

SCRIPT TITLE

Written by

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Based on, If Any

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1 EXT. DIRT ROAD. WALES - DAY 1
BOULTING driving down a very quiet road and turning off -

2 EXT. FARM. WALES - DAY 2
- on to a long farm track, and then finally pulling in to an open farmyard area.

He pulls up, turns the ignition off, and gets out.

To see a group of four or five women (some young kids playing football in a yard area) all wearing head scarves and skirts, working at a baling machine in an open sided barn, all looking over at him in some surprise.

BOULTING
(to the women in general)
Hi there, this is Llagavelly Farm?

No-one answers but a few of the women cast looks at an older woman. And then she steps forward.

NIAMH
It is, how can I help you?

BOULTING
Oh, hi....
(badges her)
...D.S Murray Boulting,
Metropolitan police, I'm looking
for David Bell?

And NIAMH looks at the badge. Then looks at BOULTING.

NIAMH
What is it you need to know, maybe
I can help.

Oh. Like that is it.

BOULTING
Is he here?

On NIAMH as she considers whether to help. Then -

NIAMH
Yes he's here. If you'd like to
follow me?

And then she starts to walk across the courtyard toward a gate (under the gaze of the other women and kids - bit weird) and BOULTING is slightly regretting being on his own as the light begins to fade.

3 SCENE OMITTED 3

4 SCENE OMITTED 4

5 EXT. FARM. WALES - DUSK 5

And BOULTING and NIAMH are walking towards a small copse of trees just beyond a ploughed field. NIAMH, ahead, walking.

NIAMH

So is this anything to do with
Precious Falade?

BOULTING

(oh, interesting)
Why d'you say that?

NIAMH

The only trouble we ever had here
was with Precious.

BOULTING

Did you know her?

NIAMH

A little, she left for good a year
or so after I joined.

BOULTING

And when was that?

NIAMH

(thinks, then)
Maybe mid 2015?

BOULTING

And she was in a relationship with
David?

NIAMH

We were *all* in a relationship with
David.

BOULTING

Right, sure, but a special one?

NIAMH
Well, she worshipped him,
certainly....
(she turns as they walk,
smiles)
...I should say she also *tested*
him. I mean we're all sinners
right? But *Precious*.

BOULTING
What?

And now they are entering a small cleared area and NIAMH stops.

BOULTING (CONT'D)
Precious what?

NIAMH
'Thou shalt have no other Gods
before me'.

BOULTING
(getting irritable now)
Not with you.

NIAMH
Mammon, D.S Boulting. That's who
she betrayed him for, the God of
money.

BOULTING
Right...
(absorbs that, then)
...she was fifteen when he got her
pregnant. He was forty two. Your
dear leader.

And NIAMH tightens, does not like that. But then -

NIAMH
He's right *there*.

And in the middle of the clearing is a raised grassed mound.
A grave. Oh.

6 EXT. TONY'S MANOR HOUSE - DUSK

6

A frost beginning to flower on the slate roof of the mansion.

7

INT. TONY'S MANOR HOUSE - DUSK

7

EMMA putting arnica on HUME's bruise. HUME has a tumbler of whiskey on ice in his hand.

EMMA

...you're not twenty one any more
Tony Hume. You need to slow down.

TONY

That was me slowing down, a boozy
break from work.

EMMA

Well exactly...

(sitting)

...you shouldn't *need* a break from
work because you shouldn't *be*
working - what are you even still
trying to prove?

And we are close on him. And for a moment, we sense the veil
might lift.

TONY

I don't know. I just know the older
I get, the more I see the mistakes.
The things I *didn't* achieve, the
wrongs I did.

On her, a woman who clearly knows her husband is not whiter
than white.

EMMA

What wrongs, you haven't *done* any
wrongs, not proper ones anyway.

And he looks up at her. Her unqualified love. And he looks
close to breaking down.

TONY

Except I have, love. Decades of
them.

And she shakes her head, almost like she is refusing to hear.

EMMA

You did what you thought was the
right thing at the time and...

TONY

...not just politics, there were
other things I never..

EMMA

...I don't want to hear, Tony...

A beat.

EMMA (CONT'D)

...we all have things we wish we'd done differently, that's life...

And she turns her back on him.

EMMA (CONT'D)

...but we move on. We don't live in the past.

And then she walks out. And we stay on him. A man, we sense, who is full of regrets.

7A

EXT. NICK'S HOUSE - DUSK

7A

JESS standing outside STEVE's brother's house.

NICK

He was here, for a couple of nights, and then he left.

And she looks at him. Something not ringing true.

NICK (CONT'D)

Have you tried his work?

JESS

They said he was off sick.

NICK

Right.

A beat.

JESS

He's in there isn't he?

NICK

Jess he's not...

JESS

(shouting round him)

....Steve, are you in there?

NICK

Please...

JESS
...if he's in there, Nick, I
swear...
(and she punches the door)

NICK
...woah, Jess, calm down.

And she turns away, hands up in apology, but still mad.

JESS
I'm calm I'm perfectly calm.

Then she starts to walk away as NICK watches. Then she stops and turns.

JESS (CONT'D)
Did he tell you he was fucking my
sister? Just in case you were
thinking of standing up for him.

NICK
(genuinely appalled)
He was *what*?

She nods. Then walks away.

JESS
Tell him to call me.

And she walks down to her car and gets in. NICK watching till she has gone, and then he turns and walks back in to the building.

7B INT/EXT. NICK'S HOUSE - DUSK

7B

NICK walking back in to his sitting room. A beat, then -

NICK
You need to leave.

And on the reverse we see his brother, STEVE.

8 EXT. SUNNY AND SAL'S HOUSE - NIGHT

8

SUNNY pulling up outside his house in his car.

9 INT. SUNNY AND SAL'S HOUSE - NIGHT

9

SUNNY walking in.

To see bags in the hallway. And how could that have been a surprise.

And he walks in to see SAL sitting in the dark in the sitting room.

SAL
I thought I'd wait. I thought I
owed you that.

And he looks bereft as he sits.

SUNNY
You owe me *nothing*.

