

UNFORGOTTEN - SERIES 4

Written by

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EPISODE SIX

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1 EXT. HOSPITAL - NIGHT 9 1

Close on SUNNY, running fast across a car park. We should feel as scared as he looks.

2 INT. RAM & ANNA'S HOUSE - NIGHT 9 2

Front door opening, RAM. He shuts it behind him. He looks ashen. What has he done?

ANNA appears from the sitting room.

ANNA
Where have you *been*?

On him. Eyes down, still lost in his own nightmarish thoughts.

ANNA (CONT'D)
Ram?

And then he looks up. Pupils dilated with fear.

3 EXT./INT. HOSPITAL - NIGHT 9 3

SUNNY running across a quad and then in to a building, and up to a reception, where a receptionist is talking to a woman. It's *busy*.

SUNNY
(breathless, interrupting,
badging the man at
reception)
Sorry, D.I. Khan I'm trying to find
a woman who's been brought in, she
was in an RTC....

4 EXT. FIONA AND GEOFF'S HOUSE - NIGHT 9 4

GEOFF's car pulling to a sedate halt outside their house. We remain outside it. Nothing happens. Then finally we hear.

GEOFF (O.S.)
What do we say to the kids?

A beat.

FIONA (O.S.)
Maybe enough's been said already.

(CONTINUED)

4 CONTINUED:

A beat.

FIONA (CONT'D)
Maybe now we just wait.

And then finally the door opens and we see FIONA get out. Followed then by GEOFF. And we watch them walk in to the house.

5 INT. HOSPITAL. OUTSIDE RESUS/INT. CASSIE'S HOUSE - NIGHT 9 5

SUNNY, outside resus now, pacing, waiting for his phone to answer. (In the background, we will see LEANNE BALCOMBE, who we will learn was one of the first on the scene of the crash, talking to two uniform cops taking down notes from her). And then SUNNY's phone answers.

ADAM
Hello?

SUNNY
Hey, is that Adam?

ADAM
Yup.

SUNNY
Hi, Adam, it's Sunny Khan here,
your mum's...

ADAM
(smiles, but, 'odd')
...oh yeah yeah, hey Sunny, how you
doing?

SUNNY
Yeah not bad thanks listen... your
mum's been involved in an accident.

ADAM
(that fractional beat of
terror, then -)
What kind of accident is she okay?

SUNNY
Yeah a collision, in her car...I
don't know the full details yet
but....she's in resus right now, at
Whiteford General? And ...yeah you
probably need to come down.

And hard cut to -

6 INT. HOSPITAL. RESUS - NIGHT 9

6

- a team working very hard on CASSIE in a trauma bay in a quiet un-fussy un-shouty way.

And now we see CASS for the first time as we track up her body on the trolley.

Broken leg. Horrible grazes on one arm. Bruising/redness to her thorax.

But perhaps most significantly, blood all over her head and face. She is unconscious and intubated.

She is surrounded by half a dozen professionals, an anaesthetist, three nurses, one junior doctor, and one A&E consultant at the bottom of the bed, who is running the show.

SHANA

...okay let's just start from the top again.

ANAESTHETIST

Airway okay, good entry both sides.

SHANA

Sats?

ANAESTHETIST

95.

SHANA

Circulation?

DOCTOR

(examining her eyes even as he talks)

Patient stable at the moment, happy to go straight to CT..

SHANA

...Sue..

NURSE

(applying traction on the fracture)

...got traction on this fracture, good cap refill and I've got a pedal pulse.

DOCTOR

(looking up)

....okay pupils are sluggish...

(CONTINUED)

6 CONTINUED:

SHANA
...one or both...

DOCTOR
(checking the other, then
nods)
....one...

SHANA
(thinks, then)
Okay unless there's anything else
lets get her to CT pronto, could be
a bleed.

Nods all around. Consensus.

7 INT. HOSPITAL. CORRIDOR - NIGHT 9

7

SUNNY standing slightly frozen. BALCOMBE behind him, walks
over.

BALCOMBE
You okay?

He turns, sees her, nods, then -

SUNNY
They got any idea what happened?
(the uniform coppers)

BALCOMBE
No, they've got one witness who was
a hundred yards away, didn't really
see it, just heard the smash. The
other vehicle apparently drove
away. They're checking for CCTV
right now.

SUNNY
And ...I mean she was okay when she
left you....you don't think she
could haveI mean she wouldn't
have done this...
('deliberately')

BALCOMBE
...she seemed fine, she looked
tired, very distracted but...

On him, a million cogs whirring of course. Then -

(CONTINUED)

7 CONTINUED:

SUNNY

I need to call her bloke.

And he turns away and starts to dial.

8 INT. DEAN & MARNIE'S HOUSE - NIGHT 9

8

DEAN walking in. The house in silence.

Where has he been? He stands there. Trying to calm himself.
When -

MARNIE (O.S.)

Where did you go?

He looks up. MARNIE in front of him. A beat.

DEAN

I needed some space.

MARNIE

What's going on, Dean?

DEAN

Where is she?

MARNIE

(a beat, obviously not
going to get answers)

Spare room.

Nods, then starts to head that way -

MARNIE (CONT'D)

She can't stay, she's sick, she
needs to be in her own home.

And he nods, and then walks on.

9 EXT. HOSPITAL - NIGHT 9

9

A taxi pulling up outside the hospital and the door opening
and ADAM getting out, and then helping MARTIN out even as
JENNY gets out the other side.

10 EXT./INT. HOSPITAL - NIGHT 9

10

MARTIN, ADAM and JENNY walking as fast as they can in to the
hospital to see SUNNY waiting for them.

(CONTINUED)

10 CONTINUED:

SUNNY
Hey, Mr Hughes...

MARTIN
...Martin, please, where is she?

SUNNY
I'll take you up.

11 INT. JOHN'S CAR - NIGHT 9 11

JOHN BENTLEY driving up the motorway too fast.

12 INT. LIZ & JANET'S COTTAGE. HALLWAY - NIGHT 9 12

LIZ walking in to her house. Shuts the door. Rests her back against it. Takes a moment.

The sound of crockery in the kitchen. And now LIZ walks towards it.

13 INT. LIZ & JANET'S COTTAGE. KITCHEN - NIGHT 9 13

LIZ walking in to see JANET putting plates away. Displacement activity.

LIZ
Hey.

And she turns quickly, had not heard her.

JANET
Oh my God, Lizzie, what's happened,
where've you been?

And she looks kind of dazed. She nods.

LIZ
Let's go next door.

And she walks back out to the sitting room, and a rather terrified looking JANET follows.

14 INT. DEAN & MARNIE'S HOUSE - NIGHT 9 14

MARY, in a chair, breath coming harder than ever, her oxygen running low.

(CONTINUED)

DEAN

So I'm going to drive you home tonight, and on the way, we're going to talk about how we, Marnie and I, can help you now. If better care is available privately, we can do that for you.

MARY

Your brothers would have something to say about that.

