

SCRIPT TITLE

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1 EXT. JULIET'S HOUSE - DAY 4 1

New day - Day 4

Establisher of JULIET'S house in Spitalfields.

2 INT. JULIET'S HOUSE - DAY 4 2

A small house in Spitalfields. JULIET getting ready to leave for work. TAYLOR is set up with work for the day at a desk in the kitchen, with her schoolbooks piled up in front of her. She is obviously on her phone scrolling TikTok.

JULIET

...and there's ham and cheese in the fridge and a fresh loaf in the cupboard, okay?

TAYLOR just carries on looking at her phone.

JULIET (CONT'D)

Taylor?

TAYLOR

(irritably)
Yeah, fine.

JULIET

(bites down her irritation)
If I have time I'll come back for lunch.

And she waits for a response, before realising of course she will not get one, and turning to walk to the door.

JULIET (CONT'D)

Bye then.

And it is just as she gets there that -

TAYLOR

Maybe I *will* try it again.
(Juliet turns)
Therapy. If we *do* do it together.

On JULIET. Shifting sands.

JULIET

(smiles)
Well that's brilliant, thank you.
I'll do some research. Find out who might be right for us.

(MORE)

JULIET (CONT'D)
(a beat, then -)
Love you.

And then she exits. Out on TAYLOR. Not looking at her phone now.

What is she thinking?

3 INT. ASIF'S CAR - DAY 4

3

ASIF driving HASSAN down a muddy farm track. In English.

ASIF
Like I said, I don't know this guy *personally*, but everyone says he's fine. As long as you work hard and do the job, he's not interested in anything else.

And then they are rounding a corner to see a small group of (we must suspect) other illegals, waiting by a shed, for a day of strawberry picking.

ASIF pulls the car over.

ASIF (CONT'D)
You finish at five, I'll be waiting for you here.

HASSAN
Thank you.

ASIF
(smiles)
Have a good day my friend.

And HASSAN gets out and walks towards his fellow workers. And as he does so, ASIF pulls away and clicks on his citizenship test audio.

TEST AUDIO
Question 15, how many royal parks are there in London?

And out.

4 INT. BISHOP STREET - CID - JESS'S OFFICE - DAY 4

4

The team assembled in JESS'S office, a mugshot of a man who looks to be early 50s.

JESS

...so he was identified through comparison with a DNA swab taken after he was charged with a section 47 ABH on July 16th 2019. All of his files, including those on his disappearance, are on COMPACT and a quick squint suggests they thought he'd taken his own life after he fell into debt during the pandemic - his car was found parked up near the Elizabeth bridge, two weeks after he was reported missing by his wife, who we will be speaking to asap. We will also be speaking to DI Ram Siudhu

*
*
*

So right now...

(to Lingley)

...I need *all* the original investigation paperwork inputted in to Holmes please.

LINGLEY

Yep.

JESS

(to Boulting)

Ditto the 2019 assault.

BOULTING

Guv.

JESS

(to Willets)

Can we check who maintains Whitney Marsh car park CCTV, how long they keep their video files, and if there's any data entry at the car park or pay online facilities.

WILLETS

On it.

JESS

Okay, that's it for now.
(nods at Sunny)

SUNNY

(standing)

Thanks guys.

And she and SUNNY are walking out.

5 EXT. UNIVERSITY - DAY 4 5

Top shot on JULIET, walking through university buildings.

6 INT. UNIVERSITY - FACULTY BUILDING - DAY 4 6

JULIET walking along a corridor towards the lecture hall.

7 INT. UNIVERSITY - LECTURE HALL - DAY 4 7

JULIET walking in to her lecture hall...

...to find it completely empty. Wtf?

And then she turns to the huge white board, to see sprayed on the board '**Racist**'.

8 INT. UNIVERSITY - VICE CHANCELLOR'S OFFICE - DAY 4 8

PBS ALT TO BE SHOT

JULIET and MERRICK in the middle of a heated discussion.

MERRICK

You told me to tell them to 'shove it up their arse', of course I didn't tell them that.

JULIET

So what *did* you say?

MERRICK

That you were 'considering their request'.

JULIET

Fuck sake.

MERRICK

It's the union, Jules, it's not a good idea to back them in to a corner.

JULIET

And it doesn't scare you, that even soft soaping them, dishonestly as it happens, even that merest *hint* of 'dissent' has caused my board to be daubed with 'racist'?

MERRICK

It's obviously not ideal but -

JULIET

- but what?

On him. A slight look of defeat about him.

MERRICK

They effectively pay our salaries.

JULIET

Oh, well, yeah, and what a catastrophic fucking mistake *that* was - we're now all in the thrall of sodding...*children*. I mean think back to when *you* were twenty-one...
(off his half smile)
...yeah, exactly.

As she sits.

JULIET (CONT'D)

I mean seriously, Paul, they don't understand 'real life' yet, with all its...shit compromises and... messy...imperfect solutions. And surely part of our job is to *teach* them about that.

And she looks at him. Hopeful. Except.

MERRICK

It's just an online course. It only takes a few hours. Isn't it just easier to say 'yes'?

JULIET

You know what, it really isn't.
(standing)

Because what will it be next?

(walking to the door)

It's also not *fair*. To *us*, sure, but much more importantly...it's actually not fair to *them*.

And she walks out. Out on MERRICK. Fuck.

9

INT. MARTY'S HOUSE - SITTING ROOM - DAY 4

9

DOT, in bed (her wheelchair next to her bed).

DOT
(calling out)
Marty!!!

Silence.

DOT (CONT'D)
Martin!!!?

And then the frustration fades, to be replaced by undignified desperation.

DOT (CONT'D)
Marty, *please*. I need to go toilet,
pickle...Mummy needs to go wee wee.

But still nothing. Because -

10 INT. PSYCHIATRIC CLINIC - DOCTOR RENFIELD'S OFFICE - DAY 4 10

- here is MARTY, sitting with his psychiatrist, DR RENFIELD. MARTY looks especially anxious, rocking back and forth, and stimming heavily to calm himself. DR RENFIELD looks bone weary.

RENFIELD
How bad?

MARTY
Very bad.

RENFIELD making notes. Then he looks up.

RENFIELD
And what makes it worse do you think?

MARTY
Everything.

RENFIELD
(nods, then)
And when you say 'everything'?

MARTY
My dad, Mr Cooper, *that* place.

RENFIELD
The pub?

