

SCRIPT TITLE

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1 INT. PLANE. LONDON - NIGHT

1

The last flight out to Zurich. A half empty plane, passengers boarding, some stowing their luggage or moving up the cabin to find their seat, one of which is TONY HUME. And then just as he shuts the door on the overhead luggage compartment -

BOULTING (O.S.)

Anthony Hume?

And he turns around to see BOULTING and a couple of uniform guys. Does not even seem that surprised.

2 INT. CID. BISHOP STREET - NIGHT

2

Close on a computer screen of a bank account. A knackered LINGLEY sitting at her desk looking at bank accounts. The name at the top is KAROL WOJSKI. The phone rings. She answers.

LINGLEY

Lingley.

VOICE (O.S.)

Got a Karol Wojski down here asking for you?

LINGLEY

(looks at her watch, then)

Tell him to take a seat, I'll be down in twenty.

And she hangs up and returns to the screen.

3 EXT. BISHOP STREET - NIGHT

3

JAY walking away from SAVILLE outside the police station.

High and wide above him as he walks down a deserted night time street.

A sense of how alone this boy is. How alone he has always been.

4 INT. GARDEN. EALING - NIGHT

4

And now there is a huge tent in the garden, and inside the tent, the remains have been removed on to a stretcher, around which now are gathered JESS, SUNNY and BALCOMBE (crouched by the body).

And the body is mainly bones, clothed in very rotted shirt and trousers.

SUNNY

And it *is* male?

BALCOMBE

(nods)

Looking at the brow ridge, the mastoid process, I'd say yes. And young.

JESS

Anything else jumping out?

BALCOMBE

(wryly)

Aside from the two bullet shaped holes in his skull?

JESS

Apart from them.

BALCOMBE

Not yet.

SUNNY

And this level of decomposition, how long might that suggest he's been here, roughly?

BALCOMBE

If you mean could it have been around the same time as Precious Falade was killed, then yes, it's not inconsistent, I'd have to analyse the soil to get a more accurate time frame on decomposition.

JESS

...okay. Thank you Leanne...

(to Sunny)

...so we need to speak to the letting agency, get a list of who's lived here for the last ten years?

SUNNY

Boss.

JESS

And Anthony Hume - what have we not yet done to place him at the scene of Precious's murder.

SUNNY
If he was there.

JESS
He was there...
(walking away)
...all suggestions gratefully
received.

SUNNY
I'll message the team.
(turns to Balcombe)
So a DNA sample asap would be
really useful please.

BALCOMBE
No problem.

SUNNY
Thank you, speak soon.

And he turns to go, when -

BALCOMBE
I got your message.

And he swivels. Looks vaguely embarrassed.

SUNNY
Sorry, I shouldn't have sent it, I
was just having a bit of a ...low
moment yesterday.

BALCOMBE
Let's grab a drink some time, I'll
text you?

SUNNY
(smiles)
I'd like that, thank you.

And then he is walking out.

5 INT. CID. BISHOP STREET - NIGHT

5

LINGLEY still at her desk. WILLETS too. They are spitballing.

LINGLEY
...so Wojski takes 2k out of his
savings on the 27th, in cash, and
then puts it right back, on the
28th.

WILLETS

So what did he do to get his laptop
back, without handing any money
over?

LINGLEY

Exactly.

Even as SUNNY's message '**how do we place HUME at the murder scene**' pings up on WILLETS and LINGLEY's phone.

6 INT. JESS'S HOUSE. SOUTH LONDON - NIGHT 6

JESS walking in to her house. Silence. Looks up the stairs.

7 INT. JESS'S BEDROOM. JESS'S HOUSE. SOUTH LONDON - NIGHT 7

Opening the door to her bedroom. To see the bed is empty.
Huge relief. Then a thought.

Walks down the hall quickly. Opens the door to the kids
bedroom, all good, both fast asleep.

And then on to a box room. A single bed, her husband asleep
in it.

She looks at her watch. 11.45. Cannot do this now. So she
shuts the door very quietly.

She looks so stressed.

And now she walks slowly back down the corridor to her
bedroom.

New day. Dawn

8 INT. BEDROOM. TONY'S MANOR HOUSE - DAY 8

EMMA, lying in a bed after a very sleepless night. She gets
out and walks to the window to open the curtains.

To reveal, to her shock, a car parked on the drive. Who the
hell??

9 EXT. TONY'S MANOR HOUSE - DAY 9

EMMA walking out in her dressing gown and walking towards the
car.

EMMA

We have nothing to say to you...

BELE's head jolts up, it is her, and she was asleep.

EMMA (CONT'D)

...he is simply giving them
information regarding my sister's
old house, he has done nothing
wrong, so whichever tawdry rag you
work for, you're wasting your time.

And then she turns and walks back towards the house. And we
stay with EMMA, so hardly see the car door open behind her.

And indeed EMMA has almost got back to the open front door,
when -

BELE (O.S.)

I'm his daughter.

Which stops her in her tracks. She turns. And out.

10

INT. KITCHEN. JESS'S HOUSE. SOUTH LONDON - DAY

10

JESS putting on her coat ready to walk out the door. The
clock on the wall telling us it is 06.43.

STEVE

Hey.

And she swings round in shock to see a sleepy STEVE at the
foot of the stairs.

She just stares at him. Then shrugs in weary disbelief.

JESS

What kind of messed up power game
is this, Steve?

STEVE

No power game, I just wanted to
talk.

JESS

(wtf??)

So we do it on the phone, you don't
just turn up here. You left this
house, remember?

STEVE

I'm sorry...

JESS

And fyi, any phone call's going to be *relatively* brief, on account of the fact that you fucked my sister?

And he nods. A beat. Then he looks up.

STEVE

Except I didn't.

A beat.

JESS

What?

STEVE

I did kiss her, once, which is itself unforgivable, I know. But we never slept together.

Well she didn't expect that. A beat.

JESS

So my sister's telling me a lie that makes her look *worse*?

STEVE

Your sister has a lot of issues, I think we know this.

Which, she clearly does. A long beat. The she looks at her watch, so much to do today.

STEVE (CONT'D)

Look, I've messed up, massively, and I'm incredibly sorry for that....

A beat.

STEVE (CONT'D)

...but I felt you'd abandoned me and...I wanted you to hurt like I did ...which is why I said I wanted to leave. But now I've calmed down a bit...I know I don't.