DEAN

And after I've dropped you off, you can give me their addresses, and I can go and speak to them. One on one. Convince them it's okay.

And she looks at him. His eyes cold and dark.

MARY

I was always most scared of you, Dean. In fact I was always surprised you let them take you that night.

DEAN

(nods, then)

There were two of them. Three when dad joined in.

So his brothers and his father beat him to a pulp. A beat. Then -

DEAN (CONT'D)

So I'll do that for you, and be happy to. And all I ask in return, is that you tell me everything you said to the police.

15 INT. HOSPITAL. RESUS. TRAUMA BAY - NIGHT 9

15

MARTIN walking through resus with ADAM (CASS is about to go for her scan) and as they approach, the anaesthetist, one of the nurses and one of the doctors step back a little, to give them a moment.

And as he sees her, he wilts, crumples.

MARTIN

Oh my baby, oh my love.

(CONTINUED)

15 CONTINUED:

And both he and ADAM are clearly *profoundly* shocked to see her how she is. Tears coming for ADAM.

NURSE

So if you want to just tell her you're here, she may be able to hear you, and then we do need to get her up for the scan.

And both take a hand either aside of the bed.

ADAM

Hey mum, we're here now, it's Adie...

MARTIN

...and dad's here too, peanut. So you're going to go and have a scan now, but we'll be waiting for you when you come back, right here, no-one's going anywhere, okay? So see you in a bit my lovely.

And he bends down, gives her a kiss of her forehead.

And then nods to the nurse, who then allows the porter to step forward, and the team start to wheel the bed away.

At which ADAM wraps his arms around his grandad and the pair hold on to each other for dear life.

16 INT. LIZ & JANET'S COTTAGE - NIGHT 9

16

LIZ with JANET.

LIZ

I'd always felt different, always felt 'other'. At school, at home, at uni.

A beat.

LIZ (CONT'D)

And it was only on that first day at Hendon, when I put on that uniform for the very first time, that that feeling went away - because everyone there was different. And if everyone was different, then we were all the same. And I was so happy.

(CONTINUED)

16 CONTINUED:

A beat.

LIZ (CONT'D)

And then, one night, right at the end of my training, I made a terrible mistake. It happened in the *blink* of an eye but it changed my life for ever so that....guilt and shame and fear sat inside me for nearly three decades, and stopped me doing so many things, Jan. Stopped me getting close to people, stopped me living a life, so that in the end all I had was my job.

A beat.

LIZ (CONT'D)

And I'm telling you this because I want you to know that changed when I met you. However you did it, you allowed me to forget my past. You allowed me to stop running. To slow down. To live. And to love.

A beat.

LIZ (CONT'D)

Except now I'm afraid I have to tell you who I really am.

Out on JANET.

17 INT. RAM AND ANNA'S HOUSE - NIGHT 9

17

ANNA and RAM talking.

RAM

I feel very selfish, making this about me, at this unbelievably difficult time. But I can't not tell you how it is.

A beat.

RAM (CONT'D)

So I think they are going to come for me.

(MORE)

(CONTINUED)

RAM (CONT'D)

Today or tomorrow or the day after
but they *will* come because the
others will be saying it was *me*.
Maybe they even believe it *was*.

On him. Do we believe him? Does Anna?

RAM (CONT'D)

And I'll fight them. I will do
everything I can to prove I didn't
kill anyone. Because I didn't.

A half smile almost. On her.

RAM (CONT'D)

But I'm tired, Anna. I feel like
I've been fighting all my life and
I am so tired that maybe this time
I won't win.

A beat.

RAM (CONT'D)

Which means *they* might. And that
I'll go to prison.

A beat.

RAM (CONT'D)

And I *have* to tell you this, so
that you...*we*, can make a decision
based on how things might turn out.

A beat.

RAM (CONT'D)

For what it's worth, in my heart, I
actually *do* still feel the same as
when they told us. Nothing changed
after I'd heard that heart beat.
That's when I fell in love with our
boy, and *nothing* is going to change
that for me.

A beat.

RAM (CONT'D)

But I'm not carrying him. It's not
my body. And it might not be me
bringing him up. And I'm so sorry
for that.

(CONTINUED)

17 CONTINUED: (2)

17

And we are on her. A long beat. And then she walks over and puts her arms around him. So she has made the decision to believe him. And we go out on them together.

18 INT. HOSPITAL. SCAN ROOM - NIGHT 9

18

The A&E consultant, with a radiographer, looking at an image on a screen (in the next room, through the glass, we can see a scanner, from which CASSIE'S lower half protrudes.)

SHANA

(not happy)

Okay can you fast bleep the neuros.

And the doctor is picking up a phone and we are in on CASSIE on the scanner.

End of part one

Part two

19 INT. HOSPITAL. RELATIVES ROOM - NIGHT 9

19

Our A&E consultant sitting with ADAM and MARTIN and JENNY in the relatives room.

SHANA

...it's an involved operation,
might take quite a few hours
but...we have one of the best neuro
teams in the world here so...she is
in absolutely the best place she
could be.

*

Out on the family nodding mutely.

20 INT. HOSPITAL. CORRIDOR - NIGHT 9

20

SAL sitting with SUNNY in a corridor.

(CONTINUED)

SAL

Are you sure you don't want to go home, there's nothing we can do here, and you need some kip.

SUNNY

No, I'll wait till John arrives, but you go, you must be bushed.

SAL

I'm not going anywhere.

And he nods. And nods. And then -

SUNNY

Would you marry me, Sal?

And he looks up at her, two fat tears running in to a half smile.

SAL

Are you serious?

SUNNY

Completely. Would you?

SAL

(tears coming from her now)
Yes, of course I would.

SUNNY

(nods, then rests his head on her shoulder)
Let's do that then, let's get married, because I love you, I really do.

And she takes his hand, and we go out on them like that.

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

21

RAM and ANNA where we left them.

(CONTINUED)

ANNA

So really, the way I've been
feeling, the struggle, it's about
me. Could *I* be happy?

*

A beat.

ANNA (CONT'D)

And I can't rationalise it but....
in the last day or so, when I've
thought about him, I *have* started
to feel that. And I know there
might be physical issues, maybe
serious ones, and I know there will
be times when it's *hard*. But *all*
kids are hard.

And she turns to him.

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(CONTINUED)

ANNA (CONT'D)

So that's where I am today. Might
be in a different place tomorrow.
This is obviously a process. But
right now....

And she turns to him.

ANNA (CONT'D)

...I've stopped thinking of him as
a baby with Down's Syndrome and
just started to think of him as *our*
baby. And whatever happens with
you, I realise I've started to fall
in love with him too, Ram. Our
boy...

(a fist to her heart)

...I've started to love him.

And out as she starts to cry.

22 INT. HOSPITAL - NIGHT (EARLY HOURS OF THE MORNING) 9

22

JOHN BENTLEY walking quickly in, sees SUNNY, waiting, SAL
asleep on a row of chairs.

JOHN

Sunny?

And he looks up and stands as JOHN walks over.

SUNNY

Hey John.