MARTY
If I had a girlfriend -

RENFIELD

- so maybe we can up your dose to
100 mg -

MARTY

- I have a right to have a
girlfriend and -

RENFIELD

- we're not going down that rabbit
hole again, Marty -

MARTY

- women can have a boyfriend
whenever they want so why -

RENFIELD

(stopping him)

- no woman has a *right* to have a
boyfriend, no man has a right to
have a *girlfriend*, we've been
through this too many -

MARTY

- I'm just so tired of it.

And a profound sadness suddenly seems to consume him. He looks up at DR RENFIELD. Total vulnerability in his eyes.

MARTY (CONT'D)

Not understanding anything.

A beat.

RENFIELD

I know, mate.

MARTY

(tears coming)

What did I do wrong, Dr Renfield?

It is slightly heart breaking in its simplicity.

RENFIELD

You didn't do anything wrong,
Marty. And it's certainly not your
fault. Life is just...unfair
sometimes.

And for a few seconds they both contemplate a reality that is clearly (perhaps surprisingly) difficult for *both* of them.

RENFIELD (CONT'D)

So I'm going to up your Sertraline to 100mg and I'm going to refer you to a new autism service being set up by Kent Council, I should say it might take a year or so to get an appointment, they're a bit snowed under right now.

And DR RENFIELD finishes scribbling some notes on his laptop, then flicks a weary look at his watch.

RENFIELD (CONT'D)

So we'll see each other in three months?

And MARTY nods, lost in the darkness in his head.

RENFIELD (CONT'D)

How's your mum, how's the hip mending?

MARTY

(standing, flatly)
Tickety boo thank you for asking.

And MARTY is heading to the door.

11 INT. PSYCHIATRIC CLINIC - RECEPTION AREA - DAY 4

11

MARTY walking out. DR RENFIELD following.

RENFIELD

I'll write to her about today's meeting.

MARTY

Thank you.

RENFIELD

I should say that raising the dose might give you some side effects, Marty, so call us immediately if you start to have any trouble sleeping, if you feel more anxious, if you have any violent -

CLAIRE

- Dr Renfield?

And he swivels round to see the receptionist, CLAIRE, trying to deal with a very agitated patient.

RENFIELD

One second...

And he turns to finish with MARTY, but he is already out of the main door, walking at pace, one hand stimming.

And a weary RENFIELD cannot now run after him, and so turns to the agitated patient.

RENFIELD (CONT'D)

Duncan, d'you want to come through?

And heads back towards his consulting room.

12 EXT. CHURCH - KINHIDE - DAY 4 12

High above a church by the loch. A tiny figure walking down a track towards it. MELINDA.

13 INT. CHURCH - KINHIDE - DAY 4 13

MELINDA sitting in the empty church, hands clasped together, eyes closed in prayer, for PATRICK.

14 INT. DEVON POLICE STATION - DAY 4 14

ASIF, police lanyard around his neck, is sitting in an interview room with a police officer, a brief, and a man who has been arrested. ASIF is translating.

ASIF

(in Dari)

...basically he's asking how come you had two grand in twenties and fifties on you when they stopped you. And word of advice, don't say you won it in a betting shop.

And out.

15 EXT. FIELD - DAY 4 15

High above HASSAN, toiling hard in the fields, with his fellow immigrant workers.

16 INT./EXT. JULIET'S HOUSE - KITCHEN - SPITALFIELDS - DAY 4 16

JULIET in her kitchen at home, making a sandwich, TAYLOR doing school work as she talks.

JULIET

So we only do one session with this guy, but he basically tells us what sort of therapist he thinks we need.

TAYLOR

So we see a therapist...to find out what sort of therapist we need.

JULIET

(grins)

Yeah, *bit* nuts I know.

TAYLOR

You certainly are.

JULIET

Oi!

And then she sees it. Through the kitchen window, a car pulling up in the street outside.

Slo-mo as SUNNY and JESS get out, and she follows them as they cross the road, dread in her eyes. And then -

- knock knock knock.

17 INT. CHURCH - KINHIDE - DAY 4

17

PBS ALT TO BE SHOT

MELINDA walking toward the exit even as a man (FR RYAN, 42) the priest of the church, enters by the main doors.

She stops in the aisle, they obviously know each other well. There is a strange tension in the air.

RYAN

Hey.

MELINDA

Hey.

RYAN

I heard Paddy was struggling.

MELINDA

(she nods)

Yeah, it's not brilliant.

RYAN

Oh Mel, I'm so sorry.

And she nods, clearly in fairly deep turmoil, eyes not meeting his. Then -

RYAN (CONT'D)
You wanna...talk things over.

And she looks up at him, holds his eye. Then hard cut to -

PBS version:

MELINDA walking toward the exit even as a man (FR RYAN, 42) the priest of the church, enters by the main doors.

She smiles, they obviously know each other well, but there is a tension in the room.

MELINDA
Hey.

RYAN
Hey, how you doing?

MELINDA
Oh, not brilliant, Pat's struggling.

RYAN
Oh Mel, I'm so sorry. I can't even begin to imagine how hard it is for you both.

And she is clearly in fairly deep turmoil.

RYAN (CONT'D)
You wanna...talk things over at mine?

And he is looking at her, something unspoken going on here, except her eyes are down, in shame, and then -

MELINDA
I can't. I just...

On him. And he nods.

MELINDA (CONT'D)
...I've got so much crap going on in my life, and to add...
(she looks up - 'this')
...I'm sorry.

And he shakes his head, his guilt and shame equally palpable.

RYAN
*It's me who should be
apologising...*

A beat, and then -

MELINDA
*...can we just... grab a drink
somewhere though?*

18 INT. MEL'S HOUSE - ROOM - DAY 4

18

Scene deleted in US version.

MELINDA'S face pressed hard against a wall, in a small room in her house as FATHER RYAN fucks her from behind.

The sex is raw as hell and feels very needed by both. It is clearly not the first time it has happened.

End of part one

Part two

19 INT. MEL'S HOUSE - ROOM - DAY 4

19

Scene deleted in US version.

They have finished, clothes being buttoned up, RYAN now distraught with guilt.

RYAN
I'm sorry.

On her. Riven with guilt too. But tougher -

MELINDA
You wanna get a drink?

20 INT. JULIET'S HOUSE - STAIRS - DAY 4

20

TAYLOR, obviously banished to her room, sitting on a landing, trying to listen, through the banisters, to a hushed conversation going on behind a closed door in the kitchen.

21 INT. JULIET'S HOUSE - KITCHEN - DAY 4

21

JULIET sitting with SUNNY and JESS. They have obviously just told her.

JESS

And I've just authorised the search
to be widened, so it may yet be
that we...

(no nice way to say it)
...do find more of him.

JULIET shaking her head in disbelief, tears filling her
horrified eyes.

JULIET

How could someone do that? To
another human being? How could
someone do such a terrible thing.