A beat.

SAL
So what was it, when you asked me
to marry you that night?

And of course he must have known this was coming.

SUNNY
A genuine proposal.

SAL
Really?

SUNNY
Completely.

SAL
Because sitting here, right now, it
slightly feels like maybe it was
just...because you were so lost.

SUNNY
No - at the time it felt utterly
genuine.

SAL
Ah. 'At the time'. And now?

Close on him.

SUNNY
I don't know what's going on, Sal,
I'm as thrown as you by where we
are. Where *I* am.

A beat.

SUNNY (CONT'D)
I feel so stuck. And 'lost', yes,
now, certainly.

On her.

SAL
And almost the unkindest cut of all
is that's the most you've said to
me about it in nine months.

And he nods, and then -

SUNNY
Because I felt you were jealous.

SAL
Right.

SUNNY
Which, as I said, I completely get.

A beat.

SAL
So listen, let's not make any
decisions right now but ...I do
need to tell you how I'm feeling.

SUNNY
Of course.

SAL
And how I'm feeling is that
actually...with time, I think we
could probably ride this out.
Probably.

SUNNY
Definitely.

And she nods. Then -

SAL
Except then I got pregnant.
(a beat)
And it's changed things. It's made
me realise how much I actually *do*
want a baby. And how much you
don't.

A beat.

SAL (CONT'D)
And that's quite a big thing.

A beat.

SAL (CONT'D)
So I'm gonna go and stay with my
mum. We can keep talking but....

A beat.

SAL (CONT'D)
...I need a break to have a bit of
a think.

SUNNY
Of course.

And she walks over and kisses him tenderly on the cheek.

SUNNY (CONT'D)
I'm so so sorry, my love.

SAL
Yeah, me too.

And she walks out. The door shuts.

And we stay on him.

The losses piling high.

New day

10 EXT. CARPARK. BISHOP STREET - DAY

10

DAVE pulling up in the police car park with BELE by his side.

And as he parks, we see LINGLEY walking in to the back
entrance, on the phone. We are with her as we hear a phone
ringing tone and then -

KAROL (O.S.)
Hi this is Karol, please leave a
message.

LINGLEY
Hi, Karol, this is D.S. Frances
Lingley, again.
(MORE)

LINGLEY (CONT'D)
Appreciate it if you could return
my call, my colleague D.I Khan and
I need to speak with you again
following your earlier interview.
Call me back asap please.

And then she is walking in to the nick.

11 INT. JAY AND CHERYL'S FLAT. BLACKHYTHE - DAY 11

CHER sat on a sofa, a small packed rucksack type bag next to her.

She waits, like a child, as we hear movement in the bedroom down the hall.

12 INT. CID. BISHOP STREET / INT. EARLMARSH PRISON - DAY 12

Close on WILLETS on the phone talking to someone at Earlmars as LINGLEY walks in.

WILLETS
Bailed?

OFFICER
Last night, had some posh lawyer on
his case apparently.

WILLETS
Okay, and to his home address?

OFFICER
Hang on, let me check....

And as the man on the other end puts her on hold, WILLETS looks over as LINGLEY takes off her coat.

WILLETS
Joseph Bell has apparently been
bailed so if we're going to end up
going to his flat, I'm thinking
about firearms support? You wanna
call the boss?

LINGLEY
Which one?

Out on WILLETS's look. LINGLEY picks up her desk phone.

13 INT. CANTEEN. BISHOP STREET - DAY

13

JESS, alone, drinking a coffee on the phone to LINGLEY.

JESS
....yeah, better to be safe than
sorry, I'll put a request in to
TFC. Thanks, Fran.

And she clicks off, and then -

SUNNY (O.S.)
Hey.

And she looks up to see SUNNY.

JESS
Hey, Sunny.

'Sunny'. Nice.

SUNNY
How you doing?

JESS
(smiles)
'Dreadful'?

SUNNY
Ah.

JESS
You?

SUNNY
(thinks, then)
My partner left last night
so....same?

JESS
Shit. I'm sorry. How about we
distract ourselves with some work?

SUNNY
I like it.

And she stands and they both head to the doors. And as they
do -

SUNNY (CONT'D)
Do people ever call you 'Jessie'?

And she looks at him with a frown. Is he serious?

SUNNY (CONT'D)
As in 'James', 'Jessie Ja -

JESS
(stopping him)
- no no, I get the reference, on
account of literally everyone I've
ever met making the same joke.

SUNNY
Oh. Right, sorry - only just
occurred to me.

JESS
Jesus....
(opening the door for him)
...we're in more trouble than I
thought.

And he laughs, and despite it all, *she* laughs, and out the
door they go.

A sense this partnership *finally* has something of a chance.

14 INT. JAY AND CHERYL'S FLAT. BLACKHYTHE - DAY

14

And here is JAY, packing the second of two rucksacks, the
ragtag pieces of his life. Except.

He now goes to the back of a largely empty cupboard in the
bedroom, and pulls off a little hatch at the back (a plumbing
access hatch, with various stop cocks etc) and leans his arm
in and pulls out...

...a laptop (six years old) which clearly means something to
him, and which he now very carefully puts in the second
rucksack.

And then he walks out and in to -

15 INT. JAY AND CHERYL'S FLAT. BLACKHYTHE - DAY

15

- the sitting room.

JAY
Time to go.

CHER
Where we going again?

JAY
Just away from London for now.

CHER

Right.

JAY

And you don't need to worry about money, babe. Money's not going to be a problem any....

And then suddenly we hear the crashing sound of splintering wood and shouts of -

POLICE (O.S.)

...armed police, make yourself known, armed police.....!!!

And suddenly armed police are rushing in to the hallway and in to the sitting room and -

POLICE (CONT'D)

(screamed)

....on the floor, arms behind your back, get down on the floor, on the floor.....

And JAY and CHER are stunned, and panicked, and terrified, go immediately to the floor as officers step forward to cuff them both.

End of part one

Part two

16 INT. JAY & CHERYL'S FLAT. BLACKHYTHE - DAY

16

JAY being led out as he sees his rucksack being put in to an evidence bag by an officer.