A long beat. And then -

JESS

I don't think I believe a word you just said.

And she turns and walks to the front door.

STEVE
Jess, please, I swear it's the
truth. Jess...
(as she opens the door and
walks out)
...can we at least talk tonight?

And she slams the door. Out on him. Fuck.

11 INT. KITCHEN. TONY'S MANOR HOUSE - DAY

11

EMMA and BELE in the kitchen.

The atmosphere is highly charged. BELE looking out to the
huge gardens, looks like she is holding down a lot of anger.
EMMA looks in total shock.

BELE
Oh he's known most of my life.

EMMA
('Jesus')
Right.

BELE
I found out on my eighteenth
birthday and contacted him when I
was twenty three. I'm now fifty
eight.

And she turns. On EMMA, struggling to process all of this.

EMMA
And what sort of a relationship
have you had with him in that time.

BELE
In the many decades he's lied to
you you mean?

EMMA
Yes.

BELE
Almost entirely financial.

EMMA
He's given you money?

BELE
Reparation, yes.

EMMA

(wtf?)

And is your mother still alive?

And BELE regards this woman scraping for information that might affect her lovely life.

BELE

I'm not sure you're ready for the story of my mother.

EMMA

(a beat)

So can I ask what it is you came here for?

BELE

Well, obviously I came to see *him*, there were things I wanted to say before it became impossible. But it looks like I'm already too late so perhaps you can pass on a message.

EMMA

What message?

And she momentarily considers whether to sugar the pill, and then decides not.

BELE

Can you tell him please that I loathe him. That I've *always* loathed him and that I always will.

EMMA

('wow')

Right.

BELE

You look shocked.

EMMA

No, a little surprised maybe, that for all your loathing you still obviously took his money.

BELE

(a grim smile)

And there we are. You fuck multiple generations of my family over and then think it's all okay because I got some money?

EMMA

I didn't fuck anyone over.

BELE

(advancing)

Except you did. Maybe not as directly as him, but your privilege, your comfort, your happiness, this *house* in fact, were all built on the bones of people like me weren't they.

EMMA

(retreating)

I'd like you to leave now please.

BELE

And maybe you didn't have as much power as your husband, but you knew what he did didn't you. You knew the policies he espoused for decades. You knew the millions of lives it ruined. Mine included. And you did *nothing*, you just looked the other way. So I didn't really come to speak to you, but now I'm here, fuck you too, I loathe the pair of you.

And she has backed EMMA up to the wall, and we must seriously wonder if she is going to hurt her.

But then she clearly thinks better of it and turns and walks towards the door. And as she goes to open it, EMMA calls after her.

EMMA

He changed you know.

And BELE turns. EMMA almost pleading.

EMMA (CONT'D)

Maybe not enough for you, but in the last few years, he became a very different person.

BELE

*And why d'you think *that* was?*

EMMA

*He saw what austerity was *actually* doing. He admitted he'd been wrong. Not many people can *do* that.*

And BELE almost looks at her with pity.

BELE
I almost feel sorry for you, that
you genuinely think that's why he
changed. Almost.

And then she turns and walks out. Out on EMMA. What the fuck
did *that* parting shot mean.

Montage

12 INT. 64 WATERMAN ROAD. HAMMERSMITH - DAY 12

And here is MORTEN, with a couple of the forensic team,
looking for the second bullet, by resuming the scraping away
of the filled holes in the main room.

13 INT. CELL. BISHOP STREET - DAY 13

HUME eating a meagre breakfast, alone in a cell.

14 INT. CELL. BISHOP STREET - DAY 14

WOJSKI doing the same in the cell next door. Both men surely
contemplating where they find themselves.

15 INT. PATHOLOGY LAB - DAY 15

BALCOMBE poring over the body and drilling out bone material
to start the chemical process necessary for harvesting DNA.

End of montage

16 INT. CID. BISHOP STREET - DAY 16

BOULTING on the phone to a lettings agency.

BOULTING
...what I'm really after is a list
of all of the ground floor flat
tenants, from the last ten years -
but if that might take a while, in
the first instance, can you tell me
who was the tenant there in July
2016 please..
(listens, then)
....yeah I'll hold.

And we pan on to LINGLEY checking DAVID BELL on the system to see if he has a criminal record. And he does.

LINGLEY
(smiles, to herself)
Thank you God.

And then scrolls to see if there is a DNA sample stored. And bingo, there it is '**DNA confirmed**'. She starts to click through to where the details are stored.

And so now we track back to BOULTING.

BOULTING
Yeah I'm here...
(listens, then his eyebrows almost imperceptibly rise)
...so from when to when please...
(writes it down)
...the other names would be useful but only when you have time, thank you so much you've been incredibly helpful.

And he puts the phone down and looks over to LINGLEY.

BOULTING (CONT'D)
So the tenant of the garden flat from May 2015 to August 2016.... was Ebele Falade.

17 INT. BELE & DAVE'S CAR - DAY

17

BELE driving back from speaking to EMMA HUME. And on the radio, to her palpable shock, she is hearing -

RADIO
...the body, discovered buried in the garden of a flat in Greenford, is believed to be connected to the recent discovery of remains found in a house in Hammersmith...

Out on her reaction. Which is profound shock and horror.

18 INT. INTERVIEW ROOM. BISHOP STREET - DAY

18

So here are JESS and SUNNY interviewing KAROL WOJSKI.

KAROL

So I moved to the UK when I was eight. Couldn't speak any English at first of course, and as the only Jew at my primary...I felt pretty different. But I kept my head down and became kind of practised at blending in, making myself...invisible, and school was 'fine'. Then I went to uni and got my degree in 2011 and I'd always been interested in social work so as soon as i finished i sent off a load of applications and actually got offered a job very quickly. I was really chuffed, except very quickly I realised why there were so many vacancies. Local authorities were dealing with huge cuts and we were all basically doing the jobs of two people...

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A beat. And he cannot look them in the eye.

KAROL (CONT'D)

...so you were perma exhausted, from multiple twelve hour days, and from dealing, day in, day out, with people who had been...abandoned. People who were angry and in constant crisis ...people who blamed you....cos you couldn't really give them the help they needed...

A beat.