And he walks over and instinctively the pair embrace.

JOHN

Where is she?

SUNNY

Just gone in.

JOHN

To surgery?

SUNNY

Yeah.

JOHN

Right. Okay. Wow.

(CONTINUED)

22 CONTINUED:

22

And he sits. Legs maybe a little wobbly now. And SUNNY sits next to him, his arm going around JOHN's back. No words.

New day

23 EXT. HOSPITAL - DAWN 10

23

The sun coming up.

24 INT. CORRIDOR - DAWN 10

24

JOHN walking back from the canteen, with a tray of coffees.

He peers through the glass of the relatives room door, to see MARTIN asleep on JENNY's shoulder, also asleep. ADAM in a chair outside in the corridor, on his phone, messaging.

JOHN

Hey...

ADAM

(looking up)

...hey...

JOHN

(sitting)

...so she's out.

ADAM

Of surgery?

JOHN

(nods)

Just spoke to a nurse, so she's on her way up to ICU, and the nurse thinks it all went okay.

ADAM

Really?

JOHN

I mean he said obviously we needed to speak to the consultant but yeah, he thinks it went well.

ADAM

Can we go and see her?

JOHN

He's checking, I've said I'll go back up in ten minutes.

(CONTINUED)

ADAM

Okay....
(relief flooding through
them both)
....okay so I'll let Dan know, he's
about to get on a flight. Wow.

JOHN

Yeah. Wow.

As ADAM starts to message his brother.

25 INT. SCIENCE LAB. BIRCH'S OFFICE - DAY 10

25

ALFIE BIRCH, a lab guy, is at his desk. A knock on the door
and BALCOMBE enters.

BALCOMBE

Hey Alfie, so I need this run
through your synchrotron please?
(handing him a sealed
evidence bag with the pen
in it)

ALFIE

(signing for it)
No problem, who's it for?

BALCOMBE

It's a Bishop Street investigation,
the lead detective's been involved
in an RTC or she would have
actioned it herself.

ALFIE

Cass?

BALCOMBE

Yeah.

ALFIE

Jesus is she okay?

BALCOMBE

Er...no, not brilliant to be
honest, anyway, asap would be
great.

ALFIE

And what am I looking for?

(CONTINUED)

BALCOMBE

A serial number would be a result,
according to their website it
should have one round the base of
the nib casing?
(and she exits)

ALFIE

(after her)
Send her my best.

26 OMITTED(COMBINED WITH SCENE 27) 26*

27 INT. BISHOP STREET. C.I.D - DAY 10 27*

SUNNY in the office by the door, with his back to the team. *

CARTER *

But sorry, just to be clear, you
genuinely think it's possible one
of your suspects might have done
this? *

SUNNY *

I mean it would be *nuts* obviously
but, yeah, suspects do *nuts* things
so...if I were you I'd be asking
them where they were when she was
hit, I'd be looking at their cars,
and if the car was *stolen*, I'd be
looking for their prints, clothes
fibres, the lot. *

And he hangs up. Exhausted. A beat, tears are near, but he
knows he needs to lead, to be strong. Deep breath, and then
he turns - *

SUNNY (CONT'D) *

Okay guys, can I have a moment
please.

And everyone looks absolutely shattered as he walks up to her
spot, in front of the board. *Her* spot. And what do you say.

(CONTINUED)

SUNNY (CONT'D)

So the one thing I can be pretty sure she'd want us to be doing right now, is carrying on with our jobs, and doing everything we can to find Matthew's killer. And, as ever, I can see no good reason to go against her wishes.

Which gets a chuckle.

SUNNY (CONT'D)

So. Jake.....

28 INT. HOSPITAL - DAY 10

28

BENTLEY and ADAM sitting, waiting.

ADAM

You know sometimes I've felt slightly like apologising to you, for mum I mean, over the last year. 'Cos she's so not been herself. And when she's out of this, when she's finished the job, I just know you're going to see a whole new side to her...

(and he turns to John)

...but here's the thing, even *with* all the shit going on in her life, I can just see how happy you've made her, John. And *will* make her. So thank you.

And JOHN puts his hand to ADAM's shoulder, and squeezes.

JOHN

Zero thanks required, matey. Your mum's a belter, and I won the lottery the day I met her.

And out on the pair of them, drinking coffee.

29 INT. HALF WAY HOUSE - DAY 10

29

We are behind a man walking down a corridor in a hostel. And then he stops, turns, and knocks on a door.

And now we see it is JEROME WALSH. And then we see the door he is knocking on is his uncle's, CLIVE WALSH.

(CONTINUED)

And eventually CLIVE opens the door, and he will, of course, have no idea who JEROME is.

JEROME
Hi, is it Clive?

CLIVE
Yes.

On JEROME, an easing in his eyes. And then -

JEROME
Hello uncle Clive, we've never met,
but I'm your nephew, Jerome.

And he smiles. And extends a hand. Of friendship. Kinship. And forgiveness.

And then CLIVE takes it, holds on to it with both hands, eyes down, tears coming.

30 INT. BISHOP STREET. C.I.D - DAY 10

30

The briefing in full flow.

LINGLEY
So Dean Barton slash Quinn's brother, *Stephen Quinn*, died in August 1989. He was four years older than Dean, and was found in the street, with a fatal knife wound. No-one ever arrested, no witnesses, although the original report suggests the Quinns had a good idea who was to blame but closed ranks.

SUNNY
Where was the attack?

LINGLEY
(checks, then)
Ellerfield Road, in Colindale, near where they lived at that time.

SUNNY
(frowns)
Why does that ring a bell?
(nothing)
It'll come, what else?

(CONTINUED)

LINGLEY

Just anecdotal stuff from the door to doors, that Stephen was not like the other brothers, was a quiet lad, academic, not a fighter at all, so it was an odd one.

SUNNY

Okay, thank you, very good detail, Murray?

BOULTING

So Dean Barton has a number of accounts, three business, a personal joint one with his wife, then three others, one for bills, one current and one savings, and I found nothing of any interest in any of them.

SUNNY

(fuck)
Okay.

BOULTING

But. Then I found one *other* account, listed with his, but not in his name....

(handing out a print out)
...so it's in the name of a 'Georgie Graves', Dean is a signatory and set the account up, and the account identifier is 'godson'. So Dean makes a regular payment in to it, of forty quid once a month, and that is literally the only activity. Except. Nine days ago, there was a lump sum payment in and then quickly out, of ten grand.

SUNNY

Where did it come from?

BOULTING

Deposited in cash in a branch on Rochester High Street.

SUNNY

And where did it then go to?

And he hands him a bank statement print out.

(CONTINUED)

BOULTING

To an account in the name of a Grace Williams. Which, after a little digging, turns out to be the maiden name of Ram Sidhu's first wife.

On the team, *nice*.

SUNNY

How far have you gone back with the accounts?

BOULTING

Five years so far.

SUNNY

Go back further.

31 INT. HOSPITAL. ICU - DAY 10

31

So here is MARTIN now with CASS. His hand in hers. She remains unconscious.