Difficult questions to answer.

SUNNY

It's pretty much always just about
disposal. If it doesn't sound
too...absurd, it's generally not
personal.

On JULIET as she contemplates this horror.

JULIET

Oh my God, how am I going to tell
my daughter?

On her, her head down, a fat tear landing on the kitchen
table. SUNNY and JESS watching her like a hawk. And then she
looks up.

JULIET (CONT'D)

And where was it, that you found
him?

JESS

Whitney Marsh?

And she shakes her head as if to say she doesn't know that
area. Except -

FLASHBACK

**DIY tools. Share prices collapsing. A sprig of lavender. A
pregnancy test.**

End of FLASHBACK

Then -

JULIET

I always knew he hadn't jumped, in here...

(she touches her heart)

...I always knew, and I *told* them, so many times.

SUNNY

The original investigation?

JULIET

(nods)

I told them I thought his death had probably been violent.

SUNNY

Okay, and can I ask *why* you thought that?

And she looks up at them, as if it were obvious.

JULIET

Because of the money.

Oh.

JESS

Okay, can we just backtrack a minute?

And out.

22

INT. MARTY'S HOUSE - MARTY'S BEDROOM - DAY 4

22

PBS ALT TO BE SHOT

MARTY sitting at home in his bedroom, online, talking on a forum.

Cryobabee (O.S.)

- women don't even like that shit, bro, they like to know who's boss innit, they like a strong man, that's just fuckin' nature -

Lolcowz (O.S.)

- smack them bitches up man and they gonna love you *more* -

Cryobabee (O.S.)

- don't be a pussio -
(cackling with laughter)

And downstairs we hear a banging on the front door.

MARTY

Hang on one second, dudes.

And he pulls off his headset, and quickly exits his bedroom.

23 INT. MARTY'S HOUSE - DAY 4

23

MARTY jumping down the stairs, and then throwing open the front door to reveal the health visitor.

DOREEN

Hello, Marty, how are we today?

And she is already edging past him and into the house.

24 INT. JULIET'S HOUSE - KITCHEN - DAY 4

24

SUNNY, JESS and JULIET sitting as they were.

JULIET

He took on the lease of a pub in Stepney in 2014, his uncle had managed it in the '80s and it was a bit of a home from home for Ger. So that was his main job, but we also had three rental properties.

SUNNY

Oh okay. So flats or -

JULIET

- HMO's. Two of them had seven rooms, one had five, so quite a lot of work, and we had fairly large mortgages on all three buildings... you had to be really on top of tenancies and payments -

SUNNY

- and sorry, you did all this *with* him or -

JULIET

- no no, I work at Central London University?

SUNNY

Oh right. As?

JULIET

A lecturer, modern history.

SUNNY

Okay, sorry, carry on.

JULIET

So, yes, things were pretty tight, but absolutely manageable, and the first five years or so, in Stepney, were great. Gerry had grown up near there, in Bow, and he just...dived back into that life. Lots of local community stuff and...yeah he really loved it.

(and she looks up)

And then the pandemic happened, and it was just...like a perfect storm. Obviously the pub had to shut so all *that* revenue went, and then the tenants, one by one, stopped paying their rent so... basically, we just got deeper and deeper into debt. Which is when - without telling me I should say - he spoke to a friend of a friend of a friend... and started borrowing money from people he really shouldn't have.

SUNNY

Moneylenders.

JULIET

That makes them sound much more respectable than I think they were, I think they were basically gangsters.

SUNNY

Okay, and how *did* you find out about them?

And her shoulders drop, as she has to recall a clearly horrible event.

JULIET

So he was attacked, early February 2021, as he was putting the bins out one night.

JESS

And you think by one of them?

JULIET

I do.

JESS

Did *he* say it was them?

JULIET

No, but at that stage I still didn't know he'd borrowed any money so...

JESS

And how badly hurt was he?

JULIET

They didn't break anything, they were probably too clever for that, but he was knocked out.

SUNNY

Did you go to the police?

JULIET

I called them, yes.

SUNNY

And?

JULIET

Well, Gerry was obviously not that helpful. In hindsight he was probably scared, so the police had very little to go on. And it was only after we rowed about *that*, that he finally told me what was going on.

SUNNY

And how much did he owe them?

JULIET

By that point, he said it was about seventeen thousand pounds.

JESS

(makes a note)

And did you ever get any names of these people?

JULIET

I think I only ever met one of them, once. Some guy called Markaj came to the pub asking for Gerry, five days after the attack.

JESS

'Markaj'.

JULIET

(nods)

Looked and sounded Mediterranean, I think Gerry said they were Albanian.

JESS

Okay.

(makes notes, then looks up)

So can you talk us through what happened the day he disappeared.

And JULIET falters, the emotion and the memories really getting in.

JULIET

Can I just take a break, I need to check on my daughter.

JESS

Of course.

And she walks out and SUNNY and JESS exchange looks.

25 INT. JULIET'S HOUSE - HALLWAY - DAY 4

25

JULIET walking out and shutting the kitchen door behind her. And as she does, she hears quick footsteps going up the stairs and then a bedroom door shut.

Fuck. TAYLOR was listening.

26 INT. JULIET'S HOUSE - KITCHEN - DAY 4

26

JESS standing to stretch her legs, and looking closely at a school photo of an unsmiling TAYLOR, on a sideboard, standing framed by a Gothic arch, the photo under the printed legend 'Benborough House'.

JESS quickly Googling that, even as the door opens, and JULIET walks back in.

27 INT. KINHIDE PUB/INT. BRITANNIA STUDIOS - DAY 4

27

MELINDA and FR RYAN drinking a beer and a wine in a pub on Kinhide main street.

MELINDA

You think you have everything mapped out, don't you. You think you can see the next... twenty/thirty years...

A beat.

MELINDA (CONT'D)

...and then out of nowhere...one event shifts everything, changes everything, forever.

And we are close on her, and we sense she might not just be talking about the tragedy that befell PATRICK.

And then her mobile rings. We see 'GABRIEL' on the caller ID.

MELINDA (CONT'D)

Sorry, it's my producer, I have to take this.

(answering)

Gabe.

GABRIEL (O.S.)

I'm sending you an article in the Express for your next piece.

MELINDA

Gabe -

But he's gone. And her shoulders sag. A sense she feels it is relentless.

28

INT. MARTY'S HOUSE - SITTING ROOM - DAY 4

28

DOREEN giving DOT's ankles and feet a wash and moisturise. DOT, we will notice, has a nasty bruise on her cheek.

DOREEN

And are you managing to get into the shower, Dot?

DOT

Oh yes.

