

INNOCENT

EPISODE FOUR

Shooting Script

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Written by

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1 INT. KITCHEN/HALLWAY BRAITHWAITE'S HOUSE. DAY. 1

The morning light streams through the window, as Braithwaite downs his coffee, gathering up his things. He seems energised, scooping up his bag and heading into the hallway.

Pulling his jacket off the peg, he's about to leave, but something makes him pause. The sight of his daughter's red coat.

A beat, then he takes it off the peg, holding it up to his face, brushing the smooth lining against his face, breathing in his daughter's smell. The experience seems to move and hurt him in equal measure.

As usual, he now goes to put it back on the peg, but this morning, something makes him hesitate. A moment's thought, a moment's indecision, then he gently folds her coat up, placing it tenderly in the drawer underneath the coat stand.

Hold on Braithwaite - do we sense that *finally* he might be able to think about moving on with his life?

2 INT. LANDING. SAM AND KAREN'S HOUSE. DAY. 2

Bethany pads across the landing of the quiet house. Glancing into Karen's bedroom, she's surprised to find that it's empty, the bed still neatly made.

BETHANY

Sam?

Nothing. Irritated, she pads down the stairs...

3 INT. KITCHEN. SAM AND KAREN'S HOUSE. DAY. 3

...into the kitchen. But this gloomy space is deserted too.

BETHANY

(louder)

Sam?

Nothing. Crossing to the window, she opens the curtain. Sam's car is *not* on the drive. Close on Beth's face, darkening.

4 INT. BEDROOM. BED AND BREAKFAST. DAY. 4

Sam's jacket hangs on a chair above his shoes, both still drying after last night's rain.

(CONTINUED)

Close by, Sam lies across the bed, head resting on his arm as he gazes up at Sally, who sits with her back to the headboard. Both are still wearing last night's clothes and the atmosphere, though intimate, is tentative, even a little coy.

SALLY

(hushed)

I *never* stopped loving you, even in the darkest times.

And Sam's look says he knows, probably knew all along.

SALLY (CONT'D)

I wanted to hate you, I *tried* to. But when I found out I was pregnant, when I lost our baby, it was *you* I wanted.

On Sam.

SALLY (CONT'D)

To hold me, to tell me everything was going to be ok.

Guilt writ large on Sam's face now.

SALLY (CONT'D)

Some days it was the only thing that kept me going, the idea that maybe one day I'd get back here, convince you I'd done nothing wrong, that I was still *worthy* of your love...

SAM

....Sal, please..

He moves towards her, but she holds up a hand to stop him.

SALLY

...which is why this has to be for real, Sam, *for keeps*. I don't want you here out of guilt or pity...

SAM

It's not like that.

SALLY

...or because you're angry with Karen, or Beth, I want you to be here for *me*. And me alone.

(CONTINUED)

4

SAM

And of course that's what *I* want,
all I want. I just wish it were
that simple.

He slumps backwards down on to the bed - this is a man
clearly still reeling from the events of last night.

SAM (CONT'D)

I can't pretend that Karen wasn't a
great support to me, Sal. She
picked me up when I was in a very
dark place and I owe her so much.

SALLY

And I get that. I really do. But
this can't be about Karen, now. Or
what she did - or didn't - do.

She looks up at him.

SALLY (CONT'D)

I won't be anyone's second best,
Sam. Least of all yours.

5

EXT. BRAITHWAITE'S HOUSE. DAY.

5

Braithwaite walks towards his car, lost in thought, still
moved and challenged by all that he's feeling...when suddenly
his phone starts ringing, harsh and insistent.

A beat, as he gathers himself, then:

BRAITHWAITE

(mastering himself)
Dave, what's up?

GREEN

We've got a match, boss. From Matty
Taylor's coat, we've got a DNA
match.

On Braithwaite's face - this is *big* - then he turns and
hurries towards his car, a copper once more.

6

EXT. STREET. KESWICK. DAY.

6

Bethany marches to school. She's oblivious to the other
students around her, lost in her own drama.

Suddenly her phone starts ringing. Number withheld.

(CONTINUED)

6

BETHANY
(tentative)
Hello?

KAREN
(through phone)
Beth, it's me, it's Mum.

Bethany sags with relief, but there's anger too.

BETHANY
Why didn't you call before? I've
been going out of my mind here,
what's going on, Mum?

7

INT. PHONE BOOTH. POLICE STATION. DAY.

7

BETHANY
Why are you still there?

KAREN
I'm just helping the police,
answering a few questions about
Matty. It's nothing serious...

8

EXT. STREET. KESWICK. DAY.

8

KAREN
...nothing to worry about.

BETHANY
So when will you be home?

KAREN
Soon, love. Soon.

But she doesn't believe that. Nor does Beth.

KAREN (CONT'D)
(bright)
Anyway, how are you? Sam looking
after you ok?

On Beth. Should she be honest? Kick her Mum when she's down?

BETHANY
Yeah, it's all fine here.

Except it's clearly *not*. Karen continues to talk, but we
focus instead on Bethany. Unsettled, upset and angry.

9

EXT/INT. BED AND BREAKFAST/SAM'S CAR. DAY.

9

Sam walks to his car, casting a look back at the B&B - only to see the landlady staring at him, her disapproval clear.

As he walks, he pats his pockets, fuck, where is his phone?

And then he arrives at his car, bleeps it open, and as he opens the door, sees the phone still sitting in its charging cradle. Relief.

He gets in, grabs the phone, taps it, and the screen illuminates, revealing that he has a missed call and one new voicemail message.

He hits play, expecting it to be Bethany, perhaps Karen, but:

HOLMES

Alright mate, it's Aaron Holmes.
Remember me?

On Sam.

10

EXT. ST LUKE'S SCHOOL. KESWICK. DAY.

10

Sally marches towards the school, purposeful, focused. But as she nears the gates -

JEN (O.S.)

Sal?

SALLY

(turning, surprised to see
Jenny approaching)

Hey.

JEN

You okay?

SALLY

Yeah, fine, sorry, I'm running a
bit late...

JEN

(walking alongside her)
...no problem, I was just wondering
if you could give us a comment on
the news?

SALLY

What news?

(CONTINUED)

Jen hands Sally the latest edition of the Post. The latter reads the headline: **Local Woman questioned over Matty death.**

JEN

I'm sure our readers would love to hear your take on it.

SALLY

(handing paper back)
Sorry, Jen, I really *am* late...

JEN

(surprised)
...it's just a few words.

Sally keeps on walking, but Jen's not giving up yet.

JEN (CONT'D)

I *thought* you'd be pleased.
Yesterday you wanted me to throw the kitchen sink at her....

SALLY

...yes, I know I did, but maybe I don't want to spend the rest of my life talking about Karen Moss.

JEN

Who's asking you to? A couple of sentences is all I need, Sal...

And now something - the use of her name, Jen's tone perhaps - makes Sally stop and turn to her old friend.

SALLY

...look, Jen, I appreciate everything you've done for me, you *know* I do...But I have a life to live - a life to *re-build* - and you turning up here is not helping me.

Jen follows Sally's gaze and sees what she's clocked - Emily watching them from the playground, looking unimpressed.

SALLY (CONT'D)

(softening)
I'll be in touch, ok?

And she hurries away towards school, but then:

JEN

(calling after, irked)
Don't be a stranger.

(CONTINUED)

And is there a veiled threat in the jibe?

11 INT. INTERVIEW SUITE. POLICE STATION. DAY. 11

KAREN

It's a mistake, it has to be.