JAY

(genuinely upset)

...that's my stuff, man, personal stuff, I never stole *none* of that, bro, so look after it yeah or I'll fuckin bust you up, man.....

But it is done.

17 INT. CID. BISHOP STREET - DAY

17

JESS and SUNNY with WILLETS, BOULTING and LINGLEY in the main office. Behind them the board, with HUME, KAROL, PRECIOUS, BELE and JOSEPH on it.

This briefing looks more 'familiar' and there is a real energy to it.

SUNNY

A 'sugar daddy'?

BOULTING

That was *Niamh's* description.

SUNNY

Any name?

BOULTING

(shakes his head)

Just that he was an older man.

JESS

So are we saying we think this was Hume?

SUNNY

Would explain how Precious might have had keys to the house.

JESS

(nods)

And this relationship was meant to have happened when?

BOULTING

She said Precious talked about him the very last time she was up at the farm. Niamh always assumed it was why she never came back.

SUNNY

And we definitively know David Bell did die three months before the murder?

BOULTING

(nods)

I checked with Bangor General on the way back, he died there on April 12th 2016 from lung cancer.

JESS

Okay, lots to think about there. Kaz?

WILLETS

So Joseph Bell has been arrested at his flat, having been bailed last night with a ten k surety.

SUNNY

(frowns)

Where does he get that kind of money?

BOULTING

His own sugar daddy?

JESS

And possible motives for *him* killing her?

LINGLEY

Oh I think a row that escalated could have been precipitated by *multiple* things. Drugs, money, her being on the game, her *not* being on the game.

SUNNY

Also, when you look at the zoom interviews I did, simple old fashioned 'revenge' starts to look like a fairly good motive.

JESS

Be great to able to place *him* at the house at some point.

WILLETS

Well, funny you should say that....
(all heads turn to her as she opens a ring binder with various dupe bank statements)
...so been doing a lot of record checking around Precious's bank statements. I started with the assumption that it was unlikely she had *no* phone.

JESS

Yes.

(a phone rings, LINGLEY answers as WILLETS continues)

WILLETS

And started trying to link debit card payments to possible phone shops, corner shops, news agents etc, and bingo, this here...
(a highlighted bank statement)

LINGLEY

...sorry, Ebele Falade's here, guv.

JESS

Thank you...

(to Kaz)

...go on...

WILLETS

...so *this*, was a thirty pound
payment to a small phone shop in
Acton.....

18

INT. KAROL AND ELISE'S APARTMENT. PARIS - DAY

18

Close on KAROL's phone on a kitchen table showing 'you have one new message', and tracking on to a roll of notes (so he went back and sold the watches). In English.

ELISE

Where did you get it?

KAROL

Doesn't matter...

ELISE

...it matters to me. Same as you
telling me what the police wanted
to speak to you about matters.

KAROL

And I've told you, it was an old
client of mine, who sadly died, and
they just wanted some background on
her.

ELISE

And they couldn't do that in a
phone call?

KAROL

Apparently not, not my problem, so
can we move on please and...

ELISE

...Serge spoke to one of the French
officers this morning. Explained
the situation with the children,
that you live with us, that you are
effectively their step father?

On KAROL's slow realisation that this is not heading to a
good place.

ELISE (CONT'D)
And they said you were a person of
interest in a murder. Which might
have a sexual element.

And he slightly sags, like he *knew* this was coming.

KAROL
It's not true Elise. You must know
that could not be true.

On her. Deeply troubled.

ELISE
Look at me.

But he will not.

ELISE (CONT'D)
Look at me.

And finally he does. And she knows instantly, from his eyes,
that there is *something* very wrong.

ELISE (CONT'D)
You need to leave.

KAROL
Please...

ELISE
....now, please.

On him. Knows this is the end. He stands. Hesitates a moment,
then -

KAROL
(stands, French)
Keep the money for the girls.
(walks out, French)
I need to pack a bag.

And he walks out. And when he is gone, ELISE starts to
quietly cry.

Clearly that was *much* tougher than it might have appeared.

19 INT. CID. BISHOP STREET - DAY

19

The room has cleared. LINGLEY at her desk on the phone, SUNNY
at his.

LINGLEY
(in to the phone)
Okay, thank you. Bye now.

And she hangs up, then sees SUNNY grabbing his notes (for the BELE interview).

LINGLEY (CONT'D)
Have you got five minutes, boss, I
just spoke to social services
again?

SUNNY
Yeah, one second...
(toward Jess's office)
....Guv?

A clear signal which LINGLEY clocks even as JESS, also
getting ready, walks out.

SUNNY (CONT'D)
Go on.

LINGLEY
So I spoke to the HR department,
and they confirmed Karol Wojski
vehemently denied the allegation,
but he also then refused to hand
over his phone.

JESS
So he was sacked or he resigned?

LINGLEY
It was agreed he could just resign
on mental health grounds, with no
complaint on his record. After he
left, another employee came forward
to make a similar allegation.

SUNNY
So what are we thinking?

LINGLEY
That maybe there was some sort of
sexual misdemeanor with Precious?
That escalated?

JESS
Okay, make an application for all
his work e-mail correspondence for
2016, with particular reference
obviously to Precious.

LINGLEY

Guv.

JESS

(to Sunny)

Okay?

And they are walking out.

20

INT. STAIRS. BISHOP STREET - DAY

20

JESS and SUNNY walking down the stairs to the interview room.

JESS

...my guess is she'll mostly go no comment so as discussed, the trick will be to goad her in to talking.

SUNNY

Yep.

JESS

In terms of motive, we have a row that got out of hand, about money, or sex work, Precious stealing from her...

SUNNY

...or a row that got out of hand about what a shit mother BELE was?

JESS

Or what a shit daughter Precious was?

SUNNY

Spoilt for choice.

And she opens the door to the interview room.

21

INT. INTERVIEW ROOM. BISHOP STREET - DAY

21

BELE in interview, with her lawyer, and with JESS and SUNNY.

SUNNY

So, when we spoke on Tuesday, you said the last time you saw your daughter was on her birthday, which was the 15th January, is that correct?

