

INNOCENT

Episode Three

Shooting Script

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ALF and JENNY bleeping their car shut (after a night out) as they walk toward the front door of their house, and then as they are just about to stick the key in the door, it flies open and KAREN is pushing out, barging past them.

ALF
Hey, d'you mind, that's our
house.....
(but she is not stopping)
....hey!!!

And then they turn to see a very shaken SAL standing in the hallway

SAL
I'm so sorry.

Tears coming even as JENNY rushes towards her.

A bruised but otherwise okay GARY WALKER, talking, very unwillingly, with D.S. JONES. In the background we will clock WALKER's wife, ALISON, and their kids (two grown up daughters, 21 and 23) and a departing (and unwanted) pair of paramedics.

WALKER
...a few weeks ago we've had a bust
up over a bill, he's come back in
tonight, I've lost my temper, we've
had a bit of a ding dong and...yeah
that's it really.

JONES
(nods, then -)
So we have two other witnesses who
say it was a completely unprovoked
attack by *him*?

WALKER
(frowns)
Well they obviously didn't see it
all 'cos that's not what happened.
But anyway, as I say, I'm happy to
leave it there.

And D.C JONES flicks a look over at WALKER'S wife, whose gaze WALKER is studiously ignoring.

3 INT. JOHN AND MARIA'S HOUSE - NIGHT 3

Flashing lights bleeding through the front room curtains and throwing shapes on the ceiling. MARIA with D.C. DAVE GREEN (two uniformed officers in tow).

GREEN

...and he's not been back at all in the last two hours?

MARIA

No.

GREEN

So any idea why he would have done this Mrs Taylor?

And of course she knows, GREEN knows, we know.

MARIA

No.

GREEN

No idea why he walks out of your house, just a few hours after we'd interviewed him about Matty's paternity, and seeks out and assaults a local publican?

A beat. Then -

MARIA

Nope.

So even now, she is clearly sticking to their pre-arranged plan, but she looks close to breaking point.

4 INT. JENNY'S HOUSE - NIGHT 4

JENNY sitting with SAL, half drunk mugs of tea between them.

JENNY

And are you going to tell him?

SAL

Sam?

JENNY

(nods)
Cos this is scary, Sal.
(MORE)

(CONTINUED)

4

JENNY (CONT'D)

Doesn't matter if the back door *was*
unlocked, to walk in to someone
else's house...

(doesn't need to say any
more)

...so you either tell him, and get
her to back the fuck off, or I
think we'd need to speak to the
police.

A sense the mood in the house has changed.

5

INT/EXT PUB NIGHT

5

JONES walking out, talking quietly in to her phone.

JONES

...yeah, can I have a person PNC
check please. Full name Walker,
Gary Trevor, date of birth..

And now we are picking up on GARY locking up the doors in his
now empty pub.

ALISON (O.S.)

So you gonna tell me what's going
on...

(he pauses but does not
turn)

...and spare me the crap about a
'bill dispute' please.

WALKER

Wasn't crap.

ALISON

Don't insult me Gary, a man doesn't
come at you like that over a *bill*.

WALKER

Well a *sane* man doesn't no.

(turns to her now)

He'd actually had a go at me about
it in town last week. I didn't tell
you because I didn't want to worry
you.

ALISON

(a beat, almost
believable, then)

So why aren't you pressing charges?

(CONTINUED)

5

WALKER
(a beat, then -)
I feel sorry for him, what he's had
to go through, but maybe I should
have.

And he walks past her picking up a couple of empties as he goes. And we go out on her. Did we believe that? Do we?

6

INT. JENNY'S HOUSE. SAL'S ROOM - NIGHT

6

SAL in her room, on her own, phone in hand, and we must wonder if she can she actually tell SAM, what his fiancée did, and in the end, it turns out....she can.

SAL
Hey, Sam, it's me, can we meet?

New day

7

EXT. KESWICK - DAY

7

Establisher of the town as it wakes.

8

INT. JENNY'S HOUSE - DAY

8

And now here are JENNY and ALF, quietly discussing something as both get ready to leave for work, ALF finishing the last of a mug of coffee.

ALF
...you've done your duty as a mate,
we both have, you need to think of
our baby now.

On JENNY. And she knows he is right. And with a heavy heart, she nods.

9

INT. JENNY'S HOUSE. SAL'S ROOM - DAY

9

JENNY walking up the stairs, how the hell is she going to do this? And her hand hesitates over the door, and then before she can knock, it opens.

SAL
Hey.

Which is when JENNY sees an already half packed case on the bed.

(CONTINUED)

SAL (CONT'D)
Wooden floors.

JENNY
(realising she heard it
all)
Oh. Sal. I'm so sorry.

SAL
No no, I get it - you have to put
your baby first, of course you do.

JENNY
(cripplingly embarrassed)
I mean...you don't have to go
today.

SAL
It's fine, I mean 'thank you'
but...I'm not sure I'm going to be
massively comfortable staying now.
And there's a million B&Bs so...

JENNY could not look more mortified.

JENNY
...if there's anything I can do to
help.

SAL
(nods, perfunctory, then)
I'll just take an overnight bag for
now if that's okay, grab the rest
in a day or so.

JENNY
Of course.

And she shuts the door on a squirming JENNY.

EXT. STREET - DAY

And here is SALLY walking down the road in the squally rain,
pulling her little bag on wheels behind her.

And she looks lonely and scared. Passing a news stand in the
town, she slows.

The headline reads '**Local Woman in Perjury charge on Wright
case**'. Stay on SALLY as she stands in the rain, seeing her
injustice written in 22 point Times New Roman.

(CONTINUED)

10

And even as she takes that in, a random stranger walks past shaking her head at her in disgust.

11

INT. KAREN AND SAM'S HOUSE - DAY

11

BETH packing her school bag. SAM already out of the house. KAREN also getting ready to go to work, and she looks pretty hollowed out.

BETH

I'm off.

KAREN

Have a good one...

(and then she looks up)

...oh and Beth?

(off Beth's turn)

Try and have a *normal* day today,
please?

Close on BETH, her back to her mum.

BETH

I'd love to have normal day. I've
wanted to have a normal day for the
last five years....

On KAREN. Tightening.

BETH (CONT'D)

...it's just hard when you have the
amount of shit in your head *I* do...

And she turns, we sense a quiet anger growing.

BETH (CONT'D)

...most of it put there by *you*.

And then she is opening the front door and out. Out on
KAREN. As ye sow.

12

INT. POLICE STATION - DAY

12

At the nick, the team in a briefing. JONES, GREEN and HOLLINS
and BRAITHWAITE.

JONES

Yeah all very odd, my guess is it
was about what we think it was.

(CONTINUED)

BRAITHWAITE

That Gary Walker's Matty's father.

JONES

(nods)

And that he's never told his missus.

BRAITHWAITE

Which obviously offers up interesting possible motives for Walker too. Cos a lad turning up on the doorstep of your marital home one day and declaring he's your long lost son - well, not exactly Davina McCall territory is it. Has he got any form?

JONES

First thing I checked - for a DNA match against Matty primarily - but sorry, no, nothing on PNC.

BRAITHWAITE

Okay, well let's pull him in anyway. If we're right and he never told his missus, we can use that. Okay...

(checking the white board)

...the presents and gifts found in Matty's bedroom. So these had originally *all* been ascribed to Sally Wright, now she always admitted giving him the books, but nothing else, so who was the rest of the stuff from?