Braithwaite and Jones sit opposite Karen and a lawyer.

BRAITHWAITE

There's no mistake, Karen. It's a DNA match. Your hair, on Matty's coat. So can you tell me how it got there?

KAREN

I've no idea.

JONES

Were you in regular contact with Matthew, personally or professionally, in the months leading up to his death?

KAREN

No, not at all.

BRAITHWAITE

And we know that Beth and Matty weren't friends. In fact, it's probably fair to say that she went out of her way to *avoid* him?

Karen shrugs, but doesn't deny it.

BRAITHWAITE (CONT'D)

So it's unlikely your hair could have been transferred to Matty via Beth. Which means we're looking at *direct* contact between you and Matty.

KAREN

We probably just bumped into each other at school.

JONES

Matthew's coat was brand new, bought two days before his murder. Were you in school on 8th or 9th of June?

(CONTINUED)

KAREN

(fuck)
I'd have to check but it's very likely.

JONES

(checking her notes)
There was a governors' meeting pencilled in for the *11th*, but nothing for the 8th or 9th.

KAREN

I might have gone in anyway, to talk to the head or to do a subject assessment?

JONES

Meaning you'd have signed in at reception. So if we check school records for those days, we'll find a record of your visit?

On Karen, cornered, cos she knows there will be no record.

BRAITHWAITE

Karen your fiance's already *told* us you confronted Matty, and we now have tangible, physical evidence *confirming* that.

Close on Karen, in turmoil, caught on the wheel. And then finally -

KAREN

Ok, I met him that day.

Bingo.

BRAITHWAITE

Where?

KAREN

On the edge of town, Valerie Close.

BRAITHWAITE

What time?

KAREN

Just after five ... maybe quarter past, I think.

(CONTINUED)

BRAITHWAITE

Okay, and in *your* words, what happened?

On her. Back there.

KAREN

So I saw him, on the other side of the road, and I wanted to walk past, but he was abusing me, shouting stuff about Beth, so I responded. I shouldn't have, but I did.

BRAITHWAITE

Responded how?

KAREN

I told him what a nasty piece of work he was.

BRAITHWAITE

Because he'd been bullying Beth?

KAREN

Yes.

BRAITHWAITE

And then?

KAREN

And then he laughed, laughed about what he'd done to her...and I just...I lost it, I'm afraid, and grabbed hold of him.

BRAITHWAITE

How?

KAREN

I grabbed his coat, told him to stay away from my family, or else.

BRAITHWAITE

Or else what?

KAREN

Or else nothing, it was a turn of phrase.

BRAITHWAITE

And then what happened?

(CONTINUED)

KAREN

Then I went home.

She glares at Braithwaite, defiant. But does he believe her?

12 INT. HALF WAY HOUSE. DAY. 12

Sam standing in Aaron Holmes's skanky room, looking out the window, his back to Holmes, who looks wrong-footed (he clearly wasn't expecting Sam to turn up in person)

SAM

So?

HOLMES

So. All I'm saying is....
(faltering slightly, his
nerve going)

SAM

...is 'what'?

HOLMES

...is...it would be hard for you,
wouldn't it, if I went back to
them, the cops, now, and said that
actually...you weren't with me that
day.

SAM

Right.

And Holmes watches. Slightly dry mouthed. And then finally Sam turns.

SAM (CONT'D)

Shall we cut to the chase, Aaron -
how much do you want?

And Aaron nods, relieved - they 'understand each other'.

HOLMES

I'm not talking a fortune, Mr
Wright. Maybe ...five hundred now?
The same again when it's all died
down?

SAM

And that would be it would it?

(CONTINUED)

HOLMES

Absolutely. One hundred percent.
That would be it.

And Sam nods. Almost like this seems a reasonable request.
Except.

SAM

You're not getting a penny from me.

And even as he says this, he jabs a hand out and grabs Holmes
by the throat, shoving him hard against the wall.

SAM (CONT'D)

And if you threaten me, or my
family again, I will *destroy* you. I
will take you down to the police
station myself, and I will have you
charged with conspiracy to
blackmail, extortion, the whole
nine yards...

His eyes bore into Holmes.

SAM (CONT'D)

We can go right now if you like? My
car's just outside.

Holmes tries to maintain eye contact, but can't. He's beaten.

SAM (CONT'D)

(pushing in close)

You ever contact me again, and
you'll be back inside before you
can *blink*.

A long beat, then Sam finally releases him, stepping away
from a choking Holmes. Turning, he walks out, leaving the
petrified probationer behind.

Back with Braithwaite, Jones, Karen and her lawyer.

BRAITHWAITE

So since we spoke last night, we've
made further enquiries, trying to
get a clearer sense of what
happened immediately after
Bethany's suicide attempt, after
Matty's murder.

(CONTINUED)

Karen looks scared.

BRAITHWAITE (CONT'D)

We spoke to the HR department at your work, and according to them, you were off sick with "glandular fever" for a fortnight immediately after Matty's death.

KAREN

I was.

BRAITHWAITE

Except there's no record of you having visited your GP, no bank transactions at chemists or pharmacies..

A beat, then -

KAREN

Fine, I wanted to spend time at home with Beth, ok? She was in a bad way.

JONES

We also spoke to Social Services and Beth's school. Both would have been informed by the hospital of Bethany's attempted suicide - the school secretary remembers getting the call, setting up meetings for you and the head...

She consults her notes.

JONES (CONT'D)

...a Mr Grant. Yet, weirdly, there's no record of those meetings, or of the suicide attempt, on Beth's school file.

On Karen, looking ever more uncomfortable.

JONES (CONT'D)

Nor is there any mention of follow up visits from social services. Can you explain why that might be?

Karen shakes her head, but suddenly looks very scared.

(CONTINUED)

BRAITHWAITE

As Chair of Governors, you had access to the school's computer systems. And as a social worker, it would have been very easy for you to *amend* her social services file.

On Karen.

BRAITHWAITE (CONT'D)

And it's clear they *were* altered, the system's log shows that. Now why would you do that? Why would you go to all that trouble...*unless* you had something to hide?

Nothing in response.

BRAITHWAITE (CONT'D)

Karen?

But she just stares at him, unable, or unwilling, to answer.

14 INT. CORRIDOR. POLICE STATION. DAY.

14

Braithwaite and Jones walk away from the interview suite.

BRAITHWAITE

We need to go back to John Taylor. We need to find out the *exact timing* of *his* encounter with Matty.

JONES

And what d'you reckon on her?

They've reached the door to the C.I.D. room now, Jones pulling it open for her superior.

BRAITHWAITE

(clearly conflicted)

I dunno. She's got no record, no history of any violent behaviour ever, but she's lied to us, *consistently*.

JONES

And she has a very strong motive.

BRAITHWAITE

Exactly. Because if someone had *haver* done that to *my* daughter, pushed them right to the brink...

(CONTINUED)

A flash of *Braithwaite's* pain here, rippling across his face.

BRAITHWAITE (CONT'D)
...I think I'd be capable of
anything.

End of Part One

Part two

15 INT. CLASSROOM. ST LUKE'S SCHOOL. DAY. 15

Sally has her back to the classroom, which has a couple of students in it. She's sorting out photocopies, prepping the forthcoming lesson, when:

BETHANY
You just couldn't wait could you?

Surprised, Sally turns to see Bethany advancing on her.

SALLY
I'm sorry?

BETHANY
You were with him last night,
weren't you?

Sally hesitates, which tells Beth all she needs to know.

