RAM (CONT'D)

But yes, I *am* scared, as always, because I am a problem for them, I always *have* been, and I genuinely believe they could use this to get rid of me for good.

And she nods. Eyes down.

ANNA

You know every single little thing you have ever been accused of, Ram, has always been racially motivated according to you.

And now she looks up at him.

ANNA (CONT'D)

Every *single* thing. And yet thousands of other black and Asian officers serve thirty years without a problem.

RAM

Well they're not like me.

ANNA

No. Clearly.

And he turns to her, deeply weary, thirty years of weary.

RAM

So d'you think I make it all up? D'you think I *do* just 'play the race card'?

(MORE)

(CONTINUED)

RAM (CONT'D)

D'you think I *haven't* actually had thirty years of subconscious bias and people telling me I couldn't take a corner at five a side in case I put a fucking *shop* on it??

On her.

RAM (CONT'D)

Or d'you think it might be possible I've suffered discrimination my *entire* life....and that sometimes, yes, I am *also* an arsehole?

Which almost gets a smile from her. And then -

ANNA

I don't know, Ram. I just know this is one more thing to cope with at the hardest moment of my *entire* life.

(and she looks at her watch)

I need to go.

(standing)

RAM

Can't you just miss it?

ANNA

It's work, no, I can't.

(and actually, maybe doesn't feel inclined to)

RAM

Can we talk more later then?

ANNA

(a beat, then)

Of course.

And she turns to go, when -

RAM

I love you.

A beat, and then she nods.

ANNA

And I love you too.

And she walks out, and the front door shuts. And we stay on him. Worried as hell.

5 INT. CASSIE'S CAR. NIGHT 8

5

CASSIE in her car, outside JENNY's house talking to WILLETS.

WILLETS

...so I've found nothing for a *Dean* Quinn, but lots for a *Peter* Quinn, d.o.b 1949, with his birth certificate detailing him having four sons, one of them called Dean.

CASSIE

And when you say 'lots'?

WILLETS

Drugs, prostitution, extortion, lots of violence, spent half his life inside.

CASSIE

Jesus. How was the father's record not spotted?

WILLETS

Well the name change obviously helped, but Dean's application wasn't sent from the family home address either so, he was obviously trying to avoid just that but.....bottom line, vetting was fairly cursory back then.

CASSIE

Okay.

WILLETS

And it wasn't just the father at it either, two of Dean's brothers have long records as well, so this was clearly a *family* business.

CASSIE

(digesting)

Okay, good work, Caz. Now go home. G'night.

WILLETS

'Night, boss.

And CASSIE signs off.

And then looks over at the front door, knows, really knows she should not do this. But also knows that she is *going* to.

6 EXT. JENNY'S HOUSE - NIGHT 8

6

JENNY standing at the door, CASSIE standing in front of her.

CASSIE

What do you mean you're not going to let me in?

JENNY

I don't want you to talk to him in this mood.

CASSIE

What mood, I'm not in *any* mood.

JENNY

You're angry. Again.

CASSIE

No I'm not. But if I *was*, it would be because a woman I hardly know is stopping me from seeing my own father...

JENNY

No..

CASSIE

...I mean I'm sure you'd prefer I never saw him again so you can...

JENNY

...so I can what?

CASSIE

Oh seriously just let me in you absolute....

MARTIN

...go home, Cass.

And there is MARTIN appearing in the hall now from the sitting room.

MARTIN (CONT'D)

Jenn is simply trying to protect me, because she knows I *do* find this all incredibly upsetting...

JENNY

...upsetting...

(CONTINUED)

MARTIN

...upsetting! I mean Jesus, Cass, it's bad enough losing *me*, without feeling I am losing my daughter too. Because really, what's happened to you?

CASSIE

Nothing's happened to *me*.

MARTIN

Well maybe ask John if he thinks that. Or Adam. Or your work colleagues. Maybe ask *them* if they think you've turned in to an arsehole. Because *I* do.

And he slams the door on his daughter.

CASSIE

Or maybe I'll ask my *lawyer!*

And we stay on her. And she winces. Why did she say that?

And then she turns and walks away.

And as she does, we go to a P.O.V. in a car watching her.

CASSIE STUART is being watched.

7 EXT. CASSIE'S HOUSE - NIGHT 8

7

Establisher.

JOHN (O.S.)

Of course you're not an arsehole.

8 INT. CASSIE'S HOUSE. KITCHEN/INT. JOHN'S FLAT - NIGHT 8

8

JOHN and CASS speaking on the phone. Her in the kitchen, a glass of wine on the go.

CASSIE

I'm sensing a very big 'but' coming.

JOHN

No, just...obviously you are angry. About work, completely understandably. With Adam?

(MORE)

(CONTINUED)

JOHN (CONT'D)

Well, the guy got superb As, didn't take a gap year, then gets a first. I mean he *is* a grafter, Cass, maybe cut him a *little* slack?

A beat.

JOHN (CONT'D)

And then your dad.

The big one.

JOHN (CONT'D)

And I sort of think everything else is getting lumped in with that. Because actually, I don't even think you are angry about his will. Or Jenn. You're angry because you're losing him. And who *wouldn't* be.

A beat.

JOHN (CONT'D)

And if that anger's *...helping* you, fine, whatever gets you through the night. Except I don't think it is. I think it's making things worse. And it's definitely not helping *him*.

And we are on her, absorbing this pretty trenchant analysis.

JOHN (CONT'D)

And I'll say this once more, and then you can tell me to piss off...

A beat.

JOHN (CONT'D)

...we don't need your pension money, Cass, we can buy a lovely place down here, mortgage free, with what we have. You could leave tomorrow if you wanted.

A beat. And then -

CASSIE

You're right of course. I know you are, about it *all*. And I'll call my dad in the morning...

(CONTINUED)

A beat.

CASSIE (CONT'D)
....but the job.....I have to stay
now, John. There's stuff I'll tell
you one day but...I have to see
this case through now. I'm sorry.

And out on her.

New day

9 EXT. CASSIE'S HOUSE - DAY 9 9

The door opening, and CASSIE walking out of her house, her
phone clamped to her ear.