DOREEN

Yeah?

(a beat)

So how d'you do that then, if you find it hard using your walker? Does Marty help you?

DOT
Yeah he helps me.

DOREEN
(a beat)
And how d'you get that bruise on
your face -

MARTY
- she slipped silly billy.

MARTY standing in the doorway now.

MARTY (CONT'D)
As I got her out of the shower.

DOREEN
Oh dear.

DOT
Dotty old Dot.

DOREEN
(standing, having finished
her task)
Marty, d'you wanna have a quick sit
down because I just need a quick
chat?

And MARTY walks in and sits on the single uncluttered chair.

DOREEN (CONT'D)
So look, as I've said before, and I
really do strongly feel this now,
I'm not sure Mum's being looked
after as well as she needs, Marty.

MARTY
She's fine, aren't you, Mum.

DOT
I'm fine.

DOREEN
Well I'm not completely sure you
are my love, so I'd like to speak
to social services, and get them to
come and do a proper assessment.

DOT
I'm not going into a home -

DOREEN

We just need to make sure you're safe, Dot -

DOT

- 'cos I can't leave him on his own, he won't be able to cope...

And she looks up pleading.

DOT (CONT'D)

...we just need some more help here.

And DOREEN nods, sympathetically. And then she stands -

DOREEN

Cheese and pickle do you?

And then she walks through to the kitchen as DOT and MARTY look at each other.

29 INT. JULIET'S HOUSE - KITCHEN - DAY 4

29

JULIET and JESS and SUNNY, as we were.

JULIET

The 24th was our wedding anniversary and we were meant to be having a meal together later that evening...

Her voice catches.

SUNNY

Take your time.

A beat as she tries to compose herself, then -

JULIET

I got back from work at about six, made Taylor her tea, and then she went upstairs to do some homework -

SUNNY

- sorry, you lived *here* then or -

JULIET

(shakes her head)
- I bought this place after he died, we were living above the pub in 2021, we had a two floor flat there.

SUNNY

(makes notes)

Right.

JULIET

So Taylor went upstairs, and I started cooking for myself and Gerry. I'd expected him by about six thirty, and then when he hadn't turned up by seven thirty, I started to call him. Over the next four or five hours, I called him multiple times, I called his friends, his family, then I checked his diary and saw he was meant to have been meeting a colleague from the brewery that afternoon so I called *her*. And she said he'd rung half an hour before the meeting at four to cancel, which was very unlike Ger.

SUNNY

Where was the meeting?

JULIET

Winchester. And then eventually at about midnight, I called the police.

JESS

And what was their response?

JULIET

(shrugs)

They just assumed we'd had a row, and that he'd turn up the following day, even though I told them that that wasn't him, it wasn't *us*.

Wiping her eyes, shaking her head in disbelief, at what she now knows is the reality.

JULIET (CONT'D)

I rang again the following day, out of my mind now with worry, and then finally, that evening, two officers came and took a statement.

SUNNY

And...you told them about the assault and the loan sharks?

JULIET

Of course.

SUNNY

And what was their reaction to that?

JULIET

So after there was no credit card spending or phone use they said they were upgrading him to high risk and that they were putting resources into it but... my sense was that their investigation was always peremptory, at best.

SUNNY

They thought he'd just... walked out?

JULIET

(nods)

Until they found his car near the Elizabeth bridge and then they decided with a third UK lockdown beckoning, that he'd jumped.

JESS

But you never believed that?

JULIET

(shakes her head)

His car was by that bridge 'cos one of our rentals was a hundred yards from there, so no. And then nine months later I saw the officer that led the investigation was charged with corruption -

JESS

(slightly wrong footed)

- and I should say we are very sorry about that -

JULIET

- and I asked for the case to be re-opened, but nothing happened. So no, they didn't exactly inspire me with confidence -

JESS

- no I can -

JULIET

- but listen, could we pick this up
maybe tomorrow? I really think I
need to be with my daughter now.

On JESS. A beat, then -

JESS

Of course.

(handing her a card)

We're only over in Euston, and it'd
be great if it were tomorrow, I'm
in the office all day.

I.e. No fucking around.

30

EXT. DEAL STREET - DAY 4

30

DOREEN walking away from MARTY's house, under an umbrella
(it's raining) down the narrowest of lanes behind Deal
seafront.

MARTY

Doreen?

And she turns to see MARTY coming out in his socks.

MARTY (CONT'D)

I'm going to get a job, so we can
pay for more help at home.

DOREEN

You don't need to get a job, Marty,
you won't need to pay for anything.

MARTY

Don't take her away though. We like
it how it is.

DOREEN

We just need to make sure you're
both safe, Marty.

MARTY

I like it here.

DOREEN

I know.

MARTY

I've always liked it here.

DOREEN
Of course you have.

MARTY
Mum likes it here too.

DOREEN
Well -

MARTY
- and we need each other.

And DOREEN's heart nearly breaks. She smiles fondly.

DOREEN
Go inside, or you'll catch your
death.

And on she walks.

31 EXT. DEAL STREET - DAY 4 31

High above MARTY, in his socks, in the street, in the rain.

32 EXT. JULIET'S HOUSE - DAY 4 32

JULIET letting JESS and SUNNY out.

SUNNY
Taylor not at school today?

And she looks at him. Was that loaded?

JULIET
She wasn't feeling too well.
(she is lying)

JESS
(nods, then -)
Call me soon as you know your
movements.

JULIET
Will do.

JESS
Hope it goes okay with her.
('Taylor')

And she offers a warm smile, one mum to another.

JULIET

Thank you.

And they walk towards their car as she watches and then goes back inside and shuts the door.

SUNNY looks back to the house to see TAYLOR looking down at them from the window.

SUNNY

(quietly)

What you thinking?

JESS

I'm thinking that's a very nice house, I'm thinking the kid's at a 25k a year school, I'm thinking life insurance?

And SUNNY smiles, nods and gets in.

End of part two

Part three

33 INT. JULIET'S HOUSE - DAY 4 33

JULIET standing at the foot of the stairs, clearly almost paralysed with fear at how she is going to tell her daughter what she has just 'learned'.

And then she starts to walk upstairs to Taylor's bedroom.

34 INT. ASIF'S CAR - DAY 4 34

ASIF driving along the farm track towards where he dropped HASSAN off at the start of the day.

And as he turns the corner he sees HASSAN, clearly arguing with the farmer, who in the end puts his hands up in amused exasperation and walks away.

HASSAN walking angrily towards ASIF's car, and getting in. HASSAN kicks off the conversation in Dari.

HASSAN

What a dick.

ASIF

(pulling away)

What happened?