BETHANY (CONT'D)
Fucking my step-dad. Stealing him
away from *my* mum-

SALLY
Bethany, that's *enough!* I won't
tolerate that kind of-

BETHANY
(interrupting)
Not that I'm surprised - I know who
you are. *What* you are.

She takes a step forward, zeroing in on a concerned Sally.

BETHANY (CONT'D)
A Dirty. Little. Slut.

For a minute, we think she's going to lash out at Sally...
but instead she spits full in her face.

(CONTINUED)

15

Time stands still - Sally too stunned to react - then Bethany turns and leaves, barging past the shocked students.

16

INT. KITCHEN. JOHN AND MARIA TAYLOR'S HOUSE. DAY.

16

DC Green sits at the kitchen table with John and Maria.

GREEN

We're piecing together a precise time line for Matty's movements in the hours leading up to his murder.

Maria flinches, that word still capable of wounding her.

GREEN (CONT'D)

And so John, I need you to confirm exactly where and when you encountered your son that day.

JOHN

(uneasy)

It was in Clement Park, I'd gone there to have a drink, didn't think I'd see anyone I knew.

GREEN

What time was this?

JOHN

I knocked off work around 4.30pm, walked to the office, bought a six pack.

Green makes a note of this.

JOHN (CONT'D)

Then I went to the park, drank a couple, then Matty turned up. Must have been around 5pm.

GREEN

And?

JOHN

Well I tried to talk to him, asked him what he was doing over that side of town, but he was distracted, half cut.

GREEN

And how long did you talk for?

(CONTINUED)

JOHN

Couple of minutes? He said he was meeting mates, then bugged off. Hardly even looked at me.

This clearly still hurts.

GREEN

And then?

JOHN

I finished my beers and came home.

MARIA

He was back by five thirty, no later.

GREEN

Anyone else see you return home?

A tiny beat of hesitation, then:

MARIA

No, it was just the two of us.

Green nods, makes a note, but we can't miss the tension in the room. Clearly, these two are not off the hook yet.

INT. EMILY'S OFFICE. ST LUKE'S SCHOOL. DAY.

From her first floor window, Emily watches Sam march Bethany towards the school gates. Sally stands with her.

EMILY

(turning)

So Bethany says *you* started the confrontation.

SALLY

Well obviously I *didn't*.

EMILY

She claims you verbally abused her, manhandled her.

SALLY

('jesus')

I never laid a finger on her, and there's half a dozen witnesses who'll confirm that.

(CONTINUED)

EMILY

And what about her other
accusation? *Did* you spend the night
with him?

SALLY

(enraged)

What possible business is that of
yours?

Answer enough.

EMILY

Oh Sal...

SALLY

...he's my *husband!*

EMILY

'Ex!' Who's now engaged to one of
the school governors. He's also the
father of one of our students, a
very vulnerable, very troubled
student.

A pang of conscience for Sally now, for the collateral damage
in this intractable situation.

SALLY

This wasn't my doing. *He* came to
me...

EMILY

And you just hopped straight into
bed with him. Without a thought for
what it might mean for Bethany or
Karen or the scho-

SALLY

(interrupting, furious)

No, I *didn't*. Not that it's any of
your *bloody* business, but *actually*
we just *talked*. Talked all night...

Emily says nothing, knocked back but still suspicious.

SALLY (CONT'D)

About the situation with Karen. And
Beth. And about the fact that he
still loves me. As I love him.

Emotion, defiance, writ large on her face. But if Sally was
hoping her passion would convince Emily, she is disappointed.

(CONTINUED)

17

EMILY

Well we'll talk again after I've consulted with the governing body. I've scheduled an emergency meeting for two o'clock.

Hardly the staunch support Sally was hoping for. In fact, it sounds very much like a sentence of execution. Furious, Sally turns and heads to the door, but as she grasps the handle -

EMILY (CONT'D)

This was always what I was afraid of, Sally.

On Sally, the damning words - verdict - hanging over her.

18

INT. BEDROOM. SAM AND KAREN'S HOUSE. DAY.

18

Bethany marches into her bedroom, an angry Sam close behind.

SAM

I can't believe you'd do something so stupid.

BETHANY

She had it coming.

SAM

You'll be bloody lucky if a suspension's all you get. They might not let you back at all.

BETHANY

(turning on him)

I'm not taking any lectures from you. I know where you were last night.

(off Sam's reaction)

Shagging *her* when your wedding's a couple of months away. Are you going to tell Mum it's off or shall I?

Sam looks at his step-daughter, sees her anger, her distress.

SAM

Beth, nothing happened last night. We just talked, that's all. I know I should have come home - it was thoughtless of me and you've every right to be angry with me.

(MORE)

(CONTINUED)

18

SAM (CONT'D)

But I didn't go there to hurt you,
or your Mum, believe me.

Bethany glares at him, unrepentant.

SAM (CONT'D)

It *is* possible to love two people
at the same time, albeit in
different ways. That doesn't mean
any of those feelings aren't
real...

With perfect timing, the doorbell rings, but Sam ignores it.

SAM (CONT'D)

...that they aren't genuine.

BETHANY

Bullshit. You just want to have
your cake *and* eat it.

SAM

That's not true.

BETHANY

(emotional)

Me and Mum, we had the chance to be
happy, to be a *normal* family, but
you've destroyed all that-

The doorbell sounds again, harsh and insistent.

SAM

Oh, for God's sake.

He marches out and away down the stairs.

19

INT. HALLWAY. SAM AND KAREN'S HOUSE. DAY.

19

Sam flings open the front door, intent on telling the caller
to fuck right off. Only to find D.I. Braithwaite outside.

BRAITHWAITE

Is Bethany at home?

On Sam - WTF is going on now?

20

INT. KITCHEN. SAM AND KAREN'S HOUSE. DAY.

20

A nervous Bethany sits opposite Braithwaite, flanked by Sam.

(CONTINUED)

BRAITHWAITE

So you were at home with your Mum
and your Gran the day Matty died?

Bethany nods cautiously.

BRAITHWAITE (CONT'D)

At one point in the afternoon, your
Mum popped out. Is that right?

Another nod.

BRAITHWAITE (CONT'D)

Do you know roughly when?

BETHANY

Around five. *Pointless* had just
started, Granny was a big fan.

BRAITHWAITE

And how long was your Mum gone for?

BETHANY

Not long.

BRAITHWAITE

Specifically?

BETHANY

About...three quarters of an hour.

BRAITHWAITE

And how was she when she came back?

BETHANY

Fine.

BRAITHWAITE

You *spoke* to her?

BETHANY

Yeah, and she was good.

BRAITHWAITE

Did she say where she'd been?

BETHANY

No.

BRAITHWAITE

Did you *know* where she'd been?

A tiny hesitation, then:

(CONTINUED)

BETHANY

No.

BRAITHWAITE

You weren't worried at all that she'd gone to find Matty?

BETHANY

No, I hadn't told her about the bullying then.

BRAITHWAITE

Except you had. Your Mum's confirmed as much. Told your stepdad all about it last night.

Bethany shoots a furious look at Sam.

BRAITHWAITE (CONT'D)

Which is why I'm asking if you knew where she was going?

BETHANY

(lying badly)

No, I didn't.

Braithwaite holding her eye.

BRAITHWAITE

So you never had any suspicion that your Mum was involved in his death?

BETHANY

(rising)

No, no fucking way.

SAM

(reaching out)

Beth-

But she flings him off.