(turns to Mia)

Obviously a trawl was done in the first investigation to see if the item's purchaser could be identified, but have another sweep, Mia, see if anything was missed.

HOLLINS

Guv.

BRAITHWAITE

(next on the list)

Okay Sam Wright's alibi, where are we on that?

(looks up at Green)

(CONTINUED)

GREEN

So too long ago for any CCTV of his car being where he says it was, which was heading to see Aaron Holmes, and there are no phone mast records either.

BRAITHWAITE

So it's gonna be down to Holmes confirming he was definitely with him.

GREEN

(nods)

Basically, and I'm trying to arrange a time to see Holmes this week.

BRAITHWAITE

Good stuff. And then lastly, John Taylor is still awol - we need to find him please, asap.

And out.

INT. MARIA AND JOHN'S - DAY

And here is MARIA in her house. The sound of the front door opening. And she turns to see JOHN walking in. And he looks an utter wreck.

And for a moment she just stares at him, his eyes down, shame all over his face.

MARIA

They said you were like a mad man. Broke a bottle, had to be stopped from *stabbing* him with it?

Close on him as she waits for a denial. But it doesn't come.

MARIA (CONT'D)

You know even when you were at your most troubled, John, I always stayed, because deep down I thought you were a *good* man. Decent, loving, *kind*.

A beat.

MARIA (CONT'D)

But maybe I never really knew you.

(CONTINUED)

13

And he looks up. To see she is scared of him.

MARIA (CONT'D)

Better you hand yourself in they
said.

And she walks out. And we stay on him.

And then he heads to the fridge, opens it, to locate four
cans of Carling. Looks at his watch. It's not even ten. He
takes a first can, opens it, and starts to drink thirstily.

14

INT. SCHOOL DAY

14

And here is SAL pinning some sheets up on a notice board in a
corridor, when a cry turns her head.

And she sees a lower sixth form pupil (small) wincing and
clutching her arm in pain, as BETH MOSS strides on ahead,
having clearly just hurt the kid in some way.

And SAL frowns and immediately starts toward the hurt pupil.

(NB MINIMISE KIDS AND KEEP THEM SIXTH FORM AGE)

15

INT. CLASSROOM - DAY

15

SALLY sitting opposite BETH, BETH's arms crossed defiantly.

SAL

She said you gave her a 'dead arm'.

BETH

She was in my way, I asked her to
move and she didn't, so I pushed
past her.

SAL

So she's lying?

BETH

It happens.

BETH's eyes down, the inference clear. On SALLY. Jesus. A
sense she is wrestling with an understandable dislike of this
kid (cos of what she did, cos of who she is) and her natural
instincts as a teacher, to help her. And in the end the
teacher instincts win.

(CONTINUED)

SAL

I had a quick look on your report card, Beth, and this is not the first incident like this in the last few months is it.

Close on BETH. A crack in the carapace, her brow furrowing, eyes pricking.

SAL (CONT'D)

And yet sitting here now.....you don't seem like that sort of girl to me.

BETH clearly a vulnerable young woman.

SAL (CONT'D)

Look, sometimes when we lash out, it's actually because we're upset about something else.

Waits. Nothing.

SAL (CONT'D)

What I'm saying is, I can arrange for you to chat with someone from pastoral support if you'd like.

On BETH. A sense she would actually like that. But then -

BETH

I'm fine, thanks. Can I go now?

A beat, and then -

SAL

Sure.

And BETH stands and walks out.

Out on SAL. **Cogs whirring.**

OMITTED

INT. B&B - DUSK

SAL with SAM in a dreary Lake District B&B bedroom. She perches on the side of the bed, he sits on the edge of the single chair. He looks in shock. She looks pretty fucked off.

(CONTINUED)

SAM

(head in hands)

Oh my God, Sal, that is awful, I am
so so sorry.

SAL

I mean they basically asked me to
leave because of her so....can you
speak to her? Tell her to calm down
and ...I dunno, reassure her that
I've not come back to 'steal her
man'.

On her. Do we believe that. Not for a second. He looks up.

SAM

For what it's worth - and this is
absolutely *not* any kind of excuse -
she *is* under a lot of pressure at
the moment.

SAL

(ffs)

Really.

SAM

(should he go there? Then)

Beth's not an easy child, never has
been, and it's all seriously flared
up again the last few months.

SAL

Right.

SAM

I mean she's *always* had anger
issues, from never having known her
dad, from being bullied when she
was younger, but the re-trial
really seemed to affect her and
just...well it's all caused Karen a
huge amount of worry so....

(and he looks up)

...as I say I'm not *excusing* her
behaviour, I'm just saying...it's
very out of character.

SAL

Sure...

(and then)

(MORE)

(CONTINUED)

SAL (CONT'D)

....just so's you know, and again,
you might want to tell her this,
Jen and Alf wanted to call the
police. I persuaded them not to.

SAM

(fuck)
Right. Well, on her behalf, thank
you.

His phones buzzes. He looks at it. KAREN 'Where are you?'

SAM (CONT'D)

(standing)
I need to go.

And he stands, walks to the door, opens it. His back to her.
Pauses in the doorway. Then turns to her.

SAM (CONT'D)

Is there anything I can do, Sal?

She smiles ruefully.

SAL

Hey, I have unlimited hot water
between six and eight, don't feel
too sorry for me.

SAM

(smiles politely, but -)
I'm serious.

And momentarily the facade drops a little.

SAL

Oh I don't know. Turn back time. So
it's *me* you're going back home to.
To *our* lovely family home?

And she looks up, a single tear striping her cheek. Which
breaks his heart. And he walks forward, leans down, and
tenderly wipes it away.

SAM

I'm sorry.

And her hand goes to his, holds it there, against her cheek,
the first time she has been touched so tenderly in five long
years. Which he intuits, and which breaks his heart further.

SAM (CONT'D)

I'm sorry.

(CONTINUED)

17

And then he turns and walks out. And we end on her as the fire door slowly clunks shut behind him.

Alone again.

End of Part One

Part two

18

EXT. POLICE STATION - DAY

18

Establisher.

19

INT. INTERVIEW ROOM - DAY

19

A very muted, scared looking WALKER, with BRAITHWAITE and SUZY JONES. (*No brief, he is not under caution, and is being interviewed as a witness*)

BRAITHWAITE

So let me tell you where we are, Gary. We think the story you told D.S. Jones last night was a lie, and that *actually*, John Taylor's assault on you, was almost certainly connected to the fact that Matty Taylor was your son.

On WALKER. Swallows hard. What does he do, what will he say. A long beat, and then -

WALKER

No, that's ...I don't know where you've got that from, but it's not true.

BRAITHWAITE

Okay. So just to reiterate, no-one, not your wife, not your kids, need know what we've discussed here today, as long as we feel you're being straight with us.

A beat. Nothing.

BRAITHWAITE (CONT'D)

So I'm going to ask you again, was Matthew Taylor your son?

And WALKER looks so conflicted, but is clearly wavering.

(CONTINUED)

WALKER

No, he wasn't.

And BRAITHWAITE nods. A beat, then -

BRAITHWAITE

This is a *murder* investigation,
Gary. Which means if he *was* your
son it's pertinent to our
investigation and means we will do
everything within our power to
prove that.

Lets that sit.