CASSIE
Hey, Dad, it's me.....listen I
don't want to do this on a
message...

10 INT. JENNY'S HOUSE. KITCHEN - DAY 9 10

MARTIN (a discarded messed up Times crossword on the kitchen
table) listening to a voice mail on his mobile as he eats
cornflakes.

CASSIE (O.S.)
...but can you give me a call
please, I really want to speak to
you.

On him. Still cross. But at her? Or the crossword? Or his
life?

11 INT. RETIREMENT HOME - DAY 9 11

BOULTING with SUZIE MONTGOMERY (actually only late seventies
and sharp as a tack) in her sheltered housing home.

MONTGOMERY
Oh how could you forget *Ram*. So
handsome, we all fancied *Ram*.

BOULTING
And you remember this incident?

(CONTINUED)

MONTGOMERY

(nods)

It was me that called the police -
that thug made such a mess of his
face.

BOULTING

And the girl, the one the fight was
about, d'you remember *her* name?

MONTGOMERY

(think, then shakes her
head)

Don't remember her name, but she
was the one I had to keep barring
because she was drinking too much.

BOULTING

(nice)

Oh okay, but also a probie?

MONTGOMERY

Yes.

BOULTING

And she was there with just Ram?

MONTGOMERY

No, she was there with another
girl, 'busy Lizzie'...

(off Boulting's frown)

...always moving at a hundred miles
an hour.

BOULTING

(silent punch of victory)

So the arresting officer suggested
he'd made a pass at her, the
suspect, at the girl?

MONTGOMERY

Oh it was much more than 'a pass' I
think. There was an alley to the
ladies outside and he'd grabbed her
there. These days you'd call it a
sexual assault, Ram had interrupted
it and just went for him. But bit
off more than he could chew
unfortunately.

Out on BOULTING scribbling down notes.

12 INT. FIONA AND GEOFF'S HOUSE. KITCHEN - DAY 9 12

GEOFF in the kitchen, on his own, and then a thought, and he walks quickly out in to the garden.

13 EXT. FIONA AND GEOFF'S HOUSE. GARDEN - DAY 9 13

FIONA, slightly obsessively weeding, as GEOFF approaches.

GEOFF

What year was your conviction?

And she turns.

GEOFF (CONT'D)

The dangerous driving thing.

A beat. And she will already know now where this is heading.

FIONA

1993.

GEOFF

And what year did you become a therapist?

FIONA

(a beat, then)

2004.

And he nods. Cogs have obviously been whirring.

GEOFF

And they had no problem with that?
Your regulatory body? They had no
problem giving you a license?

A beat. On her. And then -

FIONA

Well they would have done, yes.

GEOFF

What do you mean 'they would have
done?

A beat, and then.

FIONA

I don't have a license.

He's hearing it, but he's not 'hearing it'.

(CONTINUED)

GEOFF

Yes you have a license - it's on your letterhead, Fi. I mean how else would you practise if you didn't have a fucking license?

A beat. Then -

FIONA

It's a fake one. I bought it online for a hundred quid.

On him. Kind of knew it was heading this way.

FIONA (CONT'D)

My degree is real, my PHD is real, all my psychotherapy training is real, but I never applied for my actual license because....

(and her eyes are pooling)

...I didn't think I'd get one.

And now she looks up to him.

GEOFF

So you've been practising fraudulently. For sixteen years.

A beat. Then -

FIONA

Yes.

A beat.

GEOFF

How have you never been...

FIONA

....I don't know, I've always expected to be found out but...it's just never happened.

A beat.

GEOFF

Does Mark know about *this*?

FIONA

No.

(CONTINUED)

GEOFF

That we have a commercial loan,
which we have agreed to pay back
with the income from a job you are
not legally qualified to practise?

No answer to *that* particular doozy.

And stunned in to silence, he turns and walks back to the
house. And we stay on her.

14 EXT. STREET NEAR ALLOTMENT - DAY 9 14

A man, 60, (WILLIAM) with a Jack Russell, standing looking at *
the board, and then he turns and walks over to an officer. *

WILLIAM

That's my birthday, that date, and *
that year... *
(the date on the board)
...was my 30th, so I remember that *
night well. *

And out on the copper getting his notebook out.

End of Part one.

Part two

15 EXT. BISHOP STREET - DAY 9 15

Establisher.

16 INT. BISHOP STREET. CANTEEN - DAY 9 16

CASSIE and SUNNY at a table, a book of notes in front of her,
they are 'spitballing'.

SUNNY

...so phone mast data's just given
us Ram Sidhu and Dean Barton within
a few hundred yards of one another,
forty miles outside London, three
days after we announced the
discovery of Walsh's body.

CASSIE

Where?

(CONTINUED)

SUNNY

A wood near Guildford.

CASSIE

Okay, very good, we can use that.

SUNNY

Then one of the boards down by the allotment has given us a guy who thinks he may have seen something that night, they're bringing him in now.

CASSIE

Right.

SUNNY

And then Monty? She came up trumps.

CASSIE

(smiles)

Tell me.

17 INT. EILEEN'S HOUSE. SITTING ROOM - DAY 9

17

EUGENIA and LIZ in the sitting room, EUGENIA has an envelope LIZ has handed her in her hand.

LIZ

It's actually more than you asked for.

EUGENIA

I don't want more.

LIZ

Just think of it as a back dated pay rise. I should have listened sooner, and I'm truly sorry about that.

And then a banging on the ceiling. Which they both ignore.

EUGENIA

I would never have actually said anything, because I know she just...

('makes shit up')

And she looks up at LIZ. And it should feel like all the balances have shifted. That EUGENIA has so much more than LIZ does.

(CONTINUED)

EUGENIA (CONT'D)

...I don't think you're a bad person, Liz, and I shouldn't have said what I did. You deserved better.

From her? From her mum? Maybe both. And then she walks out. Out on LIZ as the ceiling bangs again and her gaze turns upwards.

18

INT. BISHOP STREET. CANTEEN - DAY 9

18

SUNNY and CASSIE still talking.

CASSIE

So this has never felt like a *mob* attack to me.

SUNNY

Nor to me.