BETHANY

What is wrong with you people? My Mum is innocent, get it. *Innocent*. So why don't you leave us alone and do your fucking job?

She storms out, leaving Sam exchanging a look with Braithwaite.

22

INT. DAY ROOM. CARE HOME. DAY.

22

Eleanor sits in a comfortable chair, Sally next to her, both taking in the stunning view.

SALLY

When I was in prison, I used to dream of being back here. In Keswick. I thought if I could just get back home, everything would be alright.

She takes her Mum's hand in hers, strokes it.

SALLY (CONT'D)

I'd get my job back, see Sam again, spend more time with you...

The thought makes her smile. But even as she says it, Sally clocks a couple of care workers watching their exchange - their prurient interest in her totally blatant.

SALLY (CONT'D)

...but it was never going to be like that, was it? Never going to be that easy. I'm damaged goods.

It's a crushing thought.

SALLY (CONT'D)

I just wanted to be happy, Mum. I just wanted to be home.

She looks up at her Mum, seeking some support, some emotion, *something*, but the old lady's gaze remains impassively locked on the horizon.

There's nothing for Sally here.

23

INT. C.I.D. ROOM. POLICE STATION. DAY.

23

Braithwaite is back in the C.I.D. room, the team crowded round. A map of Keswick is on the board behind him.

BRAITHWAITE

So according to his wife, John Taylor arrived home around five thirty pm. We've no witnesses to confirm that, but someone *did* call Taylor's sister from their land line at around quarter to six.

(CONTINUED)

GREEN

I've spoken to the sister - she's confirmed that it was John who called her - but obviously we've only got her word for it.

BRAITHWAITE

Okay. Ask her to come in, make a statement. In the meantime, Karen Moss...

He turns to look at the map behind.

BRAITHWAITE (CONT'D)

...she's now *admitted* she met Matty Taylor in Valerie Close, at around quarter past five. From there it's about a fifteen minute walk to the crime scene at Amblestone Pass.

He indicates Karen's route to the beauty spot.

BRAITHWAITE (CONT'D)

Bethany Moss says her mum arrived home at about quarter to six. Given that a dog walker found Matty just before six, it seems highly likely that Karen Moss was the last person to see Matty Taylor alive.

HOLLINS

How would she have made it home without being clocked? She would have had blood on her clothes, in her hair.

BRAITHWAITE

From the crime scene, she *could* have got home without passing any other houses, via this path...

He traces the route with his finger, before doubling back:

BRAITHWAITE (CONT'D)

...which skirts dense woodland *and* this small lake.

He picks out the lake on the map.

BRAITHWAITE (CONT'D)

I've requested a POLSA team and an underwater dive unit to explore this area again.

(MORE)

(CONTINUED)

BRAITHWAITE (CONT'D)

The missing bottle neck remains our best bet for forensics, given that the clothes Karen was wearing that day were binned years ago.

The team takes this in.

BRAITHWAITE (CONT'D)

But if we're going to bring charges, we need more. Principally, we need to place Karen Moss at the crime scene at around five thirty. Any joy with her phone?

HOLLINS

(shaking her head)

No calls made between 3pm and 7pm and triangulation suggests her phone was at home during that time.

BRAITHWAITE

What about neighbours? Did they see anything unusual?

JONES

Nothing so far. We'll keep trying.

BRAITHWAITE

So our best bet is to go old school on this. Door to doors on her route from Valerie Close to the crime scene and from the crime scene to her home. Call me the minute you have anything.

The team rise, energised and purposeful.

INT. CORRIDOR. ST LUKE'S SCHOOL. DAY.

Sally marches down the corridor. She's still upset following her visit to her Mum, but now her attention is caught by something else - a meeting taking place in the head's office, between Emily and the governing body.

Realising what's going on, Sally slows, moving in closer. Through the glass, she clocks the deputy head's angry finger wagging, picks up snippets of her hostility:

"I said it was a mistake from the off." "Trouble follows her everywhere."

(CONTINUED)

24

And now it lands. They're in there, debating *her* future, judging *her*. Instinctively she makes a decision, pushing inside.

25

INT. EMILY'S OFFICE. ST LUKE'S SCHOOL. DAY.

25

Emily looks up and is clearly surprised to see Sally.

EMILY

(awkward)

Sally, this isn't a great time.
We're in the middle of a meeting.

SALLY

Look, I know what's going on and
I'll save you the bother. I resign.

EMILY

(shocked)

Come on now, you don't need to do
that -

SALLY

(interrupting)

I wanted my job back, wanted it
badly, but I've no future here, not
really. I'm a curiosity, a
distraction...

Which, tellingly, Emily doesn't refute.

SALLY (CONT'D)

...so I'll stay until you find a
replacement, but after that, I'm
gone. You won't need to worry about
me anymore.

Emily looks stunned, but Sally doesn't linger. We go with her
now as she marches away, determined, resolved.

MONTAGE SEQUENCE:

26

EXT. DOORWAY. HOUSE. KESWICK. DAY.

26

DC Hollins chats to a middle-aged man, showing him a photo of
Karen Moss, but the man shakes his head.

HOLLINS

Just wondering if you recall seeing
her at all that day...?

27 INT. BED AND BREAKFAST. DAY. 27

Sally pays the bill at her B&B, to the quiet satisfaction of her po-faced landlady.

28 EXT. HOUSE. KESWICK. DAY. 28

DC Green talks to a retired couple, pointing to a pathway that runs down the side of their property.

GREEN

It would have been late afternoon,
around 5.15pm...

29 INT. UTILITY ROOM. SAM AND KAREN'S HOUSE. DAY. 29

A furtive Bethany roots through the tool box. She finds what she's looking for, then shoots a glance into the kitchen (where Sam is cooking, oblivious) before removing a hammer and sliding it inside her hoodie.

30 EXT. GARDEN. KESWICK. DAY. 30

DC Suzie Jones chats earnestly to an elderly woman, showing her a photo of Karen. The woman studies it carefully.

JONES

Take your time. Just wondering if
the face rings any bells?

31 INT. LOBBY. DERWENT HOTEL. DAY. 31

Sally hands her credit card to the receptionist at an out of town hotel. As he runs it through, Sally takes in her surroundings. It's very plush, a far cry from the dreary B&B.

32 EXT. FRONT GARDEN. DAY. 32

Back with DC Hollins now, talking to a young Mum, who hands the photo back to her.

HOLLINS

That's no problem at all, sorry to
have bothered you.

33 INT. BEDROOM. DERWENT HOTEL. DAY. 33

Sally stands in the spacious bedroom, her phone to her ear.

SALLY

I didn't plan on doing it, not like that anyway, but in the end I don't think I had a choice. I'm *never* going to be accepted around here, not really.

It may be the truth, but it still hurts.

SALLY (CONT'D)

Anyhow, it's done now...

34 INT. KITCHEN. SAM AND KAREN'S HOUSE. DAY. 34

Sam is on the other end, looking shocked.

SALLY

...so to reward myself I've checked into the Derwent for a couple of nights.

SAM

Good for you.

SALLY

I need some time to think about next steps. In some ways, this has actually made things clearer. Because I thought I was coming back here for my job, my friends, this community, but actually, I see now I was really only coming back for *you*.

On Sam, moved.

35 INT. BEDROOM. DERWENT HOTEL. DAY. 35

SALLY

So I need to get away from here, find somewhere nice for me and Mum, somewhere I can *start over*. Obviously I'd love if it you'd come *with me*, hitch your wagon to mine...

(CONTINUED)

It's said jokily, but the tension, the emotion, in her voice is clear.