KAROL (CONT'D)

...and over a sustained period, ...that really began to take its toll. I was living on my own at this point, and had started to feel ...very isolated, very low...and I just started to fixate on some really bad thoughts.

SUNNY

What sort of thoughts?

KAROL

(can hardly say it)
About women.

SUNNY
Sexual thoughts?

He nods.

SUNNY (CONT'D)
Specifically?

A beat.

KAROL
About taking certain sorts of....
photos of them...in public.

Tears coming.

SUNNY
Had you ever had thoughts like
these before?

KAROL
No. And...I *hated* myself for having
them but...I couldn't stop them.

SUNNY
Did you try to get any help?

KAROL
Yes. I went to my GP and told him I
was very depressed and anxious, and
he'd said he'd refer me for some
therapy....but it never came and in
the end I gave up asking. And then
in late 2015, I was attacked. On
the street, and then in February
2016 outside my synagogue...

A beat. Close on him, through the genuine tears of shame, the
self-loathing is touchable.

KAROL (CONT'D)
....and it was about a week after
the second attack, that I took my
first photo. On the tube.

SUNNY
You think the two are connected?

KAROL

No. Maybe. I don't know. I'm certainly not offering it up as an excuse I'm just saying...you grow up...feeling...being *made* to feel different...being *attacked* for being different....it can affect you. Make you do...bad shit.

On SUNNY. Resonance.

SUNNY

And they made you feel better?
These photos?

KAROL

In the moment, maybe, in the long term, they made me feel much worse.

SUNNY

But you carried on taking them,
even eventually doing it at work?

KAROL

Yes.

SUNNY

Why?

KAROL

Why do *any* of us do things we know
are wrong..

Shakes his head. Looks up. Eyes raw from crying.

KAROL (CONT'D)

...because that momentary relief is
better than nothing.

And out.

19

INT. 64 WATERMAN ROAD. HAMMERSMITH - DAY

19

...and here now is MORTEN scraping away a little filler (put there v recently by the builders) at about head height, about a foot to the left of the windows out on to the garden.

And as he scrapes, about half an inch in, his scraping tool connects with something harder and shiny, he scrapes away more...

...to reveal the telltale brass/copper of a bullet casing.

End of part one

Part two

20 INT. INTERVIEW ROOM. BISHOP STREET - DAY

20

As before.

SUNNY

So I'd like, if I may, to take you back to the 26th June 2016. This was the day you visited Precious Falade, at a house in Hammersmith - and the last time you ever saw her, according to your statement when we spoke in Paris?

KAROL

Yes.

SUNNY

And so was this *also* the day, when you accidentally left your laptop there?

And he looks up. Shocked.

JESS

You should assume we know everything, Karol.

And if he thought he could have somehow left his confession at that, he now knows he is mistaken.

KAROL

Yes.

JESS

And on that laptop, she found a number of your upskirting photos and tried to blackmail you for them?

KAROL

Yes.

JESS

For two thousand pounds?

KAROL

(fuck, they really *do* know everything)

Yes.

Handing a bank statement over in an evidence bag.

JESS

Showing the suspect exhibit KW01, a bank statement belonging to him. And if you look at the highlighted entries Karol...

(which he does)

...we can see that you did in fact withdraw 2k, in cash, on the 27th. But then just below that entry, you *deposited* exactly the same amount, again in cash, back in to the same account, on the 29th.

KAROL

Yes.

JESS

Which suggests to me you never paid her the money?

KAROL

I didn't.

JESS

So would you tell us please then, how exactly you *did* manage to get your laptop back?

Out on him.

21 EXT. BARGE. BATH - DAY

21

BELE getting out of her car, and heading to the tow path, toward her barge, to see uniform police (their back to her) on the barge talking to DAVE.

And she clearly considers what to do, and then turns and walks quickly away.

22 INT. INTERVIEW ROOM. BISHOP STREET - DAY

22

As we were.

KAROL

The first thing I noticed, as I walked up the drive, was that there was a car parked up outside.

SUNNY
(making notes)
You remember the make?

KAROL
No. But expensive looking. The boot
of the car was up, and the front
door of the house had been wedged
open.

JESS
And this was the day after you say
you last saw her?

KAROL
Yes.

SUNNY
And you entered the house?

KAROL
Yes.

SUNNY
And what happened then?

KAROL
I couldn't see anyone, so called
out her name. No one answered so I
walked straight ahead, to the
sitting room, where I'd met her the
day before....

Flashback

A rancid sofa. Blood spatter on a wall. A table. A large dark
stain on wet floorboards.

End of flashback

KAROL (CONT'D)
(him back there, the
horror)
...the floor was wet. All over.
Like someone had just mopped it.
But no Precious....
(a beat)
...and then in the corner I saw my
laptop, on a table.
(a beat)
And this was *my* property. You know?
So...I walked over and took it. And
then left.

A beat.

KAROL (CONT'D)
And it was as I headed for the
front door....

Flashback

Fragmentary flashback. A man in shadow, his back to us, heading up stairs. A bucket. A mop head.

End of flashback

KAROL (CONT'D)
...that I saw him, an old man, on a landing half way up some stairs, with a mop and bucket.

SUNNY
And you spoke to him?

KAROL
I called out 'hello', and he turned, clearly surprised. I introduced myself, told him I'd come to see Precious and he very quickly said she was out but that he'd tell her I'd come over.

JESS
(makes notes, then -)
Anything else?

KAROL
He asked if I'd been into the main room to look for her.

He looks up at them, his eyes signalling the significance of that.

KAROL (CONT'D)
I said 'no'. And then left.

JESS
Could you describe him?

KAROL
Late sixties, early seventies, well spoken.

JESS
Would you be prepared to try and identify him if we showed you some video footage?

KAROL
Yes.

Both making notes, then -

JESS

And did you see anything else in the room? Any evidence at all of a violent struggle.

A beat. Then -

KAROL

As I say the floor was wet. There might have been a stain, it was hard to tell.

Was it?

JESS

And then the very next day, you resigned. Three weeks later you left the country for good.

KAROL

I assumed she'd have downloaded the images elsewhere and *would* continue to extort me. Because of that and for all the reasons I explained earlier, I felt my life in England was over.

And he is holding their eye, almost daring them to prove him wrong. It is a bold strategy.

KAROL (CONT'D)

Listen, you'd be hard pressed to find a man who hated himself more than me for what I *did* do. All the women I abused by taking those photos.