BRAITHWAITE (CONT'D)

We will pull your house apart, we
will pull your *life* apart, and
every single person in this town
will end up knowing why, including
your wife and kids. But. If you
cooperate, we will do our level
best to keep it contained. Was he
your son?

A beat.

WALKER

(tears, quietly)

Yes.

BRAITHWAITE nods quietly, but inside he and JONES are
yelping. Huge break though.

BRAITHWAITE

Thank you.

INT. POLICE STATION - DUSK

A desk Sergeant sitting behind the glass, doing paperwork,
when -

JOHN (O.S.)

My name's John Taylor.

On the Sergeant looking up to see a very drunk JOHN TAYLOR.

INT. INTERVIEW ROOM - DUSK

Back as we were.

(CONTINUED)

WALKER

I actually only found out a few months before Matty died. For sixteen years I'd had absolutely no idea.

BRAITHWAITE

And how *did* you find out?

A beat, so painful to go back there.

WALKER

Maria told me. Just came in to the pub one day.

JONES

And sorry, just going back, the original relationship with her, that was...a serious thing or..?

WALKER

(shakes his head)
...a few weeks, a month at the most.

JONES

And you were both married at that time?

WALKER

(nods, the shame)
Her husband was away a lot, he was in the army. And we had two little ones so my missus would often go and stay with her mum...
(shakes his head almost in disbelief at his own behaviour)
...it was the only time I ever...that's not who I am.

BRAITHWAITE

Okay, and so then scroll forward sixteen years and she walks in to your pub?

WALKER

(nods)
And obviously waits till it's quiet and I'm on my own, and then just tells me.

(MORE)

(CONTINUED)

WALKER (CONT'D)

Apparently John had found out and God knows why, had then told the lad so... she felt she *had* to tell me.

A beat.

WALKER (CONT'D)

And I was just...in shock. Obviously I wanted to ...be decent about it all, do the right thing for the boy, whatever that was but... I was happily married, and I knew admitting to what I'd done, even if it was sixteen years before, could have messed all that up.

BRAITHWAITE

And so what happened then?

A beat.

WALKER

Well, then, Matty turns up one night, just as I was locking up. Thank God Alison was on a university trip with our eldest but...it was still awful.

BRAITHWAITE

Why awful?

And WALKER looks up.

WALKER

This was my boy. And he was...so upset and confused and...all I wanted to do was wrap my arms around him and say sorry and...do whatever I could to make it better for him...

A beat.

WALKER (CONT'D)

...but I also knew that any attempt I made to establish a ...relationship with him, brought me nearer to messing up my marriage, possibly messing up my relationship with my *own* children...

(MORE)

(CONTINUED)

WALKER (CONT'D)

(correcting himself)
...my *other* children. I mean what
would you do? I'm just a bloke who
runs a pub, I was all over the
shop.

JONES

And what did *he* want?

WALKER

I think he was as confused as me, I
mean his dad was trying to stop him
seeing me...

BRAITHWAITE

....Matty told you this?

WALKER

Yeah, so he was very confused too
but...for a few weeks I tried to
meet up, talk to him, help him
through it all, not sure where we
were heading...

And then his head falls, the deep deep shame.

WALKER (CONT'D)

...and then it got too much for me,
Alison was starting to ask
questions 'cos I kept disappearing
....and so I'm ashamed to say I
told him I couldn't see him any
more.

BRAITHWAITE

And how did he take that?

A beat. Close on WALKER, eyes down, and for the first time
since the beginning of the interview, we will sense he is
lying.

WALKER

Better than I thought. I think
maybe...in the end, it just gave
him clarity. I told him his real
dad was the man who'd loved and
raised him for sixteen years. Not
me.

A beat.

BRAITHWAITE

So he never got angry?

(CONTINUED)

And WALKER shakes his head, eyes down.

WALKER

No.

BRAITHWAITE

Okay. And one last question, Gary.

And WALKER looks up, thinks he has weathered it.

BRAITHWAITE (CONT'D)

Are you able to tell me where you
were on the day your son was
murdered?

INT. CHURCH - EVENING

And here is MARK, placing hymn books on the pews for a
wedding.

ANNA (O.S.)

How could you do that?

And he turns in surprise, to see a darkly vulnerable ANNA at
the church door, advancing slowly.

ANNA (CONT'D)

How could you *betray* me like that?

MARK

How could *you* betray *me*? Pretending
to love me when actually you were
still obsessed with *him*.

ANNA

That is not true, Mark, I
absolutely *did* love you...

MARK

....I don't think so...

ANNA

....still *do* in fact...

MARK

(shakes his head)
...I'm not even sure you know what
love is....

ANNA

...please..

(CONTINUED)

22

MARK

...or God. Or the truth for that
matter.

ANNA

Please, I need you, *please*.

And he hesitates, the pull still powerful. But then.

MARK

You know what, I almost feel sorry
for you. Almost.

And then he turns and walks away. And out on her, utterly
knocked for six.

23

INT. POLICE STATION - NIGHT

23

BRAITHWAITE in the custody area as we see a still pretty
drunk JOHN TAYLOR being led to a cell.

BRAITHWAITE

How long till he's sober?

JONES

I think we can write off tonight.

BRAITHWAITE

(fuck)

Right, first thing then. In the
mean time, let's start chasing down
Walker's alibi, and let's get him
printed. Asap please.

And he turns and goes.

24

INT. POLICE STATION - NIGHT

24

WALKER being fingerprinted.

25

INT. KAREN AND SAM'S HOUSE - NIGHT

25

SAM sticking his key in the door and opening it to reveal
KAREN, waiting in the hall.

KAREN

Where have you been?

(CONTINUED)

SAM
(frowns)
Work.

KAREN
I've had Beth in tears upstairs.

SAM
Why?

KAREN
Your ex.

SAM
What d'you mean 'my ex'?

KAREN
She threatened her, at school
today, with expulsion apparently.

SAM
(frowns, wtf??)
She *what*?

KAREN
'Cos some kid lied that Beth had
hit her.

SAM
This was when?

KAREN
This afternoon.

On SAM as he clearly rewinds the conversation he just had
with SAL. Does it make sense? Then -

SAM
And we're sure it couldn't be *Beth*
lying?

KAREN
Oh. Here we go...

SAM
...listen, I'm just saying...

KAREN
...always defending her...

SAM
....that Beth has a bit of form on
that front and...

(CONTINUED)

KAREN

...and of course this is *exactly*
what she wants, you and me at each
other's throats.

SAM

(wtf?)
What??

KAREN

She wants to break up our family,
Sam, so she can get *you* back, she's
obsessed with us.

SAM

Says the woman who broke in to her
house and attacked her.

And KAREN looks like she has been hit by a hammer.

SAM (CONT'D)

What on *earth* possessed you??

She turns away, deeply ashamed.

KAREN

I'm sorry, it was very stupid...

SAM

...it was more than stupid, Karen,
it was really fucking scary.

KAREN

Says the man who stood in front of
me yesterday and lied, *very*,
convincingly, about his ex wife
coming to our front door.

Touche. On him, caught out, and suddenly on the back foot.
But actually, she wants to make it okay.

KAREN (CONT'D)

Look, we shouldn't be rowing, this
is a really difficult situation,
for *both* of us. But we can get
through it, Sam, I know we can, if
we just agree to be honest with
each other.

A beat, and then he looks up and nods.

(CONTINUED)

25

SAM

I'm sorry, and you're right. No
more lies, from either of us.