SALLY (CONT'D)
...but I'd understand if you
couldn't.

Do we believe her? To be rejected now would kill her.

SAM
You know I'd love that, Sal, of
course I would...
(he pauses, a silent 'but'
hanging)
...look I'll come and see you as
soon as I can get away, ok?

SALLY
Of course.
(after a beat)
I love you.

It's said in the hope of response and - after a beat -

SAM
I love you too.

On Sally. A powerful sense of relief, happiness even, after what's been an exceptionally difficult day.

EXT. HOUSE. KESWICK. DAY.

Suzie Jones walks away from the house, the elderly owner watching her. She's on the phone to BRAITHWAITE.

JONES
So I just spoke to a Mrs Gibbons.
She says she saw Matty pass her
house on his way to Amblestone
Pass. In fact she says she often
saw him heading that way on
Wednesday afternoons. She's in her
garden around then and became
accustomed to the sight of him.

BRAITHWAITE
(through phone)
And she hasn't mentioned this
before because?

(CONTINUED)

36

JONES

She was never asked. At least four other witnesses placed Matty on the path to the crime scene that day...

37

INT. C.I.D. ROOM. POLICE STATION. DAY.

37

JONES

(through phone)
...so the investigating officers didn't need anyone else.

BRAITHWAITE

Did she see Karen Moss?

JONES

(through phone)
No, sorry.

BRAITHWAITE

And she says she regularly saw Matty heading that way out of town?

JONES

(through phone)
Every Wednesday for seven, eight weeks in the run up to his death.

Braithwaite ponders this, turns to the map.

BRAITHWAITE

Well it wouldn't have been on Matty's route home. So...was he meeting someone? Mates? A girlfriend? Or was he just going there to get away from the tension at home?

To which, of course, there's no obvious answer.

38

INT. KITCHEN/STAIRS/BEDROOM. SAM AND KAREN'S HOUSE. NIGHT. 38

Sam puts a bubbling pasta bake on a table set for two. Satisfied, he removes his oven gloves and exits.

Close on his face as he mounts the stairs, uncertain what reception he'll get, what scene might be in the offing.

Approaching Beth's door, he knocks gently.

(CONTINUED)

SAM

Beth? Dinner's ready.

Nothing. He knocks again.

SAM (CONT'D)

Beth?

Still no response. Confused, he tries the door handle and is surprised to find that the door isn't locked.

He heads inside - but the room is deserted.

EXT. STREET. KESWICK. NIGHT.

Bethany is marching along the darkened street, when her phone starts ringing. She tugs it out - SAM - then rejects the call, turning the phone off.

We now realise she is nearing St Luke's school.

INT. CORRIDOR. ST LUKE'S SCHOOL. NIGHT.

Bethany pads down the quiet corridor. She seems focused, intent on her task.

Finally, she comes to a halt. She takes in the sight in front of her - Matty's shrine.

Her eyes crawl over it - his photo, smiling and happy, the framed art work, the many messages of love and loss.

Then, taking out the hammer, she slams it into the boy's face. Once, twice, three times, working herself into a frenzy as the blows continue to land.

It's a vicious, crazed attack and for the first time we see real anger, real rage in Bethany's eyes.

End of Part Two.

Part three

INT. CORRIDOR. POLICE STATION. DAY.

New day. It's early morning. Braithwaite, Jones and DC Green are outside the interview suite. Bethany can be glimpsed inside.

(CONTINUED)

41

GREEN

Uniform picked her up late last night, after she tripped the school's alarm. Wouldn't say a word to them, but asked to see you this morning.

42

INT. INTERVIEW SUITE. POLICE STATION. DAY.

42

Braithwaite and Jones sat opposite Beth and a duty lawyer, in the interview room.

BETHANY

I killed him.

Bethany stares intently at Braithwaite.

BRAITHWAITE

You murdered Matty Taylor?

BETHANY

Yes.

This admission seems to take something out of her, as if it cost her to say it. Braithwaite watches her closely, trying to process what he's hearing.

BRAITHWAITE

Yesterday you told me that you were at home that day. That you were there when your Mum arrived back?

BETHANY

I was lying.

BRAITHWAITE

Right.

BETHANY

I knew where Mum was going. Which is why I went after her.

BRAITHWAITE

You *followed* her?

Bethany nods, but says nothing.

JONES

Why? Why did you go after her?

(CONTINUED)

BETHANY

Because she was in a state. At the hospital, she was...guilty, crying...but when we got home, when I told her about what Matty had done to me, she just... *flipped*, and then headed out, dead set on finding him, and I was scared so...I followed her.

JONES

Okay. And what happened?

BETHANY

She went to his house, but he wasn't there, so she came back to town, and then ran into him there.

BRAITHWAITE

Where?

BETHANY

One of the closes at the edge of town, I don't remember which.

BRAITHWAITE

And what happened then?

BETHANY

Well, she'd obviously calmed down a bit by then, cos actually, she looked like she wanted to walk away. Except then he came over to her. He was pissed and he just went for her, abusing her, abusing me...

BRAITHWAITE

And then?

BETHANY

And then she grabbed him, and shouted at him. But he just pushed her away, and walked off laughing. She didn't know what to do, she was in shock, and she just stood there. I mean I should have gone to her, I wish I *had*,...but I didn't, I went after *him*.

On Braithwaite, trying to digest her confession. Is this what this investigation has been building towards?

(CONTINUED)

BETHANY (CONT'D)

And after a while he saw me, and sped up, but I wasn't having that, so I carried on, caught up with him near Amblestone Pass.

Braithwaite makes a note, but says nothing.

BETHANY (CONT'D)

He'd had enough by then, and he turns on me, chucks the bottle, smashes right at my feet. For a moment, I don't know what to do...and then he's on the move again, and I just pick up the broken bottle...and I run after himand I hit him with it.

The words tumble from her, she seems almost shocked to finally say them out loud.

BRAITHWAITE

How many times?

BETHANY

Once.

BRAITHWAITE

Where?

BETHANY

On the side of his neck. Just here.

On Braithwaite - this is clearly the right answer.

BETHANY (CONT'D)

Must have hit an artery or something, 'cos it pissed blood in the air.

On Braithwaite and Jones. It is shocking to hear her say this.

JONES

So you attacked a sixteen old boy, despite the fact that you were - what? - fourteen at the time?

BETHANY

Cos I hit him from behind, so he never had a chance to react. He just went down like a sack of spuds.

(CONTINUED)

42

The slightest hint of triumph now.

BETHANY (CONT'D)
And that's how he died. Flat on his
back, drowning in his own blood.

On Braithwaite.

43

INT. CORRIDOR. ST LUKE'S SCHOOL. DAY.

43

Sally stands in front of Matty's decimated shrine, as the caretaker drops the last bits of glass into a bin bag.

As he moves away, Sally steps forward, picking up the photo of Matty, which lies on its side on the damaged shrine. She takes in the image of the handsome boy with real sadness - the photo is creased, battered, torn at the edges.

She's lost in the moment, but now becomes aware of someone behind her. Turning she finds Maria and John Taylor staring at the damage in shock and sadness.

SALLY
(quiet)
I don't know why she'd do this. But
I promise you I'll repair it, get
it looking as good as new.

Maria nods, but her eyes are fixed on the photo in her hand.

MARIA
That's the only copy we have. I
always loved that photo.

SALLY
The damage is only superficial.
I'll make it right.

Maria nods again. A long, heavy silence, then the pair turn to leave. But as they do so, Maria pauses.