BELE

Yes.

And he slides a sheet of paper over in an evidence bag.

SUNNY

Showing Ms Falade exhibit EF001,
Can you confirm this is a mobile
number once registered to you?

And she looks at it, then shrugs.

BELE

No idea.

He slides another piece of paper over also in a bag.

SUNNY

And now exhibit EF002. So this was
the address attached to the debit
card that purchased that contract,
do you recognize that?

And she looks at it.

BELE

Yes.

SUNNY

Was that your home address between
March 2014 and May 2015?

BELE

Yes.

SUNNY

So would it be reasonable to assume
this was your number?

BELE

No comment.

And now he slides over another sheet of paper.

SUNNY

And exhibit EF003. D'you recognise
this number?

She looks at it.

BELE

No.

SUNNY

So *this* number, was attached to a pay as you go Sim which, through various bank and telecoms records, we have identified as having been bought by your *daughter*.

A beat. BELE looking a little sweaty.

SUNNY (CONT'D)

And here's the thing, BELE. On the 26th June 2016, the day we believe she might have died, the number we believe was yours, called the number we believe was your daughter's.

And he lets that sit.

SUNNY (CONT'D)

Any comment on that?

BELE

No.

SUNNY

D'you remember the call?

BELE

From six years ago?

JESS

The day your daughter died.

BELE

No.

SUNNY

The call happened at 18.27 and lasted three minutes and twelve seconds. No recollection at all?

BELE

No.

SUNNY

At 18.24, just *before* you called your daughter - you also *received* a call, from an as yet unidentified number, d'you recall that?

BELE

No.

A beat. Then -

JESS

Okay, any recollection, just ten days before this, of having a row with her, outside the house where she died.

BELE

(frowns)

What row?

JESS

A neighbour called the police it was so loud, and detailed hearing the younger of the two women call her assailant 'mum'.

BELE

Her *assailant*? I never fucking *touched* her.

(ah)

JESS

Okay, so you *were* there, but you never touched her.

Shakes her head in disbelief at her own stupidity.

BELE

No comment.

SUNNY

Fine, moving on, can I ask you why you never mentioned Precious had Foetal Alcohol Spectrum Disorder?

And BELE flinches. Then -

BELE

Because she didn't.

SUNNY

Her medical and social service records all say she did.

BELE

Because she *told* them she did, 'cos she was small and struggled at school. She wanted someone to blame.

SUNNY

Did you drink during your pregnancy?

BELE

No.

SUNNY

We know you've had a history of alcohol issues, you've told us yourself.

BELE

Not when I was pregnant.

SUNNY lets the moment sit. A beat, then -

SUNNY

You see I think you're denying the FASD because it had been a source of huge conflict between you and Precious hadn't it?

BELE

No comment.

SUNNY

Which you wanted to keep from us. That you rowed, often violently, *many* times about the subject?

BELE

No comment.

JESS

Did you have another row with her on the night of the 26th?

BELE

No.

JESS

Maybe it just got out of hand, she was a volatile woman.

BELE

I wasn't even with her.

JESS

Maybe you didn't *mean* to hurt her, maybe it was an accident.

On BELE. Some ineffable sadness and deep profound guilt here. And finally she looks up.

BELE

I did the best I could for her.

Moving close in on her. A sense she knows she didn't. A sense of a woman at a crossroads in her life.

BELE (CONT'D)

I'm sorry if that wasn't good enough - if I wasn't good enough.

A beat.

BELE (CONT'D)

But I'm confused as to why she devoted so much of her life to hating mebecause really, what a waste. I didn't have an ideal childhood, but you move on don't you.

And that sounds as hollow as it is possible to sound. And then -

BELE (CONT'D)

So like I say, I'm genuinely sorry if I failed her, but I can tell you honestly, that I never hit her, I never hurt her, and I certainly never killed her.

But is she lying?

End of part two

Part three

22 EXT. HOUSE OF COMMONS. LONDON - DAY

22

Establisher.

23 INT. MEETING ROOM. HOUSE OF COMMONS. LONDON - DAY

23

WILLETS speaking with MEHDI HUSSEIN.

HUSSEIN

It happens.

WILLETS

People shift their views as they get older?

HUSSEIN

I mean generally it goes the other way, from left to right, and it's rarely as complete as Hume's, but it happens.

WILLETS

So he was pretty conservative originally?

HUSSEIN

He was a classic Thatcherite who'd lecture anyone who'd listen that you didn't spend what you didn't have. Basically a version of her 'housewife fallacy' - that you run a country like a home and don't accumulate debt.

WILLETS

And then?

HUSSEIN

And then sometime late 2016, just six years after he more or less invented austerity for Osbourne he basically declares the opposite, that actually, an economy is profoundly *different* to a household, and we should be borrowing and spending, *hugely*, on public services.

WILLETS

And anyone have any idea what might have brought that shift about?

HUSSEIN

Not really, some people thought it was his cancer diagnosis in 2014.

WILLETS

(makes notes)

Okay.

HUSSEIN

Except he was still a vociferous campaigner for budget cuts all the time he was being treated so I didn't really buy that.

(MORE)

HUSSEIN (CONT'D)

Some people thought it was Brexit,
because he was a remainer and there
was an argument for austerity
playing a part in them losing,
except anyone with half a brain
knew austerity was just one small
part of that.

WILLETS

So?

A beat. HUSSEIN clearly debating whether to 'go there'. And
then fuckit -

HUSSEIN

I think it was a woman.

Oh.

24 EXT. BISHOP STREET - DAY 24

JAY, cuffed, being brought in to the nick.

25 INT. WEST LONDON SOCIAL SERVICES - DAY 25

LINGLEY with an IT woman, SHEILA.

LINGLEY

Deleted?

SHEILA

Sorry.

LINGLEY

Is that standard here?

SHEILA

Not at all, this was all deleted by
him, by Karol Wojtski.

LINGLEY

(shit)

And when you say deleted?

SHEILA

Well, exactly, it depends how tech
savvy he was, because not *much* is
gone for ever but...how much time
and money d'you have?