CASSIE

No wounds on his body, kick marks, punch marks...

SUNNY

...we also know three of them got out of the car separately, only the women getting out together.

CASSIE

And they're five coppers, unless the vetting team had a *particularly* bad day....

SUNNY

Indeed.

CASSIE

...so to me, if this *wasn't* an accident, if this *was* deliberate... it feels like it was more likely to have been just *one* of them, and then the others came across the scene?

SUNNY

Agreed, and then for whatever reason - and this needs work 'cos I struggle to understand why the fuck anyone *would* - agreed to cover it up?

(CONTINUED)

CASSIE
(nods)
But *which* one?

Both think, then -

CASSIE (CONT'D)
So Ram Sidhu *has* to be the most
obvious candidate.

SUNNY
Yes.

CASSIE
He had the most obvious grievance,
he's clearly a loose canon, he got
out of the car first. But let's
game the others. Fiona we now know
was sexually assaulted by this man?

SUNNY
Yes....
(thinks, then)
...but would a woman stab a man in
the head?

CASSIE
If they made easy sexist
assumptions very possibly.

SUNNY
(grins)
And actually, we don't know what a
sexual assault might have *triggered*
in her - from her own past I mean.

CASSIE
Yes, good thought.

SUNNY
What about Baildon?

CASSIE
So the woman she maybe *loved*, had
been sexually assaulted by Walsh?
Would a woman stab a man in the
head though?

SUNNY
(smiles)
And then we have Barton and
Fogerty.

(CONTINUED)

CASSIE

Well we have zero on Fogerty, which we really need to address. And then we have Barton with his criminal family history.

SUNNY

With associated violence.

CASSIE

But no connection to Walsh - no evidence he was even in the pub.

SUNNY

No.

CASSIE

So.

Both thinking. Then -

SUNNY

We pull Sidhu back in?

CASSIE

Except he'll just deny it, not a chance we'll get a confession out of him, and we don't have enough to charge him. No, no arrest necessity at the moment, so I think our best bet is to divide and rule. Scare the shit out of all them with what we *do* know, maybe use the promise of cooperation deals, and basically make them all, individually, think we have more than we have, to then get them to turn against each other.

SUNNY

I like.

CASSIE

So we already have some nice stuff to use with Baildon and Grayson but let's get *more* - I'd love to nail Baildon with the blood test stuff? And then we need more on Sidhu and Barton. Stuff like the phone masts that suggests *collusion*, that proves they're lying to us, and allows us to ask *why*.

(CONTINUED)

As she checks her own thought processes. And then -

CASSIE (CONT'D)

So let's get authority to view Sidhu's disciplinary record and go over it with a fine tooth comb to see if he has a capacity for violence? Similarly Barton, I mean a lad from a family of career crims decides to join the police, what's the story there - lets try to speak to his family.

SUNNY

We might want to go after bank accounts as well, maybe Fiona wasn't the only one to ask for a favour from an old academy friend.

CASSIE

(nods)

And lets dig more on Fogerty, cos unless there's somethingfabulously incriminating about the murder weapon, if I were them, and I was forced by weight of evidence to finally admit that yes, I was there that night....who are you then going to blame for the actual murder.

SUNNY

The dead guy with the body in his house?

CASSIE

The dead guy with the body in his house.

19 INT. MORTUARY - DAY 9

19

And here is BALCOMBE finishing sawing the top of the head off, and then she pulls the skull cap off.

And now looks in to the cavity, to see the mummified brain. *

20 INT. BISHOP STREET. INTERVIEW ROOM - DAY 9

20

CASSIE and SUNNY with WILLIAM. His eyes resolutely down.

(CONTINUED)

WILLIAM

...I'd had a few with my wife, to celebrate, and then I took the dog out. And it was next to the allotments that I saw them, this was by the entrance, before they stuck the gates up?

CASSIE

How many of them, d'you remember?

WILLIAM

Well, two carrying it, whatever it was, wrapped up in tarp...
(thinks, then)
...maybe one opening the boot? Couldn't swear to that though, but then definitely, two arguing.

SUNNY

Arguing?

WILLIAM

A woman and a man, she was crying.

SUNNY

Right. And so...did they say anything, any of them, did you say anything?

And then finally looks up. Looks kind of appalled.

WILLIAM

I said 'what you got there, a dead body?'

And out.

Montage sequence

21	OMITTED	21	*
22	OMITTED	22	*

23 EXT. STREET - DAY 9 23

LINGLEY knocking on a neighbour's door, next to the house we will recognise as ROB FOGERTY's.

24 EXT. KINGSTON POLICE STATION - DAY 9 24

JAKE COLLIER walking in to Kingston Police station.

25 EXT. MARY QUINN'S HOUSE. POPLAR - DAY 9 25

SUNNY and CASSIE waiting outside a terraced house in a back street of Poplar.

(A neighbour will come out of his door at some point in this scene, and clock CASSIE's police badge).

And then the door is opened by MARY QUINN, late 70s. She is wheeling an oxygen cylinder connected to a mask, which, right now, is around her neck. She looks tired and ill, and is not breathing that easily.

CASSIE
(badging her)
Mrs Quinn?

And she sags slightly.

MARY
Liam and Sean don't live here,
haven't for years, you're wasting
your time I'm afraid.

CASSIE
It was actually *Dean* we came about?

And she frowns, a wave of deep pain passes momentarily across her face.

MARY
What on earth could I tell you
about Dean, I haven't seen him for
thirty years.

Oh. And out.

26 INT. EILEEN'S HOUSE. BEDROOM - DAY 9 26

LIZ walking in with a cup of tea. EILEEN in bed reading *The Guardian*, looks up.

(CONTINUED)

EILEEN

There you are.

And LIZ places the tea on her mum's bedside table. And then just stands there, lost in thought.

EILEEN (CONT'D)

Why are you just standing there Elizabeth? You look slightly simple.

And she stares at her mother. Then -

LIZ

How long have you known?

EILEEN

Known what?

LIZ

What I told dad?

Ah. She smiles.

EILEEN

He mentioned it just before he died. I mean he was babbling *all* sorts of nonsense at that point to be honest, so I never took it remotely seriously....