HASSAN

He paid me for two hours less than everyone else.

ASIF

Why?

HASSAN

He said I was working slower, which I wasn't, I was actually working faster than the older guys.

ASIF

Is he taking you back tomorrow?

HASSAN

I don't care, I'm not going to be treated like that.

On ASIF's astonishment. And then he slams on the brakes, halfway up the farm lane. In English from here on -

ASIF

Get out.

HASSAN

What?

ASIF

Get out, run back down there, and apologise.

HASSAN

You're joking.

ASIF

Now!

HASSAN clearly quite shocked by ASIF's anger.

HASSAN

(opening the door)

This is not fair, Asif.

ASIF

Life's not fair, mate, if it was, my brother would still be alive.

And emotion choking his throat.

ASIF (CONT'D)

Now go and apologise.

ASIF watching him go in the rear view mirror, a good degree of self loathing that he made his friend do this. That he had no choice.

35 EXT. FARM TRACK - DAY 4 35

High above HASSAN walking angrily back down the muddy farm lane.

36 INT. JULIET'S HOUSE - TAYLOR'S BEDROOM - DAY 4 36

JULIET and TAYLOR sitting next to one another on TAYLOR'S bed. TAYLOR looks understandably shocked.

A very long silence. And then finally -

TAYLOR
Killed by who?

JULIET
(nods)
Well, that's what they are now
going to try to find out, sweetie.

A beat.

TAYLOR
Where did they find him?

How much does she say?

JULIET
In a place called Whitney Marsh,
it's about 15 miles east of here.

A beat.

TAYLOR
And what did they find, a skeleton
or...?

JULIET
(hesitates)
...yes, sort of, I guess, I don't
really have all the details on that
yet.

TAYLOR
But they're sure it was him.

JULIET

They did a DNA comparison test,
it's definitely him.

TAYLOR

And how did he...die, how was
he...?

(she trails off)

JULIET

...they're not sure yet.

Close on TAYLOR. Clearly trying to process this profoundly painful revelation, but something else going on as well.

JULIET (CONT'D)

It's okay to cry, sweetheart. To be
angry. Scream and shout if you
want.

And she gently places her arm around her. And instead of leaning into that, TAYLOR tightens slightly.

JULIET eases back off.

TAYLOR

I'd always thought it was me.

JULIET

What was you?

TAYLOR

Why he jumped. I'd always
thought...he mustn't have liked me
enough to stay around.

JULIET

(appalled)

Oh my God no, he would *never* have
thought that, even if that *had* have
been how he died, he adored you
Tay, you were his life.

A beat as TAYLOR contemplates this, and then she stands, and starts to head out of the bedroom.

JULIET (CONT'D)

(thrown)

Tay?

TAYLOR

It's fine. *I'm* fine, I've got
homework to do.

And then she is out, and we hear her walking down the stairs. And we stay on JULIET, trying to process her daughter's reaction.

37 INT. JESS'S HOUSE - KITCHEN - DUSK 4 37

Kids eating tea, STEVE obviously not back from work yet, JESS sticking stuff in a dishwasher, but clearly distracted.

And then she walks back up the hall to the coats.

A sense she slightly hates herself for doing this...but she looks for that hair on his coat again.

And of course she can't see it now. So she looks at other coats of his hanging up, slightly mad unfocussed rifling, what does she think she will find?

And so she stops. Thinks, then grabs her phone from her pocket and walks in to the sitting room and shuts the door behind her.

38 INT. JESS'S HOUSE - SITTING ROOM - DUSK 4 38

Standing in the sitting room, door closed, although we can still hear the kids next door in the kitchen. And she has her phone to her ear, and it is ringing and then finally it picks up.

DEBBIE (OS)

*

Hey...

And we cut to -

39 INT. DEBBIE'S FLAT/INT. JESS'S HOUSE - DUSK 4 39

And here is a terrified looking DEBBIE, her phone to her ear, listening to silence.

DEBBIE

...Jessie?

A long beat, a very long beat, and then finally -

JESS

Hey.

DEBBIE's fear/relief/need.

DEBBIE

Hello. How are you?

A beat.

DEBBIE (CONT'D)
I've missed you so much.

A beat. Close on JESS. Not a lot of emotion there.

JESS
So I was thinking...can we meet?
Just the two of us. To talk?

DEBBIE hugely moved by this.

DEBBIE
I'd like that.

A beat. And then -

JESS
I'll text you some dates.

DEBBIE
Thank you.

JESS
And maybe... don't tell Mum yet?

A beat, then -

DEBBIE
Of course, whatever you want.

And out on this very first step of a potential thaw.

40 INT. EUSTON BAR - DUSK 4

40

LEANNE and SUNNY having a post work drink.

SUNNY
...so I'm waiting at the bar, and
she was already fifteen/twenty
minutes late by this point, and
then I see her walk in, and I raise
my hand, and she sees me, and I
actually see her eyes sort of
...narrow, like, 'hmmm not sure'
narrow -

LEANNE
(grinning)
- stop it -

SUNNY

- and I'm smiling at her, and standing, getting ready to shake her hand, or a kiss, whatever, and she's walking over, except then about ten feet away, she just stops. And I say hi, and hold out my hand, and then she just says 'No' and turns and walks out.

LEANNE

No way!

SUNNY

I promise you.

LEANNE

Oh my god.

SUNNY

(laughing)

Just 'no', not even 'oh you're too short, oh you're too old, oh you're too brown', just 'No'. And don't ask me why, Lee, but *that's* the moment I decided to stop online dating.

And out on LEANNE's cackle.

End of Day 4

41 INT. BISHOP'S STREET - STAIRWELL - DAY 5

41

New day - Day 5

JESS and SUNNY walking down the stairs towards the canteen. JESS is flicking through a rather tatty file in her hand, which SUNNY has just given her.

JESS

Jesus.

SUNNY

Yeah.

JESS

What is it, twenty pages, thirty?

SUNNY

Twenty-four, including two blank sheets.

JESS

And how long did DCI Sidhu get?

SUNNY

Not long enough. Anyway, I've asked Fran to go through it, and then I thought we could do a briefing with the whole team after this?

JESS

Cool.

And then they are walking in to the canteen, where JULIET sits in the corner, waiting nervously.

42 EXT. BRITANNIA STUDIOS - DAY 5 42

Establisher.

43 INT. BRITANNIA STUDIOS/INT. MELINDA'S HOUSE - DAY 5 43

On a laptop Zoom call, MELINDA is talking to her producer, GABRIEL. We cut between the two locations.

MELINDA

...so that's it from me, until tomorrow, goodnight, good luck and blah blah blah.