MARTIN

...and just in case you were worried, I wanted you to know, we absolutely got your message, and everything is *fine*. Jenny was *very* touched at the dinner offer, and there's a new...

(the word going)

...whatsit...a new... *Italian*, round the corner from hers, and she would love to go there, but she insists on it being her treat, to show no hard feelings she said...

And he grasps her hand to his cheek, overwhelmed.

MARTIN (CONT'D)

...so there's no hard feelings, peanut, and as soon as you're better, we want you to know that everything *will* be back to normal. Back to....street food on the south bank on a Sunday, and the B&B in Port Gaverne at Easter and...

(MORE)

(CONTINUED)

31 CONTINUED:

31

MARTIN (CONT'D)

you and me and Adie watching the world cup together and you always asking what time the interval is and us pretending you're serious.....all of it sweetheart, and much much more, it's all coming back.

And out on him, as he brings her hand to his lips. And kisses it.

32 INT. TWICKENHAM C.I.D. RAM'S OFFICE - DAY 10

32

RAM working in his office, when he sees them coming. BOULTING and two uniform officers.

And he also sees *all* the heads turn towards his office. Of course his office, who else's would it be? And then the door is opening and RAM is standing.

*

BOULTING

D.C.I. Sidhu, I am arresting you on suspicion of murder, you do not have to say anything but it may harm your defence if you do not mention when questioned, something you later rely on in court. Anything you do say may be given in evidence.

And two uniform guys head towards him.

And we are close on RAM. And then as they are a foot or so away, he draws his fist back. And we cut.

*

*

33 INT. DEAN'S OFFICE - DAY 10

33

DEAN working in *his* office. When here comes COLLIER, and a number of uniformed officers. He tightens, fear passing momentarily across his face, but then he stands, grabs his coat, and walks out.

DEAN

(to Claire)

Call my lawyer please, Claire.

COLLIER

Dean Barton?

And he turns.

(CONTINUED)

ALFIE

Oh, hi, this is Alfie Birch from
the lab, I have news for you guys
on your pen?

37 INT. BISHOP STREET. INTERVIEW ROOM - DAY 10

37

RAM in interview with SUNNY and LINGLEY. SUNNY rising to the challenge in this interview (in spite of his strong suspicions about RAM and CASS) of playing the ball, not the man.

SUNNY

So we do now have a witness, who identifies you, by name, as being the young man involved in the fight with Walsh in the Ifield pub, just three weeks before he died.

RAM

What witness?

SUNNY

The landlady, Suzie Montgomery.

RAM

(shrugs)

Well, sorry, but she's wrong, it wasn't me.

SUNNY

Except we have *another* witness, who *also* says that it was.

RAM

Who?

SUNNY

Fiona Grayson.

And he is tightening. Making fast calculations.

SUNNY (CONT'D)

And not only has Fiona given us a lot of detail about what happened in the pub between you and Walsh, she's *also* then given us a lot of detail about what happened on the night of Walsh's death.

Fuck.

(CONTINUED)

SUNNY (CONT'D)

So d'you have anything you want to add to what you told us in our last discussion, Ram. This is your opportunity...

RAM

(stopping him irritably)
...what's she told you?

SUNNY

Well, I'd prefer to hear your side of things first.

Of course. On RAM. And of course he has gamed this too. A long beat. And then -

RAM

Okay it was Rob who spotted him. I was half asleep. It was Rob who decided to pull over.

SUNNY

Okay. So you lied before?

RAM

(ignoring that)
It was also Rob who suggested we give him a tug.

SUNNY

And how did Rob know him?

RAM

He was in the pub that night.

LINGLEY

(frowns)
No recollection by anyone else of him being there.

RAM

(shrugs)
He was a quiet lad, tended to fade in to the background.

LINGLEY

Quiet. And six foot five.

RAM

Well he was there, and it was him that spotted Walsh and got out first.

(CONTINUED)

SUNNY

Okay, but you admit now you *also* got out of the car?

RAM

I did, yes.

SUNNY

Okay, so you lied about that before as well?

Nothing.

SUNNY (CONT'D)

So did *you* also run after him, after Matt Walsh?

RAM

I *walked*.

On SUNNY. Is he taking the piss? SUNNY smiles.

SUNNY

You walked after the guy who had, just a few weeks before, knocked seven shades of shit out of you.

RAM

Yes.

SUNNY

Okay. And then when you found him?

RAM

I *didn't* find him.

SUNNY

(frowns)
How d'you mean?

RAM

I didn't even find *Rob*. Or the others after they'd got out. I didn't find *any* of them, so I headed home.

On SUNNY. A beat. Gaming this himself now.

SUNNY

Okay. But you were in the car when it got pulled over.

(CONTINUED)

RAM

So after maybe fifteen minutes of looking for the others, I decided just to head back to the main road and hope for a night bus. About a mile down that road, maybe forty minutes after I first got out of the car, it pulled up - Rob at the wheel. I got in, they all seemed a bit weird, I asked what had happened, no-one said much, then we got pulled over by the traffic cop about five minutes later.

SUNNY

Okay...
(makes some notes, then looks up)
...very different version of events to Fiona Grayson's.

RAM

Well she's covering her own back isn't she. Blame someone else. They'll all do the same.

SUNNY

As indeed would you I presume.

RAM

Except I'm telling the truth.

SUNNY

Despite us having three good witnesses who say they saw an Asian man chasing Matthew Walsh.

RAM

It was dark, I'm dark. A defence lawyer would make mincemeat of them.

SUNNY studying his notes. RAM obviously thinking it can't be that easy. And he's right to be worried.

38 INT. SCIENCE LAB - DAY 10

38

WILLETS staring at a screen, in which are illuminated a series of figures, across the rusted shell of the nib casing.

WILLETS

H3-2967. Is that what you see?

(CONTINUED)

ALFIE
That's what I see.

WILLETS
Brilliant, thank you so much.

And she is heading out.

39 INT. BISHOP STREET. INTERVIEW ROOM - DAY 10

39

As we were. Cuts to start of scene

*

SUNNY
So six days ago, a phone mast
picked up a signal from your phone,
heading down the A3. The phone was
switched off just as your car left
the A3 and headed down the...
(checking his notes)
...the B3256 - you recall this
journey?

*

*

RAM
(tiny beat, then)
Yes.

SUNNY
Okay, and I mention it because we also picked up Dean Barton's phone, same day, coming down from Rochester, and at about the same time, also heading down the B3256. This very small B road in Surrey. He switched his phone off about a mile down that road.

A beat.

SUNNY (CONT'D)
Did you meet him somewhere down there that day, Ram?

RAM
No.

SUNNY
No?

RAM
No.

SUNNY
What were you doing down there then?

RAM's world closing in now. Knows this is the endgame, when the lies fold in on each other, and him.

RAM
I went for a walk, to clear my head, I have some personal issues going on in my life.

SUNNY
Right. Bit of a coincidence though isn't it? That Dean Barton, a bloke you say you haven't seen for thirty years, was also down there?