The tears near again as he shakes his head almost in disbelief at the horror of what he did.

KAROL (CONT'D)

I *hope* I've become a better person.

A beat.

KAROL (CONT'D)

I've certainly *tried* to and I've never done anything like it since. But I'm also aware I may well be kidding myself that I only did it because I was depressed and lonely. Or having some sort of break down.

He looks up.

KAROL (CONT'D)
 Maybe I actually did it because
 I'm....a fucked up human being. I
 genuinely don't know the answer to
 that one. But one thing I *am* sure
 of...

And he holds their eye.

KAROL (CONT'D)
 ...I never saw Precious Falade
 after the 26th. And I never hurt
 her.

Out on JESS and SUNNY. Do they believe this man?

23 EXT. HOSPITAL - DAY 23

JAY walking quickly towards a hospital entrance, head down
 against the cold.

He has a bunch of petrol station flowers in his hand.

24 INT. RECEPTION AREA. HOSPITAL - DAY 24

JAY walking up to reception and putting the flowers on the
 counter.

JAY
 Can I drop these off for a patient
 please?

RECEPTIONIST
 (taking them)
 What ward?

JAY
 Dunno but her name's Sophie
 Coulson, she hit her head and...
 (backing away)
 ...just tell her I'm sorry yeah.

And then just as quickly, he is walking out.

25 INT. CID. BISHOP STREET - DAY 25

SUNNY and JESS and the team in a brainstorming session in the
 main office.

LINGLEY

...so Ebele Falade's gone awol,
I've sent her various messages and
her husband knows we need to speak
to her.

WILLETS

DNA tests confirm that Jay Royce is indeed the child of Precious Falade and *Eric* Royce, and that the body in the garden is the child of Precious Falade and David Bell.

JESS

Joseph Bell.

SUNNY

So Ebele's never mentioned she had a second grandchild, do we think it's possible she didn't know?

JESS

I think it's *perfectly* possible, the boy was invisible, off the radar of social services, the education system - the *real* question is what does *he* know?

SUNNY

Indeed.

JESS

Murray what you got for us?

BOULTING

So the forensic lab have confirmed a bullet found in the *wall* at Waterman Road, was fired from the same gun as the one that killed Precious.

JESS

Not a surprise. Excellent, anything else?

LINGLEY

You wanted to try to place Hume at the murder scene on the 26th.....

And all eyes turn to LINGLEY who starts to open a folder.

26

INT. BARGE. BATH - DAY

26

DAVE with BELE in the barge. She has clearly just told him 'stuff' about the discovery of the body and is pacing the room, in a state of some panic.

BELE

...I mean my name was on the contract but he paid the actual rent, so he absolutely knew where the flat was, he probably had keys.

DAVE

Who did?

BELE

And the day after it all happened, he paid for me to go away for a few days, he sent me away to bloody Cornwall, Dave!

DAVE

BELE, calm down, *who* did?

She looks up.

BELE

My father.

A beat. On DAVE - *what the fuck?*

DAVE

I thought you never *knew* your father.

And she turns away, the lies all piling on to other lies now, and then starts to walk out.

DAVE (CONT'D)

BELE?

(but she doesn't stop)

BELE!!

27

INT. INTERVIEW ROOM. BISHOP STREET - DAY

27

And here now *is* TONY HUME, with SAVILLE and SUNNY and JESS. HUME looks utterly exhausted.

JESS

Did you kill your granddaughter, Mr Hume?

Oh. So hard in.

HUME

I don't have a granddaughter, I have three grandsons.

JESS

I'm talking about Precious Falade.

SAVILLE

What evidence do you have that Precious Falade is Mr Hume's granddaughter?

JESS

We can do DNA checks in time but for now, I think his daughter *Ebele* Falade will confirm this. And if he denies *Ebele* is his daughter, we'd ask why he's been paying her money through a standing order for the last thirty something years.

Fuck. They know a lot.

HUME

No, I didn't kill her.

JESS

Did you kill your great-grandson, Joseph Bell?

HUME

No, of course not.

JESS

Were you with either of them on the night they died?

HUME

No.

JESS

Or at or near 64 Waterman Road, on the 26th and 27 June 2016?

HUME

No.

JESS

And when was the last time you saw either of them?

HUME

I've never even *met* either of them.

Interesting. Hardball from *him*. And then SUNNY slides over a sheet of paper in an evidence bag.

SUNNY

Showing the suspect exhibit TH01, a copy of a credit card statement, belonging to Mr Hume. Mr Hume, can you read out the fifth entry down please.

And he looks at it, at the highlighted entry.

HUME

(reading it)

It's a payment to an Esso petrol station and it's for sixty pounds.

SUNNY

For fuel.

HUME

Yes.

SUNNY

What's the date of the payment?

HUME

(knows there this is heading)

The 26th.

SUNNY

The full date please.

HUME

26th June 2016.

SUNNY

And the address of the petrol station?

HUME

Inverdale Road.

SUNNY

Postcode?

HUME

W6 7CX.

SUNNY

Which, in case you didn't know, is Hammersmith and Inverdale road, the road at the end of Waterman Road. Can you see the time of the payment?

HUME
(looks, then)
19.23.

SUNNY
So just before half seven, on the
night she died, we now know you
were no more than a hundred yards
from the house *where* she died.
Anything you now want to add.

A beat. Then -

HUME
No comment.

A beat. Let that sit, then -

JESS
Okay, so the day *after* this, the
27th, we also have a witness who
says they saw you, with a bucket
and mop, near a room spattered and
stained with blood that we have
since identified as Precious
Falade's.

SAVILLE
What witness?

JESS
Her social worker. You refused
consent for a video ID earlier, so
we took a covert ID in custody and
our witness picked you out very
easily, Mr Hume - what's your
response to that?

SAVILLE leans over to HUME, offers advice in to his ear. HUME
nods. Then -

HUME
No comment.

JESS
Really? Because maybe there's a
perfectly *innocent* explanation as
to why, the day after a murder was
committed in that room, you were
seen in that house, clearly having
just mopped blood off the floor.
And if there *is*, this is your
chance now, to tell us *your* side of
the story.

On him. Which way will this go. And then there is a knock on the door.

SUNNY

Pausing the tape there.

And he stands, walks to the door, opens it and sticks his head out to see BOULTING.