And she looks up. GABRIEL looking at her from *her* laptop.

GABRIEL

(eyes narrowing, smiles)
Sounded very much to me like you're telling our audience to panic a little bit there, Mel.

MELINDA

No.

GABRIEL

Sounded a little bit 'Net Zero' if I'm honest.

MELINDA

(tightening)

Well, I guess when you have hospitals in Southern Spain where half the beds in the burns unit are occupied by people whose feet got burned by the pavement, Gabe...it is a little freaky, is my 'red hot' opinion -

GABRIEL

(wearily)

- our audience don't care about your opinion, they don't care about mine or anyone's here, they just want to hear their *own* -

MELINDA

- and you hired me because -

GABRIEL

- that's the only reason they watch us and not Patriot or Chat or Info or any of the million others out there. So we *give* them their opinion, or we lose them. And then we're *all* out of a job. Rewrite.

And he closes his laptop. And on her.

A sense she is not entirely sure how much longer she can do this shit.

JULIET (O.S.)

...when he died, the landlord of the pub obviously took back the tenancy...

44 OMITTED

44

45 INT. BISHOP'S STREET - CANTEEN - DAY 5

45

JULIET and JESS and SUNNY, sitting in a quiet corner, almost no-one else in the canteen.

JULIET

..., so for a while we were couch surfing. But over the next year I was able to sell the HMOs, pay off the mortgages, and there was enough equity left to buy where we live now.

SUNNY

(makes notes, then)

What was the name of the pub?

JULIET

The Three Crowns - it's flats now.

SUNNY

And did he have any life insurance?

JULIET

(tightening, a beat)

Yes, although I actually didn't even know he'd taken it out until after he'd been declared dead.

SUNNY

When *had* he taken the policy out?

JULIET

2015.

SUNNY

And how much did that pay out?

JULIET

(definitely embarrassed)

About four hundred.

JESS

Thousand.

JULIET

Yes.

Wow. They make notes.

SUNNY

And was there *anyone* else you were aware of, any other conflict, rows, disputes, that you think we should know about, anyone else who might have had beef with him?

A beat, as she considers this. Then -

JULIET

I guess maybe one of his tenants?

SUNNY

You mean one specifically or -

JULIET

- no no, I mean generally. The houses were in deprived areas, and he often rented to people living slightly on the edge and...as I said yesterday, lots of them stopped paying during the pandemic, so...yeah, he had *lots* of disputes with them in 2020.

SUNNY

Do you still have records of all the tenancies around this time?

JULIET

Somewhere.

SUNNY

Might need to have a look at those please.

JULIET

Okay.

SUNNY

So I think you said he was born around Stepney?

JULIET

Bow.

SUNNY

And what was his relationship like with the locals?

JULIET

Oh, really good. People loved Gerry, I mean you could stop a hundred people on the streets round where we lived, and ask them what they thought of him and they'd all say the same, yeah, 'great bloke'.

SUNNY

Okay.

They make notes.

JESS

And then, lastly...

And she looks up, holds the moment a little longer than she needs to -

JESS (CONT'D)
...how was *your* relationship?

And she looks at her. For whatever reason, did not see that one coming.

JULIET
Our relationship? Our relationship was fine.

Odd choice of word.

JESS
Can you elaborate on that at all?

And she frowns.

JULIET
Not really - it was a happy marriage.

A beat. JESS smiles, trying to keep it light.

JESS
How did you guys meet?

JULIET
(frowns)
How did we *meet*?

SUNNY
We often just try to get a...wider picture of someone's life in a case like this, just because...little details you might think unimportant, might actually offer up a clue that could help us in our investigation.

A beat, then, reluctantly -

JULIET
We met through politics, we were both members of our local Labour Party.

JESS
Right, when was this?

JULIET
Late 2009.

JESS
Okay.

JULIET

He'd just gone through a rather painful divorce and...we met at a local election hustings one night and...yeah, we just clicked. Four months later we were married.

(she smiles)

SUNNY

(makes a note, then)

And Taylor was born...?

JULIET

(tiny hesitation, because she knows what the implication is)

November 2010.

And he makes a note, and then looks to JESS, who signals she is done. He looked back at JULIET and smiles.

SUNNY

Okay, thank you so much, I think we're done.

And they are standing.

46

INT. BISHOP'S STREET - CORRIDOR - DAY 5

46

JULIET walking away as SUNNY and JESS watch. Then -

JESS

Nothing I can put my finger on.

SUNNY

But 'off'?

Even as LINGLEY appears.

LINGLEY

There's no record in any files I can find of Juliet Cooper asking for the case to be re-opened after Sidhu was prosecuted.

And JESS nods and smiles.

JESS

Yeah, 'off'.

And then they are all three walking back to the office.

End of part three

Part four

47 INT. BISHOP'S STREET - CID - DAY 5

47

JESS and SUNNY in the office and the whole team conducting a briefing.

JESS

...so obviously the original investigation was more than a little flimsy, with no indication anyone even *attempted* to identify the loan sharks. Now my sense is that that whole angle *does* seem a little... 'confected' but COMPACT does detail an 'Erjon Markaj', whose family has lots of form, so we'll speak to him.

SUNNY

I'll also be speaking to Ram Sidhu later today.

A few raised eyebrows around the room.

JESS

Kaz, did you have any luck with the CCTV?

WILLETS

Yes and no. The camera is maintained by Havering Council but they only keep footage for 90 days.

SUNNY

(no surprise)

Yep.

WILLETS

But. I saw there were a couple of notices in the carpark about car theft, so I wondered if it might be worth seeing if there were any reported incidents in the weeks after he was reported missing?

SUNNY

Because *that* footage might have been preserved somewhere?

WILLETS

(nods)

In a car theft case file. And if the body was brought in by car...

SUNNY

...good shout, so he was reported missing on the 24th February.

WILLETS

I'm thinking checking up to maybe end of March?

SUNNY

(nods)

Go for it.

JESS

So as we now know, Mr Cooper was also the victim of an assault, in his pub car park ten days before he disappeared, Murray can you pull up the CRS files on that please.

BOULTING

Yes.

JESS

Also Cooper's own criminal record maybe link in to Command and Control.

BOULTING

Guv.

JESS

Sunny you had a thought about the bin liners?

SUNNY

So you're trying to dispose of body parts and you need to transport them somewhere you're gonna wrap them in bin liners to minimise evidence being deposited in your vehicle. But then when you throw the parts in the marshes, you'd unwrap them, to accelerate decomposition, so they get eaten quickly etc.

(MORE)

SUNNY (CONT'D)

And indeed the little we found of the torso certainly suggests *that* went into the marshes un-wrapped and my guess is we haven't found any *other* parts for the same reason. So why would the leg have gone in still covered in the bin liners?