And she turns to her now.

EILEEN (CONT'D)

...but clearly I was wrong. And I have to say, Elizabeth, my estimation of you's gone up enormously - you're in danger of almost being interesting. Who knew.

A beat.

LIZ

I am who I am, mum. And *if* you'd ever wondered, though I'm pretty certain someone as utterly self obsessed as you, *hasn't*, I've always been happy with that. I've made mistakes...

And we are close on her.

(CONTINUED)

LIZ (CONT'D)
...one dreadful one, but my god,
I'd have *loathed* to have lived a
life like yours. To have been a
person who never even *contemplated*
helping others, who never even
considered trying to make the world
a better place...

EILEEN
...you're beginning to sound like a
Michael Jackson song, Elizabeth,
not a good...
('look')

LIZ
...oh shut the fuck up.

And she is standing over her mother, looking down at her, and suddenly looking pretty scary.

LIZ (CONT'D)
I don't expect love from you,
you've only ever loved yourself.
But you *will* speak to me with
respect from now on or I *swear*.....

And she leans in close, right in her face.

LIZ (CONT'D)
(whispered)
...I swear I will come in here one
night while you're sleeping, and I
will stick a pillow over your smug,
self-satisfied fucking face, till
you are quiet.

And she turns and walks out. Out on EILEEN. Rather understandably terrified by that.

27 INT. MARY QUINN'S HOUSE - DAY 9

27

CASSIE and SUNNY talking with MARY in her sitting room.
CASS/SUNNY should clock a Catholic shrine to a young man (not Dean) in one corner.

MARY
...my husband's dead now, but in
his world, the notion of crossing
that line, of becoming a copper,
that was as bad as it got. So when
he found out....
(MORE)

(CONTINUED)

MARY (CONT'D)

...it was awful - worse even than
Dean expected I think.

As she remembers, and it is clearly deeply painful.

MARY (CONT'D)

That same night, Dean went to our
local, where they'd known him since
he was a baby....and they wouldn't
let him in, and then as he walked
away, he was attacked, and beaten
to pulp, by two of his brothers, as
his father watched.

And then she is stopped by the sound of a front door opening
and we hear -

SEAN (O.S.)

Mum?

And in to the tiny sitting room, comes SEAN QUINN, 45, a
brute of a man. And he looks at CASSIE and SUNNY.

SEAN (CONT'D)

Out, now.

MARY

They're going, Sean, just wait
outside.

SEAN

You shouldn't be fucking talking to
them at all for...

MARY

...outside!

And she is struggling to breathe and so very reluctantly he
stops.

SEAN

(to Cass)

I'll give you one minute.

And he walks out, and MARY turns back to them.

MARY

Has he been happy?

CASSIE

I think so, yes.

MARY
Is he still old bill?

CASSIE
No, he left straight after
training?

MARY
(oh)
Is he married?

CASSIE
Yes. With two children.

And her whole face brightens.

MARY
Are they lovely?

CASSIE
I've only met one of them, but yes,
delightful.

MARY
And is he in trouble now?

And CASSIE will not lie.

CASSIE
Maybe.

A beat.

MARY
Can you tell me where he lives?

On CASS.

CASSIE
I'm not sure we can I'm afraid.

MARY
Please. I don't have long.

On CASSIE, resonances here. And then she starts to get out
her notebook.

28 INT. DEAN & MARNIE'S HOUSE - DAY 9

28

And here is DEAN, with MARNIE, having their talk now.

(CONTINUED)

DEAN

There's not a lot to say, Marne.
There are no great secrets. Calais
was a one off, a favour repaid and
it'll never happen again, I
promise.

A beat.

DEAN (CONT'D)

And my family? I don't actually
know if my mum *is* alive. Or my dad.
Or my brothers.

A beat.

DEAN (CONT'D)

I don't even know why I write to
them. Some reflex instinct I
suppose.

A beat.

DEAN (CONT'D)

But they're not people I'd want to
bring in to your life. Or in to the
kids'. I can't tell you how much I
hated them and the values they
held, the values they tried to
instill in *me*. The person they very
nearly made me become in fact. Even
until eleven years ago.

A beat.

DEAN (CONT'D)

So I have spent thirty long hard
years trying to....distance myself
from them. Please*please*
....don't make me go back there.

And he is crying. And she wraps her arms around him. And we
go out on them holding each other, neither remotely mollified
by *that* conversation.

End of part two

Part three

29 INT. BISHOP STREET. C.I.D - DAY 9

29

The whole team assembled in the office. CASSIE, SUNNY, WILLETS, BOULTING, COLLIER, LINGLEY.

BOULTING

So Ram Sidhu has *twice* been accused of using excessive force. Once, eighteen years ago, in a row in a shopping centre, with a member of the public who allegedly racially abused him. And then the second time, just *six* years ago, with a fellow officer, who also, he claimed, used a racial slur against him. On both occasions he was cleared, but on both occasions, witnesses describe the violence as 'coming out of nowhere'. One described him as going from nought to sixty in under a second.

CASSIE

Okay, very interesting. Fran, Rob Fogerty?

LINGLEY

Was a rather sad man. Worked in a variety of fairly dead end jobs after leaving the force. Did these until about ten years ago when his drinking stopped him being able to hold a job down, and then he lived on benefits and inherited money from his dad. I managed to track down a teacher at his old secondary school, who described him as a sweet boy, but one who struggled academically and one who was also 'very easily led'.

CASSIE

Okay, thank you, good stuff, and Jake.

COLLIER

So I can't conclusively prove Baildon deliberately lost the bloods, but I *can* prove she was on custody duty the night the vials went missing from the fridge. I can *also* prove that she'd volunteered for overtime that night.

(CONTINUED)

CASSIE

Okay, this is all really good detail, so I think we have enough on Grayson and Baildon right now, let's give 'em a tug and put them under some pressure....

(standing)

...one last thing - Fran, the fourth Quinn brother is dead, I'd like to know how and when please. Might be nothing, but have a dig. Thanks guys.

And she walks back in to her office.