BOULTING

Sorry to interrupt, but I thought you'd want to know - we've identified who made the call about the body in the garden.

And out.

End of part two

Part three

28

INT. INTERVIEW ROOM. BISHOP STREET - DAY

28

Close on HUME. Seems profoundly sad as he starts to talk. He is entirely credible.

HUME

I only found out about BELE when she was in her early twenties, the result of a very brief relationship I'd had with her mother in 1963. The mother had died when BELE was young and so as soon as I found out I had a daughter, I obviously offered her financial support, which she accepted. We had little other contact, which was her choice.

A beat.

HUME (CONT'D)

I knew she'd had a daughter herself in the mid-eighties but I had no contact with her until late 2015, when she called me out of the blue, and also asked for money. Which, again, willingly, I gave her. A few weeks before she died I got a call from BELE telling me Precious was homeless. Waterman Road was empty at that time and of course I wanted to help.

(MORE)

HUME (CONT'D)

So I met her, to let her in and to give her some keys - the meeting was brief but cordial, she'd obviously lost her way in life, and I felt very sorry for her.

He pauses, trying to collect himself.

HUME (CONT'D)

The night she died, a man identifying himself as Precious's son called me from Waterman Road. He was threatening all sorts of things, and again, wanted money. I rang BELE, who said she'd drive there immediately, but I also decided to go there myself.

Shakes his head.

HUME (CONT'D)

I got there first. To find Joseph, Precious's boy, in a bad way. He seemed to be coming down off something and was clearly ..very disturbed, threatening violence to me and his mother if I didn't take him to a cash machine and get out thousands of pounds. To placate him I agreed but then he became convinced it was some sort of plot to have him sectioned....

His head falls. The awfulness of the memory.

HUME (CONT'D)

...and then quite without warning, he pulled out a gun, which he proceeded to point at me....

Flashback

A gun. Hands. Joseph. That room. Precious.

End of flashback

On HUME. Back in that moment. Tears near. This feels like truth.

HUME (CONT'D)

...Precious was horrified, and before I could stop her, just lunged for it.....

A beat.

HUME (CONT'D)
..and it went off, hitting Joseph
in the head.

Close on HUME. Reliving the horror. A beat.

HUME (CONT'D)
He fell, and I went to help him,
and as I was trying to get him in
to the recovery position... there
was another shot.

A beat, on his disbelief.

HUME (CONT'D)
And I looked round to see Precious
had turned the gun on herself,
straight in to her chest.

A beat. On him. The horror of it all.

HUME (CONT'D)
She died pretty instantly. Joseph's
heart stopped within seconds. I
never even had a chance to call for
help.

And we stay on him. His own self-loathing palpable.

HUME (CONT'D)
And in to that nightmare walked
BELE.

And he is sobbing now.

HUME (CONT'D)
I told her what had happened, I'm
not sure she entirely believed me,
even though it was true.....

A beat.

HUME (CONT'D)
...but the two of us were obviously
in pieces....which was how I ended
up saying I'd dispose of Joseph's
body, and how I ended up leaving
BELE with her daughter.

They make notes. SUNNY looks up.

SUNNY

And why didn't you call the police?

And he looks up. Shrugs in grim despair.

HUME

There was nothing anyone could have done for them. And this was a whole other...*life*, that I obviously wanted to keep secret. But it was a dreadful error of judgement and I'm profoundly sorry.

They make notes. Then -

JESS

So you buried Joseph in the garden of your daughter's flat in Greenford?

HUME

Yes.

JESS

Why there specifically?

HUME

I had keys, it was private...
(he shrugs, but looks
appalled by his own
behaviour)

SUNNY

...not for deflection? To incriminate her if anything ever went wrong?

HUME

No.
(lie)

SUNNY

So why did you make an anonymous call to the front desk of this station last night, telling us where the body was.

On HUME. Fuck.

SUNNY (CONT'D)

We have CCTV footage of you making the call in a pay phone near Charing Cross station.

And for a moment he is completely blindsided. Then his head falls again.

HUME

I panicked, I'm sorry, that was a terrible thing to do and I'm very sorry - I shouldn't have done it.

A beat.

SUNNY

Did you know BELE had hidden Precious in the fireplace?

HUME

No, she told me she buried her in woods somewhere.

A beat.

JESS

And this is the truth now?

HUME

Yes.

JESS

Because you've lied to us repeatedly Mr Hume, both times we've questioned you.

HUME

This is the truth. I *swear*.

29 INT. CORRIDOR. BISHOP STREET - NIGHT

29

JESS and SUNNY, down near the cells (that corridor). Standing in silence, both weighing everything up. Then looks up at him.

JESS

We need Ebele Falade.

And she is walking away and he is following.

30 INT. JAY & CHERYL'S FLAT. BLACKHYTHE - NIGHT

30

JAY sitting alone, back in his squalid flat.

A sense he is contemplating his options. And then CHER walks in with her rucksack over her shoulder.

CHER
Gonna go and stay with Jordan for a
bit. He's found a new squat that's
got hot water.

And he nods. Does not really look up. And CHER has the
decency to look guilty.

CHER (CONT'D)
You got to sort your life out, J,
man.

And she turns, and walks out, leaving JAY to contemplate the
deep irony of that - getting dumped by CHER.

31 EXT. PUB. BATH - NIGHT

31

POV from an unmarked police car, as two local plod walk out
of the pub we saw BELE drink in earlier, 'empty handed' (i.e.
no BELE).

And the copper in our POV car (window already down) offers up
a -

OFFICER
(pulling away)
Okay, Cricketers next please.

And as the unmarked car pulls away, we now see DAVE is in the
back seat.

32 EXT. JESS'S HOUSE. SOUTH LONDON - NIGHT

32

JESS pulling up in her car. STEVE's still parked up outside.
She sags a little.

33 INT. JESS'S HOUSE. SOUTH LONDON - NIGHT

33

She opens the door. Hears the sound of kids laughing
upstairs. Bath time.

Then their dad laughing. With them. Then her mum appears,
from the kitchen, coat on, bag over her shoulder, ready to
leave.

JESS looks at her as if to say, 'what do I do?'.

KATE
He's been a complete idiot, which
he realises....
(MORE)

KATE (CONT'D)
but he loves you, Jess. And *needs*
you. And the kids need *him*.