And she wraps her arms around him.

KAREN

No more lies.

But actually, his eyes are full of doubt.

New day

26

OMITTED

26

27

INT. SCHOOL - DAY

27

SALLY in her empty classroom, logging on to the school pupil
database on her lap top, and then typing in 'BETHANY MOSS'.
And then she's in, and reading a file.

And her expression tells us she has found more here than
perhaps she expected.

And now she looks up. **Cogs whirring faster. A plan forming?**

28

INT. POLICE STATION - DAY

28

BRAITHWAITE, JONES, and a now sober TAYLOR, in interview. He
is under caution, and has a duty brief with him.

JOHN

I'd done two tours in Kosovo,
pretty much back to back, and when
I came back from the second...

(back there for a second)

...well I wasn't in a good place. I
was drinking too much and me and
Maz were rowing all the time...and
when I left for a *third* tour...I
think she just needed someone to
talk to really.

A beat.

JOHN (CONT'D)

Cut to sixteen years later, I'm at
the doc's for a check up on a cyst
and...yeah, I learn I've been
infertile all my life.

(CONTINUED)

A beat.

JOHN (CONT'D)
Which wasn't so good....
(struggling)
...to find out everything you
thought you knew about your family
was a lie.

A beat.

JOHN (CONT'D)
(wiping his eyes)
Anyway, she said the relationship
had been brief, a few weeks at the
most, and that she'd never doubted
she wanted to be with *me*. She also
swore she'd never told Walker that
Matty was his so... really, if we
kept it secret, it was like it
never happened.

A beat.

JOHN (CONT'D)
Which is easier to say than do.
'Cos I was angry. With her,
obviously, with Walker, with
myself....maybe even with Matty.

He shakes his head, full of shame.

JOHN (CONT'D)
And it all came at the absolute
worst time. I'd left the army the
year before and had been struggling
a bit, drinking again. And me and
him had started arguing a lot. He
was going through a....phase I
suppose, trying to work out who he
was. And that seemed to involve him
finding literally everything I said
stupid and irritating...

A beat.

JOHN (CONT'D)
...so when I found out...well it
all played in to where we were
already. And then one day after a
particularly nasty row, in a
moment of madness, I told him. That
he wasn't mine.

(CONTINUED)

28

A beat.

JOHN (CONT'D)
Which was without question the
worst thing I've ever done.

And out on that thought.

29

INT. EVIDENCE STORAGE FACILITY - DAY

29

A gloved HOLLINS carefully removing all the old evidence from brown storage bags, and laying them out on a polythene covered table, checking them, as she does, against the inventory on the front of the bag.

So we will clock, a pair of trainers, four X-Box games, two bottles of aftershave, a Google Play Voucher and a number of classic paperback books, and then lastly, one, two, three, four....hang on, *five*, Amazon gift vouchers (all spent) the fourth and fifth, slightly stuck together but he old peel off code adhesive strip. She frowns. Because -

- she checks the inventory again, it definitely says four cards.

30

INT. C.I.D. ROOM - DAY

30

The prints from WALKER being scanned and checked, (BY AN UN-NAMED OFFICER) on line against the prints taken from the partial murder weapon, on the INDENT1 system.

31

INT. INTERVIEW ROOM - DAY

31

As we were with TAYLOR, his brief, BRAITHWAITE and JONES.

JOHN
I mean the second I said it I
wished I could've taken it back
...but I couldn't.

BRAITHWAITE
And how did he react?

JOHN
He was very upset, obviously.

BRAITHWAITE
Did he get angry with you?

(CONTINUED)

JOHN
With *both* of us.

BRAITHWAITE
And how did you respond?

JOHN
We just tried to calm him down I suppose. I mean I apologised, repeatedly, for telling him but... listen I was pissed, and in pieces myself so...I wasn't best placed to deal with it all.

JONES
Did it ever get physical?

JOHN
(eyes down, lying)
No.

JONES
Even though, as you said, you were both angry.

JOHN
Before I said it I was angry. After...I was just ashamed.

BRAITHWAITE
And what happened then?

JOHN
Over the next few days things seemed to calm down a bit. And we talked about it all more... rationally - all three of us. And in the end he said he wanted to meet him.

BRAITHWAITE
Walker?
(off his nod)
And how did *that* make you feel?

JOHN
Well I'd created the situation, so I wasn't going to stop him doing what he felt he needed to do at that point.

(CONTINUED)

BRAITHWAITE

(makes notes, a beat,
then)

And so why d'you think Matty might
have told Gary Walker that you *did*
try to stop him going?

JOHN

(tightening)

He's lying, I never stopped him.

BRAITHWAITE

Okay, and d'you know how Walker
reacted?

JOHN

(a beat, then, gloves off)

He wasn't interested apparently.
Saw Matt maybe a couple of times
and then basically told him to fuck
off.

BRAITHWAITE

And how did Matty react to that?

JOHN

Got pretty cross, and then told me
later that he threatened him.

BRAITHWAITE

Threatened him with what?

JOHN

Telling his wife who he was.

Wow.

JONES

And you never thought to mention
this before?

JOHN

Well we all thought we knew who'd
done it back then, didn't we.

BRAITHWAITE walking in to the main office with JONES,
following the interview.

(CONTINUED)

BRAITHWAITE

...so Taylor always said he was working at the time of the murder, and his foreman confirmed that, but just double check it please.

GREEN

(looking up from his desk)
Message from Sally Wright to call, boss.

INT. CLASSROOM - DAY

And here is BRAITHWAITE, not calling SALLY, but with her, in a classroom, him reading a print out of a school record, which we will see reads '**Bullying incident involving Beth Moss and Matthew Taylor. Follow up required ?**

BRAITHWAITE

So this is dated just four months before Matty's murder.

SAL

(nods)
I'm guessing it got missed originally because it was in *Beth's* records not Matty's and there was no obvious connection between the two - but my god it should have been spotted. Not *your* fault obviously.

BRAITHWAITE

(but he has the decency to look faintly appalled)
And this teacher....
(reads)
...Mr Thompson, he still here?

SAL

(shakes her head)
He actually left teaching a few weeks after making this report.

BRAITHWAITE

('interesting')
So how old was she when this took place?

SAL

Fourteen?

(CONTINUED)

BRAITHWAITE

Okay.

(a beat)

I mean...

(looks up)

...are we actually suggesting a fourteen year old girl could have been involved in...

SAL

...I'm not suggesting *anything*, I'm just giving you the information. For what it's worth, Beth Moss had a lot of pastoral input in the months and years after this. All sorts of behavioural issues...

(watching him scan down.

Close on her, then -)

...the notes suggest the mum was a piece of work too.

(oh, the gloves off clearly)

BRAITHWAITE

(reading)

'Karen Moss'.

(looks up, a memory stirring)

Is she a social worker by any chance?

SAL

(thinks, then)

I think she might be, yes.

BRAITHWAITE

(nods)

I have a vague recollection from the original files that she was actually *Matty's* social worker.

SAL

(had no idea. Fucking bingo)

Right. Wow.

BRAITHWAITE

(a beat as he digests, then)

Okay, let me look in to all this, and I'll try and track down this teacher, see if he remembers anything.

(CONTINUED)

SAL

Thank you - and for coming over, it
make a real difference having a
human connection to the case.

And he stands, smiles.

BRAITHWAITE

And how are you doing?