30 OMITTED 30 *

31 INT. FIONA & GEOFF'S HOUSE. UPSTAIRS - DAY 9 31 *

And here is a slightly breathless FIONA opening the door to her daughter's bedroom.

FIONA

Need you downstairs please, house talk.

And before MOLLY can react FIONA is moving on to SAM's room, door already open, SAM playing ReCore.

FIONA (CONT'D)

Downstairs please, Sam.

And GEOFF coming out of the bathroom to see FIONA walking past.

FIONA (CONT'D)

House talk please.

And she is walking down the stairs, and he is frowning, cos she looks slightly mad.

32 INT. EAST ANGLIA CONSTABULARY. ROBIN'S OFFICE - DAY 9 32

LIZ in ROBIN's office, in a meeting with her boss, the chief constable, ROBIN. And he is talking.

ROBIN

...so the question is, looking ahead to year end 21, what impact that overspend will have on rural services. If you could turn to page 14 please....

But his voice has faded down, and she has stopped listening, because through the glass of the office, she has seen BOULTING and COLLIER talking to ROBIN's EA at her desk.

And she knows she has about twenty seconds before either they or the EA walks in.

LIZ

Sir, one thing...

And he looks up.

LIZ (CONT'D)

...I'm afraid I'm going to need to withdraw my candidacy.

ROBIN

(frowns, he misheard)
I'm sorry?

LIZ

And I just want to say how *deeply* sorry I am if I have caused you any embarrassment.

ROBIN

(wtf?)
Sorry, Liz I have absolutely no idea what you're...

And then there is a knock on the door and it opens without anyone waiting for a 'come in'. And it is the EA.

EA

So sorry to interrupt, Sir, but there are two officers here who need to speak to D.C.C. Baildon? They've said it's fairly urgent.

And ROBIN turns to LIZ. Whose head is down.

33

INT. FIONA AND GEOFF'S HOUSE. SITTING ROOM - DAY 9

33

FIONA in the sitting room with the kids and GEOFF. FIONA not in a good place, speaking very fast, and hyper.

FIONA

...and so your dad and I were talking about something last night, something really really really important, and what we were talking about was the fact that I have not actually been honest with you about who I really am. And so...

GEOFF

Fiona...

FIONA

...no no it's fine, Geoff, this is good, it's going to be good for us all I promise....

Except the kids look petrified as we hear a doorbell ring.

FIONA (CONT'D)

...and so I want to tell you some things, about me, and my past. Okay, so....first up, my dad didn't die when I was a baby and I wasn't brought up by foster parents, he died when I was twenty.

On GEOFF's face.

FIONA (CONT'D)

And one of the reason I *lied* about him was because on his gravestone it says 'A copper's copper', which I didn't want anyone to know, that he was a copper, as was his father before him, and here's the thing, for a brief period of time, as was I...

On GEOFF again.

FIONA (CONT'D)

...which I tell you because it starts to explain a part of my life about which I am deeply ashamed and which I have *also* lied about....

(CONTINUED)

SAM

...shall I get the door, dad?

FIONA

...leave the door. So kids I did not want to be a policewoman, it had always seemed a limiting and backward world to me, but to say that to my dad felt like it would ridicule the path he and my grandad had followed so I lied, to myself, and to him, which was a stupid thing to do and then this is funny, cos my dad actually died eighteen months after I qualified and I found out from his diaries that he hadn't wanted to be a copper either, he'd done it for his dad, so there's an irony there isn't there.....

GEOFF

(standing as the door
bangs loud now)

...Fiona can you stop please,
just....

(she doesn't, he walks
out)

FIONA

...anyway, in order to bury my unhappiness at where I found myself, I started drinking, a lot, and was in fact an alcoholic for many, many years kids, I also became very depressed, and on two occasions, I tried to kill myself, how about that? I also, during this time, made many mistakes, one of which I told your father about last night, and which I need to tell you about too. So in 1993 I killed a child in a car crash, which is just dreadful and worse than that...

And then she stops.

Because there at the kitchen door (with a dazed looking GEOFF) is FRAN LINGLEY, KAZ WILLETS and two uniformed officers.

(CONTINUED)

And LINGLEY is now looking in to a room in which a young girl sits quietly crying, a young boy looks like he has seen a ghost, and a woman, with dilated pupils and spittle flecked lips, is staring at her slightly breathless.

LINGLEY
Fiona Grayson?

FIONA
Yes.

And LINGLEY has to call this one.

LINGLEY
I need you to come with me please,
Fiona.

FIONA
I'm talking with my kids.

LINGLEY
I can see that, but... I don't
think you want me to do this here.

FIONA
Do what?

LINGLEY
(to GEOFF)
Dad, do you want to take the kids
in to another room?

FIONA
You've come about the body haven't
you....
(and she turns to the
kids)
...sorry that's something else I
need to tell you.

And MOLLY starts to cry as SAM looks utterly horrified.

GEOFF
What the fuck...

35 OMITTED

35 *

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36 INT. BISHOP STREET. INTERVIEW ROOM - DAY 9 36 *

CASSIE and SUNNY and LIZ. LIZ looks like she is perhaps
having to work a little *harder* to maintain her sang froid. *

SUNNY

So our witness says he saw a car pull over on the B245, by Napley Green. This is the same road that you were driving on when the police stopped you, about forty minutes later. And indeed *like* the traffic cop, our witness detailed *five* people being in the car. Two women, three men, one of those Asian, one unusually tall.

LIZ

No description of the car, no properly detailed description of the occupants.

SUNNY

So you're saying the car *didn't* stop?

LIZ

No, why would it have?

SUNNY

Oh because various people in the car *knew* Walsh.

LIZ

(a flicker of something)
I didn't.

(CONTINUED)

SUNNY
We think you did.

On LIZ, clearly trying to calculate what they might know.

LIZ
How?

CASSIE
From the pub?

LIZ
What pub?

CASSIE
Three weeks prior to March 30th,
Matthew Walsh had sexually
assaulted Fiona Grayson in the
Ifield pub in Hendon. Ram Sidhu had
then got in to a fight with him and
we believe you were there.

LIZ
What evidence do you have for that?