JESS
Nice guilt trip.

KATE
No. Just...nothing's perfect, love,
not even you. I'll call you
tomorrow.

And then she is walking out. The door shuts.

And we stay on JESS.

What does she do? What would any of us do?

And we are close on her, as she considers her options.
Divorce, the kids losing their dad for 5 nights a week,
selling the house etc.

Or buttoning it all down, burying all the doubts, pretending
it's all okay, and just carrying on.

Which is what we now see her do, as she then takes off her
coat, rolls up her sleeves, and heads up the stairs to join
them.

34 INT. WINE BAR - NIGHT

34

SUNNY and LEANNE in a bar.

SUNNY
I'm a cliché, Lee. Just another
copper who invested too much in the
job, in the office, in Cass, and
had nothing left for home.

BALCOMBE
You're grieving, Sunny.

SUNNY
I am. But also....

He hesitates. Almost like he can't say it out loud.

BALCOMBE
...what?

SUNNY
D.C.I. James and I are starting to
work well together.

BALCOMBE

Good.

SUNNY

It is, yeah, except...

A beat.

SUNNY (CONT'D)

...I've started to feel a lot better. I mean I still blubbed in Gregg's yesterday when someone ordered an egg and cress sandwich..

BALCOMBE

(grins)

...niche...

SUNNY

...but yeah, on balance, despite the fact that my fiancée's left me, I'm actually starting to feel okay. Which is not right is it.

BALCOMBE

Isn't it?

SUNNY

Come on.

BALCOMBE

So on top of losing Cassie you also thought you'd also kind of lost the job you loved? And now it turns out maybe you haven't - sounds pretty normal to me.

SUNNY

I think that's a very generous explanation.

BALCOMBE

Okay you're a cold-hearted bastard.

SUNNY

Fair enough. Right, just for that you have to stay for another. Same again?

BALCOMBE

(smiles)

Sure.

And he stands and walks to the bar. And we stay on her.
Watching him as he goes.

Oh.

35 EXT. PUB. BATH - NIGHT

35

BELE being led out of a wine bar, cuffs behind her back. She passes the car that DAVE is in, but does not see him, as she is put in to the back of a marked car.

New day

36 EXT. BISHOP STREET - DAY

36

Establisher. Over this we hear.

BELE (O.S.)
So my mum, Yetunde, was a second-
generation Nigerian...

37 INT. INTERVIEW ROOM. BISHOP STREET - DAY

37

And here is a now sober BELE, in interview with SUNNY and JESS. We may notice she has what appears to be a folded much thumbled letter in her hand. BELE looks wrecked.

BELE
...her parents had come here after the war, she was born in 1946, and in August 1963, at the age of 17, she got a job as a cleaner at the city stockbroker's where they already worked in the canteen. The son of one of the directors was working there in the months between Wallingham and Cambridge, and one night, after drinking with work friends, he came back to the office late to pick up some papers, encountered my mum, who was working nights, and after pressuring her to have a few drinks with him, raped her.

A beat.

BELE (CONT'D)
She went home that night and of course told her parents. Who blamed her.

(MORE)

BELE (CONT'D)

She did consider going to the police but in the end didn't because he was the rich, white, son of the boss. And she wasn't.

A beat.

BELE (CONT'D)

A few weeks later she realised she was pregnant and wrote to the son, who was now at University. He didn't reply so she wrote to his father, Sir Henry Hume, and he called her in to his office and told her if she pursued this any further he'd sack her and her parents. Morgan Lavelle had originally made their money from the sugar trade so she shouldn't really have been so surprised.

A beat.

BELE (CONT'D)

Over the next few months, my mother tried, on numerous occasions, to abort her baby, but nothing worked, and then on the 3rd March 1964 I was born. Three weeks later, my mum wrote me a letter to be given to me on my 18th birthday, deposited it with a local solicitor, and jumped in the Thames.

And now she slides the (we see now, handwritten) letter, she is holding over to SUNNY. And he will look at it, and then pass it to JESS, even as BELE continues to speak.

BELE (CONT'D)

I was raised by my grandparents, who viewed me as a child of evil, and fill me with shame and self-hatred and when I read *that*...

(the letter)

...I realised why.

A beat.

BELE (CONT'D)

So if he told you he was decent about it when I finally approached him, again, he lied.

(MORE)

BELE (CONT'D)

He was much more interested in protecting his reputation and made a number of threats of violence against me. I ignored them and got his DNA from a glass at a lecture he did, had a test done and then told him I'd go to the News of the World with the result. That was 1988. From that day on he was a pussy cat.

A beat.

BELE (CONT'D)

So nothing about him is what it seems.

A beat.

BELE (CONT'D)

And whatever he's told you about that night, whatever he told *me*....

She shakes her head.

BELE (CONT'D)

...it won't be what actually happened.

SUNNY

So why don't you tell us what you witnessed then.

On her. And out.

38 EXT. THAMES - DAY

38

JAY standing by the river. On a bridge. Clearly having the darkest thoughts.

39 INT. INTERVIEW ROOM. BISHOP STREET - DAY

39

As we were.

BELE

He called me, to say Joseph had called *him*, threatening him.

JESS

Did Joseph know this was his great grandfather?

BELE

I'd told Precious about Hume a few months before, I guess she'd then told Joe.

JESS

Why had you not told her till then?

On BELE. A flicker of many decades of necessary solipsism, of self protection.

BELE

I knew she'd mess up the financial arrangement. Which I needed.

Wow.

SUNNY

So?

BELE

So after my father called me we both headed to Waterman Road.

And she is back there.

BELE (CONT'D)

And when I arrived, I walked in toa vision of hell.

On her. Back in the moment.

BELE (CONT'D)

My daughter already dead, my grandson dying, and my father telling me my daughter had accidentally shot her son, and then shot herself.

SUNNY

Did he tell you how it all happened?

BELE

He said Joseph had been on drugs, there'd been some sort a row about money, he'd pointed the gun at Hume, Precious had tried to get it off him, but it had gone off, hitting Joe. She'd then turned it on herself.

Both making notes. So far, so same.

JESS

And did you question this version
of events at all?

BELE

Not in the moment, no....

Tears coming.