Because in truth she looks utterly battered.

SAL

It's a journey.

BRAITHWAITE

Well listen, any time you want to
have a 'cry off', tragedy top
trumps, maybe we could grab a pizza
some time...

(clarifying)

...just as...two people on their
own I mean.

And she smiles, looks genuinely touched by that.

SAL

Thank you. I think I probably need
to get my head in a slightly better
place to be even *half* decent
company, but when I'm a bit more
sorted, I'd like that.

BRAITHWAITE

Good. And I'll call you on this.
(the files)

And he is walking out and we are on her watching him go.

BRAITHWAITE walking towards his car, when his phone rings. We
see both sides of the convo.

BRAITHWAITE

Braithwaite.

JONES

Guv we've got a match on Walker's
fingerprints to one of the prints
on the murder weapon - we have a
bloody match.

(CONTINUED)

34

End of part two

Part three

35

INT. POLICE STATION - DAY

35

TAYLOR being released, and about to leave, when he sees WALKER being led from custody towards an interview room. Their eyes lock.

And then TAYLOR turns and walks out.

36

INT. SAM'S OFFICE - DAY

36

SAM sitting with a client, who is talking, but he is not listening, just checking a text from KAREN which reads 'I love you'. He quickly texts back 'I love you too', which we should sense is heartfelt, before putting the phone face down and looking up to pay some attention to his client.

37

INT. INTERVIEW ROOM - DAY

37

BRAITHWAITE, back in the interview room with a very very defensive WALKER. He has been arrested and is being interviewed under caution, and the CD recorder is running. *He now has a brief with him.*

WALKER

I sell Buckworth and I often stock the shelves myself so if my prints are on the bottle that killed him, it just means someone bought it from my pub.

BRAITHWAITE

And when you say 'someone'?

WALKER

Anyone.

BRAITHWAITE

Matty?

WALKER

How would I know, as I've already said, I was in London on the day he died.

(CONTINUED)

BRAITHWAITE

Well we're still checking your alibi, but right now I want to go back over something you told us yesterday. So when you told Matty you couldn't see him any more, you said he was fine with that?

WALKER

Yes. I mean he was upset of course, but he said he understood.

BRAITHWAITE

Okay. He didn't get angry?

WALKER

No.

BRAITHWAITE

Didn't threaten you at all?

WALKER

No.

BRAITHWAITE

Didn't threaten to tell your wife who he was?

And WALKER looks startled.

WALKER

No.

BRAITHWAITE

We have evidence to suggest he did.

WALKER

Well he didn't, he just ...he didn't.

But his eyes are down and he looks bereft.

WALKER (CONT'D)

Look, I let the boy down appallingly, and have had endless sleepless nights wondering if my behaviour contributed in any way to how his life ended...

And now he looks up, pleading.

(CONTINUED)

37

WALKER (CONT'D)

...but I swear, I did not kill him,
I swear.

It is convincing but is he telling the truth?

38

INT. C.I.D - DAY

38

In the office tracking through the team all 'on the phones'.

HOLLINS

...and I wondered if I could ask
you about a gift card purchase made
in a Keswick shop back in 2013...

And on to JONES

JONES

...so we understand you taught in
St Luke's school in Keswick in
2015, and we wanted to ask if we
could have a brief chat with you at
some point..

And on to GREEN.

GREEN

...Mr Walker said he was in London,
in a meeting with your brewery, but
so far he's been unable to find any
emails confirming this. So I
wondered if there was any *other* way
of confirming his presence there?
Internal mails, old desk diaries,
that kind of stuff...

At which another officer finishes a call next to GREEN and
leaning over sticks a post it note on GREEN's desk which
reads '**bloke called Kelsey downstairs**'.

GREEN (CONT'D)

...I'm so sorry can I call you back
in two minutes please....

And he is already standing and walking out.

39

INT. POLICE STATION. FRONT DESK- DAY

39

D.C. GREEN with a very dry mouthed KELSEY, the site foreman
we saw in ep one.

(CONTINUED)

KELSEY

....I promise you, it was a genuine
mistake, and I am so sorry...

And he is showing him, with slightly shaky hands, photocopies
of the work logs.

KELSEY (CONT'D)

...but what I didn't notice,
originally, is that actually I had
two guys with the surname Taylor
working on that job. John Taylor,
obviously, but also a *Thomas*
Taylor. And actually, looking at it
again, on that specific day, what I
thought then was a J, for John...I
now think.... might be a T.

GREEN

'Think?'

KELSEY

(a beat, then)
It *is*.

GREEN

So you can actually provide no
definite alibi, for John Taylor, on
the day of the murder.

KELSEY

(eyes down)
You see when you asked first time
round, he wasn't a suspect, so I
never really double checked it.

Looking up.

KELSEY (CONT'D)

But one thing I *do* know, officer,
he adored that boy...and I cannot
believe he would ever have hurt a
hair on his head.

A desperate MARIA, watching JOHN being walked out to a police
car, *again*.

41 INT. CUMBRIA POST OFFICES - DAY

41

SALLY with JENNY. SALLY looking fairly agitated.

JENNY

...I can't do that, Sal.

SAL

Why not?

JENNY

Because I can't just make shit up.

SAL

(frowns)

You're a journalist.

JENNY

Funny.

SAL

And you read what the tabloids said about *me*?

JENNY

Well exactly, it'd be a bit ironic if we now started to publish random 'wild theories' - particularly about a school kid.

SAL

She's nineteen, her mum's fifty plus.

JENNY

....Sal.....

SAL

...I'm just saying put their names out there, see what comes back from your readers, like you did with me...

JENNY

...even if I agreed with you that is not how...

SAL

...you owe me, Jenny!

And every head in the office turns. Silence.

(CONTINUED)

SAL (CONT'D)
(quietly now)
This whole town ...it owes me.

JENNY
(quietly)
Sal, what you went through, the
...anger you must feel, every day,
for what you lost.....

SAL
..I didn't lose anything, it was
taken, it was fucking *stolen*...

JENNY
...for what was 'stolen', I
completely get it. But *this*, this
is not the way forward. This is not
going to make you feel any better.

A beat, close on SAL. Suddenly sagging. Beyond exhausted.

SAL
What *is* then?

And then she turns and walks out.

INT. POLICE STATION - DAY

TAYLOR (and his brief) and BRAITHWAITE (with HOLLINS) in
interview again.

BRAITHWAITE
So where were you *actually*?

JOHN
(head down, a beat, then)
Around town. After I ran out of
money, wherever I thought I could
scrounge a can

HOLLINS
Were you ever in Clement Park?

TAYLOR's head remains down. Knows where this is heading now.

JOHN
Yes.

(CONTINUED)

BRAITHWAITE

Which we know from the original investigation, Matty was seen walking through, just an hour before his estimated time of death. So did you see him?

All of the fight gone out of him now.

JOHN

Yes.

BRAITHWAITE

Okay. And did you talk to him?

JOHN

Yes.

BRAITHWAITE

Did you row?

JOHN

(a beat, then)

Yes.

BRAITHWAITE

Did you then follow him?

JOHN

Why don't you just ask me?

And he looks up, his eyes deep wells of despair.

JOHN (CONT'D)

Did I kill him?

And BRAITHWAITE holds his eye.

BRAITHWAITE

Did you?

Tears pooling in his eyes now.