CASSIE
Well let's maybe come back to that,
for now I want to stick with the
events of that night, because I
think you *did* get out of the car,
following Ram spotting Walsh, and
him then deciding maybe 'a bit of a
chat' was in order?

LIZ
Nope.

CASSIE
I think a few minutes later, you
found yourself in Marshfield Lane,
by the allotments...

LIZ
....no....

CASSIE
...where I think Matthew Walsh
died.

LIZ
Again, what evidence do you have
for that?

(CONTINUED)

CASSIE

Well, actually, we've just found a witness who saw a number of people loading something in to a car down by the allotments at about the right time.

LIZ

Again, that sort of testimony is not going to be taken very seriously I'm afraid - I would have expected better of you than this D.C.I Stuart.

On CASSIE. Oh dear, did not like that. She looks down, checks her notes, then looks up. *

CASSIE

Fiona Grayson....
(off Liz's almost imperceptible tightening)
...when was the last time you saw her? *

LIZ

Fiona?
(thinks, frowns 'trying to remember')
When we left Hendon I guess. *

CASSIE

Right.
(nice)
What about when you lived together in Thames Ditton, when you were stationed at Kingston nick? *

On LIZ. A silent 'FUUUUUUUK'.

LIZ

(a beat)
Sorry. I meant since *then*.

CASSIE

So you just lied to me.

LIZ

(a beat)
I'm actually finding this quite stressful and I'm not thinking very..... to be clear, I haven't seen her since we shared that flat twenty six or seven years ago.

(CONTINUED)

CASSIE

So were you in a relationship with
her?

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(CONTINUED)

LIZ
(hesitates a nano second,
then)
On/off, yes.

CASSIE
But you never mentioned any of this
the first time we met. On that
occasion too, you said you'd not
seen any of them, bar Ram Sidhu,
since you left Hendon.

LIZ
Apologies, that was an error.

CASS holding her eye. Nods then -

CASSIE
Would have expected better of you,
Deputy Chief Constable Baildon.

SUNNY
So I want, if I may, to ask you
about an incident on the 17th July
1993. Does that date ring any
bells?

Oh yes it fucking does.

LIZ
(thinks, then)
Nope.

SUNNY
It was the day your girlfriend was
involved in an RTC in which a young
child died.

On LIZ.

CASSIE
I *presume* you remember that?

LIZ
We'd actually separated a year or
so before that.

CASSIE
Oh okay, well I'm glad you've told
me that, because that really *does*
make me wonder why you did it.

(CONTINUED)

LIZ

Did what?

CASSIE

Deliberately lose the blood samples
taken from her.

LIZ

(a beat, she's sweating)
I don't know what you're talking
about.

CASSIE

The blood samples that would have
confirmed what the arresting
officer suspected - that she was
over the limit.

LIZ

Sorry, didn't happen.

CASSIE

Okay, let me tell you where I'm
going with this Deputy Chief
Constable.

Puts her pen down, looks up, holds her eye.

CASSIE (CONT'D)

There's lots we don't know about
what happened that night. We don't
know yet for instance, if Walsh's
death was an *accident* or a more
deliberate act. And if it *was*
deliberate, if it was committed by
just *one* of you. Or more.

Close on LIZ. CASS looking for clues. Nothing there.

CASSIE (CONT'D)

But one thing we are *completely*
sure about, is that Matthew Walsh
died that night, as a result of
some sort of engagement with the
five people in that car. And that
you then *all* colluded, to hide that
fact. And indeed his body.

A beat.

(CONTINUED)

CASSIE (CONT'D)

So the *real* question now, is who's going to be the first to admit that and gain advantage from their cooperation when they're sentenced.

A beat.

CASSIE (CONT'D)

So bearing that in mind, is there anything you would like to tell us D.C.C. Baildon?

*
*

A long beat and then she looks up.

LIZ

No comment.

And they are done.

37 INT. TAXI - DAY 9 37

An Uber driving through the outskirts of Rochester. Inside, MARY QUINN, DEAN's mother.

38 INT. BISHOP STREET. CUSTODY AREA/INT. MORTUARY - DAY 9 38

CASS sitting, waiting for FIONA, talking to BALCOMBE on the phone.

BALCOMBE at a desk, looking down at a rusted tube of metal, the object removed from inside the skull cavity.

BALCOMBE

...so I had it X-rayed, our object,
and it's not a spike or a rod from
the wall, it's actually what I
suspected it was after I first
cleaned it up. I think it's a pen.

CASSIE

(frowns)
A *what?*

BALCOMBE

A fountain pen, gold tipped nib,
quite a lethal weapon if you wanted
it to be. You'd need to get it
scanned to get a clearer idea, but
yeah, I think it's a pen.

CASSIE

(looks at her watch)
Okay I need to see this. I have one
more interview to do, and then I
can come straight over - but this
means he was definitely stabbed
yes?

BALCOMBE

I guess it *could* have been inserted
post mortem, but why?

Indeed. And here comes FIONA being brought out by the Custody
Sergeant.

CASSIE

I'll call you back.

39 INT. BISHOP STREET. INTERVIEW ROOM - DAY 9

39

SUNNY, CASS, and FIONA. FIONA in febrile mood. Extremely
distressed.

CASSIE

Okay. So, first up, Fiona, how
about I tell you what we *know*. So
we know about the *pub*.

On FIONA. Eyes down. Her greatest fear, because it ties in
everything.

CASSIE (CONT'D)

We know that Matthew Walsh sexually
assaulted you.

(MORE)

(CONTINUED)

CASSIE (CONT'D)

And we know that Ram Sidhu then got in to a fight with Matthew as a result of that. And we know Liz Baildon was there too.

A beat.

CASSIE (CONT'D)

We also know about your RTC three years later.

Oh fuck fuck fuck.

CASSIE (CONT'D)

And we *suspect*, that Liz then contrived to lose your blood samples. Given you two were not in a relationship at that point, we then have to ask *why* she'd do such a thing. And we have to conclude that you used the events of March 30th, 1990, as leverage.

A beat.

CASSIE (CONT'D)

So that's what we *know*. I don't think any of this is a surprise to you. But I'm guessing what I'm going to tell you next, *might* be. Matthew Walsh, we now suspect, died as a result of a stab wound.