LINGLEY
(indeed)
Let me call my boss.

And she pulls out her phone -

26 EXT. GARE DU NORD. PARIS - DAY

26

SZYMON and KAROL standing outside Gare du Nord. KAROL has a rucksack on his back. The conversation is mainly in English.

SZYMON
....so I thought you hated London.

KAROL
Not a lot of other choices at the moment.

SZYMON
(he nods, then)
Listen, I don't know what you did or didn't do, Kaz, but for what it's worth, I've always thought you were a nice guy.

And KAROL looks up at his friend, grateful, but sad as fuck.

KAROL
Here, yes. In the UK, maybe not so much.

And clearly SZYMON is conflicted and upset by that, but then -

SZYMON
Well, I only know you here so... I love you, man.

And he wraps his arms around his friend.

KAROL
(Polish)
I love you too, and I'm so sorry for any shit I'm gonna cause you.

SZYMON
(Polish)
S'fine, I'll sort it.

And KAROL holds on tight, so grateful for his support, and then he breaks and heads towards the Eurostar escalator.

SZYMON (CONT'D)
(after him, Polish)
Call me!

And KAROL raises a hand in acknowledgement. And then is gone.

27 INT. CID. BISHOP STREET - DAY

27

WILLETS with JESS and SUNNY.

WILLETS
...he said he saw him with her in
the spring of 2016, on the pavement
outside Portcullis House, as
Hussein was returning from a run.

SUNNY
And how did he know it wasn't a
colleague or a just a friend or....

WILLETS
...he said they were rowing and
that there was just something in
the way they were together, that to
him at least, suggested it was an
intimate relationship.

SUNNY
Did you show him a photo of
Precious?

WILLETS
(nods)
And he couldn't say one way or
another on the face, but he did
remember very specifically that the
woman with Hume was 'petite' and
probably mixed race or
Mediterranean looking.

JESS
Okay.

WILLETS
And then one last thing. When I was
researching his early years,
Wallingham, Cambridge, the city
etc, I came across a rather
interesting detail....

And she hands them a copy of HUME's Wikipedia page.

WILLETS (CONT'D)
...look at 'early life', second
paragraph.

And they both do. And then they both look up at the same
time.

WILLETS (CONT'D)
(nods with a smile)
The very first company Hume worked
for, between 1968 and 1973, was
Morgan Lavelle, the same company
Ebele Falade walked in to with an
air pistol nine years later.

SUNNY
('fuck!!')
Oh man.

JESS
Where are you with finding our
doorman?

WILLETS
Been mainly prioritising this.

JESS
Okay we need to speak to the
doorman now, 'cos *that*, Kaz...
(Hume)
...that is bloody *gold*.

And out on her smile.

28 EXT. ST PANCRAS. LONDON - NIGHT

28

KAROL walking away from the station, listening to a message.

LINGLEY (O.S.)
Hi there, this is D.S. Lingley,
thanks for your message, and great
you're back in the UK, if you could
present yourself at Bishop Street
police station, NW1, asap please,
ask for me, that would be really
helpful. Thank you.

As he heads towards a bus stop.

29 INT. SUNNY & SAL'S HOUSE/CID. BISHOP STREET - NIGHT

29

SUNNY walking in to his empty house on the phone to BOULTING.

BOULTING

...so the man who owned the firearm
we think is our murder weapon?

SUNNY

Elton King?

BOULTING

(nods)

We've found him, and he's happy to
talk to us.

SUNNY

Nice one, can you set something up
for tomorrow?

BOULTING

On it now. 'Night boss.

And he signs off and sits on the sofa.

Just sits for a bit. Man it's quiet with no SAL and no kids.

New day

30 INT. TOWN HOUSE. BROADSHAW STREET. LONDON - DAY

30

DAVE and BELE in talks with TAI and SEEMA, DAVE doing the
talking for the first time. BELE looks very distracted.

DAVE

...and so what we propose, three
months out from launch, is that I
step away from the Bath position,
my commis chef is more than ready
to take the....

BELE

..sorry....

And all the heads in the room turn to BELE, who looks up and
at DAVE.

BELE (CONT'D)

...you were right. This is all
just....noise.

A beat. And then she turns to the others.

BELE (CONT'D)

I'm so sorry to have wasted your
time but..this was a mistake. *My*
mistake. I'm so sorry.

And then she is walking out as a somewhat surprised DAVID turns to the others.

DAVE
I'll be right back.

And he is going after her, and maybe he already knows he is not going to be coming back.

31 INT. ELTON'S FLAT. EDMONTON - DAY

31

JESS and SUNNY talking to ELTON KING (26) a skanky white man in a skanky flat in Edmonton.

JESS
...so we're not remotely expecting you to tell us where the gun is, all we want to know, is if there is a possibility that Joseph Bell could have had access to it, after you were arrested?

And KING smiles.

ELTON
I one hundred percent *know* he had access to it.

JESS
Okay - how?

ELTON
'Cos it was him that used it in the robbery not me.

SUNNY
(surprise)
He was the one *with* you?

ELTON
(nods)
And when I got pulled I was happy to take the flak, on the assumption he'd look after me inside. Send me shit, look after my lady. Except I never heard from him again. So yes, he had access to the gun.

SUNNY
And would you be prepared to make a statement to that effect?

Nice. And out.

32

INT. COOMBE AND CO PRIVATE BANK - DAY

32

LINGLEY at COOMBE AND CO bank. A fairly junior member of staff has been sent to deal.

LINGLEY

...so we know the payments came from a Coombe and Co account, we just need to know now, who, or what, DSH is?

JARVIS

Except, unfortunately, I'm not at liberty to disclose that information.

LINGLEY

Oh, sorry, my mistake, 'yes you are' - my colleague, D.S Boulting sent you a disclosure form.

JARVIS

The bank's rules I'm afraid.

LINGLEY

Or we can return with a warrant and spend a few days turning the whole place over. Your call.

JARVIS

('shit)

I need to speak to my boss.
(doesn't move)

LINGLEY

I'll wait.

A beat. And then JARVIS stands and walks out.