RAM
Is it?

SUNNY
Sixty miles from his house. Thirty from yours.

(CONTINUED)

He shrugs, but knows he's fucked.

SUNNY (CONT'D)

But lets agree for now it was a coincidence. What *isn't* one though, is the ten grand Dean Barton transferred in to your ex wife's bank account just nine days ago.

Close on RAM.

LINGLEY

Now we checked with her, D.C.I. Sidhu, with Grace, your ex? She had a vague recollection of opening an online account with you years ago, but had absolutely no idea it still existed.

A beat.

LINGLEY (CONT'D)

Nor that from 2001 to 2008, three or four times a year, lump sums of five thousand pounds were paid in to it, from the same account the 10k was sent from the other day. An account run by Dean Barton.

A beat. Close on RAM. Knows it's over now.

SUNNY

We also checked your land line calls a couple of days either side of this recent payment. Can you tell me, D.C.I. Sidhu, why you called the desk line of an Andy Renfold, who works as a customs officer at the Port of Fenmarsh, the day the money appeared in your account?

A beat. Then -

RAM

No comment.

SUNNY

So you and Dean Barton clearly have an ongoing relationship going back many years, involving him giving you money.

(MORE)

(CONTINUED)

SUNNY (CONT'D)

With the Fenmarsh customs connection, and with what we know about Barton's family's criminal history, it's not a massive leap to guess this has something to do with drug importation and bribes, would I be on the right lines there?

RAM

No comment.

SUNNY

And so my question to you now, is why you, as a serving police officer, might be susceptible to bribery? What hold, might Dean Barton have had over you, D.C.I. Sidhu?

Close on RAM. He shakes his head, a deep and profound sadness gripping him now.

RAM

I didn't kill him.

And he looks up and his face looks ravaged, it's all finally caught up with him.

RAM (CONT'D)

I found him on the ground, bleeding from the head, next to a wall. I tried to save him. Ask the others, they were there, I gave him CPR...

Flashback.

RAM straddling a prone figure. Hand pumping on a chest. Singles of FIONA. DEAN. FOGERTY. LIZ.

End of flashback.

RAM (CONT'D)

...I did everything I could to save him. I am not a murderer.

On SUNNY, clearly does not believe him, and then he pulls out a plastic evidence bag.

SUNNY

We found this in your desk.

And he slides it over. In the bag is a six inch long cylindrical object.

(CONTINUED)

SUNNY (CONT'D)
Have you always used a fountain
pen, D.C.I Sidhu?

And out on RAM.

40 EXT. CIGNE OFFICE - DAY 10

40

WILLETS approaches the offices of **Cigne** in Hatton Garden. As she heads to and then opens the door, we hear -

WILLETS (V/O)
Hi there, my name is D.C. Kaz
Willets, Bishop St Station, and I'm
trying to track down the purchaser
of one of your pens...

41 OMITTED

41*

42 INT. BISHOP STREET. INTERVIEW ROOM - DAY 10

42*

DEAN BARTON, SUNNY and LINGLEY.

*

SUNNY

So I'd like to start, Dean, with the night of Matthew Walsh's death, because the account you gave to my colleague, now differs significantly from accounts we've since heard, from both Ram Sidhu, and Fiona Grayson. So is there anything you'd now like to change?

DEAN

(no hesitation)

Yes.

SUNNY

Oh, okay, what would you like to change?

DEAN

After your colleague left, I went back over that night, had a really good think about it, and it was only *then*, that I remembered that *actually*, I'd slept most of the journey. So when I said the car hadn't stopped before it was pulled over by the police, it might well have done, it's just I'd have had no recollection of it.

SUNNY

Okay. Once again that doesn't chime with what both Ram Sidhu and Fiona Grayson have now said. They now say that when it first stopped, you *did* get out, you *did* go after Matthew Walsh. And then you *did* later help put his body in the boot of the car.

DEAN

(frowns, v surprised)

Well whoever says that, is mis-remembering it, or covering their own back. I mean if someone stuck a body in the back of the car when I was *asleep*, well I guess that's possible, but I knew *nothing* about it.

SUNNY

So you knew nothing about the events of that night at all.

(CONTINUED)

DEAN

No.

A beat. SUNNY nods, almost like he buys it, then -

SUNNY

So tell me, Dean, how on *earth*, did you manage to convince Ram Sidhu, an intelligent and ambitious young police officer, to become part of your cocaine smuggling operation.

And DEAN tightens. Probably did not entirely see that one coming.

DEAN

What cocaine smuggling operation?

SUNNY

So I am further arresting you for being concerned in the supply of class A drugs, I'll remind you you're still under caution.....

SUNNY sliding him over a sheaf of bank statements.

SUNNY (CONT'D)

...I'm, showing the suspect exhibit MB001, a selection of bank statements from an account set up by you, Dean, which detail multiple money transfers between this account and in to an account linked to Ram Sidhu. A couple of hours ago, police arrested a customs officer called Andy Renfold? Been very cooperative already apparently, and over the next few weeks our forensic finance teams will be all over your financial history, and I suspect, in time, will be able to prove you were importing cocaine through the port of Fenmarsh. So again, I ask you, was it just coincidence that your old friend from Hendon was so easily corruptible? Or did you have some unique kind of leverage over him?

And close on DEAN. Weighing things up obviously. Knows he is going down for the drugs offences. And then finally -

(CONTINUED)

DEAN
No comment.

SUNNY
Did you witness him being involved
in the murder of Matthew Walsh,
Dean?

DEAN
No comment.

SUNNY
Did you see him stab Walsh in his
head?

DEAN
No comment.

SUNNY
Did you then help him dispose of
the body?

DEAN
No comment.

A beat. SUNNY watching him, SUNNY's instinct on overdrive, a
long beat, then -

SUNNY
Lets take a break there.

43 OMITTED(DIALOGUE MOVED TO SCENE 45)

43*



44 INT. HOSPITAL - DAY 10 44*

ADAM with his mum, talking.

ADAM

...oh and Rob sends his love. Been in the wars himself. You remember his teeth thing, the implants he had done in Budapest, well he got them filed down in the end, so he could shut his mouth properly, but then last week one of them fell out, literally as he was kissing his new girlfriend and she nearly swallowed it - which, as he said - 'wouldn't have gone down well, Adie, wouldn't have gone down well at all'.

And on ADAM's smile, which slowly fades to profound, raw, fear, about whether his mum will ever laugh at one of his stupid stories again.

45 INT. BISHOP STREET. C.I.D - DAY 10 45

Have moved this scene so it plays as one set up, but please shoot it so there is room to cut away after the original cut away point when this dialogue was in Sc 43. *

SUNNY walking in, LINGLEY following. *

LINGLEY *

What is it? *

SUNNY *

I dunno. Why didn't he just throw Sidhu under the bus. Felt weird. *
Something we're missing. *

And he walks over to the board. *

Photos of the scrap yard, maps, post it notes, photos of suspects, Barton/Quinn, Grayson, Sidhu, Baildon, of Matthew Walsh. *

Stares at it. *

SUNNY looking at the picture of MATTHEW WALSH, and his new car, taken by his girlfriend, on the street where he lived, and behind it we can see a street sign saying '**Yardley Crescent NW9**'. *

(CONTINUED)

SUNNY (CONT'D)

Fuck.