MARIA
Sally...

Sally looks up at her, surprised.

MARIA (CONT'D)
....I'm so sorry. For everything
you've been through.

(CONTINUED)

43

SALLY

(moved)

I'm sorry too. For all of us.

Their eyes meet. A moment of quiet communion, then the couple turn and leaves, padding away down the deserted corridor.

44

INT. INTERVIEW SUITE. POLICE STATION. DAY.

44

The digital recorder continues to record, as they quiz Beth.

BRAITHWAITE

So you followed your Mum to the Taylor's, then back into town - all without being spotted?

BETHANY

She didn't think she was being followed, she was looking for *him*.

BRAITHWAITE

And she didn't see you when you followed Matty out of town?

BETHANY

No. She was standing there like a zombie, in shock.

BRAITHWAITE

So you followed him, you attacked him, then what?

BETHANY

I walked home, threw the bottle neck away in the woods.

JONES

Did anyone see you arrive home?

BETHANY

(shaking her head)

I went straight up to my room.

JONES

But your Gran was there? Your Mum?

BETHANY

I guess so. You'd have to ask her.

BRAITHWAITE

And she's never asked you about that day? About where you were?

(CONTINUED)

BETHANY

We've never spoken about it.

BRAITHWAITE

And you've kept this to yourself
all this time? Despite all the
heartache it's caused?

BETHANY

I didn't feel any pity for Matty,
if that's what you're asking, not
after what he'd done to me.

BRAITHWAITE

So why tell us now?

BETHANY

Because you've got my Mum in for it
and that's not right. She didn't do
anything, she's not capable of it.

BRAITHWAITE

But you were prepared to let *Sally
Wright* take the rap for it?

To his surprise, Bethany laughs.

BETHANY

One hundred percent. That woman's
got no morals, no scruples. Do you
know where she was last night?

BRAITHWAITE

Where?

BETHANY

With my step-dad. How d'you like
that?

And for the second time in this interview, Braithwaite is
rocked back on his heels.

INT. HOTEL BEDROOM. DERWENT HOTEL. DAY.

Sally and Sam are sitting on the bed.

SAM

They called me after they'd picked
her up. I went straight down to the
police station but she wouldn't see
me. So now they're *both* in there,
being questioned about Matty.

(CONTINUED)

Sam's reeling, things have gone from bad to batshit crazy.

SAM (CONT'D)
I've no idea what's going on, much
to the irritation of your mate,
Jenny, who's camped on my doorstep.

SALLY
I'm so sorry, Sam.

SAM
Anyway, I've brought a few things.

He indicates a holdall on the floor.

SAM (CONT'D)
Thought I might stay here, until
it's died down a bit?

SALLY
Of course.

Sam nods his thanks.

SALLY (CONT'D)
And...afterwards? Once we know
what's happening?

This is the moment the last few weeks have been building to.

SAM
Well, then I'll come with you.

On Sally.

SAM (CONT'D)
I don't know how...fucked up things
are going to get here, but whatever
I had with Karen - if I ever truly
had *anything* - it's done, Sal, it's
finished.

He takes her hand in his.

SAM (CONT'D)
And I want a new life now, away
from this place, with you.

He leans in, kisses her. On Sally - this is what she's been
hoping for, dreaming of. And it tastes sweet.

(CONTINUED)

45

And now she's kissing him back, tearing at his clothes, pushing him down on to the bed - years of frustration and pent up desire bursting forth, as she claims her man.

46

INT. INTERVIEW SUITE. POLICE STATION. DAY.

46

An emotional Karen faces off with Jones and Braithwaite.

KAREN

(desperate)

Beth would *never* have hurt Matty,
that's insane.

BRAITHWAITE

Was she at home when you got back
from your confrontation with Matty?

KAREN

Yes she was.

BRAITHWAITE

And you actually saw her? In the
flesh?

KAREN

(hesitates, then)

No, mum was watching TV and Beth
was in her room.

JONES

But you went up to her then?

KAREN

No, not immediately. I was very
shaken, after the argument with
Matty...I needed some time alone.

JONES

And Beth?

KAREN

She came down later.

JONES

How much later?

KAREN

I don't know, an hour or so?

(CONTINUED)

BRAITHWAITE

So you've no idea where she was at the time of Matty's death? Or what she did immediately afterwards?

KAREN

(after a beat)

No.

On Braithwaite, as she digests this, then:

BRAITHWAITE

Is *that* why you deleted any evidence of Beth having been bullied? Because you suspected *she* might have killed Matty?

But Karen just drops her gaze, refusing to answer, but it's clear he is on the money.

INT. CORRIDOR. POLICE STATION. DAY.

Jones and Braithwaite walking briskly towards the C.I.D. room.

JONES

Do you think she's capable of it?

BRAITHWAITE

An athletic fourteen-year-old with a broken bottle in her hand. There's no question she *could* have delivered the blow.

JONES

But *did* she?

BRAITHWAITE

Honestly? I've no idea.

They've reached the C.I.D. room and push inside.

INT. C.I.D. ROOM. DAY.

They walk towards the murder board.

BRAITHWAITE

Maybe she *did* or maybe she's just covering for her Mum.

They've arrived at the murder board.

(CONTINUED)

BRAITHWAITE (CONT'D)
But I'm also wondering if they
might be in it together. Maybe they
both went out that day?

HOLLINS
(approaching)
Guv?

Braithwaite holds up his hand to buy a few seconds more.

BRAITHWAITE
Maybe it *wasn't* accidental. Maybe
Matty's murder was a calculated,
pre-meditated act of revenge by two
very damaged peop-

HOLLINS
(interrupting)
...I'm sorry, guv. But you'll want
to see this.

And something in her tone makes Braithwaite stop.

HOLLINS (CONT'D)
Amazon finally got back to me. Four
of the gift cards given to Matty
were bought with cash, but the
fifth one, the one that wasn't
checked, was paid for by a debit
card. And we've got a name.

She hands a piece of paper to him.

49 INT. CLASSROOM. ST LUKE'S SCHOOL. DAY.

49

Sally is back at her desk, looking around the room. There are
lots of memories here - perhaps leaving this place won't be
quite as easy as she'd thought.

Snapping out of it, she returns to the task in hand. She's
made some repairs to the damaged photo of Matty and now turns
it over, placing it in a brand new frame.

She smooths the back down, wanting it to be a flush before
putting the back on, but as she does so she notices
something. There are indentations on the back of the photo.

She runs her finger over them, then holds them up to the
light. She's surprised to discover that they are words.
Presumably Matty used the hard, glossy back of the photo to
lean on whilst writing a letter or note of some kind.

(CONTINUED)

Intrigued, Sally places a clean sheet of paper over the top and starts to shade. Slowly the words spring to life:

"You said you loved me...but now you won't speak to me."

On Sally, surprised, discomfited. She's tempted to put the photo down...but her curiosity is piqued. So she continues shading, reading the words that spring up.

"Why are you so scared of the truth? You are what you are."

Sally stares at the words, the scrawled handwriting underlined for emphasis. It's like Matty is talking to her from beyond the grave. She continues shading.

"i need to see you. Usual time, usual place."

A sense of the importance of what she's reading, that Matty's referring to *that* fateful meeting. So she carries on:

"If you don't come I'll tell Sally. I mean it Sam."

On Sally.

End of Part Three.

Part four

INT. HALF WAY HOUSE. DAY.

Braithwaite faces off with Aaron Holmes in a back room. Green is also present, blocking the doorway.