And she looks up instantly, horrified.

FIONA

No.

Bingo, too easy, this is going to be like shooting fish.

CASSIE

(nods)

To the head.

FIONA

(appalled)

No!

CASSIE

Unless you know different?

Close on her, as she seems to replay a million memories. And then -

(CONTINUED)

FIONA

He was never stabbed, I promise
you, it was an accident - he told
us, it was an *accident*.

CASSIE

Who told you?

FIONA

Ram.

Bingo.

FIONA (CONT'D)

He said Walsh had tripped and hit
his head....

And she looks absolutely bereft.

FIONA (CONT'D)

...he said it was an *accident*.

End of part three

Part four

40 EXT. DEAN & MARNIE'S HOUSE. BACK GARDEN - DAY 9

40

DEAN playing football in the back garden with CASPER. Is
there a sense here that he is making up for lost time whilst
he still can? DEAN in goal, CASPER about to take a free kick.

DEAN

...surely then this is the last
kick of the match, everything on
the young lad, Barton. Can he
rescue England's hope of...

CASPER

(giggling)
...oh shut up dad!

And then he takes it, and it goes in the top right hand
corner, and CASPER 'wheels away' kissing his shirt badge etc.

DEAN

...oh and Barton scores!!! England
through to the world cup final!!!

And then he sees MARNIE walking towards them, her face ashen.

(CONTINUED)

MARNIE

There's a woman at the door. She says she's your mum.

41 INT. BISHOP STREET. INTERVIEW ROOM - DAY 9

41

FIONA, CASS and SUNNY. FIONA in pieces as CASSIE draws the story out of her.

*

FIONA

...everyone was drunk, except Liz and Rob, and the lads were feeling all...puffed up after the ceremony... talking about when they'd get their first collar, their first arrest....

A beat.

FIONA (CONT'D)

...and we were driving through some shitty suburb south of Hendon...when Ram saw him. Just standing there, on a patch of grass on the other side of the road, and he yelled at Rob to pull over.

A beat.

FIONA (CONT'D)

And we all looked over.

Flashback.

WALSH on a patch of grass sixty yards away.

End of flashback.

FIONA (CONT'D)

And it was him. The lad who'd put his hand up my skirt. Who'd given Ram a pasting. No doubt. It was *him*.

A beat.

FIONA (CONT'D)

And Ram was saying we should go and search him, because he was bound to have gear on him.

(MORE)

(CONTINUED)

FIONA (CONT'D)

And Liz said we weren't really meant to make arrests without our tutors and Ram said we could search him though, or just have a bit of fun with him, give him a bit of a scare. And me and Liz kept saying *no*, telling Ram he was drunk, and behaving like an *idiot*. And then Ram looks at Rob, and they both grin and then suddenly Ram's out the car before we can stop him and shouting over at Walsh, who sees who it is, and then just pegs it...

Flashback.

RAM chasing WALSH from P.O.V of car.

End of flashback.

FIONA (CONT'D)

...and Rob's *pissing himself* laughing, and we're saying *stay in the fucking car stay in the car*. But then *he's* getting out and running after them both. And so then it was just me and Lizzie and Dean. And Dean is really, really quiet, he was a quiet lad anyway but... I think he's totally freaked out by this. And then he says something like... *he'd better go and stop them doing anything stupid and he gets out*. And he *walks*, doesn't run, in the direction they'd headed.

A beat.

FIONA (CONT'D)

And me and Liz stayed where we were. Waiting for them to come back, fairly terrified, for *ages*. And then eventually Liz said we'd better go and try and find them as well.

And tears now. Deep deep regret she did this.

(CONTINUED)

FIONA (CONT'D)

So we did. We got out and walked for about fifteen minutes, eventually splitting up to try to find them. And then I just turned a corner and saw Ram and Rob....

And she is shaking her head in horror at the memory.

Flashback.

A figure over another.

End of flashback.

FIONA (CONT'D)

...and they were in this allotment behind this low wall...

A beat.

FIONA (CONT'D)

...and it was dark so I couldn't really see what was happening at first, but as I got closer, I saw the lad was on his back, with a wound on his head...

(touching her temple)

...and Ram's next to him....and giving him CPR...oh god...

*

She almost gags at the memory.

FIONA (CONT'D)

...and as he's doing it, he just keeps saying over and over that he *found* him like that, that he didn't do anything....and someone said to go knock on a door and call for an ambulance and someone else said no because....

Close on her.

FIONA (CONT'D)

...he'd already gone, he was already dead.....

The words still palpably horrific even now, all these years later.

(CONTINUED)

FIONA (CONT'D)

...and that was the moment I suppose, when I should have just said that that didn't matter, it was just the right thing to do, to call an ambulance I mean...

A beat.

FIONA (CONT'D)

...and I've gone over it.....a hundred thousand times since, and there was a logic to it, of course. He was dead, there was nothing anyone could have done to help him, it was just an accident...

A beat.

FIONA (CONT'D)

....but in here...
(her heart)
...I know we should have called for help. I've always known.

*

A beat.

CASSIE

And so who then suggested you take him?

And she nods. A long beat, then -

FIONA

Ram. He knew they might trace it all back to him because of the fight in the Ifield. And he thought he might have left clothing fibres on the lad's body so....

A beat.

FIONA (CONT'D)

...so this thing that...changed my entire life this ...horrific decision I went along with.....it happened....in a moment. One minute life was normal.

(MORE)

(CONTINUED)

FIONA (CONT'D)

And then it was...what it became.
The life I ended up living.

A beat.

CASSIE

So once you'd decided, Rob went and
got the car?

FIONA

Yes.

CASSIE

And then you all helped put him in?

Flashback.

**An open boot. Something being carried by two people. Crying
eyes.**

End of flashback.

FIONA

I didn't. I was in too much of a
state, but the others did, yes. And
then Rob's hands were shaking so
much Ram gave him a couple of swigs
from a bottle of whiskey he had
with him. Which was why he was over
the limit.

SUNNY

And Rob was meant to get rid of the
body?