LINGLEY

What?

SUNNY

(jabbing a finger on the
photo)

Yardley Crescent, where the Walsh
family lived - it's NW9.

And then he walks over to a post it, under a photo of DEAN
BARTON/QUINN. The post it says '**Shencopse Street, Colindale**'.

SUNNY (CONT'D)

Isn't Colindale NW9?

And then COLLIER and LINGLEY are Googling it quickly.

(CONTINUED)

COLLIER

Yeah it is.

SUNNY

And Ellerfield Road, where Stephen
Quinn was stabbed?

Someone searching. Then -

LINGLEY

(looks up)
Right in between.

And SUNNY turns. Looks at them both.

SUNNY

So how's about Matthew Walsh killed
Stephen Quinn?

Around the room people processing, and then on them starting
to smile, cos they know that is good.

SUNNY (CONT'D)

Two skanky criminal families,
living half a mile from each other,
what are the chances they were
rivals?

COLLIER

(nods)
High.

SUNNY

The knife wound Stephen Quinn
suffered, where was it, on his
body?

LINGLEY looking in her file, and then

LINGLEY

Oh man...
(looks up)
...in the head.

COLLIER

So Stephen Quinn is stabbed by
Matthew Walsh in some sort of...
territorial dispute...

SUNNY

...the Quinns know who did it, or
guess, but are biding their time
for pay back...

(CONTINUED)

LINGLEY

...and then that night, driving
back from the party, Sidhu sees
Walsh, the lad he had a fight with
three weeks previously...

SUNNY

...except what no-one else knows,
is that this is also the lad who
Dean believes murdered his brother.

WILLETS (O.S.)

Guys.

And every head in the room turns, to see KAZ WILLETS at the
door.

WILLETS (CONT'D)

....got a right result with our
pen.

46 INT. BISHOP STREET. INTERVIEW ROOM - DAY 10

46

Back in with DEAN, SUNNY and LINGLEY.

*

SUNNY

So the pen was a nice one. Would
have cost north of a grand today.
And pens like that, Dean, they have
serial numbers, which can identify
who *purchased* them, all these years
later. D'you know who bought *this*
one?

DEAN

No.

SUNNY

It was your brother - Stephen.

And he registers surprise.

DEAN

You think my *brother* killed Walsh?

LINGLEY

Unlikely, he'd been dead eight
months by then.

DEAN

(shrugs)

So?

(CONTINUED)

SUNNY

So. Cigne, the company who *make* these pens, have, for over a hundred years, offered purchasers a free engraving service. Initials, or a name of up to six letters.

DEAN blank.

SUNNY (CONT'D)

Your brother bought the pen on the 2nd August, a week before your 18th birthday, and their records show he asked for the initials DB, to be engraved on the lid. 'Cos he bought it for you Dean, didn't he.

A beat.

SUNNY (CONT'D)

A present for a brother he hoped was destined for a better life than the one your old surname prescribed. A few weeks later, he was murdered. The brother you adored, who'd encouraged you to escape. Your ally. A knife stuck through his eye, by the man who eight *months* later, you found unconscious on a patch of mud, in a north west London allotment.

A beat.

SUNNY (CONT'D)

So I've spoken to the CPS homicide unit, Dean. And at this point, they are very happy for us to charge you with his murder. So this is *your* chance now, to give your side of the story.

Close on DEAN. A long long beat.

And then finally, the tension seems to almost visibly leave his body. No more hiding, no more lies, no more secrets, which almost seems like a relief.

DEAN

I was a young man who had grown up...*drenched* in violence.

A beat.

(CONTINUED)

DEAN (CONT'D)

From my father to my mother. From
my father to me and my brothers.
And between all of us and the rest
of the world.

A beat.

DEAN (CONT'D)

It was like breathing.

*

A beat.

DEAN (CONT'D)

Which is why I stayed in the car.
For so long. Because I *knew*.

A beat.

DEAN (CONT'D)

I've no idea how I found him first,
the other guys got out way before
me. But I did.

A beat, he is back there.

DEAN (CONT'D)

He'd obviously tripped whilst
running, hit his head on a brick
wall and knocked himself out....

*

A beat.

DEAN (CONT'D)

...and at first I just stood there.
Just looking at him, trying to
...*stop* myself I guess. Doing what
I'd thought about as soon as we saw
him standing on the green.

A beat.

DEAN (CONT'D)

But in the end, I couldn't. Like I
say - it was in my DNA.

A beat.

(CONTINUED)

DEAN (CONT'D)
So I did it. What he'd done to
Stephen. I stabbed him. In the
head, with my pen...

Flashback.

**DEAN squatting over the figure, pushing something in to a
twitching body.**

End of flashback.

DEAN (CONT'D)
...I pushed it through his wound,
and pushed, and pushed, and fucking
pushed...

And for a nano second we see that flash of pure violence in
his eyes, as he relives it. And then almost as soon as we
have seen it, it's gone.

DEAN (CONT'D)
...and then I saw Ram through the
trees, looking for him, and I left.
Came back ten minutes later when he
was giving him CPR and the others
had caught up.

*
*

And we are close on him as a kind of desperate sadness
suffuses his face.

DEAN (CONT'D)
What I did.....it was *dreadful*.
Unusually appalling violence. But
this *was* who I was. I'd tried to
escape my past, and I'd failed at
the first hurdle.

A beat.

DEAN (CONT'D)
But I *kept* trying. Kept failing.
For *years*. Still *am* I think, trying
and failing - maybe failing a
little better now. But bottom
line...

A beat.

DEAN (CONT'D)
...deep down, I think we are who we
are.

(CONTINUED)

A beat.

DEAN (CONT'D)
I can change my name, I can remove
myself from my family, I can *try*
and make myself something better...

A beat.

DEAN (CONT'D)
...but we are who we are, and I'm
not sure we can ever *really* change
that.

Out on SUNNY.

End of part three

Part four

47 INT. EAST ANGLIA CONSTABULARY. ROBIN'S OFFICE - DAY 11

47

LIZ, in civvies, in with the chief constable, ROBIN, who
looks almost more devastated than her (and she looks
floored).

LIZ
...I also made a full statement
about some blood samples I
deliberately lost in 1993.
Following my suspension I fully
expect a trial on all charges and
then a custodial sentence....
(close on her, tears near)
...for what it's worth, I *did*
always think it was an accident,
Sir. Not an excuse in *any* way, but
I genuinely don't believe any of us
would have done what we did if we'd
known what actually happened.

On her palpable shock at how it has all unfolded. The truth
even worse than she thought.

LIZ (CONT'D)
It's been exhausting, running from
my appalling mistakes all these
years. So when I come out of
prison, I hope I can live a simpler
life....