On the room, then fairly quickly.

LINGLEY

The killer was interrupted.

SUNNY

(nods)

Had to have been. Was seen by a member of the public and just threw it in quickly to avoid detection.

JESS

So boards up please, Kaz, all along that path, asking if anyone saw anything unusual between 24th February 2021 and the end of March.

WILLETS

Boss.

SUNNY

Murray, Juliet Cooper is supplying us with their rental records, can you compile a list of all his tenants in the twelve months before he disappeared.

BOULTING

Yep.

JESS

And Fran can you track down as many employees of the pub as possible, ask what their general impression of the marriage was, were they aware of anyone else who had beef with Cooper, ditto locals who knew him.

LINGLEY

Maybe a board up near there too?

JESS

Why not, okay, thanks guys.

And out on JESS and SUNNY walking out.

48 EXT. HOSPITAL - CAR PARK - CORK - DAY 5

48

MELINDA sitting in her car in the car park, clearly summoning up the courage to go and speak to PATRICK about the conversation she had with CLACY.

And then finally, she takes a deep breath, opens the door and gets out.

49 INT. HOSPITAL - SPINAL UNIT - DAY 5

49

MELINDA sitting at PATRICK's bedside. The conversation clearly not going how it was planned, MELINDA looking fairly blind-sided.

MELINDA

But you absolutely weren't drunk,
you'd had half a pint -

PATRICK

- I know -

MELINDA

- Colm Moyland was three *times* over
the limit, he drove through a red
light - it was *his* fault.

PATRICK

Except they're now arguing even the
small amount of alcohol in my blood
means culpability should be *shared*.
And if they can convince a judge of
that, it would mean I couldn't make
any claim on his insurance.

And she frowns.

MELINDA

So we claim on yours.

And here it comes. The bombshell.

PATRICK

Except my insurance company are now
saying in the absence of being able
to claim on *his*...that mine could
be invalid, because of that half a
pint.

MELINDA

How? You weren't anywhere *near* over the limit.

PATRICK

There's a clause in their small print that says they have a right to deny compensation, on a *case by case* basis, if the driver has consumed *any* alcohol.

A beat. Her head falls. Because the implications are huge, a life with a profound injury, and no money.

And then he grabs her hand.

PATRICK (CONT'D)

Whatever happens, we have each other, right?

And he pulls her towards him for a hug. And we go round and on to her face. Which is telling us a lot.

And out.

50 EXT. ASHBOURNE PRISON - DAY 5 50

SUNNY pulling up into the car park of a bleak prison.

51 EXT. STOKE NEWINGTON HIGH STREET - DAY 5 51

JESS walking down the street looking for an address.

52 INT. ASHBOURNE PRISON - DAY 5 52

SUNNY being led along a gangway. He sees a sign on the wall: 'Segregation Unit'.

53 EXT. STOKE NEWINGTON HIGH STREET - DAY 5 53

JESS walking in to an Albanian restaurant.

53A INT. ASHBOURNE PRISON - DAY 5 53A

A door being opened, SUNNY walking in to an interview room in the prison. SIDHU behind a table. Looks up. That same smug look on his face.

SIDHU
D.I. Khan as I live and breathe.

54 INT. ASHBOURNE PRISON - INTERVIEW ROOM - DAY/INT. ALBANIAN 54
RESTAURANT 'TIRANA GARDEN' - DAY 5

PBS ALT TO BE SHOT

SUNNY now sat opposite ex DCI RAM SIDHU.

JESS sat opposite MARKAJ. We cut between two locations.

SIDHU
Hands up, no excuses, we screwed
up.

SUNNY
I mean, it felt less like you
pursued the *wrong* leads and more
like you pursued *no* leads.

SIDHU
We followed plenty of leads -

SUNNY
- or maybe you were otherwise
occupied?

And SIDHU smiles.

SIDHU
Have you just come here to bask,
D.I. Khan?

SUNNY
I take no pleasure in where you
find yourself.

SIDHU
Oh come on - little bit. I mean I
did call you a coconut. And put
your funny little DC on the deck.
And get your charges withdrawn.

The last line designed to barb. But SUNNY does not rise.

SUNNY
We got there in the end though
didn't we.

SIDHU
We did...
(smiles)
(MORE)

SIDHU (CONT'D)

...so how about we just agree 'I'm a disgrace to the badge' and then maybe I can actually help you - 'cos your pity is slightly making me want to puke.

SUNNY

You're a disgrace to the badge.

SIDHU

Excellent. So.

MARKAJ

We own restaurants, dry-cleaners, a few office spaces, we're not gangsters.

JESS

Your cousin is serving eight years for drugs offences, your father did ten for GBH.

MARKAJ

My dad died in 2009, my cousin is nothing to do with our business.

SUNNY

So you genuinely felt he'd jumped in the river?

SIDHU

Or just walked away - have you met the wife?

SUNNY

We have.

SIDHU

(nods)

So my first instinct was that the marriage wasn't what she painted it as, and that, coupled with the genuine money worries, caused him to just leave.

JESS

So how much *did* you lend him, 'as a friend'?

MARKAJ

Twelve thousand, which he paid back, with interest of five.

SIDHU

My guess was that he probably *had* borrowed money, and of course it's *possible* they killed him, but again, my instinct was that that wasn't the case.

SUNNY

Why?

SIDHU

Firstly 'cos she was pushing that too hard. She must have rung my office maybe...half a dozen times to push that angle.

SUNNY

Maybe because you didn't do anything.

SIDHU

Because it didn't make sense. Dead men don't pay debts.

Markaj

And even if we were that sort of organisation, why the hell would we have had him killed? Dead men don't pay debts. But you want a theory? I'll give you one...

SIDHU

...there was an assault on Cooper a week or so before he died?

MARKAJ

...I'd ask why the wife was so keen to point the finger at *us*?

SIDHU

One of his bar managers, a Chinese girl, reckoned it was committed by a lad Cooper employed the previous year but who'd not got furlough.

MARKAJ

I'd ask how happy *she* was that he was fucking another woman.

JESS

(wow)

What other woman?

SUNNY
You know his name?

SIDHU
No. But apparently the lad had
threatened him a couple of times.

MARKAJ
Always sitting in the car when he
dropped off his repayments - if I
were you, I'd be looking for *her*.

SIDHU
If I were you, I'd be looking for
him.

And SUNNY nods, and then looks up.

SUNNY
I appreciate your help, Mr Sidhu.

SIDHU
(smiles)
'Mr' - class...
(standing, calling
outside)
...we're done here.
(his back to him)
But listen if you need any *more*
help.