HOLMES
(aggrieved)
I've been through this already.

BRAITHWAITE
(fierce)
Just answer the bloody question,
was Sam Wright with you that day or
not?

A final moment of hesitation, and then -

HOLMES
Look, we had an arrangement, ok? He
was supposed to be with me every
Wednesday afternoon, but we made a
deal. I could be out doing what I
needed to do...

(CONTINUED)

BRAITHWAITE

Dealing?

Holmes shrugs a "yes".

HOLMES

...as long as if anyone ever came asking...I'd say that he was with me as planned.

On Braithwaite. This is massive.

EXT. REMOTE ROAD/INT. CAR. DAY.

Sally drives through the epic Lakes landscape, tears streaking her cheeks.

She is ashen, hollow, but intent on her task, driving at speed up the remote, windy road that leads to the end of the line - the Derwent Hotel.

INT. INCIDENT ROOM. POLICE STATION. DAY.

Braithwaite and Green are back with the team in the incident room.

HOLLINS

So what are we saying? That Sam Wright and Matty Taylor were in some kind of...relationship?

BRAITHWAITE

Matty had empty condom wrappers in his coat pocket so he was clearly sexually active - but there was *no* evidence of any *girlfriend* on the scene. We now know he regularly sneaked off on Wednesday afternoons to meet someone at Amblestone Pass, at exactly the same time as Sam Wright excused himself from his duties with Holmes.

Braithwaite's eyes drift to the map on the wall.

BRAITHWAITE (CONT'D)

Now why would you do that? Why would you meet somewhere so *remote*, unless you had something to hide?

Why indeed?

53

INT. HOTEL BATHROOM/BEDROOM. DERWENT HOTEL. DAY.

53

Sam is stripped to the waist, looking at himself in the bathroom mirror. He hums to himself as he examines his face, his skin, pleased by what he sees. Then, slapping some after shave on his cheeks, he exits the bathroom.

Crossing to the wardrobe, he takes a clean shirt from the hanger and slides it on. He's lost in the moment, enjoying the feel of it on his skin, enjoying his luxurious surroundings, when suddenly the door opens, breaking the spell. Turning, Sam sees Sally approaching.

SAM

Alright, love? Didn't expect to see you back so...

But the words die on his lips, as he clocks Sally's ashen face. Advancing on him, she shoves the photo into his hand.

SALLY

Read it.

Surprised, Sam looks down at the shaded-in words.

SALLY (CONT'D)

"You said you loved me, but now you won't speak to me"

They're hard for him to hear, but harder for her to say.

SALLY (CONT'D)

"If you don't come, I'll tell Sally, I mean it Sam"

She peters out as Sam finally looks up at her.

SALLY (CONT'D)

It was you. Wasn't it.
(disbelieving)
It was you.

54

INT. INCIDENT ROOM. POLICE STATION. DAY

54

Braithwaite grabs his jacket from the back of his chair, scoops up his keys, whilst Hollins pores over the wall map.

BRAITHWAITE

(urgent)
So where is he?

(CONTINUED)

HOLLINS

His phone signal places him
somewhere near Bretherdale Head.

BRAITHWAITE

(confused)

What the hell's up *there*?

HOLLINS

A whole load of heathland...and the
Derwent Hotel.

Braithwaite glances at Green, then both hurry towards the
door.

INT. BEDROOM. DERWENT HOTEL. DAY.

Sally faces off with Sam, incandescent, emotional.

SALLY

That day, the day Matty died, when
we rowed at the school, it all
started because I asked him why he
was being so weird with me, after
everything I'd done for him, why he
was treating me like that.

Her expression is a mixture of anger and horror.

SALLY (CONT'D)

And he couldn't even *look* at me,
Sam. Couldn't even meet my eye, and
then he just lashed out, *hurt* me,
rather than tell me the truth. And
now I know why....
(pointing at the photo
again)
...because of *that*.

On Sam. What will he say? What *can* he say?

SAM

Sal, I...I want you to know that I
would never have *hurt* Matty...

A beat.

SAM (CONT'D)

...but, yes, I have lied about who
I am.

(MORE)

(CONTINUED)

SAM (CONT'D)

And I am so so ashamed of that my
love, because I *wanted* to be a good
husband to you, I *really* did.....

And he takes a step towards her, wanting some kind of
connection, but she steps back - don't you fucking dare.

SAM (CONT'D)

....I just *couldn't* be.

SALLY

So you admit it, you *were* with him?

A beat, then -

SAM

Yes.

And she chokes back a cry of almost animal pain. Knew this
was coming, but it still kills her. So many questions now.

SALLY

Were there others, *before* him?

And his eyes betray him.

SALLY (CONT'D)

Jesus. When did you know?

A beat, then -

SAM

I think always.

SALLY

(stunned)

Like 'always' always? Before we
were married always?

SAM

(a beat, then)

Yes.

SALLY

So what the hell was I? Cover?

SAM

No. I loved you Sal, I still do.

SALLY

You loved me so much you lied to me
from the moment we met?

(CONTINUED)

SAM
(and he nods, no escape)
I know, and-

SALLY
Did your family know?

SAM
(looks up)
Are you *serious*? It would have
killed my Dad.

SALLY
Would it, he *adored* you.

SAM
No, he adored who he *thought* I was.
His 'lad', who loved his rugby, who
always bought a round in the pub,
who helped keep the streets safe...

His voices shakes as he speaks.

SAM (CONT'D)
...how do you think he'd have felt
if he found out that his boy liked
having sex with men. In toilets.
And parks. And lay-bys...

His self-hatred is palpable, but so too Sally's shock.

SAM (CONT'D)
...my life here would have been
over. I'd have had to move away,
from *everything* I knew.

There's anger there too, as well as shame.

SAM (CONT'D)
So I took the easy way out.

Although from his expression we might divine there was
nothing *easy* about the life he's had to live.

SALLY
(penny dropping)
So all those "work" trips? To Leeds
and Manchester and Bradford...?

SAM
(his shame)
....I didn't *want* to do it, Sal, I
promise you.
(MORE)

(CONTINUED)

SAM (CONT'D)

I was just so confused... I wanted to be a good husband, the man you thought you'd married, but I had this...*need*. And each time I did it, I hated myself a little bit more...

On Sam, as he revisits dark memories now.

SAM (CONT'D)

...till it got to the point where I felt I couldn't go on. That I'd rather kill myself than carry on living like *that*.

On Sally's shock, she had no idea.

SAM (CONT'D)

I planned *how* to do it. I had a date. And I knew what I'd say to you in the note.

He looks up and now we see there are tears in his eyes.

SAM (CONT'D)

That I'd always loved you, that I'd always genuinely wanted a family, but that I couldn't live this lie any more....

A beat.

SAM (CONT'D)

...and then a couple of weeks before I was going to do it, you brought Matty home for the first time.

SALLY

Who was a boy, Sam.

SAM

I know...

SALLY

A very, vulnerable, very troubled boy...

SAM

...and who I fell completely in love with.

Sally's reeling, so many things slotting into place now.

(CONTINUED)

SALLY

So all those gifts...the clothes,
the vouchers, the cash...they were
from you?

Sam nods, no point denying it now.

SAM

He was just so different to the
others. So beautiful and innocent
and funny. I never felt ashamed
with him, *never*.

SALLY

And everything *I'd* ever dreamed of,
everything *I* believed in - you were
happy to betray all that?

SAM

No, of course not. Which is why I
ended it, a month before he died.

And he is holding her eye intently.