48 INT. EUGENIA'S FLAT. BEDROOM - DAY 11 48

EUGENIA's daughter trying on a new dress in front of a mirror, as we track past a cheque, signed by Elizabeth Baildon, for ten thousand pounds.

LIZ (O.S.)
...but one that still allows me to
help those less fortunate than
me....

49 INT. EAST ANGLIA CONSTABULARY. ROBIN'S OFFICE - DAY 11 49

As before.

LIZ
...and goes some way to making
reparation.

A beat. On her. Said what she needed to say.

LIZ (CONT'D)
So good bye Sir, and once again, my
sincere apologies.

And she walks to the door. And then as she opens it -

ROBIN
Your reparation has been the last
three decades, Liz. Good luck.

And this unexpected kindness is what finally floors her. And her voice catches as -

LIZ
Thank you, Sir.

And then she walks out, where two uniformed officers await to take her to be charged.

We watch them walk her away.

50 INT. BISHOP STREET. CUSTODY AREA/INT. DIFFERENT C.I.D OFFICE 50
DAY 11

SUNNY waiting in the custody area, with LINGLEY, as RAM's cell door is unlocked, and RAM is led to the custody area.

LINGLEY is on her phone, talking to D.I. MIKE CARTER.

(CONTINUED)

LINGLEY

...and you're sure there are no connections he's concealed?

CARTER

The kid's a career car thief, not a hit man.

LINGLEY

Okay, thank you, Mike, speak soon.

And she signs off and turns to SUNNY.

LINGLEY (CONT'D)

So the other car, a Range Rover they now know, was driven by a 24 year old car thief who'd only nicked it five minutes before. The tyre marks on the road support his claim that he braked *hard*. He said she just pulled out in front of him.

On SUNNY. Almost worse.

SUNNY

Jesus.

And then here is RAM, standing in front of our custody Sergeant, being charged. He looks dead eyed. His career over. Prison waiting. A bleak faced SUNNY and LINGLEY witnessing.

CUSTODY SERGEANT

Ramjeet Sidhu, you are charged that on 23rd March 2020, while acting as a public officer, namely a police officer...

51 INT. BABY SHOP - DAY 11

51

ANNA looking for baby clothes in the boy section, alone, so bitter sweet.

CUSTODY SERGEANT (O.S.)

...at Twickenham, London, you did, without reasonable excuse or justification, misconduct yourself in a way that would amount to an abuse of the public trust....

52 INT. BISHOP STREET. CUSTODY AREA - DAY 11

52

As before.

CUSTODY SERGEANT

...by accepting monies in order to facilitate the importation of a controlled substance. You do not have to say anything but it may harm your defence if you do not mention something now which you later rely on in court. Anything you do say may be given in evidence...

(looking up)

...d'you have anything to say?

Close on RAM. And then -

RAM

As I was on my knees, over him, and pumping his chest, and hoping, and praying, my first thought, my *absolute* first thought, was that we had to call an ambulance. I never for one second stopped to consider what that might mean for any of us, I just wanted to do the right thing.

Close on him.

Flashback.

Ram doing compressions, no good, looks up, wild eyed with fear. See Fiona, Liz, Rob, and Dean looking back at him.

End of flashback.

RAM (CONT'D)

And then I saw the way they were all looking at *me*. And in that moment I knew there was only ever going to be one person they'd blame.

And we are on SUNNY, because in his heart, he knows RAM is very probably right.

53 INT. FIONA AND GEOFF'S HOUSE - DAY 11

53

The front door opening, FIONA entering.

(CONTINUED)

GEOFF sitting in the sitting room, deep in thought. Looks up as she walks in.

GEOFF
What did they say?

And she sits.

FIONA
They accept the rest of us didn't know what Dean had done. But they're going to charge, Ram, Liz and me with preventing a lawful burial. May or may not get a custodial sentence.

Fuck.

GEOFF
And the other stuff?

FIONA
They obviously can't prove I was over the limit now, so that might go away. But I also told them about the license forgery. My lawyer thinks that's *definitely* custodial.

A beat, and then his heads falls.

GEOFF
Oh Fiona.

FIONA
I know.

And she nods. Does not need to be told anything.

FIONA (CONT'D)
Did the vendor respond?

And he looks up, a small crumb of comfort.

GEOFF
He's not going to keep the deposit.

FIONA
Wow. That's very generous of him.

GEOFF
(nods)
Restores your faith in human nature doesn't it.

(CONTINUED)

And she nods. Walked in to that one.

FIONA
And how are the kids?

GEOFF
Relieved you're not a murderer?

But he doesn't smile.

FIONA
So what do we do now?

A beat.

GEOFF
Fiona I am... beyond stunned by the things you've done. And so.....hurt and angry, that at no point in seventeen years did you think you could confide in me.

A beat.

GEOFF (CONT'D)
I'm also angry at myself. For not seeing any of this. For not asking enough questions. For being too accepting.....

A beat.

GEOFF (CONT'D)
...but in the end....the simple truth is....I don't find myself...loving you any less.

A beat.

GEOFF (CONT'D)
Much as I feel that maybe I *should*, I don't. I don't *like* who you were, and maybe I love *that* person less. But you, here and now? No.

A beat.

GEOFF (CONT'D)
So I guesswe just try and move forward. Deal with what happens next, as it happens. Try and help the kids through it all. And just....keep going.

(CONTINUED)

About as good a path as they are going to get.

And we go out on that tableau. No healing hugs, no easy paths or journeys here, just messy complicated futures.

CUSTODY SERGEANT (O.S.)
Dean Calum Barton....

54 INT. BISHOP STREET. CUSTODY AREA - NIGHT 11 54

As before. SUNNY and LINGLEY witnessing DEAN being charged.

CUSTODY SERGEANT
...you are charged that on the
30th March 1990 at Alperton in the
City of London, you murdered
Matthew Kieran Walsh, contrary to
common law....

55 INT. DEAN & MARNIE'S HOUSE - NIGHT 11 55

MARNIE sitting by the phone, waiting for it to ring, which it won't. In the background, JACK and CASPER play, for now oblivious.

CUSTODY SERGEANT (O.S.)
....you are also charged that on a
date between the 22nd March 2020,
and the 24th March 2020, you did
illegally import controlled
substances....

56 INT. BISHOP STREET. CUSTODY AREA - NIGHT 11 56

As we were.

CUSTODY SERGEANT
...contrary to Section 170(1) of
the Customs and Excise Management
Act 1979. Do you have anything to
say to either of these charges.

Close on DEAN. A long beat and then finally.

DEAN
Tell his family I'm sorry will you.
It was a terrible thing I did. And
I've regretted it every single day
of my life. So please tell them...
I am so sorry.

(CONTINUED)

56 CONTINUED:

56

And then the custody sergeant nods to a jailor and he is walked back to his cell.

On SUNNY with LINGLEY.

LINGLEY

What are you waiting for?

And he turns to her, and she finds a smile.

LINGLEY (CONT'D)

Go and tell her we did it. *She* did it. Again.

And he nods, smiles, turns, and walks away, fast.