33

INT. INTERVIEW ROOM. BISHOP STREET - DAY

33

JESS, SUNNY in with JAY and SAVILLE.

SUNNY

So how about I tell you where we are, what we know.

And he slides over a document from KZK Mobile.

SUNNY (CONT'D)

Showing the suspect JR1, a copy of a triangulation document supplied by KZK Mobile.

As JAY looks at it.

SUNNY (CONT'D)

So this document details that on the 26th June 2016, at 18.49, a phone that we believe belonged to you, made a call to a phone registered to your grandmother, Ebele Falade. And that call was connected via a phone mast just two hundred yards from 64 Waterman Road.

Looks up at him. Does he react. No. Nothing.

SUNNY (CONT'D)

So basically, what we're saying is, on the night your mother died, we think we can place you in or near the house her body was found in. D'you have response to that?

JAY

No comment.

SUNNY

Was it you that made that call?

JAY

No comment.

SUNNY

Were you there, J?

JAY

No comment.

A beat. And on to JESS.

JESS

D'you remember Elton King, Joseph?

JAY

No comment.

JESS

He remembers you, not that fondly I'm sorry to say.

JAY

No comment.

JESS

That wasn't actually a question,
but thanks for the response. Did
you look after a gun for Mr King,
Joseph?

JAY

No comment.

JESS

Did you keep it after he was sent
to prison for a robbery you were
also involved in?

JAY

No comment.

JESS

Did you have the gun with you when
you went to see your mother on the
26th June 2016?

JAY

No comment.

JESS

Did you get in to a row with her,
Joseph?

JAY

No comment.

JESS

Because we know things were
difficult between you.

SUNNY

In fact we spoke to a lot of people
who looked after you as you grew
up. Teachers, social workers, your
foster parent, Alan Barker?

On JAY, eyes down.

SUNNY (CONT'D)

He told us what your mum put you
through, and I know she was
wrestling with her own demons, but
no child should have to deal with
what you did.

A beat.

SUNNY (CONT'D)
The people she made you encounter.
The innocence you had taken from
you.

A beat.

SUNNY (CONT'D)
So we understand if a row got out
of hand, and you allowed your anger
to get the better of you.

A beat.

SUNNY (CONT'D)
Maybe it was even an accident.

And JAY smiles. Weird. An odd response.

SUNNY (CONT'D)
But why don't you tell us *your* side
of the story.

A beat, and then -

JAY
You don't understand a thing.

SAVILLE
Joseph...

JAY
...and you can shut the fuck up.

And JAY looks up, to see SUNNY's open face. No side.

SUNNY
So help us.

A beat.

JAY
I'm not Joseph Bell.

On JESS and SUNNY. Did they hear that correctly?

JESS
I'm sorry?

SAVILLE's shoulder sag telling us maybe he already knew this?

JAY
I'm not Joe. It's not J for Joseph.
It's J for *Jay*.

A beat.

JAY (CONT'D)
I'm Joe's half-brother.

And out on that gem.

End of part three

Part four.

34

INT. BARGE. BATH - DAY

34

DAVE and BELE in the barge.

BELE
When I was seventeen, and just pregnant with Precious, I came home from school one day, to find my grandmother had invited Pastor Muyulu to our house, to perform an exorcism on me.

A beat.

BELE (CONT'D)
I refused to cooperate and fought them both off. But when I came back a few days later to get my stuff before I left for good, I found my grandfather there on his own.

A beat.

BELE (CONT'D)
He was a strong man still, only in his early fifties, and he told me if we got rid of it before I started to show, I wouldn't shame them and the community. Like my mother had.

A beat.

BELE (CONT'D)
He tied me up, forced a funnel in to my mouth and poured half a litre of vodka down me.

A beat.

BELE (CONT'D)

Apart from giving me a taste for the stuff, whatever he did over the next couple of hours obviously didn't work, because Precious survived.

A beat.

BELE (CONT'D)

But that, and in fact the way they raised me, damaged me for life. In here.

(her head)

The constant sense of shame and guilt they instilled in me, about my mum, messed me up.

A beat.

BELE (CONT'D)

So the first time I got sober, in my early thirties, I tried to get help. And for a few years I was lucky, the referrals would sometimes get me an hour of therapy a week, for a couple of months.

A beat.

BELE (CONT'D)

And then even that dwindled to just waiting lists. And apologies from overworked GPs.

A beat.

BELE (CONT'D)

So you find your own therapy don't you. Distraction. The drink sometimes. Or love - the best I think.

A beat.

BELE (CONT'D)

But the damage is still in there. And other stuff that I'll tell you about one day. Because the things families can do to one another....

Close on him. What the fuck does *that* mean?

BELE (CONT'D)
...the things we can do.

35 INT. INTERVIEW ROOM. BISHOP STREET - DAY

35

JAY, as we were. JESS and SUNNY in something of a state of shock.

JAY
My birth was never registered. My mum didn't want me taken in to care like Joe was.

What the *fuck*.

JESS
What about schools and healthcare and...

JAY
...I lived between my mum and my dad till I was eleven, and he home schooled me a bit.

JESS
So how old are you?

JAY
Twenty one.

JESS
So you were *fourteen*? When your mum died?

JAY
Nearly fifteen.

JESS
So did you go to your dad's then?

JAY
No, he died in 2015.

SUNNY
Okay, and who *was* your father?

JAY
Eric Royce?

SUNNY
And where did he live?

JAY
With a travelling community?

SUNNY
So...how did you survive, in London
I presume, on your own, from the
age of fourteen?

JAY
I did fine, I was already *old*, man.

A lot to unpack in that sentence.

JAY (CONT'D)
I stole, I lived on the streets, I
got jobs in markets, I lived in
squats. And then when I was
sixteen, I adopted my brother's
identity to gain access to his
benefits.

SUNNY
(frowns, wtf?)
Okay. And did your *brother* not need
his identity?

A beat. He seems conflicted. Then he turns to SAVILLE -

JAY
You can leave now.

SAVILLE
Jay I'm here to...

JAY
...leave, bruv.