As the door is opened.

SUNNY
Indeed. And I certainly know where
to find you don't I.

And as SUNNY walks out, we stay on SIDHU. Jaw tightening.

55 INT. MELINDA'S HOUSE - SPARE BEDROOM - DUSK 5

55

Close on MELINDA, clearly about to do her monologue. We can
hear the other anchors in the background, through her
earpiece, about to throw to her. And then we hear -

GEOFF (O.S.)
...yes, it's time for Mel's minute.

And we are on her, head down, and for a moment we wonder if
she will refuse to do it, and then she looks up and is 'on'.

MELINDA

Well face masks may be gone,
lockdowns, for now, a thing of the
past, but if you thought the
wokerati would let you get on with
simply enjoying life, think again.
This week we saw more highly
questionable data released
informing us that apparently we're
all going to, quite literally, burn
in hell, unless we give up our
cars, our holidays abroad, heck
they've even got it in for my
little old log burner. And as I
look outside my window this May
evening to see a frost in the air
and I pull on my jumper, I ask
myself two questions. Why are the
climate change clap-trappers lying
to us? And why, if the world is now
boiling, am I so frigging cold?
Well, the answer to the first
question is because if we're in a
perpetual state of fear and panic,
we are so much easier to control -
and if the pandemic taught us
anything, it's that governments
around the globe just love having
us under their thumb. The answer to
the second question is that I'm
cold because that's how climate
works. It's unpredictable, it
always has been, it always will be -
to coin a phrase, 'sometimes it
snows in April'. Until next time
then, it's good luck, good night,
and God bless. Now where are the
matches.

And the recording light goes off, her smiles fades, and she
sags. A look of profound self disgust on her face.

56 OMITTED 56

57 INT. MELINDA'S HOUSE - SITTING ROOM - EVENING 5 57

PBS ALT TO BE SHOT

MELINDA looking on her laptop, on her social media page, her
finger hovering over the notifications button, and then
reluctantly she presses it.

And scrolls through the endless messages of rage and hate directed at her.

'Siri, what does a dumb fuck look like?'

'Melinda Ricci, so much more stupid than she looks, and she looks really stupid.'

'Melinda Ricci is what happens when cousins marry'

'How the hell do you sleep at night, Ricci.'

And the last one.

'What happened to you, Melinda, because something did. What turned you into a person who can so effortlessly sell your soul every night?'

And her gaze remains on that last one, perhaps more affecting than any of the others.

58 EXT. WHITNEY MARSH - FOOTPATH - EVENING 5 58

A yellow board being put up on the pathway by the marsh, as a passing cyclist slows slightly as he goes past...

...and then cycles on, uninterested.

59 INT. BISHOP'S STREET - CID - EVENING 5 59

WILLETS on the Crime Management system checking out car theft records for the Whitney Marsh car park, between 24th February 2021 and 30th April 2021.

Making notes on a pad as she goes.

60 INT. MELINDA'S HOUSE - KITCHEN/INT. COUNTRY HOUSE - ESSEX 60 NIGHT 5

A whiskey tumbler half filled, the bottle next to it, pull back to see MELINDA at a table, talking on her mobile to her mother in England, HILARY, 75, posh.

MELINDA

...I know this was the life I chose, Mother, I know this is all my fault...

And we are close on her, and she looks defeated.

MELINDA (CONT'D)

...I was just hoping, for once,
just once, for a tiny shred of
empathy.

HILARY

We don't really do empathy darling,
do we. And given you've rather made
a living out of that, it's a bit
rich expecting it yourself.

MELINDA

I'll say goodnight then, I'm sure
you have some vinegar you'd like to
take a long soak in -

HILARY

- oh before you go, sweetie, did
you hear about that man we met you
with at the Oaks?

And MELINDA tightens.

MELINDA

What man?

HILARY

He was in the paper yesterday, I
recognised him from the photo.

MELINDA

What man?

HILARY

(checking the paper, then)
'Gerard Cooper'?

MELINDA

(breath coming quicker)
Gerard? Wow, yeah, long time, why
was *he* in the paper?

And her mother lets the moment hang. Then -

HILARY

They found his body out in Whitney
Marsh - it says they're launching a
murder investigation.

On MELINDA's profound shock and disquiet.

HILARY (CONT'D)

Melinda?

MELINDA

Yes, sorry, slightly in shock.

On HILARY. A beat, then -

HILARY

You used to love our picnics in
Whitney when you were a little girl
didn't you.

A beat.

MELINDA

I've got to go, Mum, I'll speak to
you next week.

And she clicks off. We stay on her.

MELINDA (CONT'D)

Oh my god...

And she starts to cry in palpable panic.

MELINDA (CONT'D)

...oh my god oh my god oh my god...

And out.

60A INT. MARTY'S HOUSE - MARTY'S BEDROOM - NIGHT 5

60A

MARTY coming off a forum, looking at his own prescription
sitting there in the blister pack. He clearly feels
conflicted about taking the pill, but in the end takes two.

He looks at his watch. 3 am. This is his upside down life. He
puts his headphones on and returns to his forum.

End of Day 5

61 INT. UNIVERSITY - VICE CHANCELLOR'S OFFICE - DAY 6

61

PBS ALT TO BE SHOT

New day - Day 6

JULIET standing in MERRICK's office.

MERRICK

...they are compromising, Juliet,
all they want now is to meet with
you and talk.

JULIET

They want to lecture me, we both know that, they want to *judge* me -

MERRICK

- they really don't and -

JULIET

- oh please, it's the union's core skill, Paul, they want to judge and wag their pompous little fingers -

MERRICK

- *please*, help me here, my hands are tied.

JULIET

(shaking her head)

You've tied them yourselves, by just taking this shit for too long...

And she is walking out.

JULIET (CONT'D)

...I'm doing you a favour, Paul, I'm saying 'enough', you should be grateful.

And she is out.

62 INT. MELINDA'S HOUSE - DAY 6

62

We are behind MELINDA, at the window, staring out, and we are tracking slowly in on her, her phone clamped to her ear, waiting for her call to be answered. And then it is, by voicemail. We hear '*I'm sorry I can't take your call, please leave a message*'. And then -

MELINDA

Hey. This is Melinda Ricci.
(a beat, like she loses her nerve, but then -)
So I just wanted to let you know....that if you say anything, to anyone, that brings people to my door...you will regret it.

63 INT. UNIVERSITY - FACULTY BUILDING - DAY 6

63

Close on a mobile in someone's hand, pressing '3' for us to hear 'message deleted'.

And then pull back to reveal...

...JULIET.

End of episode two.