SAM (CONT'D)

And that was it, *I swear*. I never
saw him again.

And she holds that look. And then she shakes her head.

SALLY

You're lying.

SAM

(his eyes down)
I'm not.....

SALLY

(advancing on him)
...you are, I know you, Sam, you're
lying to me.....
(grabbing him and forcing
him to look at her)
...but please. *Please*. If you love
me like you say you do...
...*please*.....just tell me the
truth.

Sam pulls away, in turmoil, can't face her. He stumbles over
to the window, desperate to buy himself some breathing space.

(CONTINUED)

55

But even as he does so, he sees something. Through the window, down below, he spots a clutch of police cars - sirens off, but lights flashing - speeding up to the hotel.

56

EXT. CAR PARK. DERWENT HOTEL. DAY.

56

Braithwaite and Green are in the lead car, as they pull into the car park.

BRAITHWIATE
(re Sam's car)
Is that Wright's car?

GREEN
Looks like it.

Braithwaite brings the car to a halt, flinging open the driver's door.

BRAITHWIATE
(to Green)
Two officers round the back, the rest with me.

And they climb out, hurrying towards the hotel.

57

INT. BEDROOM. DERWENT HOTEL. DAY.

57

Sam's eyes are riveted to the figures below. We might expect to see fear, confusion in his eyes, but actually what we see is *resignation*. A man who knows it's over, a man utterly exhausted by secrecy, lies, and guilt.

SAM
I never *meant* to hurt him.

On Sally, stricken - knows now that the worst is true.

SAM (CONT'D)
I'd gone up there to talk, that's all. I'd told him I couldn't go on seeing him, that I wouldn't throw away my marriage, but he wouldn't accept that...

Sally doesn't want to hear more, but knows she must.

SAM (CONT'D)
...he said I was hurting him, hurting you, hurting *myself* by living a lie.
(MORE)

(CONTINUED)

SAM (CONT'D)

I can still hear his voice: "Why are you so fucking scared of the truth, Sam?" It was all so *simple* for him...

A beat.

SAM (CONT'D)

...I tried to explain, to *reason* with him, but he was drunk, past caring. He accused me of leading him on, of *abusing* him for God's sake...

The memory fresh - the horror of being accused of *that*.

SAM (CONT'D)

...then he threw the bottle at me, screamed that he was going to do it there and then - he was going to go straight back down in to town and tell everyone who I was, *what* I was...

Tight on Sam now, as he describes killing the boy he loved.

SAM (CONT'D)

....I don't remember picking up the bottle. Or going after him. I don't even remember hitting him with it. I just remember seeing the surprise on his face afterwards.

A beat. And now he looks up at Sally.

SAM (CONT'D)

I just wanted to stop him, Sal.

And he breaks - huge racking sobs convulsing his frame.

SALLY

And *me*?

Sam stares at her, through tears, unable to answer.

SALLY (CONT'D)

When the police questioned *me*, arrested *me*, charged *me*.

The grossest betrayal of all - and Sam knows it.

(CONTINUED)

SALLY (CONT'D)

You were happy to stay silent? To let me rot in jail, to let me lose our baby in that awful place? How could you have *done* such a terrible, terrible thing?

How indeed. And yet the answer is surprisingly simple.

SAM

Because I was scared. Of being a probation officer in prison for killing a teenage boy.

(a beat)

Because I'm a coward.

And there it is in a nutshell. Sally stares at Sam - seeing this spineless coward properly for the very first time.

SALLY

(fighting tears)

You know, I came back here for *you*, Sam. To get my life - *our* life - back. But there was never anything here for me. I was never even going to be *second* best, was I?

She fixes him with a stare, then turns away, walking fast from the room.

SAM

(calling after)

Sal!

SALLY

Goodbye, Sam.

INT. CORRIDOR. DERWENT HOTEL. NIGHT.

Sally marches away, tears pricking her eyes, even as Sam emerges from the bedroom, hurrying after her.

SAM

Sal, please...

But she keeps on going, desperate to be away. As she does so, she now clocks Braithwaite and the other officers hurrying towards her, heading towards the hotel room.

A moment's confusion on Sally's face, but the look on Braithwaite's face tells her that *he* knows too, his sympathy for her plight all to clear.

(CONTINUED)

58

We might expect her to stop, to collapse into his arms, but gathering herself, she presses on. And we stay on Sally, walking determinedly away, even as a broken Sam allows himself to be cuffed.

59

INT. KITCHEN. JOHN AND MARIA TAYLOR'S HOUSE. DAY.

59

New day. John Taylor stands by the sink, listening to the radio.

RADIO

...pleaded guilty to murder, as well as to the lesser offences of perjury and perverting the course of justice. Sentencing is expected to take pl-

He reaches forward and turns it off. A long beat, then:

JOHN

I'm going to change.

And now we become aware of Maria standing in the doorway.

JOHN (CONT'D)

Screwing up our marriage is no way to honour Matty's memory.

He glances down at the four empty cans of beer in the sink, swilling in the beer he's just poured away.

JOHN (CONT'D)

So for him, for you, I'm going to work night and day to be a better husband. A better man. It's the least our boy deserves.

He crosses to her, hugs her. And tears prick his eyes now, as he clings the woman he loves.

60

INT. KITCHEN. SAM AND KAREN'S HOUSE. DAY.

60

BETHANY

(barreling in)

I'm going to be late. First day back and I'm going to be late.

She snatches up her bag, grabs a banana.

KAREN

You've got loads of time.

(CONTINUED)

BETHANY

I haven't got my hockey kit. I
can't find my charger...

KAREN

Your kit's by the door and your
charger's in your bag. So...

She takes her daughter by the shoulders, stopping her.

KAREN (CONT'D)

...sit down, have some breakfast,
then we'll walk in together. What
do you say?

Bethany looks at her mother, unsettled, emotional, then
breaks away, stuffing the banana into her bag.

BETHANY

It's ok. I'll be fine by myself.

On Karen - was she hoping for more?

BETHANY (CONT'D)

(quiet)
But thanks.

And maybe that's enough for now. A sign that there is *some*
resilience, *some* affection, beneath the awkwardness.

Karen watches her daughter go - daring to dream perhaps that
maybe ultimately everything *will* be ok.

EXT. CARE HOME. KESWICK. DAY.

Sally heads to the garden of the care home to sit with her
mum when she spots Braithwaite approaching.

BRAITHWAITE

I heard you were leaving. And
wanted to say goodbye. And good
luck.

SALLY

You too, Mike. And thank you, for
everything.

A beat, then she steps forward, hugs him. Real emotion here -
for both of them.

(CONTINUED)

BRAITHWAITE
(disengaging, covering his
emotion)
So where you headed to?

SALLY
Just to Ripon. I've found a lovely
place for Mum and me, plus I've a
mate there who's *desperate* for a
new Head of English, so...

BRAITHWAITE
...and this place?

He gestures to Keswick, below. Sally takes a moment, then:

SALLY
It's part of my history, but I want
to concentrate on my future now.

Braithwaite nods, understanding. But does he look a little
crestfallen?

SALLY (CONT'D)
And when I'm settled, maybe we
could grab that pizza some time?

It's said carefully, tentatively, but to her surprise
Braithwaite breaks into a smile.

BRAITHWAITE
I'd like that. I'd like that very
much.

A brief moment between them, then Sally squeezes his arm and
is on her way again.

Braithwaite looks cheered, relieved, but we're close on Sally
as she strides away, determinedly, happily, to a new life.

The End

*

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