A beat. And then SAVILLE stands.

SAVILLE
I'll wait outside.

And we might just see SAVILLE reaching for his phone as the
door closes behind him. A long beat then -

JAY
No.

A beat.

SUNNY
Why?

A beat.

JESS

Did something happen to *him*, Jay.

A beat.

JESS (CONT'D)

Something connected to the night of the 26th?

A beat.

JAY

There's people out there, man, who'd want to hurt me, cos of what I've seen, so I'm not saying any more.

JESS

We wouldn't let that happen, we wouldn't let anyone hurt you.

And he looks up, almost laughs.

JAY

People used to say that to Joe. All day long. People like you, telling him he could trust them, that they'd look after him.

A beat.

JAY (CONT'D)

And they were lying, all of them, man, *all* of them.

Close on him.

JAY (CONT'D)

So I ain't telling you a thing.

And out.

36

INT. KAROL'S PARENTS HOUSE. TOTTENHAM - DAY

36

KAROL's mum, stirring a pot at the cooker...

...and we pull back to see KAROL, who is sat in a chair, contemplating what tomorrow holds for him.

37 INT. FORENSIC LAB - DAY 37

The laptop taken from JAY's rucksack being taken out of an evidence bag and opened by a techie (DARYL).

38 INT. BELE & DAVE'S CAR. M4 - DAY 38

DAVE, alone, driving down the M4.

39 INT. WEST LONDON SOCIAL SERVICES - DAY 39

LINGLEY back with our IT woman, SHEILA.

SHEILA

So good news bad news. The bad news is that all his e-mails to her *have* gone from our server - and I mean *properly* gone, he knew what he was doing.

LINGLEY

('arse')

Okay. And the *good* news?

SHEILA

Just because of how and where our systems store stuff, there are two *from* her to him, undeleted. And I think you'll find them interesting.

And SHEILA swings the laptop round.

SHEILA (CONT'D)

So this is the first, as I say, *from* Precious Falade to Karol Wojski, sent on the 26th June at 14.23.

LINGLEY

(reading)

'Hi Karol, u left yr laptop here earlier, unlocked!! Cld nt resist a peak at yr photos. Sum interesting pics. How much wld you not wnt me 2 share thse w yr boss???? Call or txt. Am here 2nite.

SHEILA

(nods)

And then this is the other one, and at the bottom here, you can see his reply to her first email.

LINGLEY

'Can come after work tomorrow,
about 6.30?'

SHEILA

That would be the 27th, and she
just replies....
(pointing further up)
....'bring 2k'.

On LINGLEY. Cogs whirring. And then a thought -

LINGLEY

There was a laptop logged on her
son's arrest sheet.

Hard cut to -

40

INT. TECH ROOM. BISHOP STREET - EVENING

40

LINGLEY with the Bishop's Street tech guy (DARYL) and the
laptop taken from JAY ROYCE.

LINGLEY

Is it possible to determine who's
this is, I mean is it 'obviously'
Jay Royce's or...?

DARYL

...if it is he's barely used it in
the last few years, no search
history, no updates, no e-mails....

LINGLEY

...when you say last few years?

DARYL

Last real activity was mid 2016?

LINGLEY

So this is his mum's?

DARYL

I think that's pretty likely.

LINGLEY

Okay. First up if you can tell me
definitively who's this is, that
would be great, but also, I want
you to find and download all stored
photos, look for anything nominated
or tagged to a 'Karol Wojski'. Call
me asap if you find anything.

And she is walking out.

41 INT. TONY'S OFFICE/BISHOP ST CORRIDOR/BEN'S OFFICE - EVE 41

TONY pacing the floor of his office as he speaks on his phone.

TONY
His *brother*?

SAVILLE
Half. At least that's what he told them.

TONY
There was no bloody brother, half or otherwise.

SAVILLE
I'm just telling you what he said.

On TONY. Fuck and shit.

TONY
So is he still in there, are they still questioning him?

SAVILLE
Yes.

TONY
(*'fuck'*)
Just try to get him out, Graham, whoever the *hell* he is.

SAVILLE
And then what?

TONY
(*another call coming in*)
I've got another call coming in, just try and get him out...
(*answering the next call*)
...Ben, long time, how are you?

BEN
Not too bad thanks, but listen, not a social call, we've had a rather unfortunate incident at the bank today, involving a police officer asking about an account you set up here in the late eighties?

TONY

Right. And what did you tell them?

BEN

Listen, you know we always *try* to preserve anonymity, but I had to tell them I'm afraid. About both standing orders?

Out on TONY. Fuck.

42 INT. CID. BISHOP STREET - EVENING

42

LINGLEY at her desk when a call comes through, she picks up.

LINGLEY

Fran Lingley.

WATSON (O.S.)

Fran it's Gordy Watson on the front desk.

LINGLEY

Oh hey Gordy, whassup?

WATSON (O.S.)

So I just had the weirdest call regarding the Precious Falade case? Can you come down?

43 INT. CORRIDOR. BISHOP STREET - EVENING

43

JESS and SUNNY in the corridor.

JESS

How the hell do we prove if he's telling the truth?

SUNNY

Hard. But DNA from him, from his mum, from both alleged fathers...

JESS

...who are both dead, and may not be on any of our systems...

SAVILLE

...and how long's all that going to take....

And they swing round to see SAVILLE.

SAVILLE (CONT'D)
...if it's even possible.

SUNNY
Not your problem, not sure you're
even his brief anymore.

SAVILLE
And even if he *is* lying about who
he says he is, you have absolutely
no good evidence to connect him to
your murder.

SUNNY
Like I just said...

SAVILLE
...I think you'll find I *am* his
brief, as soon as I tell him I can
get him bailed.

LINGLEY
Guv...

And JESS turns (we might catch SUNNY smile to himself at the
'guv').

LINGLEY (CONT'D)
...need a word, it's pretty urgent.

And JESS turns to SAVILLE.

JESS
We'll come right back to you on
that.

And then she and LINGLEY and SUNNY are walking in to a room.