BELE (CONT'D)

...I mean I was in shock.
Obviously. But also...
...I'd only met Joseph three or
four times but I knew he'd already
been in a young offenders institute
for an assault using a gun..and in
that moment, in the panic and
horror...being told that by 'Lord
Anthony Hume...' yes, I'm ashamed
to say I believed him.

SUNNY

Do you believe it now?

BELE

No.

SUNNY

So what do you think happened?

BELE

I don't know, I just know he's an
evil lying bastard and could have
done absolutely anything. Maybe he
shot them both. I don't know.

They make notes.

JESS

And the disposal of the bodies?

A beat. Her head falls.

BELE

He said if we called the police,
they might not believe it was an
accident, with my criminal record.

A beat.

BELE (CONT'D)

He wanted to take them both but I
said I wanted to look after
Precious.

(MORE)

BELE (CONT'D)

And I stayed with her all night,
holding her, rocking her, singing
to her...

(her voice cracks)

....saying sorry to her.

A beat.

BELE (CONT'D)

And then it was morning, and I
walked out to my car and there were
workmen on the street so....

A beat.

BELE (CONT'D)

....I've regretted what I did with
her every single day of my life
since. It was a dreadful way to
treat my daughter. But then that
was me.

A beat.

BELE (CONT'D)

A few weeks later I used Precious's
keys to get back in and had a
friend put up some plasterboard.
And for that also, I am deeply
ashamed and sorry.

A beat. Both making notes. Then -

JESS

Okay, last question. Does the name
Jay Royce mean anything to you?

And she looks up, genuinely blank.

BELE

Who's Jay Royce?

And out.

End of part three.

Part four.

JAY doing a deal at a door, which now closes, as he turns and
walks away, and heads down pissy stairs to the ground level.

41 EXT. ESTATE. BLACKHYTHE. THAMES ESTUARY - DAY

41

JAY walking across the estate, hoodie up, head down against the wind.

And then -

SUNNY (O.S.)

Jay?

And he turns to see SUNNY. Twenty yards away, standing by his car, JESS in the driver's seat, getting out now.

JAY

What d'you want?

SUNNY

Can we talk, about that night?
Please?

And he shrugs.

JAY

Why? Nothing ever changes. People like me don't win against people like him.

SUNNY

And I am so sorry that was your and Joseph's experience, it's a disgrace and you deserved so much better.

A beat.

SUNNY (CONT'D)

But we're here to say that if you trust us, we will change that. We *will* listen to you. And we *will* act on what you tell us.

A beat.

SUNNY (CONT'D)

But if you stay silent, all I can say, is yes, he probably *will* win again.

A beat.

SUNNY (CONT'D)

And my fear is that he then defines you for the rest of your life.

And we stay on that tableau, the wind battering JAY. He looks down at his hand.

The wrap.

A long beat. And then he turns and opens his hand and we watch the wrap helicopter to the ground.

42 INT. JESS'S CAR - DAY

42

JESS and SUNNY, JAY in the back, driving back into town from the east.

43 INT. INTERVIEW ROOM. BISHOP STREET - DAY

43

JAY, SUNNY and JESS in interview.

JAY

I was one floor up - mum didn't want me to meet my nan or him, so I was playing on my Gameboy.

A beat.

JAY (CONT'D)

I saw Hume arrive in his car out of a bedroom window.

SUNNY

He arrived first?

JAY

(nods)

A good ten minutes before my nan.

A beat.

JAY (CONT'D)

I wasn't interested in meeting either of them so I was just waiting for them to leave. Except then I started to hear shouting. Joe mainly, but mum as well, both screaming at Hume really.

A beat.

JAY (CONT'D)

So I walked out on to the landing...

Flashback

A kid sat on stairs. Glimpsed shouting figures through a doorway.

End of flashback

JAY (CONT'D)

...and my brother's obviously off his face, and he's pointing and jabbing at Hume, telling him he was a dirty bastard, and that he should fuck him up proper for what he'd done to our family, to our nan's mum and he's screaming right in front of him and all his spit's going in Hume's face...and then suddenly Hume's got his hand round Joe's neck and he's slammed him up against a wall and he's said he could have him disappeared in an *instant* if he wanted, 'cos he was a very fucking powerful don.

A beat.

JAY (CONT'D)

And he's squeezing Joe's neck and squeezing and squeezing and I'm thinking he's going to choke him, he's gonna kill him....which is when Joe pulls out this gun from the back of his trousers.

A beat.

JAY (CONT'D)

And now Hume goes very fucking quiet very quick.... and starts to back away, his hands up. And my mum's shitting herself and telling Joe to put it down but he won't and he's still shouting back at both of 'em, and then my mum just makes a grab for it.

A beat.

JAY (CONT'D)

And it all goes very quiet as she wrestles with him.

A beat.

JAY (CONT'D)

And then there's a bang. And she goes down.

A beat.

JAY (CONT'D)

And Joe's in shock man, and not really taking it all in and my mum's eyes are rolling up in to her fucking head and Hume's asking for the gun, and Joe gives it to him, meek as a lamb now, and then Joe kneels by mum, to take her hand...

And we are close on JAY.

Mark this moment - the moment of 'truth'.

JAY (CONT'D)

...which is when Hume shoots him. In the back of the head.

A beat, JAY's eyes pooling. He's back there.

JAY (CONT'D)

And there was obviously nothing I could do - I was fourteen - I was also terrified he'd hear me and kill me. So I just sort of ...froze. And then I heard my nan arriving in her car and then she walked in and started...wailing. And I used the noise to go upstairs, to the very top floor and hide in a cupboard under the eaves.

A beat.

JAY (CONT'D)

Stayed there two whole days. When I finally came out the bodies had gone, Hume had gone, the blood had gone....

A beat.

JAY (CONT'D)

...some of mum's things were still there, her laptop was in a drawer, and a few of her clothes, which I took.

And he looks up.

JAY (CONT'D)
And then I ran.

44 INT. KAROL'S PARENTS' HOUSE. SITTING ROOM - NIGHT

44

And here is KAROL, sitting in the sitting room of his parents' house as his mum cooks next door (we can vaguely hear the chatter of her talking to his dad through the hatch in to the kitchen). KAROL is clearly at a turning point.

REBECCA (O.S.)
....oh, let me tell you what the
issue is there, David, it's
intelligence...

And now we are close with REBECCA as she cooks and her husband 'listens', whilst reading the paper.