57 EXT. HOSPITAL - NIGHT 11

57

Establisher.

58 INT. HOSPITAL. RELATIVES ROOM - NIGHT 11

58

MARTIN, ADAM, JOHN, JENNY and DAN, sitting in a relatives room with the consultant we saw earlier.

SHANA

...so we knew from our scans that she'd had a bleed on her brain, but when we opened her up, it was actually significantly worse than we'd feared. A substantial subdural hematoma, which had caused extensive compression and bruising on her brain...

And on MARTIN. Knows where this is heading. The words fading down as we stay on him.

SHANA (CONT'D)

...and someone with that level of damage, is, I'm so sorry to say, very unlikely to recover brain function. We will of course continue to monitor her over the coming days, we'll try to see if she can breathe independently....

And then suddenly MARTIN is standing and walking out. And we are with him as he fails to respond or does not even hear the distant calls of -

(CONTINUED)

ADAM (O.S.)
Grandad, *grandad...*

JENNY (O.S.)
Martin...

And we are on MARTIN walking away down a corridor.

59 INT. HOSPITAL. CORRIDOR - NIGHT 11

59

And here is a tired (but happy) SUNNY walking down a long dark corridor.

And then fifty yards ahead of him, he turns a corner to see JOHN.

Who turns and sees SUNNY.

And SUNNY looks up, sees him, and in that instant, JOHN's face tells SUNNY everything.

And SUNNY slows.

SUNNY
No.

And JOHN stares back, hardly seeing him. And then he turns and walks away.

And we stay on SUNNY, marooned in the middle of the corridor.

60 EXT. HOSPITAL GARDEN - NIGHT 11

60

MARTIN alone, sitting on a garden bench in a small courtyard hospital garden, with his phone, replaying, we sense for the umpteenth time, a voice mail.

CASSIE (O.S.)
Hey dad, me again, listen, maybe I'm not going to get to speak to you today so...

61 INT. CASSIE'S CAR. BISHOP STREET CAR PARK - NIGHT 9

61

And here is CASSIE getting in to her car.

Sitting. Still. And taking a moment.

(CONTINUED)

CASSIE

...so...I just wanted to say I'm sorry. *Again*. I seem to be spending my life apologising to you. No excuses. Apart from to say....this job has just...drained me, stopped me being able to think straight. See straight. But it's ten and a bit more weeks and then I'm done, and then.....I hope we can get back to normal. And of course I get it, the will thing, and I...I feel like a total failure right now.

A beat.

CASSIE (CONT'D)

But I can be better. I will be better. I promise and....then for however many years we all have together we will ...try to get back to normal...

On her. And then a smile.

CASSIE (CONT'D)

...back to....street food on the south bank on a Sunday, and the B&B in Port Gaverne at Easter and... you and me and Adie watching the World Cup and me always asking when the 'interval' is and you pretending I'm serious.....all of it, dad, and much, much more, it'll come back, it will.

On her. Almost like she knows it won't, that it can't, but for reasons she cannot possibly guess.

CASSIE (CONT'D)

Anyway, call me when you get this, maybe I can take you and Jenn out for dinner. To clear the air. That would be nice wouldn't it?

A beat.

CASSIE (CONT'D)

I love you so much.

62 EXT. HOSPITAL GARDEN - NIGHT 11 62

MARTIN, bereft, starts to play it again.

CASSIE (O.S.)

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

63 INT. HOSPITAL. ICU - NIGHT 11 63

SUNNY sitting with CASS. Her hand in his.

No words.

64 INT. BISHOP STREET. C.I.D - NIGHT 11 64

BOULTING putting the phone down, COLLIER, LINGLEY, WILLETS,
looking over at him, all have obviously just heard him hear
the news.

On their devastation.

No words.

65 INT. HOSPITAL. ICU - NIGHT 11 65

ADAM and MARTIN quietly weeping, CASSIE's hands in theirs.
JOHN and DAN standing at the back.

No words.

66 INT. HOSPITAL CORRIDOR - NIGHT 66

And we are behind SUNNY now, walking slowly away down a
corridor, alone. *

And as he walks, we slowly fade up on a voice - *

SUNNY (V.O.) *

So we've come together today, to
say, all of us in our different
ways, goodbye to our beloved Cass. *

67 OMITTED

67*

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67A INT. CAR. DAY 67A*

SUNNY, alone, driving somewhere. We hear - *

SUNNY (V.O.) *

It's not my place to talk about her as a mum, or as a daughter, or as a partner, although I have it on very good authority she was pretty damn good at all three, I'm here today to talk about her as my colleague, as a police officer. And on that front, I *can* say, without a scintilla of doubt, that she was the best I ever met, and I owe her everything, a *huge* debt. *

67B EXT. QUIET ROAD - DAY 67B*

SUNNY's car pulling up and parking. *

SUNNY (V.O.) *

I suspect there will be plenty of others in this church who feel the same, and not just fellow coppers, but also, and perhaps this is even *more* important, members of the public. *

And then SUNNY gets out, with a bunch of flowers. *

SUNNY (V.O.) *

People whose door she had to knock on, often on the very worst day of their lives, but who, for thirty years, she did her very best to help. *

And he starts to walk down the quiet road towards the church. *

SUNNY (V.O.) *

And it didn't matter if you were a *victim* of crime, or had taken the wrong path yourself, she treated you the same. *

SUNNY (V.O.) *

Her place was not to judge, it was to pursue the truth, and she did that affording everyone she interacted with, the same honesty, good manners and unfailing fairness. *

68 EXT. CHURCH YARD - DAY 68*

SUNNY walking in to the church grave yard. *

SUNNY (V.O.) *

Some of that decency was innate, *

some of it was learned from the *

people who taught *her*, but what it *

undoubtedly was, was precious. And *

rare. And something that we, as an *

organisation, indeed as a society, *

need to remember to *value*... *

SUNNY walking through the graveyard, knows where he is *

heading, has been here many times before. *

SUNNY (V.O.) *

...because we need more like them, *

because people like Cass Stuart are *

extraordinary. *

And then he arrives at her grave. A simple stone, on which is *

written, *

Cassie Stuart 1972-2020, Mother, Daughter, Copper. *

She longest lives, who most to others gives, herself *

forgetting. *

SUNNY (V.O.) *

And finally, I just wanted to say, *

that although Cass died tragically *

young, and had so much more to *

give, she packed more life in to *

her 48 years than most people could *

in *twice* that time. *

And he lays the flowers in front of the grave. *

SUNNY (V.O.) *

So we can be sad, that we've lost *

someone we adored, and who we will *

miss every day, but we can also be *

grateful for the time we *did* have *

with her, and for the impact she *

had on *all* our lives. Cass Stuart *

was my colleague, she was my *

mentor, she was my friend. And I *

loved her. *

And SUNNY touches his fingers to his lips, and then puts his *

fingers to the stone. *

And then turns and walks away. *

(CONTINUED)

68 CONTINUED:

68

And we drone up and away on him.

*

Credits

*

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