44 INT. INTERVIEW ROOM. BISHOP STREET - EVENING

44

LINGLEY, SUNNY and JESS. JESS and SUNNY are slightly slack
jawed with shock after what LINGLEY has clearly just told
them.

JESS
And did the caller say who the body
was?

LINGLEY
'A young man named Joseph Bell'.

JESS
(stunned)
Jesus.

LINGLEY
Yeah.

SUNNY
And I'm assuming the caller didn't
say who he was?

LINGLEY
No.

JESS
But how weird they make the call
now.

SUNNY
(to Lingley)
Can we trace where it came from?

LINGLEY
We're working on it.

JESS
And did he say where specifically
in the garden it was buried?

LINGLEY
No, but I just checked the address
he gave on Google maps, and it's a
small ground floor flat in
Greenford and the garden is less
than fifty by twenty so...

JESS
(understands)
...okay. Thanks Fran.

And she turns to SUNNY as LINGLEY exits. An incredible
development.

JESS (CONT'D)
So we get a dog unit down there?

SUNNY
(nods)
And Jay Royce?

On her. What is the right decision? And then -

JESS

The brief's right, we have nothing
to hold him - bail him to return in
a week.

And he stands. She remains seated. Cogs whirring as SUNNY
gets to the door.

JESS (CONT'D)

Sunny...

And he turns in the doorway.

JESS (CONT'D)

...after they found the bullet, did
they keep looking for others?

On SUNNY. Fuck.

SUNNY

I'll call Morten, get him back in
there.

And then she is standing and exiting after him.

45 EXT. WAREHOUSE YARD - EVENING

45

And here is WILLETS heading across a warehouse yard, to where
a security guard is locking up some doors.

WILLETS

Mr Blackwood?

And he turns.

BLACKWOOD

Yes?

WILLETS

(badging him)

Karen Willets, Bishop Street nick,
I was wondering if you could spare
me five minutes?

46 INT. TECH ROOM. BISHOP STREET - NIGHT

46

LINGLEY back with DARYL, looking at thumbnails of photos, up-
skirting pictures, on the laptop.

LINGLEY

Where were they?

DARYL
In a file imaginatively named,
'Karol Wojsack pics'.

LINGLEY
So this is not Jay's.

DARYL
(shakes his head)
Everything on here suggests to me
this was Precious Falade's laptop.

LINGLEY
So when was the file made?

DARYL
26th June 2016. Downloaded from an
e-mail sent from a hotmail address
- *also* created on the 26th - twenty
minutes or so before the e-mail was
sent in fact.

LINGLEY
So she creates a hotmail account on
Wojski's laptop to send the photos
to *this*, to hers?

DARYL
Yep.

LINGLEY
How many photos are there?

DARYL
Forty three. On the tube, buses,
shops, this was obviously his
thing.

LINGLEY
Daryl you're a genius, can you send
them to me?

And she is walking out.

47 EXT. GARDEN. EALING/JESS'S HOUSE. SOUTH LONDON - NIGHT 47

Close on two massive arc lights going up. Number one lights
up. Number two lights up.

Pulling back to reveal huge police activity, as forensic
officers, carrying shovels, tents etc walk in, past a shell
shocked set of tenants (students, the house is very low
rent)...

...and then come the dogs. Pull back to see JESS, her back to the scene, on her mobile to her mum.

JESS

...when?

KATE

(hushed)

About ten minutes ago?

JESS

And what's he doing, did he come to get some stuff or...

KATE

...I don't think so, he's playing with the kids, he just stuck some clothes in the washing machine, and he said he'd cook....

JESS

...what the..?

(what to do)

Okay, you head off, mum, I'll call you later. Sorry.

And out on JESS as she hangs up.

48 INT. TONY'S OFFICE. OLD PALACE YARD. WESTMINSTER - NIGHT 48

HUME retrieving something in the back of a cupboard at his office.

A small overnight bag, which he now sets down on a chair, as he walks back to his desk and picks up a passport and some travel documents and starts to fold them in to an envelope.

49 INT. CELLS. BISHOP STREET - NIGHT 49

JAY being released. SAVILLE waiting for him.

50 EXT. GARDEN. EALING - NIGHT 50

One of the dogs pawing and whining over an area near to the back of the house, but completely obscured from the view of any neighbouring house, by the high fences either side of the garden.

HANDLER

What you found, Rosie, you found something?

And then she sits on the spot, as trained.

HANDLER (CONT'D)
Might have something here.

And as he leads ROSIE away, the team with shovels move in.

51 INT. TAXI. WESTMINSTER - NIGHT

51

And HUME gets in to an Taxi.

DRIVER
Heathrow?

HUME
Please.

And we go out on TONY as the car pulls away.

52 INT. PORTACABIN. WAREHOUSE YARD - NIGHT

52

WILLETS with CHRIS BLACKWOOD.

WILLETS
...and we just felt there was a bit
of a discrepancy between you
obviously thinking it was a serious
enough incident to call the police,
and then what you went on to say in
court.

On BLACKWOOD. He nods.

BLACKWOOD
Well yes, there was.

WILLETS
Okay. Can I ask you why?

BLACKWOOD
Because it was suggested to me,
after the arrest, that if I wanted
to keep my job, I downplay the
incident.

WILLETS
Suggested by who?

BLACKWOOD
One of the directors.

WILLETS

Which one?

BLACKWOOD

I'd prefer not to say.

A beat.

WILLETS

According to my research, Anthony Hume's father was on the board of directors. Was it him?

And his face tells us one hundred percent it was.

WILLETS (CONT'D)

And was there anything else he asked you to change, anything else you didn't tell the court.

And he is hesitating slightly, and then finally he says it

BLACKWOOD

What she was shouting when she came through the door.

WILLETS

Which was?

A last further moment of hesitancy. And then -

BLACKWOOD

'I want to speak to my dad. I want to speak to Tony fucking Hume.'

Oh.

53 EXT. GARDEN. EALING - NIGHT

53

And the diggers are four or five feet down when a shovel hits something of substance.

DIGGER

Hold on.

And he gets to his knees and scrapes mud away, to reveal the rotting remains of a canvas shoe.

End of Episode five.