JOHN

Well, it was my defect that meant we couldn't have a child, my drinking that caused Maria's infidelity, my weakness that made me tell Matty he wasn't my boy.

As he tries to make some sort of sense of it.

(CONTINUED)

42

JOHN (CONT'D)

Now I don't know exactly *how* all that led to his death, but I'm pretty sure in some way it *did*. So no, I didn't follow him, and I never laid a hand on him that day....but yes, I think in some way I *did* kill him. With my failings.

And we go out on a man who has clearly been wrestling with *that* zinger for five long years.

43

INT. CORRIDOR - DAY

43

BRAITHWAITE and HOLLINS walking away.

BRAITHWAITE

My instinct says he's telling the truth...

And in to the office where the team are waiting

BRAITHWAITE (CONT'D)

...but my instinct has so far been spectacularly shit.

44

INT. POLICE STATION. CID AREA. - DAY

44

JONES with MR THOMPSON, the teacher who made the entry about the bullying, chatting in a quiet corner of the room. THOMPSON is reading the print out.

JONES

So you just describe a 'bullying incident' involving Matty and Beth, do you remember any more detail?

THOMPSON

(going back there mentally, then)

It was to do with him having stayed at her house once - her mum was a duty social worker...

JONES

..this was Karen Moss...

(CONTINUED)

THOMPSON

(nods)

...and had taken him in for a two nights after he'd had a row with his dad. And from what I could glean from, *him*, he'd then seen Beth at school talking to some friends about it.

JONES

Oh okay - and didn't like that?

THOMPSON

I think basically he felt Beth had seen him at his most vulnerable and no, he didn't like it at all. And Matty Taylor was not a boy you wanted to cross. He was whip smart, super articulate, and he could be cruel, verbally I mean, very cruel.

JONES

Right...

(making notes, then)

...and so did you get the impression this was an isolated incident or...

THOMPSON

...well they were both pretty reluctant to discuss it, particularly her. But if I had to put money on it, I would say no, it wasn't.

BRAITHWAITE sitting with the team (minus GREEN) for a debrief. JONES following up on his chat with the teacher.

JONES

...so loads on the school system about Bethany, depression issues, anxiety issues over the last five years, and then I found this. On the 8th July, 2015, just two days before Matthew's murder, she's admitted to St Mary's General, having taken...

(reading notes)

...'an accidental overdose of her mum's codeine'.

(CONTINUED)

BRAITHWAITE
Accidental?

JONES
Her mum told the hospital she'd thought they were over the counter herbal pills she sometimes gave her for stress.

BRAITHWAITE
And how many did she take?

JONES
Six.

BRAITHWAITE
(frowns)
Who takes six stress pills?

JONES
Well the notes say on previous occasions she'd taken two. Her mum told the hospital that on *this* occasion she'd taken four, then got confused and taken another two.

The room blows out its collective cheeks, not really buying that.

JONES (CONT'D)
Yeah, me neither. Which got me thinking. If that was *my* kid, and I thought Matty Taylor's bullying was to blame for a suicide attempt?

BRAITHWAITE
Particularly when she'd given the lad a bed for a couple of nights only a few months prior.

On BRAITHWAITE, cogs whirring, then -

BRAITHWAITE (CONT'D)
Okay I think we need a chat with mum.

SAL walking wearily up the stairs to her tawdry B&B

LANDLADY (O.S.)
Ms Wright?

(CONTINUED)

46

And she turns to see her landlady at the foot of her stairs.

LANDLADY (CONT'D)

Just to say.....I'll need your room
back Sunday.

SAL

(frowns)

You said it was free indefinitely.

And the landlady at least has the decency to look
uncomfortable.

LANDLADY

I've had some complaints. From my
regulars. I'm sorry.

And she turns and walks back in to her office. And SAL should
scream and shout But right now, she is out of energy, and so
instead, she trudges on up.

47

INT. KITCHEN - AFTERNOON

47

SAM standing alone in the kitchen, listening, to dull muted
voices next door in the sitting room.

48

INT. BEDROOM - AFTERNOON

48

BETH in her bedroom, doing the same.

49

INT. SITTING ROOM - AFTERNOON

49

BRAITHWAITE and JONES sitting opposite KAREN. At some point
in the following interview, BRAITHWAITE will clock a picture
of KAREN and SAM, arms around each other, clearly a couple -
important we mark this)

BRAITHWAITE

So she never told you about any
bullying incident, involving Matty.

KAREN

(frowns, lying)

No, sorry.

JONES

And she'd say the same would she,
your daughter, if we asked her.

(CONTINUED)

KAREN

Of course.

BRAITHWAITE makes some notes. A beat, then he looks up.

BRAITHWAITE

So tell us, if you wouldn't mind,
about the incident that led to you
taking your daughter to St Mary's
General, two days before Matty
died.

And she twitches slightly, how did they know about that? A
sense all her worst fears are coming true.

KAREN

Er...right...you mean...when she
took some pills?

BRAITHWAITE

Yes.

KAREN

(frowns, 'tries to
remember')

I don't really remember an awful
lot about it...

JONES

...we have various school and
hospital notes if that would
help...

KAREN

...no no, I mean, I remember some
of it, obviously just...

(tries again, will do
better now)

...er so...I'd been taking codeine
for some back pain I had, and very
stupidly, had kept the blister of
pills in the same cupboard as some
herbal pills I sometimes gave Beth,
for stress. And then...she'd had a
bad day at school, and before I got
back from work, had gone to the
cupboard, got the wrong pills out,
and taken a couple. She was
absolutely fine, but I took her to
hospital as a precaution.

BRAITHWAITE

Right.

(CONTINUED)

Pulls a file across. The school file Checks something, then looks up.

BRAITHWAITE (CONT'D)

So the hospital notes said she'd actually taken *six* codeine pills totalling 180mg. Which is a potentially fatal dose for a child.

KAREN's eyes down. Tears near. In truth this was clearly a deeply fucking traumatic event.

KAREN

We were very lucky.

BRAITHWAITE

And the bad day she'd had, what was that about?

KAREN

I don't remember.

BRAITHWAITE

Really?

KAREN

She's always been quite an anxious child so...

BRAITHWAITE

...so it was nothing to do with Matty Taylor.

KAREN

No.

BRAITHWAITE

He hadn't *continued* to bully her?

KAREN

She never mentioned anything like that to me, no.

A beat.

BRAITHWAITE

Because if a lad had bullied *my* child to the point of taking an overdose...

KAREN

...wasn't an overdose...

(CONTINUED)

BRAITHWAITE
...particularly a kid I'd taken in
to my own home.

On KAREN. Right, so they've made that connection.

KAREN
It wasn't an overdose....

BRAITHWAITE
...I'm not sure *what* I might do?

And she looks up, straight in to his eyes. And we know she
sure as hell did *something*.

EXT. KAREN AND SAM'S HOUSE - AFTERNOON

BRAITHWAITE and JONES walking towards the car.

BRAITHWAITE
Did you see the photos on the
mantelpiece, who her other half is?

JONES
Sam Wright.

BRAITHWAITE
I mean is that fucking weird or is
it just me.

JONES
I dunno, everyone ends up shagging
everyone else in this town, so yeah
it's weird, but it's also not.
(MORE)

*

(CONTINUED)

JONES (CONT'D)

BRAITHWAITE looks back at the house, still clearly thinks the SAM/KAREN connection is significant, and then he opens the car door.