FIONA

(nods)

He kind of hero worshipped Ram, and
Ram convinced him he was the best
placed. And of course we all
thought he *had* got rid of it.

A beat. And then she looks up. Frowns.

FIONA (CONT'D)

I thought it was an accident. I
swear, otherwise I'd *never* have
covered it up.

A beat.

FIONA (CONT'D)

We *all* thought it was an accident.

(CONTINUED)

41 CONTINUED: (5)

41

And then she start to cry, almost uncontrollably.

42 INT. RAM'S PARENT'S HOUSE - DAY 9

42

*

RAM in the kitchen area, pots and pans on the stove, he is serving some food (dall and some bread) on to plates that he has cooked

*

*

*

And now he grabs the plates and takes them in to the sitting room, where his old mum and dad are watching TV and sets them down on the coffee table.

*

*

*

RAM

*

There you go.

*

MUM

*

(Punjabi)

*

Thank you, beautiful boy.

*

And then setting a plate down for his father.

*

RAM

*

And one for you.

*

But his father's eyes remain resolutely down, does not say 'thank you' or acknowledge his boy in any way.

*

*

And RAM stands there. Almost smiles as his dad starts to eat.

RAM (CONT'D)

Just look at me, dad.

And his dad's fork hesitates briefly, telling us he *has* heard him.

RAM (CONT'D)

Just once. That's all I want. And then maybe I can stop all this shit.

And still the fork hovers. Is he going to look at him?

RAM (CONT'D)

The money, the job, the lot.

*

A beat.

RAM (CONT'D)

Just look at me.

A beat. But his father doesn't, just resumes eating. And we stay on RAM. Who looks utterly exhausted. And then he walks back out in to the kitchen.

*

*

*

43 INT. DEAN & MARNIE'S HOUSE. DEAN'S OFFICE - DAY 9 43

DEAN's mother, sitting opposite him, breath coming hard.

MARY

I'm not making any excuses, I'm just trying to explain.

A beat.

MARY (CONT'D)

That I was scared for *my* life, and more importantly *yours*, if I didn't go along with him. And you'll remember what he was like, Dean, you'll know I had good reason to be scared.

A beat.

MARY (CONT'D)

But I don't expect forgiveness, I don't expect love, or a relationship, I haven't come here expecting anything. I just wanted you, my son, to know, before I die, that I love you. I always have. And that I'm sorry.

And we are on him. A long, long beat, and then finally, without looking up, he asks a single question.

DEAN

How long do you have?

44 INT. BISHOP STREET. CUSTODY AREA - NIGHT 9 44

SUNNY and CASSIE sitting in the custody area

CASSIE

So she's telling the truth, *her* truth, she thought that *was* what happened?

SUNNY

(nods, then)

Or she *knew* he was stabbed, and this is a ...carefully calculated lie. To minimise her culpability?

CASSIE

Or *she* did it.

(CONTINUED)

SUNNY

She didn't do it.

CASSIE

(nods)

And she didn't know he was stabbed either - unless she's the best liar in the world.

SUNNY

Which I don't buy.

CASSIE

So who *did* do it?

(she looks at her watch)

Okay it's late, I'm gonna nip over to the mortuary, let's discuss further in the morning?

SUNNY

You want to charge either of them with anything?

CASSIE

No, RUI them both for now, let's see where we get to tomorrow.

And he looks at her, she looks exhausted.

SUNNY

Getting there, boss.

And she smiles weakly, stands and walks away, him watching her. Worried. And then we are with her, digging out her mobile. Finding a number. Dialing it.

45

EXT. CARPARK - NIGHT 9

45

CASSIE walking out, on the phone.

CASSIE

Hey dad, me again, listen, maybe I'm not going to get to speak to you today so...

And we cut as she gets in her car.

Montage

46 INT. RAM & ANNA'S HOUSE - NIGHT 9 46

Dark. A door opening, ANNA walking in.

ANNA

Ram?

But no-one here, to have their talk. Once again, he is absent. So where is he?

47 INT. RAM'S CAR - NIGHT 9 47

In a car, parked up, alone, on a side street, close on RAM, dark dark thoughts swirling around in his head.

48 INT. MORTUARY - NIGHT 9 48

And here is a very tired CASS with BALCOMBE.

BALCOMBE

...and then after I called you, I went online and checked a few details of pens this shape and design...

And she is showing her a premium fountain pen website.

BALCOMBE (CONT'D)

...and I think this is a 'Cigne'. And if it is, they have serial numbers on the nib body, which might be visible under the right light, and which might give you a purchaser name.

CASSIE

Wow, brilliant....
(fades a little)
...I will sort that tomorrow.

BALCOMBE

Go home, you look knackered.

CASSIE

(smiles)
You are a stone cold genius, Leanne.

BALCOMBE

This much is true.

(CONTINUED)

CASSIE
I'll get that picked up first
thing. Thank you again.

BALCOMBE
'Night Cass.

CASSIE
'Night.

And she is walking out.

49 INT. DEAN'S CAR - NIGHT 9 49

DEAN driving somewhere, fast, contemplating his own imminent
arrest, surely.

50 EXT. STREET - NIGHT 9 50

CASSIE walking slowly along the road. Looks at her phone, no
messages from her dad.

Fuck. She bleeps her car door open twenty yards ahead. She
looks tired and depressed.

51 INT. LIZ'S CAR - NIGHT 9 51

And here is LIZ in her car, contemplating the end of her
career and everything she has worked towards for thirty
years.

52 INT. CASSIE'S CAR. NIGHT 9 52

CASS flicking on the ignition and pulling away quickly.

53 INT. FIONA'S CAR - NIGHT 9 53

FIONA driving, GEOFF (who has come to pick her up) in the
passenger seat. FIONA clearly contemplating what lies ahead.
GEOFF too. Not good.

54 INT. CASSIE'S CAR - NIGHT 9 54

CASS at lights, deep in thought, she flicks a look at her
phone on the passenger seat, no new message, and then pulls
away from the lights.

(CONTINUED)

Which is when it hits her. A vehicle, at speed, smashing in to the driver's side.

And we have time to hear only the sickening crunch of metal on metal and then cut instantly to black.

End of ep.

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