REBECCA (CONT'D)
...the woman is just not very
bright, so she struggles to keep up
and we all have to sort of talk
down to her....

And then she turns to see KAROL standing at the door.

REBECCA (CONT'D)
..oh, hello, you alright love?

And on KAROL. A long beat and then -

KAROL
There's something I need to tell
you about.

Out on them looking up and him walking in.

45 EXT. BISHOP STREET - NIGHT

45

Watching JAY walking out of the police station, alone. From a POV. JESS's. We might glimpse SUNNY in the office behind her.

JESS
...and we wonder how kids like him
turn out like they do.

46 INT. INTERVIEW ROOM. BISHOP STREET - NIGHT

46

Back with SUNNY and JESS. They have obviously just told him what BELE and JAY have said.

Close on HUME.

Eyes down. And we wait. And we wait. And we wait.

And then finally -

HUME
The lies we tell ourselves.

Close on him. Defeat.

HUME (CONT'D)
That that *wasn't* rape.

Flashback

A mop. A whiskey hip flask. A young woman laughing. A clawed face.

End of flashback

HUME (CONT'D)
That she liked me, that she wanted
a drink, that...

A beat. Close in on him.

Almost his bewilderment, as he says this out loud, for the first time ever, that he could have been so morally bankrupt.

HUME (CONT'D)
...I was a 'good' man, who'd led a
'good' life, who'd leave good
behind.

A beat.

HUME (CONT'D)
I spent the best part of my life
truly believing that. Until that
night.

A beat.

HUME (CONT'D)
And then in one instant...

Flashback

JOSEPH BELL raging at HUME with his gun aimed at him.

End of flashback

As before.

HUME (CONT'D)
...in one look, it all fell away.
And I saw myself. Honestly. The
damage I'd done, the pain I'd
caused.

A beat.

HUME (CONT'D)
And I couldn't bear it. To see who
I really was. That awful truth.

A beat. Close right in on him. Guilty cam.

HUME (CONT'D)
So snuffed it out.

And there it is, the confession.

JESS
You shot Joseph Bell?

Close on him. A final moment of hesitation, then -

HUME
Yes I did.

A beat.

HUME (CONT'D)
And I tried, over the last six
years, to make *some* amends.

A beat.

HUME (CONT'D)
But of course it was never even
close to being enough, and for
that, and for what I did, I am
so...
(his voice catches)
...so, sorry.

And his head stays down. And we stay on him as a fat tear
lands on the table in front of him. And then the sound of
someone slowly clapping. And on the reverse we see it is
JESS.

JESS
I mean maybe don't give up the day
job, but there's definitely
something there.

And then her face hardens.

JESS (CONT'D)

See people like you lie so
regularly, and with *such* ease, I
don't think you even know you're
doing it any more.

HUME

I'm not lying.

JESS

You weren't trying to make
'amends', you just saw the utterly
catastrophic effect of your life's
work and realised that that's how
you'd be remembered, you were
trying to improve your Wiki
page....

On him. Fucking bullseye.

JESS (CONT'D)
...I'm guessing even last night was
about you dying before we could
charge you.

And his head down. Because she's right.

JESS (CONT'D)
Yeah, we see you.

A beat.

JESS (CONT'D)
Well consider this. You will now
only ever be remembered as a rapist
who murdered his own great-
grandson. *That's* your fucking
legacy, fella.
(standing)
I hope they throw away the key.

And she walks out. On HUME. On SUNNY. Nods, then

SUNNY
(standing)
I'll get someone to take you to a
cell.

And he walks out.

And we stay on HUME. Tracking slowly in on him.

Blank. What the *hell* is he thinking.

47

INT. JAY & CHERYL'S FLAT. BLACKHYTHE - NIGHT

47

JAY alone, and packing his things to leave, when -

...there is a knock on the door. He walks towards it and
opens it, and there is BELE.

And of course he does not immediately know for sure who this
is. He frowns.

JAY
Yeah?

BELE
Are you Jay?

And now he begins to guess.

JAY
Yes.

BELE
Do you know who I am?

And tears are starting to come. This lad who has not had any family for so long.

JAY
I think so.

BELE
I'm your nan, Jay, I'm BELE.

He nods. Can hardly speak for emotion. Then -

JAY
Hello, nan.

BELE
I'm so sorry, little one, I'm so so sorry.

And she walks forward, opens her arms, and then very hesitantly, he moves in to her embrace, and allows her to wrap her arms around him.

And when he is in that embrace -

JAY
I told them, nan. I told them he done it.

BELE
I know you did sweetheart, they rang me, so we finally know the truth.

Close on him, over her shoulder, and then -

JAY
Except you don't.

BELE
(didn't hear right)
I'm sorry?

JAY
You don't know the truth. I lied.

And she pulls back.

BELE
You lied?

A beat. And then -

JAY
My mum killed Joe. Accidentally,
trying to get the gun off him. Then
shot herself....

On BELE. What the fuck???

JAY (CONT'D)
...but it *was* all his fault.

Cut to HUME -

47A INT. POLICE CELL - NIGHT

47A

- sitting in his cell, alone. Pushing slowly in on him,
looking, in truth, reconciled, as we hear.

JAY (O.S.)
Hume's, what happened to us, to our
whole family.

47B INT. JAY'S FLAT - NIGHT

47B

As we were.

JAY
So I thought fuck him, y'know -
what's good for the goose, man,
innit. Just...*fuck* him.

And then we are out on an utterly stunned BELE.

48 INT. CANTEEN. BISHOP STREET - NIGHT

48

A pensive JESS sitting in the canteen, alone, a cooling cup
of coffee in front of her.

The door opens. And in comes SUNNY, who walks over.

SUNNY
There you are.

JESS
Needed to decompress. And sorry
about earlier. Bit unprofessional.

SUNNY
(sitting)
You took the words right out of my
mouth.

JESS
(smiles)
CPS call yet?

SUNNY
(nods)
Said we can charge him with the
murder *and* the rape.

JESS
('wow')
Nice, wasn't expecting both.

SUNNY
So that's a fifty seven year old
crime there, D.C.I. James - a
Bishop Street record.

And JESS looks up at him now. What a journey they have been
on together. And she nods.

JESS
For now.
(and then she stands)
And it's 'Jessie', please.

And we draw back and fade down on them chatting and laughing
as they exit.

End of episode six.