BRAITHWAITE

So I want a warrant for all Beth Moss's health records - medical, social services, Ed-Psych, whatever you can find.

And they get in.

INT. KAREN AND SAM'S HOUSE - AFTERNOON

KAREN and SAM, having a whispered conversation. SAM clearly heard the lot. So he is *calm* but also clearly pretty angry.

SAM

Well I'm sorry for being a little upset, Karen, I'm just rather shocked to learn that both you *and* your daughter had a very good motive for actually *killing* him.

KAREN

(whispered)
Sam, please....

SAM

...I mean is there anything *else* you neglected to tell me over the last three years??

And her eyes go down.

KAREN

No.

But he sees it. Instantly.

SAM

What?

KAREN

Nothing.

A beat.

(CONTINUED)

SAM

Karen, you said it, we have to be
honest with each other....

(CONTINUED)

KAREN

...I know but...

SAM

...no no. No 'buts', if there *is* something else, you need to tell me *now*. Or I really think we'll be in trouble here.

And she looks up.

SAM (CONT'D)

I mean it. You need to be honest with me, Karen, you really do.

Which, of course, is her worst fear. A beat, then.

KAREN

He'd been so horrible to her. For nearly four months she told me afterwards. And for *no* reason. He thought she'd talked about the nights he'd stayed here but she *hadn't*. And it didn't matter how many times she *told* him she hadn't, he still went at her. Every day, finding her when no-one else was around and just being...*foul*. Telling her that no-one liked her, that she was ugly, and fat, and stupid. For sixteen weeks solid, he made her life a complete misery.

A beat.

KAREN (CONT'D)

And then one day I came home late from work and found her on her bed, half unconscious...

(struggling to hold it together)

...at the hospital she said it was an accident, but I knew it wasn't. And in the morning she finally told me...

And she is back there. Trying to bury the rage, even now.

KAREN (CONT'D)

...and so the day after, I left her with my mum and I went to try and speak to him at his house..

(off Sam's reaction)
(MORE)

(CONTINUED)

KAREN (CONT'D)

...but he wasn't there...
(knows this will not play
well)
....it was just his mum.

SAM

And you spoke to *her*?

KAREN

I did. But just said it was work
related, that I wanted a general
catch up. And then I *left*, Sam.

She looks at him, imploring.

KAREN (CONT'D)

And that is all that happened, I
promise you.

And on him. Looking at her. And then -

SAM

I don't believe you.

KAREN

I promise.

SAM

Tell me the truth, Karen, now, or I
swear I will walk out that fucking
door and you will never see me
again.

Oh, gloves off.

SAM (CONT'D)

(quietly)
Tell, me, the truth.

A beat, and then finally, very reluctantly.

KAREN

On my way back from his mum's, I
saw him in the street.

And SAM. Really, could it get any worse.

SAM

And ?

(CONTINUED)

KAREN

I wanted to walk past. By this stage I'd realised what I was doing was wrong, and that it could have cost me my job, so I went to walk past...

A beat.

KAREN (CONT'D)

...but *he* saw *me*. It was *him* that stopped, him who started shouting at *me*, drunk, saying stuff about Beth, laughing about what a 'fat ugly pig' she was.....

A beat.

KAREN (CONT'D)

...and something inside me just...snapped...and I crossed over and....I lost it a bit, I admit that. I shouted right back at him, I might even have grabbed him, I can't really remember, it was all a bit of a blur, and then I ...realised I was being very stupid, and I turned and walked away. And that really *is* it.

SAM

You didn't follow him?

KAREN

Absolutely not.

But do we believe her. Does he?

SAM

Okay, you have to tell the police, Karen.

On her. Stunned, did not see that coming.

KAREN

I *what*?

SAM

You have to tell the police.

KAREN

(horrified)
I'm not telling the police.

(CONTINUED)

SAM

Babe, if you grabbed hold of him,
if you came in to contact with him
at *all*, they might have found stuff
on his body that can connect you to
him. Fibres, hairs, whatever. So
you have to tell them what *actually*
happened, because if they find out
about this themselves, they might
come to all the wrong
conclusions....

He shrugs. 'Obvious'. On her utter terror.

SAM (CONT'D)

...so you have to tell them, love,
you *have* to.

Out.

End of part three

Part four

EXT. TOWN CENTRE/EXT STREET - AFTERNOON

SAL walking quickly away from the centre town, a bunch of
flowers in her hand, when her phone rings. Caller I.D Says
it's BRAITHWAITE. We cut between the two calls.

SAL

Michael, hi.

BRAITHWAITE

Why didn't you mention Bethany's
mother is with your ex husband ?

And she stops, wrong footed by his colder tone.

SAL

I didn't think it was relevant.

On him. Trying to read her. Then -

BRAITHWAITE

I'll be the judge of what is and
isn't 'relevant'.

SAL

Sorry, I was just...

(CONTINUED)

52

BRAITHWAITE
...good night, Sally.

And he hangs up. On her. Nice.

53

INT. HALFWAY HOUSE - EVENING.

53

D.C. GREEN with AARON HOLMES. HOLMES is rolling a cigarette.

GREEN
...and so just to confirm, as per
your original witness statement,
from approximately five thirty
five, to five fifty, Mr Wright was
with you, in a probation meeting,
at your flat in Castelton.

HOLMES holding his eye. Enjoying his power. A beat, then -

HOLMES
Yes.

And on HOLMES as GREEN makes notes. Cogs whirring in skanky
HOLMES' head. And then -

HOLMES (CONT'D)
So can I just ask, are you double
checking everyone...or is it just
Mr Wright?

And GREEN looks up. And out.

54

EXT. GRAVEYARD - AFTERNOON

54

ANNA, head down, in the graveyard, walking with purpose
somewhere, when she suddenly slows.

She has seen something.

And on the reverse we see it is SAL, standing in front of
MATTY's grave, having just placed a fresh bunch of flowers
there.

And sensing movement she turns (just as ANNA was clearly
thinking of retreating) and sees her.

And for quite a while, they just stare at each other.

And then finally

(CONTINUED)

ANNA

I'm sorry, miss. It was never meant
to end up like it did.

SAL

Really? How was it meant to end up?

ANNA

(bewildered by it all
herself)

Was there *really* nothing going on,
ever?

SAL

No, Anna, *never*.

Like this is the first time she has finally accepted this.

ANNA

The thing is, I did genuinely
believe there *was*, Miss - and
that's the only reason I made the
kiss up, to get you sacked so it
would stop.

And she is back there.

ANNA (CONT'D)

And then he was killed.

The shock of that moment still raw.

ANNA (CONT'D)

And everything suddenly moved so
fast, with the police knocking on
my door the next day, asking about
the rumours. And obviously I should
have told them *then*. But I was
scared.

A beat.

ANNA (CONT'D)

And then you were charged. And then
the trial date was set. And then I
was in the witness box.

And she holds SAL's eye.

ANNA (CONT'D)

So I'm sorry miss. I really am.

And then her eyes drop.

(CONTINUED)

54

ANNA (CONT'D)

But at least *one* of us is free now.

Cos ANNA palpably isn't.

And then she turns and walks away, and we stay on SALLY.

And against all the odds, we sense she actually feels pity for this pathetic young woman.

55

INT. BRAITHWAITES HOUSE - NIGHT

55

Pasta bubbling on a hob.

And here is BRAITHWAITE reading the case file, even as he brings cutlery over to a kitchen table.

And then his phone rings, work. He answers.

BRAITHWAITE

Dave, whassaup?

GREEN

Sorry to disturb, boss, but I thought you'd want to know, I just had a message from Mills brewery, who've forwarded four old emails confirming that Gary Walker arrived for a meeting in their Hammersmith office at 4.00 p.m on the day of the murder. The meeting lasted an hour, it's approximately five hours door to door back to the murder scene.

BRAITHWAITE

So he's in the clear.

GREEN

He's in the clear.

BRAITHWAITE

Cheers, Dave.

GREEN

'Night.

And as he digests that, he looks down to see that he has just set three places.

A beat. And he sags. A sense that even now, on occasion, it is all just too much.

(CONTINUED)

55

And then he collects the extraneous cutlery and quietly returns them to a kitchen drawer.

*

56

INT. B & B - NIGHT

56

SALLY walking in to her bedsit after her encounter with ANNA.

Sits on the edge in the dark.

Processing. Digesting. Absorbing. My God this is hard.

New day

57

EXT. POLICE STATION - DAY

57

A bleary eyed GARY WALKER emerging from the police station, in to the cold dawn. And walking down the street towards home, passing, as he does, a car parked up.

58

INT. CAR - DAY

58

And inside the car, outside the police station, is SAM, clearly in some kind of mental turmoil.

59 INT. POLICE STATION - DAY

59

A puffy eyed BRAITHWAITE walking in to his office, coffee in hand, with JONES.

BRAITHWAITE

(baffled)

How does a kid with those kind of issues not appear on the radar of social services, at the very least an ed psych department?

JONES

I don't know - but Karen Moss would have had access to her daughter's records in her professional capacity.

BRAITHWAITE

(sitting)

You think she could actually have deleted them?

JONES

Why not, if they suggested some sort of a trail back to Matty Taylor?

HOLLINS at the door.

HOLLINS

Sorry to interrupt, boss, but Sam Wright's downstairs, says he needs to speak to you?

60 INT. INTERVIEW ROOM - DAY

60

SAM sitting opposite BRAITHWAITE.

SAM

Okay. I know, *unequivocally* I know, that my fiancée would never hurt a fly...

A beat, still has massive doubts about what he is about to do.

SAM (CONT'D)

...but she has not been entirely honest with you.

(MORE)

(CONTINUED)

60

SAM (CONT'D)

For very understandable reasons,
she thinks you would put two and
two together and make five. But I
think she's wrong to think that...

Close on him, and what is motivating him here is really hard
to say. And then he looks up. Deeply pained.

SAM (CONT'D)

...and so, after a long discussion
with her - she's across *all* of this
- I am here to tell you the *truth*.

61

INT. C.I.D. ROOM - DAY

61

HOLLINS back on the phone to Amazon.

HOLLINS

...so I just wanted to confirm how
many you were asked to check.

AMAZON ASSISTANT (O.S.)

Four.

HOLLINS

(smiles)
Definitely four.

AMAZON ASSISTANT

Yeah yea, I have the original notes
in front of me, four cards, all,
unfortunately for you guys, paid
with cash.

HOLLINS

Yeah yeah. Okay, so listen, looks
like there was a bollox this end,
and there were actually five cards,
I think two might have been stuck
together or something, but either
way, if I give you all *five* numbers
now, whichever one's not on your
list - can you check it out for me
please?

62

EXT. THE PUB. KESWICK - DAY

62

WALKER's wife ALISON, and both daughters, leaving the pub
with overnight bags and getting in to the back of a taxi.

(CONTINUED)

62

From an upstairs window, we saw a distraught GARY WALKER watching. So the lie didn't hold.

63

INT. POLICE STATION - DAY

63

KAREN sat opposite BRAITHWAITE and JONES. And she is in pieces, for so many reasons. She has been arrested, and is under caution, so the CD recorder is running. But she has elected to have no brief with her.

KAREN

No. I had no encounter with him.

BRAITHWAITE

So why d'you think your fiancée told us you did?

And she almost gags, to hear the words out loud.

KAREN

I have no idea why he'd say such a thing.

Utterly rocked, must surely now know it is over with SAM.

JONES

Well we've also just spoken to Maria Taylor, and she has now confirmed she remembers you knocking on her door that day, asking after her son.

On KAREN. Fuck, the blows keep raining down.

KAREN

Despite her *never* having mentioned this before.

BRAITHWAITE

She was obviously in a state of shock right after her son's death. By the time she'd started to think at *all* rationally, Sally Wright had already been charged. It never occurred to her to mention a thirty second exchange on her doorstep with his social worker.

KAREN

Well she's lying. I didn't go looking for him.

(CONTINUED)

BRAITHWAITE

It would be perfectly understandable, Karen, to have been angry with him, what would any of us do to protect our children...

(indeed)

...maybe this was just...a moment of madness.

KAREN

No, I never saw him that day.

But she looks utterly in pieces.

BRAITHWAITE

So there were numerous fibres taken from Matty's clothing after he died. Hitherto unidentified hairs caught up in his school jumper and coat. Would you be happy for us check those against you?

And out on that little gem.

INT. KAREN AND SAM'S HOUSE - DAY

A darkly angry BETH (leaving for school) in a row with a very down looking SAM, in the hallway.

SAM

...I completely understand why you're upset, sweetheart. But please try and see it from my perspective. She lied to me, for many years, and in the end, I had to do what was right by Matty.

And she turns to him.

BETH

That boy ruined my life and I think he got exactly what he deserved. How's *that* for a fucking perspective?

And she walks out slamming the door behind her. And we stay on him. Devastated.

OMITTED

- 66 INT. KAREN AND SAM'S HOUSE - DAY 66
A forensics teams going through KAREN's house, taking samples of carpet in various rooms etc. An utterly appalled SAM watching, before walking out fast. Simply cannot bear this any longer.
- 67 INT. POLICE STATION - DAY 67
KAREN being fingerprinted, in tears, petrified.
- 68 EXT. SAL'S B & B - DAY 68
A car pulling up outside a B&B, and then SAM gets out and starts to walk slowly, hesitantly, towards SAL's front door, the rain drenching him.
(NB. We need to let the camera see that in his distraction, SAM has left his phone in the charging cradle in the car.)
- 69 INT. POLICE STATION - DAY 69
KAREN having hairs plucked from her head by an FME.
- 70 INT. B&B - DAY 70
SAL opening her door, to reveal a broken, drenched, SAM.

SAM
I don't know what to say any more,
Sal. I've just got so much wrong
and...I wonder if you can ever
forgive me.

And we are on her, as she knows finally a part of her hell is over.

SAL
D'you want to come in then?

And she steps aside, and he walks in.
- 70A EXT. SAM'S CAR - DAY 70A
And inside SAM's car, his phone starts to signal an incoming call and the caller ID tells us it is 'AARON HOLMES'.

71

INT. HALFWAY HOUSE - NIGHT

71

AARON sitting on a sofa waiting for the call to answer but it obviously goes straight to voicemail and we hear -

SAM (O.S.)

Hi, this is Sam Wright, please
leave a message.

On AARON. A moment of hesitation, should he do this? And then-

HOLMES

Alright mate, it's Aaron, Holmes,
remember me?

(taking a fat toke on his
joint)

Listen, fella, give us a call some
time will ya, I think we need to
chat.

And he hangs up. And smiles.

End of episode three.

*